



DUKE ELLINGTON

LIVE RECORDING AT THE "COTTON CLUB" • VOL. 1

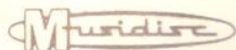
1938



INTRO — JIG WALK — I'M SLAPPIN' ON SEVENTH AVENUE
LOST IN MEDITATION — OH, BABE I MAYBE SOMEDAY
I LET A SONG GO OUT OF MY HEART — ALABAMA HOME
IF YOU WERE IN MY PLACE — HARMONY IN HARLEM
DINAH — AT YOUR BECK AND CALL — DAWNTOWN UPROAR
IF DREAMS COME TRUE — BIRMINGHAM BREAKDOWN



JAZZ ANTHOLOGY



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Live recording at the COTTON CLUB - Vol. 1
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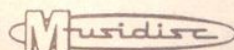


33 tours

JA 5168
(JA 5168 A)
FACE 1

1. INTRO
2. JIG WALK (D. Ellington) 2'38
3. I'M SLAPPIN' ON SEVENTH AVENUE
(D. Ellington - Mills - Nemo) 3'31
4. LOST IN MEDITATION
(Ellington - Tizol - Singer - Mills) 3'57
5. OH, BABE I MAYBE SOMEDAY (Ellington) 2'48
6. I LET A SONG GO OUT OF MY HEART
(Ellington - Mills - Nemo) 1'30
7. ALABAMA HOME (D.R.) 3'30
8. IF YOU WERE IN MY PLACE
(Nemo - Mills - Ellington) 3'12

JAZZ ANTHOLOGY



DUKE ELLINGTON
Live recording at the COTTON CLUB - Vol. 1
1938



33 tours

JA 5168
(JA 5168 B)
FACE 2

1. HARMONY IN HARLEM (Mills - Ellington - Hodges) 3'33
2. DINAH (Akst - Lewis - Young) 2'06
3. AT YOU BECK AND CALL (Buck Ram) 2'16
4. DAWNTOWN UPROAR (Cootie Williams) 3'05
5. IF DREAMS COME TRUE
(Sampson - Goodman - Mills) 2'30
6. BIRMGINGHAM BREAKDOWN
(Ellington) 2'36

JAZZ ANTHOLOGY



DUKE ELLINGTON

LIVE RECORDING AT THE "COTTON CLUB" VOL.1

New York City - 1938

SIDE A

1. **INTRO - JIG WALK** (D. Ellington) 2'38
May 22nd, 1938
2. **I'M SLAPPIN' ON SEVENTH AVENUE** (D. Ellington-Mills-Nemo) 3'31
May 22nd, 1938
3. **LOST IN MEDITATION** (Ellington-Tizol-Singer-Mills) 2'57
May 15th, 1938
4. **OH, BABE I MAYBE SOMEDAY** (Ellington) 3'48
May 8th, 1938
5. **I LET A SONG GO OUT OF MY HEART** (Ellington-Mills-Nemo) 1'30
May 8th, 1938
6. **ALABAMA HOME** (D.R.) 3'30
May 22nd, 1938
7. **IF YOU WERE IN MY PLACE** (Nemo-Mills-Ellington) 3'12
March 24th, 1938

SIDE B

1. **HARMONY IN HARLEM** (Mills-Ellington-Hodges) 3'33
March 24th, 1938
2. **DINAH** (Akat-Lewis-Young) 2'06
March 24th, 1938
3. **AT YOUR BECK AND CALL** (Buck Ram) 2'16
May 1st, 1938
4. **DOWNTOWN UPROAR** (Cootie Williams) 3'05
April 17th, 1938
5. **IF DREAMS COME TRUE** (Sampson-Goodman-Mills) 2'30
May 15th, 1938
6. **BIRMGINGHAM BREAKDOWN** (Ellington) 2'36
May 15th, 1938

NOTA

Ce disque a été réalisé d'après des enregistrements inédits datant de près de quarante ans dont la qualité technique n'est évidemment pas parfaite. Nous avons procédé à un minimum de corrections pour améliorer la plupart des sons et coupe-coups appartenant au matériel d'origine. Toutefois, bien que les procédés actuels de filtrage ne permettent pas d'éliminer complètement les bruits de surface afin de ne pas altérer la sonorité originale de ces interprétations.

This record has been produced from hitherto unpublished recordings dating back nearly forty years the quality of which is obviously not perfect. We have made as few changes as possible, removing only the scratches, which appear on the original master. Nevertheless, even though it is now possible to filter such recording, we did not wish to eliminate completely the surface noises in order not to destroy the original sound on these renderings.

Photo : D.R. Licence Photo-Office

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 commença à jouer du piano dans les night-clubs de New-York pour payer ses études d'architecte qu'il abandonna en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe "The 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 se déplace 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 soliste, Ellington donne le meilleur de lui-même avec son grand orchestre. Le Blues tient une place de choix dans ses compositions, mais il est rehaussé par une orchestration somptueuse, un climat harmonique subtil et des allages sonores d'une rare finesse. Les titres que nous vous présentons sur ce disque sont des prises directes réalisées en 1938, au fameux cabaret de jazz de l'époque, le Cotton Club de New-York et offrent l'intérêt exceptionnel d'être, pour la plupart, inédits à ce jour.

Duke Ellington is certainly the only jazzman who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and a director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-club 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 improvisation 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. The titles presented on this disc are live recordings made in 1938, in the famous jazz night-club, the "Cotton Club" at New-York. This record is highly interesting since most of the titles have never been released on record.

PERSONNEL :

Trumpets : COOTIE WILLIAMS, REX STEWART, WALLACE JONES - Trombones : JOE NANTON, LAWRENCE BROWN, JUAN TIZOL - Clarinet, tenor-sax : BARNEY BIGARD - Alto-sax, Soprano-sax : JOHNNY HODGES - Alto-sax : OTTO HARDWICKE - Baritone-sax, clarinet, alto-sax : HARRY CARNEY - Piano : DUKE ELLINGTON - Guitar : FRED GUY - Bass : HAYES ALVIS and BILLY TAYLOR - Drums : SONNY GREER - Vocals : IVIE ANDERSON.

Small group on "Downtown Uproar" consists of : COOTIE WILLIAMS, JOE NANTON, JOHNNY HODGES, HARRY CARNEY, DUKE ELLINGTON, HAYES ALVIS and SONNY GREER.

MUSIDISC - COLLECTION JAZZ ANTHOLOGY - 33 T 30 CM

JA 5101 - ERBOLL GARNER'S historical first recording 1944	JA 5122 - BENNY CARTER IN HOLLYWOOD - Live sessions 1942-1945	JA 5146 - DUKE ELLINGTON - Jazz group 1932
JA 5102 - LOUIS ARMSTRONG - The immortal live session 1944-1947	JA 5123 - PETE SEEGER - Road to Kat.	JA 5146 - METROPOLITAN OPERA HOUSE JAM SESSION 1944.
JA 5104 - DUKE ELLINGTON & his orchestra - Indiana 1943-1946	JA 5124 - COLEMAN HANKINS - Live sessions at the Sarny Ballroom 1940	JA 5147 - COUNT BASIE and his orchestra - 1945-1946
JA 5106 - COUNT BASIE and his orchestra - Indiana 1946	JA 5127 - BIG BILL BROONZY - See See Rider - Sixteen tons	FATS WALLER - Indiana 1939-1940
JA 5108 - DON BYASERROLL GARNER&CLAM STEWART - 1945	JA 5128 - SONNY ROLLINS - 1947	JA 5148 - ROY ELDRIDGE AT THE ARCADIA BALLROOM 1939.
JA 5107 - DONALD HAMPTON BIG BAND - Indiana	JA 5129 - DUKE ELLINGTON & his orchestra - 1946-1947	JA 5151 - BENNY GOODMAN & his orchestra 1935 - vol. 1
JA 5108 - CHARLIE PARKER - Live session 1947	JA 5130 - MODERN JAZZ QUARTET - First recording 1952	BENNY GOODMAN & his orchestra 1935 - vol. 2
JA 5109 - SONEY RECHET/NUGGETY SPANIER/REX STEWART - 1940	JA 5131 - CHARLIE SHAWERS and his orchestra 1950	JA 5152 - CAR CALLAWAY & his orchestra 1943-1945
JA 5110 - LESTER YOUNG - Indiana his blues 1944	JA 5132 - WILD BILL DAVIS - Organ 1949	JA 5154 - LOUIS ARMSTRONG - New Festival 1948 - vol. 1
JA 5111 - ART TATUM - Live sessions 1940-1941	JA 5133 - ANDY KIRK and his twelve clouds of joy - Live sessions 1937	JA 5155 - LOUIS ARMSTRONG - New Festival 1948 - vol. 2
JA 5112 - JIMMIE LUNCEFOOT & his orchestra - Indiana 1942-1943	JA 5134 - SCOTT JOPLIN - Ragtime vol. 3 - Original piano rolls 1899-1916	CLAUDE HOPKINS & his orchestra - Harlem 1935
JA 5113 - CHICK WEBB and his orchestra - Indiana 1937-1938	JA 5135 - DUKE ELLINGTON & his orchestra 1944	JA 5157 - DUKE ELLINGTON/COUNT BASIE - Sunlight Cafe, Boston 1940.
JA 5114 - BENNY GOODMAN and his orchestra - Indiana 1937-1939	JA 5136 - CHARLIE PARKER - DUKE POWELL - FATS NAVARRO 1940	JOHN COLTRANE - Cool Africa 1965
JA 5115 - GENE KRUPA and his orchestra - Indiana 1946-1947	JA 5137 - SCOTT JOPLIN - Ragtime vol. 3 - Original piano rolls 1899-1916	JA 5159 - SUPER COUNT BASIE and his orchestra - 1944-1945
JA 5116 - LOUIS ARMSTRONG/FATS WALLER - Indiana 1938-1940	JA 5138 - THE CHICK WEBB ORCHESTRA featuring Ella Fitzgerald 1929	JA 5181 - COZY COLE - Concerto for Cely - 1944
JA 5117 - DUKE ELLINGTON & his orchestra - Live Carnegie Hall 1943	JA 5139 - ART TATUM 1942 - 1950-1961	HERBIE MANN - Yorkville Suite 1957
JA 5118 - TOMMY DOUGHERTY and his orchestra - Indiana 1946-1947	JA 5140 - DUKE ELLINGTON - Carnegie Hall Concert 1946 - vol. 1	JA 5183 - JOHN COLTRANE - Tanganyika Shout 1958
JA 5119 - JELLY ROLL MORTON - Piano - Blues and rag - 1924-1925	JA 5142 - BOB CROSBY & his orchestra - 1949-1952	CHARLIE PARKER - First Breakdown performances 1947-1948
JA 5120 - JAMES P. JOHNSON - Piano 1929-1932	JA 5143 - SCOTT JOPLIN - Ragtime vol. 3 - Including "The Entertainer"	JA 5185 - DUKE ELLINGTON & his orchestra - 1945-1946
JA 5121 - DON BYAS LIVE AT MINTON'S - 1941	JA 5144 - COOTIE WILLIAMS - Sextet and Big Band 1944	
JA 5122 - CHARLIE CHRISTIAN LIVE AT MINTON'S 1941		