

DOUBLE
RCA
BLACK & WHITE
2 CD



Tribune

N°



The Indispensable

Vol. 11/12 (1944-1946)

Novembre 1944. Le monde est encore en guerre.

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Chez Ellington, il s'est passé beaucoup de choses pendant cette longue période de silence discographique. Au fil des mois, et des longues et dures tournées qui ont conduit l'orchestre d'un bout à l'autre d'un immense pays, de nouveaux visages sont apparus derrière les pupitres. Mobilisé le 10 avril 1943, Chauncey Haughton a cédé la place à Eddie Barefield, lequel, attiré par un engagement stable et rémunérateur dans une station de radio a désigné au Duke un successeur qui imposa sa voix pour un quart de siècle. James "Jimmy" Hamilton, auparavant connu chez Teddy Wilson, de 1940 à 1942, son premier job conséquent. Bien des critiques ne lui reconnaissent jamais des vertus profondément jazzistiques. Ils ne verront en lui qu'un virtuose sans swing et sans imagination. Certes, il était hors de question qu'un Barney Bigard trouvât un successeur à la mesure de sa grandeur à l'intérieur d'un monde musical qu'il avait en quatorze années en partie façonné. Cependant l'auditeur objectif trouvera bien souvent chez Hamilton plus d'esprit que d'académisme, plus de pudeur que de froideur.

Ben Webster s'en va à son tour en août 1943, remplacé, jusqu'en mai 44 par Elmer Williams, transfuge des formations de Chick Webb et des frères Henderson (Fleischer et Horace) puis par Albert Omega "Al" Sears, qui vient de quitter Lionel Hampton. Par ailleurs la section des trompettes prend de l'ampleur. Four à four sont engagés James "Daff" Jordan, un Chick Webb "alumnus", au mois de juin 1943, puis Shelton "Scad" Hemphill, de chez Louis Armstrong, en Février 1944, enfin, en septembre de la même année, William "Cat" Anderson, dont Ellington exploitera avec efficacité et humour les sursauts "Stratophréiques". Rex Stewart profitera de ce remue-ménage pour faire un séjour en Californie d'avril à mai 1943. Et Juan Tizol, attiré par le même soleil de la West-Coast rejoindra en avril 1944 et pour sept ans la formation d'Harry James. Quant à Ray Nance, lassé de la monotonie des longs séjours de l'orchestre au Hurricanee et au Zanzibar, il s'absente quelques mois en 43-44 et constitue un quartette avec le bassiste Junior Raglin et deux guitaristes.

Black, Brown and Beige

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The Blues (alias *Mauve*) est l'épisode principal de *Brown*, second mouvement de l'œuvre. Sur une structure étrangère au véritable "blues", forme originale de la musique négro-américaine, Jory Sherrell chante un texte poignant où à Ellington lui-même:

The Blues...
The Blues ain't...
The Blues ain't nothin' but a cold grey day
And all night long it stays that way.
Tain't jump'n' 'thar leaves you alone,
Tain't nothin' I want to call my own,
Tain't jump'n' with sense enough to get up and go,
Tain't nothin' like nothin' I know.

The Blues...
The Blues don't...
The Blues don't know...
The Blues don't know nobody as a friend,
Ain't been nowhere where they're welcome back again.
Low, soft, mean blues.

The Blues ain't jump'n' 'thar you sing in rhyme.
The Blues ain't nothin' but a dark cloud mark'n' time.
The Blues is a one-way ticket from your love to nowhere,
The Blues ain't nothin' but a black crepe veil ready to slip'n' cryin' feel most like dyin'...
The Blues ain't nothin'...
The Blues ain't...

Au milieu de ce chant désespéré est intercalé un solo du saxophoniste Al Sears. Après *The Blues* sont à rassembler trois danses: *West Indian Dance*, surnommée *The West Indian Influence*, une évocation colorée de la musique des Antilles. Deuxième danse: *Eman'cipation Celebration*. Elle décrit, selon le Duke, le mélange de joie de la part des jeunes et de trouble chez les gens plus âgés au matin



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Hamilton, whose first engagement of any consequence was his 1940-42 stint with Teddy Wilson, would add his distinctive voice to the Ellington sound for a quarter of a century, despite an adverse reception from certain critics. Ben Webster's departure in the August of 1943 has also triggered two replacements in quick succession, with Elmer Williams taking over until May, 1944, to be followed by Al Sears, previously with the Lionel Hampton orchestra.

The trumpet section has been reinforced by the arrival, between June, 1943, and September, 1944, of James "Daff" Jordan, Shelton "Scad" Hemphill and William "Cat" Anderson. Rex Stewart has in the meantime taken some time off to soak up the Californian sun, whereas Ray Nance — after a few months' absence leading a quartet — has already returned to the fold.

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(Suite à l'année)

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Sighin', cryin', feel most like dyin'...
The Blues ain't nothin'...
The Blues ain't...
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As milleux de cechant désespéré est intercalé un solo du saxophoniste Al Sears. Après *The Blues* sont ici rassemblées trois danses: *West Indian Dance*, sous-titrée *The West-Indian Influence*, une notation colorée de la musique des Antilles.

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(Continued on inside...)

minute fragment of *Black, Brown and Beige*, they do reveal the suite's principal themes and give an idea of its monumental importance. Whatever its occasional weaknesses of construction, this work remains one of the masterpieces by the greatest composer jazz has known.

While determined to expand the range of his work, Ellington nevertheless continued producing pieces of more customary length and structure, tailored to the requirements of the 78 rpm record. *Im Beginning to See the Light*, taken at a perfect medium-tempo, is an airy, colorful arrangement that makes telling use of clarinets and plunger-muted brass.

Carnegie Blues draws upon certain elements of *Black, Brown and Beige* for the theme Duke has used the trombone-trio figure that follows the saxophone solo on *The Blues*, whereas the trumpet ensemble is borrowed from the third part of the movement *Black*.

The Mood to Be Wooded is an ideal showcase for the delicately lyrical alto of Johnny Hodges.

Hit Parade

Between 10th and 16th May, 1945, Duke recorded ten new arrangements of his most successful compositions. Which illustrates a problem he constantly faced before a demanding, yet fickle, public. A majority no doubt expected him, whether in live performance or on record, to replicate his biggest hits. The remainder, including connoisseurs and record collectors, sought increasing innovation. Caught between the two factions were the promoters, intent on reconciling commercial viability and artistic content. Duke himself often managed to please and disappoint everybody at the same time; he consistently returned to his best-known works, but just as consistently presented them in an entirely fresh light. As a result, the lay could not fall back on the familiar, nor could the aficionado balk in the totally new. With the benefit of hindsight, the compromise looks appropriate, certainly Duke's ability to refresh established material seems to have been incalculable. The masculine accents of Harry Carney within a forthright orchestration produce *Prelude to a Kiss* in striking contrast to the delicate, diaphanous 1938 interpretation. With *Caravan* Duke now takes the exotic, whereas Harry Bigard's 1936 version was delivered as a straight-ahead swinger. *Black and Tan Fantasy*, recorded many times since its creation in 1927, has always exuded an atmosphere of profound emotion, expressed by the traditional solos from muted trumpet and trombone. Here, only Tricky Sam's trombone moans its lament, whereas the delightfully fresh second theme is "sung" by Harry Carney's baritone. *Mood Indigo* manipulates an entirely new mantle, the famous 1930 trumpet-trombone-clarinet trio giving way to a wordless vocal from Kay Davis.

The revised version of *An Sentimental Mood* is launched by Otto Hardwick, while Harry Carney plays with an intensity and original performance. Not only is the orchestral palette totally rethought, but the frequent touches of tempo and the importance of Duke's piano accompaniment impart a distinctive cachet to this interpretation.

It Don't Mean a Thing was an instant success in its 1932 guise featuring vibraphone and Anderson. In its updated form, Duke calls upon no fewer than three singers: Kay Davis, Joya Sherrill and Marie Ellington. The ladies prepare the way for Ray Sears, who urged on by an implacable rhythm section, proceeds to contribute a lively definition of the otherwise inexplicable concept of swing.

Sophisticated Lady, another piece from 1932, receives surprising treatment: a chorus from the piano, a Jimmy Hamilton clarinet statement and then a Cat Anderson exploration of the top end of the upper register. The theme of *Let a Song Go Out of My Heart*, written for the Cotton Club Revue in 1938, is exposed by Harry Carney on bass-clarinet. Joya Sherrill's vocal is backed by some ironic wa-wa-mite work from the brass and by an elegant trombone obbligato from Lawrence Brown. *Solidify*, first recorded in 1934, spotlights a superbly sensual Johnny Hodges in a beguiling blend with the three female voices. A model of its kind, this is a performance to be savoured.

An astonishing *Black Beauty* is personified, with feigned naivety, by Lawrence Brown's trombone, the tongue-in-cheek romanticism of Ray Nance's violin and the clarinets of Jimmy Hamilton and Harry Carney; the whole interspersed with some strange background patterns woven by the muted brass.

On 15th May, 1945, bandleader Tommy Dorsey guested on trombone for the recording of a much underrated melody from the Ellington repertoire, *Tonight I Shall Sleep*. Dorsey returned the compliment a few months later, inviting Duke to take the piano chair on *The Minor Goes Major*.

Perfume Suite

Another extended work making its appearance in this double album is the four-part *Perfume Suite*. Duke has explained: "The premise behind it was what perfume does for or for the woman who is wearing it, and each part portrayed the mood a woman gets into—or would like to get into—when wearing a certain type of perfume. Thus, *Under the Balcony Serenade* pictured a woman who feels, on wearing this perfume, that she's the better half of Romeo and Juliet. *Strange Feelings* has to do with the mental violence that comes with intentions, either to do or to be. *Dancers in Love* is naive, a stamp for beginners, where it is very difficult for the boy partner to determine what kind of perfume she is wearing, because they are dancing at such a great distance. This is not important to her, because she just wants to dance! The last is *Coloratura*, and here the attitude is that of a prima donna who feels she is always making an entrance."

Title Tattle

Time's A-Wastin' is a further example of the little game Duke regularly played with titles, for this piece is neither other than *Time Ellington's Things Ain't What They Used to Be*, first recorded by Johnny Hodges in July, 1941. The composition soon resumed its original title (perhaps due to the existence of a *Time's A-Wastin'* in the Jimmie Lunceford repertoire), remaining a firm favourite in the Ellington book until the end. The shuffle rhythm behind Lawrence Brown's trombone solo presages Duke's renowned *Happy-Go-Lucky Local*, written the following year. In July, 1946, under the title *Rockabye River*, the orchestra rendered a work that had been in its repertoire for the past three years, but hitherto known as *Hop, Skip, Jump*. Johnny Hodges is the majestic soloist, assisted this time by Cat Anderson, who preserves himself a portion of the mute. Added by the quality of the recording, the band creates a resplendently dense orchestral texture. *Suddenly It Rained*, composed by Ellington during a long engagement at the Hurricane Club, entered the repertoire in 1944. It here reveals a truly brilliant Oscar Pettiford, who not only lays down a solid beat, but also sustains a dazzling dialogue with Duke's piano. This jumping, appropriately named performance is followed by *Intermission*, premiered apparently at Carnegie Hall on 4th January, 1946. An original composition of haunting beauty, it uses Kay Davis's voice instrumentally, with the opening theme expressed by a trio of voice, clarinet and muted trombone. The second theme, none other than a transposition in another key of Lawrence Brown's solo on the 1938 rendering of *Blue Light*, is scored with consummate skill. Kay Davis's voice is heard first in a duo with Brown's trombone, then with Jimmy Hamilton's clarinet, and finally in counterpoint to the saxes. *Just Squeeze Me*, the last piece recorded on 16th May, 1945, is an orchestral duet of Rex Stewart's 1941 *Subtle Suggestion*. Taft Jordan briefly echoes the great Rex, while Ray Nance again proves himself the funniest, most swinging vocalist the orchestra has known.

Farewell to "Tricky Sam"

A Gathering in a Clearing stems, sadly, from the illustrious Joe "Tricky Sam" Norton's last recording session. A faithful Ellingtonian since 1926, Joe died at Scraggs Hotel in San Francisco on 20th July, 1946.

Failing health had already forced him out of the band in November, 1945, but he had managed a comeback the following March and travelled down to California with the orchestra. With Joe Norton's disappearance Ellington's music lost one of its fundamental voices, and nobody ever produced the same humourous, yet deeply moving, trombone sounds again. *A Gathering in a Clearing*, co-composed by Cat Anderson and Duke (and originally entitled *Home-town*), sits up the Ellington repertoire with Cat preaching eloquently on trumpet.

The Blues and Beyond

Beale Street Blues, *Memphis Blues* and *St. Louis Blues* form the trilogy, baptised "Mr. Handy's Medley" of "The Handy Guy Three", that the band used to perform in concert as a homage to the celebrated blues composer. The Ellington rendering of these three themes is in admirable contrast to the numer-

ous insipid versions one constantly encounters. Solos by Johnny Hodges, Harold Baker and Ray Nance figure among the highlights of these excellent tracks.

We are by now into Duke's final RCA-Victor recording session of the 'forties, a session that produced two other superb sides. *Swamp Fire*, a Hal Mooney song here becomes a magnificent tribute to the blues playing of the great Oscar Pettiford. *And Royal Garden Blues* is an undeniable masterpiece; the reeds play the first theme, Cat Anderson the verse, then Cat and the entire trumpet section the second theme. Glorious ensemble work gradually builds up into an irresistibly swinging climax, a fitting climax indeed to an extraordinarily rich venture.

For these Volumes 11 and 12, the sixth and last double album of the "Indispensable Duke Ellington" series, bring to a close one of the most enthralling collections in the history of recorded music.

English adaptation by Don Waterhouse

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PAUL WHITEMAN
NI 89783 (#3)

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DISQUE 1

- | | | |
|--|---------------|------|
| 1 - I'M BEGINNING TO SEE THE LIGHT (Ellington - Hodges - James - George) | D4-VB - 454-2 | 3'10 |
| 2 - BLACK, BROWN AND BEIGE (D. Ellington) | D4-VC - 560-1 | 4'35 |
| a) WORK SONG | D4-VC - 561-2 | 4'30 |
| b) COME SUNDAY | D4-VC - 562-2 | 4'30 |
| c) THE BLUES | D4-VC - 563-1 | 4'30 |
| d) THREE DANCES | D5-VB - 12-3 | 2'40 |
| 3 - CARNEGIE BLUES (D. Ellington) | D5-VB - 14-2 | 2'57 |
| 4 - THE MOOD TO BE WOODED (J. Hodges - D. Ellington) | | |

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|--|---------------|------|
| 5 - (OTTO MAKE THAT) RIFF STACCATO (M. Orent - S. Schwartz) | D5-VB - 234-1 | 3'04 |
| 6 - PRELUDE TO A KISS (Ellington - Mills - Gordon) | D5-VB - 261-1 | 3'00 |
| 7 - CARAVAN (J. Tizol - D. Ellington - I. Mills) | D5-VB - 262-1 | 2'46 |
| 8 - BLACK AND TAN FANTASY (D. Ellington - J. Miley) | D5-VB - 263-1 | 2'49 |
| 9 - MOOD INDIGO (D. Ellington - A. Bigard - I. Mills) | D5-VB - 264-1 | 2'45 |
| 10 - IN A SENTIMENTAL MOOD (D. Ellington - I. Mills - M. Kurtz) | D5-VB - 265-1 | 2'58 |
| 11 - IT DON'T MEAN A THING (IF YOU AIN'T GOT THAT SWING) (D. Ellington - I. Mills) | D5-VB - 266-1 | 2'59 |
| 12 - SOPHISTICATED LADY (D. Ellington - I. Mills - M. Parish) | D5-VB - 267-1 | 2'59 |
| 13 - TONIGHT I SHALL SLEEP (WITH A SMILE ON MY FACE) (D. Ellington - M. Ellington - I. Gordon) | D5-VB - 268-1 | 2'55 |

DISQUE 2

- | | | |
|---|----------------|------|
| 1' - I LET A SONG GO OUT OF MY HEART (D. Ellington - I. Mills - J. Remond) | D5-VB - 269-1 | 3'03 |
| 2 - SOLITUDE (D. Ellington - E. Delange - I. Mills) | D5-VB - 270-1 | 3'02 |
| 3 - BLACK BEAUTY (D. Ellington) | D5-VB - 273-1 | 2'43 |
| 4 - PERFUME SUITE | | |
| a) BALCONY SERENADE (B. Strayhorn) | D5-VB - 507-1 | 3'05 |
| b) STRANGE FEELING (D. Ellington - B. Strayhorn) | D5-VB - 505-1 | 3'05 |
| c) DANCES IN LOVE (D. Ellington) | D5-VB - 519-1 | 2'16 |
| d) COLORATURA (D. Ellington) | D5-VB - 506-2 | 2'55 |
| 5 - TIME'S AWASTIN' (THINGS AIN'T WHAT THEY USED TO BE) (D. Ellington - M. Ellington) | D5-VB - 518-1 | 3'03 |
| 6 - ROCKABYE RIVER (D. Ellington) | D6-VC - 2093-1 | 3'03 |

- | | | |
|---|----------------|------|
| 7 - SUDDENLY IT JUMPED (D. Ellington) | D6-VB - 2094-1 | 2'48 |
| 8 - TRANSLUCENCY (D. Ellington - L. Brown) | D6-VB - 2095-1 | 2'56 |
| 9 - JUST SQUEEZE ME (D. Ellington - L. Gaines) | D6-VB - 2096-1 | 3'25 |
| 10 - A GATHERING IN A CLEARING (D. Ellington - W. Anderson) | D6-VB - 2097-1 | 3'08 |
| 11 - BEALE STREET BLUES (W.C. Handy) | D6-VB - 2117-1 | 2'52 |
| 12 - MEMPHIS BLUES (W.C. Handy) | D6-VB - 2127-1 | 3'06 |
| 13 - ST. LOUIS BLUES (W.C. Handy) | D6-VB - 2129-1 | 2'58 |
| 14 - SWAMP FIRE (D. Ellington) | D6-VB - 2130-1 | 2'45 |
| 15 - ROYAL GARDEN BLUES (C. Williams - S. Williams) | D6-VB - 2131-1 | 3'06 |

RENSEIGNEMENTS DISCOGRAPHIQUES / DISCOGRAPHICAL NOTES

1 - Shelton HEMPHILL, James "Taf" JORDAN, William "Cat" ANDERSON (tp) Ray NANCE (tp, v. voc), Joe "Tricky Sam" NANTON, Claude JONES, Lawrence BROWN (tb), Johnny HODGES, Otto HARDWICK (as), Al SEARS (ts), Jimmy HAMILTON (cl, ts), Harry CARNEY (bs, bcl), Duke ELLINGTON (p), Fred GUY (g), Alvin "Junior" RAGLIN (b), William "Sonny" GREER (dm), Kay DAVIS, Joya SHERRILL, Marie ELLINGTON, Al HIBBLER (voc). New York, 1/12/1944.

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Lawrence Brown, Harry Carney, Russell Procope

PHOTOS: X

- | | |
|----------------------|---|
| 2 - a) b) | New York, 11/12/1944 |
| c) d) | New York, 12/12/1944 |
| 3-4 | Rex STEWART (cnt) en plus/added, New York 4/1/1945 |
| 5 | New York, 1/5/1945 |
| 6 | New York, 10/5/1945 |
| 7-8-9 | New York, 11/5/1945 |
| 10-11-12 | Bob HAGGART (b) remplace/replaces RAGLIN, New York, 14/5/1945 |
| 13 | Tommy DORSEY (tb) en plus/added, New York, 14/5/1945 |
| 1'-2' | moins/minus Tommy DORSEY, Sid WEISS (b) remplace/replaces HAGGART |
| 3' | Junior RAGLIN (b) remplace/replaces WEISS, New York, 16/5/1945 |
| 4 - a) b) | New York, 24/7/1945 |
| c) d) | New York, 30/7/1945 |
| 5' | New York, 30/7/1945 |
| 6 - 7 - 8 - 9' | Shelton HEMPHILL, Taf JORDAN, Cat ANDERSON, Francis WILLIAMS, Harold BAKER (tp), Ray NANCE (tp, v. voc), Joe "Tricky Sam" NANTON, Lawrence BROWN, Claude JONES, Wilbur DePARIS (tb), Johnny HODGES (as), Russell PROCOPE (as, cl), Al SEARS (ts), Jimmy HAMILTON (cl, ts), Harry CARNEY (bs, bcl), Duke ELLINGTON (p), Fred GUY (g), Oscar PETTIFORD (b), Sonny GREER (dm), Kay DAVIS, Marion COX (voc), Hollywood 9/7/1946 |
| 10' | Hollywood, 10/7/1946 |
| 11' | moins/minus Joe "Tricky Sam" NANTON, Hollywood, 26/8/1946 |
| 12 - 13' - 14' - 15' | Hollywood, 3/9/1946 |

SOLOISTES / SOLOISTS

(Tous les solos de piano sont joués par Duke Ellington
All piano solos by Duke Ellington)

- | | |
|---|--|
| 1 - Raglin (b) Sherrill (voc) | 16 - Brown (tb) Nance (v) Carney (bcl) Hamilton (cl) |
| 2 - a) Carney (bs) Nanton (tb) | 17 - a) Nance, Anderson (tp) Brown (tb) |
| b) Nance (v) Hodges (as) | b) Hibbler (voc) Anderson (tp) |
| c) Sears (ts) Sherrill (voc) | c) Raglin (b) |
| d) Jordan (tp) Nanton (tb) Raglin (b) | d) Anderson (tp) |
| 3 - Raglin (b) Sears (ts) Brown (tb) | 18 - Hodges (as) Jordan (tp) Brown (tb) |
| 4 - Hodges (as) | 19 - Anderson (tp) Hodges (as) |
| 5 - Sears (ts) Nance (voc) Jordan (tp obligato) | 20 - Jordan (tp) Hamilton (cl) Pettiford (b) |
| 6 - Carney (bs) Nance (v) | 21 - Brown (tb) Davis (voc) |
| 7 - Brown (tb) Hamilton (cl) Nance (v) | 22 - Jordan (tp) Nance (voc) Hodges (as) |
| 8 - Carney (bs) Nanton (tb) | 23 - Anderson (tp) Sears (ts) |
| 9 - Davis (voc) Sears (ts) | 24 - Baker (tp) Sears (ts) DeParis (tb) Hamilton (cl) |
| 10 - Hardwick (as) Carney (bs) Brown (tb) Stewart (cnt) | Pettiford (b) Nance (tp) |
| 11 - Ellington, Sherrill, Davis (voc) Jordan (tp) Sears (ts) | 25 - Hodges (as) Carney (bs) Anderson (tp) Hamilton (cl) |
| 12 - Hamilton (cl) Anderson (tp) | 26 - Hamilton (cl) Cox (voc) Sears (ts) |
| 13 - Dorsey (tb) Hodges (as) | 27 - Pettiford (b) Hamilton (cl) Sears (ts) Greer (dm) |
| 14 - Carney (bcl) Sherrill (voc) Brown (tb) | 28 - Anderson (tp) Brown (tb) |
| 15 - Davis, Sherrill, Ellington (voc) Hodges (as) Hibbler (voc) | |

tp: trompette-trumpet • cnt: corne • tb: trombone • as: saxophone alto-alto saxophone • ts: saxophone tenor-tenor saxophone • bs: saxophone baryton-bariotone saxophone • cl: clarinette-clarinet • bcl: clarinette-basse-bass clarinet • v: violon-violin • p: piano • g: guitar-guitare • b: contrebasse-bass • dm: batterie-drums • voc: vocal.

THE INDISPENSABLE
DUKE ELLINGTON
VOL. 11/12 (1944 - 1946)

Jazz Tribune



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COMPACT
disc
DIGITAL AUDIO

BIEM SDRM

Fabrique en France
par MPO

CD 1

- 1 - I'M BEGINNING TO SEE THE LIGHT 310 • 2 - BLACK, BROWN AND BEIGE : a) - WORK SONG 435 • b) - COME SUNDAY 430 • c) - THE BLUES 430 • d) - THREE DANCES 430 •
- 3 - CARNEGIE BLUES 240 • 4 - THE MOOD TO BE WOODED 257 • 5 - (Otto make that) RIFF STACCATO 304 • 6 - PRELUDE TO A KISS 300 • 7 - CARAVAN 246 •
- 8 - BLACK AND TAN FANTASY 249 • 9 - MOON INDIGO 245 •
- 10 - IN A SENTIMENTAL MOOD 258 • 11 - IT DON'T MEAN A THING (if you ain't got that swing) 259 •
- 12 - SOPHISTICATED LADY 259 • 13 - TONIGHT I SHALL SLEEP (with a smile on my face) 255

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par MPO

CD 2

- 1 - I LET A SONG OUT OF MY HEART 303 • 2 - SOLITUDE 302 • 3 - BLACK BEAUTY 243 •
- 4 - PERFUME SUITE : a) - BALCONY SERENADE 305 • b) - STRANGE FEELING 305 •
- c) - DANCERS IN LOVE 216 • d) - COLORATURA 255 • 5 - TIME'S A WASTIN' (things ain't what they use to be) 303 • 6 - ROCKABYE RIVER 303 • 7 - SUDDENLY IT JUMPED 248 • 8 - TRANSLUCENCY 256 • 9 - JUST SQUEEZE ME 325 •
- 10 - A GATHERING IN A CLEARING 308 • 11 - BEALE STREET BLUES 225 • 12 - MEMPHIS BLUES 300 • 13 - ST LOUIS BLUES 258 • 14 - SWAMP FIRE 249 •
- 15 - ROYAL GARDEN BLUES 306



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The Indispensable DUKE ELLINGTON

VOL. 11/12 (1944 - 1946)

CD 1

- 1 - **I'M BEGINNING TO SEE THE LIGHT**
(Ellington - Hodges - James - George) © 1944 3'10
- 2 - **BLACK, BROWN AND BEIGE** (D. Ellington) © 1944 4'35
- a) - **WORK SONG** © 1944 4'30
- b) - **COME SUNDAY** © 1944 4'30
- c) - **THE BLUES** © 1944 4'30
- d) - **THREE DANCES** © 1944 4'30
- 3 - **CARNEGIE BLUES** (D. Ellington) © 1945 2'40
- 4 - **THE MOOD TO BE WOODED**
(J. Hodges - D. Ellington) © 1945 2'57
- 5 - **(OTTO MAKE THAT) RIFF STACCATO**
(M. Orent - S. Schwartz) © 1945 3'04
- 6 - **PRELUDE TO A KISS**
(Ellington - Mills - Gordon) © 1945 3'00
- 7 - **CARAVAN** (J. Tizol - D. Ellington - I. Mills) © 1945 2'46
- 8 - **BLACK AND TAN FANTASY**
(D. Ellington - J. Miley) © 1945 2'49
- 9 - **MOON INDIGO** (D. Ellington - A. Bigard - I. Mills) © 1945 2'45
- 10 - **IN A SENTIMENTAL MOOD**
(D. Ellington - I. Mills - M. Kurtz) © 1945 2'58
- 11 - **IT DON'T MEAN A THING (if you ain't got that swing)**
(D. Ellington - J. Mills) © 1945 2'59
- 12 - **SOPHISTICATED LADY**
(D. Ellington - I. Mills - M. Parish) © 1945 2'59
- 13 - **TONIGHT I SHALL SLEEP (with a smile on my face)**
(D. Ellington - M. Ellington - I. Gordon) © 1945 2'55

CD 2

- 1 - **I LET A SONG GOT OUT OF MY HEART**
(D. Ellington - I. Mills - J. Remond) © 1945 3'03
- 2 - **SOLITUDE** (D. Ellington - E. Delange - I. Mills) © 1945 3'02
- 3 - **BLACK BEAUTY** (D. Ellington) © 1945 2'43
- 4 - **PERFUME SUITE**
- a) - **BALCONY SERENADE** (B. Strayhorn) © 1945 3'05
- b) - **STRANGE FEELING** (D. Ellington - B. Strayhorn) © 1945 3'05
- c) - **DANCERS IN LOVE** (D. Ellington) © 1945 2'16
- d) - **COLORATURA** (D. Ellington) © 1945 2'55
- 5 - **TIME'S A WASTIN' (things ain't what they use to be)**
(D. Ellington - M. Ellington) © 1945 3'03
- 6 - **ROCKABYE RIVER** (D. Ellington) © 1946 3'03
- 7 - **SUDDENLY IT JUMPED** (D. Ellington) © 1946 2'48
- 8 - **TRANSBLUCENCY** (D. Ellington - L. Brown) © 1946 2'56
- 9 - **JUST SQUEEZE ME** (D. Ellington - L. Gaines) © 1946 3'25
- 10 - **A GATHERING IN A CLEARING**
(D. Ellington - W. Anderson) © 1946 3'08
- 11 - **BEALE STREET BLUES** (W.C. Andy) © 1946 2'52
- 12 - **MEMPHIS BLUES** (W.C. Andy) © 1946 3'00
- 13 - **ST LOUIS BLUES** (W.C. Andy) © 1946 2'58
- 14 - **SWAMP FIRE** (D. Ellington) © 1946 2'49
- 15 - **ROYAL GARDEN BLUES**
(C. Williams - S. Williams) © 1946 3'06



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