

EB 71013



"ELLINGTONIA"

VOLUME 2



A Collection of Distinctive Recordings Played by

DUKE ELLINGTON

and His Orchestra

BLACK AND TAN FANTASY • THE MOCHE • MOOD INDIGO • WALL STREET WALL

Brunswick[®]

EXTENDED PLAY 45

BRUNSWICK RADIO CORP.
MARCA REGISTRADA

A SUBSIDIARY OF DECCA RECORDS, INC.
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**DUKE
ELLINGTON
And His
Orchestra**

Instrumentals

(S-833)
(Vol. 2)

EB 71013

- 1. BLACK AND TAN FANTASY - Fox Trot**
(Duke Ellington-Bubber Miley)
- 2. THE MOOCHE - Fox Trot**
(Duke Ellington - Irving Mills)

Brunswick[®]

EXTENDED PLAY 45

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**DUKE
ELLINGTON
And His
Orchestra**

Instrumentals

(S-834) 
(Vol. 2)

EB 71013

- 1. MOOD INDIGO - Fox Trot**
(Duke Ellington-Irving Mills-Albany Bigard)
- 2. WALL STREET WAIL - Fox Trot**
(Duke Ellington)

EXTENDED PLAY 45

EB-71013



ELLINGTONIA - Vol. 2

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SELECTIONS INCLUDE:

BLACK AND TAN FANTASY Duke Ellington-Bubber Miley
THE MOOCHE Duke Ellington-Irving Mills
MOOD INDIGO Duke Ellington-Irving Mills-Albany Bigard
WALL STREET WAIL Duke Ellington

*These recordings are also available on
Brunswick Long Play Record BL 58002 (33 $\frac{1}{3}$ RPM)*

BLACK AND TAN FANTASY: Another immortal piece of Ellingtonia is this song, always identified with the Duke and first recorded by him in 1927. And for Nanton again, it is certainly one of his very greatest efforts, as he plays his solo right after Ellington's piano contribution half-way through the record. Bubber Miley comes through to share honors with Nanton, getting two separate solos in which he blows movingly, with intense feeling. It is Miley who picks up the theme as Nanton finishes, although the change from trombone to trumpet is so subtle one may easily miss it. Miley growls right on out to the final groove. Wellman Braud (again) is the bassist, but on this he blows a huge tuba. And the banjo strums along as only Freddy Guy could strum in those days. The orchestration calls for a bit of a dirge as the band slips into the coda.

Personnel: Duke Ellington, piano; Sonny Greer, drums; Freddy Guy, banjo; Wellman Braud, string bass; Bubber Miley, Louis Metcalf, trumpets; Tricky Sam Nanton, trombone; Otto Hardwick, Rudy Jackson, Harry Carney, reeds.

THE MOOCHE: Three clarinets soaring above the brass and rhythm teams. That's the scoring Ellington employed on this grand old "atmospheric" tune. The Duke takes a brief piano solo following the initial chorus, and Barney Bigard goes dirty with his clarinet, played in an expressive

and "round" low-register, and again Bubber Miley "gets off" with his plunger. It is material like this which reveals Miley at his best. Johnny Hodges also is heard, on alto, "chasing" notes with Bubber. Then it is the full band returning to the original theme and on out, with the trumpet faintly audible in the rear.

Barney Bigard replaced Rudy Jackson. Johnny Hodges took Otto Hardwick's alto chair and Arthur Whetsel was added on trumpet for this season. Otherwise the personnel is the same as for the first number in the collection.

MOOD INDIGO: The number opens with a statement of the theme by the three muted horns using no vibrato at all. The second chorus is on clarinet, a solo which has become so established that it is considered part of the composition, and no wonder, for Bigard the performer is one of the composers. Notice the terrific walking bass, by Braud, backing up the clarinet solo. Next comes a beautiful muted chorus (trumpet) by Whetsel, inspired by the clarinet. This leads to an Ellington piano interlude into the three muted horns which again state the theme.

WALL STREET WAIL: Clarinetist Barney Bigard gets the big play on this. Forsaking a formal introduction (very unusual for Duke) and taking the theme at very much "up" tempo, it's Bigard's clarinet on the first "breaks" and on a solo later. Bigard's gorgeous low-register tone shows excellently throughout his solo, and Tricky Sam comes in for a typical muted contribution on trombone. What a fine beat the rhythm section gets here! Wellman Braud thumps a bass solo in a couple of spots, Johnny Hodges takes off on one of his prettier earlier bits on records, and then it's ensemble going out with Bigard roaming about, weaving lovely patterns.

Also available on BRUNSWICK Extended Play 45

ELLINGTONIA—Vol. 1—Duke Ellington and His Orchestra

EB-71012

This BRUNSWICK Unbreakable Record can be played only on 45 RPM instruments. For maximum protection, it should be kept in this package, away from heat. Made in U.S.A. Back Liner for EB-71013