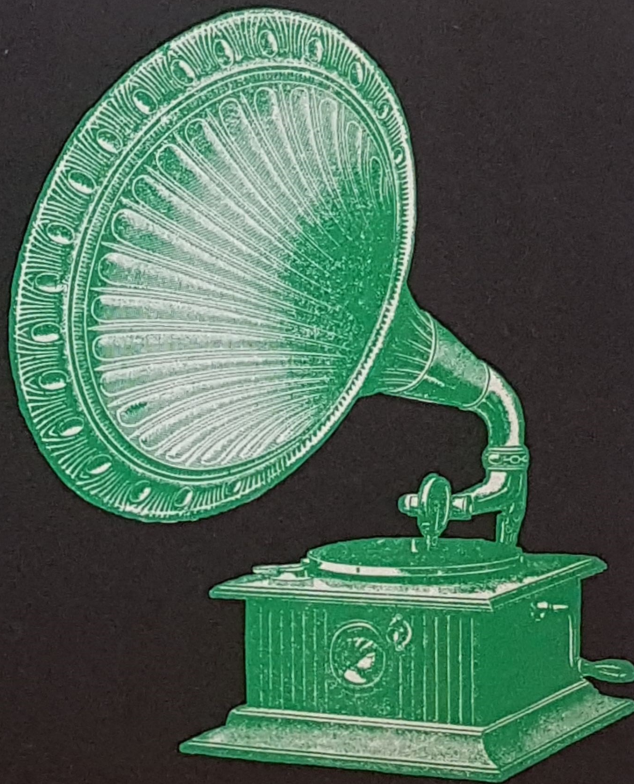


DUKE ELLINGTON
AND HIS ORCHESTRA



11



Pirate
RECORDS



ELECTRICAL
PROCESS
FULL RANGE
RECORDING

NCB
MPC 510
(MPC 510-1)
Side 1

1. **Washington Wobble**
(Ellington)
 2. **Harlem River Quiver**
(Mc Hugh - Fields - Healy)
- DUKE ELLINGTON
AND HIS ORCHESTRA**

Pirate
RECORDS



ELECTRICAL
PROCESS
FULL RANGE
RECORDING

NCB
MPC 510
(MPC 510-2)
Side 2

3. **Blue Bubbles**
(Ellington)
 4. **The Blues I Love To Hear**
(Ellington)
- DUKE ELLINGTON
AND HIS ORCHESTRA**



PIRATE
MPC 510

DUKE ELLINGTON AND HIS ORCHESTRA

Side 1:

1. WASHINGTON WOBBLE (a)
(master 40156, take 1)
2. HARLEM RIVER QUIVER (c)
(master 41244, take 3)

Side 2:

1. BLUE BUBBLES (c)
(master 41246, take 2)
2. THE BLUES I LOVE TO
HEAR (b)
(master 39371, take 2)

Personnel:

- a) Bubber Miley, Louis Metcalfe, tp.
Tricky Sam Nanton, tb. Otto Hard-
wick, Rudy Jackson, cl/alt. Harry
Carney, cl/bar. Duke Ellington, p.
Fred Guy, bjo. Wellman Braud, b.
Sonny Greer, dms.
New York City, 6th Oct. 1927
- (b) As (a). Adelaide Hall, vocal.
Camden, N. J., 26th Oct. 1927
- (c) As (a).
New York City, 19th Dec. 1927.

This EP takes us back to the very early days of Ellingtonia. Some of the selections presented here were recorded before December 4, 1927, the date when the Duke had his famous Cotton Club opening, an event now considered jazz-history - rightly so, because it definitely meant Ellington's first important bigtime exposure.

Back in those days the Ellington group was a young and eager band out to conquer the world. The dominating voice was that of Bubber Miley's magnificent trumpet, often arrogantly snarling, but just as often singing out those lines of the most haunting beauty.

Another important part in the early band was of course played by Joe Nanton, the eminent trombone-growler, whose huge shadow after all these years still hangs over the Ellington band like a never-dying memory. Then there was sweet-toned Otto Hardwick with his creamy alto giving the early Ellington sax-section its very special sound. And there was, even then, Harry Carney, making musical history with his barytone sax. There was the brilliant clarinet of Rudy Jackson and there was the classic Ellington rhythm line-up of Fred Guy, Wellman Braud and Sonny Greer.

And, of course, there was the Duke, telling us in music stories of Washington and Harlem and creating beautiful melodies like the great "Blues I Love To Hear" (or "Love To Sing" as most of us call it) Actually, on this particular take Adelaide Hall distinctly sings "Play me the blues, boys, it's the blues I love to hear", so who knows?

Speaking of takes - do note that the takes for these numbers are all very unusual ones, some of them have never been available before.

Leif Anderson