

Mono Playable Stereo HSR-129

The Uncollected

1947



Volume 5

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. 5 1947
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 1
HSR-129A

33 1/3 rpm
mono playable
stereo

1. SWAMP FIRE
2. HOW HIGH THE MOON
3. BLUE LOU
4. VIOLET BLUE
5. ROYAL GARDEN BLUES
6. JUMPIN' PUNKINS

© 1978 Hindsight Records, Inc. P.O. Box 7114 R, Burbank, Calif. 91510



The
Uncollected Vol. 5 1947
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 2
HSR-129B

33 1/3 rpm
mono playable
stereo

1. FRUSTRATION
2. BLUE IS THE NIGHT
3. JUMP FOR JOY V. Ray Nance
4. FAR AWAY BLUES
5. EMBRACEABLE YOU V. Kay Davis
6. FRISKY
7. PARK AT 106TH
8. TAKE THE A TRAIN (Closer)

© 1978 Hindsight Records, Inc. P.O. Box 7114 R, Burbank, Calif. 91510

DUKE ELLINGTON AND HIS ORCHESTRA 1947 Vol. 5

HSR-129

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 boy at one of the ice cream concessions 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 statted pages were not available, back of envelopes and hotel message pads became repositories for clusters of notes, melody lines and lyric fragments. He loved the visual and the aural qualities of color and found them inseparable. He loved the music that had melodic contour, and he choreographed them alternately and in provocative juxtaposition.

Soloists-instrumental and vocal-were vital to his expression. Much of his music was a cooperative collaboration with them. Trombonist Tye Green, 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. Without DeFaria left July 1, 1947, (reducing the trombone section to three again.) Tye's first solo with Duke was not until August 4th. 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." "Duke" once explained, "even though you may think he hasn't given you the opportunity yet to show what you can do. Then he gives you 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 in 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 Ellington's The Uncollected Ellington was recorded between March 28, 1948 and June 10, 1947, exclusively for radio broadcast and is being released commercially 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 9, 1947, New York City.

"FRUSTRATION," "BLUE IS THE NIGHT," "JUMP FOR JOY," "FAH AWAY BLUES," "FRISKY," "PARK AT 106TH": Recorded June 10, 1947, New York City.

Trompets: Shelton Hampton, Tall Jordan, Harold Baker, Francis Williams, Ray Nance, Wilbur Bascomb

Trombones: Tye Green, Lawrence Brown, Claude Jones, Wilbur DeParis

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

Rhythm: Duke Ellington, piano Fred F. Guke, Oscar Pettiford, bass, Sonny Greig, drums

"TAKE THE A TRAIN": Recorded March 28, 1948, New York City.

Trompets: Same as above except Cal Anderson and Bernard Flood instead of Harold Baker. Ray Nance and Wilbur Bascomb

Trombones: Same as above except Jim Masterton added

Reeds: Same as above except Otto Hardwick instead of Russell Procope

Rhythm: Same as above except Wilton Myers instead of Oscar Pettiford

OTHER ELLINGTON HINDSIGHT ALBUMS YOU WILL ENJOY:

Vol. 1, 1946, HSR-125
 TAKE THE A TRAIN
 CROUSTON
 PASSION FLOWER
 MANDALAY
 EVERYTHING GOES
 SOUTH

Vol. 2, 1946, HSR-126
 PERIODS
 IN THE TORIC
 THE FIVE
 PRETTY WOMAN
 GAY MOTHER IN A CLEANING
 YOU DON'T LOVE ME NO MORE
 JUST SQUEEZE ME

Vol. 3, 1946, HSR-127
 THE UNBROUGHT CHARACTER
 THE SUBURBANITE
 INDINA
 MOON WALTZ
 IN A LUNA LAND
 I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Vol. 4, 1947, HSR-128
 DANCE TO A JAM SESSION
 SILVERY SLANET
 BEALTY BLUE
 MEMPHIS BLUES
 GET LOOSE BLUES
 WHO STRUCK JOHN?

WARNING: All Hindsight Records and liner notes are copyrighted. Any unauthorized copying or re-printing of this material by any means whatsoever without prior written consent constitutes an infringement of copyright and will render the infringer liable to an action at law and subject to criminal prosecution.

SIDE A

- "SWAMP FIRE"**—Duke and Oscar Pettiford explore the murky depths of this Harold Monro composition. The medley section and soloist, more by Al Sears and Sonny Greig enliven the mood.
- "HOW HIGH THE MOON"**—This proceeds by more than five months the Columbia version. Shorty Baker had been back in the band nine days when he recorded this. Hamilton and Harry Carney also solo.
- "BLUE LOU"**—Eddie Sampson spent one session 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, features Juan Tizol with a quick "ferdido" quite the very light sax section; Ray Nance, Ellington and Oscar Pettiford solo.
- "VIOLET BLUE"**—Billy Strayhorn's study in pastels sets its early life as an arrangement of soloist and music. Eleven years after it was recorded, Ozra Bailey joined the band. The arrangement, uncredited, features Juan Tizol with a quick "ferdido" quite the very light sax section; Ray Nance, Ellington and Oscar Pettiford solo.
- "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 uncredited. This version is judged to be the superior performance. Baker, Nance and Lawrence Brown solo.
- "JUMPIN' PUNKINS"**—First recorded February 15, 1941 on Victor and again at Carnegie Hall in 1943, this is the longest version of the Mercer Ellington composition. Soloist by Duke, Pettiford, Carney and special treat—Sonny Greig, project a distinctly bounding imagery. In 1952, Charlie Parker joined "Jumpin' Punkins" as one of his five favorite Duke Ellington records.

SIDE B

- "FRUSTRATION"**—Harry Carney tells the title of this piece Duke created for Harry's fish, unparalleled mastery of the baritone saxophone. In late 1946, Harry again recorded this and "Sonor" (Hindsight, Vol. 1) with strings.
- "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 later. Brown, Carney and Nance solo first on the Fred Fisher piece.
- "JUMP FOR JOY"**—Nance personalizes the still-refreshing Sid Kuller-Paul Francis Webster lyric to the title tune of Duke's 1941 Los Angeles "social consciousness" musical revue. Heri Jeffries sang this in the show, and Tricky Sam and Barney Bigard took the original solos, centered here by Brown and Hodges. The number became a Nance song-and-dance specialty.
- "FAH AWAY BLUES"**—Hodges and Ellington re-colaborate on one of their collaborative blues, which sounds as if they wrote it on a train.
- "EMBRACEABLE YOU"**—Duke offers an engagingly affectionate accompaniment to the clear, pure, classically trained voice of Kay Davis, who was with the band from November, 1946 until June, 1950. Although she recorded many wonderful vocals with Ellington, this and "Come Rain or Come Shine" (Hindsight, Vol. 2) are the only available recordings of Kay with lyrics: "I was dying to sing some words on records," she relates, "and now, here, thirty years later!"
- "FRISKY"**—This charming Ellington theme for Hodges is in the idiom he and Strayhorn utilized so ingeniously for solos.
- "PARK AT 106TH"**—Apparently unknown for this date, it is the only recording of Duke's composition by Duke. The music was created there, in a City location of these transcription sessions—the Pathé Building on Park Avenue in 1946 (see Hindsight, Volume 1, Pettiford and Carney solo).
- "TAKE THE A TRAIN"**—The sign-off. On radio, a voice-over would announce that he was 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: Hindsight Records and this writer acknowledge gratefully the invaluable research assistance on these five volumes, from Franc Williams, Mr. and Mrs. Al Sears, Kay Davis (Mrs. Edward Wynn), Al Harker, Sonny Greig, Charles Kery, 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.

For a free descriptive catalog of Hindsight Record releases write to:

Hindsight Records, Inc.
 P.O. Box 7114-R
 Burbank, CA 91510

SIDE A

- 1. SWAMP FIRE**
 M. Ellington
 Photo Play Music 3:05
- 2. HOW HIGH THE MOON**
 Hamilton-Lewis
 Chappell 2:28
- 3. BLUE LOU**
 Sampson-Mills
 American Academy of Music 3:10
- 4. VIOLET BLUE**
 Strayhorn
 Tempo Music 3:07
- 5. ROYAL GARDEN BLUES**
 Williams-Williams
 Shapiro-Berstein 3:32
- 6. JUMPIN' PUNKINS**
 M. Ellington
 Tempo Music 3:54

SIDE B

- 1. FRUSTRATION**
 D. Ellington
 Tempo Music 3:29
- 2. BLUE IS THE NIGHT**
 M. Ellington
 United Artists 2:67
- 3. JUMP FOR JOY (vocal: Ray Nance)**
 D. Ellington-Kuller-Webster
 United Artists/Wester Music 2:31
- 4. FAR AWAY BLUES**
 D. Ellington-M. Ellington-Hodges
 Tempo Music 2:42
- 5. EMBRACEABLE YOU (vocal: Kay Davis)**
 Gerishwin-Gershwin
 New World Music 2:14
- 6. FRISKY**
 D. Ellington-Hodges
 Tempo Music 2:00
- 7. PARK AT 106TH**
 D. Ellington
 Tempo Music 2:24
- 8. TAKE THE A TRAIN (Closer)**
 Strayhorn
 Tempo Music 0:30

ALL SELECTIONS ASCAP

OTHER HINDSIGHT RECORDS:

- HSR-101 JIMMY DORSEY, 1939-40, 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 Bargar, Pee Wee Hunt
 HSR-105 CHARLIE SPIVAK, 1943-46, Vocals: Irene Day
 HSR-106 GEORGE BARNES OCTET, 1946
 HSR-107 OZZIE NELSON, 1940-42, Vocals: Ozzie Nelson, Harriet Hilliard
 HSR-108 CLAUDE THORNBHILL, 1947, Vocals: Fran Warren, Connie Williams
 HSR-109 LARRY ELINGTON, 1937-38, Vocals: Bea Wain
 HSR-110 BLUE BARRON, 1941, Vocals: Russ Carlyle, Charlie Fisher, 3 Blue Notes
 HSR-111 CHUCK JURGENSEN, 1937-39, Vocals: Eddie Howard, Ronnie Kemper
 HSR-112 CARMEN CAVALLARO, 1946
 HSR-113 STERLING YOUNG, 1939-40, Vocals: Bobbie Ennis, Alan Simms
 HSR-115 CHUCK FOSTER, 1940, Vocals: Dorothy Brandon, Jimmy Cassin, Dix
 HSR-116 WOODY HERMAN, 1937, Vocals: Woody Herman
 HSR-117 CARL RAVAZZA, 1941-44, Vocals: Carl Ravazza
 HSR-118 STAN KENTON, 1941
 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. II, 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 JAN CARRIER, 1939-1940, Vocals: Les Bennett, Fritz Hellborn

Produced By: Wally Hedder
 Editing: Tom Shallicross
 Mastering: Steve Gary, Location Recorders, Burbank
 Programming & Discographical Research: Joseph H. Igo, author of the forthcoming reference, *The Ellington Chronicle*
 Cover Photo Courtesy: David Dexter, Jr.