

**The
Duke
Steps
Out**

Steverdore Stomp

Saratoga Swing

The Duke Steps Out

Double Check Stomp

Duke Ellington

AND HIS ORCHESTRA

(period 1929/30)

"HIS MASTER'S VOICE"


Extended Play 45 r.p.m. Record





THE DUKE STEPS OUT

▶ SIDE ONE

1 STEVEDORE STOMP (a) 
Recorded New York — 7/3/1929

2 SARATOGA SWING (b)
Recorded New York — 16/9/1929

7EG
8249

▶ SIDE TWO

1 THE DUKE STEPS OUT (c) Recorded New York — 16/9/1929

2 DOUBLE CHECK STOMP (a) Recorded New York — 12/6/1930

- (a) J. Hodges, B. Bigard, H. Carney (reeds); A. Whetsel, C. Williams, F. Jenkins, J. Nanton (brass); D. Ellington, F. Guy, W. Braud, S. Greer (rhythm).
(b) J. Hodges (alto); B. Bigard (cl.); C. Williams (tp.); D. Ellington, F. Guy, W. Braud, S. Greer (rhythm).
(c) J. Hodges, B. Bigard, H. Carney (reeds); A. Whetsel, C. Williams, J. Tizol, J. Nanton (brass); D. Ellington, F. Guy, T. Bunn, W. Braud, S. Greer (rhythm).

A selection of other E.P. records by
Duke Ellington and his Orchestra
include:

Morning Glory; Dusk; Moon Mist; Are you sticking?
7EG8153
John Hardy's Wife; Bakiff; Chelsea Bridge; Five o'clock
Drum.
7EG8173
In a Mellowtone; Rumpus in Richmond; Five o'clock
Whistle; Warm Valley.
7EG8239

HERE are four varied titles which the Duke recorded between 5th March, 1929, and 12th June, 1930. "Stevedore Stomp" has some excellent rhythm work and a particularly fine open solo by Joe Nanton. "Saratoga Swing", an outstanding example of Duke's ability to play the blues, is one of the most poignant themes that he ever recorded. The further addition of a classically proportioned solo by Cootie Williams, together with solos by Hodges and Bigard, places this in the category of Ellington's masterpieces. From the point of view of musical scoring, however, "The Duke steps out" is the most ambitious track and demonstrates Ellington's tendency, at this time, to contrast rather than to blend his brass and reed sections. "Double Check Stomp" owes its title to an Amos 'n Andy film, "Check and Double Check", in which the Ellington orchestra appeared. Here the powerful swing of the rhythm section is thrown into yet bolder relief by the clipped ensemble phrasing.

ALEXIS KORNER



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