

RCA
RECORDS

741 028



BLACK &
WHITE

BLACK AND WHITE SERIES

the works of

DUKE

INTEGRALE

VOLUME 2



DUKE ELLINGTON and his Orchestra

Face 1

741.028 741.028 A

« The works of Duke Ellington »

Volume II

Duke Ellington and his orchestra

* Ozzie Ware with Duke Ellington's
Hot Five



- 1) Got everything but you (Palmer - Razaf) 2'56
- 2) The mooche (Ellington - Mills) 3'31
- 3) Santa claus, bring my man
back to me.* (Porter-Grainger) 2'53
- 4) I done caught you blues* 3'00
(Porter Grainger)
- 5) No papa no (Spivy) 3'20
- 6) No papa no (Spivy) 3'18
- 7) I can't give you anything
but love (Fields - McHugh) 3'03
- 8) Bandanna babes 3'18
(Fields - McHugh)

REAL

Face 2

741.028 741.028 B

« The works of Duke Ellington »

Volume II

Duke Ellington and his orchestra

* Warren Mills and his
Blue Serenaders



- 9) Diga diga doo (Fields - McHugh) 2'58
- 10) I must have that man (Fields - McHugh) 3'17
- 11) Saint Louis blues* (W.C. Handy) 4'12
- 12) Flaming youth (D. Ellington) 3'16
- 13) Saturdey night function (D. Ellington -
Bigard) 3'03
- 14) High life (D. Ellington) 3'04
- 15) Doin' the voom voom 3'10
(D. Ellington - Miley)

REAL

TOUS DROITS DE PRODUCTEUR DE L'ŒUVRE PHOTOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTOMATISATION. LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS - MADE IN FRANCE

MADE IN FRANCE
REGISTERED TRADEMARK
CORPORATION
MUSIC IN FRANCE
SACEM
DISQUE
SACEM
CORPORATION
MUSIC IN FRANCE
SACEM
DISQUE

TOUS DROITS DE PRODUCTEUR DE L'ŒUVRE PHOTOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTOMATISATION. LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS - MADE IN FRANCE

MADE IN FRANCE
REGISTERED TRADEMARK
CORPORATION
MUSIC IN FRANCE
SACEM
DISQUE
SACEM
CORPORATION
MUSIC IN FRANCE
SACEM
DISQUE

RC&A

FACE 1

DUKE ELLINGTON AND HIS ORCHESTRA

- 1) Got Everything But You (Palmer - A. Razaf) (BVE 47-799-2)
2) The Mooche (D. Ellington - L. Mills) (BVE 47-799-2)

OZZIE WARE WITH DUKE ELLINGTON'S

HOT FIVE

- 3) Santa Claus Bring My Man Back (P. Grainger) (BVE 48-100-1)
4) I Done Caught You Blues (P. Grainger) (BVE 48-101-2)

DUKE ELLINGTON AND HIS ORCHESTRA

- 5) No Papa No - Take 1 (V. Sipov) (BVE 48-103-1)
6) No Papa No - Take 2 (V. Sipov) (BVE 48-103-2)

DUKE ELLINGTON AND HIS ORCHESTRA

- 7) I Cant Give You Anything But Love (Fields - McHugh) (BVE 48-102-4)
8) Bandanna Babies (Fields - McHugh) (BVE 48-102-2)

FACE 2

DUKE ELLINGTON AND HIS ORCHESTRA

- 9) Diga Diga Doo (Fields - McHugh) (BVE 48-167-2)
10) I Must Have That Man (Fields - McHugh) (BVE 48-168-1)

WARREN MILLS AND HIS

BLUE SERENADERS

- 11) Saint-Louis Blues (W. C. Handy) (BVE 49-007-2)

DUKE ELLINGTON AND HIS ORCHESTRA

- 12) Flaming Youth (D. Ellington) (BVE 49-652-2)
13) Saturday Night Function (D. Ellington, B. Bigard) (BVE 49-653-2)
14) High Life (D. Ellington) (BVE 49-654-1)
15) Dont! The Voorn Voorn (D. Ellington, B. Milej) (BVE 49-655-2)

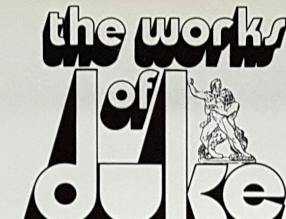
This second volume of the publication of the complete works recorded by Duke Ellington for RCA covers a part of the years 1928 and 1929. As in the first (RCA 721.043), the chronological order has been respected... The way Ellington finds his players is a mystery: Hardwick, Grier and Greer were friends of his in childhood or adolescence; Bubber and Tricky Sam were already part of the nucleus of his New York musicians...

This is the case in particular with the recording session of 20th October 1928. As Freddy Jenkins and Bubber Bigard were absent, a temporary musician played with Whetso!... He can be heard in the blues sung by Ozzie Ware and in 'No Papa No', but his identity is still unknown. Experts have of course brought a multitude of names forward, Cootie Williams the most often, probably because he is the easiest to think of. In spite of considerable research I have just had to leave this question open in the discographical documentation prepared for this volume. My own impression is that this unknown musician with an unmistakable southern accent was no usual follower of the band...

The incursive reader may smile to see such problems of identification raised, but the obscure collector who will not be satisfied, has a third that commands attention. Would it help him to know that ten days later Freddy Jenkins came back again for I can't give you anything but love and the reason why only one number was recorded that day was that the orchestra after playing until five in the morning at the Cotton Club, began to doze off right in the studio after this love-song?

Everyone will notice, though, how arrangements began to increase in 1928. Before then, the records session carried the weight of the ensembles. The increasing complexity of the arrangements corresponds to a clear change in the orchestral language. Saxophones were used for the mixing of more varied sounds and clarinet frills disappeared. But above all a real brass section came into being which Ellington

REISSUE PRODUCED by Jean-Paul GUITIER



COMPLETE EDITION VOLUME 2

uses with great success when he marries the violence of it to the delicacy of the reeds. The era of sumptuous backgrounds had not yet come but the forerunners are there. 1928 was also the year when a soloist beyond compare entered the band, a player so completely at ease in the Ellington universe that for many he cannot be dissociated from it: the alto saxophonist, Johnny Hodges. Magnifying the sonority of his instrument while keeping it distant from academic pretensions, using a tone pleasing, he created a new aesthetic as Coleman Hawkins had done before him for the tenor saxophone. His coming to Ellington to replace Otto Hardwick who had left for France, was to be for Duke a stimulation to seek a counter to the jungle style. It coincides almost with the end of an era, that of Bubber Milej. The importance of the role played by this interpreter of the jungle style is brought to light both in this volume and the one preceding it. After Dont! the voorn voorn, Bubber Milej leaves the scene. Three years later, at the age of 29 he dies... leaving behind him a work of great significance of which the effects can be heard even as far as in 'free' jazz. Curiously enough, though, it is in Bix Beiderbecke that a legendary figure has been created. In Black and Tan Fantasy and East St-Louis Toodle-oo puts over his dramatic force but here we often hear it in its caustic form. Got everything but you is in a way his poetic art, sarcasm turned to the grotesque. He greates and grows in Flaming Youth and Dont! the voorn voorn and attains in certain of the themes the musical comedy of Fields and McHugh... Blackbirds of 1926 - the summit of his art. He shares the limelight of Bandanna Babies with Barney Bigard, surprising in his mastery, and Johnny Hodges. But in Diga Diga Doo he gives us, after the vocal duo, one of those rare experiences that only jazz can offer. His solo on a background of sleeping bass produces an extreme tension and it must be admitted that such an event is more often to be seen at a jam-session late in the night than in a recording studio. His companions in the same session are not just superlatives though. Their temperament leads them simply into other pathways. Arthur Whetso! is the sweet soloist of the pure limbo of I can't give you anything but love and Got everything but you. But he can show vivacity as in Saturday night function, or agreeably rebbed as in The Mooche. Freddy Jenkins, nicknamed Posey, likes to parade in front of the band when he took a solo. In High Life he sparkles with his bit of extravagance which is peculiar to him. The social scene also goes on there. Ozzie Ware sings with conviction in those rarities Santa Claus and I done caught you blues. The second

DISCOGRAPHY

- 1. James 'Bubber' Miley, Arthur Whetso! (tp), Joe 'Tricky Sam' Nanton (bb); Ota Hardwick (cl); Harry Carney (tr); as) 'Albany' Barney Bigard (tr); Duke Ellington (p); Fred Guy (db); William 'Sonny' Greer (dr); New York, March 28, 1928.
2. - 5. Arthur Whetso! and an unknown musician (tp); 'Tricky Sam' Nanton (bb); Ota Hardwick (cl); Harry Carney (tr); as) 'Albany' Barney Bigard (tr); Duke Ellington (p); Fred Guy (db); Maybe Dilly Taylor or Cyrus St. Clair (dr); 'Sonny' Greer (dr); New York, October 30, 1928.
3. - 4. An unknown trumpet player; Barney Bigard (tr); 'Duke' Ellington (p); maybe Billy Taylor or Cyrus St-Clair (dr); Ozzie Ware (voc); same date.
6. - Same as for 2. - with Ozzie Ware (voc) added, same date.
7. - Freddy Jenkins, Arthur Whetso! (tp); 'Tricky Sam' Nanton (bb); Johnny Hodges (as); Harry Carney (tr); as) 'Duke' Ellington (p); Fred Guy (db); William Braud (dr); 'Sonny' Greer (dr); New York, November 10, 1928.
8. - 9. - 10. 'Bubber' Miley, Freddy Jenkins, Arthur Whetso! (tp); 'Tricky Sam' Nanton (bb); Ota Hardwick (cl); Joe 'Corny' Hodges (tr); as) 'Albany' Barney Bigard (tr); Duke Ellington (p); Fred Guy (db); Ozzie Ware, Irving Mills (tr); William Braud (dr); 'Sonny' Greer (dr); Ozzie Ware, Irving Mills (voc); New York, November 15, 1928.
11. Duke Ellington's band, as mentioned above but without Otto Hardwick, Ozzie Ware and Irving Mills and with a white orchestra conducted by Masti Mackee including: tp, tr, 2 saxes, 5 voorns, p, g; tuba, dr; & group of singers; New York, December 20, 1928.
12. - 13. - 14. - Same as for 8. - but without Otto Hardwick, Ozzie Ware and Irving Mills; New York, January 16, 1929.

DISCOGRAPHICAL NOTES

The trumpet player 'Bubber Miley' plays solo, generally using a mute, in the following numbers: Got everything but you except for his passages behind the baritone solo which is played by Arthur Whetso!, Bandanna Babies, Blue Doo except for a passage played open by Arthur Whetso!, I must have that man, and Santa Claus, Flaming youth and Dont! the voorn voorn, the short dance passages in the last two numbers being played by Arthur Whetso!.

Whetso! is also the soloist in The mooche, I can't give you anything but love where Jenkins plays however behind Irving Mills vocal, and Saturday night function, where Jenkins takes a solo in High Life when the short introduction is played by Bubber Miley. In Santa Claus, I done caught you blues and No Papa No the trumpet-player is unknown.

The clarinet solos are played by Barney Bigard who is also heard briefly on the tenor saxophone in High Life.

All the alto saxophone solos are by Johnny Hodges except for the first one in Got everything but you which is by Otto Hardwick and those in No Papa No which are taken by Harry Carney who, besides, plays all the baritone saxophone solos.

For the other instruments the discography-given above should provide adequate information.

version of No Papa No is typical of the blues with a double meaning which flourished at the time. For the time being, Ozzie Ware sends us the 'No Papa No' away no longer waiting, says she, to be his mechanic. In Diga Diga Doo she is joined by Irving Mills, the singing improvisor, who took the pseudonym of Cootie Cookman. He is also present in I can't give you anything but love where the main dish is Baby Cox who is already renewing the instrumental vocal style with great deal of swing. I shall take this opportunity to make it clear that contrary to what has often been stated, Baby Cox is not a name borrowed for Adelaide Hall and even less for Irita Cox, a singer and dancer performing mostly in the reviews. Baby Cox headed the bill of Hot Chocolates by Fats Waller with Edith Wilson and Jaccopy Richardson.

Barney Bigard brings the creole seal to these recordings. Very few down in Saturday night function, he finds a vehicle suitable for his sinuous style with High Life, built on the harmonies of Tiger Rag where his virtuosity is given free rein. Hodges reveals in I must have that man a part of this romanticism which will make him famous a decade later. Especially in The mooche and Flaming Youth, Harry Carney on the baritone saxophone in Dont! the voorn voorn shares an unexpected halcyon with Tricky Sam. On the also in No Papa No, this disciple of Hardwick shows that here he is undergoing the influence of Hodges. Tricky Sam Nanton himself, is often in the forefront. His concise style directly derived from that of Miley accentuates a violence of expression not without emotion. His contribution is essential to the jungle climate in No Papa No as in Saturday night function, in High Life as in Diga Diga Doo.

The inclusion of Saint Louis Blues, which has become an unexpected monstrosity, can only be explained by the desire to present the complete edition. The band has fallen into a trap laid by a mediocre white orchestra under the direction of an arranger by Paul Whitehead and in it is almost dumbed by the roughest kind of choir. The famous blues of W.C. Handy is nearly near to death when Bubber and Barney Bigard finally manage to revive it. Here we can measure the distress of the ditch the separate the best jazz bands from the variety ensembles of the period. There would nevertheless be a lot to be written on the role of the rhythm section in Ellington or the exotic which is accentuated by the percussion in classic The Mooche. But there is so much of beauty buried in this record that it has no doubt that you will find many more things than Alexander RADO

FRONT COVER J.P. LEJOUR / cover design: J.-C. TRAMBOUZE

RC&A editeur 8, AVENUE MATHISON - 75008 PARIS
Membre de l'Association (S.I.) Registre France n° 11.
Une autorisation de reproduction a été accordée par l'ARC à la condition que toute réimpression soit faite en France sous réserve de crédits.
Made in France from master recordings.
Not to be confused with RCA Records.

PHOTOGRAPH BY JACQUES BOUQUET