



DUKE ELLINGTON

LIVE RECORDING AT THE "COTTON CLUB" · VOL. 2

1938



ECHOES OF HARLEM — PRELUDE IN C SHARP MINOR
YOU WENT TO MY HEAD — ROSE ROOM — THE GAL FROM
JOES — RIDING ON A BLUE NOTE — THREE BLIND MICE
ON THE SUNNY SIDE OF THE STREET — DINAH'S IN A JAM
IT'S THE DREAMER IN ME — EV'RY DAY — ROCKIN' IN RHYTHM



JAZZ ANTHOLOGY

Musidisc

DUKE ELLINGTON
Live recording at the COTTON CLUB - Vol. 2
1938



33 tours

JA 5169
(JA 5169 A)
FACE 1

1. ECHOES OF HARLEM (Ellington) 4'33
2. PRELUDE IN C SHARP MINOR (Rachmaninoff) 2'58
3. YOU WENT TO MY HEAD
(Meyer - Emmerich - Bernler) 1'36
4. ROSE ROOM (Williams - Hickman) 2'02
5. THE GAL FROM JOES (Ellington - Mills)
RIDING ON A BLUE NOTE
(Ellington - Mills - Redmond) 5'40

JAZZ ANTHOLOGY

Musidisc

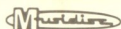
DUKE ELLINGTON
Live recording at the COTTON CLUB - Vol. 2
1938



33 tours

JA 5169
(JA 5169 B)
FACE 2

1. THREE BLIND MICE (Nursery Rhyme) 3'03
2. ON THE SUNNY SIDE OF THE STREET
(Fields - McHugh) 3'40
3. DINAH'S IN A JAM (Ellington - Mills) 3'22
4. IT'S THE DREAMER IN ME
(Van Heusen - J. Dorsey) 4'39
5. EV'RY DAY (Carney - Ellington) 2'38
6. ROCKIN' IN RHYTHM
(Ellington - Carney - Mills) 4'02



SIDE A

- | | |
|---|------|
| 1. ECHOES OF HARLEM (Ellington) | 4'33 |
| May 15th, 1938 | |
| 2. PRELUDE IN C SHARP MINOR (Rachmaninoff) | 2'58 |
| May 29th, 1938 | |
| 3. YOU WENT TO MY HEAD (Meyer-Emmerich-Bernier) | 1'36 |
| April 17th, 1938 | |
| 4. ROSE ROOM (Williams-Hickman) | 2'02 |
| May 15th, 1938 | |
| 5. THE GAL FROM JOES (Ellington-Mills) | 5'40 |
| RIDING ON A BLUE NOTE (Ellington-Mills-Redmond) | |
| May 1st, 1938 | |

SIDE B

- | | |
|--|------|
| 1. THREE BLIND MICE (Nursery Rhyme) | 3'03 |
| April 17th, 1938 | |
| 2. ON THE SUNNY SIDE OF THE STREET (Fields-McHugh) | 3'40 |
| April 24th, 1938 | |
| 3. DINAH'S IN A JAM (Ellington-Mills) | 3'22 |
| April 24th, 1938 | |
| 4. IT'S THE DREAMER IN ME (Van Heusen-J. Dorsey) | 4'39 |
| May 15th, 1938 | |
| 5. EV'RY DAY (Carney-Ellington) | 2'38 |
| May 15th, 1938 | |
| 6. ROCKIN' IN RHYTHM (Ellington-Carney-Mills) | 4'02 |
| May 29th, 1938 | |

DUKE ELLINGTON

LIVE RECORDING AT THE "COTTON CLUB" • VOL. 2

New-York City • 1938

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 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-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. 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.

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 supprimer la plupart des tocs et craquements apparaissant sur le matériel d'origine. Toutefois, bien que les procédés actuels de filtrage le permettent, nous n'avons pas voulu éliminer totalement 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 work. 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.

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 "Ev'ry Day" consists of REX STEWART, JUAN TIZOL, BARNEY BIGARD, HARRY CARNEY, DUKE ELLINGTON, BILLY TAYLOR, SONNY GREER.



DUKE ELLINGTON

LIVE RECORDING AT THE "COTTON CLUB" · VOL. 2

New York City · 1938

- SIDE A**
- 1. ECHOES OF HARLEM** (Ellington) 4'33
May 16th, 1938
 - 2. PRELUDE IN C SHARP MINOR** (Rachmaninoff) 2'58
May 29th, 1938
 - 3. YOU WENT TO MY HEAD** (Meyer-Emanrich-Bumser) 1'36
April 17th, 1938
 - 4. ROSE ROOM** (Williams-Hickman) 2'02
May 16th, 1938
 - 5. THE GAL FROM JONES** (Ellington-Mills) 5'40
RIDING ON A BLUE NOTE (Ellington-Mills-Redmond)
May 1st, 1938
- SIDE B**
- 1. THREE BLIND MICE** (Hungary Rhythm) 3'03
April 17th, 1938
 - 2. ON THE SUNNY SIDE OF THE STREET** (Fields-McHugh) 3'40
April 24th, 1938
 - 3. DINAH'S IN A JAM** (Ellington-Mills) 3'22
April 24th, 1938
 - 4. IT'S THE DREAMER IN ME** (Van Housen-J. Dorsey) 4'39
May 16th, 1938
 - 5. EV'RY DAY** (Carney-Ellington) 2'38
May 15th, 1938
 - 6. ROCKIN' IN RHYTHM** (Ellington-Carney-Mills) 4'02
May 29th, 1938

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 le night-club de New-York pour payer ses études d'architecture qu'il abandonna en 1920, afin de se consacrer à la musique. En 1924, il fonda le direction du groupe "The Washingtonians" et se produisit 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 en des tournées dans le monde entier, jusqu'à sa mort en mai 1974.

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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 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 sophisticated orchestration, a subtle harmonic climate and some savourous combinations of a rare delicacy. The titles presented on this disc are live recordings made in 1938, in the famous jazz nightclub, the "Cotton Club" at New-York. This record is highly interesting also from the titles have never been released on record.

PERSONNEL :

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Small group on "Ev'ry Day" consists of REX STEWART, JUAN TIZOL, BARNEY BIGARD, HARRY CARNEY, DUKE ELLINGTON, BILLY TAYLOR, SONNY GREER.

NOTA

Ce disque a été réédité après des enregistrements inédits destinés de servir de référence aux fans de qualité technique et d'authenticité caparotée. Nous avons procédé à un réenregistrement de concertiste pour reproduire le plus fidèlement des notes et enregistrements appartenant au la méthode d'origine. Toutefois, bien que les procédés actuels de l'époque le permettent, nous n'avons pas voulu éliminer totalement les bruits de surface afin de ne pas altérer la sonorité originale de ces enregistrements.

This record has been prepared from authentic uncut master recordings dating back nearly thirty years, the quality of which is doubtless not perfect. We have made an live re-recording as possible, retaining only the authentic notes which appear on the original work, although even though it is more possible to filter such recordings, we did not wish to eliminate completely the surface noise in order not to destroy the original sound on these recordings.

Photo : G.R. Uzanee Photo-Office

MUSIDISC - COLLECTION JAZZ ANTHOLOGY - 33 T 30 CM

JA 5101 - ERROLL GARDNER et his orchestra - Live recording 1946	JA 5129 - BENNY CARTER et his orchestra - Live recording 1945	JA 5146 - DUKE ELLINGTON - Sax group - 1938
JA 5102 - LOUIS ARMSTRONG - The bandstand live recording 1946-1947	JA 5130 - DUKE ELLINGTON - Live recording 1945-1946	JA 5147 - BENNY HOLLAND et his orchestra - Live recording 1946
JA 5103 - DUKE ELLINGTON et his orchestra - Live recording 1945-1946	JA 5131 - PETE SEGER - Live recording 1945	JA 5148 - COUNT BASIE et his orchestra - 1945-1946
JA 5104 - FATS WALLER - Piano - original - live recording 1945	JA 5132 - COLLEEN HENNESSY - Live recording at the Savoy Ballroom 1945	JA 5149 - FATS WALLER - Piano - 1938-1939
JA 5105 - EDGAR BASTID et his orchestra - Live recording 1946	JA 5133 - BOB BILSON et his orchestra - Live recording 1945	JA 5150 - BOB BILSON et his orchestra - Live recording 1945
JA 5106 - BOB EVANS et his orchestra - Live recording 1946	JA 5134 - SONNY HOLMES - Live recording 1945	JA 5151 - SONNY HOLMES - Live recording 1945
JA 5107 - LIZARDI - Live recording 1946	JA 5135 - FATE MARCUS et his orchestra - Live recording 1945	JA 5152 - BARNEY BIGARD et his orchestra - Live recording 1945
JA 5108 - CHARLIE YOUNG - Live recording 1946	JA 5136 - MICKEY JUNE QUINCY et his orchestra - Live recording 1945	JA 5153 - CHARLIE YOUNG et his orchestra - Live recording 1946
JA 5109 - SCARLETT BECKETT BRIDGES et his orchestra - Live recording 1946	JA 5137 - CHARLIE SPENCER et his orchestra - Live recording 1945	JA 5154 - CHARLIE SPENCER et his orchestra - Live recording 1945
JA 5110 - LESTER YOUNG - Live recording 1946	JA 5138 - HELLER BELL et his orchestra - Live recording 1945	JA 5155 - HELLER BELL et his orchestra - Live recording 1945
JA 5111 - ART TAYLOR - Live recording 1946	JA 5139 - ANDY KATZ et his orchestra - Live recording 1945	JA 5156 - ANDY KATZ et his orchestra - Live recording 1945
JA 5112 - JAMES HAMILTON et his orchestra - Live recording 1946	JA 5140 - SCOTT APFEL et his orchestra - Live recording 1945	JA 5157 - SCOTT APFEL et his orchestra - Live recording 1945
JA 5113 - CHUCK BASS et his orchestra - Live recording 1946	JA 5141 - DUKE ELLINGTON et his orchestra - Live recording 1945	JA 5158 - DUKE ELLINGTON et his orchestra - Live recording 1945
JA 5114 - BENNY GOODMAN et his orchestra - Live recording 1946	JA 5142 - CHARLIE PARKER - Live recording 1945	JA 5159 - CHARLIE PARKER - Live recording 1945
JA 5115 - GENE KRUPA et his orchestra - Live recording 1946	JA 5143 - SCOTT APFEL - Live recording 1945	JA 5160 - SCOTT APFEL - Live recording 1945
JA 5116 - DUKE ELLINGTON et his orchestra - Live recording 1946	JA 5144 - ART TAYLOR - Live recording 1946	JA 5161 - ART TAYLOR - Live recording 1946
JA 5117 - DUKE ELLINGTON et his orchestra - Live recording 1946	JA 5145 - THE CRESCENT BEARS et his orchestra - Live recording 1946	JA 5162 - THE CRESCENT BEARS et his orchestra - Live recording 1946
JA 5118 - TOMMY DORSEY et his orchestra - Live recording 1946	JA 5146 - DUKE ELLINGTON - Complete live concert 1946 - vol. 1	JA 5163 - DUKE ELLINGTON - Complete live concert 1946 - vol. 2
JA 5119 - JESSIE LYLL MCGONIGAL - Piano - Live recording 1946	JA 5147 - JOHN COLTRANE et his orchestra - Live recording 1946	JA 5164 - JOHN COLTRANE et his orchestra - Live recording 1946
JA 5120 - GLEN RYAN et his orchestra - Live recording 1946	JA 5148 - SCOTT APFEL - Live recording 1945	JA 5165 - SCOTT APFEL - Live recording 1945
JA 5121 - GLEN RYAN et his orchestra - Live recording 1946	JA 5149 - CHARLIE PARKER - Live recording 1945	JA 5166 - CHARLIE PARKER - Live recording 1945
JA 5122 - CHARLIE CHRISTIAN et his orchestra - Live recording 1946	JA 5150 - CHARLIE PARKER - Live recording 1945	JA 5167 - CHARLIE PARKER - Live recording 1945
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	JA 5252 - CHARLIE PARKER - Live recording 1945	JA 5269 - CHARLIE PARKER - Live recording 1945
	JA 5253 - CHARLIE PARKER - Live recording 1945	JA 5270 - CHARLIE PARKER - Live recording 1945
	JA 5254 - CHARLIE PARKER - Live recording 1945	JA 5271 - CHARLIE PARKER - Live recording 1945
	JA 5255 - CHARLIE PARKER - Live recording 1945	JA 5272 - CHARLIE PARKER - Live recording 1945
	JA 5256 - CHARLIE PARKER - Live recording 1945	JA 5273 - CHARLIE PARKER - Live recording 1945
	JA 5257 - CHARLIE PARKER - Live recording 1945	JA 5274 - CHARLIE PARKER - Live recording 1945
	JA 5258 - CHARLIE PARKER - Live recording 1945	JA 5275 - CHARLIE PARKER - Live recording 1945
	JA 5259 - CHARLIE PARKER - Live recording 1945	JA 5276 - CHARLIE PARKER - Live recording 1945
	JA 5260 - CHARLIE PARKER - Live recording 1945	JA 5277 - CHARLIE PARKER - Live recording 1945
	JA 5261 - CHARLIE PARKER - Live recording 1945	JA 5278 - CHARLIE PARKER - Live recording 1945
	JA 5262 - CHARLIE PARKER - Live recording 1945	JA 5279 - CHARLIE PARKER - Live recording 1945
	JA 5263 - CHARLIE PARKER - Live recording 1945	JA 5280 - CHARLIE PARKER - Live recording 1945
	JA 5264 - CHARLIE PARKER - Live recording 1945	JA 5281 - CHARLIE PARKER - Live recording 1945
	JA 5265 - CHARLIE PARKER - Live recording 1945	JA 5282 - CHARLIE PARKER - Live recording 1945
	JA 5266 - CHARLIE PARKER - Live recording 1945	JA 5283 - CHARLIE PARKER - Live recording 1945
	JA 5267 - CHARLIE PARKER - Live recording 1945	JA 5284 - CHARLIE PARKER - Live recording 1945
	JA 5268 - CHARLIE PARKER - Live recording 1945	JA 5285 - CHARLIE PARKER - Live recording 1945
	JA 5269 - CHARLIE PARKER - Live recording 1945	JA 5286 - CHARLIE PARKER - Live recording 1945
	JA 5270 - CHARLIE PARKER - Live recording 1945	JA 5287 - CHARLIE PARKER - Live recording 1945
	JA 5271 - CHARLIE PARKER - Live recording 1945	JA 5288 - CHARLIE PARKER - Live recording 1945
	JA 5272 - CHARLIE PARKER - Live recording 1945	JA 5289 - CHARLIE PARKER - Live recording 1945
	JA 5273 - CHARLIE PARKER - Live recording 1945	JA 5290 - CHARLIE PARKER - Live recording 1945
	JA 5274 - CHARLIE PARKER - Live recording 1945	JA 5291 - CHARLIE PARKER - Live recording 1945
	JA 5275 - CHARLIE PARKER - Live recording 1945	JA 5292 - CHARLIE PARKER - Live recording 1945
	JA 5276 - CHAR	