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FXM1 7301



BLACK AND WHITE SERIES

the works of  
**duke**



**INTEGRALE**

**VOLUME 18**



***DUKE ELLINGTON and his Orchestra***



# Face 1

FXM1 7301 FXM1 7301 A

Duke Ellington.

« THE WORKS OF DUKE » Vol. 18

- 1. MOON MIST (M. Ellington) 2'57
- 2. WHAT AM I HERE FOR ? (D. Ellington) 3'26



- 3. I DON'T MIND (D. Ellington-B. Strayhorn) 2'50
- 4. SOMEONE (D. Ellington) 3'08
- 5. MY LITTLE BROWN BOOK (B. Strayhorn) 3'10
- 6. MAIN STEM (D. Ellington) 2'47



# Face 2

FXM1 7301 FXM1 7301 B

Duke Ellington.

« THE WORKS OF DUKE » Vol. 18

- 7. JOHNNY COME LATELY (Strayhorn) 2'39
- 8. HAYFOOT STRAWFOOT (Lenk-Drake-Grange) 2'31



- 9. SENTIMENTAL LADY (I didn't know about you) (D. Ellington) 3'01
- 10. SENTIMENTAL LADY (I didn't know about you) (D. Ellington) 2'58
- 11. A SUIP OF THE LIP (Can Sink a Ship) (L. Henderson-M. Ellington) 2'53
- 12. SHERMAN SHUFFLE (D. Ellington) 2'37

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Side 1

DUKE ELLINGTON AND HIS ORCHESTRA

1. **Moon Mist** (M. Ellington) (BS 070 884-1) 2'57
2. **What Am I Here For?** (D. Ellington) (BS 071 890-1) 3'26
3. **I Don't Mind** (D. Strayhorn; D. Ellington) (BS 071 891-2) 2'50
4. **Someone** (D. Ellington) (BS 071 892-1) 3'08
5. **My Little Brown Book** (D. Strayhorn) (BS 072 437-1) 3'10
6. **Main Stem** (D. Ellington) (BS 072 438-1) 2'47

Side 2

DUKE ELLINGTON AND HIS ORCHESTRA

7. **Johnny Come Lately** (B. Strayhorn) (BS 072 439-1) 2'39
8. **Hayfoot Strawfoot** (H. Lank; E. Drake; P. McGrane) (BS 074 781-1) 2'31
9. **Sentimental Lady** (I Didn't Know About You) (D. Ellington) - Unissued on 33 (BS 074 782-1) 3'01
10. **Sentimental Lady** (I Didn't Know About You) (D. Ellington) (BS 074 782-2) 2'58
11. **A Slip of the Lip** (Can sink a ship) (L. Henderson Jr.; M. Ellington) (BS 074 783-1) 2'53
12. **Sherman Shuffle** (D. Ellington) (BS 074 784-1) 2'37

ALREADY ISSUED: in separate LPS and LPs

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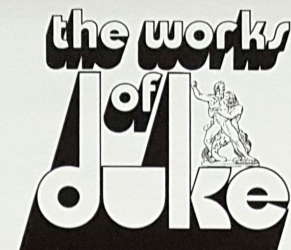
This eighteenth volume in the series "THE WORKS OF DUKE ELLINGTON" presents the orchestra's entire 1942 recorded output, except for two titles from the **Moon Mist** session of 21st January — **Perdido** and **"C" Jam Blues** — which were the closing tracks of the preceding volume.

The year 1942 marked a turning-point in the life of the orchestra, which was destined to lose some of its legendary stability. Musicians' working conditions were fast deteriorating as a result of the war; the Ellington orchestra, which hitherto had travelled in its own Pullman coaches, was now reduced to battling for seats; and there were even times when the musicians were forced to sit on the instrument cases in the train corridor. This soon got the better of a man like Barney Bigard who, in July 1942, after fourteen eventful years with Duke, decided to leave the band and set himself up in California. His temporary replacement was Chauncey Houghton, an established reed specialist who could quote the Noble Sissle, Claude Hopkins, Chick Webb, Cab Calloway, Benny Carter and Ella Fitzgerald orchestras as references.

Leon Albany "Barney" Bigard is nevertheless still present on more than half the titles of the present volume. His final solo contribution is on **Main Stem** and is such as to make us rue very bitterly his impending departure from the world of Ellington; for it offers us a striking summary of his most significant qualities — an uncommon mobility and suppleness, a sonority of unequalled roundness.

**Moon Mist**, the first track of an excellent compilation, bears the subtle **Atmosphere**. And, indeed, it is an atmosphere piece of the sort that Duke had liked so much ever since composing the famous **Mood Indigo**. Ray Nance, on violin, is the principal soloist, this in a role that was initially planned for Ben Webster's tenor. But Johnny Hodges, too, gets the chance to make the sort of delicate, sensual statement of which only he is capable. **Moon Mist**, to quote its composer, Mercer Ellington, in Stanley Dancer's "The World of Duke": "was a number Duke almost wrote by omission". It was written in 1941 when the orchestra was playing the Casa Mañana in Culver City, with Duke resorting to an original method. "He never put a note down, but he scratched out what was in poor taste..."

**What Am I Here For?** is a musical testimony to Ellington's incessant yearning of man's destiny. The reply to this metaphysical question is



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contained within a heady melody started by the saxophones; and within a mast arrangement which serves as the perfect setting for solos by Joe Nanton, Rex Stewart and Ben Webster.

The next three titles are less familiar. Although the Billy Strayhorn theme of **My Little Brown Book** was revived for Duke's encounter with John Coltrane in 1952, **I Don't Mind** and **Someone** have never had the success that their melodic qualities merit—even though Duke subsequently gave **Someone** a second chance under the title of **The Sky Fell Down**.

In contrast, **Main Stem** and **Johnny Come Lately** are more deeply engraved in the memories of jazz enthusiasts, thanks to numerous versions of both of them, whether by Ellington or other jazzmen. On **Main Stem**, alias **Attitude**, the orchestra shows that it knows how to generate an intense swing without having to resort to a constantly increasing decibel count. Furthermore, the several solos contained within its three-minute substance prove that, for great musicians, eloquence need by no means be synonymous with loquaciousness.

1942 was the year that also marked the departure of Ivie Anderson who, following the February **I Don't Mind**, made her last recorded appearance with Duke on **Hayfoot Strawfoot**. Her touching, unaffected approach to all her numerous songs with the Ellington orchestra surely make her the best and most authentic singer it ever had. Her departure incited Duke to experiment with new or renewed formulas, from the vocal trio to the use of the voice as an instrument. In this context, it is important to point out how Ellington always reacted to each successive loss of an old faithful, not by throwing his arms up in despair but by seeking to exploit fresh opportunities and to widen the horizons of his musical universe. The newcomer might on occasion have been of lesser stature than the predecessor, but he could express himself in a different way; thus, by a certain phenomenon of compensation, Duke would remould and, if necessary, enrich his writing correspondingly.

When the lyrics to **Sentimental Lady** were written, the title was also changed. This beautiful melody, earlier called **Horne**, hence acquired its third title, **I Didn't Know About You**, and its line was slightly modified. To **Duke** and his 'alter ego', Billy Strayhorn, the title of a piece possessed its own special significance. It was some-

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DISCOGRAPHY

- 1) Wallace Jones, Rex Stewart (sp), Ray Nance (tp, v), Lawrence Brown, Joe "Tricky Sam" Nanton (tb), Juan Tizol (vcl); Otto Hardwicke, Johnny Hodges (as); Barney Bigard (cl, ts); Ben Webster (bb); Harry Carney (bs); Edward "Duke" Ellington (p); Fred Guy (d); Alvin "Junior" Raglin (b); William "Sonny" Greer (dm). Chicago, January 21, 1942.
- 2) 3) 4) Same except Ivie Anderson (voc) added. New York, February 28, 1942.
- 5) 6) 7) Same except Ivie Anderson (voc) out; Herb Jeffries (voc) added; Billy Strayhorn (p, celeste). Hollywood, June 26, 1942.
- 8) 9) 10) 11) 12) Wallace Jones, Rex Stewart (tp); Ray Nance (tp, voc); Lawrence Brown, Joe "Tricky Sam" Nanton (tb); Juan Tizol (vcl); Otto Hardwicke, Johnny Hodges (as); Chauncey Houghton (cl, ts); Ben Webster (ts); Harry Carney (bs); Edward "Duke" Ellington (p); Fred Guy (g); Alvin "Junior" Raglin (b); William "Sonny" Greer (dm); Ivie Anderson (voc). Chicago, July 27, 1942.

SOLOISTS (Duke Ellington plays piano unless otherwise noted)

- 1) R. Nance (v), J. Hodges (as), L. Brown (tb).
- 2) J. Nanton (tb), R. Stewart (tp), B. Webster (ts).
- 3) I. Anderson (voc), R. Nance (to obligato), H. Carney (bs), L. Brown (tb).
- 4) J. Hodges (as), L. Brown (tb), R. Nance (tp).
- 5) L. Brown (tb), H. Jeffries (voc), B. Strayhorn (cal), B. Webster (ts).
- 6) R. Stewart (tp), J. Hodges (as), B. Bigard (cl), J. Nanton (tb), B. Webster (ts), L. Brown (tb).
- 7) B. Strayhorn (cl), L. Brown (tb), J. Nanton (tb).
- 8) R. Stewart (tp), I. Anderson (voc), B. Webster (ts).
- 9) J. Hodges (as), R. Stewart (tp).
- 10) Idem.
- 11) R. Nance (tp, voc), J. Hodges (as).
- 12) L. Brown (tb), J. Houghton (cl), R. Nance, R. Stewart (tp).

times changed for another as time went by; perhaps for one that was more expressive or more original; perhaps for one better adapted to the tone of the work or to the circumstances of its composition; perhaps, even, for an allusion better suited to the dominant character traits of the person to whom it was dedicated. Reversing more specifically to the two versions of **Sentimental Lady** included in this set, we are able, from one take to the other, to appreciate all the subtle variations in admirably scripted solos by Johnny Hodges and Rex Stewart.

If it Hodges' beautifully balanced, relaxed alto that again impresses on **Sip of the Lip**, a number arranged by Billy Strayhorn and which the versatile Ray Nance takes an engaging vocal. The words ("Shhh, don't talk too much, Shhh, don't look too much, Jack, don't be too hip, 'cause a slip of the lip might sink a ship") in effect enter a war against, although the message is consistent with the customary Ellington swing. Yet, like **Sherman Shuffle**, another aware work by Duke, **Sip of the Lip** reflects a thoroughly troubled epoch of which the Duke Ellington Orchestra, happily, shows only limited traces.

The twelve superb tracks of this eighteenth volume, set slight by great soloists of the caliber of Ben Webster, Johnny Hodges, Joe Nanton, Rex Stewart and Ray Nance, bring to a close what has generally been considered as the golden age of Ellingtonia. At the same time, they announce the advent of an era of fresh creation, the era of **Black, Brown and Beige**. Once more, the purveyors of doom foretold the end of Duke's; but the Duke himself, forever gaining in stature, was yet again to emerge triumphant.

Meantime, from July 31st, 1942, to November 11th, 1944, the National Federation of Musicians boss, James Caesar Pittau, imposed a recording ban. Ironically, Duke's next visit to the studios, on December 1st, 1944, was to record **From Beginning to See the Light**; with this title a new page was turned—the first page of our next chapter.

Sieve note by Claude Carré

Translation by Don Weinhouse

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PHOTO: J.P. LÉLOR

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FRANCE  
plated to hear