

BL 58012

**Brunswick**  
COLLECTORS SERIES

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

**Brunswick**



**ELLINGTONIA**  
VOLUME TWO

A Collection of Distinctive  
Recordings Played by

**DUKE ELLINGTON**  
and His Famous Orchestra

Creole Rhapsody (2 Parts) . . . Awful Sad  
Tiger Rag (2 Parts) . . . Jazz Convulsions  
Yellow Dog Blues . . . Tishomingo Blues

**BRUNSWICK COLLECTORS' SERIES**  
**BRUNSWICK LONG PLAY MICROGROOVE**  
**UNBREAKABLE RECORD BL 58012**



**Brunswick**

LONG  
PLAY

REG. U.S. PAT. OFF. • MARCA REGISTRADA • TRADE MARK

33 $\frac{1}{3}$   
R P M

**ELLINGTONIA  
VOLUME II**

A Collection of Distinctive Recordings Played By  
**DUKE ELLINGTON**  
And His Orchestra

**BL 58012**  
(MG 1504)

Side—1

- 1. CREOLE RHAPSODY**  
Duke Ellington
- 2. TIGER RAG**  
Harry De Costa-D. J. La Rocca

*Microgroove*  
UNBREAKABLE



**Brunswick**

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**ELLINGTONIA  
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**DUKE ELLINGTON**  
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**BL 58012**  
(MG 1505)

Side—2

- 1. YELLOW DOG BLUES**  
W. C. Handy
- 2. TISHOMINGO BLUES**  
Spencer Williams
- 3. JAZZ CONVULSIONS**  
Duke Ellington
- 4. AWFUL SAD**  
Duke Ellington

*Microgroove*  
UNBREAKABLE

BL 58012  
ELLINGTONIA—Vol. 2  
DUKE ELLINGTON

# ELLINGTONIA—Vol. 2

A Collection of Distinctive Recordings by  
**DUKE ELLINGTON AND HIS ORCHESTRA**

ALSO AVAILABLE IN  
BRUNSWICK 78 RPM  
ALBUM B-1011

**Instrumental Fox Trots**

*Side One*

1. CREOLE RHAPSODY
2. TIGER RAG

(First Half—Second Master\*)

*Side Two*

1. YELLOW DOG BLUES
2. TISHOMINGO BLUES
3. JAZZ CONVULSIONS
4. AWFUL SAD

Duke Ellington  
De Coste-La Rocca

W. C. Handy  
Spencer Williams

Duke Ellington  
Duke Ellington

\*These jazz musicians were, in their own knowledge, duplicate instrumental solos. In all cases, the master number designates a choice of different takes from the one originally issued. The alternate versions are chosen for brilliancy of performance and in all instances are only used when equal or superior to the original.

**ELLINGTONIA: VOL. II**

Notes by  
Timmin Pasenkranz and Inez Covanough . . .

The diverse moods and tempos exemplified in the priceless recordings included in this Long Play record illustrate the stylistic individuality of this great artist in the formative stages of his career. *Creole Rhapsody's* plaintive rhapsodizing, the wild abandon of *Jazz Convulsions*, the bounding buoyancy of *Tishomingo Blues*, the poignancy of *Awful Sad* found their roots in the intricate souls of his people. As he portrays the richness and resiliency of their emotions, his listeners cannot help feeling, just as the Duke felt them, the deep-blue-black despondency of *Awful Sad* or the provocative perambulations of *Tiger Rag*.

Ellington's musical virility has transported him from the cigarette-strewn "hang box" in the back-room of the Poodle Dog Soda Parlor, to the concert halls of two continents, to the castles of kings, and to the crowning achievement of his career—the wild acclaim by his own countrymen in Carnegie Hall.

*Ellingtonia Volume 2*, an assemblage of collector's items, covers the period in the composer's career when those who cheered were mainly musicians. This was back in the days of the never-to-be-forgotten Cotton Club, when much of the wonderful music which has exhilarated us through the years was taking shape in the Duke's mind. The year 1929 found Edward Kennedy Ellington (born in 1899) passing through the most crucial period of his career. Managers and sponsors alike were basically "earth-bound" and understood almost nothing of the stratospheric meanderings of the Ellington creative spirit.

As a solo-artist in a soft-drink parlor (hard drinks in the back room) Duke composed his first tune, *Soda Fountain Rag*. Little did the customers realize that this composition consisted of countless variations on the same tune. Ellington felt the urge to create, but steadfastly disdained to study composition. He chose to experiment and work out the kind of music peculiar to his own feelings. The Duke's first recognized band job was in the nation's capital. In 1922, feeling that he had absorbed all that Washington had to offer, he made his way to New York as pianist in Elnor Saxton's five-piece band. The group also included Sonny Greer, Arthur Whetsel, and Otis Hardwick. Shortly afterward Duke pulled out, taking Greer and Whetsel with him to form the nucleus of his now-famous orchestra.

Mexico, on 133rd Street, was their safety valve during those hard times. Mexico "loos, tall, black, valla papa" with patent-leather hair and a glib but

"emery" tongue which smacked more of down-home than "across the border," operated this basement speakeasy which housed the "cutting centers," where musicians cavorted after hours. It was customary to see a tuba player, lagging his heavy instrument, pacing up and down in front of the place, fanning and fanning because no other tuba had been set up to compete. There was furious rivalry in the early morning hours, plenty of bathtub gin, and Mexico was lavish with the "money." The hotel pulled in the customers. About this time, King Oliver was making his New York debut and declined the Cotton Club offers, thus paving the way for the Ellington crew to take over. The Duke opened at the Cotton Club on December 4, 1927, and got the jump on Fletcher Henderson, who was top man in big band jazz at that time, by landing a coast-to-coast radio hookup. Ellington recalls vividly that the management of the Cotton Club offered the place merely for "kicks." When approached by networks, officials they were unimpressed. "Our trade is local, we don't need a wire," they boasted. But radio saved the band, and finally, over the protestations of the owners, an agreement for broadcasting was consummated. The band was on its way. *Ziegfeld* beckoned. RKO started the band in *Black and Tan* extravaganza, a musical show which is still on display. There followed a record-breaking tour of RKO, Paramount, and Warner Brothers vaudeville houses, Europe was clamoring to see and hear Ellington, and by 1933 the band was the toast of two continents. The Duke had won his title of nobility.

**CREOLE RHAPSODY—Parts 1 and 2:** (Personnel: Duke Ellington, Arthur Whetsel, Freddie Jenkins, trumpets; Tricky Sam Nanton, Juan Tizol, trombones; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Goy, banjo; Wellman Brand, bass; Sonny Greer, drums. Recorded January, 1931.) In the opening passage Barney Bigard shows his imaginative skill as he weaves in and out of the theme, with brasses blowing beautifully and leading us to a sophisticated solo by the Duke. Barney's plaintive rhapsodizing embles *Cootie's* more spirited open trumpet chorus. Saxophone tremolos lead to the bounding brass fill-ins by Johnny Hodges, the ensemble returning to the opening motif and ending on a plaintive note.

Duke's unique piano technique, which is orchestral rather than solo, opens Part 2. His rapturous playing for ensemble reveals the rhythmic and colorful inventiveness of the Ellington credo. Especially delightful are the trombone duet and trumpet solo soaring above the rhythm and accepting the masterful scoring for ensemble. A song of the bayou whispers through the poignant strains of this melody, which is particularly soothing to the ear. The trumpets return, heralding the three saxophones which are answered by Cootie's growling horn. Then the tenors take their turn with Carney playing the "fill" on his baritone. This leads to a special Ellington finale, in which Sonny Greer's brook work puts the finishing touches to the Duke's rhapsodic masterpiece.

**TIGER RAG—Parts 1 (Second Master) and 2:** (Personnel: Rubber Miley, Freddie Jenkins, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Goy, banjo; Wellman Brand, bass; Sonny Greer, drums. Recorded January, 1929.) Solo, duets and trios highlight this score. Barney Bigard leads off with his masterful clarinet embroidering the theme, after which he takes a solid solo. A saxophone trio, with Tricky Sam's "wa-wa" effects intercepting, precedes an exciting trumpet

duet, which opens and closes Freddie Jenkins' thrilling trumpet solo. Harry Carney, kicking mightily on baritone sax, ends the first part of this delightful divertimento on a wild note.

Three hard-hitting trumpets open the second part with a flourish of tonal nuances that spell new adventure in jazz. Johnny Hodges and Rubber Miley come in with fine solos here and Barney's soaring, spiraling clarinet adds a reckless note to the chase. Tricky grows his delight in the doings, and the number ends with clarinet trio and ensemble building up to a magnificent climax.

**YELLOW DOG BLUES:** (Personnel: Rubber Miley, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Goy, banjo; Wellman Brand, bass; Sonny Greer, drums. Recorded June, 1928.) Here is a superb introductory theme! Three clarinets, riding the crest of Wellman Brand's impressive bass thumping, continue to accept Rubber Miley's rollicking, rubber-plunger-mutt trumpet, which unleashes this tune to a terrific start. Clarinet fellows, introducing Nanton's magnificent growl and again leading back to Rubber playing straight horn. The clarinet trio returns, supplemented by mowing bass figures, and Freddy Goy's banjo rhythmically penetrates the whole section. Note the delightful "break," following the clarinet trio, which has been "introduced" by practically every jazz arranger.

**TISHOMINGO BLUES:** (Personnel: Same as for *Yellow Dog Blues*. Recorded June, 1928.) This piece, made on the same date as *Yellow Dog Blues*, is Duke's own interpretation of the famous old blues song. Johnny Hodges' alto and Barney's clarinet inject the interesting introduction with gusto and lead us into wonderful Nanton muted moanings, with Bigard smilking in and out at will. Moving along in ensemble the reed section intercepts in an interlude, and a soulful trumpet solo precedes Johnny Hodges in one of his most ardently conceived choruses. Rubber, master of growl, interposes a sequence with a delightful "fill." An ensemble passage, interspersed with thrilling, exciting Johnny Hodges runs, takes the theme and rounds out a selection which bounces along in a high and happy mood.

**JAZZ CONVULSIONS:** (Personnel: Same as for *Creole Rhapsody*. Recorded September, 1929.) *Jazz Convulsions*, one of the many tunes Duke wrote twenty minutes before a recording session, presents saxophones in unison on the introduction with Cootie Williams growling in true Miley manner. More ensemble, and then an open trombone solo by Tricky Sam leads into a piano interlude. Johnny Hodges also capering and Bigard's intoxicating clarinet lull and make way for Cootie's stunning thematic closing. This is a delightful number and admirable Ellingtonia.

**AWFUL SAD:** (Personnel: Same as for *Yellow Dog Blues*. Recorded October, 1928.) Arthur Whetsel sets the mood of the piece with a melodic muted trumpet solo, in the midst of which there is a clarinet "break" by Barney Bigard. Then his solo resumes, punctuated by Wellman Brand's masterful growl. An interlude by the saxophone section precedes Harry Carney's alto solo, in which he has often been mistaken for Otis Hardwick, whose peculiar vibrato Carney was trying to emulate. A triplet Barney Bigard's baritone solo, backed by a "chorus" of singing saxens, displays his beautiful and moving tonal effects in a return to the theme, with Whetsel adding the finishing touches to this poignant, plaintive number.

ELLINGTONIA—Vol. 1—A Collection of Distinctive Recordings by DUKE ELLINGTON AND HIS ORCHESTRA.

De-lux Long Play Record BRUNSWICK BL 58001 • Price \$2.85 (incl. Post Tax)

This BRUNSWICK Long Play Microgroove Unbreakable Record can be played only on 33 1/3 RPM Inertium. For maximum enjoyment it should always be kept in its protective sleeve, away from heat.