HOT JAZZ CLASSICS Album No. 12 in a series of re-issues of the original records that made jazz history

HOT TRUMPETS

COLUMBIA RECORDS

BIX BEIDERBECKE • RED NICHOLS • MUGGSY SPANIER • COOTIE WILLIAMS
LOUIS ARMSTRONG • HENRY ALLEN • JOE SMITH • BUCK CLAYTON
Hot Trumpets

by John Hammond and George M. Avakian

The trumpet is generally considered the lead instrument in jazz orchestras—full-sized bands and jam groups alike. Its high, clear tones carry better than any other instrument's. Of the six living trumpet players featured in this album, four are now band-leaders and two are specially featured soloists.

In this collection of trumpet players' records, Columbia has not tried consciously to trace the development of hot trumpet styles, nor, as in the case of the Hot Trombones Album (C-46), to show how profoundly one man has influenced the whole field of hot playing on a particular instrument.

This album presents eight of the greatest trumpet players of all time, during the period from 1923 to 1936 and the examples include every type of hot trumpet.

The early white school of cornet is represented by Bix Beiderbecke and Red Nichols. Bix is considered the originator of the lyrical, extremely melodic manner of playing, in which full advantage is taken of the round, mellow cornet tone. (Colored musicians and most modern white brassmen favor the trumpet, with its more commanding penetrating, piercing tone. However, the difference between the two instruments is not so great as to be especially notable.)

Bix appears with Frankie Trumbauer's Orchestra, culled from the ranks of the 1927 Paul Whiteman band, in 'I'm Comin' Virginia'. His cornet in the last two choruses make this one of the finest records produced by the Bix-Trum partnership. Nichols, was Bix's closest admirer, and although Red never shook off the self-consciousness which marked his playing, he is in exceptional form on Miff Mole's recording of the old Irving Berlin standard 'Alexander's Ragtime Band'.

Considering the records of Joe Smith, Louis Armstrong, and Henry "Red" Allen, one can easily note a development in Negro trumpet improvisation. Joe Smith, accompanying Bessie Smith in the 1926 One and Two Blues, employs a delicate, liquid tone, with a quiet vibrato, marvelously subtle intonation, and an elaborate but not showy imagination.

Armstrong's 1930 trumpet solo, Dear Old Southland (in which he is accompanied by "Buck" of Buck and Bubbles), reveals a wider range and broader technique. Less sensitive, Armstrong gets across the same moving quality by rhapsodizing (there is no strict tempo through most of the side) and intensifying his vibrato, which is most clearly perceptible as he goes into the finale.

Much the same idea is to be found in Henry Allen's Body and Soul, made in 1935 as a dance record. To the jazz enthusiast, it is an ideal vehicle for Allen's trumpet and vocal variations. Henry brings the Armstrong pattern up to date. His Body and Soul is sheer improvising ability set in four-fours rhythm. Henry's imagination is given free rein, and the result is the epitome of "modern" trumpet playing.

A more sophisticated use of the plunger mute appears in the Mound City Blue Blowers' Darktown Strutters' Ball, recorded eight years later. Muggsy Spanier covers the final choruses with some of the most driving cornet on wax. A member of the Chicago school of uninhibited jazz, Spanier plays with tremendous feeling and a complete disdain for display. In passing, it might be noted that the band on this particular date was an unusual mixed group which included Jimmy Dorsey and Coleman Hawkins.

As intense in feeling as Muggsy, is Cootie Williams, formerly Ellington's star trumpeter. Cootie's famous growl is not an affectation. It is as much a part of Cootie as the notes he plays; it is his way of expressing intonation. In Echoes of Harlem, recorded in 1936 with Duke Ellington's orchestra, Cootie's work is so comprehensively featured that the English release of this record was re-titled Cootie's Concerto.

Along with the plunger, Cootie and Muggsy both use a small metal mute, which is fixed in the bell of the horn. This is a post-Oliver innovation. Cootie and Muggsy have another point in common: each follows Louis Armstrong when not using a mute.

Buck Clayton, now a star of Count Basie's band is to be the most soulful of present-day trumpeters. His idol was Joe Smith, of whom he is a modern counterpart.

COLUMBIA RECORDS SET C-66
COLUMBIA

A Hot Jazz Classic
Original Issue: Okeh 40843

Recorded May 13, 1927

HOT TRUMPETS
I'M COMIN' VIRGINIA

Fox Trot

FRANKIE TRUMBBAUER AND HIS ORCHESTRA
FEATURING BIX BEIDERBECKE

Tenor Sax-Don Murray; Guitar-Eddie Lang;
Alto Sax-Frankie Trumbauer; Trombone-Bill Rank; Cornet-Bix
Beiderbecke
HOT TRUMPETS
ALEXANDER'S RAGTIME BAND
Fox Trot - Berlin -
Miff Mole and His Little Molers
Featuring Red Nichols
Trombone-Miff Mole; Trumpet-Red Nichols;
Clarinet-Jimmy Dorsey; Piano-Arthur Schutt;
Drums - Vic Berton;
Guitar-Eddy Lang
COLUMBIA

C 66-3
A Hot Jazz Classic
Original Issue: Harmony 1378-II
Recorded June 30, 1931

HOT TRUMPETS

DARKTOWN STRUTTERS' BALL

Fox Trot-Vocal Chorus by Red McKenzie - Brooks

RED MCKENZIE AND THE MOUND CITY BLUE

BLOWERS FEATURING MUGGSY SPANIER

Comb-Red McKenzie; Cornet-Muggsy Spanier; Clarinet-Jimmy Dorsey; Tenor Sax-Coleman Hawkins; Piano-Jack Rusin; Banjo-Eddie Condon; Guitar-Jack Bland; Bass-Al Morgan; Drums - Frank Billings
DEAR OLD SOUTHLAND
Talking by Louis Armstrong
-Layton-Creamer-
LOUIS ARMSTRONG
Trumpet Solo
Acc. by Buck Washington, Piano

Recorded April 5, 1930

A Hot Jazz Classic
Original Issue: Okeh 41454

C 66-5

36282
(403895)
COLUMBIA

A Hot Jazz Classic
Original Issue: Vocalion 2965

Recorded April 29, 1935

HOT TRUMPETS

BODY AND SOUL

Fox Trot-Vocal Chorus by Henry Allen
- Heyman-Sour-Eyton-Green

HENRY ALLEN AND HIS ORCHESTRA

Trumpet-Henry “Red” Allen; Tenor Sax-Choo Berry; Piano-Horace Henderson
COLUMBIA

A Hot Jazz Classic
Original Issue: Brunswick 7650

HOT TRUMPETS
ECHOES OF HARLEM
Fox Trot
-Williams-Ellington-

DUKE ELLINGTON
and his ORCHESTRA

FEATURING COOTIE WILLIAMS
Trumpet-Cootie Williams;
Piano-Duke Ellington

Recorded Feb. 27, 1936
COLUMBIA

C 66-8
A Hot Jazz Classic
Original Issue: Brunswick 7859
Recorded Jan. 25, 1937

HOT TRUMPETS
WHY WAS I BORN?

Fox Trot-Vocal Chorus by Billie Holiday
-Hammerstein II-Kern-

TEDDY WILSON AND HIS ORCHESTRA
FEATURING BUCK CLAYTON

Piano-Teddy Wilson; Trumpet-Buck Clayton;
Clarinet-Benny Goodman; Tenor Sax-Lester Young;
Drums-Joe Jones; Bass-Walter Page; Guitar-Freddie Green