

ALBUM DOUBLE 237

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA



HOLLYWOOD 1941 CLASSIC ERA





Duke Ellington and his orchestra, 1940



Joe "Tricky Sam" Nanton, 1940



Johnny Hodges and Harry Carney, 1940



Ivie Anderson and Jimmy Blanton, 1940

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DISQUE 1

Face A

- | | |
|---|------|
| 1. TAKE THE A TRAIN (B. Strayhorn) * | 2'45 |
| 2. BOUNCE (D. Ellington) * | 1'18 |
| 3. IT'S SAD BUT TRUE (D. Ellington) * | 3'00 |
| 4. MADAME WILL DROP HER SHAWL (D.R.) * | 2'00 |
| 5. I HEAR A RHAPSODY (Baker - Fragos) * | 3'54 |
| Vocal : Herb Jeffries | |
| 6. UNTIL TONIGHT ((Raleigh - Wayne) * | 2'48 |
- ##### Face B
- | | |
|--|------|
| 1. WEST INDIAN STOMP (D. Ellington) * | 2'51 |
| 2. LOVE AND I (Bergerten - Stillman) * | 2'39 |
| Vocal : Ivie Anderson | |
| 3. JOHN HARDY'S WIFE (D.R.) * | 2'15 |
| 4. CLEMENTINE (Strayhorn) ** | 2'39 |
| 5. AFTER ALL (D. Ellington) ** | 2'54 |
| 6. CHELSEA BRIDGE (Strayhorn) ** | 2'57 |

DISQUE 2

Face A

- | | |
|---|------|
| 1. JUMPIN' PUNKINS (Ellington - Mercer) ** | 3'12 |
| 2. FRANKIE AND JOHNNY (Ar. Ellington) ** | 2'54 |
| 3. LOVE LIKE THIS (D.R.) ** | 2'18 |
| Vocal : Ivie Anderson | |
| 4. BAKIFF (Tizol) *** | 4'09 |
| 5. STOMP CAPRICE (Ellington - Mercer) *** | 1'57 |
| 6. BUGLE BREAKS (Ellington - Strayhorn) *** | 2'45 |
- ##### Face B
- | | |
|---------------------------------------|------|
| 1. HAVE YOU CHANGED (Ellington) *** | 2'42 |
| 2. RAINCHECK (Strayhorn) *** | 2'24 |
| 3. BLUE SERGE (Ellington) *** | 3'09 |
| 4. MOON MIST (Ellington - Mercer) *** | 2'11 |
| 5. EASY STREET (D.R.) *** | 2'23 |
| 6. PERDIDO (Tizol - Drake) *** | 1'56 |

* January 15, 1941 - ** September 17, 1941 - *** December 3, 1941

Photos : D.R.

Duke Ellington est certainement le seul jazzman qui ait su cumuler parfaitement les fonctions de pianiste, compositeur, arrangeur, et chef d'orchestre. Né à Washington en 1899, il commence à jouer du piano dans les night-clubs de New York pour payer ses études d'architecture qu'il abandonne en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe « Les Washingtonians » et se produit au Cotton Club jusqu'en 1932. Considéré dès lors comme le chef du meilleur des orchestres de jazz, il est régulièrement sollicité pour des concerts et des tournées dans le monde entier, jusqu'à sa mort en mai 1974.

Duke Ellington est avec Louis Armstrong le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans l'improvisation en solo, Ellington donne le meilleur de lui-même avec son grand orchestre. Le Blues tient une place de choix dans ses compositions, mais il est réhaussé par une orchestration somptueuse, un climat harmonique subtil et des allages sonores d'une rare finesse.

La plupart des musiciens et spécialistes en jazz sont unanimes pour affirmer que les années 1940 à 1942 furent les plus importantes dans la carrière de Duke Ellington et de ses hommes. Depuis de nombreuses années déjà, Ellington avait la chance d'avoir à ses côtés des musiciens de premier ordre, qui avec lui, avaient créé un style tout à fait original. Des musiciens tels que Johnny Hodges et Harry Carney, Tricky Sam Nanton et Barney Bigard travaillaient avec lui depuis la fin des années 20; Lawrence Brown et Rex Stewart étaient de brillantes recrues des années 30; l'arrivée de Jimmy Blanton en 1939 et celle de Ben Webster en 1940 furent un enrichissement supplémentaire pour ce grand orchestre. Les enregistrements que nous vous présentons dans cet album ont été réalisés en 1941 durant cette brillante phase de la carrière de Duke Ellington et illustrent parfaitement la période des grands orchestres swing.

Duke Ellington is certainly the only jazzman who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-clubs of New York to pay for his studies of architect which he gave up in 1920, so as to devote himself to music. In 1924, he became director of the Group « The Washingtonians » and appeared at the Cotton Club, till 1932. Considered from then as the head of the best jazz orchestra, he was regularly asked for concerts and tours in all the world, until his death in May 1974.

Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong appears in the improvisations as a soloist, when Ellington gives the best of himself with his great orchestra. The blues has a place of choice in his compositions, but it is enhanced by a sumptuous orchestration, a subtle harmonic climate and some sonorous combinations of a rare delicacy.

It is generally agreed by most musicians and nearly all the leading jazz critics that Duke Ellington's orchestra saw the period of his greatest musical development and expression during the years 1940 to 1942. For many years Ellington had the good fortune to have the same top musicians working with him to develop his unique sound and style. Men like Johnny Hodges and Harry Carney, Tricky Sam Nanton and Barney Bigard had been with him since the late 1920's. Lawrence Brown and Rex Stewart were significant new additions in the thirties and most importantly the addition of Jimmy Blanton in 1939 and Ben Webster in 1940 brought added depth. The titles performed in this double album have been recorded in 1941 during this brilliant period of Ellington's career. Moreover, these performances illustrate perfectly the famous swing era of big bands.

Collective personnel :

WALLACE JONES, trumpet - REX STEWART, cornet - RAY NANCE, cornet and violin - LAWRENCE BROWN, JOE NANTON, trombones - JUAN TIZOL, valve trombone - OTTO HARDWIGKE, JOHNNY HODGES, alto-sax - BARNEY BIGARD, clarinet and tenor-sax - BEN WEBSTER, tenor-sax - HARRY CARNEY, baritone-sax - DUKE ELLINGTON, piano, arranger - FRED GUY, guitar - JIMMY BLANTON or JUNIOR RAGLIN, bass - SONNY GREER, drums - IVIE ANDERSON, HERB JEFFRIES, vocals.

disques
Festival

Distribution Musidisc-Europe



D.R.
(100.206 A)

33 tours

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Hollywood 1941 - Classic Era

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BOUNCE
IT'S SAD BUT TRUE
MADAME WILL DROP HER SHAWL
I HEAR A RHAPSODY
UNTIL TONIGHT
WEST INDIAN STOMP
LOVE AND I
JOHN HARDY'S WIFE
CLEMENTINE
AFTER ALL
CHELSEA BRIDGE

Disque 2

JUMPIN' PUNKINS
FRANKIE AND JOHNNY
LOVE LIKE THIS
BAKIFF
STOMP CAPRICE
BUGLE BREAKS
HAVE YOU CHANGED
RAINCHECK
BLUE SERGE
MOON MIST
EASY STREET
PERDIDO

(B)

