**Bix Beiderbecke : A Discography**

**Introduction.**

The main instruments are abbreviated as usual:
alto saxophone – (Cms): C-melody saxophone – (ts): tenor saxophone –
(bar): baritone saxophone – (bsx): bass saxophone –
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,*

SOUND SOURCES (CD):

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

1534 N. Moorpark Road, PMB #333,
Thousand Oaks, CA 91360 USA
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](http://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*).

- **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”).


- **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”.