

**JAZZ  
SPIRIT**

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# DUKE ELLINGTON

& his Famous Orchestra



**JAZZ  
KINGS  
SERIE**

featuring

**REX STEWART  
RAY NANCE · JOHNNY HODGES · BARNEY BIGARD  
BEN WEBSTER...**

**ALAMAC**

MADE IN FRANCE BY SOCIÉTÉ FRANÇAISE DU SON

**ALAMAC**

Original Recording by International Themes  
and Teleplay Inc., U.S.A.

MONO

**DUKE ELLINGTON and HIS FAMOUS ORCHESTRA**

Recorded in Hollywood January 16 and September 17, 1941

(P) avant 1974-International Themes  
and Teleplay Inc., U.S.A.



OSR 2.404 A  
**180.041 B**  
(OSR 2.404)  
FACE A

TAKE THE A TRAIN (Billy Strayhorn) 2'50

BOUNCE (Ralph Herman) 1'20

IT'S SAD BUT TRUE (Duke Ellington) 3'05

MADAME WILL DROP HER SHAWL 2'02

(Duke Ellington)

I HEAR A RHAPSODY (Duke Ellington) 4'02

UNTIL TONIGHT 2'37

(Nick Acquaviva, Ted Varnio)

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OSR 2.404 B  
**180.041 B**  
(OSR 2.404)  
FACE B

WEST INDIAN STOMP (Edward K. Ellington) 2'56

LOVE AND I (Russ Columbo) 2'38

JOHN HARDY'S WIFE (Mercer Ellington) 2'18

CLEMENTINE (Billy Strayhorn) 2'45

AFTER ALL (Billy Strayhorn) 2'57

CHELSEA BRIDGE 3'03

(Billy Strayhorn)

**JAZZ  
SPIRIT**

180.041



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**REX STEWART**  
**RAY NANCE · JOHNNY HODGES · BARNEY BIGARD**  
**BEN WEBSTER...**

FACE 1

**TAKE THE A TRAIN** 2'50  
(Billy Strayhorn)

**BOUNCE** 1'20  
(Ralph Herman)

**IT'S SAD BUT TRUE** 3'05  
(Duke Ellington)

**MADAME WILL DROP HER SHAWL** 2'02  
(Duke Ellington)

**I HEAR A RHAPSODY** 4'02  
(Duke Ellington)

**UNTIL TONIGHT** 2'37  
(Nick Acquaviva, Ted Varnio)

FACE 2

**WEST INDIAN STOMP** 2'56  
(Edward K. Ellington)

**LOVE AND I** 2'38  
(Rusa Colombo)

**JOHN HARDY'S WIFE** 2'18  
(Mercer Ellington)

**CLEMENTINE** 2'45  
(Billy Strayhorn)

**AFTER ALL** 2'57  
(Billy Strayhorn)

**CHELSEA BRIDGE** 3'03  
(Billy Strayhorn)

(recorded in Hollywood, January 18 and September 17, 1941)

Wallace Jones, trumpet; Rex Stewart, cornet; Ray Nance, cornet and violin; Lawrence Brown, Joe Nanton, Juan Tizol, trombones; Otto Hardwick, Johnny Hodges, alto saxes; Barney Bigard, clarinet; Ben Webster, tenor; Harry Carney, baritone sax; Duke Ellington, piano-arranger; Fred Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums.

It is generally agreed by most musicians and nearly all the leading jazz critics that Duke Ellington's orchestras has been one of the greatest in music for many, many years. In particular most agree that the years 1940 through 1942 saw the period of his greatest musical development and expression. For

many years he 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 early and middle thirties, and most importantly the addition of Jimmy Blanton in 1939 and Ben Webster in 1940 brought added depth. Blanton was the first virtuoso bassist in jazz, the first to step out of the rhythm section to play full-length solos and to have his unique talents integrated into the whole. Ben Webster's

warmth and huge sound are unmatched to this day, and Ray Nance's broad-toned cornet and violin made up for the departure of Cootie Williams in 1940.

These recordings are the very last Jimmy Blanton made, for only shortly after the September date he entered a tuberculosis sanitarium, never to recover, his death in early 1942 being one of the great losses in jazz history.

Many of these compositions were recorded shortly before or after commercially and the discovery of these rare masters make an invaluable addition to any good jazz collection.

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