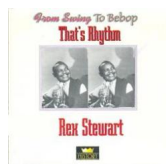


Rex Stewart - That's Rhythm (1944)

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Rex Stewart - That's Rhythm (1944)



1 –Rex Stewart *The Little Goose* 3:52 2 –Rex Stewart *I'm True To You* 3:45 3 –Rex Stewart *Zaza* 4:03 4 –Rex Stewart *Swamp Mist* 4:40 5 –Rex Stewart *Tain't Like That* 2:59 6 –Rex Stewart *Dutch Treat* 3:00 7 –Rex Stewart *Pawnee* 2:44 8 –Rex Stewart *Three-Horn Parlay* 2:40 9 –Rex Stewart *Dreamer's Blues* 2:55 10 –Rex Stewart *Shady Side Of The Street* 3:10 11 –Rex Stewart *Boy Meets Horn* 3:02 12 –Rex Stewart *Jug Blues* 2:51 13 –Rex Stewart *B. O. Blues* 2:46 14 –Rex Stewart *That's Rhythm* 2:48 15 –Rex Stewart *Rexercice* 2:55

Rex Stewart Cornet, Primary Artist, Vocals Buster Bailey Clarinet Danny Barker Guitar Earl Bostic Sax (Alto) Lawrence Brown Trombone Harry Carney Clarinet, Reeds, Sax (Alto), Sax (Baritone) Pete Clarke Bass, Sax (Alto), Sax (Tenor) Cozy Cole Drums Mike Colucchio Piano Brick Fleagle Guitar Al Gibson Clarinet Tyree Glenn Trombone, Vibraphone Johnny Guarneri Piano Buster Harding Piano J.C. Heard Drums Eddie Heywood Piano Milt Hinton Bass Johnny Hodges Reeds Hilton Jefferson Clarinet, Sax (Alto) Jonah Jones Trumpet Ulysses Livingston Guitar Wilson Myers Bass, Vocals Bazeley Perry Drums Keg Purnell Drums William Purnell Drums Ike Quebec Sax (Tenor) Junior Raglin Bass Dave Rivera Piano Cecil Scott Baritone, Bass, Sax (Tenor) Al Sears Sax (Tenor) Stafford Simon Trumpet Tab Smith Sax (Alto), Sax (Soprano) Sid Weiss Bass Sandy Williams Trombone

This release is part of a massive set of compilations of jazz from the past issued by the German History label. This two-CD set focuses on two pre-bop trumpet masters, Rex Stewart and Jonah Jones, compiling records they made from 1944 through 1946 for a variety of labels. Stewart liked to experiment with his cornet, creating different sounds. He popularized the half-valve technique and was quite adept at playing just his valve. Both are employed on "Jug Blues," backing the rough-and-ready vocalizing of bass player Wilson Myers. "I'm True to You" is where Stewart employs the melodic swinging that helped to propel such orchestras as Fletcher Henderson's, Lionel Hampton's, and especially Duke Ellington's. One of the tunes Stewart

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brought with him when he left Ellington, "Swamp Mist," is a premiere track. Otherwise forgettable novelty tunes, such as "B.O. Blues," are worthy of a listen due to Stewart's strong horn playing. Although Jones is shown as the leader of each of the three sessions on the CD, the July 1945 was Milt Hinton's. Jones is content to rely on a no-tricks swinging approach to a play list of primarily swing tunes, some head arrangements, some Jones originals, and familiar pieces. A treat is a rare alto sax soloing from one of the unsung sidemen of jazz, Hilton Jefferson. He and Jones combine on the lovely ballad "Just Like a Butterfly." "Rose of the Rio Grande" is given a going over. This tune was a favorite of several top performers during the '40s. It stayed in Duke Ellington's band book for more than 20 years. Jones arguably had the more highly charged group of musicians with him, and though they swing, the performances seem stiff and contrived compared to Stewart's, which stay nice and loose. While neither Stewart nor Jones were jazz pioneers as this album reveals, they made valuable contributions to the jazz musical literature. ---Dave Nathan, AllMusic Review

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