

LONDON

THE RADIO TRANSCRIPTIONS

DUKE ELLINGTON
and His Orchestra



VOL. 5

LONDON

MONO
SPEED 33 1/3
NCB, Britico
PFD

Side
1

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HMP 5037

ELLINGTON

RADIO TRANSCRIPTIONS VOLUME 5

1. SWAMP FIRE (Mooney, Libby) Lafleur
2. HOW HIGH THE MOON (Lewis, Hamilton) Chappell
3. BLUE LOU (Sampson, Mills) Lafleur
4. VIOLET BLUE (Strayhorn) C. Connelly
5. ROYAL GARDEN BLUES (C. and S. Williams) P. Maurice/KPM
6. JUMPIN' PUNKINS (M. Ellington) United Artists Music

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Gema

Side
2

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ELLINGTON

RADIO TRANSCRIPTIONS VOLUME 5

1. FRUSTRATION (Ellington) C. Connelly
2. BLUE IS THE NIGHT (Fisher) Robbins Music
3. JUMP FOR JOY (Ellington, Kuller, Webster)
F.D. & H. (Vocal Nance)
4. FAR AWAY BLUES (Ellington, Hodges) C. Connelly
5. EMBRACEABLE YOU (G. and I. Gershwin)
Chappell (Vocal Davies)
6. FRISKY (Ellington, Hodges) C. Connelly
7. PARK AT 106th (Ellington) United Artists Music
8. TAKE THE 'A' TRAIN (Strayhorn) C. Connelly

DUKE ELLINGTON
AND HIS ORCHESTRA

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DUKE ELLINGTON and His Orchestra 1947 VOL 5

MONO
HMP 5037

GP 346

Edward Kennedy "Duke" Ellington produced a constant flow of musical ideas for sixty years, beginning with his first composition, "Soda Fountain Rag," written to commemorate his job as a teen-age purveyor of ice cream concoctions in a Washington, D.C. cafe.

In 1923, hospitalized with pneumonia, he immediately called for manuscript paper to be delivered to the hospital. Any time stilled pages were not available, backs of envelopes and hotel message pads became repositories for clusters of notes, melody lines and lyric fragments. He perceived that words had musical contour, and he choreographed them alternatively and in provocative juxtaposition.

Societal-instrumental and vocal—were vital to his expression. Much of his music was a cooperative collaboration with them. Trombonist Tyrone Glenn, who joined the Ellington band in the beginning of June, 1947, just before the transcription sessions on Vol. 5, became an important Ellington soloist later. (Wilbur DeParis left July 1, 1947, reducing the trombone section to three again.) Tyrone's first solo with Duke was not until August 47. Kay Davis was on the payroll nearly a year before Duke decided how he wanted to present her beautiful voice. "Duke listens to you carefully for a couple of months until he knows your sound and all your capabilities—and limitations," Glenn once explained, "even though you may think he hasn't given you the opportunity yet to show what you can do. Then he writes a piece of music that is so precisely tailored to you that he teaches you things about yourself you never knew."

"Ellington rarely let you solo until he had written something especially for you," corroborates Al Sears. Russell Procope's solo on "Blue Is the Night" on this volume is an unusual exception.

"A solo with the Ellington band definitely is your own composition," Lawrence Brown asserts. "You play it the way you want to hear it. Nobody tells you what to play."

The music on the five volumes of Hindigths's The Uncollected Ellington was recorded between March 28, 1946 and June 10, 1947, exclusively for radio broadcast and is being released commencing for the first time through arrangement with the Ellington Estate.

PERSONNEL:

"SWAMP FIRE," "HOW HIGH THE MOON," "BLUE LOU," "VIOLET BLUE"
"ROYAL GARDEN BLUES," "JUMPIN' PUNKINS" Recorded June 8, 1947, New York City

"FRUSTRATION," "BLUE IS THE NIGHT," "JUMP FOR JOY," "FAR AWAY BLUES," "FRISKY," "PARK AT 106TH" Recorded June 10, 1947, New York City
Trumpets: Shelton Hemphill, Talt Jordan, Harold Baker, Francis Williams, Ray Nance, Wilbur Balcomb

Trombones: Tyrone Glenn, Lawrence Brown, Claude Jones, Wilbur DeParis
Reeds: Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney
Rhythm: Duke Ellington, piano; Fred Guy, guitar; Oscar Pettiford, bass; Sonny O'Neil, drums

"TAKE THE A TRAIN" Recorded March 28, 1946, New York City
Trumpets: Same as above except Cal Anderson and Bernard Food instead of Harold Baker, Ray Nance and Wilbur Balcomb

Trombones: Same as above
Reeds: Same as above except Otto Hardwick instead of Russell Procope
Rhythm: Same as above except Wilbur Myers instead of Oscar Pettiford

SIDE A

1. "SWAMP FIRE"—Duke and Oscar Pettiford explore the murky depths of this strange bluesy composition. The reed section and soloist Jimmy Hamilton, Al Sears and Sonny Greer enliven the mood.

2. "HOW HIGH THE MOON"—This prelude by more than five months the Columbia version. Shorby Baker had been back in the band nine days when he recorded this. Hamilton and Harry Carney also solo.

3. "BLUE LOU"—Eddie Samson spent one season with Duke in the early Cotton Club days. This is the only recording of his popular jazz standard by the Ellington band. The arrangement, uncredited, is by Juan Tizol with a quick "Periodo" quote by the very tight sax section. Ray Nance, Ellington and Oscar Pettiford solo.

4. "VIOLET BLUE"—Billy Strayhorn's study in pastels spent its early life as an instrumental before becoming a party to one of what called Billy's "perfect marriages of words and music." Eleven years after this was recorded, Ozzie Bailey introduced the lyric at the Newport Jazz Festival's Ellington Night. It was recorded there as "Multi-Colored Blue," still with the chromaticity of Hodges' alto solo, as heard here.

5. "ROYAL GARDEN BLUES"—Duke arranged this for a Victor session in September, 1946 (for circumstances, see Vol. 4, "Beale Street Blues"), where it was recorded unissued. This version is judged to be the superior performance. Baker, Nance and Lawrence Brown solo.

6. "JUMPIN' PUNKINS"—First recorded February 18, 1941 on Victor and again at Carnegie Hall in 1943, this is the longest version of the Mercer Ellington composition. Solos by Duke, Pettiford, Carney and—special treat—Sonny Greer, project a distinctly bouncing imagery. In 1992, Charlie Parker played "Jumpin' Punkins" as one of his five favorite Duke Ellington records.

SIDE B

1. "FRUSTRATION"—Harry Carney belts the title of this piece Duke created for Harry's rich, unguessed mastery of the baritone saxophone. In late 1948, Harry again recorded this and "Song" (Hindigths, Vol. 1) with string.

2. "BLUE IS THE NIGHT"—Russell Procope had been in the band little more than a week when he played this alto solo, a role taken by Hodges on the commercial recording a year earlier. Brown, Carney and Nance solo first on the Fred Fisher piece.

3. "JUMP FOR JOY"—Nance personates the still-reheating Sid Kullback. If Francis Webster lyrics to the title tune of Duke's 1941 Los Angeles hit "social consciousness" musical revue, Herb Jeffries sang this in the show, and Tricky Sam Brownrigg took the original solo, reinterpreted here by Brown and Hodges. This number became a Nance song-and-dance specialty.

4. "FAR AWAY BLUES"—Hodges and Ellington re-colaborate on one of their collaborative blues, which sounds as if they wrote it on a train.

5. "EMBRACEABLE YOU"—Duke offers elegantly effective accompaniment to the clear, pure, classically trained voice of Kay Davis, who was with the band from November, 1944 until June 1960, although she recorded many wordless solos with Ellington, this and "Come Rain or Come Shine" (Hindigths, Vol. 2) are the only available recordings of Kay with lyrics. It was dying to sing some words on record, she relates, and now, thirty years later!

6. "FRISKY"—This charming Ellington theme for Hodges is in the idiom he and Strayhorn developed cooperatively for soloists.

7. "PARK AT 106TH"—Apparently written exclusively for this date, it is the only known recording of the composition by Duke. The title is taken from the New York City location of these transcription sessions—the Pathé Building on Park Avenue at 106th Street, Ellington, Nance, Pettiford and Carney solo.

8. "TAKE THE A TRAIN"—The a cappella, on radio, a voice-over would announce that you had been listening to the music of Duke Ellington and His World Famous Orchestra. At personal appearances, it signified the end of a set or that an exciting engagement by the greatest big band in history had come to a close. Appropriately, "A Train" opens and concludes this magnificent five-volume collection of Ellingtonia.

—PATRICIA WILLARD
Contributor: Radio Free Jazz, BAM

NOTE: Hindigths Records and the writer acknowledge gratefully the invaluable research assistance on these five volumes, from Franc Williams, Mr. and Mrs. Al Sears, Kay Davis (Mrs. Edward Wingo), Al Hibbler, Sonny Greer, Brooks Kerr, Gloria (Mrs. Raymond) Nance, Mrs. Phoebe Jacobs, G. William Ross, founder of the International Duke Ellington Jazz Society, and Joseph H. Igo author of the forthcoming reference work, *The Ellington Chronicle*, for which continuing research has been made possible by a grant from The National Endowment for The Humanities.

—P.W.

SIDE A

1. SWAMP FIRE 3:05
Mookey

2. HOW HIGH THE MOON 2:28
Hamilton-Lewis

3. BLUE LOU 3:10
Samson-Mills

4. VIOLET BLUE 3:07 *Blue*
Strayhorn

5. ROYAL GARDEN BLUES 3:32 *X Blue*
Williams-Williams

6. JUMPIN' PUNKINS 3:54
M. Ellington

SIDE B

1. FRUSTRATION 3:29
D. Ellington

2. BLUE IS THE NIGHT 2:57
Fisher

3. JUMP FOR JOY (vocal: Ray Nance) 2:31
D. Ellington-Kuller-Wester

4. FAR AWAY BLUES 2:42 *Blue*
D. Ellington-M. Ellington-Hodges

5. EMBRACEABLE YOU (vocal: Kay Davis) 2:12 *Blue*
Gershwin-Gershwin

6. FRISKY 2:00 *X*
D. Ellington-Hodges

7. PARK AT 106TH 2:24
D. Ellington

8. TAKE THE A TRAIN (Closer) 0:30 *X*
Strayhorn

"Other albums you will enjoy"

Vol. 1, 1946: HMP 5033
TAKE THE A TRAIN
RECORD, "she relates, and now, thirty years later!"
PADDON FLOWER
MARGARITA
EIGHT-YEAR
EIGHT-YEAR

Vol. 2, 1946: HMP 5034
PERFIDO
UP TOP TOPIC
CANTON
PATTY WALKER
MUSIC
YOU DON'T LOVE ME NO MORE
JUST BOOZIE ME

Vol. 3, 1946: HMP 5035
THE SUBURBAN CHARACTER
THE SUBURBAN
NOMA
MIDNIGHT
IN A JAM
ON THE ALAMO
CAN'T BELIEVE THAT YOU'RE IN
CANTON

Vol. 4, 1947: HMP 5036
GREEN CROSS
SUPPORT FLURRY
JAZZ
FUGLEIGHTY
HAPPY GO LUCKY LOCAL

RIFE N DILL
BLUE ARMONY
TRANSLUCENCY
BUGGED ROMEO
JIM
SONO
KEEP A JUMPIN

HEY BABY
BOONNY IT JUMPED
COME ALIVE OR COME SHINE
FIDDLE FIDDLE
FIDUCIAL
ONE CLOCK JUMP
JUST BOOZIE ME

TEA FOR TWO
JUST YOU JUST ME
SONOWE
DOUBLE RUFF
A FLOWER IS A LOVEBONE THING
THE WOODCHIE

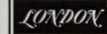
OVERTURE TO JAM SESSION
SEATTLE BLUES
MEMPHIS BLUES
ET LOVE BLUES
WHO STRUCK JOHN?

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LONDON RECORDS,
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Decca House, 5 Albert Embankment, London SE7 5SW, England.

Produced By: Wally Heider
Editing: Tom Shalcross
Mastering: Steve Guy, Location Records, Burbank
Programming & Discographical Research: Joseph H. Igo, author of the forthcoming reference, *The Ellington Chronicle*
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