

Presents

JAZZ LINES PUBLICATIONS

HENDERSON STOMP

RECORDED BY THE FLETCHER HENDERSON ORCHESTRA

ARRANGED BY FLETCHER HENDERSON

TRANSCRIBED BY DYLAN CANTERBURY, EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-7902

MUSIC BY FLETCHER HENDERSON

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FLETCHER HENDERSON SERIES

HENDERSON STOMP (1926)

Background:

In the 1930s, Fletcher Henderson (1897-1952) helped define the swing era sound with his own band's performances and big band arrangements he wrote for Benny Goodman. Born in Georgia, James Fletcher Henderson was the son of two educators. Growing up, his mother taught him to play the piano. Henderson did not intend to pursue a career in music, opting instead to study chemistry and math at Atlanta University. His career aspirations were limited by racism in 1920s New York, and Henderson found work demonstrating songs for a music publishing company. In 1921, he moved to Black Swan records, where he served as a session pianist.

With the Fletcher Henderson Orchestra, Henderson became the leader of his own band. In 1924, the orchestra landed a regular gig at New York City's Roseland Ballroom, where they stayed for ten years. That same year, Henderson hired Louis Armstrong to join the group. After musical director Don Redman departed in 1927, Henderson soon stepped into arranging duty. He proved to be gifted in this area, creating pieces that would usher in swing music's reign of popularity. Despite the band's high profile members, Henderson's business struggled, and he ended up selling some of his arrangements to Benny Goodman, who was starting his own band. Henderson was then forced to see the white bandleader reach a stratospheric level of success—using Henderson's arrangements of songs like **King Porter Stomp**, **Sometimes I'm Happy** and **Wrappin' It Up**—that had eluded him. Though Goodman was up front about Henderson's contributions to his band, it was still a bitter pill for Henderson to swallow. In 1939, he became a staff arranger for Goodman.

In the 1940s, Henderson tried his hand at bandleading once more, though he maintained an association with Goodman, while also sending arrangements to other bands. Henderson retired after having a stroke in 1950, and died in New York City on December 29, 1952, at the age of 55.

The Music:

The Henderson Stomp serves as an important document of the early days of jazz in New York City for multiple reasons. First, it showcases jazz's first great big band, the Fletcher Henderson Orchestra, at their musical peak. Second, it serves as an excellent example of Fletcher Henderson beginning to emerge as one of, if not the first, great arranger in jazz. Third, it is a wonderful collaboration between Henderson and one of the key personalities in jazz at the time: keyboard wizard Fats Waller.

Notes to the Conductor:

The Henderson Stomp is quite similar to ragtime in terms of how its form is structured, but manages to break away from that older style by mimicking the stride piano approach of its featured soloist, Waller. Right off the bat, the arrangement makes it known that you will need a trio of strong clarinetists to make things work with a briskly descending-then-ascending break that is also copied by the piano. The first portion of the melody at measure 9 features some more fast arpeggiated runs in the clarinets over the steadily riffing brass and rhythm section.



The clarinets and brass trade their own interpretations of the melody's next main motif back and forth at measures 18 and 30, respectively, before yielding the spotlight to Waller's infectious piano at measure 46. Coming out of Waller's solo is a key change at measure 62 that sees a brief brass figure set up a trumpet solo that extends up until the return to the original key at measure 94. The clarinets resume the initial melody before everyone comes together for one final charge at measure 118 that barrels forth until a variation of the initial clarinet riff tags itself as things taper down to a whisper - but not before the brass close things off with an abrupt honk.

Dylan Canterbury

- *December 2021*

9

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. *mf*

Tuba *mf* *sim.*

Bjo. *mf* D D7 Gm6 D D A7 D

Pno. *mf* D D7 Gm6 *sim.* D A7 D

D. S. *mf* (4)

9 10 11 12 13 14 15 16 17