

Face

**FPM1 7047** 

FPM1 7047 A

## **Duke Ellington**

« THE WORKS OF DUKE & VOL. 10

1 CONGA BRAVA (D. Ellington - J. Tizol) 2'57





2 CONCERTO FOR COOTIE (D. Ellington) 3'15

3. ME AND YOU (D. Ellington) 2'55

4. COTTON TAIL (D. Ellington) 3'08

5. DON'T CET AROUND MUCH ANYMORE INEVER NO LAMENT) (D. Ellington) 3'13

6. DUSK (D. Ellington) 3'18

7. DUSK (D. Ellington) 3'16



GET AIRE DE L'ŒUVRE ENREGISTRES MESERVE

FPM1 7047

FPM1 7047 B

# **Duke Ellington**

« THE WORKS OF DUKE » VOL. 10

8. BOJANGLES (D. Elington) 2'54





O A PORTRAIT OF BERT WILLIAMS

10. BLUE GOOSE (D. Ellington) 3'21

11 HARLEM AIRSHAFT (D. Ellington) 2'56

12 AT A DIXIE ROADSIDE DINNER

If. Leslie J. Burkel 2'46

13. ALL TOO SOON (D. Ellington) 3'25

14 RUMPUS IN RICHMOND

(D. Eilington) 2'46

OF TOTAL MOUNTAIN THE PROPERTY AND A MOUNTAIN AND A

Koos and a second secon



#### Side 1

#### **DUKE ELLINGTON AND HIS ORCHESTRA**

1) Conga brava (D. Ellington - J	Tizall	(BS 049.015-1)	2'57
2) Concerto for Cootle (D. Ellington)		(BS 049.016-1)	3'15
3) Me and you (D. Ellington)		(BS 049.017-1)	2'55
4) Cotton tail (D. Ellington)		(BS 049.655-1)	3'08
5) Don't get around much anymore (Never no lament)		(BS 049.656-1)	3'13
(D. Ellington) 6) Dusk	Unissued take		
(D. Ellington)	Unissued take	(BS 053.020-1)	3'18
7) Dusk		(BS 053.020-2)	3'16

#### Side 2

#### DUKE ELLINGTON AND HIS OPCHESTRA

- erte securior ou And III	OCHUILDINA	
8) Bojangles (D. Ellington)	(BS 053.021-1)	2'54
9) A portrait of Bert Williams (D. Ellington)	(BS 053.022-1)	3.08
10) Blue goose (D. Ellington)	(BS 053.023-1)	3'21
11) Harlem airshaft (D. Ellington)	(BS 054.606-1)	2'56
12) At a Dixle roadside dinner (E. Leslie - J. Burke)	(BS 054.607-1)	2'46
13) All too soon (D. Ellington)	(BS 054.608-1)	3'25
14) Rumpus in Richmond	(BS 054.609-1)	2'4€

It is the Duke Ellington orchestra of the year 1940 that you hear in this tenth Volume of the re-issue series . The Works of Duke Ellington ». The orchestra by this time has reached a stage of perfection that reminds us of Duke's own definition of success: - Boing in the right place, doing the right thing, before the right people, at the right time ». Only the last part of this statement is unsuited to context, for in 1940 Europe was at war. A year earlier this same Europe had been host to Duke Ellington, whose visit was such an immense success that the 1933 tour paled in comparison. Then, on his return to America. Duke took his orchestra into a decisive turwith the addition of two new and vastly important voices: those of Ben Webster and Jimmy Blanton. And even more significant was the arrival on the Ellington scene of composer and arranger Billy Strayborn

1940 was a prolific year in the work of Duke Ellington, both in terms of quantity and of quality. With his death on the 24th May 1974 and the strange realisation that all mention of Duke is now in the past tense, I think that most critics — some few very mouldy figs excepted — would be unanimous in their recognition of the Ellington output at the beginning of the forties as exceptional. As a result, this record is of rare quality from beginning to end. Amongst these assembled masterpieces, three have since become popular suc virtues tempt and inspire the lyric-writers: All too soon. Concerto for Cootle, which as a vocal mber became Do nothing till you hear from me, and Never no lament, which became better known as Don't get around much

All too soon is devoted to Lawrence Brown and Ben Webster who play with great sensitivity. Lawrence Brown is again heard in ail his majesty on Never no lement, this time in the company of an explosive Cootie Williams and of a Johnny Hodges whose lyricism has so developed over the years that it is by now the principal chacteristic of his style. But this track is above all a perfect example of the sound of the Ellington orchestra at this time, with the various actions attaining a beautiful balance. As for Concerto for Cootle it provides the ideal indication of the different approach to jazz on the two sides of the Atlantic. In America, where jazz is much more closely integrated into popular music and show-business. Do nothing till you hear from me is well-known and Concerto for Cootie



### **COMPLETE EDITION VOLUME 10**

relatively unknon; whereas in Europe, where the cultural aspect of jazz is granted greater prominence, it is exactly the reverse, with the trumpet concerto highly appreciated and the vocal version somewhat neglected. Concerto for Coolle is a composition for trumpel and orchestra, written entirely by Duke Ellington and destined to show off the wide-ranging talents of Cootie Williams. The inspired vet disciplined arrangement highlights Cootie's playing admirably: veals his very varied tonal approach, the Armstrong-inspired power when open and the delicate technique when muted the contrast between his impassioned outbursts and his unpretentious roman cism. As André Hodeir so well expressed it in his book. Jazz: Its Evolution and Essence : « Concerto for Cootle is a masterpiece because what the orchestra says is the indispensable complement to what the soloist says; because nothing is out of place or super-Unity is equally one of the great strengths of Cotton tail, where once

again the tone colours of the orchestra are of a rare richness. Taken at a brisk tempo, it contains the now historic solo of Ben Webster which all tenor-sax players - or in some cases, singers raries Coleman Hawkins and Lester Young on Body and soul and These foolish things. Ben Webster is again featured on Conga brava, alongside Barney Bigard, Rex Stewart and its composer Just Tizol: Tizol adds something of a Puerto Rican Ilayour to this interpre every-day lives of the inhabitants of the black quarter of New York

Harlem airshaft features solos by the always eloquent Tricky Sam of Jimmy Blanton and the very swinging Sonny Greer, propels the Whilst Ellington may often have created musical descriptions of pla-

ces or of almospheres, he has not neglected to do the same for certain characters. Two of these are represented here: **Bolangles**, nick-name of dancer Bill Robinson, and A portrait of Bert Williams, a comedian and another negro celebrity. Bolangles is very appropriately an incitement to dance, with Ben Webster taking

### DISCOGRAPHY

1)-2)-3) Wallace Jones, Rex Stewart, Charles - Cootie - Williams 1)-2)-3) Wallace Jones, Rox Stewart, Charles - Cootto - Williams (Ut), Lawrence Brown, Jose - Fricky Sam - Nathor (Ib), Juan Tizzl (vtb), Johnny Hodges (as, sa), Otto Hardwicke (as), Ben Webstein (Ib), Harry Camery (bs. bcl., cl. as), Banney Blagar (bt.), Edward - Duke - Ellingfon (ip), Fred Guy (ij), Jimmy Bladno (ii), Williams - Sonny- Green (rd.), leid Anderson (voel) Chicago, March 15n, 1940.
4)-5) same oxcopt livia Anderson omitted, Hellywood, May 4th, 1940. (6)-7)-8)-9)-10) same Chicago, May 28th, 1940. 11)-12)-13)-14) same but with Ivie Anderson (voc) added, New York

July 22nd, 1940.

#### DISCOGRAPHICAL NOTES

Cootie - Williams plays the trumpet solos in Concerto for Cootle. Me and you, Cotton tall, Never no lament, Blue goose, Harlem airshaft and Rumpus in Richmond. Rex Stewart is the soloist of Conga brava, A portrait of Bert Williams, At a Dixie roadside dinner and Dusk where Wallace Jones can also be heard in the first and

Lawrence Brown plays the trombone solos in Me and you, Never no lament, Dusk, Blue goose, All too soon and Rumpus in Richmond. - Tricky Sam - Nanton is the soloist in A portrait of Bert Williams and Harlem airshaft. Juan Tizol is heard in Conga brava. Johnny Hodges plays all allo-saxophone solos and is heard on soprano-saxophone in Blue goose. All tenor-saxophone solos are by Ben Webster all baritone saxophone solos are by Harry Carney and all clarinet solos by Barney Bigárd. Ivie Anderson is the vocalist in Me and you and At a Dixle roadside.

a rugged solo straight out of the Kansas City book, Barney Bigard gracefully exploring the upper register and the rhythm section once more in the forefront. In A portrait of Bert Williams, Barney Bigard again takes solo honours, along with Rex Stewart and Tricky Sam Nanton whose contributions are full of feeling and humour.

Careful listening to this record provides striking evidence of how each tune is developed to form such an appropriate context, of how Ellington the arranger does not simply content himself with providing a mere background, but seeks to create a skilfully woven framework for each of the soloists. Control and inspiration thus combine without any apparent clash and every track seems rounded and omplete. This still holds true even on less important works, such as the Ivie Anderson vocals Me and you and A Dixie roadside dinner; but it is naturally all the more apparent in numbers such as Rumpus in Richmond, which has Cootie Williams, Barney Bigard and Lawrence Brown joyfully tearing loose, Blue goose, which finds Johnny Hodges on soprano-saxophone, and particularly Dusk, which e-creates an atmosphere reminiscent of Mood Indigo. Two takes of Dusk are included in this collection: Rex Stewart produces a solo Thus it is that Ellington, within the space of a few months, created

works of the substance of Ko-Ko. Concerto for Coolie. Cotton tall and Never no lament, which were inevitably destined to be conserved by posterity. It has often been said that this was his golden age and that he here attained a pinnacle that he would never again worlds just as fascinating as this one. But the point of comparison idard by which all else is judged, is inevitably this orchestra of 1940, which was of such indeniable brilliance We would like to thank R. Connor, G. Debroe, B. Aaslund for their

Translation by Don Waterhouse

Re-Issue produced by Jean-Paul GUITER

RCA catteur

