

RCA VICTOR
45EP EPC-1092
COLLECTORS ISSUE



harry carney

THE DUKE

johnny hodges

wallace jones

cootie williams

jimmy blanton

AND



"tricky sam" nanton

lawrence brown

otto hardwick

fred guy

rex stewart

juan tizol

ben webster

HIS MEN

sonny greer

barney bigard



Wallace Jones, *trumpet*
Cootie Williams, *trumpet*
Rex Stewart, *trumpet*
"Tricky Sam" Nanton, *trombone*
Juan Tizol, *trombone*
Lawrence Brown, *trombone*
Barney Bigard, *clarinet*

Otto Hardwick, *alto sax*
Johnny Hodges, *alto sax*
Ben Webster, *tenor sax*
Harry Carney, *baritone sax*
Fred Guy, *guitar*
Jimmy Blanton, *bass*
Sonny Greer, *drums*

THE DUKE AND HIS MEN

Chelsea Bridge • Five O'Clock Drag • John Hardy's Wife
Bakiff • The Giddybug Gallop • Clementine
The "C" Jam Blues • Moon Over Cuba • Morning Glory
Dusk • Moon Mist • Are You Sticking?

DUKE ELLINGTON
and His Orchestra

Whenever the band business is discussed, whenever the relative importance of each of the long list of jazz orchestras is debated, there is one name that appears above all others in every conversation—in fact, no survey could possibly be complete, or for that matter, of any significance, without the inclusion of that of Duke Ellington. And, while the Duke is destined to be a perpetually active figure as long as jazz enjoys its present healthy reputation, it is generally agreed that the greatest band he ever fronted was that of the 1940-41-42 period, when the names of the men around him read like a virtual who's who of jazzdom's great. There is certainly no denying the fact that the Duke today has an amazingly aggressive and versatile band; for since the formation of his first outfit in the middle twenties, he has been an eternally youthful figure, injecting into all those who play with him his own special brand of vitality and inexhaustible inspiration. But it is equally

true that the band of the early forties, twelve of whose performances are reproduced here, was without doubt made up of the most sympathetic, the most supple, the most consistently exciting instrumentalists ever to appear in a musical organization of this kind.

In view of the above, there could be no more apt title for this album than *The Duke and His Men*—the Duke's influence has obviously supercharged all those about him, and in turn, the superb musicianship of his instrumentalists has had its effect upon the undisputed genius of the leader. While the Duke is a perfectly acceptable pianist, he has never been known as one of the jazz world's greats on that particular instrument — rather, his amazing talents lie in a multitude of other directions. He is one of our great contemporary composers; he is undoubtedly the most versatile of jazz arrangers, and above all, a leader whose genius for organization, recognition

and communication has been responsible in the long run for some of our most inescapably brilliant music.

The 1940-41-42 Ellington band is thought of today both with enormous nostalgia and more than a mere sigh of regret—for most of its members are now scattered to the four corners of the jazz world. There were the trumpeters Cootie Williams and Rex Stewart, whose entirely dissimilar styles somehow managed to complement each other; there was the fantastic trombone section comprised of "Tricky Sam" Nanton, the powerful Lawrence Brown and the more exotic Juan Tizol; and in the sax section one could find the rugged baritone of Harry Carney, the floating, effortless alto of Johnny Hodges, the seemingly bottomless tenor of Ben Webster, and the liquid clarinet of Barney Bigard. The Duke, of course, was on piano; there was Freddy Guy on guitar, the now-legendary Jimmy Blanton on bass, and on drums, one of the most rockin' of them all—Sonny

Greer. As a sort of extra added attraction, there were the arrangements, and sometimes the piano, of Billy Strayhorn.

With such a line-up no bandleader could go wrong—but, in the final analysis, there is probably none other who could have put together, and kept together, such an aggregation. The music Ellington wrote and arranged was designed to spotlight and display this enormous wealth of individual talent, and such it did. But over and above everything else, these individual stars combined to present a sparkling homogeneity—one which jazz has never seen before or since, one which seems destined to remain as the high-water mark of jazzdom's big band flood-tide.

PERSONNEL

Morning Glory

Recorded March 6, 1940

Dusk

Recorded May 28, 1940

Wallace Jones, Cootie Williams, Red Stewart, *trumpets*; "Tricky Sam" Nanton, Juan Tizol, Lawrence Brown, *trombones*; Barney Bigard, *clarinet*; Otto Hardwick, Johnny Hodges, *alto saxes*; Ben Webster, *tenor sax*; Harry Carney, *baritone sax*; Duke Ellington, *piano*; Fred Guy, *guitar*; Jimmy Blanton, *bass*; Sonny Greer, *drums*.

John Hardy's Wife

Recorded February 15, 1941

Bakiff Recorded June 5, 1941

The Giddybug Gallop

Recorded June 5, 1941

Are You Sticking?

Recorded June 5, 1941

Moon Over Cuba

Recorded June 26, 1941

Clementine Recorded July 2, 1941

Five O'Clock Drag

Recorded July 2, 1941

Ray Nance (*trumpet and violin*) replaces Williams

Chelsea Bridge

Recorded December 2, 1941

Billy Strayhorn (*piano*) added

The "C" Jam Blues

Recorded January 21, 1942

Moon Mist

Recorded January 21, 1942

Strayhorn out; Junior Raglin (*bass*) replaces Blanton

BILL ZEITUNG

The Collectors Issue Label designates a recording of great historical and musical interest which, although technically not representative of RCA Victor's present day high quality standards, has been re-issued in response to widespread public demand.

RCA VICTOR



EPC 1092-1
SIDE 1
547-0594
(F2PH-1759)

45 EP
COLLECTORS

- 1—CHELSEA BRIDGE
(Strayhorn)
 - 2—FIVE O'CLOCK DRAG
(Ellington)
- Duke Ellington and his
famous Orchestra

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RCA VICTOR



EPC 1092-2
SIDE 2
547-0595
(F2PH-1760)

45 EP
COLLECTORS

- 1—JOHN HARDY'S WIFE
(Mercer-Ellington)
 - 2—BAKIFF
(Tizol)
- Duke Ellington and his
famous Orchestra

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RCA VICTOR



EPC 1092-3
SIDE 3
547-0596
(F2PH-1761)

45 EP
COLLECTORS

- 1—THE GIDDYBUG GALLOP
(Ellington)
 - 2—CLEMENTINE
(Strayhorn)
- Duke Ellington and his
famous Orchestra

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RCA VICTOR



EPC 1092-3
SIDE 4
547-0596
(F2PH-1762)

45 EP
COLLECTORS

- 1—THE "C" JAM BLUES
(Ellington)
 - 2—MOON OVER CUBA
(Luna de Cuba) (Tizol-Ellington)
- Duke Ellington and his
famous Orchestra

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RCA VICTOR



EPC 1092-2 **5**
SIDE
547-0595
(F2PH-2553)

45 EP
COLLECTORS

- 1—MORNING GLORY
 - 2—DUSK
(Ellington)
- Duke Ellington and his
famous Orchestra

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RCA VICTOR




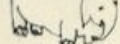

EPC 1092-1 **6**
SIDE
547-0594
(F2PH-2554)




45 EP
COLLECTORS


- 1—MOON MIST
(Mercer-Ellington)
 - 2—ARE YOU STICKING?
(Ellington)
- Duke Ellington and his
famous Orchestra

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