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LVA-3037



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LONG PLAY 33 $\frac{1}{3}$ RPM

VAULT ORIGINALS

VOLUME ONE

Duke Ellington

A stylized illustration of a hand holding a trumpet bell. The hand is rendered in a dark, stippled style, and the trumpet bell is a bright orange color. The background is a dark, textured grey.

EARLY RECORDINGS

featuring

Bubber Miley
"Tricky Sam" Nanton
Harry Carney
Barney Bigard

Bacon

Creole Love Call
Washington Wobble
Blues I Love to Sing
Harlem River Quiver
East St. Louis Toodle-oo
Black Beauty
Got Everything But You
Jubilee Stomp

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VAULT ORIGINALS

SIDE
1

DUKE ELLINGTON, VOLUME I

- 1—CREOLE LOVE CALL (Ellington-Miley-Jackson)
- 2—WASHINGTON WABBLE (Duke Ellington)
- 3—BLUES I LOVE TO SING (Ellington-Miley)
- 4—HARLEM RIVER QUIVER (McHugh-Fields-Healy)

Duke Ellington and his Orchestra

F4JL-0500



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VAULT ORIGINALS

SIDE
2

DUKE ELLINGTON, VOLUME I

- 1—EAST ST. LOUIS TODDLE-OO (Ellington-Miley)
- 2—BLACK BEAUTY (Ellington)
- 3—GOT EVERYTHING BUT YOU (Palmer-Razaf)
- 4—JUBILEE STOMP (Ellington)

Duke Ellington and his Orchestra

F4JL-0501



VAULT ORIGINALS reprocessed with HIGH FIDELITY equipment

LVA-3037

Duke Ellington (Vol. 1)

Duke Ellington and His Orchestra

Early recordings featuring Bubber Miley, "Tricky Sam" Nanton, Harry Carney, Barney Bigard

- Side 1
1. Creole Love Call
 2. Washington Wabble
 3. Blues I Love to Sing
 4. Harlem River Quiver

- Side 2
1. East St. Louis Toodle-oo
 2. Black Beauty
 3. Got Everything But You
 4. Jubilee Stomp

This issue produced and notes written by Bill Grauer, Jr., and Orrin Keepnews

DUKE ELLINGTON and His Orchestra (on Side 1 and Side 2, #1); Louis Metcalf, Bubber Miley, trumpet; Joe "Tricky Sam" Nanton, trombone; Otto Hardwick, clarinet and alto sax; Rasty Jackson, clarinet and tenor sax; Harry Carney, alto and baritone sax; Duke Ellington, piano; Fred Guy, tenor; William Brand, bass; Donny Green, drums. Vocals on Creole Love Call and Blues I Love to Sing by Adelaide Hall (Side 1, #2, recorded in New York on October 6, 1927; Side 1, #1 and 3; Camden, New Jersey; October 24, 1927; Side 1, #4 and Side 2, #1; New York; December 19, 1927). On Side 2, #2-4: Arthur Whetsel, trumpet, added; Barney Bigard, clarinet and tenor sax, replaces Jackson. Other personnel the same. (New York; March 26, 1928.)

This collection of 1927-28 recordings presents the beginnings of one of the most important and richly creative facets of the entire story of jazz: the full and fruitful career of Duke Ellington and his Orchestra.

While these are not the very first Ellington records, the earliest of this group come after only about two dozen of a total that by now has probably passed seven hundred sides and shows no signs of stopping. And they fall within the first year after the Duke had been able to settle on what was for quite a while to be his basic personnel. Most importantly, these selections cover exactly the time at which Ellington and his men began what turned out to be the job—the one that brought their pivotal success.

For it was in December of 1927 that the band first opened at the Cotton Club. They had already attracted some attention elsewhere (at Barron's, in Harlem, which was their first New York engagement, and then downtown at the Kentucky Club). But the Cotton Club, where white audiences flocked to hear the "jungle music" of Harlem, was the place that could really launch a young band. And the Duke's orchestra was to prove its all-time prize package. Symbolically enough, they got the job as a last-minute replacement for a King Oliver band . . .

A Discographical Note for Collectors. The original master numbers of these recordings (all preceded by the letters "BVE") are: on Side 1—39370-1, 40156-2, 39371-2, 41244-3; on Side 2—41245-2, 43502-2, 43504-2, 43503-2. The last three numbers on Side 1 are previously unissued "takes."

Success had hardly come overnight for Edward Kennedy Ellington. He had first turned fully to music in 1917, at the age of eighteen, foregoing an art school scholarship to become first a ragtime pianist, then leader of a small group in his home town of Washington, D. C., working with Otto Hardwick, Arthur Whetsel, and later Sonny Greer. In 1923, after coming to New York for a job that failed to materialize, they managed to catch on at Barron's. Then it was a process of building their material and their reputation, and slowly adding some key personnel. Bubber Miley joined the band late in 1924, "Tricky Sam" Nanton and Harry Carney in 1926, Barney Bigard during the first Cotton Club months. Finally, as these records indicate, they were ready for the main chance when it came along.

It is notable that such characteristic Ellington numbers as *East St. Louis Toodle-oo* and *Creole Love Call* made their appearance this early. These and such other Ellington high-spots as *Jubilee Stomp* and the lovely *Black Beauty* point up just how quickly Duke had hit his stride as composer—both alone and in collaboration with band members of material to fit their special needs. (Also of interest is that this version of *Washington Wabble* is their first work for this label, the previously-issued take having been one re-recorded at the October 26th session.)

In this early band, the emphasis was on brass solos; specifically, on the growl tones of Miley and Nanton and the "wah-wah" mutes they both used so skillfully. James "Bubber" Miley, who reached an early peak and died young (in 1932, when he was only 29), was the outstanding figure in the group. On most of these numbers it is his horn that sets the mood, with a rough-edged power that didn't prevent it from becoming highly melodic or deeply blue. And his backing, as much as that of the sax section, is of great assistance to those strange and memorable Adelaide Hall vocals. As for Joe Nanton, while there's more than one version of how he came by his nickname, it could easily have referred to his effective throaty outbursts, which remained an important part of the Ellington pattern until his death in 1946.

The Duke takes a long and haunting solo on *Black Beauty*, and Whetsel, who had few solo opportunities, does a particularly notable job behind the Harry Carney chorus on *Got Everything But You*. Carney seems much the most impressive of the reed soloists, demonstrating that his baritone sax has been amazingly buoyant and expressive right from start, while Bigard gets in a couple of clear forecasts of things to come.

The overall "jungle sound," which many have come to think of as strictly an Ellington device, was actually fairly standard in the Harlem clubs of this period, which were selling their customers so-called "savagely" music. As treated by the Duke, this simply meant fierce and forceful brass, set off by ensemble sax work that, even then, was more sophisticated than pseudo-primitive. Ellington was not the only leader to make valid jazz out of this rather dubiously acquired "jungle" quality, but no one else was able to assimilate it nearly so well, to retain it yet mold it completely to his own purposes. It's interesting to compare this album with a group of records made at roughly the same time by *Charlie Johnson's Paradise Band* (LVA-3026). Johnson employed the same sound, had talented musicians to handle it, and doesn't come off too badly in the comparison. But the point is that this was Johnson's peak, and his career soon stopped short. Ellington's was just getting under way.

Some other important late-'20s bands are included on such "X" Vault Originals releases as Fletcher Henderson (LVA-3018) and McKinney's Cotton Pickers, Vol. 1 (LVA-3071). A later Ellington-unit sound can be heard on Rex Stewart (LX-3001).

Notice on this long play record a new raised center and outer edge which is an RCA improvement designed to help protect the playing surface of the record from abrasion, scratches, and any contact with other records. This important new feature will give you many hours of additional pleasure from your records.

