



DUKE ELLINGTON'S MASTERPIECES

VOL.1. 1938-1940.

1. BUFFET FLAT (D. Ellington)	886-1	2'25	13. BOUNCING BUOYANCY (D. Ellington)	1062A	× 2'41
2. JAZZ-POT-POURRI (MYRTLE AVENUE STOMP) (D. Ellington)	947-1	× 2'53	14. THE SERGEANT WAS SHY (D. Ellington)	1063A	× 2'41
3. OLD KING DOOJI (D. Ellington)	959-1	2'31	15. GRIEVIN' (Strayhorn-D. Ellington)	1093A	× 2'50
4. BOY MEETS HORN (D. Ellington-R. Stewart-I. Mills)	960-1	3'00	16. TOOTIN' THROUGH THE ROOF (D. Ellington)	1094A	× 2'53
5. SLAP HAPPY (D. Ellington)	961-1	2'43	17. WEELEY (D. Ellington)	1095A	× 2'56
6. PUSSY WILLOW (D. Ellington)	997-1	2'38	18. KILLING MYSELF (D. Ellington)	1106A	2'23
7. SUBTLE LAMENT (D. Ellington)	998-1	3'01	19. JACK THE BEAR (D. Ellington)	044888-1	3'16
8. PORTRAIT OF THE LION (D. Ellington)	1006-1	× 2'32	20. KO-KO (D. Ellington)	044889-2	2'42
9. SOLID OLD MAN (D. Ellington)	1008-1	× 2'40	21. MORNING GLORY (D. Ellington)	044890-1	3'17
10. COTTON CLUB STOMP (Carney-Hodges-Ellington)	1030A	2'50	22. CONGA BRAVA (Ellington-Tizol)	049015-1	× 2'57
11. DOIN THE VOOM VOOM (D. Ellington-Miley)	1031A	× 2'40	23. CONCERTO FOR COOTIE (Ellington-Russel)	049016-1	× 3'19
12. WAY LOW (D. Ellington)	1032A	× 3'26	TOTAL TIME 66'21		

Personnel :

1 Wallace Jones, Cootie Williams, Rex Stewart (tp), Joe «Tricky Sam» Nanton, Lawrence Brown, Juan Tizol (tb), Barney Bigard (cl), Johnny Hodges (cl, as,ss), Harry Carney (cl, as, bs), Otto Hardwick (as, bs), Duke Ellington (p, arr), Fred Guy (g), Billy Taylor (b), Sonny Greer (dm). Aug 9th, 1938.

2 same, dec 19th, 1938.

3-4-5 same, Dec 22nd, 1938.

6-7 same, March 20th 1939

8-9 same, March 21st, 1939

10-11-12 same, June 6th, 1939.

13-14 same, Aug 28th, 1939.

15-16-17 same, Oct 14th, 1939 ; Jimmy Blanton replaces Billy Taylor (b).

18 same as 15, Oct 16th, 1939.

19-20-21 same as 15, but add Ben Webster (ts), March 6th, 1940.

22-23 same as 19, March 15th, 1940.

Soloists :

- 1 H. Carney (bs), R. Stewart (tp).
- 2 C. Williams (tp), B. Bigard (cl), T.S. Nanton (tb).
- 3 C. Williams (tp), J. Hodges (as).
- 4 R. Stewart (tp).
- 5 H. Carney (bs), C. Williams (tp), T.S. Nanton (tb).
- 6 C. Williams (tp), L. Brown (tb), J. Hodges (as).
- 7 R. Stewart (tp), B. Bigard (cl).
- 8 R. Stewart (tp), J. Hodges (as).
- 9 T.S. Nanton (tb).
- 10 C. Williams (tp)
- 11 C. Williams (tp), H. Carney (bs), J. Hodges (as).
- 12 H. Carney (bs), B. Bigard (cl), L. Brown (tb), R. Stewart (tp).
- 13 C. Williams (tp), J. Hodges (as), T.S. Nanton (tb).
- 14 B. Bigard (cl), R. Stewart (tp), T.S. Nanton (tb).
- 15 J. Hodges (as), C. Williams (tp), Arr.: B. Strayhorn.
- 16 H. Carney (bs), C. Williams (tp), J. Hodges (as), L. Brown (tb), R. Stewart/C. Williams (tp).
- 17 R. Stewart (tp), H. Carney (bs).
- 18 I. Anderson & B. Strayhorn (voc), C. Williams (tp), B. Bigard (cl), T.S. Nanton (tb).
- 19 B. Bigard (cl), C. Williams (tp), H. Carney (bs), T.S. Nanton (tb), J. Blanton (b)
- 20 J. Tizol (tb), T.S. Nanton (tb), J. Blanton (b).
- 21 R. Stewart (tp).
- 22 J. Tizol (tb), B. Webster (ts), R. Stewart (tp)
- 23 C. Williams (tp).

All piano solos and arrangements (except 15 & 18) by Duke Ellington.

Selection & documentation : Jacques Morgantini

De tous temps, de nombreux chefs d'oeuvre ont été à inscrire au palmarès de l'orchestre de Duke Ellington. Le but de cette sélection est d'offrir aux amateurs l'occasion de mieux connaître les pièces maîtresses de l'orchestre pendant la fertile période 1938-1940.

Est-il besoin de rappeler que Duke Ellington est le plus grand et le plus original des arrangeurs que le jazz ait connu. N'avait-il pas l'habitude de dire qu'il "jouait de l'orchestre", que son instrument, avant le piano, était l'orchestre !

Ses orchestrations les plus subtiles étaient parfaitement interprétées, mises en valeur, par ses musiciens dont la cohésion et la complémentarité ne sont plus à louer. De plus, quel chef d'orchestre pouvait se vanter de posséder dans les rangs de sa formation une telle pléiade de solistes : Cootie Williams, Rex Stewart (tp), Tricky Sam (tb), Barney Bigard (cl), Johnny Hodges, sublime à l'alto, Harry Carney au baryton puis Ben Webster au ténor. L'orchestre, si cela était possible, a encore gagné en qualité avec l'arrivée dans la section rythmique du prodige de la contrebasse : le jeune Jimmy Blanton !

Il est curieux de constater combien tous ces improvisateurs jouaient dans l'esprit de la musique de Duke Ellington, au point que, dans leurs improvisations les plus audacieuses, ils prolongeaient, mieux, ils magnifiaient tout ce que Duke Ellington avait conçu et écrit.

Orchestrations et passages improvisés se complétaient, fusionnaient parfaitement pour donner les immortels joyaux musicaux que nous vous proposons ici.

Jacques Morgantini.

Duke Ellington's band can be credited with an impressive list of masterpieces at every stage of its long career. This album should help music lovers to become better-acquainted with some of the band's major achievements during one of its most fertile periods : 1938-1940.

Duke Ellington is undisputably the greatest and most original jazz arranger of all times. Didn't he use to say he played the band, that his "instrument" was the band rather than the piano?

His most subtle arrangements were played to perfection and even improved by his musicians, whose exceptional cohesion and complementarity are nowadays taken for granted. Moreover, no other bandleader could pride himself on having such an array of soloists in his band : trumpeters Cootie Williams and Rex Stewart, trombonist "Tricky Sam" Nanton, clarinetist Barney Bigard, magnificent alto saxist Johnny Hodges, baritone saxist Harry Carney, and later, tenor saxist Ben Webster. As impossible as it may seem, the band even improved in term of quality with the arrival of young Jimmy Blanton, the wizzard of the Bass !

It is interesting to note how close to the spirit of Duke Ellington's music all these soloists were, to the extent that even in their most daring improvisations they were continuing and glorifying what Duke had conceived and written.

The perfect balance between the orchestrations and the improvisations gave birth to the musical treasure presented to you on this album.

Jacques Morgantini

English translation by Jeff and Pat Kresser.

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**BLACK
& BLUE**



59.233 2 / MU 777

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Son original 78 tours, procédé



La collection "Jazz for Ever" propose aux amateurs des rééditions de chefs d'oeuvre du jazz classique. Les responsables de cette série sont partis de disques 78 tours originaux dont les "clics" ont été éliminés à l'aide du procédé CEDAR et dont le bruit de surface résiduel n'a été filtré (contrairement à ce qui se fait d'habitude) que dans la mesure où le timbre des instruments et la dynamique des enregistrements n'étaient pas altérés. Vous pourrez, enfin, écouter les grands maîtres du jazz avec leur son original.

The "Jazz for Ever" collection offers re-edited classical jazz masterpieces. Using the original 78 rpm records, the directors of the series have eliminated the "clicks" through the CEDAR process. Contrary to usual practice, the surface residual noise has been filtered only to the extent that the tone of the instruments and the dynamics of the recording were not altered. At last, jazz lovers can hear the great jazz masters with their original sound.