

MASTERS



Duke Ellington
The Immortal 1938 Year
Braggin' In Brass-



DUKE ELLINGTON - 1938

One night, Edward Kennedy Ellington was instructing me, as he sometimes did, on the truths - beneath the appearance - of jazz. "The other night," he said, "I heard a cat on the radio, and he was talking about 'modern' jazz. So he played a record to illustrate his point, and there were devices in the music I heard cats using in the 1920s. These large words like 'modern' don't mean anything. Everyone who's had anything to say in this music - all the way back - has been an individualist. I mean musicians like Sidney Bechet, Louis Armstrong, Coleman Hawkins. I don't listen to terms like 'modern' jazz. I listen for those individualists. Like Charlie Parker was."

In the entire history of American music - not only jazz - there has never been so complete an individualist as Duke Ellington. He left the single most distinctive, varied and ceaselessly imaginative body of compositions of anyone in American music, including classical and popular. He headed an orchestra made up of the most individualistic sidemen in big-band history, and he wrote for each one of them, individually - creating a nonpareil whole which became his instrument.

This collection of Ellington and the orchestra in 1938 illuminates how many different kinds of pieces he invented in the customary course of a single year. The music also underlines how he wrote for all those individualists in the band.

"After a man has been in the band for a while," Duke told me, "I can hear what his capacities are, and I write to that. And I write to each man's sound. A man's sound is his total personality. I hear that sound as I prepare to write. I hear all their sounds, and that's how I am able to write. Before you can play anything or write anything, you have to hear it."

He was able to hear all those individualists singly and together, and in that way, the vividness of each man's personality was clarified and enhanced as their strengths were being fused into the whole that was called Ellingtonia.

Not surprisingly, even such one-of-a-kind soloists as Johnny Hodges and Cootie Williams never sounded as complete when they left Duke to form their own combos. But when they'd come back, their playing had again acquired fuller dimensions.

Among the perennial pleasures on the first side is the expanded "Black And Tan Fantasy," with Cootie Williams carrying on the legacy of Bubba Miley's brooding, growling intensity. And here, as elsewhere in the set, there is the liquid New Orleans clarinet of Barney Bigard who played the most demanding passages with a flowing effortlessness matched by his colleagues in the band. I was 13 when "The Girl on the Corner" came out, and I kept replaying the side because it was so saucy, so sunny, so abounding with Johnny Hodges's self-assurance. He seldom showed any expression on stand, but in his music, he could range from the most subtle and sensuous of lovers to the urbane boulevardier pointing out the city sights to a country cousin.

Ellington could and did write works of intricate complexity, though they always sounded luminously clear, but he was also a master of the most difficult form of composing, I mean the creation of a fresh, durable, simple melodic line, as in "I Let A Song Go Out Of My Head." And in Johnny Hodges and the quintessential romanticist, Lawrence Brown, Duke had the most authentic experts on getting inside a melody.

"Brasier In Brass" is one of the delights of the jazz ages - a celebration of high technical and expressive skills. It made me laugh with pleasure the first time I heard it because everyone, including Duke, is having such fun with the sheer making of music. And listen again to how such utterly different solo temperaments as those of Rex Stewart, Lawrence Brown, and Cootie Williams become so naturally a part of Ellington's design without sacrificing a lot of their own identities.

I've Anderson, in my view, was the most continually interesting of Duke's singers. She was a bright, lively, independent woman, and all those qualities are evident in her music, even on some tunes that were hardly worth her effort or that of the band. "Rose Of The Rio Grande" (two versions) heard clearly was a tune she enjoyed doing, and I remember the gusto with which she sang it in live performances. Lawrence Brown's work on this is famous. He was one of the few jazz trombonists who could be as gentle as an April breeze and as blazingly unbuttoned as he is in this number.

"Pyramid" was principally the work of valve trombonist Juan Tizol who, like everybody else in all Duke's sections, was like nobody else. Tizol's playing was warm, understated, and evoked medic climates. His composing as in "Caravan" and "Pyramid" also extended the expressive scope of the band as it responded to intimations of other cultures.

"A Gypsy Without A Song" is a particularly intriguing illustration of how much Ellington could do with an orchestra - an orchestra far fewer in numbers than the personnel available to symphonic composers. Yet here, as in many others of his recorded works, Duke created microcosms within microcosms - voicings, harmonies, melodic variations - that would give a symphony composer material for a large work (if he'd been able to think of any of them).

A composer of such wide ranging originality and one using the black American experience for his protean material - rather than borrowed European forms - surely should have received, somewhere in his long career, a Pulitzer Prize for composition. He came close in 1965. Not a real Pulitzer, but a token special award from the music jury. For the vitality and originality of his total productivity. But the jury was overruled, and the prize was taken away from Duke. He was not "worthy."

For public consumption, Ellington said, "Fate is being kind to me. Fate doesn't want me to be too famous too young." He was 66 at the time.

Privately, Duke was angry. "I'm hardly surprised," he said, "that my kind of music is still without, let us say, official sanction. And the Americans still take it for granted that European-based music - classical music, if you will - is the only really respectable kind."

This kind of official obtuseness didn't affect Duke's work. He knew the worth of the worth of what he was doing. And in any case, Duke never could stop composing. Even toward the end, in the hospital, he was still composing. All those years, his greatest pleasure was being able to hear, right away, what he had composed the night before or in the car on the way to the gig.

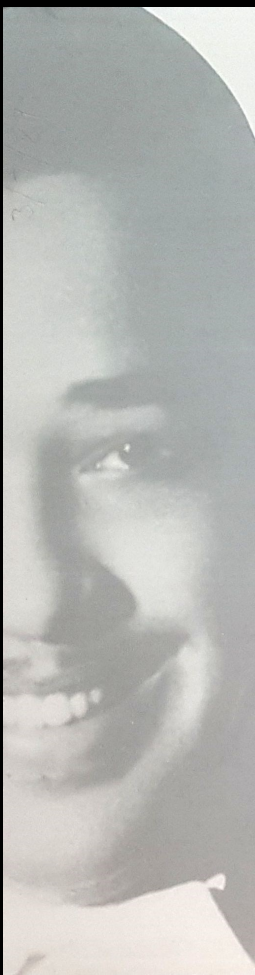
He would often talk of how sorry he felt about the fate of most classical composers. "They write and write and keep putting what they've done in a drawer, and maybe, once in a great while, some orchestra will perform one of their works. The rest they have to imagine - only imagine - what they've written sounds like. I could not could that way, creating music only for myself, not communicating with anyone but myself. But having an orchestra always with me makes it unnecessary for me to wait. That's why I keep these expensive gentlemen with me."

On the third side of this collection, there are a number of tracks which show how Duke, despite the time limitations of recordings at the time, could make a number sound as if the band and the soloists had, unhurriedly said exactly what they wanted to say.

There's something of a paradox here. On the one hand, there is a completeness to an Ellington performance. On the other hand, as Clark Terry once told me, "Duke wants life and music to be always in a state of becoming. He doesn't even like to write definitive endings for a piece. He'd often ask us to come up with ideas for closings, but when he settled on one of them, he'd keep fooling with it. He always likes to make the end of a song sound as if it's still going somewhere."

The seeming paradox is resolved, the complete ones were never allowed by Duke to be static. "Prelude To A Kiss," for instance, sounds here as if there's nothing more that can be done with this insinuating ballad, so lyrically brought to life by Lawrence Brown, Johnny Hodges, Wallace Jones, and Duke himself. Yet, after this 1938 recording, I heard it played by the Ellington band many times, and it kept renewing itself.

Among the accomplishments of the last side, there is the haunting "Blue Life." Duke has stayed in my mind all these years. Before he went to music full-time, Duke was a great artist, and his eye for epiphanies - what a profile told of the whole person, the play of light on one particular window in a street - turned into musical notes rather than sketches. He had a precise sense



of mood, of the particularities of memory and place. In that sense, he was like a musical Georges Simenon.

And there is "Boy Meets Horn." "The fun, the challenge in solving problems," laments "Boy Meets Horn." There's one note with a cocked valve on the trumpet that has the sound I wanted—E natural. The big problem was to employ that note logically and musically, within the overall structure of a composition. It was something to have fun with." For the Stewart, whose vehicle this became, "Boy Meets Horn" became one of his most requested performances. Rose was a friend of mine, and I learned a great deal from him—not only about music but also about politics and some of the other ways in which the world works. He had an incisive wit, as can be heard here, but he could also be dourly imaginative.

Another thing about Ellington that should be noted—especially with the near demise of traveling big bands that are original, not "ghosts"—is the importance to Ellington's work, including these recordings, of being on the road. Duke kept insisting for feedback to his music from dancers and from insiders in clubs. "What is music," he said, "if it's not communication? I like to know firsthand what the response is to what I write. And it's so playing all those one-nighters that I can hear reactions from all kinds of audiences. You get real contact when you play a phrase and somebody sighs."

Ellington continually tried out new originals and revised Ellington standards on the road. At a dance one night, I asked Harry Carney the titles of a series of pieces that were unfamiliar to me. He shook his head. "I don't know. Duke just gave us the music at the beginning of the set."

So, when a record date came, Duke had clear knowledge of what listeners thought of what he'd written, and if there were dead or cloudy spots, he could change them. And that, I think, accounts for the greater vitality of record sessions in the 1930s and 1940s by bands who were continually traveling. Most of the one-nighters then were dances, and at a dance, musicians don't need someone to tell them how the music is coming through. They can see and feel that by looking at the dancers. Naturally, then, Duke never wanted to get off the road. I once asked him, when he looked tired, why he didn't disband and live off his not inconsiderable ASCAP royalties. He was appalled at the thought: "Retire—to what?"

"He's found the way to stay young," one of his sidemen said. "Watch him some night in the wings. Those baps under his eyes are huge, and he looks beat and kind of tired. But then we begin to play, he strides out to the stand, the audiences turn their faces to him, and the cat is a new man."

On these days, you can hear Duke being a new man. He knew the music continually was life itself.

—Nat Hentoff

DUKE ELLINGTON 1938

All selections recorded by Duke Ellington and His Famous

Band in New York City

SIDE ONE

Harold Baker (tr), Edgar Jones, Cecil Williams (tr), Ben Stewart (tr), Lawrence Brown, Joe Newton (tr), Barney Bigard (tr), Neli Johnson (tr), Duke Ellington (p), Harry Carney (tr), Ott Omerik (tr), Ellington (tr), Fred Guy (tr), Hope Allen, Billy Taylor (tr), Sonny Greig (tr)

Recorded January 13, 1938.

1. STEPPIN' INTO SWING SOCIETY

(Ellington, Jones, Mills)

Matrix M-800-1. First issue Brunswick 8283.

2. PROLOGUE TO BLACK AND TAN FANTASY

(Ellington)

Matrix M-784-1. First issue Brunswick 8256.

3. THE NEW BLACK AND TAN FANTASY

(Mills, Ellington)

Matrix M-751-1. First issue Brunswick 8063.

Fred Guy (tr), Add Jones (tr), Sonny Greig (tr)

Recorded February 2, 1938.

4. RIDING ON A BLUE NOTE

(Ellington, Mills)

Matrix M-731-1. First issue Brunswick 8083.

5. LOST IN MEDITATION

(Ellington, Mills, Taylor, Stewart)

Matrix M-752-1. First issue Brunswick 8083.

6. THE GAL FROM JOE'S

(Ellington, Mills)

Matrix M-753-2. First issue Columbia CK-27.

Add Fred Guy (tr), Joe Anderson (tr)

Recorded February 24, 1938.

7. SKRONKICH

(Ellington, Jones, Mills)

Matrix M-771-2. First issue Brunswick 8093.

Recorded March 3, 1938.

8. I LET A SONG GO OUT OF MY HEART

(Ellington, Jones, Mills, Robinson)

Matrix M-772-2. First issue Brunswick 8108.

SIDE TWO

Personal and date as directly above.

1. BRAGGIN' IN BRASS

(Ellington, Jones, Mills)

Matrix M-773-1. First issue Brunswick 8099.

Hope Allen (tr), Sonny Greig (tr)

Recorded April 11, 1938.

2. DINAH'S IN A JAM

(Ellington)

Matrix M-811-1. First issue Brunswick 8169.

Harold Baker (tr), Add Joe Anderson (tr)

Recorded April 11, 1938.

3. YOU GAVE ME THE GATE (AND I'M SWINGIN')

(Ellington, Gordon, McNulty, Carney)

Matrix M-812-1. First issue Brunswick 8169.

4. ROSE OF THE RIO GRANDE

(Ellington)

Matrix M-813-1. First issue Brunswick 8186.

Leslie Warren (tr), Carney (tr)

Matrix M-813-2. First issue Swing 327.

5. PYRAMID

(Ellington, Mills, Gordon)

Matrix M-834-1. First issue Brunswick 8168.

Ellington plays (tr), Jones (tr)

Recorded June 20, 1938.

7. WHEN MY SUGAR WALKS DOWN THE STREET

(Mills, McHugh, Mills)

Matrix M-835-1. First issue Brunswick 8168.

Joe Anderson (tr)

Recorded June 20, 1938.

8. A GYPSY WITHOUT A SONG

(Fred Ellington, Gordon, Ellington)

Matrix M-845-1. First issue Brunswick 8186.

SIDE THREE

Personal and date as directly above.

1. THE STEVEDORE'S SERENADE

(Ellington, Krehbiel, Gordon)

Matrix M-846-1. First issue Brunswick 8174.

Add "Scat" Powell (tr)

Recorded August 4, 1938.

2. A BLUES SERENADE

(Parch, Ellington, Gordon, Lyell)

Matrix M-881-1. First issue Brunswick 8221.

3. LOVE IN SWINGTIME

(Ellington, Mills, Carney)

Matrix M-881-1. First issue Brunswick 8200.

4. PLEASE FORGIVE ME

(Ellington, Gordon, Mills)

Matrix M-882-2. First issue Brunswick 8256.

"Scat" Powell (tr)

Recorded August 9, 1938.

5. LAMBETH WALK

(Joe Taylor)

Matrix M-883-1. First issue Brunswick 8204.

6. PRELUDE TO A KISS

(Ellington, Mills, Gordon)

Matrix M-884-2. First issue Columbia 36279.

7. HIP CHIC

(Ellington)

Matrix M-885-1. First issue Brunswick 8221.

8. BUFFET FLAT

(Ellington)

Matrix M-886-1. First issue Brunswick 8231.

SIDE FOUR

Personal and date as directly above.

Recorded September 2, 1938.

1. MIGHTY LIKE THE BLUES

(Powell)

Matrix M-899-2. First issue Brunswick 8231.

Recorded December 19, 1938.

2. JAZZ POTPOURRI

(Ellington)

Matrix M-947-1. First issue Brunswick 8293.

3. T.T. ON TOAST

(Ellington, Mills)

Matrix M-948-1. First issue Columbia 37296.

4. BATTLE OF SWING

(Ellington)

Matrix M-949-2. First issue Brunswick 8293.

Recorded December 22, 1938.

5. BLUE LIGHT

(Ellington)

Matrix M-958-1. First issue Australian Columbia DO 2165.

6. BLUE LIGHT

(Ellington)

Matrix M-958-2. First issue Brunswick 8297.

7. BOY MEETS HORN

(Ellington, Stewart)

Matrix M-960-1. First issue Brunswick 8306.

8. SLAP HAPPY

(Ellington)

Matrix M-961-1. First issue Brunswick 293.

FEATURED SOLOISTS (in order)

STEPPIN' INTO SWING SOCIETY:

Holmes, Carney, Ellington.

PROLOGUE TO BLACK AND TAN FANTASY:

Williams, Harbach, Williams.

THE NEW BLACK AND TAN FANTASY:

Ellington, Carney, Newton, Bigard and Ellington, Williams.

RIDING ON A BLUE NOTE:

Williams, Ellington.

LOST IN MEDITATION:

Stewart, Jones, Ellington.

THE GAL FROM JOE'S:

Skronkitch, Bigard, Anderson, Holgers, Stewart and Williams.

SKRONKITCH:

Carney and Holgers; Brown, Carney and Holgers; Ellington; Bigard; Brown.

BRAGGIN' IN BRASS:

Williams, Stewart, Brown; Brown; Williams.

DINAH'S IN A JAM:

Stewart, Brown; Bigard; Brown; Bigard; Brown.

YOU GAVE ME THE GATE:

Anderson, Stewart, Anderson; Stewart, Anderson.

ROSE OF THE RIO GRANDE:

(both takes): Brown; Anderson, Brown.

PYRAMID:

Stewart, Carney, Taylor.

WHEN MY SUGAR WALKS DOWN THE STREET:

Holgers, Williams, Anderson, Williams, Carney, Brown.

A GYPSY WITHOUT A SONG:

Taylor, Williams, Brown; Williams, Taylor, Holgers, Williams, Brown.

THE STEVEDORE'S SERENADE:

Bigard; Holgers; Williams, Bigard.

A BLUES SERENADE:

Bigard; Williams, Bigard; Harbach, Carney, Ellington.

LOVE IN SWINGTIME:

Stewart, Carney, Powell, Holgers; Brown.

PLEASE FORGIVE ME:

Brown, Williams.

LAMBETH WALK:

Williams, Brown; Bigard, Brown; Bigard; Brown.

PRELUDE TO A KISS:

Brown, Holgers, Brown, Jones; Ellington, Brown.

HIP CHIC:

Stewart, Carney, Bigard, Stewart.

BUFFET FLAT:

Carney, Stewart, Carney.

MIGHTY LIKE THE BLUES:

Bigard; Ellington, Williams; Bigard.

JAZZ POTPOURRI:

Williams, Brown, Williams, Bigard; Williams, Brown.

T.T. ON TOAST:

Holgers, Williams, Brown, Carney, Bigard.

BATTLE OF SWING:

Bigard, Stewart, Bigard, Taylor, Stewart.

BLUE LIGHT:

(both takes): Ellington and Bigard; Ellington; Brown, Ellington.

BOY MEETS HORN:

Stewart.

SLAP HAPPY:

Carney, Williams, Carney, Newton, Carney.

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This recording is inspired by a release on the Smithsonian Collection label as selected by

Gunther Schuller and Martin Williams.

DUKE ELLINGTON
BRAGGIN' IN BRASS
THE IMMORTAL 1938 YEAR

1. STEPPIN' INTO SWING SOCIETY
D. Ellington-H. Humes-I. Mills-[ASCAP] 2:32
2. POMP AND CIRCUMSTANCES
Mills-D. Ellington-[ASCAP] 2:16
3. THE NEW BLACK AND TAN POLKA
Mills-D. Ellington-[ASCAP] 2:16
4. SECOND ONE A SAME NOTE D. Ellington-I. Mills-[ASCAP] 2:42
5. SHOT IN THE HEART
D. Ellington-I. Mills-I. Stinger-[ASCAP] 2:20
6. THE GIRL FROM JAZZ
D. Ellington-I. Mills-[ASCAP] 2:20
7. BRASSIN' IN BRASS
D. Ellington-I. Humes-I. Mills-[ASCAP] 2:42
8. I GOT A BOMB GO OUT OF MY GUN
D. Ellington-I. Humes-I. Mills-I. Stinger-[ASCAP] 2:39

R 44396
AL 44396



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MASTERS

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DUKE ELLINGTON
BRAGGIN' IN BRASS
THE IMMORTAL 1938 YEAR

1. BRAGGIN' IN BRASS
D. Ellington-H. Humes-I. Mills-[ASCAP] 2:42
2. GUNNERS IN A JAZZ D. Ellington-I. Mills-[ASCAP] 2:12
3. YOU GAVE ME THIS DATE (AND I'M A SWINGMAN)
D. Ellington-I. Humes-I. Mills-I. Stinger-[ASCAP] 2:20
4. RHYTHM OF THIS NEW ORLEANS I. Stinger-H. Warren-I. Mills-[ASCAP] 2:20
5. RHYTHM OF THIS NEW ORLEANS I. Stinger-H. Warren-I. Mills-[ASCAP] 2:20
6. PYRAMID I. Stinger-D. Ellington-I. Mills-I. Stinger-[ASCAP] 2:12
7. WHEN MY SUGAR WALKS DOWN MY STREET
D. Ellington-I. Mills-I. Stinger-[ASCAP] 2:20
8. A GYPSY WITHOUT A SON
I. Stinger-I. Humes-I. Stinger-I. Stinger-[ASCAP] 2:39

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BL 44396

SIDE 2
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DUKE ELLINGTON
BRAGGIN' IN BRASS -
THE IMMORTAL 1938 YEAR

1. THE STEVEDORE'S SERENADE
 D. Ellington—H. Eubank—F. Garland—(ASCAP) 2:36
2. A BLUES SERENADE
 M. Pettito—J. Williams—V. Williams—J. Tyrell—(ASCAP) 2:30
3. LOVE IN SWINGTIME
 E. Ellington—S. Edwards—J. Kelly—(ASCAP) 2:45
4. PLEASE FURNISH ME
 D. Ellington—J. Williams—J. Kelly—(ASCAP) 2:29
5. LAMBY'S WALK H. Gray—D. Ellington—(ASCAP) 2:37
6. PRELUDE TO A DREAM D. Ellington—J. Kelly—(ASCAP) 2:55
7. LUP GRIG D. Ellington—(ASCAP) 2:35
8. SUMMER PLAY D. Ellington—(ASCAP) 2:34

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DUKE ELLINGTON
BRAGGIN' IN BRASS -
THE IMMORTAL 1938 YEAR

1. MIGHTY LIKE THE BLUES
 L. Feather—(ASCAP) 3:34
2. JAZZ POTPOURRI
 D. Ellington—(ASCAP) 2:53
3. I.V. ON TUBBY
 D. Ellington—J. Williams—(ASCAP) 2:45
4. DITTS OF RUFFIN D. Ellington—(ASCAP) 2:59
5. RAJS LIGHT D. Ellington—(ASCAP) 2:35
6. RAJS LIGHT D. Ellington—(ASCAP) 2:40
7. BOY MEETS HOON D. Ellington—E. Stewart—J. Williams—(ASCAP) 2:50
8. BLUE HAPPY D. Ellington—(ASCAP) 2:44

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SIDE ONE

STEPPIN' INTO SWING SOCIETY

D. Ellington-H. Nemo-I. Mills-

Song Time: 3:12

Recording Date: 1/13/38

PROLOGUE TO BLACK AND TAN FANTASY

D. Miller-D. Ellington-

Song Time: 2:52

Recording Date: 1/13/38

THE NEW BLACK AND TAN FANTASY

H. Baker-D. Ellington-

Song Time: 3:38

Recording Date: 1/13/38

RIDING ON A BLUE NOTE

D. Ellington-I. Mills-

Song Time: 3:43

Recording Date: 1/13/38

LOST IN MEDITATION

D. Ellington-I. Mills-L. Singer-J. Tia-

Song Time: 2:53

Recording Date: 1/13/38

THE GAL FROM IOWA

D. Ellington-I. Mills-

Song Time: 3:05

Recording Date: 1/13/38

SKRONCH

D. Ellington-H. Nemo-I. Mills-

Song Time: 2:44

Recording Date: 2/24/38

I LET A SONG GO OUT OF MY HEART

D. Ellington-H. Nemo-I. Mills-

J. Friedman-

Song Time: 3:29

Recording Date: 3/3/38

SIDE TWO

BRAGGIN' IN BRASS

D. Ellington-H. Nemo-I. Mills-

Song Time: 2:42

Recording Date: 3/3/38

DINAH'S IN A JAM

D. Ellington-

Song Time: 2:53

Recording Date: 4/11/38

YOU GAVE ME THE GATE (AND I'M SWINGIN')

D. Ellington-I. Gordon-J. M. McNeely-

J. Farmer-

Song Time: 2:22

Recording Date: 4/11/38

ROSE OF THE RIO GRANDE

E. Leslie-H. Warren-H. Goeman-

Song Time: 2:05

Recording Date: 4/11/38

ROSE OF THE RIO GRANDE

E. Leslie-H. Warren-H. Goeman-

Song Time: 2:38

Recording Date: 4/11/38

PRAMID

J. Tia-D. Ellington-I. Mills-

I. Gordon-

Song Time: 2:52

Recording Date: 4/11/38

WHEN MY SUGAR WALKS DOWN THE STREET

C. Austin-J. McHugh-I. Mills-

Song Time: 2:38

Recording Date: 4/11/38

A GYPSY WITHOUT A SONG

J. Tia-D. Ellington-I. Gordon-

L. Singer-

Song Time: 2:55

Recording Date: 6/20/38

PRODUCED FOR REISSUE BY BOB THIELE

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ANDREW FUHRMANN
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MARK WILDER

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COVER ARTWORK: Gary Panter
COVER PHOTO: Courtesy Frank Driggs Collection

MASTERS BY VLADO MELLER

DIGITALLY REMASTERED FROM THE ORIGINAL
ANALOG TAPES

SIDE THREE

THE STEVEDORE'S SERENADE

D. Ellington-I. Gordon-I. Gordon-

Song Time: 2:38

Recording Date: 6/20/38

A BLUES SERENADE

H. Taylor-I. Gordon-I. Gordon-

J. Lyles-

Song Time: 2:20

Recording Date: 6/4/38

LOVE IN SWINGTIME

E. Lesperance-S. Schwartz-I. Mills-

Song Time: 2:35

Recording Date: 6/4/38

PLEASE FORGIVE ME

D. Ellington-I. Gordon-I. Mills-

Song Time: 2:59

Recording Date: 6/4/38

LAMBETH WALK

H. Taylor-I. Gordon-

Song Time: 2:27

Recording Date: 6/20/38

PRELUDE TO A KISS

D. Ellington-I. Mills-I. Gordon-

Song Time: 2:46

Recording Date: 6/20/38

HIP CHIC

D. Ellington-

Song Time: 2:59

Recording Date: 6/20/38

BUFFET FLAT

D. Ellington-

Song Time: 2:24

Recording Date: 6/20/38

SIDE FOUR

MIGHTY LIKE THE BLUES

L. Feather-

Song Time: 2:34

Recording Date: 6/2/38

JAZZ POTPOURRI

D. Ellington-

Song Time: 2:55

Recording Date: 12/19/38

T.T. ON TOAST

D. Ellington-I. Mills-

Song Time: 2:45

Recording Date: 12/19/38

BATTLE OF SWING

D. Ellington-

Song Time: 2:56

Recording Date: 12/19/38

BLUE LIGHT

D. Ellington-

Song Time: 2:36

Recording Date: 12/22/38

BLUE LIGHT

D. Ellington-

Song Time: 2:40

Recording Date: 12/22/38

BOY MEETS HORN

D. Ellington-H. Stewart-I. Mills-

Song Time: 2:59

Recording Date: 12/22/38

SLAP HAPPY

D. Ellington-

Song Time: 2:44

Recording Date: 12/22/38



PRODUCER'S NOTE: Every effort has been made to preserve the integrity of the original (pre-stereo) analog tape and/or metal recordings. These transfers have been compiled using stringent standards. State of the art SONY 1610 recording and playback system, SONY 3202 digital DASH recording and playback system and AMPEX analog playback system were used for all transfers. Outboard electronics were sparsely used, only when the result was so as to utilize sources which were original or as close as possible to the original. The listener should be aware, however, that these transfers contain some audible flaws which were left untouched. Removing them would have destroyed the musicality of the original performance.

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