



the duke

DUKE ELLINGTON AND HIS ORCHESTRA

CORAL

33
96 015 LPC

CORAL

ORIGINAL AMERICAN RECORDING

LICENSED BY CORAL RECORDS INC. NEW YORK USA

BIEM

M 33

LPC

96 015 A

The Duke

Duke Ellington and his Orchestra

East St. Louis Toodle-Oo (Ellington - Miley)
Mood Indigo (Ellington - Mills - Bigard)
Jolly Wog (Ellington)
Yellow Dog Blues (Hondy)
Jazz Convulsions (Ellington)

CORAL

ORIGINAL AMERICAN RECORDING

LICENSED BY CORAL RECORDS INC. NEW YORK USA

BIEM

M 33

LPC

96 015 B

The Duke

Duke Ellington and his Orchestra

Double Check Stamp (Bigard - Mills)
The Mooche (Ellington - Mills)
Awful Sad (Ellington)
Tishomingo Blues (Williams - Stern)
Black And Tan Fantasy
(Ellington - Miley)

L 44

3.044

The Duke

Duke Ellington and his Orchestra

East St. Louis Toodle-Do (Ellington-Miley)

Mood Indigo (Ellington-Mills-Bigard)

Jolly Wog (Ellington)

Yellow Dog Blues (Handy)

Jazz Convulsions (Ellington)

Double Check Stomp (Bigard-Mills)

The Mooche (Ellington-Mills)

Awful Sad (Ellington)

Tishomingo Blues (Williams-Stern)

Black And Tan Fantasy (Ellington)

CORAL

Early in 1931, the Duke celebrated his thirtieth anniversary as bandleader. Year in, year out he has astonished musicians, fans and critics with specimens of his unique gifts as a composer, arranger, leader and pianist. Actually he does not like his music to be called "Jazz" or "Swing". He considers it to be Negro Music — as an expression of his race. Constant Lambert, the well-known English composer and critic, went so far as to say that the Duke was "the most original musical mind in America".

Ellington has gained so many honors in his career that it is almost impossible to list them. He played at Carnegie Hall, lectured at Colgate University, was commended by Toscanini to write the "Hulltop" part of a "New York" Suite and won the ASCAP (American Society of Composers, Authors and Publishers) prize of \$ 2500 for his "Solitude".

While in high school, Edward Kennedy Ellington got his nickname "Duke" for his immaculate manner of dressing. When he was twenty-four, he came to New York, worked with Wilbur Sweatman's Jazz Band and then formed a five-piece band for the Kentucky Club. Later the publisher Irving Mills helped him to a greater band, his first recording date and a booking at the "Cotton Club" in Harlem.

Since then Ellington has always had first rate musicians and one of the best bands in jazz. His style has changed with the years and new musicians were engaged but the Ellington touch was always there.

There are several elements which make up for the phenomenon "Duke Ellington": the melodic line, the typical sound of his brass and reeds, the combination of arrangement and improvisation and the performance. It is difficult to decide which of these elements makes the greater contribution in his music, composition, improvisation and interpretation are one indivisible entity. When the Duke composes he does not think of music but of instruments, of sounds. And he does not think of any trumpet, trombone or alto but of Bubber Miley, Tricky Sam or Johnny Hodges. Ellington composes his music in much the same way he prepares his orchestration. The idea comes first, sometimes sketched on a piece of paper. After the evening's work is over, rehearsal begins. His men help him along, making suggestions and giving hints. This is the reason why Duke Ellington cannot be imitated, even if all elements of composition, orchestration and performance are present. This is why his music is so living.

"East St. Louis Toodle-Do" was Ellington's signature tune until he adopted "Take The 'A' Train" as his theme. "Mood Indigo" is one of Ellington's most popular tunes. Written in 1930 it is a supreme example of his gift of melody and his light touch in orchestration. Vincent Youmans, the well-known composer, held up "Awful Sad" as an object lesson for all writers of blues.

During the most melancholy tunes ever conceived by any composer, the "Black And Tan Fantasy" dates from 1937, the era of some of Ellington's most powerful and moving work in his lowdown manner. "The Mooche" is probably the first jazz composition made up of two distinctive themes (as opposed to the usual 12-bar blues or 32-bar hit routine) and the "Creole Rhapsody" (released on CORAL IP 24004) was Ellington's first essay at the larger form. In previous *Corals* like one of Louisiana bars in its full range from deep melancholy to romance and gaiety. His later compositions in larger forms, such as "Black, Brown and Beige" and the "Libertian Suite" are numerous and well known. It is hard to say whether or not his audience understood and appreciate when he went into the Cotton Club — they have enjoyed his music more and more. It is from this period, the "Golden Age" of jazz in general and of Ellington in particular, that the recordings of this disc come from. Dr. Schulz-Korn

PERSONNEL

East St. Louis Toodle-Do (mar. E 31 473), 14. 1. 1927

Black And Tan Fantasy (E 22 289), 7. 4. 1927

Louis Marshall, Bubber Miley, tp; Joe "Tricky Sam" Nanton, sb; Rudy Jackson, cl & (a);

Otto Hardwick, as; Harry Carney, bs; Duke Ellington, p; Fred Gro, bjo; Wellman

Brand, b; Sonny Greer, d.

Yellow Dog Blues (E 27 723), Tishomingo Blues (E 27 722) 5. 6. 1928

The Mooche (E 28 816) 17. 10. 1928; Awful Sad (E 28 441) 20. 10. 1928

Arthur Wharfed, Louis Marshall, Bubber Miley, tp; Joe "Tricky Sam" Nanton, sb; Johnny

Hodges, as & a; Harry Carney, ss & b; Barney Bigard, cl & (a); Duke Ellington, p;

Fred Gro, bjo; Wellman Brand, b; Sonny Greer, d.

Jolly Wog (E 30 937), Jazz Convulsions (E 30 936) 13. 8. 1929

Arthur Wharfed, Freddy Jenkins, Charles "Costa" Williams, tp; Joe "Tricky Sam" Nanton,

Tom Trull, sb; sax & rhythm in baritone.

Double Check Stomp (E 32 612) 23. 4. 1930

previous personnel plus Joe Cornell (Cornell Smelter) accordion.

Mood Indigo (E 14 916) 17. 10. 1929

Arthur Wharfed, tp; Joe "Tricky Sam" Nanton, sb; Barney Bigard, cl; Duke Ellington, p;

Fred Gro, bjo; Wellman Brand, b; Sonny Greer, dr.

All arrangements are by Duke Ellington.

Original American Recordings licensed by CORAL RECORDS Inc., New York, USA
Coral is a Registered Trade-Mark of CORAL RECORDS Inc., New York, USA

This Long Play Record can be played only on 33 rpm instruments with microgrooves. For maximum preservation, it should always be kept in this envelope, away from heat.

FÜR GERMANYS ONLY - Abgabe-Bedingung: Die Übertragung unserer Schallplatten sowie die Übertragung von Rundfunksendungen unserer Schallplatten auf Band oder Direkt, auch zu privatem Gebrauch, ist verboten. Zur Vermittlung unzulässiger Übertragungen sind den Händlern Verfall, Vermehrung und Ausbelebungen nicht erlaubt.

96 015 LPC

354
11
365
11
352
353
11

Imported in Germany - Imported in Switzerland
Imported in Germany - Imported in Switzerland

24. 11. 55
von Winkler zu Weikmann

33

96 015 LPC

THE DUKE