

Mono Playable Stereo HSR-128

The Uncollected

1947



Volume 4

DUKE ELLINGTON AND HIS ORCHESTRA



Previously
Unreleased
Material

The
Original
For Radio
Only
Recordings

NOT TO BE BROADCAST WITHOUT PRIOR WRITTEN AUTHORIZATION



The
Uncollected Vol. 4 1947
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 1
HSR-128A

33 1/2 rpm
mono playable
stereo

1. GOLDEN CRESS
2. FLIPPANT FLURRY
3. JAM-A-DITTY
4. FUGUEADITTY
5. HAPPY GO LUCKY LOCAL

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The
Uncollected Vol. 4 1947
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 2
HSR-128B

33 1/2 rpm
mono playable
stereo

1. OVERTURE TO A JAM SESSION
2. SULTRY SUNSET
3. BEALE ST. BLUES
4. MEMPHIS BLUES
5. ST. LOUIS BLUES V; Ray Nance
6. WHO STRUCK JOHN?

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DUKE ELLINGTON AND HIS ORCHESTRA 1947 Vol. 4

HSR-128

Duke Ellington, unquestionably the world's most exciting dance band. LIFE Magazine announced authoritatively in 1947, adding, "Compositional manager Ellington is regarded by his colleagues as the greatest single influence in jazz music."

TIME agreed precociously. For a score of years, while kings of jazz and swing have succeeded each other with Dorian rapidity, a Duke has exhibited most of the feel only rarely from beside the throne. (That band has played several times longer than any other orchestra in the history of U.S. popular music."

FORTUNE had been the hatter in 1933, with Walter Henson's famous "Introducing Duke Ellington," as the Maestro's conquest of the Lucre corporate publishing empire was absolute.

Esprit Magazine printed a long article: "Foreword to Jazz Fables" by Duke Ellington, in which he explained, "Jazz is simply the expression of an age, in music. Think of the terms classical music, romantic music. An entire picture comes to mind—a picture of the way people thought and felt, an expression of human reactions to the conditions under which they lived. You wouldn't dream of associating a certain rhythm, or fixed tone quality with either of them. Jazz is exactly the same—not in its forms, of course, but in the large, overall pattern of its expression. (a) pattern of barrier-breaking and (b) emerges as the great musical expression we have yet seen. To me, then, Jazz means simply freedom of musical speech!"

And Duke proceeded to exercise that freedom, for a week at the Regal Theater in Chicago, all dances, concerts, parties—one-nighters back to New York for the transcription sessions January 7 and June 1, 1947, which are the source of Volume 4 of HINDSIGHT'S The Unexcused Ellington. Duke always had a need to evolve, constantly in progress. Whenever possible, he recorded fragments of documents, such as interviews. It was integral to his need to hear his music played back to him as he wrote it. He told more than a few interviewers that this format was his strongest motivation for leading a band. "I give them the money, I get the kicks."

As a member in good standing of the American Society of Composers, Authors and Publishers, he respected the Society's January 1 through August 14, 1947 recording ban but was grateful that transcriptions intended exclusively for radio plays were exempt. Another advantage was that the Duke's 30-minute limit of commercial recording was not imposed. He was experimenting with extended works, more and more freedom. Through arrangement with the Ellington Estate, this music is being released for the first time, chronologically in five volumes.

Perished in the 1947 band remained relatively constant. The trombone section had been expanded to four members the year before when Tricky Sam Nanton's health began to fail. After his death, July 20, 1946, the section stayed 3-strong. The key changes were among the trumpets which Duke had set in motion early in '46, until mid-'47, after these transcriptions were made. Shorty Baker had left the band to serve in the United States Army during World War II. When he chose to reclaim his pre-war position under what was known as the G. I. Bill of Rights, Ellington welcomed him warmly but was unwilling to relinquish any members of his outstanding section.

PERSONNEL:

"GOLDEN CRESS," "FLIPPANT FLURRY," "JAM-A-DILLY," "FUGUEADITTY," "HAPPY GO LUCKY LOCAL," "OVERTURE TO A JAM SESSION," "SULTRY SUNSET"
Recorded January 7, 1947, New York City

Trumpets: Shelton Humphish, Tati Jordan, Wallace Jones, Francis Williams, Ray Nance, Carl Anderson

Trombones: Lawrence Brown, Claude Jones, Wilbur DeParis

Reeds: Russell Procope, Jimmy Hamilton, Johnny DeFord, Al Sears, Harry Carney

Rhythm: Duke Ellington, piano; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums

"DEALE STREET BLUES," "MEELE STREET BLUES," "WHO STRUCK JOHN?"
Recorded June 1, 1947, New York City

Personnel same as January 7 except Harold Baker and Wilbur DeBascum, trumpets, instead of Wallace Jones and Carl Anderson

OTHER ELLINGTON HINDSIGHT ALBUMS YOU MAY ENJOY:

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|--|------------------------------|--|
| <p>TAKE THE TRAIN
CROSBY/TAMM
PASSION FLOWER
MARENDA FAY
EVENING IDEAS
DIXIE</p> | <p>Vol. 1, 1946, HSR-126</p> | <p>"BEAT THE DRUM"
BLUES BOON
TRANSCENDENCY
LUGGERS POWER
SONO
SONO
SONO</p> |
| <p>FRIDAY
TOP OF TONIC
ROCKAWAY HOP
PRETTY WOMAN
BATHING BEA & CLEARING
YOU DON'T LOVE ME NO MORE
JUST SQUARE ME</p> | <p>Vol. 2, 1946, HSR-126</p> | <p>BEA HOP
SUNSHINE
SUNSHINE
FOUR FIVE
ONE O'CLUCK AMP
ONE</p> |

- | | | |
|--|------------------------------|---|
| <p>THE UNBROOD CHARACTER
THE SUBURBANE
MAMA
MAMA
MAMA
IN A JAM
ON THE LAMP
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME</p> | <p>Vol. 3, 1946, HSR-127</p> | <p>BEA HOP
JUST YOU JUST ME
MAMA
MAMA
MAMA
A FLOW'RS IS A LOVESOME THING
HE WHOOK</p> |
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- | | | |
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| <p>SWAMP FIRE
HOW HIGH THE MOON
BLUE CUB
DIXIE
ROYAL GARDEN BLUES
JOHNNY FLOWERS</p> | <p>Vol. 5, 1947, HSR-128</p> | <p>BLUES IN THE NOOD
JUMP FOR JOY
DIXIE
EMERICKABLE BLUES
PAIN AS IT GOES</p> |
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SIDE A

- "GOLDEN CRESS"—This is the first recording of the lovely Lawrence Brown theme, named by Duke to honor the trombone of his personal manager, Cress Courtney. Brown's solo runs one-and-a-half minutes longer on this than on the commercial release of fourteen months later.
- "FLIPPANT FLURRY"—A 1948 favorite, this was on the November 23-24 Carnegie Hall concert, then abbreviated for Massachusetts following Ray Leonard Father's concert program notes state: "Billy Strayhorn designed this as a party for the Hamilton children, who joined the band in November, 1947." Oscar Pettiford's bass emerges through Jimmy's flippant burlesque.

If the reader will care to analyze the over-chorus on this album, one can barely make out from the end of the music on the Duke's first recording of "FLIPPANT" either the Duke or what we've named:

- "JAM-DITTY"—Nothing surpasses a great band playing with enthusiasm, and the Ellington band at its best and most together. Billed as "Concerto For Four Jazz Horns," "Jam-A-Dilly" is one of three parts of what Duke called his "Tonal Group," introduced at the January 4, 1948 Carnegie concert. The section "Fugalityditty" follows here. The latter alternately identified as "Fugalityditty" and "Fugality" was not just an ad hoc invention that the Duke made in the wing, outspoken interchange of Tami Jordan and Brown, Harry Carney and Hamilton, either.

"FUGUEADITTY"—Hamilton's clarinet states the subject, followed fugally—and intriguely—by Carney's baritone and Claude Jones' trombone.

- "HAPPY GO LUCKY LOCAL," Parts 1 & 2.—The concluding movement of Ellington's "Deep South Suite," written for the November 46 Carnegie concert, is portrayed by Duke as "a train on the South, not one of those luxurious, streamlined trains that take tourists to Miami, but a little train with an upright engine that was never fast, never on schedule, and never made space of any place you ever heard about. After grunting, groaning and gringing, it finally settled down to a steady rhythm. The train had a Negro fireman who loved to get the thing that blew the whistle, and since he seemed to know every house, and to recognize someone waiting him up by its very whistling, every house always knew how on his side of the tracks, that is—he was never pulling that string. He played tunes on the whistle, too—blues, spirituals, a little 'Shoutin' Bread'—calling somebody as the train rattled along with more than a suggestion of boogie-woogie rhythm. Down on the South they call it the train No. 42, but we just cat it as the Happy Go Lucky Local." Besides of its length, this was recorded in two separate commercial 78 rpm records and has been in release on LP without the regard for and with an increase in the 50s, especially in the latter half of the decade. The longest uninterrupted version, transcribed in its entirety without break for time limitations, Solis, somewhat outgassing in order, as by Ellington, Pettiford, Procope, Nance, Carney, Sears, Ellington, Pettiford, Sears, Anderson and Hamilton, interestingly, a portion of this music bears a remarkable similarity to "Nights Train," which became a hit in 1954, with tenor saxophonist Jimmy Forrest credited as composer. Forrest was a member of the Ellington reed section for eight months, 1949-50.

SIDE B

- "OVERTURE TO A JAM SESSION"—Billy Strayhorn wrote and arranged this impressionistic piece during the band's October '46 engagement at the Aquarium, a club with huge plate glass windows on New York's Seventh Avenue near 47th Street. The formal "premier" was at Carnegie Hall the next month but, according to Sears, in many instances were being during regular sets at the Aquarium, on dance floors and onstage at earlier November concerts. The official program for the band's 1947 tour (Francis Brindley guitar; guitarist Domingo Hernandez) who the artist acknowledged its origin, listing "Overture To A Jam Session At The Aquarium," Walter Pettiford, Jordan and Nance on solo.

- "SULTRY SUNSET"—Another outstanding example of the way the Ellington trio by Ellington, provided a new setting for the mellifluous Hodges horns with space for Duke's piano contribution.

"BEALE STREET BLUES"—At the November 46 Carnegie concert, "Memphis, St. Louis, Beale Street Blues" were played first as the "W.C. Handy Medley," and M. Handy, then 73, was present at the performance. Francis Williams recalls the both of the medley: "For Duke's first recording of the medley after Duke recorded the Handy blues as well as Royal Garden Blues. The contract was about to expire, and Victor insisted on these titles. We went to the Victor session in August '46, and Duke arranged Beale Street Blues right there, and we recorded it. Victor scheduled another session Sept. 3, specifically to get the other blues. Duke arrived at a session arrangement of St. Louis, and Joe Benjamin and Tom Whalley to copy the parts. As soon as they finished, we recorded it. Duke arranged Memphis, while we were recording it, and Joe Benjamin and Tom Whalley to speed, and Duke arranged Royal Garden, while we did Memphis. By the time the end of the recordings, we'd been playing the four numbers for several months, and the band's performance was far superior to the Victor sides. Baker, Sears, and DeParis, Harry Hamilton, Pettiford, Brown and Sonny Greer solo."

"MEMPHIS BLUES"—This one of "Mr. Handy's Medley," as it was billed in subsequent programs, offers blue space to Hodges, Ellington, Carney, Shelton Humphrey and Hamilton.

"ST. LOUIS BLUES"—This is the only recording of Ray Nance's personal ballad version of this Handy blues. Marion Cox sang on the later release and Bing Crosby was on Duke's original 1932 Brunswick. Hodges, Pettiford and Sears solo here.

- "WHO STRUCK JOHN?"—A 1932 number, number of course, this blues line formed under seven Ellington titles. Recorded and released in 1948 as "Royal Blue Blues," Duke expanded it for his band and the obituary Philadelphia "Inquirer" commented that Duke said, "I thought it was a pretty good thing that they played it perfectly," he reported to **beat deal**. During the civil rights struggle of the 50s, the theme showed up in his "Non-violent Integration" album.

—PATRICIA WILLARD
Contributor: Radio Free Jazz, BAM

SIDE A

- GOLDEN CRESS
Ellington
Tempo Music
- FLIPPANT FLURRY
Ellington
Tempo Music
- JAM-A-DILLY
D. Ellington
Tempo Music
- FUGUEADITTY
D. Ellington
Tempo Music
- HAPPY GO LUCKY LOCAL
D. Ellington-M. Ellington
Tempo Music

SIDE B

- OVERTURE TO A JAM SESSION
Strayhorn
Tempo Music
- SULTRY SUNSET
D. Ellington
Tempo Music
- BEALE ST. BLUES
Handy
Handy Brok. Music
- MEMPHIS BLUES
Handy-Norton
Handy Brok. Music/
Jerry Vogel Music
- ST. LOUIS BLUES (Vocal: Ray Nance)
Handy
Handy Brok. Music
- WHO STRUCK JOHN?
D. Ellington-M. Ellington-Hodges
Tempo Music

ALL SELECTIONS ASCAP

OTHER HINDSIGHT RELEASES:

- HSR-101 JIMMY DORSEY, 1932-46. Vocals: Helen O'Connell, Bob Eberly
HSR-102 HARRY JAMES, 1943-46. Vocals: Helen Forrest
HSR-103 LES BROWN, 1944-46. Vocals: Doris Day
HSR-104 GLEN GRAY & CASA LOMA, 1939-40. Vocals: Kenny Sargent,
Pat Wee Hunt
HSR-105 CHARLIE SPIVAK, 1943-46. Vocals: Irene Daley
HSR-106 GEORGE BARNES OCTET, 1946
HSR-107 OZZIE NELSON, 1940-42. Vocals: Ozzie Nelson, Harriet Hilliard
HSR-108 CLAUDE THORNHILL, 1947. Vocals: Fran Warren,
Gene Williams
HSR-109 LARRY COLLIN, 1937-38. Vocals: Bea Wain
HSR-110 BLUE BARRON, 1941. Vocals: Gus Carvey, Charlie Fisher,
3 Blue Notes
HSR-111 DICK JURGENSEN, 1937-39. Vocals: Eddy Howard,
Ronna Kepler
HSR-112 CARMEN CAVALLARO, 1946
HSR-113 STERLING YOUNG, 1939-40. Vocals: Bobbie Ennis, Alan Simms
HSR-115 CHUCK FOSTER, 1940. Vocals: Dorothy Brandon, Jim
Cassin, 3 D's.
HSR-116 WOODDY HERMAN, 1937. Vocals: Woody Herman
HSR-117 CARL RAVAZZA, 1941-44. Vocals: Carl Ravazza
HSR-118 STAN KENTON, 1941. Vocals: Stan Kenton
HSR-119 EDDY HOWARD, 1946-51. Vocals: Eddy Howard
HSR-120 GLEN GRAY, Vol. II, 1942-45. Featuring Red Nichols, Bobby
Hackett
HSR-121 ALVINO REY, 1946
HSR-122 HENRY BUSSE, 1935
HSR-123 HARRY JAMES, Vol. II, 1943-46. Vocals: Helen Ward
HSR-124 STAN KENTON, Vol. III, 1941
HSR-125 DUKE ELLINGTON, Vol. 1, 1946
HSR-126 DUKE ELLINGTON, Vol. 2, 1946
HSR-127 DUKE ELLINGTON, Vol. 3, 1946
HSR-128 DUKE ELLINGTON, Vol. 4, 1947
HSR-129 DUKE ELLINGTON, Vol. 5, 1947
HSR-130 JAM GARDNER, 1939-1946. Vocals: Lee Bennett, Fritz Hellstrom
Hackett

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