



**THE  
ELLINGTON  
ERA**

**1927-1940**

**Duke Ellington & His Famous Orchestra**

**Volume Two**



**Part Two**

# THE ELLINGTON ERA

1927 - 1940

Duke Ellington And His Famous Orchestra

Volume Two - Part Two

FACE A



62612



XLP 110080  
(XPARTX 56717)

33%

1. JIVE STOMP (D. Ellington) (2'43)
2. IN THE SHADE OF THE OLD APPLE TREE (H. Williams-E. Van Alstyne) (3'02)
3. I'M SATISFIED (D. Ellington - M. Parish) (2'59)  
Vocal : Ivie Anderson
4. SUMPIN' BOY RHYTHM (D. Ellington-M. Kurtz-L. Mills) (2'32)
5. IN A SENTIMENTAL MOOD (D. Ellington-M. Kurtz-L. Mills) (3'08)
6. TRUCKIN' (T. Koshier - R. Bloom) (2'58)  
Vocal : Ivie Anderson
7. SHOWBOAT SHUFFLE (D. Ellington) (2'56)
8. (THERE IS) NO GREATER LOVE (3'02)  
(M. Symes - J. Jones)

Vocal : Ivie Anderson



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MADE IN FRANCE

# THE ELLINGTON ERA

1927 - 1940

Duke Ellington And His Famous Orchestra

Volume Two - Part Two

FACE B



62612



XLP 110081  
(XPARTX 56710)

33%

1. REMINISCIN' IN TEMPO (Part I) (D. Ellington) (3'14)
2. REMINISCIN' IN TEMPO (Part II) (D. Ellington) (3'05)
3. REMINISCIN' IN TEMPO (Part III) (D. Ellington) (3'08)
4. REMINISCIN' IN TEMPO (Part IV) (D. Ellington) (3'05)
5. KISSIN' MY BABY GOODNIGHT (M. David-G. Meyer-P. Wendling) (3'11)  
Vocal : Ivie Anderson
6. UPTOWN DOWNBEAT (D. Ellington) (3'15)
7. EXPOSITION SWING (D. Ellington) (3'06)
8. AZURE (D. Ellington-L. Mills) (3'08)

Vocal : Ivie Anderson



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# THE ELLINGTON ERA 1927-1940 - Vol. 2, Part 2



Mano 82612



THE ELLINGTON ERA 1927-1940

(Vol. 1 - Part 1) 30 cm 8317

THE ELLINGTON ERA 1927-1940

(Vol. 1 - Part 1) 30 cm 8317

THE ELLINGTON ERA 1927-1940

(Vol. 1 - Part 2) 30 cm 8318

## SIDE ONE

Track 1 - **JIVE STOMP** (Ellington). Brunswick 6638 (mx B 13801-A). August 10, 1931. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ivie Anderson, vocal, added. Time: 2:56.  
Track 2 - **TRUCKIN'** (Carter-Hodge). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:58.  
Track 3 - **IN A SENTIMENTAL MOOD** (Ellington/Kurtz Mill). Brunswick 7481 (mx B 17405-B). April 30, 1933. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Charles Allen, trumpet, re: added; Arthur Whetzel, Rex Stewart, condrone, Frankie Jenkins, added. Time: 3:08.  
Track 4 - **TRUCKIN'** (Carter-Hodge). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:58.

Track 5 - **SHOWBOW SHUFFLE** (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 6 - **TRUCKIN'** (Carter-Hodge). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:58.  
Track 7 - **TRUCKIN'** (Carter-Hodge). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:58.

## SIDE TWO

Track 1 - **REMINISCIN' IN TEMPO** (Part II) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 2 - **REMINISCIN' IN TEMPO** (Part III) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 3 - **REMINISCIN' IN TEMPO** (Part IV) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.

Track 4 - **REMINISCIN' IN TEMPO** (Part V) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 5 - **REMINISCIN' IN TEMPO** (Part VI) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 6 - **REMINISCIN' IN TEMPO** (Part VII) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.  
Track 7 - **REMINISCIN' IN TEMPO** (Part VIII) (Ellington). Brunswick 7514 (mx B 19721-B). August 19, 1932. • Duke Ellington and His Famous Orchestra. • PERSONNEL: Same as track 1 except: Ben Webster, tenor sax, and Billy Taylor, bass, added; Ivie Anderson, vocal. Time: 2:56.

This second volume of the ELLINGTON ERA parallels the first (CBS 62178, 79, 80), yet the years under inspection here are so richly productive that even this must not be regarded as Columbia's final word on a vital period in Duke Ellington's remarkable career. Still more of much value remains to be re-issued. His compositions and his band's interpretations were of great variety, and they appealed to a great variety of audience tastes, just as they do today. So this volume seeks to provide, like the first, a kind of panorama of Ellington music in the years before 1940. Alone or together, the two sets certainly confirm the truth of Sonny Greer's observation elsewhere in this booklet to the effect that "the band was getting bigger and climbing all through the Thirties."

The band's climb to the jazz zenith was arduous and not uncompensated by sorrow, facts that are often reflected in the music. Shifty constitutions and resilient temperaments were required to make the ascent, to suffer its checks and reverses and then press on again, not unfurled or unshaken, but determined. In its peculiar fashion, it was a loyal and dedicated company. An individual might occasionally choose an inviting detour, but once under way few were left permanently behind, and then usually because of ill health.

A roughly chronological approach to the recorded output lends a telescopic aspect to Duke Ellington's progress. It is easy to see how one phase grew out of another, how the different tonal characteristics of additional musicians were used in new coloristic devices and ensemble blends, how ideas found in one performance were polished and refined in another, how the orchestrations became more complex and the harmonic structures richer, and how the personalities of his great soloists matured and developed. All this is intriguing material for analysis, but in a sense it is superficial. The hard core, the Ellington essence, is as present on the first record of this album as it is on the last, as it is on the one he made only yesterday—or today. The resolve, the capacity for work and the ability to overcome problems and endure vexations went uncredited for many years—and perhaps unrecognized because of the insouciant exterior he presented to the world. Yet despite the major talents and unique characters employed in its making, all of this music is dominated, in one way or another, by the personality and taste of one man, a giant of jazz and twentieth-century music, Duke Ellington.

**JIVE STOMP** is no put-on. A swinging performance with fine solos by Carney, Williams and Bigard, it is also noteworthy for the easy authority of Sonny Greer's central work. • I think it was the time and the word • jive • was used on a record. • Duke says. • Originally, it had a better meaning, and in the sense that something

swung, had spice or tonal zest, only the hipper dug it. When it got into the hands of the people, they gave it a different interpretation, just as they did with • dig •, compared, that is, with its original significance in phrases like "Plant you now, dig you later."

**IN THE SHADE OF THE OLD APPLE TREE**, like • Rose Room •, is a brilliant example of how Duke can translate and distinguish other writers' material for which he feels an affection. • This •, he child •. The performance does not lack humor, yet it remains after more than three decades a marvelously realized jazz conception. Freddy Jenkins plays the muted condrone over the top as early as the first chorus. Nanton and Hodges split the second and Bigard did not above the subtly evging ensemble in the third.

**IM SAGIN'** is sung by Ivie Anderson with an adroit obligato by Bigard and a lively piano accompaniment. Despite the • popular • character of the number, the arrangement is far from simple with its demands for shifting textures and brief interventions by single horns (Williams, Whetzel, Hodges).

**SUMPIN' 'BOUT RHYTHM** is a descriptive title. • The number originally had lyrics •, Duke reveals •, but they were never recorded. Some of the titles and lyrics were often tentatively suggested of containing double entendre, and titles were changed by the record companies. They would call up that, and one time I think them isn't vulgar? • I got a little tired of that, and one time I think them what they'd been suspecting all right. And for once they didn't call, and I wasn't changed. It remains unchanged elsewhere in this set, but maybe time and the people have altered the meaning as in the case of • dig • and • jive •. In this instrumental version, Jenkins and Hodges split the first chorus, Duke takes the second, Nanton answers the ensemble in the third and the last is given over to an ambitious sax quartet and sixteen original bars for the ensemble.

**IN A SENTIMENTAL MOOD** was born in Durham, North Carolina. • We had played a big dinner in a ballroom in Durham •, Duke remembers •, and afterwards a friend of mine, an executive in the Mutual Insurance Company, threw a party for us. I was playing piano when another one of our friends had some trouble with two chicks. To pacify them, I composed this there and then, with one chick standing on each side of the piano •. Another descriptive title, it has individual statements by Carney, Hardwicke, Brown and Stewart.

**TRUCKIN'**, a popular dance in the mid-Thirties, gets an infectious interpretation. Besides solos by Williams, Nanton and Bigard and a vocal by Ivie Anderson, there is a chorus by Ben Webster, whose

presence gave Duke a fix-a-piece reed section for the first time. The use of two bassists was another Ellington innovation.

**SHOWBOW SHUFFLE** is described by Duke as a portrait of a steamboat—the chugging and the padding. • Something of a tour de force, it is admirably executed by the orchestra, the brass being responsible for the shuffle rhythm. Hodges and Bigard play enchanting countermeleodes, and Stewart, the major soloist, takes a superb chorus and breaks.

**(THERE IS) NO GREATER LOVE** was one of bandleader Isham Jones' several successful compositions. Periodically, Duke and his soloists invert such a ballad with and individually that gives it lasting appeal. The singer • here is the lyrical Hodges, the trombonist Brown, and the trumpet Whetzel.

**REMINISCIN' IN TEMPO** encompasses a great deal of controversy when it was first issued. Then Duke's longest work, it was popularly written • when we were touring down South with two Pullmans and a baggage car. It was a long trip, all over, right across Texas to Alabama and up to Georgia. It was after I lost my mother, and there are grief, pain and memories in the music •. By times of intense sorrowing and determined, the work ends affirmatively with varying degrees of prominence are Whetzel, Bigard, Hodges, Williams, Carney, Bigard and Stewart.

**KISSIN' MY BABY GOODNIGHT** has one of Ivie Anderson's happiest vocals, which is magnificently backed by Duke. There are excellent choruses by Hodges and Stewart, Bigard in his customary role with the ensemble in the last sixteen bars, and striking bass throughout by Hayes Alvis. The introduction, incidentally, harks back to • Showboat Shuffle •.

**UPTOWN DOWNSTAIR**, like the following number, is a reminder that the Ellington band had anticipated the • innovations • and conventions of the Swing Era a good many years. At medium tempo, with a strong, surging beat, it features Bigard, Hodges and Williams.

**EXPOSITION SWING**, played with abandon at up-tempo, contains a string of solos by Carney, Williams, Hodges, Nanton, Ellington, Bigard and Stewart. The work of the two bassists and Greer's slashing cymbals in the last chorus add to the excitement.

**AZURE** Duke describes as • a little dulcet piece which portrays a blue mood •. Numbers such as this always provide contrast in his programs, and no other band ever mastered their presentation so successfully. The soloists are Bigard and Carney.

Stanley Dance