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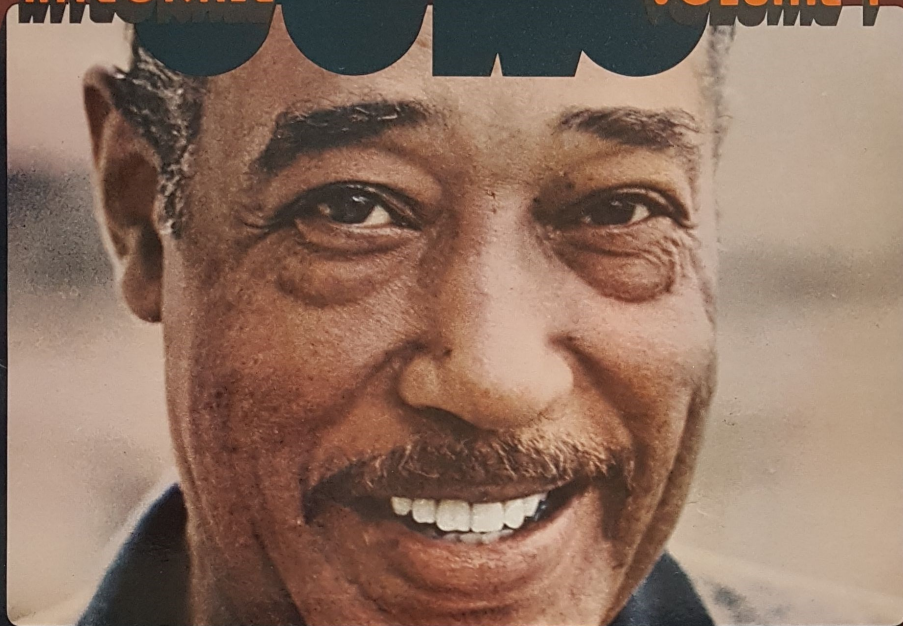
BLACK AND WHITE SERIES

the works of

# duke

INTEGRALE

VOLUME I



*DUKE ELLINGTON and his Orchestra*

# Face 1

731.043

731.043 A

« The works of Duke Ellington »

Volume 1

Duke Ellington and his orchestra

- 1) If you can't hold the man you love 2'55  
(Fats and Kahal)
- 2) WASHINGTON WOBBLE (D. Ellington) 2'50
- 3) WASHINGTON WOBBLE (D. Ellington) 2'49



- 4) WASHINGTON WOBBLE (D. Ellington) 2'50
- 5) BLACK AND TAN FANTASY 3'05  
(Duke Ellington - J. Miley)
- 6) CREOLE LOVE CALL 3'11  
(D. Ellington - J. Miley - R. Jackson)
- 7) THE BLUES I LOVE TO SING 3'00  
(Duke Ellington - J. Miley)
- 8) THE BLUES I LOVE TO SING 3'05  
(Duke Ellington - J. Miley)

1) Evelyn Preer with Duke Ellington  
and his orchestra  
vo : Evelyn Preer

# Face 2

731.043

731.043 B

« The works of Duke Ellington »

Volume 1

Duke Ellington and his orchestra



- 9) HARLEM RIVER QUIVER 2'40 (Brown Berries)  
(McHugh - Fields - Healy)
- 10) HARLEM RIVER QUIVER 2'45 (Brown Berries)  
(McHugh - Fields - Healy)

- 11) HARLEM RIVER QUIVER 2'45  
(Brown Berries) (McHugh - Fields - Healy)
- 12) EAST-ST-LOUIS TOODLE-OO 3'35  
(Duke Ellington - J. Miley)
- 13) BLUE BUBBLES 3'09  
(Duke Ellington - J. Miley)
- 14) BLUE BUBBLES 3'09  
(Duke Ellington - J. Miley)
- 15) BLACK BEAUTY (Duke Ellington) 2'52
- 16) JUBILEE STOMP  
(Duke Ellington) 2'34

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## Face 1

**EVELYN PREER** (acc. by D. Ellington)

- 1) **If You Can't Hold The Man You Love** (BVE 37.528-3)  
(Kahal - Fain)

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 2) **Washington Wobble** (BVE 40.156-1)  
(D. Ellington)  
3) **Washington Wobble** (BVE 40.156-2)  
(D. Ellington)  
4) **Washington Wobble** (BVE 40.156-5)  
(D. Ellington - B. Mileý)  
5) **Black And Tan Fantasy** (BVE 40.155-4)  
(D. Ellington - B. Mileý)  
6) **Creole Love Call** (BVE 39.370-1)  
(D. Ellington - B. Mileý - R. Jackson)  
7) **The Blues I Love To Sing** (BVE 39.371-1)  
(D. Ellington - B. Mileý)  
8) **The Blues I Love To Sing** (BVE 39.371-2)  
(D. Ellington - B. Mileý)

## Face 2

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 9) **Harlem River Quiver** (Brown Berries) (BVE 41.244-1)  
(Fields - McHugh - Healy)  
10) **Harlem River Quiver** (Brown Berries) (BVE 41.244-2)  
(Fields - McHugh - Healy)  
11) **Harlem River Quiver** (Brown Berries) (BVE 41.244-3)  
(Fields - McHugh - Healy)  
12) **East St. Louis Toode-Do** (D. Ellington - B. Mileý) (BVE 41.245-2)  
13) **Blue Bubbles** (D. Ellington - B. Mileý) (BVE 41.246-1)  
14) **Blue Bubbles** (D. Ellington - B. Mileý) (BVE 41.246-2)  
15) **Black Beauty** (BVE 43.502-2)  
(D. Ellington)  
16) **Jubilee Stomp** (BVE 43.503-2)  
(D. Ellington)

Very few musicians have marked the times we live in as much as Duke Ellington. Hundreds of his compositions show proof of his prolific inspiration and many of them are played every day in the whole world. Who has never heard **Midnight**, **Caravan**, or **Sollitude**? Which jazz lover did not put again and again on the pick-up **Black And Tan Fantasy**, **Koko** or **Harlem Solo**?

As a jazzman Duke Ellington has definitely to be placed not within the main streams of temporary fashion. It is not easy to define clearly his works as they are so various that one may speak of eclecticism, but they are almost always enhanced with high and uncommon coloured sounds. The characteristics of a true creator begin to escape from stereotypes. It is interesting to recall that although Ellington confessed his ambition to produce essentially negro-american music, he has been now and then compared to composers as different as Bach, Debussy, Debussy or Respighi.

If legend did not catch him quite like Louis Armstrong and Charlie Parker, it is no doubt because his art is never more explicit than when expressed through a collectivity, that is to say his orchestra. Though he is an original pianist who however asserted himself late in life, Ellington prefers to make himself understood through the mean of his orchestra which has been created nearly half a century ago and which is his indispensable instrument as well as the main root of inspiration. The greatest soloists did belong to his band, and Ellington strained without respite his ingenuity to write music made to measure for them. He also induced them to become part and parcel of a group including many prominent individuals.

One has been wondering rightly why renowned musicians would remain in that very orchestra during twenty or thirty years. As a matter of fact, the musicians add to the affection they feel for their leader an even greater fidelity to his music. Anyone who joins the orchestra is soon fascinated and even sooner convinced that he cannot find elsewhere such an opportunity to succeed. The funny example of Russell Procope serving one night as a substitute for a member of the band and still present some twenty-five years later in just one out of many others. This is also one of the magics surrounding the attractive world called Ellingtonia. His initiator however has not been caught by the region of the fable. He is a strenuous worker who even forgot to be an infant prodigy.

Reissue Produced by Jean-Paul GUITER

**the works****COMPLETE EDITION  
VOLUME 1**

Born in Washington, D.C., in 1899, Duke Ellington lived at this birthplace during the boyhood years. His taste for music really woke up while being a youngster. He had brightly taken up a career as designer when he decided to devote himself to jazz after some hesitancy. Ups and downs succeeded regularly during his first new-yorker experiences. In 1924 the Ellington band covers itself with glory at the Kentucky Club and before long it's again at the famous Cotton Club. In fact it is from the years 1926/1927 onwards that the Ellingtonian orchestral style springs really into vigorous action, and this record which includes pieces made in 1927 and 1929 shows the already achieved mastery of the talented composer-arranger. Whilst the public just started getting accustomed to the fiery bursts spread by the trumpeter Louis Armstrong and the elaborate arrangements of Fletcher Henderson's orchestra, if not the insipid renderings of their imitators, here comes a new music where the most raucous sounds meet the sweetest ones, sometimes with thundering. A new language comes into the world mixing wildness and irony, roughness and softness, noble soloists and powerful rhythmic frame. People called it "jungle style" and if Ellington is its principal initiator, it is only fair to mention next to him «Bubber» Mileý, who was first to create an inspired style of muted trumpet using all the distortions allowed by the wah-wah mute following a personal technique.

This so-called musical jungle reached the United States at a time Africanism was already in fashion. The intelligentsia was excessively fond of everything which was stamped African. The high society was looking for bewitching thrills of no great importance. At the other end of the scale, Marcus Garvey had just shaken up America, particularly Black America, in starting a movement which was preaching return to Africa. Though it was stopped, many Americans kept a strange after-taste of it as proved at some future date.

Inserted in this context, the ellingtonian music of that period is above all remarkable for its «negritude». Fully aware of it or not, this music means pride to assert oneself different, and certainly that the while musical world cannot comprehend it completely. In 1927, for Duke Ellington, God was already black.

In his repertoire at that time a preferential place was reserved for

**RCA** editeur

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**DISCOGRAPHY**

1. Evelyn Preer (voc), James = Bubber = Mileý (tp), Otto Hardwicke (as ct vln), Rudy Jackson (cl, ts), Edward = Duke = Ellington (p), William = Sonny = Greer (dr)  
New York, 10 January 1927.  
2. - 3. Louis Metcalfe, = Bubber = Mileý (tp), Joe = Tricky Sam = Nanton (tb), Otto Hardwicke (as, ss, bc, cl), Harry Carney (bs, as, ss, ct), Rudy Jackson (cl, ts) = Duke = Ellington (p), Fred Guy (trp), Welman Braud (dr) = Sonny = Greer (dr)  
New York, 6 October 1927.  
4. - 5. Same New York 26 October 1927.  
6. 7. - 8. Same but with Adelaide Hall (voc) added - New York, 26 October 1927.  
9. - 10. - 11. - 12. - 13. - 14. Same asper October 6, 1927 - New York, 9 December 1927.  
15. - 16. = Bubber = Mileý, Arthur Whetsol (p) - Tricky Sam = Nanton (tb), Otto Hardwicke (as), Harry Carney (bs, as), Albany = Barney = Bigard (cl, ts) = Duke = Ellington (p), Fred Guy (trp), Welman Braud (dr) = Sonny = Greer (dr)  
New York, 26 March 1928.

**DISCOGRAPHICAL NOTES**

All trumpet solos are by «Bubber» Mileý except in **BLACK BEAUTY** and **HARLEM RIVER QUIVER** where the soloists are respectively Arthur Whetsol and Louis Metcalfe. In **BLUE BUBBLES**, «Bubber» plays twice in the beginning and Louis Metcalfe just after the trombone solo.

Rudy Jackson plays all clarinet solos except those of «BLACK BEAUTY» and «JUBILEE STOMP» which are by Barney Bigard. Otto Hardwicke plays all alto-sax solos except those of **BLUE BUBBLES** which are by Harry Carney. Otto Hardwicke plays soprano-sax in **BLUES I LOVE TO SING** and Harry Carney in the second take of **BLUE BUBBLES**. Harry Carney plays all baryton-sax solos except for **BLUE BUBBLES** where Otto Hardwicke plays.

This record is the first one of a set which includes in full the recordings made by Duke Ellington from 1927 until today for RCA. In paying this tribute to the most unknown of all jazz musicians we expect to meet the wishes of those who want to make up a collection as complete as possible of Ellington records, produced in chronological order with discographical data. We also endeavor to fill new bids with one more in offering upon that occasion much pleasure to the fanatical collectors.

Whenever it is possible we intend to propose several takes of the same title as well as unissued ones if the searches made are resulting in the discovery of such treasures.

**Black And Tan Fantasy**, **East-St-Louis-toode-oo** and **Creole love Call** which became classics. Having bravely slayed the evil effects of time, they sound today still younger than their age. «Bubber» Mileý, who collaborated to their composition and who exercised lasting influence upon Ellington is also the most prominent soloist. His phrasing conclusion emphasizes the perfect language coherence as well as the dramatic stress which is particularly remarkable in the first two titles. There we have also the opportunity hearing his nearest and dearest «Bubber» Mileý, who was first to create an inspired style less dark in **Creole love call** which is adorned with clarinet trills together with a dialogue between Bubber and Adelaide Hall whose voice is used here as an additional orchestral instrument. The experience is renewed with **Blues I love to sing**, the wo recordings of which are very unlike from each other.

The three settings of **Washington wobble** and **Harlem river quiver** eloquently prove how Ellington and his musicians are able to alter a work in studio. This «jazz in the making» is a revelation for many reasons. In the second title, Tricky Sam gives every time a different tinge to the introduction while Metcalfe meets series of misfortunes. **Blue bubbles** affords us the opportunity of hearing Otto Hardwicke playing baryton-sax and Harry Carney alto and soprano-sax, thus deserting for a moment his favourite saxophone.

**Black beauty** is the first musical portrait composed by Duke. Dedicated to the famous singer and dancer Florence Mills, it announces an increasing of the band expression means owing to two newcomers, the trumpeter Arthur Whetsol who plays with such a delicacy and the clarinetist Barney Bigard, who is a virtuoso with a rippling style. Another prominent member of the band, Otto Hardwicke, is successfully heard in this record. Two of his best solos are in **Jubilee stomp**. At last, **If you can't hold the man you love**, a novelty by which the first side begins eloquently reminds that Ellington is also heard in singer's accompaniments. The delicate operation of the remastering entrusted to Jean-Paul Guiter who is the initiator of this unexpurgated edition has been carried out with regard for «historical truth». This respect of truth may have here and there been prejudicial to the cleanliness of the reproduction.

Alexander Rado

Photography by J.-P. LELOIR / cover design by J.C. TRAMBOUZE