



THE TRANSCRIPTION RECORDINGS

DUKE ELLINGTON

And His Orchestra



Featuring

AL SEARS

TAFT JORDAN

OSCAR PETTIFORD





In 1946 it was widely conceded that Duke Ellington's instrument was not the piano but the orchestra. It is totally conceded today that his greatest orchestra was that of the first half of the 1940s. That period has been most admirably documented with recordings of concerts, broadcasts and the original recordings. Hindsight presents here the Ellington orchestra that survived World War II and while not the superlative instrument of 1940 it, too, is nothing short of magnificent.

All performances on this double LP come from phonograph electrical transcriptions made especially for radio stations only. When the late Wally Heider, Hindsight's founder, cleared these transcriptions for their issuance, originally as five long play records, he chose Ms. Patricia Willard to author the important album notes. Patricia had been Duke's long-time friend as well as his press representative for the west coast.

Duke Ellington always decried categorization in music, insisting, "there's only two kinds of music - good music and the other kind." The band on these albums shattered precedents and reinforced Ellington's point when it won both the swing and sweet band divisions of the 1946 Down Beat poll, causing the magazine to revise its approach. In the 1947 Down Beat poll, Ellington's victory was listed under 'Favorite Band', Duke also carried away Esquire magazine's gold award both for arranger and for best band in 1945, '46 and '47 and won the Pittsburgh Courier national band contest trophy for 1947-48. Despite his feeling that he was competing with himself, this was a period when he was unrivaled.

Their records were selling briskly around the world. Not only had Duke (and the band) won countless awards, but his musicians scored heavily too. Johnny Hodges and Billy Strayhorn won Esquire's silver awards and Jimmy Hamilton, who had joined the band in May, 1943, emerged as the magazine's choice for 'New Star' clarinetist. Esquire's 1946 'All-American Band' included Ray Nance on trumpet and violin, Taft Jordan, Lawrence Brown, Joe 'Tricky Sam' Nanton, Oscar Pettiford, Hodges, Al Sears, Hamilton, Sonny Greer, Harry Carney (listed in the 'other instrument' category since baritone saxophone apparently still was a field in which there were no other contenders), Ellington and Strayhorn as arrangers, Al Hibbler, and a dozen or more other musicians whose principal exposure had been with Duke. 1946 was a triumphant and rewarding year for Duke Ellington.

"The Duke has added more ideas to the facets of American music than any other living musician, be his hair short or be it long" wrote Paul Bowles in the New York Herald Tribune. "He is the pianist, arranger and conductor of what has consistently been and still is the greatest jazz orchestra in the country. Who can dispute the fact that there have been more hardcover books written about Ellington and his music than any other jazz creator."

Patricia Willard, Jazz Scholar and Writer

Regarding the source of these recordings is a bit of trivia of possible interest to collectors. In the late forties when I was southern field representative for RCA Victor Records I frequented many radio stations, some of whom had these Ellington performances on huge 16 inch Transcription Discs. Being a Duke fan since the mid-Thirties I wanted them and discovered there were record collectors who specialized in such things. The most avid one was a young law student in Oregon named Wally Heider and we made contact via mail. He was desperately searching for post war Artie Shaw transcriptions which I had and we traded. When I received the Ellington discs, I transferred them to tape and put the transcriptions away for safekeeping.

My contact with Heider continued over the years as he passed his bar exam, became a recording engineer, producer, built and owned recording studios and became an artists and repertoire man for RCA. We finally met in 1960 in Hollywood and our friendship grew stronger, particularly when in the sixties I became Duke Ellington's producer. In the seventies Wally attempted to retire, but he soon formed Hindsight Records which specialized in previously unissued big band material heavily taken from transcriptions which Heider, with his law background meticulously legitimized with contracts and royalty payments. Hindsight was (and is) no pirate or bootleg label.

I had the pleasure of acting as a consultant for Wally during this period and because of my closeness to the Duke, his family and business associates, was able to get Heider the necessary recording contracts that enabled Hindsight to make these transcriptions available. But Wally soon found that his original 16" discs had become damaged over time and so I dug out my almost virgin set. The actual sounds you hear on this double LP are what brought Wally and I together back in 1949. I am one of many who miss Wally Heider - an unforgettable man in many respects and one who contributed so much to sound recording as well as the celebration of the big bands.

Brad McCuen, Music Executive for RCA records and Mega Records.







DUKE ELLINGTON
& His Orchestra
THE TRANSCRIPTION RECORDINGS

H2LP-410
33 1/3 RPM

Side A

- 1 9:20 SPECIAL
- 2 TAKE THE 'A' TRAIN
- 3 COME RAIN OR COME SHINE
- 4 ON THE ALAMO
- 5 PERDIDO
- 6 PASSION FLOWER

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H2LP-410
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Side B

- 1 DOUBLE RUFF
- 2 PARK AT 106TH
- 3 HAPPY GO LUCKY LOCAL
- 4 FRISKY
- 5 JUST YOU, JUST ME

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H2LP-410
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Side C

- 1 CROSSTOWN
- 2 MOON MIST
- 3 PRETTY WOMAN
- 4 MOOCHE
- 5 WHO STRUCK JOHN?
- 6 SWAMP FIRE

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33 1/3 RPM

Side D

- 1 HOW HIGH THE MOON
- 2 JUST SQUEEZE ME
- 3 ONE O'CLOCK JUMP
- 4 BLUE LOU
- 5 TEA FOR TWO

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Side A

- 1 **9:20 SPECIAL**
(Boake Harding, Gabe Rowland Warner) Junes Music, Primary Wave 3 Songs
- 2 **TAKE THE 'A' TRAIN**
(Eggar Jay Kleebschmidt, Billy Strayhorn) Billy Strayhorn Songs Inc., Kleebschmidt Music, Resonance Media Music
- 3 **COME RAIN OR COME SHINE**
(John H. Mercer, Harold Arlen) The Johnny Mercer Foundation, S.A. Music Co., WC Music Corp.
- 4 **ON THE ALAMO**
(John Carl Lewis) Fantasy Plus & Warner Int.
- 5 **PERDIDO**
(Ernie M. Drake, Norm Langlois, Juan Tizol) Lindbergh Music Corporation, Tempo Music Inc.
- 6 **PASSION FLOWER**
(Billy Strayhorn) Billy Strayhorn Songs Inc., Resonance Media Music

Side B

- 1 **DOUBLE RUFF**
(Billy Strayhorn) Billy Strayhorn Songs Inc., Tempo Music Inc.
- 2 **PARK AT 106TH**
(Edward Kennedy Ellington) EMI United Partnership Int.
- 3 **HAPPY GO LUCKY LOCAL**
(Edward Kennedy Ellington, Billy Strayhorn) Billy Strayhorn Songs, Music Select Corp., Sony ATV Music, Tempo Music Inc.
- 4 **FRISKY**
(Edward Kennedy Ellington, Johnny Hodges) Tempo Music Inc., The Edward Kennedy Ellington Heritage LLC
- 5 **JUST YOU, JUST ME**
(Gus Gayle, Raymond W. Knapp) Arhoolie Sound Film

Side C

- 1 **CROSTOWN**
(Johnny Hodges) Tempo Music Inc.
- 2 **MOON MIST**
(Morris Ellington) Campbell Connolly & Co. Ltd.
- 3 **PRETTY WOMAN**
(Edward Kennedy Ellington) EMI United Partnership Int.
- 4 **MOOCHE**
(Edward Kennedy Ellington, Irving Mills) Lullaw Music Ltd.
- 5 **WHO STRUCK JOHN?**
(Edward Kennedy Ellington, Johnny Hodges) Sony ATV Music, Tempo Music Inc.
- 6 **SWAMP FIRE**
(Harold Moore) Universal Music Corporation

Side D

- 1 **HOW HIGH THE MOON**
(William H. Lewis) Warner Group North America Limited
- 2 **JUST SQUEEZE ME**
(Edward Kennedy Ellington, Lee Otha Salazar) EMI Robbins Catalog Inc., Sony ATV Music
- 3 **ONE O'CLOCK JUMP**
(Louis Jordan) EMI Ford Catalog Inc.
- 4 **BLUE LOU**
(Irving Mills, Edgar M. Sampson) EMI Mills Music Inc.
- 5 **TEA FOR TWO**
(Vincent Youmans) Decca Music

These recordings were made during several performances across the United States in 1946 and 1947, featuring various lineups. A complete list of the musicians is provided below:
 Trumpets: Bernard Flood, Cat Anderson, Francis Jones, Francis Williams, Harold Baker, Ray Nance, Shelton Humphill, Taft Jordan, Wallace Jones, Wilbur Bascomb.
 Trombones: Claude Jones, Joe "Tricky Sam" Nanton, Lawrence Brown, Tyrone Glenn, Wilbur de Paris.
 Reeds: Al Sears, Harry Carney, Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Russel Procope.
 Piano: Duke Ellington, Billy Strayhorn.
 Guitar: Fred Guy.
 Bass: Oscar Pettiford, Wilson Myers.
 Drums: Sonny Greer.

