

RCA

FXM1-7303



the works of

duke

INTEGRALE

VOLUME 20



DUKE ELLINGTON and his Orchestra

Face 1

FXM1 7303

FXM1 7303 A

Duke Ellington

« THE WORKS OF DUKE » Vol. 20



1. THE KISSING BUG
(B. Strayhorn-R. Stewart-H. Sherrill) 3'00
2. EVERYTHING BUT YOU
(D. Ellington-H. James-D. George) 2'50

3. RIFF STACCATO (Otto make that)
(M. Orent-S. Schwartz) 3'04
4. PRELUDE TO A KISS
(D. Ellington-I. Mills-F. Gordon) 3'00
5. CARAVAN T.J. Tizol-D. Ellington-I. Mills) 2'46
6. BLACK AND TAN FANTASY
(D. Ellington-B. Milev) 2'49
7. MOOD INDIGO
(D. Ellington-B. Bigard-I. Mills) 2'45

Duke Ellington and his Orchestra

Face 2

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FXM1 7303 B

Duke Ellington

« THE WORKS OF DUKE » Vol. 20



8. IN A SENTIMENTAL MOOD
(D. Ellington-I. Mills-M. Kurts) 2'58
9. IT DON'T MEAN A THING
(If it ain't got that swing) (D. Ellington-I. Mills) 2'59
10. SOPHISTICATED LADY
(D. Ellington-M. Parish-I. Mills) 2'39

11. TONIGHT I SHALL SLEEP
(With a smile on my face)
(D. Ellington-I. Gordon-M. Ellington) 2'55
12. I LET A SONG GO OUT OF MY HEART
(D. Ellington-I. Mills-J. Remond) 3'03
13. I LET A SONG GO OUT OF MY HEART
(D. Ellington-I. Mills-J. Remond) 3'00
14. SOLITUDE
(D. Ellington-E. De Lange-I. Mills) 3'02

8,9,10,12,13,14 : D. Ellington
and his Orchestra
11 : T. Dorsey with D. Ellington
and his Orchestra

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Side 1

DUKE ELLINGTON AND HIS ORCHESTRA

1. **The Kissing Bug**
(D. Strayhorn - R. Stewart - J. Sherrill) (DS VB 232-1) 3:00
2. **Everything but you**
(D. Ellington - H. James - D. George) (DS VB 233-1) 2:50
3. **Riff astascato (Oto make that)**
(M. Orent - B. Schwartz) (DS VB 234-1) 3:04
4. **Prelude to a Kiss**
(D. Ellington - I. Mills - I. Gordon) (DS VB 261-1) 3:00
5. **Black and tan fantasy**
(J. Tizal - D. Ellington - I. Mills) (DS VB 262-1) 2:46
6. **Black and tan fantasy**
(D. Ellington - B. Milvy) (DS VB 263-1) 2:49
7. **Mood indigo**
(D. Ellington - B. Bigard - I. Mills) (DS VB 264-1) 2:45

Side 2

DUKE ELLINGTON AND HIS ORCHESTRA

8. **In a sentimental mood**
(D. Ellington - I. Mills - M. Kurtz) (DS VB 265-1) 2:58
9. **It don't mean a thing (If it ain't got that swing)**
(D. Ellington - I. Mills) (DS VB 266-1) 2:59
10. **Sophisticated lady**
(D. Ellington - M. Parish - I. Mills) (DS VB 267-1) 2:39

TOMMY DORSEY WITH DUKE ELLINGTON AND HIS ORCHESTRA

11. **Tonight I shall sleep (with a smile on my face)**
(D. Ellington - I. Gordon - M. Ellington) (DS VB 268-1) 2:55

DUKE ELLINGTON AND HIS ORCHESTRA

12. **I let a song go out of my heart**
(D. Ellington - I. Mills - J. Remond) (DS VB 269-1) 3:03
13. **I let a song go out of my heart**
(D. Ellington - I. Mills - J. Remond) (DS VB 269-2) 3:00
14. **Solitude**
(D. Ellington - E. De Lange - I. Mills) (DS VB 270-1) 3:02

This twentieth volume in the series "THE WORKS OF DUKE ELLINGTON" is for the most part devoted to 1945 re-creations of Ellingtonian compositions of the biggest decades. Between May 10th and May 15th, 1945, Duke recorded no fewer than eight new arrangements of some of his biggest successes.

This event highlights the problem that Ellington consistently had to face with a demanding yet capricious public. One part of his audience, perhaps the larger part and certainly the least well informed, constantly demanded that the show should play what they considered his greatest hits; the other part, consisting of true connoisseurs and keen record collectors, expected limitless innovation. Quite apart from these audience pressures, there were the technical and record matters which felt obliged to cater for commercial success as well as artistic achievement. Duke himself often managed to please and disappoint everybody at the same time and yet, with hindsight, one must admit, through the very complexity and ambiguity of his own character, he was surely right in what he did. He succumbed to playing his best-known melodies day-in-day-out, and to recording them on numerous occasions; but, in so doing, he decided to present them in a permanently shifting light, even to the point of completely disorienting the lazy listener conditioned to a specific sound, orchestration and tempo. Duke's capacity for reworking familiar material seemed inexhaustible.

Prelude to a Kiss seems in its new version to offer a reply to the diaphanous, delicate 1938 original, in which Johnny Hodges and Lawrence Brown produced a mood of feminine seductiveness; here, the very masculine accents of Harry Carney's baritone and the forthright orchestration give the composition a rather different character. With **Caravan**, which Barney Bigard in 1936 interpreted as a swinger, Duke has now gone to a deliberately exotic atmosphere.

The captivating **Black and Tan Fantasy** is the oldest work to be given a face-lift during these 1945 seasons. Regularly recorded since its original 1927 launch, it has always evoked a deeply emotional aura, with traditional solos by muted trumpet and trombone; here, it is Joe Nanton's trombone which wells, whereas the second theme, of great melodic freshness, is "sung" by Harry Carney's baritone. **Mood Indigo** is presented in a totally new get-up; the famous trumpet-trombone-clarinet trio, to which Duke's 1930 version had imparted solos and harmonies of breathtaking

the works of duke

COMPLETE EDITION VOLUME 20

DISCOGRAPHY

- 1) Shelton Hemphill, James - Tall - Jordan, William "Cat" Anderson, Rex Stewart (tp); Ray Nance (tb), v. v. v.; Lawrence Brown, Claude Jones, Joe "Tricky Sam" Nanton (tr); Johnny Hodges, Otto Hardwicke (as); Al Sears (ts), Jimmy Hamilton (cl); Al; Harry Carney (bs, bcl); Edward "Duke" Ellington (p); Fred Coe (g); Alvin "Junior" Raglin (b); William "Sonny" Greer (dm); Joey Sherrill, Ray Davis, Marie Ellington, Al Hibbler (voc). New York, April 28, 1945.
- 2) - 3) Same, New York, May 6, 1945.
- 4) - Same, New York, May 10, 1945.
- 5) - 6) - 7) Same, New York, May 11, 1945.
- 8) - 9) - 10) Same, except Bob Haggart (p) replaces Raglin. New York, May 14, 1945.
- 11) Same except Tommy Dorsey (tb); added New York, May 14, 1945.
- 12) - 13) - 14) Same except Tommy Dorsey (tb); omitted and Sid Wires (b); replaces Haggart, New York, May 15, 1945.

SOLOISTS

- 1) J. Sherrill (voc); A. Sears (ts); J. Hamilton (cl).
- 2) J. Sherrill (voc); R. Stewart (for obligato); H. Carney (tb).
- 3) A. Sears (ts); R. Nance (voc); T. Jordan (to obligato).
- 4) H. Carney (tb); R. Nance (ts).
- 5) L. Brown (tb); J. Hamilton (cl); R. Nance (v).
- 6) H. Carney (tb); J. Nanton (tr).
- 7) K. Davis (voc); A. Sears (ts).
- 8) O. Hardwicke (as); H. Carney (bs); L. Brown (tr); R. Stewart (voc).
- 9) M. Ellington, J. Sherrill, K. Davis (voc); T. Jordan (tp); A. Sears (ts).
- 10) J. Hamilton (cl); Cat Anderson (tp).
- 11) T. Dorsey (tb); J. Hodges (as).
- 12) - 13) H. Carney (tb); J. Sherrill (voc); L. Brown (tr).
- 14) K. Davis, J. Sherrill, M. Ellington (voc); J. Hodges (as); A. Hibbler (voc).

All piano solos by Duke Ellington

ALREADY LISTED: in separate LPs and in BOXES

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originality, is here quite simply given over to a wordless vocal by Kay Davis. Beyond the vocal, Ellington takes a piano solo which unflinchingly explores all the possibilities of an enchantingly simple theme.

Reminiscing about an incident in 1935, Duke recounted: "When we were in Durham, North Carolina, Ed Meritt had a party for us, after a dance one night, up in the North Carolina Mutual Building. There were two girls I knew from before, and who had had a falling out with each other, because one had taken the other's piano as a sort of peacemaker, and dedicated a new song to them. They loved it, hummed it together, and for a moment everything was all right. Later, it was entitled **In a Sentimental Mood**."

In his new 1945 version, Duke allows the task of stating this satisfying melody to Otto Hardwicke; and Harry Carney injects a passion which was absent from the original. Moreover, not only has the whole orchestral approach been totally reconceived, but the frequent changes of tempo and the important presence of Ellington's piano impart a special cachet to this particular interpretation. **It Don't Mean a Thing** was an outstanding success from the moment of its creation in 1932; the lyrics, which were to constitute a sort of manifesto for the Swing Era, were sung by Ivo Anderson. In this new version, Ellington uses three singers: Kay Davis, Joey Sherrill and Marie Ellington, future wife of Nat "King" Cole. At this time the orchestra boasted no fewer than six vocalists, apart from the three charming ladies, Al Hibbler and trumpeters Ray Nance and Tall Jordan formed part of a vocal team which was not always to the taste of the purists. But Duke here uses the three female voices with remarkable elegance and originality; Marie opens the proceedings, and is then joined successively by Joey and Kay. Al Sears, urged on by an implacable rhythm section, contributes a lively definition of the otherwise inexplicable definition of swing.

"A composite picture of the lady school teachers of Washington, who traveled and learned and spent holidays in Europe" is Duke's description of **Sophisticated Lady**, one of his most famous compositions, also dating from 1932, which here receives surprising treatment as a piano chorale. Jimmy Hamilton's quiet and Cat Anderson's high-register trumpet. **I Let a Song Go out of my Heart**, written for the Cotton Club revue in 1933, stands in this version by Harry Carney's bass clarinet; equally remarkable are the sarcastic "wa-wa" outbursts of the brass and the distinguished

trombone obbligato by Lawrence Brown behind Joey Sherrill's vocal. The irresistible charm of **Solitude**, of which the original dates from 1934, is woven by Johnny Hodges' sensual alto, in a perfect blend with the three voices. This is a masterpiece of its kind and is to be savoured.

Four new compositions were recorded during this same period, four pieces which, although not amongst Ellington's most enduring works, nevertheless testify to the immense life and variety of his music. Billy Strayhorn and Rex Ellington wrote the melody of **Kissing Bug**, and Joey Sherrill the words; once more, Al Sears emerges as a somewhat surprising and the five-man trumpet section shows incredible power. **Everything But You**, also sung by Joey Sherrill, boasts a majestic solo by Harry Carney; this is a song that was and know many other interpretations—notably Ella Fitzgerald—and each time the orchestration was different, providing yet further testimony to Ellington's unceasing creativity.

The trumpet obbligato to Joey Sherrill on **Kissing Bug** seems to be Rex Stewart's, and it is probably Tall Jordan who plays behind Ray Nance's vocal on **Riff Astascato**. We know the ease with which Tall could imitate Rex Stewart; and daily musical contact inevitably meant that the musicians exerted a mutual influence upon each other. In the case of occasional doubt about the identity of a musician, just as for the discography, it is fitting to submit to the guidance of keen-eared specialists. Of particular interest is a table drawn up by Jean Portier, a glance at which reveals the composition of Duke Ellington's orchestra from its inception to its final days—a dedicated work worthy of the greatest praise.

On 15th May, 1945, Duke invited trombonist and bandleader Tommy Dorsey to take part in the recording of **Tonight I Shall Sleep**, a much underrated melody from the Ellington repertoire, but one to which Stan Getz was to pay due homage, in a very personal version, twenty-five years later. As for Tommy Dorsey, he returned the compliment later in 1945 when he invited Duke to take the piano chair in his orchestra for the recording of **The Minor Goes Muggin'**.

Sleeve Note by CLAUDE CARRIERE

Translation by DON WATERHOUSE

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Photo: J.P. LELOIR

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Duke Ellington and His Orchestra

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