

DUKE ELLINGTON
AND HIS ORCHESTRA

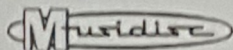
LIVE SESSIONS 1943/1945

NEVER BEFORE ON RECORD



TAKE THE "A" TRAIN - HAYFOOT STRAWFOOT - DON'T GET AROUND MUCH ANYMORE - SLIP OF THE LIP - LET THE ZOOMERS DROOL - BETWEEN THE DEVIL AND THE DEEP BLUE SEA - PERDIDO - ESQUIRE SWANK - BLUE SERGE - BUGLE BREAKS - I MISS YOUR KISS - OLD KING DOOJI - I CAN'T GET STARTED WITH YOU

JAZZ ANTHOLOGY



DUKE ELLINGTON AND HIS ORCHESTRA

1943/1945

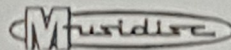
33 tours
D.R.



JA 5124
(JA 5124 A)
FACE 1

1. TAKE THE "A" TRAIN (B. Strayhorn)
HAYFOOT STRAWFOOT (P. McGrane) - 3'08
2. DON'T GET AROUND MUCH ANYMORE
(D. Ellington) - 3'59
3. SLIP OF THE LIP (D.R.) - 3'18
4. BLUE SERGE (D.R.) - 4'02
5. LET THE ZOOMERS DROOL
(D. Ellington - J. Hodges) - 4'56
6. BETWEEN THE DEVIL AND THE DEEP
BLUE SEA (H. Arlen - Koehler) - 3'45

JAZZ ANTHOLOGY



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33 tours
D.R.



JA 5124
(JA 5124 B)
FACE 2

1. PERDIDO (Tizol - Duke - Lonk) - 5'27
2. ESQUIRE SWANIC (Ellington - Hodges) - 3'42
3. BUGLE BREAKS (D. Ellington) - 2'54
4. I MISS YOU KISS (D.R.) - 3'02
5. ACCUENTUATE THE POSITIVE (D.R.) - 3'27
6. OLD KING DOOJI (D. Ellington) - 2'35
7. I CAN'T GET STARTED WITH YOU
(Gershwin - Duke) - 2'12

SIDE A

1. TAKE THE "A" TRAIN
(B. Strayhorn) (a)
HAYFOOT STRAWFOOT 3'08
(P. McCremell) (a)
2. DON'T GET AROUND MUCH ANYMORE 3'59
(D. Ellington) (a)
3. SLIP OF THE LIP 3'18
(D. E.) (a)
4. BLUE SERGE 4'02
(D. E.) (a)
5. LET THE ZOOMERS DROOL 4'56
(D. Ellington - J. Hodge) (a)
6. BETWEEN THE DEVIL AND THE DEEP
BLUE SEA 3'45
(H. Arlen - Koehler) (b)

SIDE B

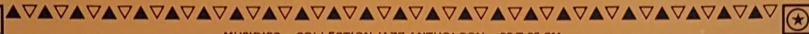
1. PERDIDO 5'27
(Tito) Duke - Leno) (c)
2. ESQUIRE SWANK 3'42
(Ellington - Hodge) (f)
3. BUGLE BREAKS 2'54
(D. Ellington) (g)
4. I MISS YOUR KISS 3'02
(D. E.) (b)
5. ACCENTUATE THE POSITIVE 3'27
(D. E.) (b)
6. OLD KING DOOI 2'35
(D. Ellington) (a)
7. I CAN'T GET STARTED WITH YOU 2'12
(Gershwin - Duke) (f)

NOTA

Ce disque a été réalisé d'après des enregistrements inédits datant de trente ans dont la qualité technique n'est évidemment pas parfaite. Nous avons procédé à un minimum de corrections pour supprimer la plupart des sons et craquements apparaissant sur le matériel d'origine. Toutefois, bien que les procédés actuels de filtrage permettent, nous n'avons pu vouloir éliminer totalement les bruits de surface afin de ne pas enlever la sonorité originale de ces interprétations.

This record has been produced from hitherto unpublished recordings dating back thirty 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 recordings, we did not wish to eliminate completely the surface noises in order not to destroy the original sound on these recordings.

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MUSIDISC - COLLECTION JAZZ ANTHOLOGY - 33 T 30 CM

JA 5101 - ERROLL GARNER'S historical first recording 1944.
JA 5102 - LOUIS ARMSTRONG - The immortal live sessions 1944-1947.
JA 5103 - DUKE ELLINGTON & His orchestra - Indéfini 1943-1945.
JA 5104 - FATS WALLER - Piano-organ-vocal-orch. - Indéfini 1943.
JA 5105 - COUNT BASIE and his orchestra - Indéfini.
JA 5106 - DON BYAS/ERROLL GARNER/SAM STEWART - 1945
JA 5107 - LIONEL HAMPTON BIG BAND - Indéfini.
JA 5108 - CHARLIE PARKER - Live sessions 1947.
JA 5109 - SIDNEY BECHT/MUGGSGY SPANIER/REX STEWART - 1940.
JA 5110 - LETER YOUNG - 'Amemlé' the blues 1943
JA 5111 - ART TATUM - Live sessions 1940-1941
JA 5112 - JIMMIE LUNCEFORD and his orchestra - Indéfini 1942-1943.
JA 5113 - CHICK WEBB and his orchestra - Indéfini 1937-1939.
JA 5114 - BENNY GOODMAN and his orchestra - Indéfini 1937-1939.
JA 5115 - DENIS KRUPA and his orchestra - Indéfini 1945-1947.
JA 5116 - LOUIS ARMSTRONG/FATS WALLER - Indéfini 1938.
JA 5117 - DUKE ELLINGTON and his orchestra - Live Carnegie Hall 1943.

JA 5118 - TOMMY DORSEY and his orchestra - Indéfini 1946-1947.
JA 5119 - JELLY ROLL MORTON - Piano - Blues and rag - 1924-1927.
JA 5120 - JAMES P. JOHNSON - Piano Rolls 1920-1924.
JA 5121 - DON BYAS LIVE AT MINTON'S - 1941.
JA 5122 - CHARLIE CHRISTIAN LIVE AT MINTON'S.
JA 5123 - BENNY CARTER IN HOLLYWOOD - Live sessions 1943-1945.
JA 5124 - DUKE ELLINGTON - Live sessions 1943-1945.
JA 5125 - PETE SEEGER - Road to Eliot.
JA 5126 - COLEMAN HAWKINS - Live sessions at the Savoy Ballroom 1940
JA 5127 - BIG BILL BROOKY - See See Rider - Eleven tons 1941.
JA 5128 - SONNY ROLLINS.
JA 5129 - FATS NAVARRO MEMORIAL.
JA 5130 - MODERN JAZZ QUARTET - First recording.
JA 5131 - CHARLIE SHIVERS and his orchestra - 1960.
JA 5132 - WILD BILL DAVIS - ORGAN - 1959
JA 5133 - ANDY KIRK and his twelve clouds of joy - Live sessions 1937



DUKE ELLINGTON

AND HIS ORCHESTRA

LIVE SESSIONS 1943/1945

Duke Ellington est certainement le seul jazzman qui ait cumulé 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 et se produisit au Cotton Club jusqu'en 1932. Considéré dès lors comme le chef ou créateur des orchestres de jazz, il fut régulièrement invité pour ses concerts de tournée dans le monde entier, jusqu'à sa mort en mai 1974.

Importation en France, Ellington dit être le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans Le Blues (tenir une place de choix dans les compositions), mais il est renforcé par une orchestration empruntant, un climat harmonique subtil et des allages subtils d'une rare finesse.

Les Sessions originales que nous vous présentons ici ont été enregistrées entre 1943 et 1945. C'est l'époque considérée comme la plus riche en créations originales et la plus caractéristique du génie de Duke Ellington.

Duke Ellington is certainly the only jazzman who has known perfectly how to combine 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 arithmetic 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 in 1932. Considered from then on as the head of the best jazz orchestra, he was regularly invited for his concerts in 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 whole, 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 somewhat combinatorial of a delicate finesse.

The recordings that we offer here have been recorded between 1943 and 1945. It is the period judged as the richest of original creations and the most typical of the genius of Duke Ellington.

COLLECTIVE PERSONNEL :

(a) Wallace JONES, Rex STEWART, Harold BAKER (tpt), Ray NANCE (tp), Sandy WILLIAMS, Jean TIZOL, Joe NANTON (tbn), Ohio HARDWICK (alt), Sax MALLARD (d), Johnny HODGES (alt), Ben WEBSTER (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr), New York, May 1st 1943.

(b) Shelton HEMPHILL, Iati JORDAN, Rex STEWART, Ray NANCE, William ANDERSON (tpt), Lawrence BROWN, Joe NANTON, Claude JONES (tbn), Ohio HARDWICK (alt), Johnny HODGES (alt), Jimmy HAMILTON (cl), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr), Jaysa SHERRILL (tbl), New York, May 12, 1945.

(c) Al (b), SHERRILL (tbl), Detroit, May 19, 1945.

(d) Al (d), EVANSVILLE, Ind., June 16, 1945.

(e) Al (d), New York, June 30, 1945.

(f) Al (d), Boston, July 14, 1945.

(g) Al (d), New York, August 18, 1945.

(h) Al (d) but Sidney CATLETT may be the drummer, New York, October 13, 1945.

(i) TATI JORDAN, Francis WILLIAMS, Shelton HEMPHILL, William ANDERSON, Reunald JONES (tpt), Claude JONES, Wilbur De PARIS, Lawrence BROWN (tbn), Russell PROCOPE (d), Jimmy HAMILTON (cl), Johnny HODGES (alt), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Wilson MEYERS (b), Sonny GREER (dr), New York, December 1945.