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DIGITAL AUDIO

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DUKE ELLINGTON:
STEREO
REFLECTIONS
IN ELLINGTON

MEDLEY #1: 1. MOOD INDIGO (2:30) 2. HOT AND BOTHERED (1:23) 3. CREOLE LOVE
CALL (3:48) MEDLEY #2: 4. EAST ST. LOUIS TODDLE-OO (1:26) 5. LOTS O' FINGERS (2:12)
6. BLACK AND TAN FANTASY (3:57) 7. HARLEM AIR SHAFT (3:16) 8. I DON'T MIND (ALL
TOD SOON) (3:43) 9. ROSE OF THE RIO GRANDE (3:06) 10. RIDIN' ON A BLUE
NOTE (3:54) 11. BOY MEETS HORN (4:29) 12. ROSE ROOM (3:16) 13. STOMPY
JONES (2:44) 14. JIG WALK (1:52) 15. LITTLE POSEY (2:28) 16. WARM
VALLEY (1:39) 17. HOME (I DIDN'T KNOW ABOUT YOU) (2:49) 18. THINGS
AIN'T WHAT THEY USED TO BE (* * 6) 19. JUST A-SITTIN' AND
A-ROCKIN' (3:53) 20. SOLITUDE (2:21) 21. BRAZILIAN
LOU (1:34) 22. FIVE O'CLOCK DRAG (? :35)
23. PERDIDO (3:12)



DUKE ELLINGTON: STEREO REFLECTIONS IN ELLINGTON

FEATURING THE
1932 BAND IN TRUE
STEREO!
PLUS UNISSUED
1940-42
BROADCASTS



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HOT MUSIC AT A COOL PRICE!

The centerpiece of this album is the first CD issue of the legendary 1932 Ellington Long Play Program Transcriptions in true stereo! Each was pieced together from two records that contained, respectively, the left and right channels of a stereo recording. Apparently the original sessions were recorded with a two-microphone setup that fed separate turntables. Whether this practice was intended to produce a stereo recording or just to provide two monaural balances for the engineer to choose from is unknown. Whatever the original intention, the results are here for us to enjoy today, over 60 years later.

THE 1932 STEREO RECORDINGS: MEDLEY NO. 1: MOOD INDIGO/HOT AND BOTHERED/CREOLE LOVE CALL

Listen to the Ellington orchestra laid out before us in stereo! The rhythm section is in front, with Ellington's piano on the left; Fred Guy's banjo in the curve of the piano, left of center; Wellman Braud's bass at the center; and Sonny Greer's drums on the right. The reeds

are behind them, with Carney furthest to the left; Bigard to the far right; and Hodges and Hardwicke between. The brass occupies the rear, with the trumpets of Whetsol, Jenkins and Williams on the left; and the two trombones, Tizol and Nanton, on the right.

Whetsol and Bigard seem to move around as they solo, especially the latter who, after standing in the center for the first part of his solo on **Creole Love Call**, seems to dive for his chair and finish his solo from the right. Cootie remains fixed in his third trumpet chair, just left of center. The interplay between Cootie's trumpet and Sonny's cymbal on both **Hot And Bothered** and **Creole Love Call** is especially nice in stereo. During the last chorus of **Creole Love Call**, as the clarinets play the melody, Ellington has the brass come in one at a time, doing what composers call a "terracing effect."

First, one horn enters slightly on the right; then another comes in slightly on the left; and then the rest enter, filling in the gaps. It is a stunning moment, causing one to wonder at how well worked-out was the whole stereo concept by this early date.

MEDLEY No. 2: EAST ST. LOUIS TOODLE-OO/LOTS O' FINGERS/BLACK & TAN FANTASY

This session, six days later, has the orchestra in a different aural configuration. The brass and reeds are positioned as before, but now the rhythm section is laid out perpendicular to them so that the banjo, bass and drums all appear to come from the exact center, while the piano itself goes stereo—the keyboard now sweeping from left to right.

One wishes they had played a more complete version of **East St. Louis Toodle-oo**. There was certainly time for it; at least you hear a little of Toby Hardwicke's bass sax during the bridge. Then Ellington, the reluctant piano virtuoso, becomes his true showman self on **Lots O' Fingers**, with hot stride piano notes all over the stereo map.

Whetsol is heard close up on **Black & Tan Fantasy**, panning his trumpet from left to right as he solos. Barney Bigard treats us to one of his trademark slow intense clarinet glissandi, and Cootie Williams leads the ensemble in a crackling finale. The real star turn, however, is taken by Tricky Sam Nanton whose trombone

sound, as captured in stereo, seems even more eerie, distant, legendary and indescribable.

Stereo aside, this set of recorded performances offers a final look, a fond valedictory, to Duke Ellington and his Cotton Club Orchestra. Although the band was still making appearances at the Cotton Club, its tenure as a house band had terminated several months earlier, and at the time of these sessions had already taken on a new look and a new sound as Duke Ellington and his Famous Orchestra, never to sound quite this way again.

The remainder of this album features Duke's glorious 1940-42 Blanton-Webster band, with ten broadcast selections from 1940 and seven from the summer of 1942, many offering interesting variations on their RCA Victor counterparts. The 1942 selections have never been issued (or documented!) before, and contain some intriguing additions to the Ellington discography, even with the blatant plugs for the Panther Room that intrude on the music.

Among the unrecorded items are **Jig Walk**, one of the Duke's earliest compositions (from 1924), which is revived here with

a modern arrangement that belies its age. Another oddity is the strangely-named **Brazilali Lou**, in what is apparently its only known performance, sadly incomplete.

Finally, **Solitude** offers Ivie Anderson's final documented live appearance with the Ellington band. This evening broadcast took place the same day as her last Duca record session, where she cut the deathless **Hayfoot Strawfoot**. She handles this **Solitude** far more feelingly than her rather offhand vocal on the 1940 Columbia; a fitting farewell to a marvelous singer, one whose distinctive sound suited the Ellington band just as strongly as the instrumental voices of Johnny Hodges, Cootie Williams, Barney Bigard and all the others.

Notes by Brad Kay (1932 sessions) with additions by David Weiner & Chester Thompson Thanks to Jerry Valburn, Brad Kay, Steven Lasker & Jack Towers (who did the original transfers of the material on this album in 1985 and a new remix of the stereo recordings and the 1942 tracks in 1992.)

Personnel:

1932: Duke Ellington (piano &

leader); Freddy Jenkins, Charles "Cootie" Williams, Arthur Whetsol (trumpets); Joe "Tricky Sam" Nanton (trombone); Juan Tizol (valve trombone); Harry Carney (alto sax, baritone sax, clarinet); Otto Hardwicke (alto sax, bass sax); Johnny Hodges (soprano sax, alto sax, clarinet); Barney Bigard (clarinet, tenor sax); Fred Guy (banjo); Wellman Braud (bass); William "Sonny" Greer (drums)

1940: Duke Ellington (piano & leader); Wallace Jones, Cootie Williams (trumpet); Rex Stewart (cornet); Tricky Sam Nanton, Lawrence Brown (trombone); Juan Tizol (valve trombone); Harry Carney (clarinet, bass clarinet, baritone sax); Otto Hardwicke (clarinet, alto sax, bass sax); Johnny Hodges (soprano sax, alto sax); Barney Bigard (clarinet, tenor sax); Ben Webster (tenor sax); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Ivie Anderson (vocal).

1942: same as above, except Ray Nance (trumpet, violin & vocal) replaces Cootie Williams; Chauncey Houghton (clarinet) replaces Bigard; and Junior Raglin (bass) replaces Jimmy Blanton.

MEDLEY #1: (a)

1. MOOD INDIGO (2:30)
(Duke Ellington, Barney Bigard & Irving Mills)

2. HOT AND BOTHERED (1:23)
(Duke Ellington)

3. CREOLE LOVE CALL (3:48)
(Duke Ellington, Bubber Miley & Rudy Jackson)

MEDLEY #2: (b)

4. EAST ST. LOUIS TOODLE-OO (1:26)
(Duke Ellington & Bubber Miley)

5. LOTS O' FINGERS (2:12)
(Duke Ellington)

6. BLACK AND TAN FANTASY (3:57)
(Duke Ellington & Bubber Miley)

7. HARLEM AIR SHAFT (3:16) (c)
(Duke Ellington)

8. I DON'T MIND (ALL TOO SOON) (3:43) (c)
(Duke Ellington)

9. ROSE OF THE RIO GRANDE (3:06) (d)
(Edgar Leslie, Harry Warren & Ross Gorham)
Vocal by Ivie Anderson;
featuring Lawrence Brown

10. RIDIN' ON A BLUE NOTE (3:54) (e)
(Irving Mills & Duke Ellington)

11. BOY MEETS HORN (4:29) (e)
(Irving Mills, Duke Ellington & Rex Stewart)

12. ROSE ROOM (3:16) (f)
(Harry Williams & Art Hickman)

13. STOMPY JONES (2:44) (f)
(Duke Ellington)

14. JIG WALK (1:52) (g)
(Duke Ellington)

15. LITTLE POSEY (2:28) (h)
(Duke Ellington)

16. WARM VALLEY (theme) (1:39) (h)
(Duke Ellington)

17. HOME (aka SENTIMENTAL LADY or I DIDN'T KNOW ABOUT YOU) (2:49) (i)
(Duke Ellington & Bob Russell) Featuring Johnny Hodges

18. THINGS AIN'T WHAT THEY USED TO BE (theme) (1:46) (i)
(Mercer Ellington & Ted Persons)

19. JUST A-SITTIN' AND A-ROCKIN' (3:53) (i)
(Duke Ellington, Billy Strayhorn & Lee Gaines)

20. SOLITUDE (2:21) (j)
(Duke Ellington, Eddie DeLange & Irving Mills)
Vocal by Ivie Anderson

21. BRAZILALI LOU (1:34) (j)
(Duke Ellington?)

22. FIVE O'CLOCK DRAG (3:35) (j)
(Duke Ellington)

23. PERDIDO (3:12) (j)
(Juan Tizol, H.J. Lengsfelder & Ervin Drake)

a) New York, 3 February 1932; b) same, 9 February 1932; c) Eastwood Gardens, Detroit, 29 July 1940; d) same, 31 July 1940; e) Salem, New Hampshire, 17 August 1940; f) same, 19 August 1940; g) Hotel Sherman, Chicago, 21 September 1940; h) same, 26 September 1940; i) same, 22 July 1942; j) same, 28 July 1942.

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Total time: 65:52

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