

ND86641

DUKE ELLINGTON—BLACK, BROWN & BEIGE

DUKE ELLINGTON

BLACK
& BEIGE

Duke Ellington



(The 1944
Recordings)



DIGITALLY
REMASTERED

3 DISC SET

DUKE ELLINGTON—BLACK, BROWN & BEIGE

ND86641

THE



John D. Doe



DIGITALLY
REMASTERED

3 DISC SET



DUKE

D I S C

I

1. **WORK SONG (from "Black, Brown and Beige")**
Duke Ellington; Tempo Music, Inc., ASCAP (4:34)
2. **COME SUNDAY (from "Black, Brown and Beige")**
Duke Ellington; Tempo Music, Inc., ASCAP (4:29)
3. **THE BLUES (from "Black, Brown and Beige")**
Duke Ellington; Tempo Music, Inc., ASCAP (4:29)
4. **THREE DANCES (from "Black, Brown and Beige")**
Duke Ellington; Tempo Music, Inc., ASCAP (4:29)
5. **a - WEST INDIAN DANCE b - EMANCIPATION CELEBRATION c - SUGAR HILL PENTHOUSE (BEIGE)**
6. **I AIN'T GOT NOTHIN' BUT THE BLUES**
Don George - Duke Ellington; Morley Music Co. Inc., ASCAP (2:41)
7. **I'M BEGINNING TO SEE THE LIGHT**
James - Ellington - Hodges - George; Chappell Music Inc., ASCAP (3:11)
8. **DON'T YOU KNOW I CARE (OR DON'T YOU CARE TO KNOW)**
Duke Ellington; Famous Music Corp., ASCAP (3:05)
9. **I DIDN'T KNOW ABOUT YOU**
Duke Ellington - Bob Russell; CBS Robbins Music Corp., ASCAP (2:44)
10. **CARNEGIE BLUES**—Duke Ellington; Tempo Music Inc., ASCAP (2:46)
11. **BLUE CELLOPHANE**—Duke Ellington; Tempo Music, Inc., ASCAP (2:55)
12. **MOOD TO BE WO'D**
Johnny Hodges - Duke Ellington; CBS Robbins Music Corp., ASCAP (2:59)
13. **(ALL OF A SUDDEN) MY HEART SINGS**
Harold Rome - Jamblan - Herpin; Leeds Music Corp., ASCAP (2:56)



13. **KISSING BUG**—Strayhorn - Sherrill - Stewart; Tempo Music Inc., ASCAP (3:02)
14. **EVERYTHING BUT YOU**
George - James - Ellington; Tempo Music Inc., ASCAP (2:51)
15. **(OTTO MAKE THAT) RIFF STACCATO**
Si Schwartz - Milton Orent; Tempo Music Inc., ASCAP (3:05)
16. **PRELUDE TO A KISS**
Gordon - Mills - Ellington; Mills Music, ASCAP (3:01)
17. **CARAVAN**—Mills - Ellington - Tizol; Mills Music Inc., ASCAP (2:47)
18. **BLACK AND TAN FANTASY**
Bubber Miley - Duke Ellington; Mills Music Inc., ASCAP (2:49)

D I S C

2

1. **MOOD INDIGO**
Duke Ellington - Irving Mills - Barney Bigard; Mills Music Inc., ASCAP (2:47)
2. **IN A SENTIMENTAL MOOD**
Duke Ellington - Manny Kurtz - Irving Mills; Mills Music Inc., ASCAP (3:02)
3. **IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)**
Irving Mills - Duke Ellington; Mills Music Inc., ASCAP (2:59)
4. **SOPHISTICATED LADY**—Mills - Parrish - Ellington; Mills Music Inc., ASCAP (2:42)
5. **TONIGHT I SHALL SLEEP (WITH A SMILE ON MY FACE)**
Duke Ellington - Mercer Ellington - Irving Gordon; Allied Music, ASCAP (2:54)
6. **I LET A SONG GO OUT OF MY HEART**
Mills - Nemo - Ellington - Redmond; Mills Music Inc., ASCAP (3:04)
7. **SOLITUDE**
Ellington - DeLange - Mills; Mills Music Inc. / Scarsdale Music Corp., ASCAP (3:04)



8. **BLACK BEAUTY**—Duke Ellington; Mills Music Inc., ASCAP (2:45)
9. **EVERY HOUR ON THE HOUR (I FALL IN LOVE WITH YOU)**
Duke Ellington - Don George; Viking Music Corp., ASCAP (3:02)
10. **BALCONY SERENADE (from "The Perfume Suite")**
Billy Strayhorn; Tempo Music Inc., ASCAP (3:06)
11. **STRANGE FEELING (from "The Perfume Suite")**
Billy Strayhorn - Duke Ellington; Tempo Music Inc., ASCAP (3:11)
12. **DANCERS IN LOVE ("Stomp for Beginners" —from "The Perfume Suite")**—Duke Ellington; Tempo Music Inc., ASCAP (2:17)
13. **COLORATURA (from "The Perfume Suite") [remake]**
Duke Ellington; Tempo Music Inc., ASCAP (2:59)
14. **THINGS AIN'T WHAT THEY USED TO BE**
Duke Ellington - Mercer Ellington - Don George; Tempo Music Inc., ASCAP (3:06)
15. **TELL YA WHAT I'M GONNA DO**
Johnny Green - Ralph Blane; CBS Feist, ASCAP (2:47)
16. **COME TO BABY, DO!**
Inez James - Sidney Miller; Leeds Music Corp., ASCAP (2:46)
17. **I'M JUST A LUCKY SO-AND-SO**
Ellington - David; Famous Music Corp., ASCAP (3:11)
18. **LONG, STRONG AND CONSECUTIVE**
Ellington - David; CBS Feist, ASCAP (2:55)
19. **THE WONDER OF YOU**
Johnny Hodges - Don George - Duke Ellington; Grand Music, ASCAP (2:44)
20. **ROCKABYE RIVER (HOP, SKIP, JUMP)**
Duke Ellington; Tempo Music Inc., ASCAP (3:00)
21. **SUDDENLY IT JUMPED**—Duke Ellington; Tempo Music Inc., ASCAP (2:47)



D I S C

3

1. **TRANSLUCENCY**
(A BLUE FOG THAT YOU CAN ALMOST SEE THROUGH)
Lawrence Brown - Duke Ellington; Tempo Music Inc., ASCAP (2:57)
2. **JUST SQUEEZE ME (BUT DON'T TEASE ME)**
Duke Ellington - Lee Gaines; CBS Robbins Music Corp., ASCAP (3:20)
3. **A GATHERING IN A CLEARING**
Ellington - Anderson; Tempo Music Inc., ASCAP (3:11)
4. **YOU DON'T LOVE ME NO MORE**
Duke Ellington; Tempo Music Inc., ASCAP (3:22)
5. **PRETTY WOMAN**—Duke Ellington; Tempo Music Inc., ASCAP (2:46)
6. **HEY BABY**—Duke Ellington; Tempo Music Inc., ASCAP (2:48)
7. **BACK HOME AGAIN IN INDIANA**
Hasley - MacDonald; Shapiro Bernstein & Co., ASCAP (2:48)
8. **BLUE IS THE NIGHT**—Fred Fisher; CBS Robbins Music Corp., ASCAP (3:05)
9. **LOVER MAN**
Jimmy Davis - Roger "Ram" Ramirez - Jimmy Sherman; MCA Inc., ASCAP (3:17)
10. **JUST YOU, JUST ME**
Jesse Greer - Raymond Klages; CBS Robbins Music Corp., ASCAP (2:53)
11. **BEALE STREET BLUES**—W.C. Handy; Handy Bros. Music Co., ASCAP (2:54)
12. **MY HONEY'S LOVIN' ARMS**—Ruby - Meyer; Mills Music, ASCAP (3:10)
13. **MEMPHIS BLUES**
Handy - Norton; Handy Bros. Music Co. / Jerry Vogel Music, ASCAP (3:02)
14. **I DON'T STAND A GHOST OF A CHANCE WITH YOU**—Bing Crosby - Ned Washington - Victor Young; Mills Music, Inc. / Victor Young Pub. Inc., ASCAP (3:02)



15. **ST. LOUIS BLUES**—W.C. Handy; Handy Bros. Music Co., ASCAP (2:59)
16. **SWAMP FIRE**—Harold Mooney - Irwin Taylor; Leeds Music Corp, ASCAP (2:50)
17. **ROYAL GARDEN BLUES**
Clarence Williams - Spencer Williams; Shapiro Bernstein & Co., ASCAP (3:05)
18. **ESQUIRE SWANK**—Hodges - Ellington; Tempo Music Inc., ASCAP (3:33)
19. **MIDRIFF**—Billy Strayhorn; CBS Robbins Music Corp., ASCAP (3:16)

Executive Producers—Steve Backer and Bob Porter
Produced by Ed Michel

Audio Restoration by Rick Rowe and Ray Hall • Tracks selected by Bob Porter
Production assistance by Susan Ruskin • Noise reduction by Sonic Solutions
Disc transfers by Bernardo Cosachov • The producer would like to extend special thanks for assistance, cooperation, aid, comfort, and good fellowship to Amanda Armstrong, Leslie Parr, Juan Marquez, Bob Porter, and The Ultimate Ellingtonian, Jerry Valburn.



PRODUCER'S NOTE: We feel that these digital versions of mono recordings from the mid-nineteen-forties have been transferred as painstakingly and carefully as contemporary state-of-the-art technology, including high-speed computer assistance in removing both noise and distortion, will allow. But digital recording, like any technology, is not magic, so where imperfections exist in original source recordings, they have been removed only insofar as their removal will cause neither loss in nor interference with the sound of the music. These are not new nineteen-eighties audiophile recordings, but the music, a cornerstone of America's cultural heritage, comes through with the power and authority its makers intended.



DISCOGRAPHY

DUKE ELLINGTON, piano; **TAFT JORDAN**, **SHELTON HEMPHILL**, **CAT ANDERSON**, trumpet; **RAY NANCE**, cornet and violin; **CLAUDE JONES**, **LAWRENCE BROWN**, **JOSEPH "TRICKY SAM" NANTON**, trombone; **JIMMY HAMILTON**, clarinet and tenor saxophone; **OTTO HARDWICK**, **JOHNNY HODGES**, alto saxophone; **AL SEARS**, tenor saxophone; **HARRY CARNEY**, baritone saxophone and clarinet; **FRED GUY**, guitar; **ALVIN "JUNIOR" RAGLIN**, bass; **SONNY GREER**, drums. December 1, 1944, RCA Studio 2, New York City.

I AIN'T GOT NOTHIN' BUT THE BLUES—vocal by Al Hibbler, obligato by Kay Davis; matrix D4VB-453-1; 20-1623-B

I'M BEGINNING TO SEE THE LIGHT—vocal by Joya Sherrill; matrix D4VB-454-2; 20-1618-B

DON'T YOU KNOW I CARE (OR DON'T YOU CARE TO KNOW)—vocal by Al Hibbler; matrix D4VB-455-2; 20-1618-A

I DIDN'T KNOW ABOUT YOU—vocal by Joya Sherrill; matrix D4VB-456-4; 20-1623-A

Same. December 11, 1944.

THE BLUES (from "Black, Brown and Beige")—vocal by Joya Sherrill; matrix D4VC-562-3; 28-0414-A / -0401-B



THREE DANCES (from "Black, Brown and Beige") a - **WEST INDIAN DANCE** b - **EMANCIPATION CELEBRATION** c - **SUGAR HILL PENTHOUSE (BEIGE)** matrix D4VC-563-1; 28-0414-B / -0400-B

Same. December 12, 1944.

WORK SONG (from "Black, Brown and Beige"); matrix D4VC-560-1; 28-0413-A / -0400-A

COME SUNDAY (from "Black, Brown and Beige"); matrix D4VC-561-2; 28-0413-A / -0401-A

Same, except add **REX STEWART**, trumpet. January 4, 1945.

CARNEGIE BLUES; matrix D5VB-12-3; 20-1644-B

BLUE CELLOPHANE; matrix D5VB-13; LPM-6009 (no single release)

MOOD TO BE WOO'D; matrix D5VB-14-2; 20-1670-B

(ALL OF A SUDDEN) MY HEART SINGS—vocal by Joya Sherrill; matrix D5VB-15-5; 20-1644-A

Same. April 26, 1945.

KISSING BUG—vocal by Joya Sherrill; matrix D5VB-232-1; 20-1670-A

Same. May 1, 1945.

EVERYTHING BUT YOU—vocal by Joya Sherrill; matrix D5VB-233-1; 20-1697-B



(OTTO MAKE THAT) RIFF STACCATO—vocal by Ray Nance;
matrix D5VB-234-I; 20-1697-A

Same. May 10, 1945.

PRELUDE TO A KISS; matrix D5VB-261-I; (Br) HMV J.O. 243 / 27-0054-B

Same. May 1, 1945.

CARAVAN; matrix D5VB-262-I; 20-3291-A

BLACK AND TAN FANTASY; matrix D5VB-263-I; (Br) HMV J.O. 243 / 27-0057-A

MOOD INDIGO—vocal by Kay Davis; matrix D5VB-264-I; (Br) HMV J.O. 264 /
no single release (US)

Same, except substitute **BOB HAGGART**, bass, for **RAGLIN**. May 14, 1945.

IN A SENTIMENTAL MOOD; matrix D5VB-265-I; 20-3291-B

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)—vocal by
Joya Sherrill, Kay Davis, and Marie Ellington; matrix D5VB-266-I; (Br) HMV J.O. 264 / 27-0054-A

SOPHISTICATED LADY; matrix D5VB-267-I; (Br) HMV J.O. 276 / 27-0056-B

Same, except add **TOMMY DORSEY**, trombone.

TONIGHT I SHALL SLEEP (WITH A SMILE ON MY FACE);
matrix D5VB-268-I; 45-0002-B



Same, except omit **DORSEY**, trombone, and substitute **SID WEISS**, bass, for
HAGGART. May 15, 1945.

I LET A SONG GO OUT OF MY HEART—vocal by Joya Sherrill;
matrix D5VB-269-I; (Br) HMV J.O. 268 / 27-0056-A

SOLITUDE—vocal by Joya Sherrill, Kay Davis, Marie Ellington, and Al Hibbler;
matrix D5VB-270-I; (Br) HMV J.O. 249 / 27-0055-B

Same, except substitute **ALVIN RAGLIN**, bass, for **WEISS**. May 16, 1945.

BLACK BEAUTY; matrix D5VB-273-I; (Br) HMV J.O. 249 / no single release (US)

EVERY HOUR ON THE HOUR (I FALL IN LOVE WITH YOU)—vocal by
Al Hibbler; matrix D5VB-274-I; 20-1718-A

Same, except add **AL LUCAS**, bass. July 24, 1945.

STRANGE FEELING (from "The Perfume Suite")—vocal by Al Hibbler;
matrix D5VB-505-I; 20-4711-A

BALCONY SERENADE (from "The Perfume Suite");
matrix D5VB-507-I; 20-4711-B

Same, except omit **LUCAS**, bass. July 30, 1945.

COLORATURA (from "The Perfume Suite") [remake];
matrix D5VB-506-2; 20-4712-A

THINGS AIN'T WHAT THEY USED TO BE;
matrix D5VB-518-I; 20-1718-B



Same session. **DUKE ELLINGTON**, piano; **ALVIN RAGLIN**, bass.

DANCERS IN LOVE ("Stomp for Beginners"—from "The Perfume Suite"); matrix D5VB-D519; 20-1712-B

Same (full band personnel), except **SID CATLETT**, drums, replaces **GREER**.
October 8, 1945.

TELL YA WHAT I'M GONNA DO—vocal by Joya Sherrill;
matrix D5VB-622-I; 20-1748-B

COME TO BABY, DO!—vocal by Joya Sherrill; matrix D5VB-663-I; 20-1748-A

Same, except omit **NANCE**, trumpet; **WILBUR DE PARIS**, trombone, replaces **NANTON**; **RUSSELL PROCOPE**, alto saxophone, replaces **HARDWICK**; **OSCAR PETTIFORD**, bass, replaces **RAGLIN**; **SONNY GREER**, drums, replaces **CATLETT**. November 26, 1945.

I'M JUST A LUCKY SO-AND-SO—vocal by Al Hibbler; matrix D5VB-949-I; 20-1799-B

LONG, STRONG AND CONSECUTIVE—vocal by Joya Sherrill;
matrix D5VB-950-I (no single release)

THE WONDER OF YOU—vocal by Joya Sherrill; matrix D5VB-951-I; 20-1799-A

DUKE ELLINGTON, piano; **TAFT JORDAN**, **FRANCIS WILLIAMS**, **SHELTON HEMPHILL**, **CAT ANDERSON**, **HAROLD "SHORTY" BAKER**, trumpet; **RAY NANCE**, cornet and violin; **CLAUDE JONES**, **LAWRENCE BROWN**, **JOE "TRICKY SAM" NANTON**, **WILBUR DE**



PARIS, trombone; **JIMMY HAMILTON**, clarinet and tenor saxophone; **JOHNNY HODGES**, **RUSSELL PROCOPE**, alto saxophone; **AL SEARS**, tenor saxophone; **HARRY CARNEY**, baritone saxophone and clarinet; **FRED GUY**, guitar; **OSCAR PETTIFORD**, bass; **SONNY GREER**, drums.
Hollywood, July 9, 1946.

ROCKABYE RIVER (HOP, SKIP, JUMP); matrix D6VB-2093-I; 40-0134-A

SUDDENLY IT JUMPED; matrix D6VB-2094-I; 20-3135-B

TRANSLUCENCY (A BLUE FOG THAT YOU CAN ALMOST SEE THROUGH)—vocal by Kay Davis; matrix D6VB-2095-I; 20-2326-B

JUST SQUEEZE ME (BUT DON'T TEASE ME)—vocal by Ray Nance;
matrix D6VB-2096-I; 20-1992-A

Same. July 10, 1946.

A GATHERING IN A CLEARING; matrix D6VB-2097-I; 20-4821-B

YOU DON'T LOVE ME NO MORE—vocal by Al Hibbler;
matrix D6VB-2098-I; EPAT-435 (no single release)

PRETTY WOMAN—vocal by Al Hibbler; matrix D6VB-2099-I; 20-2325-B

HEY BABY—vocal by Ray Nance; matrix D6VB-2100-I; LPV-533 (no single release)

Same, but omit **NANTON**, trombone. August 26, 1946.

BACK HOME AGAIN IN INDIANA; matrix D6VB-2113-I; LPV-533 (no single release)



BLUE IS THE NIGHT; matrix D6VB-2114-I; LPV-6009 (no single release)

LOVER MAN—vocal by Marian Cox; matrix D6VB-2115-2; LEJ-1011 (no single release)

JUST YOU, JUST ME; matrix D6VB-2116-I (no single release)

BEALE STREET BLUES; matrix D6VB-2117-I; 20-2326-A

Same. September 3, 1946.

MY HONEY'S LOVIN' ARMS—vocal by Ray Nance; matrix D6VB-2126-I; 20-3135-A

MEMPHIS BLUES; matrix D6VB-2127-I; 20-2325-A

I DON'T STAND A GHOST OF A CHANCE WITH YOU—

vocal by Marian Cox; matrix D6VB-2128-I (no single release)

ST. LOUIS BLUES—vocal by Marian Cox; matrix D6VB-2129-I; 20-2327-A

SWAMP FIRE; matrix D6VB-2130-I; 20-1992-B

ROYAL GARDEN BLUES; matrix D6VB-2131-I; 20-2324-A

ESQUIRE SWANK; matrix D6VB-2132-I (no single release)

MIDRIF; matrix D6VB-2133-I (no single release)



EDWARD KENNEDY ELLINGTON may someday be regarded as one of the greatest composers of the twentieth century regardless of idiom or category. He was a man of great talent, one who could express himself

with words and visual images, a leader of men and especially, a composer of music. "Duke," as most people know him, enjoyed a lengthy and productive career spanning seven decades. Born on the 29th of April, 1899, and raised in Washington, D.C., he chose to play music rather than accept a scholarship in commercial art. Ellington pursued his muse and during the roaring twenties found himself in Harlem, where he built a band and a musical style which became known worldwide. He spent his formative years, 1927

to 1932, working with his musicians at the Cotton Club, a legendary "uptown" night spot in New York City. There he not only provided dance music, but also accompanied the exotic shows and sketches which featured the finest Black entertainers. Duke and his orchestra enjoyed a period of musical stability throughout the 1930's; most of his men had been with him for over a decade. In 1939 he added three inspiring and creative members to his already remarkable team of musicians. They were Billy Strayhorn, assistant



arranger, composer, lyricist, and sometimes pianist; Jimmy Blanton, bassist; and Ben Webster, tenor saxophone soloist. By 1940, at age 41, Ellington had fronted a band of 14 musicians, appeared in films, was recognized as a leading composer of popular songs, had toured most of the United States, had twice played concerts and dances in Europe, and had composed works for his jazz orchestra which today still amaze and delight us with their unique sounds and mysteries. Ellington was lucky. He surrounded himself with musicians who would not only cooperate but would participate in the creative process of making music. He wrote specifically for these men, taking full advantage of their strengths, growing with them to musical maturity.

By 1941, Ellington had reached a peak regarded by many as the highest in his long and distinguished career. With such important instrumental works from this period as *Ko-Ko*, *Jack The Bear*, *Concerto For Cootie*, *Cotton Tail*, *Harlem Air Shaft*, *Warm Valley* and *Strayhorn's Take the 'A' Train* still fresh in the repertoire, Ellington was riding high. The music played by his band proved that jazz at its best had to be considered an art music, not merely an exotic novelty or simply music for dancing or entertainment. Ellington's accomplishments at this time also included the 1941 musical *Jump For Joy* which was produced on the West Coast. Although it did not succeed commercially, the show was an artistic success. From its score, *Jump For Joy* yielded one song which

became a permanent part of the American song heritage—I've Got It Bad (*And That Ain't Good*).

This album of recordings is a companion volume to the RCA Bluebird digitally remastered collection *The Webster-Blanton Band* (5651-1-RB [disc], 5651-2-RB [CD], and 5651-4-RB [cassette]). The United States had been drawn into the Second World War on December 7, 1941. The music contained here comes from a troubled time for the en're world. It was also a difficult period for the music industry and Duke Ellington.

Beginning in November, 1940, the foundation threatened to crumble under the Ellington organization with the loss of trumpeter Cootie Williams to Benny Goodman's band. Duke understood Cootie's motives and quickly compensated for the loss by hiring the multi-talented Ray Nance to take his place. From Chicago, Nance played both trumpet and violin with style. He was also an engaging singer and dancer whose nickname was "Floorshow."

More serious, however, was the death at age 24 of Jimmy Blanton, who had brought so much propulsive energy to the band. Blanton's fresh conception of time and rhythm had moved Ellington into line with the more popular jazz/dance bands—black and white—of the 1940's. The sturdy and professional, though less exciting, Junior Raglin was brought in to replace Blanton.

In June, 1942, Barney Bigard left to form his own band while Ellington was in the middle of a tour which



was to take his orchestra as far as Hollywood. While some might say that Bigard's New Orleans conception, with its roots in the jazz styles of the 20's and 30's, was no longer appropriate to the big band music of the 1940's, the fact remains that with Bigard's departure Ellington lost an original soloist who brought a unique color to Ellington's tonal palette. Bigard's replacement, Chauncy Haughton, had been working with Ella Fitzgerald's band, and the Duke needed someone who could decipher the challenging scores immediately; however, Haughton was not up to the standards of the other Ellingtonians. The realization of Ellington scores and the general performance of the band suffered when Bigard left.

The end of what is now known as Ellington's "Second Victor Period" was marked by his July 28, 1942, recording in RCA's Chicago studio of the *Sherman Shuffle*—a tribute to Chicago's Hotel Sherman. Trouble in the music industry forced the closing of Duke's account with RCA.

The American Federation of Musicians, a union headed by James Petrillo, called for a strike against any recording company refusing to pay royalties on record sales. These royalties were to be used to promote live musical performances. It was feared that recorded music would eventually replace flesh-and-blood musicians. Many of these fears were realized with the demise of staff orchestras at the major radio networks, the elimination of remote broadcasts and finally the

use of tape recordings in place of live musicians for ballet and Broadway performances.

In August, 1942, a recording ban went into effect in an attempt to force the industry to agree to the union's demands. Several methods of circumventing the effects of this strike were undertaken. Record companies scoured their vaults searching for unreleased recordings or simply reissued old recordings. Vocalists, who were not required to join the musicians' union, were recruited by some of the record companies to form "human orchestras" taking the place of various instruments in a manner similar to those of later (and more sophisticated) groups like Lambert, Hendricks & Ross. Their attempts to work out arrangements using the voice as an instrument recalled ideas which Ellington had pioneered in the 1920's. Some small independent recording companies seized the opportunity to get the jump on the majors—RCA Victor, Columbia and Decca—by agreeing to pay the royalties.

During the last month of 1942, at least, Duke had been preparing for an auspicious event, a major piece of music lasting more than 50 minutes to be premiered at Carnegie Hall on January 23, 1943. The work, *Black, Brown and Beige*, was a culmination of all his previous efforts to expand the scope of jazz composition. Duke permanently enlarged his orchestra to include at least four trumpets. He had added Harold Baker to the same group of musicians who recorded in the studio at the last Victor session of July 8, 1942:



THE ELLINGTON ORCHESTRA WHICH PREMIERED
BLACK, BROWN AND BEIGE
 AT CARNEGIE HALL—
 JANUARY 23, 1943

Wallace Jones, Harold Baker, Ray Nance, Rex Stewart—trumpets and cornet
 Joe Nanton, Lawrence Brown, Juan Tizol—trombones
 Chauncey Haughton, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney—saxophones and clarinets
 Duke Ellington—piano
 Fred Guy—guitar, Junior Raglin—bass, Sonny Greer—drums

The concert lasted over three hours. The music presented by Ellington and his musicians seemed to be appreciated by the overflowing audience, some of whom had to be seated on the stage beside and even behind the orchestra. But while the music and entertainment magazines of the day, *Down Beat*, *Metronome*, *Variety* and *Billboard*, praised the concert, most reviews published the next morning in the New York papers damned the work, claiming that Ellington had neither the ability nor the right to compose such an ambitious work. Ellington was discouraged by these reviews and one wonders how he felt as he repeated the concert a few days later in Boston's Symphony Hall.

The remainder of 1943 found the Ellington Orchestra in a six-month residency at the Hurricane Club, located at 49th and Broadway in New York City. Even though the recording ban was still in effect, fans and



students of Ellingtonia were able to follow the band's progress, since there were nightly remote broadcasts from the club.

The Ellington band continued to undergo personnel changes. Ben Webster left the band in July, 1943, and was permanently replaced in August by Elbert "Skippy" Williams. An elusive "Sax" Mallard took Chauncy Haughton's place for a few weeks at the Hurricane



Club. In June, Duke had to find two more replacements in his reed section: Nat Jones took over on alto saxophone and clarinet for Otto Hardwick. More important was the discovery of Jimmy Hamilton to replace Haughton, who had been drafted into military service. Hamilton, who had studied many instruments, represented the new wave of jazz clarinetists following the mode of Benny Goodman and Artie Shaw. A virtuoso capable of playing brilliant solos and a well-schooled musician who could read scores as well as write them, Hamilton eventually proved to be an inspiration to both Ellington and Strayhorn. In the trumpet section, Harold Baker, Rex Stewart and Ray Nance were in and out, occasionally replaced by Dizzy Gillespie. Trombonist Sandy Williams from the Fletcher Henderson band filled in for Lawrence Brown for a few months. Even Junior Raglin and Sonny Greer were replaced briefly.

Wrapping up the year was another Carnegie Hall concert on December 11, 1943. This time the major piece was *New World A-Comin'*, a twelve minute work inspired by a best-selling book by Roi Ottley. With this second presentation, the Carnegie Hall concerts became more or less annual events. Duke usually premiered new, significant works at these concerts which totalled thirteen editions by the time of his last appearance there in 1972.

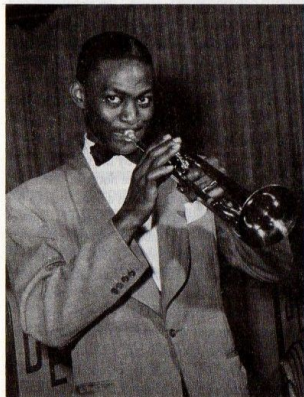
By 1944, Ellington's participation in the war effort became more active, especially through studio recordings issued on V Disc, recordings used

exclusively for records shipped to service men overseas. His orchestra also took part entertaining U.S. military men at various military camps, bases and training centers like the one at the Bainbridge Naval Training Center in Maryland.

A major loss to the band during this period occurred in April, 1944, when Juan Tizol left to join Harry James' orchestra. Commentators wondered what all the fuss was about. Surely, they thought, Duke would not miss a musician who played the valve trombone—what some considered a bastardized instrument. Besides, Tizol was not known to be an inventive or swinging soloist. What they didn't realize was the magical way Nanton, Tizol and Brown were able to work together—to combine their disparate tones and phrase together forming a unique, homogeneous voice—one much more than merely the sum of its parts. Mark Tucker, who wrote the notes for the *Webster-Blanton Band* and who has a book soon to be published which examines Duke's early years in depth, dubbed the trio "God's Trombones"—a reference to "Seven Negro Sermons in Verse," an influential book of poetry published in 1927 by the black author, James Weldon Johnson. What the critics also didn't realize was Tizol's value as a co-composer, especially in creating exotic moods which reflected his Puerto Rican heritage and fascination for things "oriental." On a day-to-day basis, Tizol was Ellington's copyist—one of those rare individuals who understood Duke's "code" and was able to translate his scores into the individual

Duke

instrumental parts for each musician. Duke sensed that it would take three men to replace Tizol: Claude Jones was brought in from Cab Calloway's band to play the valve trombone; Strayhorn's important functions as co-composer/arranger were expanded; and Tom Whaley, an old friend of Hodges' and Carney's from Boston who joined the Ellington organization as a copyist in 1941, became Duke's sole amanuensis.



Finally, Victor acquiesced to the union's demands in November, 1944. Duke and his musicians found themselves back in RCA's New York recording studios on December 1. For this session, a new trumpeter, Cat Anderson, replaced Rex Stewart, who was having union card problems. "Stolen" from Lionel Hampton's orchestra, Cat joined the band over the Labor Day weekend. Later, Duke was proud to introduce Anderson as "my phenomenon"—referring to Cat's ability to play extremely high notes on the trumpet. The line-up for the first recording on this set consists of: Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance—trumpets; Joe Nanton, Lawrence Brown, Claude Jones—trombones; Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Al Sears, Harry Carney—saxophones and clarinets; Duke Ellington—piano; Fred Guy—guitar; Junior Raglin—bass; Sonny Greer—drums. (All piano introductions are by Ellington, except where Strayhorn is indicated.)

Black, Brown And Beige (Excerpts)

After the confused and disappointing reception of *Black, Brown And Beige* by the critics at its premiere on January 23, 1943, Duke withdrew the work from the band's repertoire.

Duke

Nothing from it was heard at the second Carnegie Hall concert on December 11, 1943. Finally, knowing the importance of an officially and properly recorded version, Ellington decided to reinstate the work. As he pointed out, "I have two careers and they must not be confused, though they most always are. I am a bandleader and I am a composer. Sometimes I compose for the band; sometimes I compose for other organizations; sometimes I compose in a vacuum. What I'm trying to do with my band is to win people over to my bigger composing ideas. That's why I pared down **B, B and B**. You gotta make 'em listen first, listen to things like *Don't Get Around Much Anymore* and *Do Nothin'*."

Then, when they've heard that, maybe they'll say, 'Gee, this guy isn't so bad at all,' and they'll listen to the longer and more ambitious works and maybe even enjoy them." It would have been preferable to have a complete Victor studio recording of the work, of course, but the technology of the time was not quite up to Ellington's requirements. True, Ellington had always utilized the state of the art when recording technology came into question. In fact he pioneered extended jazz performances—first with a version of *Tiger Rag* on January 28, 1929 which lasted over six minutes, using both sides of a standard 10-inch 78 rpm disc. On June 11, 1931, Duke recorded his *Creole Rhapsody* for Victor on both sides of a 12-inch 78 rpm disc, thus allowing for almost nine minutes of recorded music. In 1932 Duke recorded a

decidedly experimental 33 $\frac{1}{3}$ rpm disc which provided about seven minutes of recording time. And on September 12, 1935, Ellington recorded *Reminiscing In Tempo*, which lasted for over 12 minutes of music contained on both sides of two 10-inch 78 rpm discs.

Also, one must not forget that in May, 1934, Ellington made a nine-minute film called *Symphony In Black*. The continuous music in this film, some of it simply taken from instrumental pieces already in the book, may be considered as an extended work. In total, the music for *Symphony In Black* progresses dramatically from one idea to another without the visual dependence of the film. Here, Duke pioneered in the unfortunately overlooked technique of recording directly onto a film soundtrack—a process which offered the ultimate in recording time and quality.

By 1944 the only other developments in recording technology were acetate discs, which could capture up to 15 minutes of music, or wire recorders—developed and used in Europe—which were nowhere near the quality of disc recordings or the soon-to-be-developed tape recording process. Perhaps Duke considered recording *Black, Brown And Beige* on six ten-inch 78 rpm discs—perhaps that was more than we could expect. Thankfully, Ellington recorded over 18 minutes of music (on both sides of two 12-inch 78 rpm discs) with a well-rehearsed band playing excerpts from one of the most important and challenging scores ever composed for an authentic jazz orchestra.

THE

Dec 12, 1944, New York City

Work Song

Music: Duke Ellington

Solos: Carney, Nanton

Effectively using Sonny Greer on timpani to dramatize the rhythm of labor, Ellington introduces the saxophones followed by the brass section in what becomes a recurring motive throughout this move-



AL SEARS

ment. There is little if any improvisation here. Carney's plaintive solo is actually a theme followed by an interlude which brings back the work song motive effectively rescored. All of this leads to Joe "Tricky Sam" Nanton preaching on the trombone. One of the many mysteries of the "Ellington Effect" is Nanton's technique of using a plunger and a small mute in the trombone to create articulations, especially "ya-ya," which can sound humorous, very serious, or even menacing depending on the context that the Duke created. A passage well-played by the trumpet quartet "a capella" interrupts Nanton's solo. Finally, Otto Hardwick leads the saxes in a closing section featuring his decidedly sweet tone which Ellington could bring to the fore when he felt the circumstances demanded it.

Come Sunday

Music: Duke Ellington

Solos: Nance (violin), Hodges

Ray Nance's entry on violin creates a surprise element in Ellington's orchestral texture. This passage, with Nance playing pizzicato and then with the bow, supported by Lawrence Brown's trombone, gives us a hint of the full blown melody to follow. After some menacing growls from the brass section and Duke's short piano interlude, there emerges what became the most famous theme of the entire work.

Hodges' suave tone on alto saxophone never became sweet or sentimental. It can only be described as intrinsically beautiful. Supported by dramatic tremolos

from the bass and guitar and three trombones harmonizing on the phrase endings, Hodges' solo passage is the equivalent of an aria sublime. Simple 32 measures in AABA form, Ellington's song proves that great Art need not be great pretense.

Dec 11, 1944, New York City

The Blues

Music and Words: Duke Ellington

Vocal: Joya Sherrill

Solos: Sears, Hemphill (Coda)

Except for an overtly patriotic lyric wisely cut out of the conclusion, *The Blues* remains as the only vocal portion of *Black, Brown And Beige*. Here, Joya Sherrill replaces Betty Roche, who sang in the premiere at Carnegie Hall. This is a wonderful abstraction of the blues idiom—Strayhorn's contribution seems evident in this section. A pyramid effect created by piling on instruments one at a time resolves into a chord reminiscent of harmonic innovations pioneered by composers Arnold Schönberg and Alban Berg. A theme warmly interpreted by Al Sears (Ben Webster played it at the premiere) precedes the work's only typical 12 bar blues chorus, which features the trombone section. A double-time rhythm underlines Joya Sherrill's next entry. This passage is brought to a pause; Sheldon Hemphill heightens the drama, employing a technique used by "classical" composers called "word painting" or "madrigalism" on the words "Sighing...Crying...Dying". As *The Blues* began, so they end.

Three Dances:

a. *West Indian Dance (Brown)*

b. *Emancipation Celebration (Brown)*

c. *Sugar Hill Penthouse (Beige)*

Music: Duke Ellington

Solos: Jordan, Nanton, Raglin

The *West Indian Dance*, dedicated to the 700 free Haitians who helped in the fight for U.S. independence, draws upon the "Spanish Tinge" so important to the evolution of jazz styles. It sounds as if extra hands were recruited from the band to help Sonny Greer create a mambo-like dance rhythm. Juan Tizol certainly took the role as consultant on this project to create an authentic Latin American mood. A "jitterbug swing" phrase establishes a new theme featuring the "pep section" contrasted by a bridge section evoking a Latin American carnival spirit.

Ray Nance introduces the *Emancipation Celebration* with his unique style utilizing cocked or half-valve fingerings on his cornet. Duke then brings forth Joe Nanton, Junior Raglin, and finally, the entire orchestra to participate in the festivities.

"If you ever sat on a beautiful magenta cloud overlooking New York City, you were on Sugar Hill," explains the Duke, revealing his inspiration for the closing theme in these excerpts. Here, scored for reeds, is but a fraction of the main theme from *Beige* which originally lasted more than 14 minutes and was first heard at Carnegie Hall as a waltz featuring Harold "Shorty" Baker's open trumpet. A short introspective

THE



RAY NANCE

passage from Duke at the piano closes these excerpts.

Dec 1, 1944 New York City

I Ain't Got Nothin' But The Blues

Music: Duke Ellington

Words: Don George

Vocal: Al Hibbler, with an obligato by Kay Davis

Solo: Sears

After a boisterous introduction recalling the very origins of jazz, Al Sears warms up the melody with the brass section working their plungers in harmony behind him. Notice how the responses work off a double-time rhythmic phrasing which is continued when Al Hibbler sings the melody. The Ellington team had such imagination. The effective use of Kay Davis'

THE

wordless obligato was one of the many devices which set Duke's music apart from that of his contemporaries. Yet with typical Ellingtonian economy, the coda is simply a repeat of the effective introduction. This is a song on the 32-bar AABA mold which certainly carries the message, if not the form, of the 12-bar blues. That she was never asked to sing lyrics prompted one wag to describe Ms. Davis as "the only her that's a hmmmmmm."

I'm Beginning To See The Light

Music: Duke Ellington, Harry James, Johnny Hodges

Words: Don George

Vocal: Joya Sherrill

Solos: Ellington and Raglin

Did it really take three great musical minds to come up with such a simple and direct melody? A large part of Ellington's accomplishment was due to the musical collaboration he encouraged and accepted from the musicians in his band—and, in this case, Harry James as well. Duke practically forgot he had written *I'm Beginning To See The Light*. In order not to lose out in the market—Harry James had a version in the can—the Ellington band was quickly rushed into the studio and recorded this version which was pressed, packaged, and on store shelves in a week.

Played at a relaxed tempo with a strong beat, this arrangement seems to be an Ellington/Strayhorn collaboration. Perhaps Duke was responsible for the first chorus. He often breaks up the

standard section-by-section orchestration as we hear on the bridge (B section). Here, Hodges and Brown play the melody in unison, accompanied by clarinet-led saxophones. The last A section introduces the "pep section" (two trumpets and a trombone utilizing plungers), recalling the "jungle style" Ellington originated in the 1920's. Joya Sherrill was just out of high school when she sang one night with the band at the Hotel Sherman in July, 1942. Duke was so impressed with her diction and articulation that he invited her to join the band (replacing Wini Johnson) in the fall of 1944. Here, she delivers Don George's winsome lyric—cute and clever even for those who have not seen fireflies. After Sherrill's vocal chorus, the full-dressed ensemble comes to the fore strutting out eight bars of the melody to bring this recording to a close.

Don't You Know I Care

(or Don't You Care To Know)

Music: Duke Ellington—Words: Mack David

Vocal: Al Hibbler

Solos: Brown, Hodges

The swirling introduction in ¾ time inspired by symphonic and operatic music gives us a clue that this is a Strayhorn arrangement. Lawrence Brown brings the tune back to the bridge, providing an aggressive, dynamic contrast to Al Hibbler's smooth vocal. Like a crooner, Hodges takes the last eight bars with a return to the mood and style first presented by Hibbler. Strayhorn, perhaps getting a little carried away,

DJ

provides an over-dramatic ending.

I Didn't Know About You

Music: Duke Ellington

Words: Bob Russell

Vocal: Joya Sherrill

Solo: Brown

Often played by Ellington at the Hurricane Club in 1943, this song was first recorded as *I Didn't Know About You* on April 5th of that year by Woody Herman, featuring Nance, Tizol and Hodges, with



L. to R. RCA Executive, DUKE ELLINGTON, TOMMY DORSEY

Frances Wayne singing the newly added lyrics.

However, this piece of music was born with the name *Home* during Duke's engagement at the Hotel Sherman in July, 1942. Written to feature Hodges' alto, the title was soon changed to *Sentimental Lady*, and it was recorded on July 28th and included in the companion Bluebird collection **The Webster-Blanton Band**. Both arrangements, which share only a few details, were probably by Strayhorn. As a vocal featuring Joya Sherrill, this one is more delicate, Strayhorn replacing Rex Stewart's bursting solo on the bridge with a tame reprise by Lawrence Brown.

On December 19, 1944, the Ellington orchestra, with five trumpets and replacements for Tizol, Haughton, and Greer (who was ill) returned to Carnegie Hall for their third concert, which featured excerpts from **Black, Brown And Beige** and premiered a new work, **The Perfume Suite**. On January 4, 1945, with Sonny Greer back in the band, they returned to the Victor studios with the following line-up:

Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance—trumpets; Rex Stewart, cornet; Joe Nanton, Lawrence Brown, Claude Jones—trombones; Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Al Sears, Harry Carney—saxophones and clarinets; Duke Ellington—piano; Fred Guy—guitar, Junior Raglin—bass, Sonny Greer—drums

DJ

January 4, 1945, New York City

Carnegie Blues

Music: Duke Ellington

Solos: Sears, Brown, Ellington, Raglin

The first piece recorded at this session was an excerpt of an excerpt expanded. In other words, the trombone feature taken from the middle of *The Blues* from **Black, Brown And Beige** was given over to a full side of a record. For this version, Al Sears moans and Lawrence Brown pleads, exchanging points of view within four-measure statements. Unaccompanied trumpets follow in a passage expanded and developed from the *Work Song* section of **Black, Brown and Beige**. The trombones return to take out the theme.

The five note melody which Duke composed illustrates that the essence of the blues idiom depends on inflection and not merely writing "blue notes" or "blues scales" on music paper. Here we have no flat 7th's, 3rd's or 5th's. Instead, the trombonists slide into their notes, bend them and let them fall off, perfectly phrased according to the great blues tradition behind the jazz heritage.

Blue Cellophane

Music: Duke Ellington

Solo: Brown

Blue Cellophane makes a better candidate as a concerto for Lawrence Brown than the official *Yearning For Love* (*Concerto For Lawrence*), recorded July 17, 1936. Taken at a medium bright tempo, the first part

exhibits Brown's technical mastery of the instrument in a melody reminiscent of brass passages from Wagner or Richard Strauss. Greer's "Giddy-Bug" rhythm played with wire brushes compliments the tune. The middle section features the more aggressive side of Brown's musical personality; the opening theme returns, and Brown, perhaps demonstrating what attracted Ellington to him in 1932, signs off with a flourish and a high note.

Mood To Be Woo'd

Music: Duke Ellington

Solo: Hodges

Duke knew his most homely tunes could be put across simply by assigning them to one of the many great stylists in his orchestra. Here, Hodges brings distinction to an amorous mood piece.

Played in a loping rhythm, this piece has a form and tonality which are a bit more complex than one might first realize.

solo piano || brass || Hodges + brass || Ens./Hodges Ens./Hodges ||
Intro: 2 bars 2 bars A 8 bars B 4 bars 4 bars
D# major D# major G# minor B minor
|| Hodges + brass || Brass over loping saxes || Hodges over loping saxes ||
C (based on A) 8 bars D 4 bars D 8 bars (this section repeated)
chromatic altered 7th A major / E7 #9-9 (based on the 5th degree of a
(A7, A7, G7, F#7-)
D melodic minor ascending scale)
|| Hodges || Hodges Ens. Hodges ||
E 8 bars Coda: 2 bars 2 bars 4 bars
F# minor A major

(All Of A Sudden) My Heart Sings

Music: Harold Rome, Jamblan and Herpin



RUSSELL PROCOPE, HARRY CARNEY

Vocal: Joya Sherrill
Solo: Nance (violin)

Strayhorn's main task was to write vocal arrangements for the band. Harold Rome's song was first introduced by Kathryn Grayson in the movie musical *Anchors Aweigh*. Strayhorn may well be the pianist on this recording by virtue of the introduction, inspired perhaps by the *fin de siècle* art song of Parisian salons. He succeeds admirably in effect, orchestrating with taste and restraint to gradually build and decrease the dramatic tension under Joya Sherrill's heartfelt vocal. Ray Nance's violin solo sustains the emotional

atmosphere established by Strayhorn's setting.

January 17, 1945, found the Ellington orchestra in Los Angeles at Philharmonic Auditorium where they featured singers Billie Holiday and Anita O'Day and excerpts from *Black, Brown And Beige*.

After a brief residency on the West Coast, Duke and his musicians arrived in Chicago for a concert at the Civic Opera House on March 25th. Once again, excerpts from *Black, Brown And Beige* were played, as well as *The Perfume Suite*.

Back in NYC, Ellington booked in for a residency at the 400 Restaurant. While there, he was known to present his excerpts from *Black, Brown And Beige* to the diners. Regular broadcasts were heard from the 400 Restaurant, including a special program on the occasion of Franklin Delano Roosevelt's death. April 26, 1945, New York City

Kissing Bug

Music and Words: Billy Strayhorn, Joya Sherrill and Rex Stewart
Vocal: Joya Sherrill
Solos: Sears, Hamilton

Recorded on April 26, 1945, this simple AABA tune really boots along especially after the vocal chorus. We are treated to a rocking Al Sears; Jimmy Hamilton appears in his first recorded solo with the Duke. A singer less secure in matters of pitch and intonation than Joya Sherrill might have been thrown

off by the unusual chords of the A section voiced in the saxes.

Trademark endings can be traced through the history of American music from the sting of a Sousa march, the exclamation exploited by The Original Dixieland Jazz Band, the famous wrap up to *Take the 'A' Train*, and Guy Lombardo's often parodied cessation. Here, Junior Raglin adds a tag favored by the boppers—the



JOE "TRICKY SAM" NANTON

new generation of musicians creating a new kind of jazz in the mid 1940's. This ending was often incorporated by Duke's band into later performances, particularly of *Things Ain't What They Used To Be*. May 1, 1945, New York City

Everything But You

Music: Duke Ellington
Words: Don George and Harry James
Vocal: Joya Sherrill
Solo: Jordan (trumpet obligato)

The effective opening chorus sets up some surprising ensemble punctuations to Duke's piano solo. Yet another AABA pop tune, this one gives us a rare and excellent example of Harry Carney's improvising ability. Note also the wonderfully rich background to Carney's solo, with Nanton peering out from behind an orchestral curtain of sound. Harry Carney was a contemporary of Coleman Hawkins; these two along with Hodges and Sidney Bechet were among the first to realize the great potential of Adolphe Sax's invention. What a saxophone quartet they would have made!

(Otto Make That) Riff Staccato

Music: Milton Orent—Words: Si Schwartz
Vocal: Ray Nance
Solos: Sears, Jordan (trumpet obligato)

In several senses, Ellington bought this song. In financial terms, this piece belongs to the catalog of Tempo Music—the publishing company Duke set up to



collect performance royalties which were often used to support the orchestra's payroll during lean times. In musical terms, the arrangement and performance give value to a cute but otherwise forgettable war-time ditty.

Ray Nance, dubbed "Floorshow," could really put across a novelty song—singing and dancing besides playing superb trumpet and violin solos. Sonny Greer builds effectively behind the band. Beginning with wire brushes, he switches to sticks after the bridge and then, utilizing the ride cymbal, shows his familiarity with the way in which the younger drummers of the 1940's marked the time. Al Sears blows hot on the bridge of the last chorus, which (shades of *Christopher Columbus*) pits trumpets, trombones and saxes against each other in a manner developed by Fletcher Henderson.

Duke often remarked that his biggest competition was some old guy named Ellington who made records in the 20's and 30's. Perhaps with that thought in mind, Duke utilized the remaining sessions recorded in May of 1945 to constitute a series of ten Ellington classics rearranged in collaboration with Billy Strayhorn. As a group, they point to the wonderful extended arrangements of *Mood Indigo*, *Sophisticated Lady* and *Solitude* recorded December 19, 1950, on the Columbia album, *Masterpieces By Ellington*. Today both sets of arrangements constitute an advanced arranging course; the richness of their lessons is difficult to detail in mere album notes.



OTTO HARDWICKE, JOHNNY HODGES, right

May 10, 1945, New York City

Prelude To A Kiss

Music: Duke Ellington

Words: Irving Gordon and Irving Mills

Solos: Carney, Nance (violin), Ellington

The majestic Harry Carney opens *Prelude To A Kiss*. Nance on violin shares the bridge with the Duke. In the last eight bars, Ellington displays a style which can be described as "Monkish," illustrating that part of



Ellington's musicality which so influenced the innovative pianist-composer Thelonious Monk. Returning to the bridge, the full ensemble scoring demonstrates the Ellington/Strayhorn concept of line writing: the harmony parts are actually secondary melodies. Carney returns to close the form over yet another advanced re-harmonization of the A theme.



JOHNNY HODGES, AL SEARS, seated.

May 11, 1945, New York City

Caravan

Music: Duke Ellington and Juan Tizol

Words: Irving Mills

Solos: Brown, Hamilton, Nance (violin), Anderson

Exotic sounds. Only Duke Ellington's orchestra could make music like this with the complex and distinctive underpinning of the rhythm section and the weird and wonderful harmonization above and below the melody. In contrast to the harmonic tension of the A section, Lawrence Brown delivers the melody of the bridge. Jimmy Hamilton, experimenting with whole tone scales, shares the improvisations with an impassioned Ray Nance on violin and Cat Anderson on trumpet. Duke's performance as a member of the rhythm section in this piece serves as an example of how "modern" a jazz musician he was. *Caravan* became one of the "standards" too often dully played by dance bands and combos throughout the world—usually with an obligatory drum solo.

Black And Tan Fantasy

Music: Bubber Miley and Duke Ellington

Solos: Carney, Nanton

Recalling the jungle sounds Duke played in the 1920's during his tenure at the Cotton Club, this arrangement also offers a third view of an old piece. Third because on January 13, 1938, Duke recorded an extended version of this piece on two sides of a disc. Part I was the *Prologue to Black And Tan Fantasy*, part II, *The*



HAROLD "SHORTY" BAKER

New Black And Tan Fantasy. In his last extended solo on disc with the Ellington orchestra, "Tricky Sam," Joe Nanton remembers his old section mate, trumpeter-composer Bubber Miley (1903-1932) who made an artist's tool out of a toilet plunger. Harry Carney plays the second theme, which was originally assigned to Otto Hardwick.

Mood Indigo

Music and Words: Duke Ellington, Irving Mills and Albany Bigard
Solos: Ellington, Sears

Ellington's first big hit song is thoroughly taken apart tonally in this daring arrangement. After Duke's rather abstract unaccompanied piano solo, Kay Davis enters wordlessly with the second theme.

In the third measure of this section a series of sudden modulations loses us in a harmonic labyrinth. Al Sears on tenor sax plays against outlandish chords voiced in the trumpets. Did this record get much distribution? Were "bop" musicians aware of how adventurous Ellington could be?

May 14, 1945, New York City

In A Sentimental Mood

Music: Duke Ellington

Words: Manny Kurtz and Irving Mills

Solos: Hardwick, Carney, Brown, Stewart, Ellington

For the session of May 14, Bob Haggart replaces Junior Raglin on bass. Haggart played with and composed for the Bob Crosby band until 1942. At this point in his career he was working as a freelance studio musician in NYC.

If the new version of *Mood Indigo* is a study in tonality, *In A Sentimental Mood* is a study in tempo. Otto Hardwick, with a light, almost flute-like tone, plays the opening theme as his last recorded solo with the band. Ellington takes over on piano, quickens the tempo, and reminds us that he was an exponent of the Harlem School of stride pianists; here he establishes a whimsical mood. An impassioned mood is created by Carney, who takes the bridge at a slower tempo.



Brown adopts a more serious mood, closing with a cadenza out of tempo. Rex Stewart on cornet picks up the beat in his solo, choosing a few "outside" notes to help establish a "mood for moderns." Ellington returns in a reflective mood, slowing the tempo to close this study more suitable for ballet than for social dancing.

It Don't Mean A Thing (If It Ain't Got That Swing)

Music: Duke Ellington

Words: Irving Mills

Vocals: Marie Ellington, Joya Sherrill, Kay Davis

Solos: Jordan, Sears

Ellington provided examples illustrating "swing" as a verb, noun and an adjective throughout his career. This new version of *It Don't Mean A Thing (If It Ain't Got That Swing)* shows off the hard-driving energy Duke's band could muster. All three of Ellington's vocalists are introduced one at a time in a clever round (cf. *Row, Row, Row Your Boat*) built on the opening phrase. In the bridge, Duke takes the breaks in the melody; the second he appropriately quotes from his 1929 composition *The Duke Steps Out*. Playing pizzicato, Nance on violin and Haggart on bass play a break cleverly arranged in contrary motion: Nance descending, Haggart ascending.

Al Sears unfortunately remains in the shadow of Ben Webster's contribution to the Ellington orchestra. While he did not have the distinctive voice of a

Webster, Sears could pull out the stops and rip through a piece as he does here. Ellington expert Patricia Willard quotes Sears' description of his approach: "There wasn't no preachers in the Ellington band till I joined...wasn't no rooty-tooters till I got there!" Sears takes two choruses on this recording, which was unusual for the time. He builds his solo effectively in an arrangement that sounds as if it had been truncated to conform to the limited time available on a 78 rpm disc.

Sophisticated Lady

Music: Duke Ellington

Words: Irving Mills and Mitchell Parish

Solos: Hamilton, Anderson

We are reminded in this rare feature of Ellington's piano style of the duet version recorded with Jimmy Blanton for Victor on October 1,

1940. Duke plays an entire chorus out of tempo—except for the bridge where he is joined by bass and drums. An unusual interlude follows: 3 measures which introduce Hamilton followed by 2½ measures of high tension sax voicings. Hamilton then takes the bridge, sounding a bit like Benny Goodman. On trumpet, Cat Anderson winds up the recording leading the full ensemble with Harry James-like tone and phrasing.

Tonight I Shall Sleep (With A Smile On My Face)

Music: Duke Ellington and Mercer Ellington



Words: Irving Gordon

Solos: Dorsey, Hodges

Special guest trombonist Tommy Dorsey is featured throughout this recording, except for 12 measures from Johnny Hodges. Both Victor recording artists, Ellington and Dorsey had worked together first on an

NBC radio show. Duke later cut a side (*The Minor Goes Muggin'*) with Dorsey's band.

Dorsey and Lawrence Brown, Duke's trombonist, were both distinctive individualists who shared much in terms of tone and technique; also, they both could get musically aggressive if the situation demanded it.



Thirty-two bars long, this tune is built of four-bar phrases following the sequence: A B C D (from C) A B E D-altered. Note how seamless the phrases are, one melting into the other. A beautiful ascending coda puts this piece to rest.

May 15, 1945, New York City

Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance, Rex Stewart—trumpets and cornets
Joe Nanton, Lawrence Brown, Claude Jones—trombones

Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Al Sears, Harry Carney—saxophones and clarinets
Duke Ellington—piano

Fred Guy—guitar, Sid Weiss—bass, Sonny Greer—drums

I Let A Song Go Out Of My Heart

Music: Duke Ellington

Words: Irving Mills and Henry Nemo

Vocal: Joya Sherrill

Solos: Carney (bass clarinet), Brown

Sid Weiss replaces Bob Haggart on bass for this session. Harry Carney plays sub-tone bass clarinet to introduce Joya Sherrill's vocal. This recording documents the first time that Carney used the instrument in such a way on a recording. Hints of *Don't Get Around Much Anymore* appear in Duke's counterpoint piano filigree. Some of what Duke plays here points towards the kind of music he wrote for *The Clothed Woman*, a stark almost atonal piano



"etude" recorded on December 27, 1947. Sherrill's vocal chorus is supported by plungered trumpets and a mellow harmonizin' Lawrence Brown. Clarinet-led reeds alternate with Brown on the return to the bridge. Duke takes the melody out accompanied by soft saxophone padding. The full band repeats the last four bars of the tune as a coda leading to a sturdy ending.

Solitude

Music: Duke Ellington

Vocals: Kay Davis, Joya Sherrill,

Marie Ellington, Al Hibbler

Solo: Hodges

Later with the full band voiced in ominous-sounding chords, Duke begins his introduction to *Solitude*. Kay Davis brings in the tune with an almost operatic approach. The second eight bars are played by Duke who then adds Joya Sherrill in counterpoint with Kay as a background. Hodges simply plays the melody on the bridge and last eight bars while Marie Ellington (no relation) is added to the vocalese mixture. Finally, Al Hibbler enters to sing only the last phrase. A coda bringing back Kay Davis closes the proceedings. Of all the new arrangements, this one seems the least successful.

May 16, 1945

Black Beauty

Music: Duke Ellington

Solos: Ellington, Brown, Nance (violin), Carney

IDE

(bass clarinet), Hamilton

For this session, Junior Raglin returned to the band. (The music recorded this day began as an Ellington trio session with Raglin and Sonny Greer helping to wax *Frankie And Johnny and Jumpin' Room Only*.)

A feature for Lawrence Brown, this jaunty, urbane piece was also subtitled *A Portrait Of Florence Mills*—dedicated to the great black dancer who had worked with Duke in the 20's and 30's. Duke plays a "parlor piano" interlude, Nance rhapsodizes on violin and Carney follows on bass clarinet. As with all ten remakes, there are wonderful lessons here, such as the delicious voicings behind Brown's solo and the subtle motif passed around behind Hamilton as he plays the opening theme to close the performance.

Every Hour On The Hour

Music: Duke Ellington
Words: Don George
Vocal: Al Hibbler
Solo: Hodges

Without wasting a second, Hodges introduces this very direct and simple arrangement. After a four-bar interlude by Duke, Al Hibbler sings this timely 32-bar pop tune. Hodges returns with elegance on the last 16 bars to take it out.

The Ellington orchestra undertook a short tour to

the midwest. On May 19 they played the Paradise Theater in Detroit; on May 26 they were in Chicago's Regal Theater; on June 2 they played at the Percy Jones Hospital in Battle Creek, Michigan. Bookings for other dances and concerts took them to Toledo, Ohio; Evansville, Indiana; Akron, Ohio; The U.S. Coast Guard Training Center in Atlantic City, New Jersey; and back to New York with a side trip to Boston thrown in. During this time, excerpts from *Black, Brown And Beige* were presented. On July 24, Ellington returned to make a studio recording for Victor of the *Perfume Suite* which had been premiered at his third Carnegie Hall concert on December 19, 1944.

July 24, 1945, New York City

Perfume Suite

In contrast to Ellington's earlier extended works to this date, the *Perfume Suite* was co-written with Billy Strayhorn. Instead of a musical development, the unifying concept for this work is best explained in Duke Ellington's own words: "The premise behind it was what perfume does to or for the woman who is wearing it, and each part portrayed the mood a woman gets into — or would like to get into — when wearing a certain type of perfume. Thus, (*Under the Balcony Serenade* pictured a woman who feels, on wearing this perfume, that she is the better half of Romeo and Juliet. *Strange Feeling* has to do with the mental violence that comes with intentions, either to do or to

be. *Dancers in Love* is naïveté, a stomp for beginners, where it is very difficult for the boy partner to determine what kind of perfume she is wearing, because they are dancing at such a great distance. This is not important to her, because she just wants to dance! The last is *Coloratura*, and here the attitude is that of a prima donna who feels she is always making an entrance."

(Under The) Balcony Serenade

Music: Billy Strayhorn

Solos: Nance, Anderson, Brown, Strayhorn

Billy Strayhorn wrote the first movement, which is introduced by Cat Anderson on trumpet. The entire orchestra follows with a passage leading to an unaccompanied cadenza played by Strayhorn. In the cadenza, we hear examples of his style: the studied use of compositional devices such as pedalpoint and bi-tonal chords. Strayhorn then sets a gently rocking tempo to bring in the main theme richly scored for the saxophone section. The theme is built in four bar phrases: A B A' C A" A B, then softer: A B.

Strange Feeling

Music: Duke Ellington and Billy Strayhorn

Vocal: Al Hibbler

Solo: Ellington

Jointly composed by Ellington and Strayhorn, this movement features Al Hibbler singing a kind of music quite removed from his usual repertoire. A simple

AABA form, the song evokes a feeling of dislocation in its melodic line, harmony and orchestration. Ellington, at the piano, introduces Hibbler's vocal chorus. Amidst eerie muted brass chords and Duke's animated piano fills, Carney's bass clarinet marches menacingly through the accompaniment. Maintaining the mood, the orchestra returns with one A section, the bridge (which sounds like Strayhorn's scoring for saxes), and a final reprise of the A section. The growling trumpet fills were probably provided by Cat Anderson.

Modern jazz composer and bassist Charles Mingus, who loved Ellington's music, might have listened closely to *Strange Feeling* because many elements from this piece (mood, style, orchestration) show up in some of his "difficult" works such as *The Chill of Death* and *Weird Nightmare*.

Dancers In Love (Stomp For Beginners)

[Note: actually recorded at the following session, on July 30]

Music: Duke Ellington and Billy Strayhorn

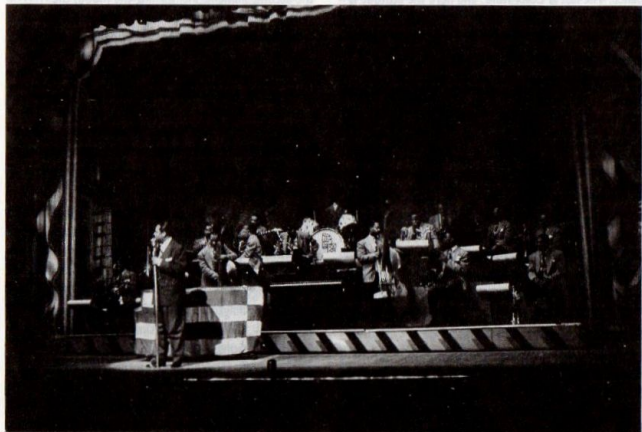
Solo: Ellington

Ellington's genius, his gift, can be seen in the smallest and simplest of his compositions. Here, accompanied only by Junior Raglin, the Duke captures us with an amalgam of ragtime, Harlem stride piano, and chromatic invention. In later performances, Ellington invited audience participation guaranteed to delight listeners of all ages by pulling them into an

IDE

DUKE

irresistible "finger snapping bit" on the last section. *Dancers In Love* was the most effective segment of the *Perfume Suite* used in a charming George Pal "puppetoon" filmed in 1947. This movement remained in Ellington's repertoire into the 1970's.



THE ELLINGTON ORCHESTRA, STRAND THEATRE c. April - May, 1946

Coloratura — Take 2

[Actually recorded at the following session, July 30, 1945]

Music: Duke Ellington and Billy Strayhorn
Solo: Anderson

DUKE

Composed solely by Ellington, this movement begins with a dramatic introduction which sets up an extended feature for Cat Anderson on trumpet. Known mainly for his ability to play extremely high notes, Anderson, who came to Duke from Lionel Hampton's band in September, 1944, was a brilliant and versatile musician. He was known to irritate other members of his section by imitating their solos. Anderson could be effective with a plunger mute, half-valve effects, and open horn jazz solos in many styles. This, his first of many feature performances with Ellington, already points towards Anderson's exploitation of the Harry James-cum-Ziggy Elman-Yiddish Fralisch-Spanish bull-fight style. Ellington was to assign similar showcases to Anderson in later years.

Things Ain't What They Used to Be

Music and Words: Duke Ellington, Mercer Ellington and Don George

Solos: Hodges, Jordan, Brown

Composed by Duke's son Mercer, this piece was used as the closing theme for the band for many years. What we have here is a basic blues romp whose second theme is only eight bars long (usually and incorrectly expanded to twelve bars when arranged or played by others). With Duke at the helm, the rhythm section introduces a shuffle beat here which eventually matured and developed into a distinctive rhythmic

style, particularly during the years when Sam Woodyard played drums with the band. This is a full-blown arrangement featuring three soloists: Johnny Hodges, Taft Jordan and Lawrence Brown. Brown's solo is especially hot, supported with peppery piano jabs and pungent brass riffs. In a simpler arrangement used in later years, Hodges, as the only soloist, would stretch out over the entire piece.

October 8, 1945, New York City
Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance, Rex Stewart—trumpets and cornets
Joe Nanton, Lawrence Brown, Claude Jones—trombones
Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Al Sears, Harry Carney—saxophones and clarinets
Duke Ellington—piano
Fred Guy—guitar, Junior Raglin—bass, Sid Catlett—drums

Tell Ya What I'm Gonna Do

Music and Words: Johnny Green and Ralph Blane

Vocal: Joya Sherrill

Solo: Brown

August, September and October of 1945 found the band mostly in New York City, where they took up another residency at the Zanzibar Club (which was actually the renovated Hurricane Club on 49th and Broadway). Later, this location became more famous when it was reincarnated as Bop City. Joya Sherrill turns in a comfortable vocal on this tune by Johnny Green, known best for his big hit *Body And Soul*.

THE

Strayhorn's arrangement of this unusually structured tune is rich and animated.

Structure for *Tell Ya What I'm Gonna Do*.

Intro || A | B | A | B' (extended) || C || D (from C) ||
4 bars 4 bars 4 bars 4 bars 4 bars 4 bars
|| A | B' (altered) | Tag (from A) || A | B || Ending (from Intro)
6 bars 5 bars 2 bars 4 bars 4 bars 4 bars
Instrumental

Filling in for Sonny Greer, Big Sid Catlett makes his presence unmistakable by virtue of his drum fills and driving beat during the instrumental chorus. Lawrence Brown, who introduced the tune, takes it out with a decrescendo.

Come To Baby, Do

Music and Words: Inez James and Sidney Miller

Vocal: Joya Sherrill

Solos: Brown, Hamilton

Warmed up from the last title, Lawrence Brown sounds out the call to duty in this bluesy number. He then quickly shoves a mute into his trombone to play responses to Joya Sherrill's vocal chorus. Strayhorn's arrangement once again demonstrates a wealth of invention, perhaps inspired by another atypical pop tune; he finds interesting chord progressions to replace the original ones and skillfully varies the orchestration. Lawrence Brown, having a busy day in the studio, closes the recording. Notice the perfectly balanced sax padding which connects to a full ensemble background behind his solo.

Never destined to become a "standard," *Come To*

Baby, Do was first sung by Doris Day with Les Brown's band.

Nov 26, 1945, New York City

Taft Jordan, Shelton Hemphill, Cat Anderson,

Rex Stewart—trumpets and cornets

Wilbur DeParis, Lawrence Brown,

Claude Jones—trombones

Jimmy Hamilton, Johnny Hodges, Otto Hardwick,

Al Sears, Harry Carney—saxophones and clarinets

Duke Ellington—piano

Fred Guy—guitar, Oscar Pettiford—bass

Sonny Greer—drums

I'm Just A Lucky So-And-So

Music: Duke Ellington

Words: Mack David

Vocal: Al Hibbler

Solos: Hodges, Brown

This November 24, 1945, session finds some important changes in the Ellington orchestra. Ray Nance is out, reducing the trumpet section to four. Joe Nanton, who had suffered a stroke, is replaced by trombonist Wilbur DeParis. Bassist Junior Raglin's chair had been briefly taken by Lloyd Trotman and then by Oscar Pettiford.

In Oscar Pettiford, Ellington had a direct musical descendent of Jimmy Blanton. A leader in modern jazz of the 1940's, Pettiford and Dizzy Gillespie co-led the first bebop group to play in the clubs on New York's 52nd Street. He stayed on as a regular member of Duke's orchestra until March, 1948.

THE



LOS ANGELES

Hodges, demonstrating his mastery of the blues, opens this AABA tune for Al Hibbler. This arrangement is without clutter—direct and to the point—unfettered as is the song. Its simplicity suggests that Ellington may have had a hand in writing or at least editing it. Lawrence Brown, a reluctant but effective "shouter," picks it up on the bridge and takes it out. Freddy Guy on guitar is heard

clearly, strumming strongly in the rhythm section.

Long, Strong and Consecutive

Music: Duke Ellington

Words: Mack David

Vocal: Joya Sherrill

Solos: Anderson, Hamilton

Oscar Pettiford, in counterpoint to the saxes, sets up the opening growl trumpet of Cat Anderson—a la Cootie Williams. Pettiford dominates the beat as did



Jimmy Blanton, and riding on the established groove, Joya Sherrill delivers a strong vocal chorus. After an instrumental bridge and a clarinet break by Jimmy Hamilton, she returns to take the tune out. This arrangement also shows more of the Ellington and less of the Strayhorn touch. Sketchy recollections by the band members and speculation by historians and musicologists may well be the only basis for determining who wrote what—unless, someday, the original scores become available for study.

The Wonder Of You

Music and Words: Johnny Hodges and Don George
Vocal: Joya Sherrill
Solos: Brown, Hodges

Like most of Ellington's band members, Johnny Hodges could write tunes. Don George's lyrics provide a list of wonders for Joya to sing about. Lawrence Brown and the composer himself provide brief solos. This sounds like Strayhorn's work—the arranger heard busily at the piano in the background.

On January 4, 1946, the Ellington orchestra gave their fourth Carnegie Hall concert. The featured extended work this time was a three movement Ellington-Strayhorn collaboration first called **A Tonal Group** and later titled **Suite Ditty**. Again, excerpts from **Black, Brown And Beige** were presented.

These were, as usual, busy times for Ellington and his musicians. A month earlier, Rex Stewart had been replaced by Francis Williams. Concerts, such as the one in Chicago's Civic Opera House on January 20,

1946, and dances took the band to the west coast again. By the end of March, Joe Nanton was back in the band and Ellington, loath to fire anyone, simply enlarged the trombone section. The trumpet section swelled as well. First, Bernard Flood was added and then replaced by Renauld Jones at the same time Ray Nance returned. Duke now had the biggest band of his career: five saxes, six trumpets, four trombones, and four rhythm.

One day in early June, according to Russell Procope, Ellington's longtime friend Otto Hardwick, who was somewhat of a loner, simply wandered off. After working with the Duke in the 20's, Hardwick went abroad to Paris in 1928, playing with various groups. A year later, he returned to New York but did not rejoin Duke until the spring of 1932. Procope, Hardwick's replacement, served Ellington in two ways: first as an able alto saxophonist with a sweet tone similar to Hardwick's and, perhaps more importantly, as an exponent of the woody, New Orleans-style clarinet. Procope provided contrast to Hamilton's pure tone and quicksilver solos.



On July 9, with Harold Baker back in the band (replacing Renauld Jones), Ellington went into Victor's Hollywood studios with one of his strongest line-ups in years.

Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Harold Baker, Ray Nance —trumpets, Joe Nanton, Wilbur DeParis,

Lawrence Brown, Claude Jones—trombones
Jimmy Hamilton, Johnny Hodges, Russell Procope, Al Sears, Harry Carney — saxophones and clarinets
Duke Ellington — piano
Fred Guy — guitar, Oscar Pettiford—bass
Sonny Greer — drums

July 9, 1946, Hollywood Rockabye River (Hop, Skip, Jump)

Music: Duke Ellington
Solos: Anderson, Hodges

As *Hop, Skip, Jump* this piece goes back at least to late 1943 when it was played often at the Hurricane Club and recorded for V Disc on November 8 of that year. The rolling and rocking beat anticipates later musical styles. In his full chorus solo/melody statement, Johnny Hodges sounds absolutely rejuvenated here, showing where Louis Jordan and Earl Bostic came from. The second chorus is scored for the full ensemble with Hodges burning a path through the arrangement. Notice the "hook" — the melody clearly heard in measures three and four of the ensemble chorus. This catchy little phrase is subtly woven into the fabric of the melody. The introduction is then repeated, Cat Anderson joyfully scowling with his plunger in hand. *Rockabye River* comes to a close by simply repeating the last four bars of the tune with Hodges blowing over it. In live performances, this would be stretched out giving more space for the "Rabbit" to jump.

Suddenly It Jumped

Music: Duke Ellington
Solos: Jordan, Ellington, Hamilton, Pettiford

Duke makes a lot out of a few basic musical ideas, utilizing the lessons he learned from Will Vodrey and others as a callow youth in the big city. A six-measure introduction sets up the first theme played by Duke on the piano in the A section. This figure later found its way into a piano piece fittingly called *Kinda' Dukish*. The bridge introduces the second theme played by the



DUKE ELLINGTON, AL HIBBLER

DUKE

saxes. This was also used as the standard introduction to *Just Squeeze Me*. The first theme then returns scored for saxes. Cat Anderson takes a 16-bar solo quoting tones and licks from Ray Nance, Rex Stewart and Roy Eldridge. Jimmy Hamilton challenges Cat for supremacy of the high "C's" in the bridge before moving on to eight measures of solo work. After a reprise of the six-bar intro, Duke, using the second theme on the A section, trades two-bar solos with a confident O.P. Pettiford, who by this time had found his own voice distinct from Blanton's, takes the bridge. For a grand finale, Duke counterpoints saxes playing the first theme against the brass, who play the second in the final A section, which is repeated. Cat Anderson soars over all of this action, finally leading the whole orchestra into a fireworks ending.

Transblucency

(A Blue Fog You Can Almost See Through)

Music: Duke Ellington

Vocal: Kay Davis

Solos: Ellington, Brown, Davis, (Hamilton)

Emotions in Victor's Hollywood studios must have been highly charged on this date. After all the rocking and jumping, Duke dismissed his large, hard-working trumpet section to record some of the most beautiful sounds since the session which produced *Come Sunday*. *Transblucency* derives its melody from *Blue Light*, which was co-authored by Lawrence Brown and recorded on December 22, 1938.

Ellington begins with a distinctive flourish of

arpeggios on the piano to bring in Kay Davis, Jimmy Hamilton (in the chalumeau register) and a muted Lawrence Brown with what an academic might call "first species counterpoint." After a quick change of mutes, Brown sings out the *Blue Light* melody accompanied only by Pettiford. Davis and Hamilton return briefly to support Brown. The next chorus illustrates the magic Duke could create with his music. At this point it would be well to remember a recording made on October 1, 1928 of *Hot And Bothered*; Duke played trumpeter Bubber Miley off against vocalist Baby Cox. On that recording instrumentalist and vocalist coalesced, each utilizing techniques thought to be the exclusive domain of the other; in a passage perhaps primitive but unarguably marvelous. Duke always knew how to develop the strengths of his musicians and to turn them into something unique and phenomenal. Listen to the third chorus of *Transblucency*, as Ellington brings Kay Davis and Jimmy Hamilton together in the soprano register, weaving them together, she on the melody, then on the harmony, he above, then below, until we can no longer distinguish the manufactured from the born. This is breathtaking music, a piece upon which an entire reputation could be built. The last chorus finds the *Blue Light* theme in the low register lowed softly by tenor and baritone saxophones as Kay Davis glides above them. The coda eventually reunites the three soloists, preceded by a flawlessly played piano cadenza dissolving into Orphean bliss.

DUKE



TORONTO, 1946

Just Squeeze Me (But Don't Tease Me)

Music: Duke Ellington

Words: Lee Gaines

Vocal: Ray Nance

Solos: Jordan, Hodges

A sweet muted melody measuring its way through the chorus is suddenly insulted by an angular intrusion. As if nothing has happened, our innocent tune repeats

its steps only to be joined by a riff drawn from *Suddenly It Jumped*. The riff, showing no sensitivity to the mood of the sweet muted melody, crescendos and pushes the delicate refrain aside, drowning it out. The sweet little melody scurries about the orchestra recruiting more brass, gathering enough finally to dissent in dissonance.

Perhaps Duke, the words-man, would have enjoyed this description of the introduction to Ray Nance's vocal rendition of *Subtle Slough*. *Jump for Joy* fostered the tune now worded by Lee Gaines and renamed *Just Squeeze Me*. Nance unleashes all his charms here. It's difficult to imagine a more definitive version of this simple AABA tune.

Drastic measures in the second chorus almost torture the sweet muted melody, but Johnny Hodges is brought in to rout the intruder, caress the melody across the bridge, and even teach the riff how to get along in polite company. July 10, 1946, Hollywood Same personnel

This session is, sadly, the last before the death of Joe "Tricky Sam" Nanton. A member of Duke's band since 1926, Nanton was a trombonist possessing unique gifts. He learned from and with Bubber Miley, developing a technique of using a plunger and a small mute to create vocalizations on his instrument. Nanton's contributions were noted only by a very few of the trombonists who were to adopt the jazz idiom.

A Gathering In A Clearing

Music: Duke Ellington and "Cat" Anderson



Words: Duke Ellington
Solos: Anderson, Sears

Taken at a slow steady roll, this gospel-like piece features Cat Anderson. Al Sears claimed he had composed a riff used in this composition credited to Duke and Cat. After Sears' brief introduction, the trombones state the melody using plunger mutes. Cat, once again à la Cootie Williams, grows his way through the orchestra. Note the prominence of Harry Carney on the bridge as part of the saxophone background. Carney's big sound could support the entire group whenever Duke decided it was necessary. Cat continues soloing into the second chorus. On the bridge unison trumpets play a familiar boppish line usually heard at a very fast tempo. Al Sears solos against that line. A full ensemble shout closes the form, Sears countering the riffs played section against section. Cat leads the band through the coda. The spiritual element is manifest throughout Ellington's oeuvre. This is but another example. Big band arrangements of gospel music were occasionally written during the 30's and 40's. One of the most famous was *I'm Praying*'s *Humble* arranged by Bob Haggart for the Bob Crosby band.

You Don't Love Me No More

Music and Words: Duke Ellington

Vocal: Al Hibbler

Solos: Ellington, Pettiford, Sears

Duke wrote the words as well as the music for this 32-bar lament for a lost love. After Hibbler's vocal

chorus, Al Sears dutifully puts in a nice solo accompanied by tightly played ensemble figures which seem to have been picked out of other Ellington compositions.

Pretty Woman

Music and Words: Duke Ellington

Vocal: Al Hibbler

Solo: Baker

Ellington and Strayhorn may have sat down together at the piano to help set up an unusual plodding beat which pervades this entire piece. *Pretty Woman* is a 16-bar tune based on an old-time chord progression complete with a "double-up" rhythmic figure in the middle. But there is nothing old-time about the arrangement, especially the second chorus which features Harold Baker. The dark, rich voicings and the moving lines in the accompaniment are elements which Bob Brookmeyer utilized in his scores for the Thad Jones/Mel Lewis Jazz Orchestra. Baker fits right into this texture, creating a confident and modern solo. Hibbler returns for another vocal chorus. The full ensemble takes it out in the coda, finishing with a spicy, extended chord over the still plodding bass. The recording engineer turns some dials and the tension fades away.

Hey, Baby

Music and Words: Duke Ellington

Vocal: Ray Nance

Solos: Sears, Brown



Delivering words by Ellington, Ray Nance entices anyone within listening distance with his "sotto voce" delivery of *Hey, Baby*. As with *Pretty Woman*, this arrangement sounds like Strayhorn's work. Artful masterstrokes abound in both arrangements of simple, basic songs. The "line writing," the voicings, the orchestration, all give evidence of Strayhorn's talent—which might not have flowered had not the Duke believed in his potential. Al Sears introduces Nance's



WILLIAM "CAT" ANDERSON

vocal. Lawrence Brown plays after Nance's "Listen," alternating with sax section phrases that could have come from the pen of Benny Carter. Nance returns to sing it out.

Aug 26, 1946, Hollywood

Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Harold Baker, Ray Nance—trumpets
Wilbur DeParis, Lawrence Brown, Claude Jones—trombones

Jimmy Hamilton, Johnny Hodges, Russell Procope, Al Sears, Harry Carney—saxophones and clarinets

Duke Ellington—piano

Fred Guy—guitar, Oscar Pettiford—bass

Sonny Greer—drums

After Nanton died, Ellington's trombone section reverted to its trio format. Duke himself may have felt deflated since he had little to do with the creation of the music for the last two Victor sessions other than co-composing one tune. Nevertheless, his orchestra could rise to an occasion, producing beautiful and exciting recordings when they were inspired.

(Back Home Again In) Indiana

Music: James F. Hanley

Words: Ballard MacDonald

Solos: Anderson, Hamilton

From the very first notes, the sound of Ellington's orchestra seems different in this performance of a very old song. Trumpeter Dick Vance did this arrangement, and while it is professional and correct,



something is missing. In the book of any other band of the time, this would have been considered a state of the art chart. There are swing figures and some boppy figures here. The band plays them all competently—understanding their job here is to sound like trumpets, trombones, saxes and rhythm without really revealing their identities.

Harry Carney, however, has difficulty in subverting his distinctive tone. We can clearly identify him in the bottom of the voicings in the first chorus which features the saxes. Cat Anderson and Jimmy Hamilton turn in clean solos.

Blue Is The Night

Music: Fred Fisher

Solos: Brown, Carney, Nance, Hodges

xcept for the distinctive solos of Brown, Hodges and Carney, this could be from an MGM soundtrack recorded by expert studio musicians. The tune provides a good vehicle for an exciting swinging arrangement. Ray

Nance turns in a typical trumpet solo.

Lover Man

Music and Words: Jimmy Davis, "Ram" Ramirez and Jimmy Sherman

Vocal: Marion Cox

Solos: Baker, Hamilton

Marion Cox sounds strongly influenced by Billie Holiday on this attempt by Duke to record a tune from the hit parade. Ellington in fact "discovered" Billie

Holiday by using her to sing *The Saddest Tale* in the 1934 film *Symphony In Black*. History never allowed these two great artists more than a passing acquaintance in the course of their careers. After the vocal chorus, Harold Baker turns in a rather undistinguished muted trumpet solo; Hamilton gives a journeyman's performance.

Just You, Just Me

Music: Jesse Greer

Words: Raymond Klages

Solos: Hamilton (tenor sax), Jordan, Anderson, Carney

In what sounds like another "movie studio arrangement" we have a good opportunity to hear Jimmy Hamilton at length—on tenor sax. In contrast to his pure tone and fluid style on clarinet, Hamilton could really boot it out on tenor. A variety of influences show through: some Lester Young, and something from the domain of section mates Ben Webster and Al Sears.

Beale Street Blues

Music and Words: W.C. Handy

Solos: Hamilton, Baker, Nance

Beale Street Blues was the first interpretation recorded of a three-part tribute to W.C. Handy. Perhaps Handy approached Duke to promote his music, or perhaps Duke wanted to recognize a very important figure in the American Black cultural heritage. Through his involvement in setting up Tempo Music, Duke knew how royalty income could



LAWRENCE BROWN

offer a composer a certain kind of independence—not only financial. The *Memphis*, *Beale* and *St. Louis Blues*, which Handy composed in the early years of the century, were often featured by Ellington in concerts and dances during this period.

This arrangement sounds like an Ellington/Strayhorn collaboration. A pyramid figure reminiscent of the introduction to *Clarinet Lament* (recorded on

February 27, 1946) sets up a break by Oscar Pettiford to introduce the first theme, which is subjugated by riffs, responses, background figures and Hamilton's clarinet. After Hamilton's second chorus, Shorty Baker plays the muted solo and returns for some open horn work. Ray Nance provides the plungered cadenza on the end.

September 3, 1946, Los Angeles

My Honey's Lovin' Arms

Music and Words: Herman Ruby and Joseph Meyer

Vocal: Ray Nance

Solos: Anderson, Carney, Sears

his second arrangement by Dick Vance works better for the Ellington band because Duke's unmistakably individualistic soloists are liberally dispersed throughout the arrangement. Duke and

Sonny seem to have fun coordinating their punches behind Cat Anderson's skipping, muted solo. After a belated full ensemble introduction, Carney states the melody, steps back to let the ensemble take the second eight bars and returns for a looser paraphrase of the theme. Ray Nance seems to enjoy the action improvised by Duke behind his vocal chorus. Al Sears gets some space before this "assignment" draws to a close.

Memphis Blues

Music and Words: W.C. Handy

Solos: Hodges, Ellington, Carney,

Anderson, Hamilton



Memphis Blues began as a vehicle to spread the message about a political reformer—Mr. E.H. Crump—in 1909. When it was published in 1912 as the first of its genre, W.C. Handy's composition set a new fashion in American popular music.

In a soulful oration, Johnny Hodges informs us someone's "gonna shake this town." In the next strain, trombones harmonize, explaining that "Mister Crump don't 'low no easy riders here." Notice the sustained note here which at first sounds like a clarinet. In fact it is Harry Carney who had mastered the unwieldy baritone saxophone. Perfecting a technique called "circular breathing," he could sustain notes practically indefinitely, controlling every register at any volume. Cat Anderson delivers a muted but intense solo written first as a duet with Procope's lithe alto and later with jaunty trombones. After a false ending, Anderson continues with a brilliant muted cadenza. The mercurial Jimmy Hamilton brings the recording to a calm close, knowing that sooner or later "we're gonna bar'l-house anyhow."

(I Don't Stand) A Ghost Of A Chance (With You)

Music and Words: Bing Crosby, Ned Washington
Vocal: Marion Cox
Solos: Baker, Hodges

Composed in 1932, this tune was a big hit for its composer Bing Crosby. Crosby, influenced by the great jazz artists of the 1920's, helped to develop what we now call the ballad style. Before that, most jazz artists

played hot or they played the blues. Here we have another "studio" arrangement sung by Marion Cox. Hodges' four bars give us some reason to listen again to this recording despite the "gargling saxes" on the ending. Wisely, it was decided to leave this recording unissued at the time.

St. Louis Blues

Music and Words: W.C. Handy
Vocal: Marion Cox

Solos: Hamilton (introduction), Ellington, Sears

The most famous of all of Mr. Handy's compositions, *St. Louis Blues* begins with a biting introduction. Ms. Cox, not much of a blues singer, does her best in this busy arrangement. Al Sears brings in some "rooty-tooty," accompanied by Duke hammering out one note and a good driving rhythm section.

Swamp Fire

Music: Harold Mooney
Solos: Ellington/Pettiford, Hamilton, Sears, Greer

Swamp Fire is an instrumental tune first introduced by Ozzie Nelson and his orchestra. It enjoyed some popularity in its day—it was recorded at least five times. Duke and Oscar Pettiford dig in to set up this hot, swinging tune, which has interesting aspects to its construction. The bridge is based on an ascending chromatic chord progression which could prove daunting to an unsophisticated soloist. After the second interlude, reminiscent of Rachmaninoff's *Prelude in C#*



Minor, we clearly hear Russell Procope leading the saxes with his sweet tone and distinctive vibrato. Hamilton solos over a barrage of low brass and trumpets, which establish a kind of rhythmic modulation. Al Sears takes a full chorus showing a strong Coleman Hawkins influence. Perhaps pleased to have wound his way through the chromatic bridge, Sears bursts into a flurry of notes at the end of this phrase. Sonny Greer takes a four-bar solo and dives in with some nice cymbal splashes when the entire band returns.

This seems to be an old, but not necessarily bad, arrangement which had gathered dust since the mid-thirties. Except for the work of the soloists, the band sounds as if they're recreating an Ellington tonality from ten years earlier. Perhaps Duke, under pressure to provide music to complete the session, dug this one up. Perhaps the publisher enticed Duke to revive the piece.

Royal Garden Blues

Music and Words: Clarence and Spencer Williams
Solos: Ellington (intro), Hamilton/Brown, Anderson/Carney

Dedicated to a Southside Chicago cafe, *Royal Garden Blues* is almost as old as recorded jazz. The piece combines the multi-theme structure of ragtime with strains built on the 12-bar blues chorus. It has become a chestnut, a standard in the repertoire of traditional jazz. This arrangement sounds as if

Strayhorn wrote the first half, turning the score over to Duke to finish as might one who grew up with the music. After Duke's cool introduction, we are led to a mouth-watering harmonization of the opening theme, in which Hamilton's clarinet is widely spaced from Carney's baritone. The repeat of this theme is scored in a more conventional manner still using clarinet lead. A nice rhythmic trick cascades clarinet, trombone, trumpet and baritone sax into a dense ensemble, clambering to introduce Ray Nance's solo statement. Strayhorn re-composes the traditional interlude, once more feeding us delicious voicings — hip yet elegant.

Cat, à la Rex Stewart, squeezes out a lemony lick introducing each of the famous riff phrases in the third strain of *Royal Garden Blues*. Lawrence Brown, tightly muted, recalls the spirit of Joe Nanton in a solo which builds carefully in intensity. Duke nicely arranges his piano comping and then the saxophone section to propel Brown's effort. Perfectly balanced riffs are then introduced section by section to ride out in a dramatic build up that just won't quit. Sonny Greer gets cooking in this piece, working well with his section mates. Once again we feel the music stopped here; the maestro bowing to the time limitations of the recording medium.

Esquire Swank

Music: Johnny Hodges and Duke Ellington
Solos: Hodges, Ellington, Nance

Both composers have a hand in introducing *Esquire Swank*, which in reality is superb, back o' town funk.



Hodges sets off on his melody against fluttering clarinets and incessantly barking trombones. Low saxes quietly pick up Hodges' theme. Ray Nance stirs up 16 measures before Hodges returns with rich bluesy phrases on the bridge. Duke knew that a simple reprise was an easy way to end a piece. Often he would introduce a little something — like the pecking trumpets added here to raise the ante. Duke must have done the arrangement, but the coda sounds like a Strayhorn creation—a bit out of focus considering what had gone on before.

Midriff

Music: Billy Strayhorn
Solo: Brown

Midriff is a swinging Strayhorn exercise for the band. Without an introduction, trumpets, using solotone mutes, jump onto the main theme supported by cup-muted trombones. The B section bulges with a lush melody richly scored for the saxophones. After the return of the A section, Strayhorn scores a six-bar interlude for clarinetist Hamilton to lead the saxes. Lawrence Brown introduces a new ten-bar theme before moving on to a full chorus of improvised solo.

Next Strayhorn gives us a rare full chorus of swinging saxophone soli. Notice the rich voicings; compare them to the rather standard work of less gifted composers and arrangers such as that we heard from Dick Vance earlier. Actually, Strayhorn lops off the last two bars of the sax chorus in a kind of change step. Here, something sounds amiss. The main riff is not brought

back and the end of the phrase, played by trombones, sounds like it's going in the wrong direction. Perhaps this was the result of truncating the piece to conform to the limits of a 78 rpm recording. Perhaps it was an error in copying out instrumental parts from the score. Somehow the word "Roman" describes the coda—a spectacle of brass fanfares which closes this difficult but often exciting period in Ellington's career.

After Ellington left Victor he didn't make any commercial recordings until the Musicraft session of October 23, 1946. Victor's technology and engineers were among the best in the world. For that reason alone it was unfortunate that he didn't return to their studios until May 9, 1966, to do a remake of his greatest hits. Duke continued to do Carnegie Hall concerts. However, large new works were more often introduced in the recording studio or at jazz festivals. As far as *Black, Brown And Beige* was concerned, an incomplete and rather unsatisfying version was recorded for Columbia in February, 1958. On that recording, Mahalia Jackson was invited to participate by singing a newly composed piece, the moving *23rd Psalm*. *Black Brown And Beige* was then set aside; portions of it, especially *Come Sunday*, were used in the 1963 stage production *My People* and in the *Sacred Music Concerts* from 1965 to 1970. There, an uptempo version of *Come Sunday* became "David Danced Before The Lord."

In 1972, Londoners Alan Cohen and Brian Priestly

(using the only available, slightly incomplete and poorly transferred recording) transcribed the entire 1943 Carnegie Hall performance, assembled an orchestra of British jazz musicians and recorded their efforts for the Argo label. A symphonic arrangement of *Black, Brown And Beige* is now available from a major publisher. But it is the original score, perhaps today played by musicians thoroughly grounded in Duke's music, which must stand as an example of Ellington's courageous and often fruitful attempt to expand the vision and scope of American music.

—ANDREW HOMZY



Andrew Homzy is a professional musician and music educator who teaches Jazz Studies at Concordia University. The Andrew Homzy Jazz Orchestra has appeared at the Montreal International Jazz Festival, recorded for Radio-Canada, and has given many concerts since December, 1985. The music of Duke Ellington and Billy Strayhorn constitutes an important part of their repertoire.

**Love and Many Thanks to: Francine Dupuis,
Doug Rollins and Jerry Valburn**

Dedicated to the memory of Eddie Lambert



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DUKE ELLINGTON
BLACK, BROWN & BEIGE
 (The 1944–1946 Band Recordings)

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 DISC 1



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- 1 WORK SONG 4:35 2 COME SUNDAY 4:40 3 THE BLUES 4:40 4 THREE DANCES 4:32 a. West Indian Dance b. Emancipation Celebration c. Sugar Hill Penthouse 5 I AIN'T GOT NOthin' BUT THE BLUES 2:40 6 I'M BEGINNING TO SEE THE LIGHT 3:10 7 DON'T YOU KNOW I CARE (OR DON'T YOU CARE TO KNOW) 3:05 8 I DIDN'T KNOW ABOUT YOU 2:45 9 CARNEGIE BLUES 2:50 10 BLUE CELLOPHANE 3:05 11 MOOD TO BE WOOL 2:57 12 ALL OF A SUDDEN! MY HEART SINGS 2:53 13 KISSING BUG 3:00 14 EVERYTHING BUT YOU 2:50 15 (OTTO MAKE THAT) RIFF STACCATO 3:04 16 PRELUDE TO A KISS 3:00 17 CARAVAN 2:45 18 BLACK AND TAN FANTASY 2:50

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- 1 MOOD INDIGO 2:47 2 IN A SENTIMENTAL MOOD 3:03 3 IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) 2:58 4 SOPHISTICATED LADY 2:39 5 TONIGHT I SHALL SLEEP (WITH A SMILE ON MY FACE) 2:58 6 I LET A SONG GO OUT OF MY HEART 3:05 7 SOLITUDE 3:05 8 BLACK BEAUTY 2:43 9 EVERY HOUR ON THE HOUR (I FALL IN LOVE WITH YOU) 3:02 10 BALCONY SERENADE 3:06 11 STRANGE PELLING 5:10 12 DANGERS IN LOVE 2:17 13 COLOMBATULA 2:56 14 THINGS AIN'T WHAT THEY USED TO BE (Time's A Wastin') 2:05 15 TELL YA WHAT I'M GONNA DO 2:47 16 COME TO BABY, DO! 2:48 17 I'M JUST A LUCKY SO-AND-SO 3:07 18 LONG, STRONG AND CONSECUTIVE 2:52 19 THE WONDER OF YOU 2:45 20 ROCKABYE RIVER 3:00 21 SUDDENLY IT JUMPED 2:48

DUKE ELLINGTON
BLACK, BROWN & BEIGE
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1. TRANSLUCENCY 2:58 2. JUST SQUEEZE ME (BUT DON'T TEASE ME) 3:18 3. A GATHERING IN A CLEARING 3:11
4. YOU DON'T LOVE ME NO MORE 3:22 5. PRETTY WOMAN 2:42 6. HEY BABY 2:46 7. BACK HOME IN INDIANA
2:46 8. BLUE IS THE NIGHT 3:05 9. LOVER MAN 3:16 10. JUST YOU, JUST ME 2:52 11. BEALE STREET BLUES 2:52
12. MY HONEY'S LOVIN' ARMS 3:07 13. MEMPHIS BLUES 3:00 14. I DON'T STAND A GHOST OF A CHANCE
WITH YOU 3:00 15. ST. LOUIS BLUES 2:57 16. SWAMP FIRE 2:50 17. ROYAL GARDEN BLUES 3:06
18. ESQUIRE SWANK 3:07 19. MIDRIFT 3:27



COMPACT DISC 1

1. WORK SONG
(from "Black, Brown and Beige")
2. COME SUNDAY
(from "Black, Brown and Beige")
3. THE BLUES
(from "Black, Brown and Beige")
4. THREE DANCES
(from "Black, Brown and Beige"):
West Indian Dance, Emancipation
Celebration, Sugar Hill Penthouse
5. I AIN'T GOT NOTHIN'
BUT THE BLUES
6. I'M BEGINNING TO SEE THE LIGHT
7. DON'T YOU KNOW I CARE
(OR DON'T YOU CARE TO KNOW)
8. I DIDN'T KNOW ABOUT YOU
9. CARNEGIE BLUES
10. BLUE CELLOPHANE
11. MOOD TO BE WO'D
12. (ALL OF A SUDDEN)
MY HEART SINGS
13. KISSING BUG
14. EVERYTHING BUT YOU
15. (OTTO MAKE THAT) RIFF STACCATO
16. PRELUDE TO A KISS
17. CARAVAN
18. BLACK AND TAN FANTASY

COMPACT DISC 2

1. MOOD INDIGO
2. IN A SENTIMENTAL MOOD
3. IT DON'T MEAN A THING
(IF IT AIN'T GOT THAT SWING)
4. SOPHISTICATED LADY
5. TONIGHT I SHALL SLEEP
(WITH A SMILE ON MY FACE)
6. I LET A SONG GO OUT
OF MY HEART
7. SOLITUDE
8. BLACK BEAUTY
9. EVERY HOUR ON THE HOUR
(I FALL IN LOVE WITH YOU)
10. BALCONY SERENADE
(from "The Perfume Suite")
11. STRANGE FEELING
(from "The Perfume Suite")
12. DANCERS IN LOVE
(from "The Perfume Suite")
13. COLORATURA
(from "The Perfume Suite")
14. THINGS AIN'T WHAT
THEY USED TO BE
15. TELL YA WHAT I'M GONNA DO
16. COME TO BABY, DO!
17. I'M JUST A LUCKY SO-AND-SO

18. LONG, STRONG AND
CONSECUTIVE
19. THE WONDER OF YOU
20. ROCKABYE RIVER
21. SUDDENLY IT JUMPED

COMPACT DISC 3

1. TRANSBLUCENCY
2. JUST SQUEEZE ME
(BUT DON'T TEASE ME)
3. A GATHERING IN A CLEARING
4. YOU DON'T LOVE ME NO MORE
5. PRETTY WOMAN
6. HEY BABY
7. BACK HOME AGAIN IN INDIANA
8. BLUE IS THE NIGHT
9. LOVER MAN
10. JUST YOU, JUST ME
11. BEALE STREET BLUES
12. MY HONEY'S LOVIN' ARMS
13. MEMPHIS BLUES
14. I DON'T STAND A GHOST
OF A CHANCE WITH YOU
15. ST. LOUIS BLUES
16. SWAMP FIRE
17. ROYAL GARDEN BLUES
18. ESQUIRE SWANK
19. MIDRIFF



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