

BL 58002

**Brunswick**

COLLECTORS SERIES

MICROGROOVE  
**LONG PLAY 33<sup>1</sup>/<sub>3</sub> RECORD**  
UNBREAKABLE

**Brunswick**



**ELLINGTONIA**

VOLUME ONE

*A Collection of Distinctive  
Recordings Played by*  
**DUKE ELLINGTON**  
*and His Famous Orchestra*

East St. Louis Toodle-oo • Birmingham Breakdown • The  
Mooche • Rockin' in Rhythm • Twelfth Street Rag • Wall  
Street Wall • Black and Tan Fantasy • Mood Indigo

BRUNSWICK COLLECTORS' SERIES

BRUNSWICK LONG PLAY MICROGROOVE UNBREAKABLE RECORD BL 58002

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**Brunswick**

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**LONG  
PLAY**

**ELLINGTONIA  
Volume I**

**33<sup>1</sup>/<sub>3</sub>  
R P M**

A Collection of Distinctive Recordings

Played by  
**DUKE ELLINGTON**  
And His Orchestra

**BL 58002**  
(MG 1502)

Side **1**



- 1. EAST ST. LOUIS TOODLE-OO**  
Duke Ellington-Bubber Miley
- BIRMINGHAM BREAKDOWN**  
Duke Ellington
- 3. ROCKIN' IN RHYTHM**  
D. Ellington-H. Carney-  
Irving Mills
- 4. TWELFTH STREET RAG**  
Euday L. Bowman-  
James Sumner

*Microgroove*  
**UNBREAKABLE**



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**LONG  
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**ELLINGTONIA  
Volume I**

**33<sup>1</sup>/<sub>3</sub>  
R P M**

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Played by  
**DUKE ELLINGTON**  
And His Orchestra

**BL 58002**  
(MG 1503)

Side **2**



- 1. BLACK AND TAN FANTASY**  
D. Ellington-B. Miley
- 2. THE MOOCHE**  
Duke Ellington-I. Mills
- 3. MOOD INDIGO**  
D. Ellington-I. Mills-  
Albany Bigard
- 4. WALL STREET WAIL**  
Duke Ellington

*Microgroove*  
**UNBREAKABLE**

BL 58002  
ELLINGTONIA—Vol. 1  
DUKE ELLINGTON

# ELLINGTONIA - Volume 1

A Collection of Distinctive Recordings by  
**DUKE ELLINGTON and His Orchestra**

25/2

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BRUNSWICK 78 RPM  
ALB™ • 1000

- FOX TROT**  
*Side One*
- 1. EAST ST. LOUIS TOODLE-OO**  
Duke Ellington-Bubber Miley
  - 2. BIRMINGHAM BREAKDOWN**  
Duke Ellington
  - 3. ROCKIN' IN RHYTHM**  
Ellington-Corney Mills
  - 4. TWELFTH STREET RAG**  
Teddy L. Bowman-James Sumner
- Side Two*
- 1. BLACK AND TAN FANTASY**  
Duke Ellington-Bubber Miley
  - 2. THE MOOCHIE**  
Duke Ellington-Irving Mills
  - 3. MOOD INDIGO**  
Ellington-Mills-Bigard
  - 4. WALL STREET WAIL**  
Duke Ellington

## DUKE ELLINGTON: Vol. 1

About Duke Ellington... by Dave Dexter, Jr.

The selections by Ellington and his world-famous orchestra which appear in this collection are all from an earlier period—up to the late 1920's and early 1930's, when the Ellington organization had first emerged from the run-of-the-mill stars of Harlem, jazz bands and became the best of the dance-band groups. The Duke was talented even as a child in Washington, D. C., where he was born on April 29, 1899. But, instead of concentrating on music, Ellington studied painting and drawing, later starting piano lessons when it became necessary, from an economic standpoint, to earn money. His first job was as a piano player in a Washington drug store. Ellington went to New York's uptown section (Harlem) late in 1922 after jobbing in Washington and realizing that city's limitations. He arrived in New York as pianist in a famous orchestra directed by Elmer Snowden and also studying Sonny Greer, drummer; Arthur Whetzel, trumpeter, and Otto Hardwick, also saxophonist, doubling the clarinet.

It was at the Kentucky Club on Broadway at 49th Street, in 1925, that Ellington's original little band first attracted real attention. First it was the musicians of Local 802 who were attracted to the Duke's music, and the way that music was performed. But others liked it, too, and it wasn't long before Irving Mills took over as Duke's manager. In 1927 Mills played Ellington and his band in the original Cotton Club in Harlem. Ellington's records were beginning to be issued at a fast pace. Several of those early discs, with the late Bubber Miley playing the thrilling "growl" trumpet for which he was famous, are heard.

Trips to Europe followed his Cotton Club run, and by 1932 Ellington and his men had become tops in their line—as popular in Great Britain, France and other European nations as at home.

Through the years Ellington discovered and hired several great young colored musicians for players in his organization. Johnny Hodges was one, a phenomenal saxophonist; Charles (Cootie) Williams was another—"Cootie" who stepped in when the ailing Bubber

Miley left. Barney Bigard, from New Orleans was another—he played a distinctive style of clarinet which fit in ideally with the Duke's patterns. Joseph (Tricky Sam) Nathan entered on trombone, creating an entirely different style, using a valved plunger. Harry Carney was cello and musician, but he was the finest horn-toe man in the world when Duke found him. Other young musicians learned from Ellington. So long as Duke composed music, plays piano, leads a band or writes an arrangement, younger musicians will benefit. For Duke is the best of 'em all in that department.

### About the Music...

**EAST ST. LOUIS TOODLE-OO:** Recorded for Vocalion in 1927 this is the Ellington composition which for many years has served as his band's theme. Bubber Miley, one of the first exponents of the rubber plunger mute, is heard in the opening strains, plugging the bell of his trumpet and setting the atmosphere with a heavy bass. Trombone and clarinet solos follow and lead into an ensemble brass sequence. Note the lilting note of Freddy Gray's baritone horn. The last two choruses get a better "growl" and again the brass beams out its rhythmic message.

**Personnel:** Duke Ellington, piano; Sonny Greer, drums; Freddy Gray, baritone; William Brand, string bass; Bubber Miley, Louis Metcalf, trumpets; Tricky Sam Nathan, trombone; Otto Hardwick, Rudy Jackson, Harry Carney, reeds.

**BIRMINGHAM BREAKDOWN:** The Duke himself sets the pace on this lively stomp, also made in 1927. After an ensemble opener, it is Ellington's piano which punks out the melody, leading into short solo bits by alto sax, trumpet, and baritone sax. Most exciting groove are those which carry the brass choir sequence. Then there's a rick-o-dick solo with Nathan's trombone popping through on the beat.

**ROCKIN' IN RHYTHM:** Those who have followed the Ellington band will recall the days when Duke's gang used *Rockin' in Rhythm* as accompaniment music for the dancing of "Snakehips" Tucker. The song evolved from Duke and his men who danced up the sidewalk more or less accidentally. *Rockin' in Rhythm* became more popular than the dancer himself and Ellington was forced, by demand, to record the song. This is the original recording of it.

The full band takes the initial chorus, and Cootie Williams takes it from there, playing a trumpet solo which mimics squawks like the dancing fife, written six years later. Notes follow for a fine chorus and go into Duke's short piano solo, a sort of a vum. Solo by Barney Bigard, clarinet, and Tricky Sam Nathan, trombone, and a final out-of-phase chorus wind it up. This one dates from 1930 but sounds surprisingly modern now.

**Personnel:** Cootie Williams, Arthur Whetzel, Freddy Jenkins, trumpets; Tricky Sam Nathan, Juan Tizol, trombone, and a saxophone-clarinet wind it up. This one dates from 1929 but is surprisingly modern.

**TWELFTH STREET RAG:** A piano duet after the first chorus ends it played by Ellington and Bonnie Payne, who later, went with Cab Calloway orchestra as pianist and singer. The open trombone solo (coming after Nathan's) is probably by Juan Tizol, playing a valved instrument. There were only two dignified in

the band at the time this was made and it definitely is not Nathan. The final four bars conclude about as sweetly as a band in Ellington ever recorded.

**Personnel:** Same as *Rockin' in Rhythm* with addition of Bonnie Payne on piano.

**BLACK AND TAN FANTASY:** Another immortal piece of Ellingtonia is this song, always identified with the Duke and first recorded by him in 1927. And for Nathan again, it is certainly one of his very greatest efforts. As if he plays his solo right after Ellington's piano contribution half-way through the record, Bubber Miley comes through to share honors with Nathan, getting two separate solos in which he blows movingly, with intense feeling. It is Miley who picks up the theme as Nathan finishes, although the change from trombone to trumpet is an odd one very easily missed. Miley grows right on out to the final groove, William Brand (again) in the basses, but on this he leaves a huge hole. And the basic stream along, as only Freddy Gray could come in those days. The orchestration calls for a bit of a dip to the band slip into the mode.

The personnel is the same as for *East St. Louis Toodle-oo*.

**THE MOOCHIE:** Three clarinets soaring above the brass and rhythm teams. That's the scoring Ellington employed on this great old "atmospheric" tune. The Duke takes a later piano solo following the initial chorus, and Barney Bigard goes dirty with his clarinet, played in an expressive and "sassy" low-register, and again Bubber Miley "gets off" with his plunger. It is material like this which reveals Miley at his best. Johnny Hodges also is heard on alto, "chasing" notes with Bubber. Then it is the full band returning to the original theme and on out, with the trumpet finally audible in the near end.

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

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

**WALL STREET WAIL:** Characteristc Barney Bigard gets the big play on this, freshening a familiar introduction (very unusual for Duke) and taking the theme at very much "big" tempo, it's Bigard's clarinet on the first "breaks" and on a solo later. Bigard's gorgeous low-register tone shows excellently throughout his solo, and Tricky Sam comes in for a typical muted contribution on trombone. What a fine lead the rhythm section gets here! William Brand thrums the bass solo in a couple of spots. Johnny Hodges takes off on one of his prettier earlier bits on reconds, and then it's ensemble going out with Bigard reaming about, weaving lively patterns.

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