

Revised Aug 12, 2003

Bix Beiderbecke : A Discography

Introduction.

The main instruments are abbreviated as usual :

(c): cornet – (tp): trumpet – (tb): trombone – (cl): clarinet – (as): alto saxophone – (Cms): C-melody saxophone – (ts): tenor saxophone – (bar): baritone saxophone – (bsx): bass saxophone – (reeds): reed section – (vln): violin – (bj): banjo – (g): guitar – (p): piano – (cel): celeste – (tu): tuba – (sb): string bass – (dm): drums – (perc): percussions – (voc): vocals ; the name of other instruments are not abbreviated.

The use of a cornet equipped with a mute has been specified in the case of Bix Beiderbecke:

- *straight mute* : dry mute (most often in the shape of a cone and inserted in the bell),
- *derby mute* : ‘hat’ held in front of the bell,
- *Harmon mute* : developed in the early 1920s by Dave Harmon, owner of the *Dreamland Ballroom* ; this closed mute attempted to reproduce the “wa-wa” sound achieved by ‘King’ Oliver by combining a straight mute and a plunger.

The number of bars in each solo is indicated in parentheses after the name of the musician ; the instrument utilized is given in some peculiar cases. Bix Beiderbecke playing open cornet is simply indicated as “*Bix*” and Frank Trumbauer playing C-melody sax is indicated as “*Tram*”.

When more than one take of a number were issued, the matrix number of the original 78-RPM record is underlined ; for example:

BVE 36829-2 **Sunday** : *alternate take*
BVE 36829-3 **Sunday** : *master take.*

The present discography is based on the works of Philip R. Evans and William Dean-Myatt (*Bix, Man & Legend*, 1974), of Marc Richard and Philippe Baudoin (*Intégrale Bix Beiderbecke*,

Masters of Jazz, 1991-1995), of Philip R. and Linda K. Evans (*The Leon Bix Beiderbecke Story, 1998*), and of Don Rayno (*Paul Whiteman, Pioneer in American Music, 2003*); of great help were also the studies of the group assembled around Richard M. Sudhalter and Scott Wenzel for the edition of the Mosaic set, *The Complete Okeh & Brunswick Bix Beiderbecke Sessions* (2001), as well as Brad Kay's discoveries and the expertise of many participants in the *Forum* hosted in the internet by Albert Haim.

SOUND SOURCES (CD) :

All the titles listed in the present discography are available in four volumes containing three CDs each:

Bix Restored, The Complete recordings and Alternates, Volume 1 (2000) to **4** (2002), published by
Sunbeam Records/Origin Jazz Library
 1534 N. Moorpark Road, PMB #333,
 Thousand Oaks, CA 91360 USA
www.originjazz.com.

This remarkable and respectful remastering, carried out by John R.T. Davies and Michael Kieffer, represents an invaluable reference. These CD-boxes can be ordered from *Origin Jazz Library*.

The only titles or recording sessions not included in the **Bix Restored** set are as follows:

- (25) September 17, 1927 : the test-take of *Wringin' an' Twistin'* is included in the **Mosaic Set MD7-211, The Complete Okeh and Brunswick Bix Beiderbecke, Frank Trumbauer and Jack Teagarden sessions (1924-36)**, www.mosaicrecords.com, published in 2001. The seven CDs in the set include the titles recorded by Bix et Tram in small contingents. The sound restoration by Doug Pomeroy is splendid.
- (58) March 3, 1928 : **Lou Raderman & his Pelham Heath Inn Orchestra** : the three sides recorded in this session are included in the CD *Columbia CK 46175, Bix Beiderbecke Volume 2, At the Jazz Band Ball*.

- (100) January 10, 1929 : **Bee Palmer with the Frank Trumbauer Orchestra** : three takes of this session are included in the third CD of the previously mentioned set *Mosaic MD7-211*.
- (101) January 24, 1929 : **Ray Miller and his Orchestra** : *'Cradle of Love'* : this side, unearthed by American musician and researcher Brad Kay is included, with his comments, in the CD issued by the excellent Dutch label **Timeless Records**, www.timeless-records.com, under reference *CBC 1-066* : **Ray Miller and his Brunswick Orchestra (1924-1929)** ; produced by Hans Eekhoff.
- (103) March 15, 1929 : **Paul Whiteman and his Orchestra** : *'Louise'* : this side can be found in the complete Bing Crosby set: **The Chronological Bing Crosby, Volume 6 : January 26 – September 6, 1929**, a JZCD-6 CD issued by **Jonzo Records**, PO Box 212, Harrow, Middlesex HA3 7LD, England.

Bix Beiderbecke's compositions have been the object of numerous interpretations, among which we cite, in chronological order :

- *In A Mist* : **Red Norvo & Benny Goodman** ; November 21, 1933 (in *Bix Beiderbecke Complete Edition, Volume 8, Masters of Jazz*) [Red Norvo recorded *In A Mist* for Brunswick as early as October 1929, but this take was not issued].
- *Flashes / In the Dark – Candlelights* : **Jess Stacy** (p) ; November 15 or 1, 1935 & January 18, 1939 (in *Bix Restored, volume 1*).
- *In A Mist – Flashes – Davenport Blues – Candlelights – In the Dark* : **Bunny Berigan & his Men** ; November 30 and December 1st, 1938 (in *Bunny Berigan and his Orchestra, 1938, Classics 815 et 844*).
- *In the Dark – Flashes - Candlelights – In A Mist* : **Ralph Sutton** (p) ; March 13, 1950, *"The Bix Beiderbecke Suite"* (in *Mosaic MR20-134, "The Complete Commodore Jazz Recordings – Volume III"*).

- **Flashes – In A Mist – Candlelights – In the Dark – Davenport Blues** : **Dill Jones** (p), 1972 (in “*Davenport Blues*”, LP *Chiaroscuro CR112*. In this record, Dill Jones gives an interpretation of “*I’d Climb the Highest Mountain*”, which was the basis for Bix’s sixth composition: “*For No Reason at All in C*”).
- **Davenport Blues – Candlelights – Flashes – In the Dark – In A Mist** : **Bucky Pizzarelli Guitar Quintet**, February 4 and 5, 1974, “*The Piano Music of Bix Beiderbecke*”, arr: Bill Challis (in CD *Audiophile DAPCD238*).
- **In A Mist – Flashes – Davenport Blues** : **Ry Cooder**, May 1978 (in CD “*Jazz*”, *Warner Bros. Records Inc.*).
- **In A Mist – Flashes – Candlelight** (sic) – **In the Dark** : **Joseph Smith** (p), 1993 (in “*American Piano, volume 4 : Rhythmic Moments*”, CD *Premier Recordings PRCD 1028*).
- **In A Mist – Candlelights – Flashes – In the Dark – Davenport Blues** : **Mike Polad** (p), 1994 (in “*Piano Deco, volume 1*”, *Polecat Records CD 101* ; this record also includes *Adirondack Sketches*, *Five American Dances* and *Sea Burial* by Eastwood Lane).

Finally we cite, as a curiosity, the recordings by **Randy Sandke & the New York Allstars**, made on June 24, 1999, of seven numbers associated with Bix Beiderbecke (*The Re-Discovered Louis and Bix, Nagel-Heyer CD 058*), and which are :

- “*No One Knows What It’s All About*” (*Rose-Wood*): recorded on January 26, 1925, in Richmond by **Bix & His Rhythm Jugglers**, and destroyed by Gennett.
- “*Play It Red*” (*Barris*): recorded in Camden on May 23, 1927, by **Jean Goldkette & his Orchestra**, and rejected by Victor.
- “*Lily*” (*McDonald-Warren-Broones*): also recorded in Camden by the **Goldkette Orchestra**, on May 16, 1927 ; all four takes were destroyed.
- “*Did You mean It?*” (*Baker-Silvers-Lyman*): recorded by the **Frank Trumbauer Orchestra** on October 26, 1927, during the

session that produced the controversial “*Sugar*”. The three takes were destroyed.

- “*Stampede*” (*Fletcher Henderson*) : recorded on February 1st 1927, by the **Goldkette Orchestra**, following “*My Pretty Girl*”; neither of the two takes has been found.
- “*Betcha I Getcha*” (*Beiderbecke?-Venuti*): Joe Venuti asserted to have composed this title with Bix ; pianist Dick Hyman recorded Venuti’s version and transcribed it.
- “*Cloudy*” (*Beiderbecke?*): piece played by Charlie Davis in Brigitte Berman’s documentary film: *Bix, Ain’t None of Them Played Like Him Yet* ; Charlie Davis said that Bix had played this tune, which he had entitled “*Cloudy*”.