

RCA

FXM1 7133



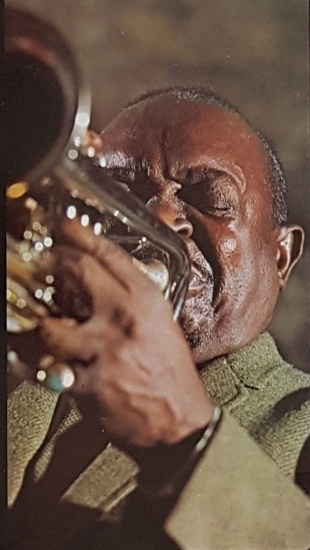
the works of

DUKE

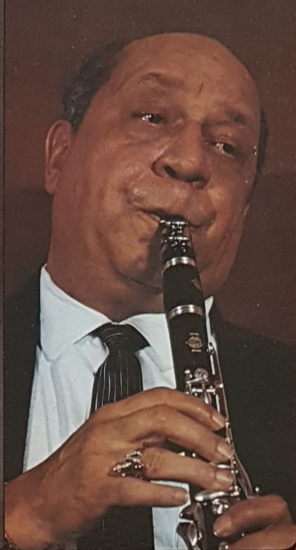


INTEGRALE

VOLUME 13



REX STEWART and his orchestra



BARNEY BIGARD and his orchestra

Face 1

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FXM1 7133 A

The Works of Duke

VOL. 13

1. WITHOUT A SONG
(V. Rose-Eliseu-Youmans) 2'46
2. WITHOUT A SONG
(V. Rose-Eliseu-Youmans) 2'43
3. MY SUNDAY GIRL (D. Ellington) 3'09
4. MOBILE BAY
(R. Seward-D. Ellington) 3'03



5. MOBILE BAY
(R. Seward-D. Ellington) 3'02
6. LINGER AWHILE
(V. Rose-H. Owens) 3'24
7. LINGER AWHILE
(V. Rose-H. Owens) 3'23
- Rex Stewart and His Orch.
8. CHARLIE THE CHULO
(D. Ellington) 3'06
9. CHARLIE THE CHULO
(D. Ellington) 3'56
- Barney Bigard and His Orch.

Face 2

FXM1 7133

FXM1 7133 B

The Works of Duke

VOL. 13

10. LAMENT FOR JAVANETTE
(B. Bigard-B. S. rayhorn) 3'07
11. LAMENT FOR JAVANETTE
(B. Bigard-B. S. rayhorn) 2'50



12. A LULL AT DAWN
(D. Ellington) 3'37
13. A LULL AT DAWN
(D. Ellington) 3'23
14. A LULL AT DAWN
(D. Ellington) 3'24
15. READY EDDY
(B. Bigard) 2'47
16. READY EDDY
(B. Bigard) 5'47
- Barney Bigard and His Orch.

RCA

Side 1

REX STEWART AND HIS ORCHESTRA

1. **Without a Song**
(V. Rose - Eliscu - Youmans) (BS 053.607-1) 2'46
2. **Without a Song**
(V. Rose - Eliscu - Youmans) Unissued on 78 (BS 053.607-2) 2'43
3. **My Sunday Girl**
(D. Ellington) (BS 053.608-1) 3'09
4. **Mobile Bay**
(R. Stewart - D. Ellington) (BS 053.609-1) 3'03
5. **Mobile Bay**
(R. Stewart - D. Ellington) Unissued on 78 (BS 053.609-2) 3'02
7. **Linger Awhile**
(V. Rose - H. Owens) Unissued on 78 (BS 053.610-1) 3'24
8. **Linger Awhile**
(V. Rose - H. Owens) (BS 053.610-2) 3'23

BARNEY BIGARD AND HIS ORCHESTRA

8. **Charlie the Chulo**
(D. Ellington) Unissued on 78 (BS 053.621-1) 3'05
9. **Charlie the Chulo**
(D. Ellington) (BS 053.621-2-3) 3'56

Side 2

BARNEY BIGARD AND HIS ORCHESTRA

10. **Lament for Javanette**
(B. Bigard - B. Strayhorn) Unissued take (BS 053.622-1) 3'07
11. **Lament for Javanette**
(B. Bigard - B. Strayhorn) (BS 053.622-2) 2'50
12. **A Lull at Dawn**
(D. Ellington) Unissued take (BS 053.623-1) 3'37
13. **A Lull at Dawn**
(D. Ellington) Unissued take (BS 053.623-2) 3'23
14. **A Lull at Dawn**
(D. Ellington) (BS 053.623-3) 3'24
15. **Ready Eddy**
(B. Bigard) (BS 053.624-1) 2'47
16. **Ready Eddy**
(B. Bigard) Unissued takes (BS 053.624-2-3-4) 5'47

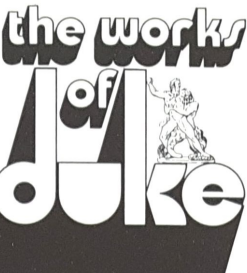
Volume 12 of "THE WORKS OF DUKE ELLINGTON" already began to touch upon music by Ellington's small groups. This thirteenth volume goes even further in that direction, being composed entirely of small-group recordings, this time under the names of Rex Stewart and Barney Bigard.

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It was especially in the thirties and forties that he organized various recording sessions under the names of some of his leading cohorts, drawing upon the best solo talent available in his orchestra. It is perhaps appropriate at this point to challenge the widespread claim that Ellington's best soloists were but pale shadows of themselves once outside the lucent sphere. This is an over-facile judgment, for what the recordings prove above all is that the Ellingtonian context was the one that suited them best, and that this particular context was truly unique. This does not diminish the value of their other work, nor can one deliberately overlook the fact that some of the orchestra's most brilliant soloists were already established stars prior to their arrival in the Ellington fold. Even if Johnny Hodges and Harry Carney were practically discovered by Ellington, even if the same is almost true of Cootie Williams whose spell with Fletcher Henderson had been of only minor importance, it remains indisputable that Barney Bigard and Rex Stewart were musicians of established repute by the time they joined the Ellington ranks.



COMPLETE EDITION

VOLUME 13

Rex Stewart, born in 1907, was with Fletcher Henderson by 1926 and had already made his mark with his solo on "The Stampedee." He then played with McKinley's Cotton Pickers and the Luis Russell Orchestra, with the latter, his recording of "Old Man River" was particularly representative of his rather unusual style. A disciple of Armstrong, he became a musician of many facets, displaying an unequalled virtuosity in the handling and transformation of sound. There has perhaps never been another musician about whom one could so truly claim that he made his instrument talk. The titles included here, and issued under his own name, are all possessed of a clarity and a care for detail which are so typical of Rex Stewart the perfectionist; these, too, are the very qualities which match up so ideally with those of a Duke Ellington forever seeking to surpass what has gone before.

There is an atmosphere of total relaxation about this whole session of the 2nd November 1940. "Mobile Bay," one of Stewart's favourite pieces, is a fine example of his well-ranging talent and of his skill with the half-valve technique. But his technical abilities must on no account be allowed to divert our attention from his extreme sensitivity as a soloist. The statement of the theme of "Without a Song" evokes a clear, delicate lyricism which leads to full expression in "My Sunday Girl and Linger Awhile." This Stewart group boasts some interesting sidemen. Ben Webster makes very swinging contributions on "Without a Song and Linger Awhile," whilst this latter title and "My Sunday Girl" reveal a Harry Carney on alto playing with all the limpidity of tone and style he inherited from his first master, Otto Hardwick; then there is Lawrence Brown with his totally personal, muted statement on "Linger Awhile." It is this same "Linger Awhile," which also affords us the opportunity of hearing the consciousness of style and lightness of touch of Billy Strayhorn on piano in place of Ellington.

In the days immediately following this Rex Stewart session, the Ellington Orchestra, at the time fulfilling an engagement in Chicago, was to be shaken by a major bombshell. One evening, Cootie Williams took Duke on one side to announce the news that Benny Goodman had made him a golden offer. Whilst appreciating the enormity of losing a man who was just as closely identified with the band as Johnny Hodges, Duke could only advise him to accept.

DISCOGRAPHY

- 1) - 2) - 3) - 4) - 5) - Rex Stewart (tp), Lawrence Brown (tb), Ben Webster (ts), Harry Carney (bs, ss), Edward "Duke" Ellington (p), Jimmy Blanton (b), William "Sonny" Greer (dr), Chicago, November 2, 1940.
- 6) - 7) - Same except Billy Strayhorn (p) instead of "Duke" Ellington, same date.
- 8) - 9) - 10) - 11) - 12) - 13) - 14) - Ray Nance (tp), Juan Tzotz (tr), Ben Webster (ts), Barney Bigard (sb), Edward "Duke" Ellington, Jimmy Blanton (b), William "Sonny" Greer (dr), Chicago, November 13, 1940.
- 15) - 16) - Same except Billy Strayhorn (p) instead of "Duke" Ellington, same date.

ALREADY ISSUED:
in separate LPS and in BOXES

| | |
|----------------------------|----------------------------|
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| Duke 1 Box of 5 LPS | Duke 2 Box of 5 LPS |
| Vol. 11 FPM17072 | Vol. 12 FPM17094 |

DISCOGRAPHICAL NOTES

The above discography should provide adequate information as regards the soloists. It is however of interest to underline that Harry Carney is heard on alto-sax in "My Sunday Girl and Linger Awhile" and on baritone-sax in the other titles of Rex Stewart's session.

It is a measure of the shock that went round the music profession that Raymond Scott added to his repertoire a number entitled "When Cootie Left the Duke." But, immediately, Ellington came across a Chicago musician of multiple talents—trumpeter, violinist, singer and dancer—in the person of Ray Nance, and the expected catastrophe did not occur.

Ray Nance's first ever recording session with the Ellington organization was for the small-group sides under Barney Bigard's name included in this album. This brilliant clarinetist, born in New Orleans in 1906, had already built himself a solid reputation as a soloist before joining the Ellington Orchestra, having played in Chicago with King Oliver, Charles Egar, Luis Russell and Jelly Roll Morton. Although not spoiling for a saxophonist, he had earlier secured the reputation in the Windy City as king of the tenor-saxophonists. Thanks to well-known collector Charles Clavin, it has been possible for us to present the entire Bigard session in this album (excluding alternative and incomplete takes, as well as snatches of conversation and various background noises). This certainly adds nothing to the music itself, but it nicely re-creates the atmosphere of a studio recording session and must be appreciated on this level.

Charlie the Chulo, taken at a bounce tempo briskly sustained by Sonny Greer, provides us with an ideal specimen of Ellington small-band music. Everything is in perfect balance and the song is light and graceful. Barney Bigard is very much at ease and his solo is of rare elegance. "Lament for Javanette," at slow tempo, has the added bonus of Ben Webster wallowing in the plush, velvety atmosphere, as well as the impressive presence of trombonist Juan Tzotz. "A Lull at Dawn" is a melancolic reverie which allows Bigard to demonstrate all the sensitivity of this playing; this same sensitivity is again evident on "Ready Eddy," a number at times a little affected and strangely evocative of the style of the John Kirby Band. Here, also, Billy Strayhorn contributes with a delicate touch which contrasts with the more forceful accompaniment provided by Duke Ellington on the other titles. The Ellingtonian keyboard was henceforth enriched by the presence, side by side, of two masters.

Alexander Rado

Translation by Don Watershouse

Re issue produced by Jean-Paul GUITER

Photos: J.-P. Leflor

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MADE IN GERMANY
 MADE IN FRANCE