

# THE RECORDINGS OF FLETCHER HENDERSON AND HIS ORCHESTRA CLASSIC PERIOD

## An Annotated Tentative Personnelo - Discography

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

A recent discussion with Ola Rönnow of Oslo, Norway, professional bass-trombonist, on the trombonists of the Fletcher Henderson band in their classic period has caused me to insert a couple of corrections in the below list, which will be noted at the places in question, below. Thanks a lot, Ola! Dear reader/listener, please, pay attention!

### FLETCHER HENDERSON AND HIS ORCHESTRA – CLASSIC PERIOD

<b>129 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	May 14, 1926
Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn; Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms; Don Redman – arr (1,2)		
142205-3            The Stampede	Col 654-D,	Chronological Classics 597
142206-2            Jackass Blues	Col 654-D,	Chronological Classics 597
<i>Composer credits: 142205 (Henderson); 142206 (Kassel – Stitzel)</i>		

Well, what is there to say? For me this is the first real jazz recording of the Fletcher Henderson band, the earlier recordings – in spite of Armstrong’s presence and solos – mainly those of a dance band. But what does make it a jazz recording? First: Redman’s jazzy arrangement as different from his earlier ones, and second: Hawkins’ and Joe Smith’s solos, and then third: Rex Stewart’s amazingly hot solistics in “The Stampede” introduction and the first half of the last chorus. These two short solos and the fifth chorus of “Jackass Blues” make these sides classic examples of early big band jazz. And Stewart shows himself to be a full-fledged successor to Armstrong’s vacated seat in the Henderson band. It is a sad thought that he himself did not see himself ready and able to fill Louis’ chair.

By the way, when listening to these sides again after a long time, I think that Bennie Morton’s presence here might be questioned. I believe to hear Charlie Green on trombone. Yet, W.C. Allen p.194 says: “*Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson.*” This last citation then might indicate that Bennie Morton oriented his improvisational style after Charlie Green’s style. This may also be observed in the following sessions with Morton on trombone.

#### Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).  
- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
- Rust\*2: Russell Smith, Joe Smith, Rex Stewart (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
- Rust\*3: Russell Smith -t; Rex Stewart -Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Green (sic) -bj; Ralph Escudero -bb; Kaiser Marshall -d  
- W.C. Allen, *Hendersonia*, p.194: Russell Smith, Joe Smith, Rex Stewart, trumpets; ?Bennie Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “*Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson.*”  
- Rust\*4,\*6: Russell Smith, Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

#### Solos ad-lib:

142205-3:            RexSt o-cnt 4+4, CH ten 24+2+2, JS o-cnt 30, FH pno 2, RexSt o-cnt 2+12  
142206-2:            RSm o-tpt 12, BM m-tbn 12, BB clt 12, RexSt m-cnt 12

Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;  
 Don Redman, Buster Bailey – alt, sop, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms

142845-3	Off To Buffalo	Har 299-H,	Chronological Classics 597
142846-1	Brotherly Love	Har 299-H,	Chronological Classics 597
142847-3	Alabama Stomp	Har 283-H,	Chronological Classics 597

*Composer credits: 142845 (Candullo - Carroll); 142846 (Meyers - Schoebel); 142847 (Johnson – Creamer)*

As often with these cheap record labels, the Henderson band is not with their complete personnel. This might be excusable in regard to the non-suitability of the recording equipment to fetch the tuba bass notes, but why they dropped the first trumpet player I do not know. A reason might be that they used discharged older arrangements for the cheap labels that did only comprise two trumpet parts?

But there is strong Stewart here, very secure and self-confident and blowing great solos, contrary to what he told later about his own psychic state – chorus 3 in “Off To Buffalo”, chorus 2 in “Brotherly Love” and chorus 4 in “Alabama Stomp”.

W.C. Allen, p. 194: “*The identity of the trombone soloist remains in doubt for the present; although Morton says he remained with Henderson for some time until he left to join Chick Webb in 1928, he may have been joined sporadically by Charlie Green as a section mate, or have had to have a substitute on some particular record date such as this. The soloist here sounds somewhat like Green, without the growl.*” As there are no earlier examples of Benny Morton’s style on record except for ‘Jackass Blues’ of the preceding session, we do not have any real comparison and do not know his style at the time. But I would suggest that Charlie Green would have been attributed more solo space than the short 8 bar trombone solo in the last chorus of “Brotherly Love”.

Rex Stewart first instalment with the Henderson organization lasted from early May until late October 1926 when he switched over to Horace Henderson’s Wilberforce University band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Rex Stewart, Joe Smith (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.194*: Joe Smith, Rex Stewart, trumpets; Benny Morton?, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums.

- Rust\*4: Joe Smith -Rex Stewart -t; ?Benny Morton -tb; Buster Bailey -Don Redman -cl -ss -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust\*6: Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

Solos ad-lib:

142845-3: CH ten 8, RexSt m-cnt 16, RexSt m-cnt 8, BB clt obl. over ens 16, BB clt 8

142846-1: RexS m-cnt 16, BM o-tbn 8

142847-3: RexS m-cnt 30, BB clt 2+30

131 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Nov. 03, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, org (2); Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – arr (1,2)

142902-2 The Henderson Stomp

Col 817-D,

Chronological Classics 597

142903-2 The Chant

Col 817-D,

Chronological Classics 597

*Composer credits: 142902 (Henderson); 142903 (Stitzel)*

This is the classic Henderson band personnel for a year, notwithstanding the fact that occasional changes of musicians are unavoidable in a working big band. For my taste, the classic Henderson band has to encompass a Southern trumpet soloist in their ranks, at first Louis Armstrong and now Tommy Ladnier, who gave the band a looseness such great Eastern trumpet players like Bobby Stark or Rex Stewart did not achieve. (This is not to devalue their own merits at any rate!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fats Waller (p & organ); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Thomas “Fats” Waller (p, org (2)); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fats Waller (pno, organ); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fats Waller -p -po; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.195*: Russell Smith, Joe Smith, Rex Stewart, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “*This is the first date on which Ladnier, Waller and Cole participated. There are no solos by the trombonist or any of the reed men, so these are at best ‘probable’.* The first title is given in the files as ‘Top And Bottom Stomp’, and it may have been one of the tunes originally written by Waller himself.”

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p or or (sic); Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

142902-2: TFW pno 1+16, TL o-tpt 32 over ens

142903-2: TFW org 4, TL m-tpt 16, TL m-tpt 12, CD bjo 12, TL o-tpt 16, TL m-tpt 12

## 132 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Nov. 19, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; (William Dover) – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Joe Smith – mellophone (1);  
 June Cole – voc (1)

143125-4 Sweet Thing

Col uniss. on 78, Chronological Classics 597

143126-2 I Need Lovin'

Col 834-D, Chronological Classics 597

Composer credits: 143125 (Williams – Kahn – Verges); 143126 (Creamer – Johnson)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author on chorus 4 of 'Sweet Thing' takes -4 and -6: "If you compare them (choruses 4 of takes -4 and -6 of session 134 – KBR), I think you will find some striking similarities. That bars 9-12 are so similar is not surprising, the melody being played. But if you compare the more improvisatory parts, you will see the same tendency to play around the notes G-F and Eb in both takes, like bars 7-8 in take -6. Indeed, bar 4 of take -4 is identical to bar 18 in take -6. And the last eight bars of the solo are remarkably similar in both takes. I would be very surprised if a different player accidentally found the same solution to handling these chords. So I think that if there is a slight difference in sound between the two solos, it should be ascribed to somewhat different recording conditions, after all they were recorded on different days. As stated in our (Bennie – KBR) Morton solography (O. Rönnow, Jan Evensmo, Benny Morton, Jazz Solography on www – KBR) I think this solo is played on a valve instrument, probably a mellophone, as seen in at least one of the photos of the band from this period (see 'Hendersonia', p. after 176, figure 8 – KBR). I think I hear a more valve-like phrasing in bars 18-19 in take -6: I also think the somewhat "boxy" sound resembles more a mellophone (really an alto horn masquerading as a French horn) than the more direct trombone sound. Compare with the clearly audible trombone at the beginning of the record. Played by Joe Smith? I think I recognise his phrasing. I saw recently that someone else has come to the same conclusion:

<https://yestercenturypop.com/2019/01/14/mellophonia-ii>. I agree that it could be the work of a technically skilled trombone player with a very smooth and velvety tone (with some kind of mute?), but I don't think either Green, Morton or Harrison fit here."

This is what I have written earlier on this matter, and what I have to revoke herewith after receiving and examining Ola's thesis (thanks a lot, Ola!):

In 'Sweet Thing' something very interesting happens: the trombone solo is played in a very smooth and proficient manner, different from what we have heard of Bennie (sic!) Morton on the preceding recordings. The following citation from Storyville 56-65 might possibly explain what happened: "Bill Dover (trombonist of the Jimmy Wade Band from Chicago but in New York City at this time – KBR) has recalled making a session with Fletcher Henderson and the most likely is 19 November, 1926, a few days before or after the engagement at the Bamville Club (of the Wade Band – KBR) mentioned below. In 'Hendersonia' Walter C. Allen is very reserved in his identification of Benny Morton." On this very same phenomenon Jan Evensmo and Ola Rönnow in their beautiful solography of Benny Morton have this to say: "Note: On 'Sweet Thing', HBM (Henry Bennie Morton – KBR) has been suggested for the 30 bars solo after the vocal. In our opinion, however, close listening reveals that this is not a trombone but a valve instrument, probably a mellophone; the trumpeters in the Henderson band are known to have doubled on this instrument as can be seen on some photos. Our guess would be Joe Smith." I, KBR, definitely hear an advanced trombone player – W.C. Allen is reminded of Jimmy Harrison (see below) – and this player with his velvety and sophisticated sound might also be found on some Perry Bradford organized and directed recordings with Jimmy Wade musicians of this time. The trombone part of this chorus seems to be written out and this player takes some – hot and jazzy – liberties with it. The corresponding solo in 'Sweet Thing' of the 13 December 1926 session is mainly played straight and with a sharper tone more probable for Bennie Morton.

It should be noted that this originally unissued take of 'Sweet Thing' comes from a test pressing in the possession of Fletcher Henderson's family. It was first reissued on a Scandinavian EP on the „Pirate“ label.

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## Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. "The trombone solo is much in the style of Jimmy Harrison, but this seems too early for him to be in the band; if it is indeed Morton, a study of his early style is long overdue. The vocalist is not named on the label, but is identified in the Columbia files."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

## Solos ad-lib:

143125-4: TL o-tpt 2+10+12, FH pno 4, JC voc 31; ?WD m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12

143126-2: FH pno 8, CH bar 6, BB clt 3+3, TL o-tpt 8

## 133 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 08, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (1,2,3)

E-4182 Clarinet Marmalade

Voc 1065, Chronological Classics 597

E-4183 Clarinet Marmalade

Voc 1065, Neatwork RP 2016

E-4184 Hot Mustard

Voc 1065, Chronological Classics 597

Composer credits: E-4182/3 (Shields – Ragas); E-4184 (Henderson)

Among all the commercial tunes played by the Henderson unit, somebody still took care for the hot side of the band-book. I do not know whether this was Henderson's or Redman's aim. Here we have two takes of 'Clarinet Marmalade', a tune composed by Larry Shields and Henry Ragas of ODJB fame, and this title is arranged – possibly by Don Redman – obviously for the soloists to stretch out blowing. Every "hot" man gets his time, with the exception of the trombonist, Bennie Morton. Did he feel not ready yet to blow in the "battle-array" of Harlem's most prominent orchestra? Tommy Ladnier plays very differently from what he did in Chicago, and obviously the two years with the

Sam Wooding unit in Europe had influenced him strongly, but certainly not to every follower's taste. He is the only man here to play "Western style" with New Orleans swing and much blues content.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Brunswick files show instrumentation of '10 men', but it seems to be as above; alternatively, Russell Smith might have been absent, with Redman filling in brass passages on trumpet."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

E-4182/3: CH ten 1+1 bks, TL o-tpt 32, BB clt 7, CH ten 1 bk, BB clt 8, BB clt 16, TL m-tpt 16, CH ten 16, BB clt 1+1+1+1 bks, BB low clt 16, CH ten 2 middle-bk

E-4184: JS o-tpt 6, TL o-tpt 5, TL o-tpt 8, FH pno 12

Discernible differences of takes:

E-4182: first two bars of first chorus (after upbeat/pickup!): tpt plays 1 3-quarter note A, 1 dotted eighth note C plus 1 sixteenth note A (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)

E.4183: first two bars of first chorus (after upbeat/pickup!): tpt plays 4 quarter notes D-C-D-C (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)

**134 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Dec. 13, 1926

Russell Smith, Joe Smith, Tommy Ladnier – tpt; Benny Morton – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Joe Smith – mellophone;

June Cole – voc

143125-6 Sweet Thing

Col 854-D,

Chronological Classics 597

Composer credits: 143125 (Williams – Kahn – Verges)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author on chorus 4 of 'Sweet Thing' takes -4 and -6: "This seems to be the same person playing as on take -4 of November 19." (See session 132 above!)

This is the remake of session 132 above, and I assume that the test mentioned at this session had been rejected because of the unwanted noises over the band's introduction.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed.

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: not listed.

- Rust\*2,\*3: not listed.

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. "No other titles recorded this date."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

143125-6: TL o-tpt 2+10+12, FH pno 4, JC voc 31; BM m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12

Discernible differences of takes:

143125-4 (session 132 of Nov. 19, 1926: first 2 bars of tbn solo: 1 three-quarter note F, 1 quarter note Db (bar 1); 1 half note Db, 1 quarter pause, 3 eighth triplet notes F (bar 2)

143125-6: first 2 bars of tbn solo: 1 whole note F (bar 1); 1 whole note Db (bar 2)

**135 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Jan. 19, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Jimmy Harrison, Bennie Morton – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;

Evelyn Thompson - voc

E-4394 Baby, Won't You Please Come Home ?

Voc 1079,

Chronological Classics 597

E-4395 Baby, Won't You Please Come Home ?

Voc 1079

not on LP/CD

E-4397 Some Of These Days

Voc 1079,

Chronological Classics 597

E-4398 Some Of These Days

Voc 1079

not on LP/CD

Composer credits: E-4394/5 (Warfield – Williams); E 4397/8 (Brooks)

When I consider this Henderson band as "classic", I mean the second half of the 1920s, when Tommy Ladnier played "Western" style trumpet solos in Louis Armstrong's tradition, Buster Bailey played "Southern" clarinet in a way, and when Coleman Hawkins developed his exuberant style on tenor sax and enthused listeners and – above all – his fellow musicians. In short: when the band really started swinging, playing hot solos and presenting swinging arrangements out of Don Redman's realm of ideas. This classification is even reinforced when Henderson hired the great Jimmy Harrison - trombonist extraordinaire – as masterful trombone soloist and a most inspiring comedian/vocalist in the Bert Williams way.

When listening to the subsequent titles/sessions encompassing Harrison it becomes apparent that Redman's or anybody else's arrangements

did not have a second trombone part. Big Bands up to this time did not have a second trombonist. Consequently, Harrison mostly ad-libbed his trombone parts until arrangements had been written for a two-part trombone section or extant arrangements had been adapted. Harrison had joined the Henderson Band in late 1926, and immediately Don Redman had inserted a two-trombone half-chorus in close harmony in 'Some Of These Days'. This trombone duet very certainly is the first arranged two-trombone part in the history of jazz. John R.T. Davies suggested Charlie Green as second trombonist in Bennie Morton's chair here. Yet, the first part in this duet is definitely played by Jimmy Harrison, and Harrison also plays the solos in both titles, which makes me believe that Bennie Morton had to stand back soloing, and not Charlie Green, who would probably have grown very angry on this distribution of soloistic space.

As noted by Walter C. Allen in his 'Hendersonia' the singer might probably be Evelyn Preer, known from recordings under her own name, but recently married to one Edward Thompson (see below).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms); Evelyn Thompson (vcl).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba; Kaiser Marshall, drums; Evelyn Preer Thompson, vocals. "The Brunswick files show 12 men were used, which agrees with the above instrumentation. Singer/actress Evelyn Preer had married one Edward Thompson, and some Vocalion sessions described in contemporary news releases as having been recorded by Evelyn Preer were in fact released as by 'Evelyn Thompson'. Likewise, the voice on the two titles below is aurally similar to authentic recordings by Evelyn Preer on other labels."

- Rust\*4: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d; Evelyn Preer Thompson -v.

- Rust\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb -v; Kaiser Marshall -d; Evelyn Thompson -v.

Solos ad-lib:

E-3494: CD gtr 14, TL o-tpt 16, CH ten 14, JS m-tpt obl to voc 30, JH o-tbn 14, JS o-tpt over ens 16

E-3497: JH o-tbn 15, CH ten 1+16, JS m-tpt obl to voc 32, JS o-tpt over ens 16

Discernible differences of takes:

E-4394 / 5: as take 4395 has not been reissued, differences of takes could not be determined!

E-4397 / 8: as take 4398 has not been reissued, differences of takes could not be determined!

A plea of the author of this website (Dec. 2023): Is there anybody in the world reading this, owning takes E-4395 and E-4398 of the above sides, and being willing to share them with me in the form of a CD, with or without pay? If there is one, please, contact me under my address given at the "Home" page of this website!

136 THE DIXIE STOMPERS

New York,

Jan. 20, 1927

Joe Smith, Tommy Ladnier – tpt; Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;

Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall -dms;

Ken Macomber – arr (1); Don Redman – arr (3)

143332-3 Have It Ready

Har 467-H,

Chronological Classics 597

143333-2 Ain't She Sweet?

Har 353-H,

Chronological Classics 597

143334-2 Snag It

Har 353-H,

Chronological Classics 597

Composer credits: 143332 (Henderson); 143333 (Ager – Yellen); 143334 (Oliver)

Very interesting to note is the stylistic approximation of Joe Smith and Tommy Ladnier on their trumpets, and it could possibly be seen as a sign of their mutual respect to each other.

As trombonist in the last chorus of 'Ain't She Sweet' and below Joe Smith in the "Oliver" chorus on 'Snag It' I would rather suggest Harrison than Morton. Ian Evensmo/Ola Rönnow in their solography of Bennie Morton also deny Bennie Morton as soloist, whereas Walter C. Allen names Morton as probable trombonist. Obviously, there was no second trombone part in the arrangement, so Harrison only played ad-lib parts where possible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Ken Macomber (arr)(1).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research* 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb; 3 reeds (Bailey cl, Hawkins tenor); piano; banjo;tuba; drums

- Rust\*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums.

"Instrumentation seems to be as above; since there are no trombone solos, it is impossible to say which of the two trombonists was used on this session. No tuba is clearly audible, but there are passages which sound as if a baritone sax and piano in unison were playing the bass part."

- Rust\*4: Joe Smith, Tommy Ladnier -t; ?Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust\*6: Joe Smith, Tommy Ladnier, t; ?Benny Morton, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb, v; Kaiser Marshall, d.

Solos ad-lib:

143332-3: JS o-tpt 4, FH pno 5  
 143333-2: JS o-tpt 16, BB clt 16, JH or BM o-tbn over ens 16, Ch ten 8, JH o-tbn over ens 6  
 143334-2: CH ten 2+2 bks, TL o-tpt 12, TL o-tpt 12, TL o-tpt over clts 12, JS o-tpt 12 + JH o-tbn below JS 8

137 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Jan. 21, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 unknown – klaxon-horn (2); Don Redman – voc (2)  
 Don Redman – arr (1,2)

143344-3 Rocky Mountain Blues

Col 970-D,

Chronological Classics 597

143345-4 Tozo!

Col 970-D,

Chronological Classics 597

Composer credits: 143344 (Henderson – Carroll - Macomber); 143345 (Henderson – Cowdry)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “*probably Morton (soloing on Rocky Mountain Blues – KBR). Does not sound like Harrison.*” Agreed!

This is the classic Henderson band in full flight, playing Don Redman’s arrangements and giving space to every soloist – if only little – to show his soloistic powers. Redman’s arrangements are a bit over-arranged if measured against ‘Clarinet Marmalade’ of session 133, where the main moment is on jazz improvisation. Here we hear a growing arranger toying with compositional methods (whole-tone scales etc.) and finesse. This side of Henderson’s spectrum probably is – I assume – the side of which Henderson has been compared with Paul Whiteman (see also ‘Whiteman Stomp’ and other titles below). But as complex as the arrangements are, this band always handle them with fervour and swing. Listen, for instance, to Redman’s arrangement of ‘Tozo’ with its tricky 3/4 rhythm by clarinets and trumpets chasing each other laid over a solid 4/4 rhythm by the rhythm section.

There seems to be a klaxon-horn in the introduction (see/hear Jelly-Roll Morton’s ‘Steamboat Stomp’ on Victor!); or is it a trombone?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.198*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

143344-3: FH pno 2+2 bks, JS o-tpt over clts 6+8, FH pno 2 bk, CH ten 2+6+6, TL o-tpt 6+6, BM o-tbn 4+2, FH pno 2+2 bks

143345-4: CH ten 16, TL o-tpt 12+14

138 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Jan. 22, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Ken Macomber – arr (2)

E-4404-W (E-21422-W) Stockholm Stomp

Br 3460,

Chronological Classics 597

E-4406-W (E-21424-W) Have It Ready

Br 3460,

Chronological Classics 597

Composer credits: E-4404 (Pettis - Goering); E-4406 (Henderson)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “*Curious solo this, to me it sounds like a parody of the over-hecktic Hawkins solo that precedes it. Probably a nervous young Morton, as you (me – KBR) indicated. Definitely not Harrison, who plays the shorter solo towards the end.*”

Comparison of Bennie Morton with Jimmy Harrison in the first title certainly results in a very unfavorable manner for Morton, but he might have been in a strong stress situation when measured against the undisputed hero of Harlem trombone at this time.

From the manner ‘Stockholm Stomp’ is arranged I would suggest Don Redman’s elaborate and great facilities are the source of it. Of the second title Ken Macomber, a young and ambitious white arranger, is listed by Allen to be the originator.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.198*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “*Fats Waller has been suggested as pianist on this date, but there is no aural evidence of his presence.*”

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4404-W: BB clt obl to ens 24, CH ten 14, BM o-tbn 16, BB clt 16, TL o-tpt 16, JS o-tpt over saxes 24, JH o-tbn 4+2, BB clt obl to ens 24

E-4406-W: JS o-tpt 8, FH pno 6

139 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier -tpt;

Bennie Morton, Jimmy Harrison -tbn;

Don Redman, Buster Bailey -alt, clt; Coleman Hawkins -ten, clt;

Fletcher Henderson -pno; Charlie Dixon -bjo, gtr; June Cole -bbs; Kaiser Marshall -dms

38159-2 Oh! Lizzie

Vic unissued

not on LP/CD

38160-1 Shuffling Sadie

Vic uniss. on 78, Chronological Classics 580

Composer credits: 38160 (Burke - Bivens)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "I go for Morton here. I hear the same forceful style as on 'Variety Stomp' a month and a half later." D'accord!

After having recorded for most of the known early record companies, Fletcher at last has joined the ranks of the Victor Talking Machine Company.

Against Walter C. Allen's assumption I feel rather certain that Harrison is the trombone soloist in 'Shuffling Sadie'. Although his tone is a bit smoother than usual, his phrasing is typically sharp, trumpet-like and dramatic. Beautiful scoring for three clarinets here! There is a 6-bar call-and-response pattern of the trombones at the end of the title. And - surprisingly - a guitar accompaniment to the clarinet section - and the drummer using temple-blocks.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed.

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- B. Rust, *The Victor Master Book*, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d; vocalist: June Cole

- W.C. Allen, *Hendersonia*, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba and vocal; Kaiser Marshall, drums. "Victor files give the above instrumentation and name the vocalist. Masters of other takes may still exist, as they were to be held 'indefinitely' or 'for consultation'."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

38160-1: BM o-tbn 15, JS m-tpt 14, ? JH + BM o-tbn over ens 6

140 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 19, 1927

Russell Smith, Joe Smith, Tommy Ladnier -tpt; Jimmy Harrison -tbn;

Don Redman, Buster Bailey -alt, clt; Coleman Hawkins -ten, clt;

Fletcher Henderson -pno; Charlie Dixon -bjo; June Cole -bbs; Kaiser Marshall -dms

E-4788-W (E-22025) Fidgety Feet

Voc 1092,

Neatwork RP 2016

E-4789-W (E-22026) Fidgety Feet

Voc 1092,

Chronological Classics 580

E-4792-W (E-22029) Sensation

Voc 1092,

Chronological Classics 580

Composer credits: E-4788/9 (LaRocca - Shields); E-4792 (Edwards)

It seems that the Vocalion people were mostly interested the Henderson band to record hot and jazzy tunes with a lot of solos and rather little arrangement (compare sessions 133 and 135). Of the superb brass-team the Henderson band had assembled by now, Bennie Morton cannot be detected on these two titles. But he certainly was a member of the band. He may have been held back from soloing to develop after his rather dubious exposure on 'Stockholm Stomp' (session 138).

On 'Sensation' - as well as 'Fidgety Feet' a title again from the ODJB repertoire used for ad-lib playing! As accompaniment to the bandleader's piano solo drummer Kaiser Marshall used his hand-cymbal - which was very fashionable at the time, being a recent invention of the Zildjian company. This hand-cymbal is a sort of today's high-hat-cymbal, but without the stand, so that the two cymbals are pressed to each other with some sort of tongs mechanics by the left hand, while they are struck with a drum-stick by the right hand.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Only one trombone audible, identified from solos as Harrison."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4788/9-W: JH o-tbn bk 4, JH o-tbn bk 1, BB clt 16, CH ten 16, BB clt 16, \*JS m-tpt 30, JH o-tbn 32, TL o-tpt 12 + 4, TL -tpt - BB clt - CH ten ad-lib over ens 8 + 2  
 E-4792-W: JS o-tpt 16, JH o-tbn 16, BB clt 14, JS o-tpt 16, CH ten chase with ens 16, TL o-tpt chase with ens 16, BB clt 16, FH pno 16, CH ten bk 2

Discernible differences of takes:

E-4788-W: first two bars of JS tpt solo\* in first chorus (strain C) after second clt solo (2<sup>nd</sup> strain B stop-time): 1 quarter note C (upbeat); 1 half note C, one quarter pause, 1 quarter note C (bar 1); 2 eighth notes Db, 1 quarter note Db, 1 eighth note Db, 1 quarter note Eb, 1 eighth note Db (bar 2)  
 E-4789-W: first two bars of JS tpt solo\* on first chorus (strain C) after second clt solo (2<sup>nd</sup> strain B stop-time): 1 quarter note C, 1 eighth note Bb (upbeat); 2 quarter notes C, 1 half note Ab (first bar); 1 eighth pause, 1 quarter note Eb, 1 eighth note C, 2 quarter notes Eb

141 THE DIXIE STOMPERS

New York,

Mar. 23, 1927

Joe Smith, Tommy Ladnier – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – voc (2); Don Redman (or Duke Ellington) – arr (3)

143637-1	Wabash Blues	Har 407-H,	Chronological Classics 580
143638-3	The Wang Wang Blues	Har 407-H,	Chronological Classics 580
143639-2	St. Louis Shuffle	Har 467-H,	Chronological Classics 580

Composer credits: 143637 (Meinken – Ringle); 143638 (Mueller – Busse – Johnson - Wood); 143639 (Pettis – Waller)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “Wabash Blues. I believe this is Morton, very squarely on the beat phrasing. And compare the sound to Harrison’s on ‘Wang Wang Blues’. Isn’t it a little different?” Yes - but Harrison solos at the tune’s end.

This Harmony session suffers – as others with this label – from the economy to use as many musicians as ultimately needed only. Which means in our case here that the first trumpet player – who normally does not solo ad-lib – is dropped out of the personnel. Thus, Joe Smith is obliged to take over first-part duties what, yet, does not prevent him from soloing on these sides.

It is very surprising not to hear any clarinet solo from Buster Bailey. Although he is listed as present in most discographies, I believe that he is not at the session. He certainly would have got his fair share of soloistic business. And the clarinets are very probably two only in the introduction to ‘Wang Wang Blues’. Carmelo Jari/Jejo of the ‘Savoy Bearcats’ fame has been named by some people early on in jazz research, but there is nothing to hear which reminds me of this player. It should be mentioned that our listening group have identified Jejo on a number of Clarence Williams band recordings, where usually Buster Bailey, Ben Whittet or Benny Waters had been named in the past. We now are well aware of Jejo’s playing characteristics. But nothing of these at this session!

And listen to Kaiser Marshall with his Zildjian hand-cymbal all through the whole session: very beautiful. In all, this is a very nice blowing session with much jazz! Only, that Columbia – mother company of Harmony – had much better electric recording equipment for their own label. Therefore, the muddy sound of these sides.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Duke Ellington (arr)(3).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research 33-13*: 2 tp (Joe Smith, Tommy Ladnier); 1 tb (Jimmy Harrison); 3 reeds (Redman, alto & vocal, Hawkins tenor); piano; banjo; tuba; drums

- Rust\*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.200: Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey or Carmello Jejo, clarinet & alto sax; Don Redman, clarinet, alto sax & vocal; Coleman Hawkins, clarinet & sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Jejo’s name was listed as clarinetist on this date, as far back as ‘Hot Discography’ (1938), presumably from information given Delaunay by ex-Henderson musicians, possibly Hawkins, Cole or Marshall, then in Europe. Since there are no clarinet solos, it is impossible to tell aurally. By May 1927, Jejo was in South America with Leon Abbey.”

- Rust\*4,\*6: Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d. “Carmello Jejo (or Jari) has been named as a possible replacement for Bailey, but the absence of any cl solos renders verification impossible.”

Solos ad-lib:

143637-1:	JS o-tpt lead 16, CH ten 16, BM o-tbn 16, TL o-tpt 16, TL m-tpt 14, JH o-tbn 2 + 16
143638-3:	JH o-tbn bk 2, JH o-tbn bks 1+1, CH ten 4, JH o-tbn bk 2, TL o-tpt 14, TL o-tpt 32, JH o-tbn 16, CH ten 34, TL o-tpt 7
143639-2:	JH o-tbn bk 2, JS o-tpt 2, CH ten 14, DR alt bk 2, CH ten bk 2, BM o-tbn 4, JS o-tpt 8, TL o-tpt over ens 16

142 FLETCHER HENDERSON’S ORCHESTRA

New York,

c. Apr. 1927

Russell Smith, Joe Smith – tpt; Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms

2827-2	Swamp Blues	Pm 12486,	Chronological Classics 580
2828-2	Off To Buffalo	Pm 12486,	Chronological Classics 580

Composer credits: 2827 (Burke - Bivens); 2828 (Candullo - Carroll)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “(In ‘Swamp Blues’ – KBR) I think Morton, but has some of Harrison’s characteristics as well, so I am not too sure.” I – KBR - believe in Harrison!

And another cheap recording label, the declining Paramount company. The sound leaves much to be desired, and the band is diminished, two



trumpets and one trombone only.

Walter C. Allen suggests Bennie Morton on trombone, but I hear Harrison's tone, approach and his dramatic phrasing, possibly a bit subdued, but not Bennie Morton. The clarinet solo in 'Swamp Blues' as attributed to Don Redman in 'Hendersonia' shows nothing of Don Redman's characteristics and would thus be Buster Bailey's, and certainly is played in Bailey's assured style and his rhythmic strength. So, I assume Bailey as the originator. On the second title Redman is heard soloing on alto for a whole chorus, what certainly is difficult to find in Henderson's recorded repertoire.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d) - Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).*

- Rust\*3: Russell Smith, Tommy Ladnier -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.201: Joe Smith, poss Russell Smith, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets, and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Suggested 2<sup>nd</sup> trombone in some passages is probably explained by Joe Smith's low-register unison trumpet; cf. Bessie Smith's 'Young Woman's Blues'.*

- Rust\*4,\*6: Joe Smith -?Russell Smith -t; ?Benny Morton -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

2827-2: JS o-tpt 10, BB clt 12, JH o-tbn 8, FH pno 8, DR alt 11, JH o-tbn 8, JS o-tpt 6, JS o-tpt over ens 6

2828-2: BB clt 4, CH ten 8, DR alt 32, JS o-tpt 16, JS o-tpt 8, BB clt obl 16, BB clt 8, BB clt obl 8

143 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Apr. 27, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman alt, clt, sop; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

June Cole – voc (1); Don Redman – arr (2,3,4,5,6,7); Fletcher Henderson – arr (5,6,7)

38159 Oh! Lizzie

Vic unissued

not on LP/CD

38496-1 St. Louis Shuffle

Vic uniss. on 78,

Neatwork RP 2016

38496-2 St. Louis Shuffle

Vic 20944,

Neatwork RP 2016

38496-3 St. Louis Shuffle

BB B-10246,

Chronological Classics 580

38497-1 Variety Stomp

X LVA 3013 (LP), BMG Bluebird ND90413

38497-2 Variety Stomp

BB B-10246,

Neatwork RP 2016

38497-3 Variety Stomp

Vic 20944,

Chronological Classics 580

Composer credits: 38496 (Pettis - Waller); 38497 (Green – Trent - Henderson)

'Oh Lizzie' had already been tried at Henderson's first Victor session on 11 March 1927 (session 139 above), but this second attempt also was of no avail. It would be interesting to discover the cause. The band was in full flight at this time as can be heard from the other two titles recorded, and in my assumption, they could play everything laid down in a jazz arrangement.

'St. Louis Shuffle' contains a passage by a soprano sax-led reed section, with probably Redman playing first parts on soprano. Buster Bailey's clarinet obligato over the first chorus seems to be identical on all three takes and probably it thus is not really ad-lib.

As to Fletcher Henderson's arrangement of the third title, W.C. Allen in 'Hendersonia', p. 497 wrote: "'Variety' (March 16, 1927, p.47) had a news item about a new tune named after that magazine, 'Variety Stomp', with lyrics by its editor, Abel Green, music by Jo Trent, and orchestration by Fletcher Henderson. Although the arranger of the published stock was Leonard Hayton, Fletcher himself, in a 1936 interview, stated that the Victor recording used his own arrangement." This statement certainly makes me wonder as the style of the arrangement is undoubtedly Redman's with the whole-tone passages heard, like in all the Redman arrangements above of this period. I will probably stick to my assumption that this tune may be arranged by Redman as well.

I am uncertain of Bennie Morton's improvised two four-bar solos in the beginning of 'Variety Stomp'. W.C. Allen gives Bennie Morton, yet with a question-mark, and I hear phrases very near to Harrison's. But this might as well be Morton under Harrison's probable overwhelming influence on the youthful Morton. Compared to Morton's solo in 'Stockholm Stomp' of session 138 he must have made a strong development in the intervening three months – in case this really is he.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d) - Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).*

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- B. Rust, *The Victor Master Book, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d*

- W.C. Allen, *Hendersonia, p.201: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba and vocal; Kaiser Marshall, drums. "Instrumentation and name of vocalist from Victor files."*

- Rust\*4,\*6: Russell Smith -Joe Smith -t; Benny Morton -Jimmy Harrison -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

38496-1-2-3: BB clt bk 2, BB clt obl over ens 10, JS o-tpt bk 2, BB clt obl over ens 10, CH ten 14, DR alt bk 2, JH o-tbn 8\*,

CH ten bk 2, JH o-tbn 7, TL o-tpt 4 + 4 + 4, TL o-tpt 7, BB clt obl + bk 16

38497-1-2-3: BM o-tbn 4 + 4, JS o-tpt 4 + 4, DR alt 8, JS o-tpt 4, TL o-tpt obl over interlude 16, FH pno 4 + 4\*\*, JH o-tbn 4 + 4, CH ten 8

Discernible differences of takes:

38496-1: first bar of ad-lib tbn solo\* two bars after alto break (bar 67 of tune): 1 quarter note Ab (upbeat in bar 66), 2 quarter notes Ab – F, 1 eighth note D, 1 quarter note Eb, 1 dotted quarter note low Ab reaching into bar 68  
 38496-2: first bar of ad-lib tbn solo\*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 eighth notes Bb – Ab, 1 quarter note Bb, 1 half note F  
 38496-3: first bar of ad-lib tbn solo\*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 quarter notes Bb – Bb, 1 half note Ab

Alternative takes of 'Variety Stomp': Provided, that W.C. Allen's statement that take -3 of this title does not have Henderson's piano solo passages in the third chorus, is correct, the Neatwork CD RP 2016 cannot have take -3 as given on the CD cover, but must have take -1 and take -2 instead – in this playing order!

38497-1: last bar of second 4-bar piano solo\*\*: FH's last pno chord G minor on third beat of last bar.  
 38497-2: last bar of second 4-bar piano solo\*\*: FH's last pno chord G minor on first beat of last bar, followed by 2 single bass notes G – (lower) G.  
 38497-3: no FH 4-bar pno solos on this take.

**144 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Apr. 28, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Benny Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Benny Carter – arr (1)

144063-2 P. D. Q. Blues

Col 1002-D,

Chronological Classics 580

144064-3 Livery Stable Blues

Col 1002-D,

Chronological Classics 580

Composer credits: 144063 (Henry - Simpson); 144064 (Nunez - Lopez)

M. Berger, E. Berger and J. Patrick's 'Benny Carter – A Life in American Music' states – to my greatest surprise – about Benny Carter's early arranging efforts: "The very first arrangements Carter brought in to the Johnson band were of popular tunes, 'Do, Do, Do' by Gershwin from 1926 Broadway musical 'Oh, Kay!', Gershwin's earlier hit 'Rhapsody in Blue', and Moonlight on the Ganges', a 1926 Tin Pan Alley tune whose possibilities he saw rather soon, for it was later a favorite of leading swing bands as well as jazz groups. These arrangements were never recorded. Such recognition came soon, however, when Fletcher Henderson asked Carter to arrange 'P.D.Q. Blues', which the orchestra recorded in 1927." This arrangement of 'P.D.Q. Blues' contains so many whole-tone passages and tricky rhythmic figures, favored mostly by white arrangers of this time – and by Don Redman – but not by Carter in subsequent efforts, that I would never have dared to attribute this work to the young Benny Carter. But, as the authors state that Henderson "asked" Carter to arrange 'P.D.Q. Blues' for him, there is no reason for me to doubt this statement.

'Livery Stable Blues' is arranged much closer to the style used by Carter later on. Unfortunately, we do not have any documented evidence of this, and it thus is my assumption that both title's arrangements are the young Benny Carter's work!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*  
 - Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "The arrangement for P.D.Q. Blues may be a stock orchestration; the Columbia files state "Orchestration Given to Col. Phono. by Mr. Rockwell" for this session."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144063-2: CH ten 16, TL o-tpt 10, JH o-tbn 10

144064-3: JH o-tbn 1 bk, JS o-tpt 12, TL o-tpt 12, BB clt 10, JS o-tpt 4, JS o-tpt 13, CH ten 2, CH ten 8, JS o-tpt 8, JS o-tpt lead 8

**145 FLETCHER HENDERSON & HIS ORCHESTRA**

New York,

May 11, 1927

Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Benny Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Thomas Fats Waller – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (1,2); Fletcher Henderson -ldr

144132-2 Whiteman Stomp

Col 1059-D,

Chronological Classics 580

144133-3 I'm Coming, Virginia

Col 1059-D,

Chronological Classics 580

Composer credits: 144132 (Waller - Trent); 144133 (Heywood - Cook)

Frank Driggs, Don Redman, Jazz Composer – Arranger: "I wasn't getting but twenty-five dollars an arrangement in those days, until Paul Whiteman gave me a blanket order for twenty arrangements at one hundred dollars a piece, and paid me the two thousand dollars right then and there. I was out of this world then, because the usual twenty-five dollars was all anyone was getting. I did 'Whiteman Stomp' for him and Fletcher, as well as others he recorded. Fats Waller sold Fletcher nine arrangements including 'Henderson Stomp' for a dozen hamburgers." Both titles with their arrangements by Don Redman superbly show the power and the potentials of the Henderson band in their classic period. One evening live listening to this organization would have left me drunk for a week! But certainly, W.C. Allen is right in pointing to the

overloaded form of the arrangements, and – while showing us what Redman and the other musicians could do – it would have been much more jazzy if the soloists could have stretched out, instead of all the two and four-bar snippets they had to insert.

W.C. Allen has listed Henderson as pianist and Fats Waller added. After close listening I would suggest that all soloistic piano part are the work of Thomas Fats Waller, just because of the smooth and swinging performance of the pianist, especially the left-hand rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Don Redman (arr).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fats Waller -p; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, Fats Waller, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "(Fats Waller's addition) confirmed by Don Redman."

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144132-2: CH ten 2+3+3, CH ten 2 bk, CH ten 2, JH o-tbn 4, CH ten 2, JH o-tbn 4, CH ten 8, CH ten 2, JH o-tbn 2, CH ten 1+1+1+1, BB clt 2 bk

144133-3: BB clt 3 bk, JS m-tpt melody 22, TFW pno 2 bk, TL o-tpt over clts 22, TL o-tpt 3+3, JH m-tbn 12, TL o-tpt 4, JH m-tbn 6, BB clt obl 7+8

146 **THE DIXIE STOMPERS**

New York,

May 12, 1927

Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – arr (2,3); Mel Stitzel – arr (3)

144134-2 Cornfed!

Har 545-H,

Chronological Classics 580

144135-3 Variety Stomp

Har 451-H,

Chronological Classics 580

144136-1 The St. Louis Blues

Har 451-H,

Chronological Classics 580

Composer credits: 144134 (Effros - Wall); 144135 (Green – Trent - Henderson); 144136 (Handy)

Although all discographies list these titles with three trumpets, I believe there are only two, Russell Smith missing, as the sound of the first trumpet part is that of Joe Smith. Because the arrangement of 'Variety Stomp' is almost identical to that of the session of April 27, 1929, I believe that the band at this session is using the same arrangement, yet leaving out third trumpet and second trombone parts. The absence of two musicians would correspond to the economical practices of the Harmony label people, the more so when you consider that the tuba has been kept in the band!

Jimmy Harrison displays a rather sharp tone on these sides, a bit contrary to his usual improvisations. But it still is Jimmy Harrison

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Mel Stitzel (arr)(3).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Redman (clt, alt, vcl, arr);

Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Joe Smith, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144134-2: CH ten 8, JH o-tbn 4, CH ten 4, CH ten 6, JS o-tpt 8, BB clt 4, TL o-tpt 2+6

144135-3: TL o-tpt 4+4, JS o-tpt 16, CH ten 8, JS o-tpt lead 10

144136-1: TL o-tpt 2 bk, JS o-tpt – BB clt chase 12, JS o-tpt 12, JH o-tbn – TL o-tpt chase 16, BB clt 12, TL m-tpt 12, JS o-tpt over ens 12+12

147 **THE LOUISIANA STOMPERS**

New York,

c. Sep./Oct. 1927

Joe Smith – tpt; Jimmy Harrison – tbn;

Don Pasquall, Buster Bailey – alt, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx

2859-1 Hop Off

Pm 12550,

Chronological Classics 580

2860-2 Rough House Blues

Pm 12550,

Chronological Classics 580

Composer credits: 2859 (Jordan); 2860 (Kincaid)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: "Unlike Allen in 'Hendersonia' I suggest Harrison here, I think the solo swings in his relaxed way. And notice the break, the way he "lands" on the second of the bar, just like in the Columbia version." So did I – KBR.

This session for Paramount again has a diminished personnel (see session 142 above) and there seems to be one trumpet only, Joe Smith.

The trombone player very certainly is Jimmy Harrison, and not Bennie Morton as given by most discographies. And it is most interesting to

hear Hawkins handle the bass sax below the band. By the way, he cocks up the rhythm in his break on the second title! This is not the big-band music we are accustomed now from the Henderson band. But it is fine music, very bluesy and sensitive, by top musicians of their time.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed.

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d) - Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Coleman Hawkins -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia, p.244*: possibly Russell Smith, Joe Smith, trumpets; probably Benny Morton, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Coleman Hawkins, bass sax. "The above personnel is based on aural identification of the soloists and the general 'sound' of the band. This seems to be a small group from the large band; no drums are audible. On the other hand, some collectors do not believe this to be a bona fide Henderson item; one collector has proposed to me (W.C. Allen - KBR) that this was by the Charlie Johnson band, citing the presence of a violin (Edgar Sampson), although I cannot hear any such instrument on my copy; another has proposed that this is by the Savoy Bearcats, although this group, led by Leon Abbey, was in South America at this very date. 'Hop Off' is the same tune as on the Brunswick and Columbia versions (below), despite different composer credits. Joe Smith's work here, by the way, is much in Ladnier's style."

- Rust\*4,\*6: Joe Smith -?Russell Smith -t; ?Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -as; Coleman Hawkins -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj.

Solos ad-lib:

2859-1: CH bsx 2 bk, JS o-tpt lead 32, BB clt obl 8, BB clt 16, JS o-tpt 16, JH o-tbn 4, CH bsx 4

2860-2: JS m-tpt 4, JS o-tpt lead 12, CH bsx 2 bk, JS m-tpt 2 bk, JS o-tpt 2 bk, JH o-tbn 2 bk, DP alt 2 bk

**148 THE DIXIE STOMPERS**

New York,

Oct. 24, 1927

Russell Smith, Tommy Ladnier - tpt; Jimmy Harrison - tbn;  
Don Pasquall, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;  
Fletcher Henderson - pno; Charlie Dixon - bjo;  
Don Redman - arr (2); Jack Purvis or Robert Haring - arr (3)

144896-2 Black Maria

Har 526-H,

Chronological Classics 580

144897-2 Goose Pimples

Har 545-H,

Chronological Classics 580

144898-2 Baltimore

Har 526-H,

Chronological Classics 580

Composer credits: 144896 (Rose); 144897 (Trent - Henderson); 144898 (McHugh - Healy - Kahal)

The band obviously use a rather boring stock arrangement on the first title, with little room for soloing. The clarinet section comprises two clarinets only, preferably Bailey and Pasquall, both of them documented clarinet masters. Did Hawkins refuse?

The two other titles are full of beautiful soloing by Ladnier, Harrison and Hawkins. And even the bandleader gets his fair share of Performance in the fast 'Goose Pimples'.

R. Sudhalter, *Lost Chords, p.474*: "A story persists that the Henderson band used a (Jack - KBR) Purvis arrangement on its record of 'Baltimore', done for Harmony (as the 'Dixie Stompers') October 24, 1927. The orchestration is in fact a publisher's "stock", written by Robert Haring, Sr. But in view of the trumpeter's (Purvis - KBR) activities, its easy to infer that Purvis was at the session and may have brought the arrangement with him."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Joe Smith, Tommy Ladnier (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Tommy Ladnier -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia, p.244*: Russell Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjos sax. "Instrumentation seems to be as above; I hear no tuba or drums, the trombone taking the bass part on 'Baltimore'. Some of the piano comping is reminiscent of Fats Waller, who was indeed in New York during this period; but the solos do not sound much like Waller."

- Rust\*4,\*6: Russell Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; ?Don Redman (2) -Jack Purvis (3) -a.

Solos ad-lib:

144896-2: CH ten 9, RS o-tpt 2, CH ten 14

144897-2: TL o-tpt 2 bk + 16, JH m-tbn 12, FH pno 4, DP alt 4, CH ten 16, FH pno 16, FH pno 8, CH ten 24, TL m-tpt 24, TL m-tpt coda 8

144898-2: TL m-tpt 4, CH ten 16, TL o-tpt 6, BB clt obl 16, BB clt 8

**149 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Nov. 04, 1927

Russell Smith, Joe Smith, Tommy Ladnier - tpt;  
Bennie Morton, Jimmy Harrison - tbn;  
Don Pasquall, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;  
Fletcher Henderson - pno; Charlie Dixon - bjo; June Cole - bbs; Kaiser Marshall - dms;  
Jimmy Harrison - voc (2);  
Donald Lindley - arr (1)

144954-3 A Rhythmic Dream

Col uniss. on 78,

Chronological Classics 580

144955-3 Hop Off

Col 35670,

Chronological Classics 580

Composer credits: 144954 (unknown); 144955 (Williams)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “*Definitely Harrison (and I share your enthusiasm for this track, a favorite!)*”

The first title, first issued by Jerry Valburn on his Meritt label in 1989, is a study of modern composition using whole-tone scales and augmented chords, certainly interesting as “*a very modernistic, for its time, piece of music*” (LP cover notes), but unrewarding for the jazz-buff. But it is impeccably played by the band. Although I have given the Henderson piano solo parts as ad-lib (see below), I am not at all convinced that they are not part of the composition.

This version of ‘Hop Off’ is my all-time favorite of the classic Henderson band. It is full of great jazz soloing, with off-beat and blues phrasing, instrumental wit and swing, with a minimum of arrangement only, and a great deal of ad-lib playing by the whole big band without ending in chaos. Fantastic. Hear Kaiser Marshall’s beautiful breaks on his Ziljian hand-cymbal, and trombone cum tenor sax holding their bass-notes for three bars at the start of the last chorus. I have followed W.C. Allen’s observation that the 16-bar trumpet solo after the clarinet chorus is divided into two 8-bar half-choruses for first Tommy Ladnier and second Joe Smith. Smith with his smoother tone is standing closer to the microphone.

And listen to Jimmy Harrison’s short and “amazing” vocal break in the final half-chorus! For years I had attributed them to Don Redman, but he already was in Detroit at this time.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison -t -v (2); Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.245*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “*Personnel is probable, based on identification of soloists and his regular playing personnel. The Driggs LP booklet errs in attributing vocal breaks and arrangement to Don Redman.*”

- Rust\*4,\*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d; Donald Lindley -a (1).

Solos ad-lib:

144954-3: FH pno 8, FH pno 8

144955-3: TL o-tpt 4, TL o-tpt lead 16, CH ten 8, JH m-tbn 16, BB clt 16, TL o-tpt 8, JS o-tpt 8, CH ten 4, JH voc 2+2 bks

**150 FLETCHER HENDERSON’S COLLEGIANS**

New York,

Nov. 26, 1927

Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;

Buster Bailey, Don Pasquall – alt, sop, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Andy Razaf - voc

7622-3 Dear, On A Night Like This

Ban 6128,

Chronological Classics 572

7624-1 There’s A Rickety Rickety Shack

Ban 6129,

Chronological Classics 572

7624-2 There’s A Rickety Rickety Shack

Reg 8442

not on LP/CD

7638-3 Sorry

Ban 6154,

Neatwork RP 2016

7638-4 Sorry

Ban 6154,

Chronological Classics 572

*Composer credits: 7622 (Caesar – Conrad); 7624 (Tobias – Turk); 7638 (Quicksell – Klanges)*

This certainly is one of the least known Henderson sessions. Henderson’s authorship of the first title has even been denied for a long time (see Rust\*3 where it is omitted). Yet, when listening to these titles it becomes obvious that Rex Stewart in his book “Boy Meets Horn” did remember quite correctly his own presence here. As always in musicians’ remembrances facts have been mixed and changed, and thus Stewart certainly was wrong when attributing “Whiteman Stomp” to this very recording session (see below)! (Or did he perhaps also play on the “Whiteman Stomp” session of May 11, 1927?) W.C.Allen already assumed Stewart’s presence in RR 19 as early as 1960, yet also to admit Ladnier’s presence as a possibility! This did not find entrance into any discography up to now although the stylistic characteristics of the trumpet/cornet solo late in both takes of “Sorry” are clearly Stewart’s. His own recollection, yet, should be proof now! But what fantastic hot solos Rex was able to deliver at this early time! His solos here, yet, are not played muted as noted by W.C.Allen in RR 19, but open. Allen’s supposition certainly is caused by the sound quality of the ARC recordings which leaves much to be desired.

Rex Stewart was off and on with the Fletcher Henderson band in 1927 and 1928, requested from Horace Henderson’s Wilberforce band whenever it was necessary to fill a vacant chair until Bobby Stark joining the band.

Rex Stewart, *Boy Meets Horn, p. 114*: “... *It was on this date that Don Redman’s Whiteman Stomp was produced. .... The other side of the record was a ballad, Dear, On A Night Like This, and there’s a little story to be told. .... We made what we thought was a perfect take the first time but, on hearing the playback, smack in the middle of Russell’s high and muted solo, just 16 bars before the end, we heard a foreign cluster of sound. .... This was just a problem that prevented Henderson’s band (and others) from being recorded to best advantage.*”

W.C. Allen in ‘Hendersonia’ attributes the trumpet solo in ‘... Rickety Shack’ to Bobby Stark. Obviously, Allen had no knowledge of Rex Stewart’s memory on this session at the time of writing his monumental bio-discography. But now that we have Stewart’s ‘Boy Meets Horn’ we know, and we clearly recognize Stewart’s hot and urgent horizontal improvising as different from Bobby Stark’s vertical approach.

W.C. Allen lists only one trombonist, Bennie Morton, but adds that alternately Jimmy Harrison may be present instead. As we do not hear any trombone solo spot, I severely doubt Harrison’s presence.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- *Record Research 19-13*: “... *The first trumpet solo on SORRY might be Joe Smith, and a hotter muted near the end might be Ladnier or Rex Stewart.*”

- Rust\*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Junes Coles (bbs, vcl); Kaiser Marshall (dms); Andy Razaf (vcl).  
 - Rust\*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison, Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.  
 - W.C. Allen, *Hendersonia*, 245: probably: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, trombone; Buster Bailey, clarinet, alto sax; Jerome Pasquall, soprano & alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums; Andy Razaf, vocals. "Instrumentation seems to be as above; of the trumpeters, only one is heard in solos, playing in a new fast-fingering style totally unlike anything Ladnier had played – presumably Stark, in his recorded debut."  
 - Rust\*4,\*6: probably Russell Smith -Joe Smith -Bobby Stark -t; Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -ss -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

Solos ad-lib:

7622-3: AR voc 32, no ad-lib solos  
 7624-1: AR voc 32, RexSt o-cnt 16  
 7638-3-4: RS o-tpt straight 30, AR voc 32, CH ten 8, RexSt o-cnt 2+16  
Discernible differences of takes:  
 7624: as take -2 has not been reissued differences could not be determined!  
 7638-3: no ad-lib clarinet in final ensemble (16 bars)  
 7638-4: Buster Bailey plays ad-lib clt obligato over final ensemble (16 bars)

**151 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Mar. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Bill Challis – arr (2)

145763-3 King Porter Stomp

Col 1543-D,

Chronological Classics 572

145764-3 "D" Natural Blues

Col 1543-D,

Chronological Classics 572

Composer credits: 145763 (Morton); 145764 (Henderson)

'King Porter Stomp' shows the classic Henderson band in all its glory, with tremendous improvised solos, an unbelievable musical looseness in playing their head-arrangement parts, filling open areas with fitting ad-lib playing, and swinging like mad. This is Henderson at his best. The band is known to have played 'King Porter Stomp' in engagements much longer than the limited time allowed by the 78 recording. They have enlarged its duration as long as 45 minutes as has been told. The arrangement is a head-arrangement developed by the band based on Hawkins' suggestion as has been reported.

'D Natural Blues' is an arrangement by Bill Challis, showing very little solistics, and thus does not reach musical heights like the first tune.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, *D. Carey, Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust\*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- W.C. Allen, *Hendersonia*, p246: Russell Smith, Joe Smith, Bobby Stark, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, clarinet; Don Pasquall, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is reconstructed from identification of soloists and his regular playing personnel of the time" "(King Porter Stomp – head arrangement, based on Hawkins' ideas."

- Rust\*4,\*6: Russell Smith, Joe Smith, Bobby Stark –t; Jimmy Harrison, Benny Morton –tb; Buster Bailey –cl; Jerome Pasquall –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d; Bill Challis –a.

Solos ad-lib:

145763-3: BS o-tpt 23, CH ten 1+16, JS m-tpt 16, BB clt 1+16, JH m-tbn 16

145764-3: BS o-tpt 12

**152 THE DIXIE STOMPERS**

New York,

Apr. 06, 1928

Rex Stewart, Bobby Stark – tpt; Charlie Green – tbn;  
 Buster Bailey – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Don Pasquall -bsx; Kaiser Marshall – dms;  
 Maceo Pinkard – arr (3)

145975-1 Oh, Baby!

Har 636-H,

Chronological Classics 572

145976-1 Feelin' Good

Har 636-H,

Chronological Classics 572

145977-2 I'm Feelin' Devilish

Har 974-H,

Chronological Classics 572

Composer credits: 145975 (Murphy); 145976 (Murphy); 145977 (Pinkard)

I append this session – which very certainly does not include Jimmy Harrison – as a dedication to my highly esteemed late co-collector Claus-Uwe Dürr, who, during our discussions of Jimmy Harrison recordings, insisted on Harrison's sole presence as trombonist at this session. Much too late in my life I got into contact with this modest and most pleasant man. Yet, I still have to contradict his insists: judging from the micro-rhythms played by the trombone, it certainly is Charlie Green, but technically surprisingly akin to Harrison, probably because of Harrison's encompassing influence on other musicians of his circle.

As will be discussed later in this work, it is difficult to discriminate the trumpet soloists. Stewart's and Stark's styles are rather similar in their virtuosic approach. It will, yet, be my aim to distinguish one from the other, and I hope to find correct answers. A couple of notes re this similarity in earlier publications will be most helpful in this respect. First, let me cite *Hendersonia*, p.247: "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but when these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with

Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green – c.f. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax.”

So, everything has been said here, except that it seems to be Stark all over the first title, probably Rex Stewart playing lead after Stark’s growl solo and before Green’s trombone solo in ‘Feelin’ Good’, and the trumpet break in the middle of the last chorus. In ‘I’m Feeling Devilish’ it seems to be Stark again all over. If it wouldn’t have been for Stewart’s recollection as above, I would probably have denied his presence on this session at all. It should be added that Stewart’s style at this time was strongly influenced by Louis Armstrong whereas Stark displays a fast and more technical approach to his playing, using open final vibrato.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Bobby Stark, Rex Stewart (cnts); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust\*3: Bobby Stark –t; Jimmy Harrison –tb; Buster Bailey –cl-ss-as; Jerome Pasquall –cl-as-bs; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Kaiser Marshall –d.

W.C. Allen, *Hendersonia*, p247: Rex Stewart, Bobby Stark, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Jerome Pasquall, bass sax; Kaiser Marshall, drums. “The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never player with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green, cf. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax.”

- Rust\*4,\*6: Rex Stewart –Bobby Stark –t; Charlie Green –tb; Buster Bailey –cl –as; Coleman Hawkins –ts; Fletcher Henderson –p –dir; Jerome Pasquall –bsx; Charlie Dixon –bj; Kaiser Marshall –d.

Solos ad-lib:

145975-1: BS m-tpt 6, CG o-tbn 2 bk, BS m-tpt 6, CH 2+6, BS m-tpt 2+8, CH ten 16, BS m-tpt 8, CH ten 8, BB clt 14, CG o-tbn 2+8, BB clt 6, CG o-tbn 2+15, BS m-tpt 6

145976-1: CH ten 16, BS m-tpt 8, CH o-tbn 6, RexSt o-cnt 5, CG o-tbn 17, BB clt 8, CG o-tbn 6, DP bsx 2 bk, BS m-tpt 16, CH ten 2, CG o-tbn 2, BB clt 2, RexSt o-cnt 2

145977-2: BB clt obl 16, BS o-tpt 8, BB clt obl 8, BB clt 30, BB clt obl 24, CH ten 16, CG o-tbn 8, CH ten 6, BS o-tpt 18, DP bsx 8, BB clt obl 10

153 **FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Sep. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;

Bennie Morton, Charlie Green – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms

C-2315-A Hop Off

Br 4119,

Chronological Classics 572

C-2316- Ready For The River

Br unissued

not on LP/CD

Composer credits: C-2315 (Waller)

ADDENDUM 02-04-2024: Ola Rönnow, correspondence with the author re trombone soloists: “‘Hendersonia’ has Morton and Green on this session, sounds like Green?” Yes – KBR.

And once again the Henderson band in its glory. I would give a little fortune to hear that unissued title. Is there nobody out there who owns a test? But then ‘Hop Off’ once again is one of the Henderson numbers showing the band in their relaxed looseness, full of great solos and surprising bits that obviously are not written in the arrangement. Contrary to Mr. W.C. Allen I identify Bobby Stark as the first soloist, playing the introduction and the first A-strain ad-lib. Bobby Stark has absolutely different tone, phrasing and approach to soloing here (e.g. when substituting the changes of bars 2 and 11 by diminished chords – Ab dim instead of Ab) than Joe Smith who is listed by W.C. Allen for this part. Solists are easily recognized, and I do not see any reason not to identify Charlie Green as the trombone soloist. This recording has an additional plus for showing – even if faintly in the background – Kaiser Marshall’s beautiful accompaniment and solistics on the high-hat. In the short Hawkins solo before the bridge – 8 bars - he uses the hand-cymbals as lately invented and distributed by the Avedis Zildjian company, and in every up-to-date drummer’s use at this time. This is phantastic early big band jazz!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust\*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust\*3: Russell Smith, Bobby Stark –t; Benny Morton (and Charlie Green?) –tb; Buster Bailey –cl-ss-as; Jerome Pasquall –cl-as; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; ?Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d.

- Rust\*4: Russell Smith, Joe Smith, Bobby Stark –t; ?Charlie Green, Benny Morton –tb; Buster Bailey –cl; Jerome Pasquall –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d; Bill Challis –a.

- W.C. Allen, *Hendersonia*, p247: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, ?Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Personnel reconstructed from soloists, and consists of his regular playing personnel of the time. Trombone soloist is not Harrison, who had in fact stayed in New York with Charlie Johnson.”

- Rust\*4,\*6: Russell Smith –Joe Smith –Bobby Stark, t; ?Charlie Green –Benny Morton –tb; Buster Bailey –cl –as; Jerome Pasquall –as; Coleman Hawkins –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d.

Solos ad-lib:

C-2315-A: BS o-tpt 4, BS o-tpt 16, CH ten 9, BB clt 16, CG m-tbn 17, CH ten 16, Ch ten 4

## 154 HENDERSON'S HAPPY SIX ORCHESTRA

New York,

Nov. 1928

Bobby Stark – tpt; Charlie Green – tbn;  
 Buster Bailey – clt; Benny Carter – alt;  
 Fletcher Henderson – pno; *Clarence Holiday* – bjo; Coleman Hawkins – bsx  
 3491-A Old Black Joe's Blues  
 Composer credits: 3491 (Henderson - Lottman)

Cam 9033,

Chronological Classics 572

W.C. Allen, *Hendersonia*, p. 224: “*Clarence Holiday* replaced Dixon about this time (middle of November), and Benny Carter replaced Pasquall before mid November; at least. Carter can be heard on alto sax and clarinet on recordings from this period, and a bass sax is seen in front of him in a later photo of the band. .... Joe Smith and his brother Russell actually joined the pit band for the touring company of Lew Leslie's *BLACKBIRDS* show, as confirmed by pianist Louis Hooper. Joe's chair was filled by Rex Stewart, into the band for the second time; it is Rex or Bobby Stark who plays the growl trumpet solos from this period – Rex had already learned to use the plunger from Bubber Miley. Russell Smith's replacement was not secured until about January or February, but Jimmy Harrison had left Charlie Johnson to rejoin the band. Benny Morton left to join Chick Webb, and Charlie Green came back in.” Bobby Stark is reported as third trumpet player with the Henderson band from at least early 1928 on. From research published after the publication of *Hendersonia* we know that very probably Bobby Stark was the growl soloist in the Henderson band, not Stewart. (I believe that Stewart had always been taken as growl soloist because he was an “Ellington man”, and he therefore seemed to be the natural choice for the growl device. But this is at least doubtful. He did not join Ellington before 1935!) This trumpet player shows a rather coated trumpet sound and uses broken chords phrases, thus vertical phrasing and not horizontal phrasing as Stewart does. Furthermore, he has no final vibrato on sustained notes. In all probability it is thus Bobby Stark playing trumpet on this recording session (nos. 149, 150, 151).

This single band title features an arranged first chorus that sounds to have been pinned down on the spot by Benny Carter. Then it is Buster Bailey in a clarinet solo chorus with a horribly out of tune clarinet, followed by a beautiful and typical chorus by Charlie Green on trombone. This is concluded by a two-bar break by Benny Carter in his inimitable style. Follows a trumpet solo chorus which features phrases known from Bobby Stark on some Dixie Stompers and other Henderson band recordings of later (jumping trill phrasings in Bubber Miley style in bars 15, 16, 17 of his solo here). Or is it Rex Stewart, yet? The tune is ended by another 16-bar strain which is played in harmony over different changes from before. Henderson's piano may be there, but cannot be heard possibly drowned by the banjo and Hawkins' bass sax. Comparing the trumpet parts heard with what I know of Rex Stewart I do believe that it is Bobby Stark here on trumpet – not Stewart – and he may thus also be the trumpet player of the Grant and Wilson sides before and later. Also, this trumpeter lacks Stewart's fire, and he seems to be rather insecure. Or is it booze again? (Bobby Stark was known as a heavy drinker! As to Stark's growl soloing, see below!) This same recording session also waxed three items issued under the name of ‘Grant And Wilson’.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: No information on the following recordings. (!)

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Exact personnel unknown

- Rust\*2: Rex Stewart (cnt); Charlie Green ? poss Jimmy Harrison (tbn); Buster Bailey (clt); Benny Carter (alt); Coleman Hawkins (bsx); Fletcher Henderson (pno); Clarence Holiday (gr).

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Clarence Holiday -bj -g.

- W.C. Allen, *Hendersonia* p248: Rex Stewart, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Benny Carter, alto sax; Fletcher Henderson, piano; Charlie Dixon or Clarence Holiday, banjo; Coleman Hawkins, bass sax. “Instrumentation and soloists identified as above. ... Dick Holbrook has told me he thinks this side sounds like a white band with Vic Berton on drums, but I hear no drums at all and these sound like Henderson men to me.”

“Rex Stewart (in ‘Downbeat’, April 7, 1966) has recalled a story about Hawkins bringing a bass sax to a recording session, amid much laughter and kidding; but on that occasion, he simply could not coax a coherent solo out of the monster, so that that (this one ?) was one the few Henderson dates without a Hawkins solo.”

- Rust\*4: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -as; Coleman Hawkins, bsx; Fletcher Henderson -p (?inaudible); Charlie Dixon or Clarence Holiday -bj.

- Rust\*6: Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; Benny Carter, as; Fletcher Henderson, p; Coleman Hawkins, bsx; Charlie Dixon or Clarence Holiday, bj.

## 155 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 12, 1928

Rex Stewart – cnt; Bobby Stark – tpt; Charlie Green – tbn;  
 Benny Carter, Buster Bailey – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Benny Carter – voc (1); Benny Carter – arr  
 147421-3 Come On, Baby!  
 147422-2 Easy Money  
 Composer credits: 147421 (Gottler – Clare - Pinkard); 147422 (Austin)

Col 14392-D,

Chronological Classics 572

Col 14392-D,

Chronological Classics 572

Now, this is one of my favourite Henderson sessions. With all those little gems heard: Carter's great arrangements and his genial alto solos, Charlie Green's fine trombone playing, Hawkins' virile tenor solos, Marshall's beautiful and melodious cymbal playing (he must have mounted his cymbal close to the mike, you don't hear any other drum sounds than the cymbal, played with two sticks while choking it with the left hand) and the fervent trumpet solos. Yet, Bailey's playing wrong harmonies at the end of *Come On, Baby* should not be kept back here. The only problem is: who does play which trumpet solos? I believe that in *Come On, Baby* Stewart plays the lead in intro and first chorus being relieved by Stark in the chase chorus together with Carter, each one playing eight bars each. From then on it seems to be Stewart again playing lead until the end. In *Easy Money* we hear Stark first for 16 bars, then after the Hawkins solo it seems to be Stewart leading the ensemble, and after the clarinet solo then again Stark for an eight-bar solo.

Obviously did Henderson appoint Stewart to play first parts and gave the solo portions to Bobby Stark here. Rex Stewart owns the clearer tone of both players. Charlie Green's presence is documented by Benny Carter's statement after hearing the side that it is Green. Close inspection of Green's playing characteristics supports Carter's statement.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Bobby Stark, Rex Stewart (tp); Jimmy Harrison, prob Benny Morton (tb); Buster Bailey (cl); Benny Carter (as); Coleman Hawkins (ts); Fletcher Henderson (p); unknown (g); June Coles (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (p)



- Rust\*2: Russell Smith, Bobby Stark (cnts); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); Junes Coles (bbs); Kaiser Marshall (dms).  
 - Rust\*3: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – Benny Morton – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Kaiser Marshall -d.  
 - W.C. Allen, *Hendersonia*, p248: Rex Stewart, Bobby Stark, trumpets; Charlie Green?, trombone; Buster Bailey, clarinet and alto sax; Benny Carter, alto sax and vocal; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Clarence Holiday, banjo; June Cole, tuba; Kaiser Marshall, drums. “Personnel reconstructed from instrumentation and known playing personnel of the period. Joe and Russell Smith had left, and the personnel was in a state of flux. Pannassie says all the trumpet solos are by Stark, but some sound to me more like Stewart.”  
 - Rust\*4,\*6: Rex Stewart -Bobby Stark -t; ?Charlie Green -tb; Buster Bailey -cl -as; Benny Carter -as -a -v; Coleman Hawkins -ts; Fletcher Henderson -p -dir; Clarence Holiday -bj -v; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

147421-3: RexSt o-tpt 8, RexSt o-tpt 6, BS m-tpt 7, BC alt 9, BS m-tpt 8, BC alt 6, CG o-tbn 8, BC voc 8, CH ten 8, BB clt 6  
 147422-2: BS o-tpt 16, CG o-tbn 8, CH ten 6, BB clt 8, BS o-tpt 6

**156 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Mar. 13, 1929

Russell Smith, Bobby Stark – tpt; Rex Stewart – cnt; Charlie Green – tbn;

Buster Bailey, Benny Carter – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – bjo, voc (1); June Cole – bbs; Kaiser Marshall – dms

148064-3 My Kinda Love

Col unissued

not on LP/CD

148065-3 Basin Street Blues

Col unissued

not on LP/CD

As obviously no tests have been found, nothing can be said about the personnel and musical content of these titles.

Notes:

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*

- Rust\*2: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); Junes Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -Rex Stewart - Bobby Stark -t-c; Jimmy Harrison – Benny Morton – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Kaiser Marshall -d.

- W.C. Allen, *Hendersonia*, p. 249: “presumably full band personnel of the period. No information in the Columbia files except for the name of the vocalist (Clarence Holiday) who was the band’s banjoist.”

- Rust\*4,\*6: probably Rex Stewart, Bobby Stark, t; ? Charlie Green, tb; Buster Bailey, cl, as; Benny Carter, as, a, v; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, v; June Cole, bb; Kaiser Marshall, d.

**157 HENDERSON ‘S ROSELAND ORCHESTRA**

New York, Apr. 1929

Rex Stewart – cnt; Bobby Stark – tpt;

Jimmy Harrison, Charlie Green (if at all) – tbn;

Harvey Boone, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo; Del Thomas – bbs;

Benny Carter - arr

3798-B Freeze And Melt

Cam 9174,

Chronological Classics 572

3799-A Raisin’ The Roof

Cam 9175,

Chronological Classics 572

Composer credits: 3798 (Fields – McHugh); 3799 (Fields - McHugh)

W.C. Allen, *Hendersonia*, p249: „Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Pannassie identifies the growl soloist as Rex Stewart, and I (W.C.Allen - KBR) agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie has already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with GREAT DAY in Atlantic City (late June 1929). I cannot hear any drums.”

This again is one of the Henderson sessions where the band sounds fat and urgent using Benny Carter’s arrangements. As in session 152 it seems that Stewart plays the first trumpet parts, with Stark on second trumpet. But this would probably mean that Stark is the soloist of the growl solo on the second title. Yet, compared with other reported Stark growl solos (Henderson’s ‘The House Of David Blues’ et al.) this player here owns a stronger and straight-ahead yet less flexible tone than Stark and plays in an essential and not fast-fingered style, and therefore is very probably Stewart. The solo’s growl style is derived from Miley’s, whereas Stark’s growl style is rather similar to Cootie Williams’. The trombone soloist definitely is Harrison, Bailey solos on clarinet, Hawkins on tenor sax. The only questionable solo is in the last chorus of the second title, 8 bars on alto sax which probably come from Boone, not from Bailey.

It certainly is a great pity that Kaiser Marshall is not on this session.

ADDENDUM 20-04-2019: Pianist/composer Anthony Coleman of New York recently doubted my identification of Rex Stewart as growl soloist on ‘Raisin’ The Roof’, and I am inclined to follow him, against the opinions of Panassié and W.C. Allen respectively. He identifies Bobby Stark as soloist out of rhythmic reasons (see below).

ADDENDUM 16-05-2024: Steve Espinola of New York just let me know that an un-edited version of ‘Freeze And Melt’ can now be enjoyed on: <https://youtu.be/yY30XHLLeq38?si=YLTBtbCFZCDdXBLN>. It is without those horrible cuts they have insulted to the tune when the Columbia people prepared it for issue in their most exquisite LP set ‘A Study In Frustration’. Mr. Espinola is certain that all later re-issues of this title have been copied from the Columbia set. From hearing this new appearance, the sound of the band still is muddy, but we still get to hear some more trombone notes of Jimmy Harrison un-heard on the LP. The sequence of parts in the arrangement can now be firmly recognized as: AAB / CCDC / CCDC / CC / CC / CC / CCDC / tag. Thanks a lot, Steve!

ADDENDUM 28-05-2024: The ‘Study in Frustration’ LP-set attributes both arrangements to Benny Carter (booklet author Frank Driggs). So does Walter C. Allen in his ‘Hendersonia’! Berger, Berger, Patrick’s ‘Benny Carter, A Life in American Music’ does not list ‘Freeze And Melt’ among Carter’s arrangements. But we must note a couple of additional arrangements of Carter’s that have been got to be known his in later years: the Joe Steele titles, for instance! And we also have got to know that the young Benny Carter used to write arrangements at home – five in a week-end, it is reported – and go to clubs and sell them to the bandleaders. Thus, there certainly were many more arrangements of Carter’s than we know of.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*  
 - A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*  
 - Rust\*2: Cootie Williams, Bobby Stark (tpt); Claude Jones (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gr); John Kirby (bbs); Walter Johnson (dms).  
 - Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson -d.  
 - W.C. Allen, *Hendersonia*, p. 249: Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Buster Bailey, Harvey Boone – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday – banjo; Del Thomas? – tuba. “Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassié identifies the growl soloist as Rex Stewart, and I agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie had already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet solist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with ‘Great Day’ in Atlantic City (late June, 1929). I cannot hear any drums.”  
 - Rust\*4,\*6: Rex Stewart -Bobby Stark -t; Jimmy Harrison -Charlie Green -tb; Buster Bailey -?Harvey Boone -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb

Solos ad-lib:

3798-B: CH ten 2+2+2+2 + 2+2, RexSt o-tpt 16, JH o-tbn 16, BB clt 2+2+2+2 + 2, RexSt o-tpt 8, BB clt 2  
 3799-A: BS m-tpt growl 30, CH ten 18, BB clt 8, CH ten 8, ?HB alt 8

**158 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 16, 1929

Rex Stewart – cnt; Bobby Stark – tpt;  
 Jimmy Harrison, Charlie Green (if at all) – tbn;  
 Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Clarence Holiday – bjo; Del Thomas – bbs; Kaiser Marshall – dms;  
 Benny Carter - arr  
 148540-2 Blazin´ Col 1913-D, Chronological Classics 572  
 148541-3 The Wang Wang Blues Col 1913-D, Chronological Classics 572  
 Composer credits: 148540 (Sanders); 148541 (Mueller – Busse - Johnson)

And another session of the Henderson band playing Benny Carter arrangements, and again the band sounds fat and urgent. All discographies say that now – after a period of Russell Smith’s absence and the attempt to install young Cootie Williams as lead trumpeter – Russell Smith is back again on his stool, but I still do hear only two trumpet players as in the former sessions, together with possibly one trombone only. Listen to the brass section chorus in Blazin´ and the brass parts in Wang Wang Blues and keep in mind that Benny Carter in his arrangements wrote four-part harmony – and that he led and arranged for the Savoy Play Boys at exactly this time, with two trumpeters and two trombonists, which might be the cause for the instrumentation of these Henderson personnels! So, for my taste, Russell Smith’s presence is highly questionable, as is Charlie Green’s. With Bobby Stark taking the main part of trumpet soloing it seems that Stewart again plays first trumpet as he obviously did in the last sessions. A delicate instance occurs at the beginning of the trumpet solo of The Wang Wang Blues (first chorus): Bobby Stark with his rather coated tone starts his solo for one bar, is then interrupted by Rex Stewart with his clean tone in a one bar uprising phrase, and continues his solo in a lowly started, but also uprising phrase, without being interrupted again.

The trombone soloist definitely is Jimmy Harrison, and Green’s presence cannot be verified by the recorded sound.

With Buster Bailey in Europe now (from early May on), Harvey Boone probably played the first alto with the band, but the sound of the first alto here is so much that of Benny Carter, that I feel positively certain that he had been hired to lead the saxophones here, Boone playing third sax (second alto). And thus, Carter might also be responsible for the two 4 bar solo alto bridges in Blazin´ (the B parts of 16 bar AABA choruses). After Berger, Berger, Patrick, Benny Carter Vol. II, p. 6, no engagements of the Savoy Play Boys – led by Carter – are documented for May 1929, so he might have been in New York at this time. W.C. Allen assumes possibly Arville Harris on second alto – and following him Rust, but I feel unable to follow as well.

W.C. Allen, *Hendersonia*, p. 250: „The growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassié identified all the trumpet solos as by Bobby Stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson’s statements, but Pasquall had gone back to Chicago in late 1928 and staid until 1932, so could hardly have recorded these titles.”

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Bobby Stark, Rex Stewart, Cootie Williams (tp); Jimmy Harrison, prob Benny Morton (tb); Benny Carter (as); Coleman Hawkins (ts); Fletcher Henderson (p); unknown (g); June Coles (b); Kaiser Marshall (dm).*  
 - A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark, Cootie Williams (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*  
 - Rust\*2: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gr); Junes Coles (bbs); Kaiser Marshall (dms).  
 - Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson -d.  
 - W.C. Allen, *Hendersonia*, p. 250: Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Harvey Boone, poss Arville Harris – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday – banjo; Del Thomas? – tuba. “As described for the Cameo session on the previous page, the growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be present on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassié identified all the trumpet solos as by Bobby stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson’s statements, but Pasquall had gone back to Chicago in late 1928 and stayed until 1932, so could hardly have recorded these titles.”  
 - Rust\*4: Russell Smith -Rex Stewart -Bobby Stark -t; Jimmy Harrison -?Charlie Green -tb; Harvey Boone -?Arville Harris -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb  
 - Rust\*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, ?Charlie Green, tb; Buster Bailey, ?Harvey Boone, cl, as; Coleman Hawkins, ts, cl; Fletcher Henderson, p, dir; Clarence Holiday, bj; ? Del Thomas, bb

Solos ad-lib:

148540-2:

*CH ten 2+4+2, BS o-tpt 4+2, JH m-tbn 8, RexSt o-cnt 2, BS m-tpt 8, HB alt 4, BS m-tpt 4, CH ten 19, BS o-tpt 4, CH ten 4, FH pno 2, ?HB alt 4, RexSt o-tpt 4*

148541-3:

*BS o-tpt 16 with RexSt o-cnt in bar 2, RexSt m-tpt 10, RexSt m-tpt 8, BS o-tpt 2, JH m-tbn 16, RexSt o-cnt 2, BS m-tpt growl 14, BS o-tpt 14, CH ten 14*K.- B. Rau  
16-05-2024