

Claude
Carrière



LA CHANSON DE DUKE



«LA CHANSON DE DUKE» éclaire un des aspects les plus énigmatiques de la personnalité de Duke Ellington. Ce grand homme, compositeur, pianiste et chef d'orchestre exceptionnellement créatif et original, semble ne s'être pas vraiment aperçu qu'il comptait également parmi les grands «songwriters» américains de son siècle, au même titre que les plus célèbres auteurs de chansons comme Jerome Kern, Irving Berlin, Cole Porter, Harold Arlen, Richard Rodgers ou George Gershwin.

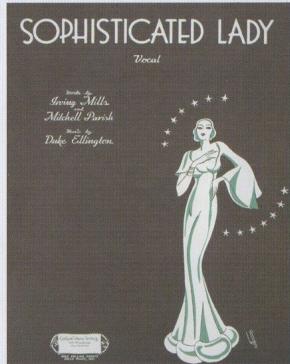
C'est ainsi qu'en élaborant ce projet, on a la surprise de constater que quelques-unes de ses mélodies les plus fameuses sont gravées sur disque dans des versions purement instrumentales, et ne deviennent chansons, dans le cadre de son oeuvre enregistrée, que des années plus tard, ou même jamais ! *Mood Indigo*, créé en 1930, n'est chantée qu'en 1940. Alors que les Three Keys l'auront donnée avec des paroles dès 1932 et les Boswell Sisters dès 1933. De même, *Sophisticated Lady*, thème universellement reconnu, créé par le Duke en 1933, ne sera chanté chez lui qu'en 1950 (incidentement, nous n'avons pas choisi cette version, trop longue : plus de 11 minutes avec un vocal de moins de 2 minutes). Encore plus étrange, l'absence chez Ellington de toute version vocale de *Prelude To A Kiss* ou d'*In A Sentimental Mood*, morceaux devenus à juste titre très populaires auprès des musiciens et vocalistes de tous âges... A vrai dire,

il semble qu'il n'ait, sauf assez nombreuses exceptions avant 1941, écrit surtout des chansons pour des revues ou des shows comme *Jump For Joy*, *Beggar's Holiday*, *A Drum Is A Woman*, *My People*, ou de suites comme *Black, Brown and Beige*, *la Perfume Suite*, *The Beautiful Indians* ou *la Liberian Suite*.



«LA CHANSON DE DUKE» sheds light on one of the most enigmatic aspects of Duke Ellington's personality. A great man, composer and pianist, and an exceptionally creative and original bandleader, Ellington seems to be underappreciated as one of the most important American songwriters of his century; although he ranks alongside the likes of Jerome Kern, Irving Berlin, Cole Porter, Harold Arlen, Richard Rodgers and George Gershwin. In developing this project, we were surprised to find that some of his most famous melodies were first recorded as purely instrumental versions, and only became vocal songs (within his recorded repertoire) years later... and sometimes never! '*Mood Indigo*', written in 1930, was only sung with Duke's orchestra in 1940, although the *Three Keys* performed it with lyrics as early as 1932 as did the *Boswell Sisters* from 1933. Similarly, '*Sophisticated Lady*', a universally recognized theme penned by Duke in 1933, would only be sung in his band as of 1950 (incidentally, we didn't select this version, which is too long: over 11 minutes with less than two minutes of vocals). Stranger still is the absence of vocal versions of '*Prelude to a Kiss*' and '*In a Sentimental Mood*' by Ellington's band, songs which have rightly become very popular with musicians and vocalists of all ages. If truth be told, with the exception of a number of pieces from before 1941, he seems to have mainly written vocal songs for shows and musicals like *Jump for Joy*,

Beggar's Holiday, *A Drum is a Woman* and *My People*, or for suites like *Black, Brown and Beige*, *The Perfume Suite*, *The Beautiful Indians* and *The Liberian Suite*.



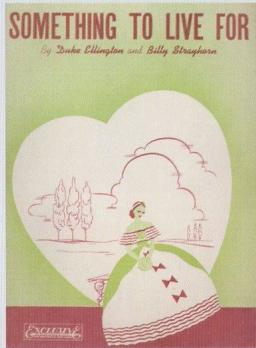
LE TRAVAIL D'ÉQUIPE

Au fil des 105 plages du coffret, on découvrira le meilleur du chant tel qu'il fut exploité et sublimé par le Maestro et par ses hommes. A la lecture de la liste des titres et de leurs signataires, on croisera en effet plusieurs noms de musiciens de l'orchestre dont Ellington s'entourait. De nombreuses mélodies furent écrites en collaboration avec certains des solistes, le trompettiste Bubber Miley dans la première période, puis, notamment, le clarinettiste Barney Bigard, le saxophoniste Johnny Hodges, le comédien Rex Stewart, les trombonistes Lawrence Brown et, surtout, Juan Tizol, heureux auteur des thèmes de *Caravan* et *Perdido* ! Ainsi que le propre fils d'Ellington, Mercer. Et puis, par-dessus tout, le pianiste et compositeur Billy Strayhorn, qui offrit, à partir de 1939, dans le rôle troubant d'autre ego et «d'alô de camp», une multitude d'œuvres de grande beauté et d'orchestrations sublimes. On entend d'autant plus ici son travail que Duke lui confiait souvent le soin d'arranger les accompagnements aux vocalistes. Cependant, c'est Duke qui arrangea la première chanson que lui apporta Strayhorn, *Something To Live For*, tout en lui laissant le piano, alors que Strayhorn fut chargé très vite d'habiller de nombreuses mélodies elliottoniennes, à commencer par *I Got It Bad...* Tandis que le premier se chargeait de la première partie, orchestrale, de *Rock In My Bed* et le second du «background» au vocal. Ce

genre de collaboration au sein d'un même morceau fut assez rare, ainsi que le note le musicologue Walter Van de Leur dans son ouvrage «Something To Live For». On aura d'autre part une idée claire de leur différence à l'écoute de *Brown Penny* (CD 3, plage 15), dont l'orchestration mordorée est caractéristique de Strayhorn, tandis qu'au piano il fait un clin d'œil appuyé à Rachmaninov ! Enfin, chantée par Ella Fitzgerald, *Lush Life*, chanson devenue «culte» de Strayhorn, ne fut jamais interprétée par Ellington, qui s'en disait incapable... Elle demeure cependant indissociable du monde des deux hommes et trouve naturellement sa place dans notre sélection. A noter qu'il arrivait que le chef fasse appel, en urgence, à des arrangeurs extérieurs : Gerald Wilson, récemment disparu, se souvenait d'avoir en 1947 dépanné le duc pour deux partitions (CD3, plages 13 et 14).



Billy Strayhorn & Duke Ellington



IN A SENTIMENTAL MOOD



TEAMWORK

Throughout the 105 tracks in the collection, we'll discover the best of vocal jazz, brought to new heights by the Maestro and his men. Indeed, in reading the list of titles and their authors, we come across the names of several musicians from Ellington's band. Numerous melodies were written in collaboration with certain soloists: they include the trumpeter Bubber Miley in the early period, and then, notably, the clarinetist Barney Bigard, the saxophonist Johnny Hodges, the comet player Rex Stewart and the trombonists Lawrence Brown and Juan Tizol, the happy composer of the themes for *'Caravan'* and *'Perdido'*, as well as Ellington's own son, Mercer. And then, above all, there was the pianist and composer Billy Strayhorn, who, as of 1939, occupied the troubling role of alter ego and 'aide-de-camp', providing a multitude of incredibly beautiful works and sublime orchestrations. His work is all the more present here, as Duke often entrusted him with arranging the vocalists' accompaniments. Nevertheless, it was Duke who arranged the first song that Strayhorn brought him, '*Something to Live For*' – though leaving the piano to the composer. Strayhorn was soon charged with embellishing numerous Ellingtonian melodies, beginning with '*I Got It Bad*', while the one took care of the orchestral part at the beginning of '*Rock in My Bed*', the other took care of the background for the vocals. This kind of collaboration within

a single song was quite rare, as the musicologist Walter Van de Leur notes in his book *Something to Live For*. Furthermore, we get a clear idea of their difference when we listen to '*Brown Penny*' (CD 3, track 15), whose bronze-colored orchestration is characteristic of Strayhorn, with a nod to Rachmaninoff from the piano. Finally, we have Ella Fitzgerald's version of '*Lush Life*', a song by Strayhorn that has achieved 'cult' status – though it was never interpreted by Ellington, who claimed he was incapable of playing it. It nevertheless remains forever associated with the two men, and is naturally at home in our selection. It should be noted that the bandleader was sometimes known, in an emergency, to call upon arrangers from the outside: Gerald Wilson, recently deceased, recalled having lent the Duke a helping hand in 1947 on two pieces (CD3, tracks 13 and 14).

LES VOIX

Les vocalistes ellingtoniens n'ont pas tous eu les faveurs du public français. Seules furent acceptées sans réticence certaines chanteuses, en particulier et sans réserve la grande Ivie Anderson, mais également Betty Roche, Joya Sherrill et Dolores Parker. La soprano Kay Davis, dont la voix fut généralement utilisée par le compositeur comme un instrument parmi les autres (CD3, plages 5, 9 et 21) fut acceptée comme telle, mais à peine tolérée par certains puristes... La même circonspection fut réservée à deux passagères plus fugaces, Yvonne Lanauze en 1950 et la Suédoise Alice Babs. On appréciera en revanche à leur juste valeur les invités diverses et variées, une Billie Holiday de 19 ans (CD 1, plage 4), Rosemary Clooney, tata d'un fameux beau garçon amateur d'expresso, la superbe Peggy Lee, qui aimait beaucoup Ellington, qui le lui rendait bien, la «divine» Sarah Vaughan, l'épatante Nancy Wilson, l'immense Mahalia Jackson, dont *Come Sunday* fut le seul enregistrement réalisé dans un cadre «jazzistique», et la First Lady, la grande dame de la chanson et du jazz, Ella Fitzgerald, systématiquement et tout simplement sublime, point à la ligne. Une mention spéciale à Nicolle Rochelle et Rebecca Cavanaugh qui affirment joyeusement, un demi-siècle après, l'actualité de cette musique, dans deux chansons rares et belles.

Côté garçons, c'est plus délicat. Les deux chanteurs

attritres qu'on rencontre le plus fréquemment ici obéissent à une tradition aussi appréciée aux Etats-Unis qu'elle est méprisée de ce côté-ci du Mississippi, celle des beaux organes mâles du type Billy Eckstine... Ecoutez aujourd'hui sans préjugés Herb Jeffries et Al Hibbler, d'autant plus qu'ainsi nous ne passerons plus à côté de solos fantastiques et d'orchestrations inouïes ! Ozzie Bailey et, surtout, Ray Nance réconcilieront tout le monde !



La danseuse Louise Franklin & Duke Ellington
«Jump for Joy» 1941

THE VOICES

The Ellingtonian vocalists did not all find favor with the French public. Only a few singers were accepted without reluctance, in particular (and without reserve) Ivie Anderson, but also Betty Roche and Joya Sherrill. The soprano Kay Davis, whose voice was brilliantly used by the composer as an instrument amongst the others in the orchestra (CD3, tracks 5, 9, and 21), was accepted as she was, but only barely tolerated by certain purists. The same circumspection was reserved for more transitory performers, like Dolores Parker, Yvonne Lanauze and the Swedish Alice Babs. On the other hand, we can appreciate the true value of the diverse and varied guest vocalists: a 19-year-old Billie Holiday (CD1, track 4); Rosemary Clooney, the aunt of a handsome and famous espresso drinker; the superb Peggy Lee, who loved Ellington, and whose appreciation was reciprocated; the 'divine' Sarah Vaughan; the marvelous Nancy Wilson; the immense Mahalia Jackson, whose 'Come Sunday' was the only recording realized in a 'jazz context'; and the First Lady, the grande dame of vocal jazz, Ella Fitzgerald, who is, without fail, simply sublime – full stop! A special mention goes to Nicolle Rochelle and Rebecca Cavanaugh, who, half a century later, affirm the continued relevance of this music in two rare and beautiful songs.

As for the boys, that's more delicate. The two official

singers that we meet most often here conform to a tradition as appreciated in the United States as it's despised on this side of the Atlantic: that of fine male voices like Billy Eckstine's. Let's listen today, without prejudice, to Herb Jeffries and Al Hibbler, all the more because, in so doing, we'll get to hear some fantastic solos and incredible orchestrations. Ozzie Bailey, and especially Ray Nance, will reconcile everyone!



Ivie Anderson Duke Ellington Ella Fitzgerald

L'ORCHESTRE

Accompagnant les vocalistes, c'est évidemment l'orchestre du Duke Ellington, le plus beau de tous, la réunion pendant plusieurs décennies de nombreux grands solistes, que leur chef savait fondre en un ensemble aux couleurs chatoyantes, uniques dans le domaine du jazz. Il utilisait le son et le style de fortes individualités que tout aurait dû éloigner les unes des autres - les trois trombonistes des années 30, les trompettistes Coolie Williams et Rex Stewart, par exemple - à la manière d'un peintre qui joue de toutes les nuances de sa palette. Il les laissait cependant s'exprimer copieusement en solo ou en commentaire au vocaliste (un modèle du genre, l'obligato de trompette à côté d'Ella Fitzgerald, dans *All Too Soon*, CD 4, plage 16). Quant aux solos qu'il faut écouter avec attention, citons d'abord ceux de Johnny Hodges, en 1932 (CD 1, plage 2) comme en 1958 (CD 5, plage 3) ! Il faut savoir qu'on restait longtemps chez le Duke : le baryton Harry Carney y fit toute sa carrière, de 1927 à la fin, en 1974. L'écouter dans, par exemple, *Everything But You* (CD 2, plage 22), ou, à la clarinette basse, dans la 1^{re} plage du CD suivant ! En tout cas, ne rien rater également des interventions de Cootie et de Rex, de Joe Nanton, de Bigard, des trompettistes Ray Nance et Harold Baker, de Lawrence Brown, des ténors majuscules Ben Webster et Paul Gonsalves, des contrebassistes en général et de

Jimmie Blanton en particulier, qui, à 20 ans, révolutionne son instrument (*Bil-Blop*, CD 2, plage 6). On a négligé injustement une palanquée d'autres bons solistes, pardon ! Et on allait oublier les pianistes, Duke et Billy, génies de l'introduction qui fait mouche, du soutien efficace et du silence... Il y a enfin tous ceux et celles, Ella, Sarah et les autres, qui interprètent les chansons de Duke dont il n'existe pas de version elliottienne. Certains les traitent à leur façon, et c'est de toute façon admirable parce que la thématique est riche. D'autres, comme le Duke Orchestra (CD 5, plage 19) retrouvent les couleurs d'origine et c'est un surprise de taille !

THE ORCHESTRA

Accompanying the vocalists is, of course, Duke Ellington's Big Band, the finest of them all. For several decades it united many great soloists, and their leader knew how to meld them into an ensemble of shimmering colors unique in the jazz scene. He used the sound and the style of strong personalities that would otherwise have been worlds apart – the three trombonists from the 1930s, the trumpeters Coolie Williams and Rex Stewart, for example – in the same way that a painter plays with all the nuances of his palette. He nevertheless allowed them to express themselves copiously in solos or in dialogue with the vocalist (a model in this genre is the trumpet obligato

alongside Ella Fitzgerald in *All Too Soon*, CD4, track 16).

As for the solos to which we must give our full attention, let us first cite those of Johnny Hodges in 1932 (CD 1, track 2) as well as in 1958 (CD5, track 3). It must be understood that musicians stayed with Duke a long time: the baritone Harry Carney spent his entire career with him, from 1927 to the end, in 1974. Listen to him, for example, in *Everything But You* (CD2, track 22), or on the bass clarinet in the first track of the following CD. And don't miss the interventions of Cootie and Rex, Joe Nanton, Bigard, the trumpeters Ray Nance and Harold Baker, Lawrence Brown, the major tenors Ben Webster and Paul Gonsalves, and the bass players in general, Jimmie Blanton in particular, who revolutionized his instrument at the age of 20 (*Bil-Blop*, CD2, track 6).

You'll have to forgive us for unjustly neglecting a host of other fine soloists! And we almost forgot the pianists, Duke and Billy, geniuses in introductions that always hit the mark, and in effective support and silence. And finally, there are all the singers – Ella, Sarah and the others – who interpret songs by Duke for which there exists no Ellingtonian version. Some treat them in their own way, and they are admirable because the themes are rich. Others, like the Duke Orchestra (CD5, track 19), rediscover the original colors – a great surprise indeed!



De gauche à droite: Jimmie Blanton, Barney Bigard, Ellington, Herb Jeffries, Rex Stewart, Ray Nance, Joe Nanton, Wallace Jones.

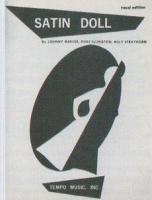
LES MOTS

On doit enfin évoquer quelques-uns des paroliers qui travaillèrent avec Duke Ellington. Certains comptent parmi les grands spécialistes du genre. Ainsi, Mitchell Parish, auteur notamment de *Sophisticated Lady*, avait également écrit les «lyrics» du *Star Dust* de Carmichael et de *Sweet Lorraine*. On doit à Eddie DeLange ceux de *Moonglow* et de *Dam That Dream*, à Bob Russell *Taboo*, *Frenesi*, *Brazil*, à John LaTouche *Cabin In The Sky* et *Lazy Afternoon*. Il faut également citer Paul Francis Webster, auteur de *Black Coffee* et collaborateur précieux à l'écriture des chansons du show *Jump For Joy* (CD 2) et Don George, auteur de plusieurs succès du Duke, mais aussi d'un énorme best-seller, l'adaptation de *The Yellow Rose Of Texas* ! Sans oublier Billy Strayhorn et Ellington eux-mêmes, ce dernier tour à tour ingénieux (*The Blues*, CD 2, page 13), émouvant (*Come Sunday*, CD 5, page 1) ou sentimental et ingénue (CD 5, page 5). Ainsi que Johnny Mercer, maître du genre et qu'on regrette de ne rencontrer que dans *Satin Doll*, dernier tube universel du monde ellingtonien.

THE WORDS

Finally, we must allude to a few of the lyricists who worked with Duke Ellington, some of whom were among the greatest specialists of the genre. Mitchell Parish, the author of *Sophisticated Lady*, also wrote the lyrics for

'Sweet Lorraine' and Carmichael's *'Star Dust'*. We owe those of *'Moonglow'* and *'Dam That Dream'* to Eddie DeLange; from Bob Russell we have *'Taboo'*, *'Frenesi'* and *'Brazil'*; and John LaTouche gave us *'Cabin in the Sky'* and *'Lazy Afternoon'*. We must also cite Paul Francis Webster, the author of *'Black Coffee'* and a precious collaborator in writing the songs for the show *Jump For Joy* (CD 2), and Don George, who penned lyrics for several of Duke's successes and also an enormous best-seller, the adaptation of *'The Yellow Rose Of Texas'*. And we mustn't forget Billy Strayhorn and Ellington themselves, the latter being by turns ingenious (*'The Blues'*, CD 2, track 13), moving (*'Come Sunday'*, CD 5, track 1) or sentimental and ingénue (CD 5, track 5). Not to mention Johnny Mercer, the master of the genre, whom we regret that we meet here only in *'Satin Doll'*, the last universal hit of the Ellingtonian world.



LE MODE D'EMPLOI

Ce coffret ne prétend pas offrir l'intégralité des chansons d'Ellington, de Strayhorn et des musiciens associés à leur œuvre, mais plutôt, copieusement, d'en révéler le meilleur. Les morceaux, en priorité dans leur version princeps elliottienne, apparaissent dans l'ordre de leur parution phonographique et non de leur composition. Les chansons qui avaient connu une première version non vocale sont identifiées par la mention «original instrumental», qui se trouve après les renseignements discographiques et les noms des solistes.

Dans le dernier CD, figurent quelques thèmes qu'Ellington et Strayhorn ne gravèrent jamais eux-mêmes dans des versions chantées, et qui sont donc interprétés par des artistes hors Ellingtonia. Ce qui signifie qu'on n'a pas encore fait le tour du monde merveilleux de ces grands créateurs !

Claude CARRIÈRE

LISTENING INSTRUCTIONS

This box set does not attempt to offer a complete collection of the songs written by Ellington, Strayhorn and the musicians associated with them, but rather to reveal the best of this work (albeit copiously). The pieces, the first Ellingtonian versions of which have been given priority, appear in order of phonographic appearance, rather than

by date of composition. The songs whose first version contained no vocals are identified by the label 'original instrumental', found after the discographic information and the soloist names.

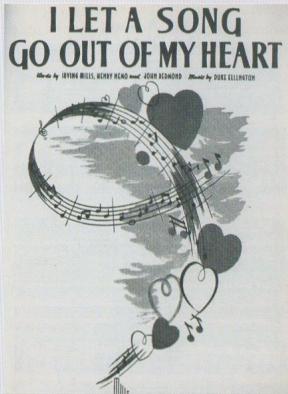
The final CD contains several themes that Ellington and Strayhorn never recorded themselves in vocal versions, and which are therefore interpreted by artists from outside of Ellington's circle – which suggests that there are yet more vocal gems to be mined from the works of these great artists!

Claude CARRIÈRE



CLAUDE CARRIÈRE

Claude Carrère a été producteur de radio sur France Musique (1975-2008) et sur Radio France Internationale (1990-1997). Il a collaboré aux magazines Jazz Hot, Jazzman et Jazz Magazine. Co-auteur du Guide Akai du Jazz (1979-1985), il a été également l'auteur-concepteur de nombreuses séries de rééditions et de livrets pour les compagnies RCA, Vogue, Dreyfus Jazz, Masters Of Jazz, Universal, Black & Blue, BD Jazz, Cabu Jazz Masters, Cristal Records (collection Original Sound DeLuxe) etc. Il est par ailleurs Président d'honneur de L'Académie du Jazz et de l'association «La Maison du Duke» et membre de l'Académie Charles Cros. Il a récemment enregistré comme pianiste deux CDs chez Black & Blue avec le «Chamber Jazz Quintet» (Rebecca Cavanaugh, Frédéric Loiseau, Marie Christine Dacqui, Bruno Ziarelli) et André Villéger: «Looking Back» et «For All We Know».



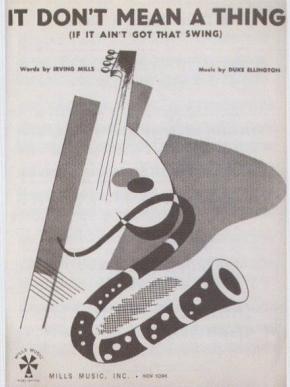
CLAUDE CARRIÈRE

Claude Carrère was a radio producer on France Musique from 1975-2008, and on Radio France Internationale from 1990-1997. He has written for Jazz Hot, Jazzman and Jazz Magazine. A co-writer of the Akai Guide to Jazz (1979-1985), he has also conceived numerous series of reissues and written sleeve notes and booklets for several companies: RCA, Vogue, Dreyfus Jazz, Masters Of Jazz, Universal, Black & Blue, BD Jazz, Cabu Jazz Masters, Cristal Records (Original Sound DeLuxe Collection) etc. He is also honorary president of the Académie du Jazz and the association «La Maison du Duke» as well as a member of the Académie Charles Cros. As a pianist he has recently recorded two albums with the «Chamber Jazz Quintet» (Rebecca Cavanaugh, Frédéric Loiseau, Marie Christine Dacqui, Bruno Ziarelli) and saxophonist André Villéger: Looking Back and For All We Know.



ABREVIATIONS / ABBREVIATIONS :

arr : arranger / arrangeur
as : alto saxophone / saxophone alto
b : bass / contrebasse
bar : baritone saxophone / saxophone baryton
bcl : bass clarinet / clarinette basse
bj : banjo
cel : celeste / celesta
cgas : congas
cl : clarinet / clarinette
cnt : comet
cond : conducted / conductor
d : drums / batterie
frh : French horn / cor
g : guitar / guitare
p : piano
ss : soprano saxophone / saxophone soprano
tb : trombone
tp : trumpet / trompette
ts : tenor saxophone / saxophone ténor
vln : violin / violon
vc1 : vocal
vib : valve trombone / trombone à pistons



REMERCIEMENTS / SPECIAL THANKS TO:

Laurent Mignard, the musicians and the Juste Une Trace label for "Paris Blues"
Jean-Pierre Tahmazian, the musicians and Disques Black & Blue for "Pretty Girl"
Philippe Baudoin
Frédéric Loiseau



Duke Ellington

Billy Strayhorn



Duke Ellington

Joya Sherrill



Duke Ellington

Kay Davis



Sélection musicale et texte : Claude Carrière

Traduction : Rebecca Cavanaugh

Mastering : ART & SON Studio

Photos : C.Carrière & Collections Privées

Conception graphique : Laure Crépeau pour Cristal Records

Coordination projet : Fred Migeon pour Cristal Records

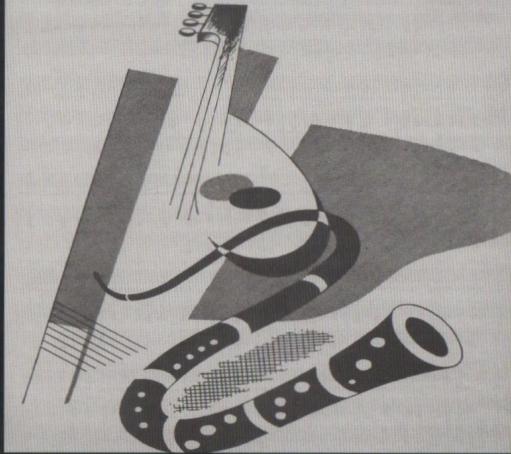


EXCLUSIVE
PARIS PARISIANA NEW YORK

VOL. 1

CLAUDE CARRIERE LA CHANSON DE DUKE - IT DON'T MEAN A THING

IT DON'T MEAN A THING



The Blues I Love To Sing (D.Ellington-B.Miley) - New York, Oct.26, 1927 - 3'23

Duke Ellington And His Orchestra; Louis Metcalf, Bubber Miley (tp); Joe Nanton (tb); Otto Hardwick (ss); Rudy Jackson (cl, ts); Harry Carney (bar); Duke Ellington (p, arr); Fred Guy (b); Wellman Braud (b); Sonny Greer (d); Adelaide Hall (vcl); solos: Miller, Hardwick, Nanton

2 - It Don't Mean A Thing (If It Ain't Got That Swing) (D.Ellington-Mills) - New York, Feb.2, 1932 - 3'07

Duke Ellington And His Orchestra; Cootie Williams, Freddie Jenkins, Arthur Whetsel (tp); Joe Nanton (tb); Juan Tizol (vib); Barney Bigard (cls); Johnny Hodges (as); Harry Carney (bar); Duke Ellington (p); Fred Guy (b); Wellman Braud (b); Sonny Greer (d); Ivie Anderson (vc); solo: Carney, Hodges, Nanton

3 - I'm Satisfied (D.Ellington-M.Parish) - New York, Aug.15, 1933 - 3'00
same, except Otto Hardwick (as) added and Guy plays guitar. Ivie Anderson (vc)

solo: Whetsel, Bigard, Hodges, Williams

4 - Big City Blues (D.Ellington) from the film "Symphony In Black" - Astoria Studio, Long Island, N.Y. Oct. 1934 - 2'26
same, except Billie Holiday (vc)
solos: Bigard, Nanton, Hodges, Williams

5 - Oh Babe! I Maybe Someday (D.Ellington) New York, Feb.28, 1936 - 2'33

Duke Ellington And His Orchestra; Rex Stewart (cn); Cootie Williams, Arthur Whetsel (tp); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vib); Barney Bigard (cls); Johnny Hodges, Pete Clark (as); Harry Carney (bar); Duke Ellington (p); Fred Guy (b); Billy Taylor, Hayes Alvis (b); Sonny Greer (d); Ivie Anderson (vc)
solos: Hodges, Williams, Bigard

6 - I've Got To Be A Rug Cuter (D.Ellington) New York, March 5/6, 1937 - 2'30

same except Otto Hardwick (as) for Clark.
Ivie Anderson and vocal trio (Stewart, Carney, Alvis) (vc)
solos: Stewart, Bigard, Carney, Hodges

7 - Alabama Home (D.Ellington-D.Ringle) New York, June 8, 1937 - 2'40

same, Ivie Anderson (vc)
solos: Nanton, Bigard, Carney, Hodges, Williams

8 - If You Were In My Place (D.Ellington-H.Nemo-I.Mills) New York, Feb 24/25 1938 - 2'52

same, except Wallace Jones and Freddie Jenkins (tp) for Stewart and Whetsel. Ivie Anderson (vc)

solos: Hodges, Brown, Williams

9 - Carnival In Caroline (D.Ellington-H.Nemo-I.Mills) New York, March 3, 1938 - 2'26

Duke Ellington And His Orchestra; Rex Stewart (cn); Wallace Jones, Cootie Williams, Freddie Jenkins (tp);

Lawrence Brown (tb); Juan Tizol (vib); Harry Flammeng (cls); John Hodges (as); Ben Webster (ts); Harry Carney (bar); Duke Ellington (p); Fred Guy (b); Billy Taylor, Hayes Alvis (b); Sonny Greer (d); Ivie Anderson (vc)
solos: Williams, Bigard, Stewart

10 - Swingsline In Honolulu (D.Ellington-H.Nemo-I.Mills) New York, April 11, 1938 - 2'53
same except Juan Tizol (vib) for Flemming and Alvis out. Ivie Anderson (vc)
solos: Stewart, Bigard

11 - Solitude (D.Ellington-E.Delange) Cotton Club, New York, May 1st, 1938 - 3'20

same, except Jenkins out; Ivie Anderson (vc)
solos: Brown
original instrumental: 1934

12 - Lost In Paradise (J.Tizol-D.Ellington-I.Mills) Cotton Club, New York, May 15, 1938 - 3'55

Ivie Anderson (vc)
solo: Tizol, Hodges, Williams
original instrumental: Have A Heart Feb. 1938

13 - You Gave Me The Gate (D.Ellington-I.Gordon) New York, June 7, 1938 - 2'21

same, Ivie Anderson (vc)
solo: Stewart

14 - La De Doody Do (D.Ellington-Lambert-Richards) New York, June 20, 1938 - 2'26

same, Ivie Anderson (vc)
solos: Williams, Brown, Carney

15 - Watermelon Man (D.Ellington) New York, June 20, 1938 - 2'34

same, Ivie Anderson (vc)
solos: Hodges, Stewart

16 - Something To Live For (B.Strayhorn) New York, March 21, 1939 - 2'50

same except Billy Strayhorn (p) for Ellington. Jean Eldridge (vc)
solos: Jones, Carney, Brown

17 - I'm Checkin' Out Go'o'm Bye (D.Ellington-B.Strayhorn) New York, June 12, 1939 - 2'26
same except Duke Ellington (p) for Strayhorn. Ivie Anderson (vc)
solos: Williams, Nanton

18 - A Lonely Co-Ed (D.Ellington-B.Strayhorn-E.Leslie) New York, June 12, 1939 - 3'17

same, Ivie Anderson (vc)
solos: Williams, Brown

19 - Your Love Has Faded (B.Strayhorn) Chicago, Oct. 16, 1939 - 2'52

same except Billy Strayhorn (p) for Ellington. Ivie Anderson (vc)
solos: Williams, Tizol

20 - Killin' Myself (D.Ellington-B.Strayhorn) Chicago, Oct. 16, 1939 - 2'26

Duke Ellington And His Orchestra; Rex Stewart (cn); Wallace Jones, Cootie Williams (tp); Lawrence Brown, Joe Nanton (tb); Juan Tizol (vib); Barney Bigard (cls); John Hardee (cls); John Hodges (as); Ben Webster (ts); Harry Carney (bar); Duke Ellington (p); Fred Guy (b); Jimmie Blanton (b); Sonny Greer (d) Ivie Anderson (vc)
solos: Williams, Bigard, Nanton

21 - Mood Indigo (D.Ellington-B.Bigard) Chicago, Feb. 1940 - 2'42

Duke Ellington And His Orchestra; Rex Stewart (cn); Wallace Jones, Cootie Williams (tp); Lawrence Brown, Joe Nanton (tb); Juan Tizol (vib); Barney Bigard (cls); John Hardee (cls); John Hodges (as); Ben Webster (ts); Harry Carney (bar); Duke Ellington (p); Fred Guy (b); Jimmie Blanton (b); Sonny Greer (d) Ivie Anderson (vc)
solos: Williams, Webster

22 - Me And You (Ellington) Chicago, March 15, 1940 - 2'53

same, Ivie Anderson (vc)
solos: Williams, Brown, Hodges, Bigard

23 - The Girl In My Dreams Tries To Look Like You (M.Ellington) Chicago, Dec.28, 1940 - 3'18

same except Ray Nance (tp) for Williams. Herb Jeffries (vc)
solos: Webster, Stewart

LA CHANSON DE DUKE
IT DON'T MEAN
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L'orchestre de Duke Ellington dans la fosse du «Mayan Theatre», Los Angeles, été 1941, au cours d'une représentation du show «Jump For Joy». De gauche à droite: Jimmie Blanton, Barney Bigard, Ellington, Herb Jeffries, Rex Stewart, Ray Nance, Joe Nanton, Wallace Jones.



VOL. 2

CLAUDE CARRIÈRE - LA CHANSON DE DUKE - JUMP FOR JOY

JUMP FOR JOY



1 - *Deco Catwalk* (D.Ellington-P.F.Webster) from the Show «Jump For Joy», Hollywood, June 26, 1941 - 2'53

Duke Ellington And His Orchestra: Rex Stewart (cnt); Wallace Jones (tp); Ray Nance (tp,vcl); Lawrence Brown, Joe Nanton (tb); Juan Tizol (vib); Barney Bigard (cl.ts); Otto Hardwick (cl.as); Johnny Hodges (as); Ben Webster (ts); Harry Carney (cl,bcl,bar); Duke Ellington (p); Fred Guy (g); Jimmie Blanton (b); Sonny Greer (d); Ivie Anderson (vc); solo: Carney, Nance

2 - *I Got It Bad (And That Ain't Good)* (D.Ellington-P.F.Webster) from the Show «Jump For Joy», Hollywood, June 26, 1941 - 3'18
same; Ivie Anderson (vc)
solo: Hodges

3 - *Brown-Skinned Gal (In The Calico Gown)* (D.Ellington-P.F.Webster) from the Show «Jump For Joy», Hollywood, July 2, 1941 - 3'09
same; Herb Jeffries (vc)
solo: Carney

4 - *Jump For Joy* (D.Ellington-P.F.Webster-S.Kuller) from the Show «Jump For Joy», Hollywood, July 2, 1941 - 2'57
same; Ivie Anderson (vc)
solos: Nanton, Hodges

5 - *Rocks In My Bed* (D.Ellington) from the Show «Jump For Joy», Hollywood, Sept. 26, 1941 - 3'06
same; Ivie Anderson (vc)
solos: Hodges, Bigard

6 - *Bl-Bip* (D.Ellington-S.Kuller) from the Show «Jump For Joy», Hollywood, Sept. 26, 1941 - 3'04
same; Ray Nance (vc)
solos: Nanton, Webster, Nance (tp), Blanton

7 - *Love Like This Can't Last* (B.Strayhorn) Hollywood, Sept 17, 1941 - 2'27
same; Ivie Anderson (vc)

8 - *I Don't Know What Kind Of Blues I Got* (D.Ellington) Hollywood, Dec. 2, 1941 - 3'14
same except Junior Raglin (b) for Blanton, Herb Jeffries (vc)
solos: Carney (cl), Webster, Brown

9 - *I Don't Mind* (B.Strayhorn-D.Ellington) New York, Feb.26, 1942 - 2'50
same; Ivie Anderson (vc)
solos; Stewart, Carney, Brown

10 - *My Little Brown Book* (B.Strayhorn) Hollywood, June 26, 1942 - 3'11
same, except Billy Strayhorn (cel) for Ellington, Herb Jeffries (vc)
solos: Brown, Webster

11 - *A Slip Of The Lip (Can Sink A Ship)* (M.Ellington-Luther Henderson Jr) Chicago, July 28, 1942 - 2'55
same, except Duke Ellington (p) for Strayhorn and Chauncey Haughton (cl.ts) for Bigard, Ray Nance (vc)
solos: Nance (tp), Hodges

12 - *Take The «A» Train* (B.Strayhorn-L.Gaines) from the motion picture «Reveille With Beverly», Hollywood, Oct. 8, 1942 - 3'15
same, except Harold Baker (tp) added, Betty Roche and vocal trio (Stewart, Nance, Carney) (vc)
solo: Webster
original instrumental: 1941

13 - *The Blues (Mauve)* (D.Ellington) from the Suite «Black, Brown And Beige», Carnegie Hall, New York, Jan.23, 1943 - 5'28
same, Betty Roché (vc)

14 - *No Dothin' Till You Hear From Me* (D.Ellington-D.George) New York, Nov. 8, 1943 - 3'20
Duke Ellington And His Orchestra: Rex Stewart (cnt); Wallace Jones, Taft Jordan, Dizzy Gillespie (p); Lawrence Brown, Joe Nanton (tb); Juan Tizol (vib); Jimmy Hamilton (cl.ts); Otto Hardwick (cl.as); Johnny Hodges (as); Skippy Williams (ts); Harry Carney (cl,bcl,bar); Duke Ellington (p); Fred Guy (g); Wilson Myers (b); Sonny Greer (d); Al Hibbler (vcl)
solo: Brown
original instrumental: Concerto For Coolie

15 - *Go Away Blues* (D.Ellington) New York, Nov.9, 1943 - 2'01
same, except Harold Baker (tp) for Gillespie and Junior Raglin (b) for Myers, Betty Roché (vc)

16 - *I Ain't Got Nothin' But The Blues* (D.Ellington-D.George) New York, Dec.1st, 1944 - 2'40
Duke Ellington And His Orchestra: Shelton Hemphill, Cat Anderson, Taft Jordan, Ray Nance (tp); Lawrence Brown, Joe Nanton, Claude Jones (tb); Jimmy Hamilton (cl.ts); Otto Hardwick (cl.as); Johnny Hodges (as); Al Sears (ts); Harry Carney (cl,bcl,bar); Duke Ellington (p); Fred Guy (g); Junior Raglin (b); Sonny Greer (d); Al Hibbler, Kay Davis (vcl)
solo: Sears

17 - *I'm Beginning To See The Light* (D.Ellington-H.James-J.Hodges-D.George) New York, Dec. 1st, 1944 - 3'10
same, Joya Sherrill (vc)

18 - *Don't You Know I Care* (D.Ellington-M.David) New York, Dec. 1st, 1944 - 2'57
same, Al Hibbler (vc)
solo: Hodges

19 - *I Didn't Know About You* (D.Ellington-B.Russell) New York, Dec. 1st, 1944 - 2'43
same, Joya Sherrill (vc)
solo: Brown
original instrumental: Sentimental Lady, 1942

20 - *Hit Me With A Hot Note (And Watch Me Bounce)* (D.Ellington-D.George) New York, Jan. 3, 1945 - 2'27
same except Rex Stewart (cnt) added, Joya Sherrill (vc)

21 - *Kissing Bug* (B.Strayhorn-R.Stewart-J.Sherrill) New York, April 26, 1945 - 3'00
same, Joya Sherrill (vc)
solos: Sears, Hamilton

22 - *Everything But You* (D.Ellington-H.James-D.George) New York, May 1st, 1945 - 2'50
same, Joya Sherrill (vc)
solos: Stewart, Carney

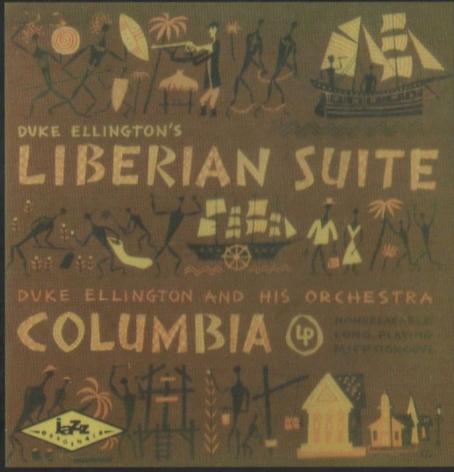
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VOL. 3

CLAUDE CARRIERE - LA CHANSON DE DUKE - JUST SQUEEZE ME

JUST SQUEEZE ME



- 1 - I Let A Song Go Out Of My Heart (D.Ellington-H.Nemo-J.Redmond) New York, May 15, 1945 - 3'00
 Duke Ellington And His Orchestra: Rex Stewart (cnt); Cat Anderson, Shelton Hemphill, Taft Jordan, Ray Nance (tp); Lawrence Brown, Joe Nanton, Claude Jones (tb); Jimmy Hamilton (d.ts); Otto Hardwick (cl.as); Johnny Hodges (as); Al Sears (ts); Harry Carney (c.bcl.bar); Duke Ellington (p); Fred Guy (g); Sid Weiss (b); Sonny Greer (d); Joya Sherrill (vc)
 solos: Carney (bcl), Brown
 original instrumental: 1938
- 2 - Strange Feeling (B.Strayhorn) from «The Perfume Suite», New York, July 24, 1945 - 3'11
 same, except Junior Raglin and Al Lucas (b) for Weiss, Al Hibbler (vc)
 solo: Anderson
- 3 - I'm A Lucky So-And-So (D.Ellington-M.David) New York, Nov. 26, 1945 - 3'08
 same, except Ray Nance out, Wilbur DeParis (tb) for Nanton, Russell Procope (cl.as) for Hardwick, Oscar Pettiford (b) for Raglin and Lucas, Al Hibbler (vc)
 solos: Hodges, Brown
- 4 - The Wonder Of You (D.Ellington-J.Hodges-D.George) New York, Nov. 26, 1945 - 2'43
 same, Joya Sherrill (vc)
 solos: Brown, Hodges
- 5 - Just Squeeze Me (D.Ellington-L.Brown) New York, July 9, 1946 - 2'03
 Duke Ellington And His Orchestra: Cat Anderson, Shelton Hemphill, Harold Baker, Taft Jordan, Francis Williams (tp); Ray Nance (tp,vc); Lawrence Brown, Joe Nanton, Wilbur DeParis (tb); Claude Jones (vb); Jimmy Hamilton (d.ts); Russell Procope (cl.as); Johnny Hodges (as); Al Sears (ts); Harry Carney (c.bcl.bar); Duke Ellington (p); Fred Guy (g); Oscar Pettiford (b); Sonny Greer (d); Kay Davis (vc); solos: Brown, Hamilton
- 6 - Pretty Woman (D.Ellington) Hollywood, July 9, 1946 - 2'43
 same, Ray Nance (vc)
 solos: Jordan, Hodges
 original instrumental: Subtle Slough, 1941
- 7 - Hey, Baby (D.Ellington) Hollywood, July 10, 1946 - 2'46
 same, Al Hibbler (vc)
 solo: Baker
- 8 - Hey, Baby (D.Ellington) Hollywood, July 10, 1946 - 2'46
 same, Ray Nance (vc)
 solos: Sears, Brown
- 9 - Minnehaha (D.Ellington) «The Beautiful Indians», Part 2, New York, Dec. 5, 1946 - 2'54
 same, except Taft Jordan (tp) for Anderson, and Nanton out, Kay Davis (vc)
 solo: Brown
- 10 - Tulip Or Turnip (D.Ellington-D.George) New York, Dec. 18, 1946 - 3'07
 same, Ray Nance (vc)
 solos: Baker, Brown
- 11 - Women (They'll Get You) (D.Ellington-J.LaTouche) from the Show «Beggar's Holiday», Hollywood, Aug. 14, 1947 - 3'17
 same, except Dud Bascomb (tp) for Jordan and Tyree Glenn (tb) for DeParis, Ray Nance (vc)
 solos: Nance (tp), Hodges, Bascomb
- 12 - I Fell And Broke My Heart (D.Ellington-D.George) Hollywood, Sept. 29, 1947 - 2'40
 same, Woody Herman (vc)
 solo: Hodges
- 13 - [You're Just An Old] Antidisestablishmentarianist (D.Ellington-D.George) Hollywood, Sept. 30, 1947 - 2'40
 same, Ray Nance (vc)
 solo: Sears
- 14 - You Gotta Crawl Before You Walk (D.Ellington-M.Tormé-R.Wells-L.Fotin) Hollywood, Oct 1st, 1947 - 3'08
 same, Ray Nance (vc)
 solo: Pettiford, Glenn, Hodges, Bascomb or Williams, Baker, Carney
- 15 - Brown Penny (B.Strayhorn-J.LaTouche) from the Show «Beggar's Holiday», Hollywood, Oct 2, 1947 - 3'07
 same, except Billy Strayhorn (p) for Ellington, Kay Davis (vc)
- 16 - He Makes Me Believe He's Mine (D.Ellington-J.LaTouche) New York, Nov. 11, 1947 - 3'17
 same, Dolores Parker (vc)
 solo: Brown
- 17 - Take Love Easy (D.Ellington-J.LaTouche) from the Show «Beggar's Holidays», New York, Nov. 14, 1947 - 3'03
 same, Dolores Parker (vc)
 solos: Hodges, Nance
- 18 - Don't Get Around Much Anymore (D.Ellington-B.Russell) New York, Nov. 20, 1947 - 3'04
 same, Al Hibbler (vc)
 solos: Hodges, Nance, Brown, Carney
 original instrumental: Never Like Lamont
- 19 - Once Upon A Dream (B.Strayhorn-T.Hee-B.Cotrell) New York, Nov. 20, 1947 - 3'00
 same, Dolores Parker (vc)
 solos: Brown, Hodges
- 20 - I Could Get A Man (D.Ellington-T.Hee-B.Cotrell) New York, Dec. 22, 1947 - 2'56
 same, except Al Kilian (tp) for Bascomb, and Wilbur DeParis (tb) added, Dolores Parker (vc)
 solos: Nance, Baker, Nance, Hodges
- 21 - On A Turquoise Cloud (D.Ellington-L.Brown) New York, Dec.22, 1947 - 3'22
 Duke Ellington And His Orchestra: Ray Nance (vn); Lawrence Brown, Tyree Glenn (tb); Jimmy Hamilton (cl); Johnny Hodges (as); Al Sears (ts); Harry Carney (bcl); Kay Davis (vc)
 solos: Brown, Hamilton
- 22 - I Like The Sunrise (D.Ellington) from the «Liberian Suite», New York, Dec.24, 1947 - 4'30
 Duke Ellington And His Orchestra: Al Kilian, Shelton Hemphill, Harold Baker, Francis Williams, Ray Nance (tp); Lawrence Brown, Tyree Glenn, Claude Jones (tb); Jimmy Hamilton (d.ts); Russell Procope (cl.as); Johnny Hodges (as); Al Sears (ts); Harry Carney (bar); Duke Ellington (p); Fred Guy (g); Oscar Pettiford, Junior Raglin (b); Sonny Greer (d); Al Hibbler (vc)
 solo: Carney

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VOL. 4

CLAUDE CARRIÈRE - LA CHANSON DE DUKE - SOPHISTICATED LADY

SOPHISTICATED LADY



1 - Good Woman Blues (D.Ellington) New York, Dec. 22, 1949 - 3'04

Duke Ellington And His Orchestra: Ray Nance (tp); Tyree Glenn (tb); Jimmy Hamilton (ts); Johnny Hodges (as); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Sonny Greer (d); Al Hibbler (vcl)

2 - I'm Afraid I'm Loving You Too Much (D.Ellington-D.George) / Jook Jook (D.Ellington) Detroit, late Jan. 1950 - 3'00

Duke Ellington (p,vcl)

3 - Love You Madly (D.Ellington) New York, Nov. 20, 1950 - 2'58

Duke Ellington And His Orchestra: Cat Anderson, Harold Baker, Nelson Williams, Fats Ford, Ray Nance (tp), Lawrence Brown, Quentin Jackson (tb); Jimmy Hamilton (c.ts), Russell Procope (clas); Johnny Hodges (as); Paul Gonsalves (ts); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Sonny Greer (d); Yvonne Lanauze (vcf)
solo: Gonsalves

4 - Build That Railroad (D.Ellington) New York, Nov. 20, 1950 - 3'06

same; Al Hibbler (vcl)
solo: Gonsalves, Brown, Hamilton

5 - I Love My Lovin' Lover (D.Ellington) New York, June 30, 1952 - 3'06

Duke Ellington And His Orchestra: Clark Terry, Cat Anderson (tp); Britt Woodman, Quentin Jackson (tb); Russell Procope (as);

Jimmy Hamilton (c.ts); Paul Gonsalves (ts); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Louie Bellson (d); Betty Roché (voc)

6 - Just A-Stin' And A-Rockin' (B.Strayhorn-D.Ellington-L.Gaines) New York, Dec. 21, 1953 - 3'52

Duke Ellington And His Orchestra: Cat Anderson, Willie Cook, Clark Terry, Ray Nance (tp,vcl); Britt Woodman, Quentin Jackson, Al Cobbs (tb); Jimmy Hamilton (c.ts); Russell Procope (clas); Rick Henderson (as); Paul Gonsalves (ts); Harry Carney (cl,bcl,bar); Duke Ellington (p); Wendell Marshall (b); Dave Black (d); Ray Nance (vcl)
solo: Gonsalves
original instrumental: 1941

8 - Blue Rose (D.Ellington-B.Strayhorn) New York, Jan 1956 (band); Los Angeles, Feb. 1956 (voice) - 2'20

same; Rosemary Clooney (vcf)

9 - Sophisticated Lady (D.Ellington-M.Parish) New York, Jan. 1956 (band); Los Angeles, Feb. 1956 (voice) - 2'57

same; Rosemary Clooney (vcf)
original instrumental: 1933

10 - Caribbean Joe (B.Strayhorn-D.Ellington) from the TV Show «A Drum Is A Woman», New York, Sept. 17, 1956 - 3'25

same except Rick Henderson (as) for Hodges. Joya Sherrill and Duke Ellington (vcf)

solo: Hamilton
original instrumental: 1939

11 - Rhumbop (D.Ellington-J.Hamilton) from the TV Show «A Drum Is A Woman», New York, Sept. 17, 1956 - 2'11

same except Candido Camero (cgts) added. Joya Sherrill (vcf)

solo: Hamilton

12 - What Else Can You Do With A Drum (B.Strayhorn-D.Ellington) from the TV Show «A Drum Is A Woman», New York, Sept. 24, 1956 - 1'50

same, except Candido out. Ozzie Bailey (vcf)

solo: Nance, Carney

13 - You Better Know It (Duke Ellington-Billy Strayhorn) from the TV Show «A Drum Is A Woman», New York, Dec. 8, 1956 - 2'45

same, except Johnny Hodges (as) for Henderson. Ozzie Bailey (voc)

14 - Day Dream (B.Strayhorn-J.LaTouche) New York, June 24, 1957 - 3'58

same as 7, except Frank Foster (ts) for Gonsalves. Billy Strayhorn (p) for Ellington, and Harold Baker (tp) added. Ella Fitzgerald (vcf)

solo: Hodges

original instrumental: 1941

15 - Drop Me Off In Harlem (D.Ellington-N.Kenny-Ch.Kenny) New York, June 25, 1957 - 3'50

same, except Paul Gonsalves (ts) for Foster and Duke Ellington (p) for Strayhorn. Ella Fitzgerald (vcf)

solo: Nance, Jackson, Terry

original instrumental: 1940

16 - All Too Soon (D.Ellington-C.Sigman) New York, June 27, 1957 - 4'22

same; Ella Fitzgerald (vcf)

solo: Nance, Gonsalves

original instrumental: 1940

17 - Caravan (J.Tizol-D.Ellington-V.Martinez) New York, June 27, 1957 - 3'53

same; Ella Fitzgerald (vcf)

solo: Hamilton

original instrumental: 1936

18 - Perdido (J.Tizol-J.Lengsfelder-E.Drake) New York, June 27, 1957 - 6'12

same; Ella Fitzgerald (vcf)

solo: Gonsalves, Baker, Hamilton, Terry

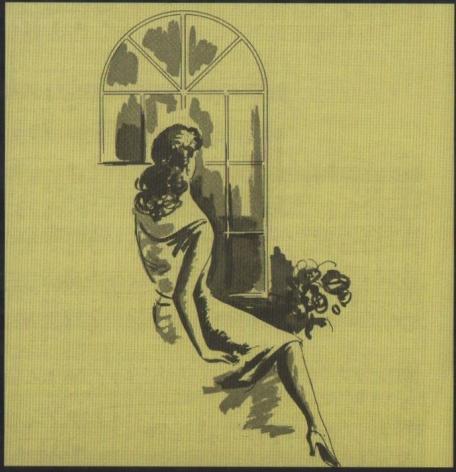
original instrumental: 1942

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VOL. 5

CLAUDE CARRÈRE - LA CHANSON DE DUKE - SATIN DOLL



SATIN DOLL



1 - Come Sunday (D.Ellington) from the Suite «Black, Brown And Beige». New York, Feb. 5, 1958 - 7'58
Duke Ellington And His Orchestra: Cat Anderson, Harold Baker, Clark Terry (tp); Ray Nance (vn); Britt Woodman, Quentin Jackson (tb); John Sanders (vib); Jimmy Hamilton (cls); Russell Procope (cls); Bill Graham (as); Paul Gonsalves (ts); Harry Carney (cl,bcl,bar); Duke Ellington (p); Jimmy Woode (b); Sam Woodyard (d); Mahalia Jackson (vc).
original instrumental: 1943

2 - Duke's Place (D.Ellington-B.Thiele-R.Roberts-B.Katz) New York, April 24, 1958 - 2'30
same, except Harold Baker (tp) added; Johnny Hodges (as) for Graham, Billy Strayhorn (p) for Ellington, Oscar Pettiford (b) for Woode.
Ozzie Bailey + unknown (vc)
solo: Gonsalves
original instrumental: C Blues, 1941

3 - Multi-colored Blue (B.Strayhorn) New York, July 21, 1958 - 5'30
same as 1, except Johnny Hodges (as) for Graham. Ozzie Bailey (vc)
solo: Hodges, Baker
original instrumental: Violet Blue, 1947

4 - Serenade To Sweden (D.Ellington) Paris, March 2, 1963 - 3'10
Alice Babo (vc) with Georges Barboteau (fhr); three unknown (fhr); Duke Ellington (p); Gilbert Rovère (b); Kenny Clarke (d)
original instrumental: 1939

5 - My Mother, My Father And Love (Heritage) (D.Ellington) from the Show «My People», Chicago, Aug. 20, 1963 - 3'20
The Billy Strayhorn Orchestra: Bill Berry, Ziggy Harrell, Nat Woodard, Ray Nance (tp); Britt Woodman, Booty Wood (tb); John Sanders (vib); Russell Procope, Rudy Powell (cls); Harold Ashby, Pete Clark (ts); Bob Freedman (bar); Billy Strayhorn (cel); Joe Benjamin (b); Louis Bellson (d); Duke Ellington (cond); Joya Sherill (vc)

6 - What Color Is Virtue (D.Ellington) from the Show «My People», Chicago, Aug. 21, 1963 - 2'50
same, Joya Sherill and The Irving Bunton Singers (vc)
solos: Powell, Clark

7 - In A Sentimental Mood (D.Ellington-E.Kurtz) Hollywood, Sept. 4, 1956 - 2'45
Ella Fitzgerald (vc); Barney Kessel (g)
original instrumental: 1935

8 - Azure (D.Ellington-I.Mills) Hollywood, Sept. 4, 1956 - 2'20
Ella Fitzgerald (vc); Barney Kessel (g)
original instrumental: 1937

9 - Prelude To A Kiss (D.Ellington-I.Gordon-I.Mills) New York, April 2, 1954 - 2'46
Sarah Vaughan (vc); John Malachi (p); Joe Benjamin (b); Roy Haynes (d)
original instrumental: 1938

10 - In A Mellow Tone (D.Ellington-M.Gable) Hollywood, Oct. 17, 1957 - 5'09
Ella Fitzgerald (vc); Ben Webster (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Alvin Stoller (d);
original instrumental: 1940

11 - Lush Life (B.Strayhorn) Hollywood, Oct. 17, 1957 - 3'37
Ella Fitzgerald (vc); Oscar Peterson (p)
composed in 1937

12 - Passion Flower (B.Strayhorn) Los Angeles, Dec. 8, 1959 - 2'30
Nancy Wilson (vc) with Billy May And His Orchestra: Milt Bernhart (tb); Benny Carter, Willie Smith (as); Jerome Kasper, Bill Yule (ts); Fred Fellersby (bar); Milt Raskin (p); Jack Marshall (g); Meyer Rubin (b); Irv Kotler (d); Billy May (arr,cond)
original instrumental: 1941

13 - What Am I Here For (D.Ellington-J.Hendricks) New York, May 9, 1960 - 3'00
Joya Sherill (vc) with Ray Nance (vn); Billy Strayhorn (p); Joe Benjamin (b); Shep Sheperd (d)
original instrumental: 1942

14 - A Flower Is A Lovesome Thing (B.Strayhorn) New York, Jan. 20, 1963 - 2'52
Joya Sherill (vc) with Ray Nance (vn); Billy Strayhorn (p); Joe Benjamin (b); Shep Sheperd (d)
original instrumental: 1946

15 - Azalea (D.Ellington New York, April 4, 1961 - 5'00
Louis Armstrong (vc,lp) with Duke Ellington (p); Milt Herbert (b); Danny Barcelona (d)
original: 1947

16 - Satin Doll (D.Ellington-B.Strayhorn-J.Mercer) New York, July 15, 1963 - 3'15
Ella Fitzgerald with Count Basie and His Orchestra: Don Rader, Joe Newman, Al Aarons, Fip Ricard, Sonny Cohn (tp); Henry Coker, Urbie Green, Grover Mitchell, Benny Powell (tb); Marshall Royal, Frank Wess (as); Frank Foster, Eric Dixon (ts); Charlie Fowlkes (bar); Count Basie (p); Freddie Green (g); Buddy Catlett (b); Sonny Payne (d); Quincy Jones (arr,cond)
original instrumental: 1953

17 - I'm Gonna Go Fishin' (D.Ellington-P.Lee) Hollywood, July 26, 1960 - 2'03
Peggy Lee (vc) with orchestra cond. by Bill Holman (arr)
original instrumental: Main title from the motion picture "Anatomy Of A Murder", 1959

18 - Midnight Indigo (D.Ellington-J.Hendricks) New York, May 9, 1960 - 2'33
Lambert, Hendricks & Ross, same as 13
original instrumental: from the motion picture "Anatomy Of A Murder", 1959

19 - Paris Blues (D.Ellington) Théâtre de Poissy, May 24, 2014 - 4'34
Nicole Rochelle (vc) with the Laurent Mignard Duke Orchestra: Christian Martinez, Sylvain Gontard, Jérôme Etcherry, Richard Blanchet (tp); Fidèle Fourmeyron, Michael Ballu, Jerry Edwards (tb); Aurélie Tropez (cl); Didier Desbois (as); Fred Courderc, Carl Schlosser (ts); Philippe Chagné (bar); Philippe Milanta (p); Bruno Rousselet (b); François Laudet (d); Laurent Mignard (cond)
solos: Tropez, Desbois
original instrumental: from the motion picture «Paris Blues», 1961

20 - Pretty Girl (B.Strayhorn) Paris, May 7, 2013 - 4'16
The Chamber Jazz Quintet: Rebecca Cavanaugh (vc); Frédéric Loiseau (g); Claude Carrrière (p); Marie Christine Dacqui (b); Bruno Ziarelli (d); and guest André Villéger (ts)
original instrumental: The Star-Crossed Lovers, from the Suite "Such Sweet Thunder", 1957

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Claude Carrrière

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