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« The works of Duke Ellington » Vol. 3

Duke Ellington and his orchestra



- 1) Japanese dream (Fields McHugh) 3'25
- 2) Harlemenia (Fields McHugh) 2'50 3) The dicty glide (D. Flimgton) 3'05
- 4) The dicty glide (D. Ellington) 3'06
- 5) Hot feet (Fields McHugh) 2'40

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- 6) Sloppy Joe (Bigard Ellington) 3'10
- 7) Sloppy Joe 3'10

(Bigard - Ellington)

Face 2 Mono

CEDRICO

« The works of Duke Ellington » Vol. 3 Duke Ellington and his orchestra

- 8) Stevedore stomp (Ellington Mills) 2'45
- 9) A night at the cotton club (part 1) 3'50



- a) Cotton club stomp (Hodges-Carney-Ellington)
- b) Misty mornin' (Whetsol Ellington)
- 10) A night at the cotton club (part 2) 4'35 a) Goin' to town (Elfington - Miley)
- b) Freeze and melt (Fields McHugh)
- 11) Cotton club stomp 2'50 (Hodges - Carney - Ellington)
- 12) Misty mornin
- (Whetsol Ellington) 3'00 13) Arabian lover
- (Fields McHugh) 2'46
- 14) Saratoga swing (B. Bigard) 2'44

# RCA

DUKE ELLINGTON AND	HIS ONCHESTRA
1) Japanese Dream (D. Fields - J. McHugh)	(BVE 48.373-2) - 3'25
2) Harlemania	(BVE 48.374-1) - 2'50
(D. Fields - J. McHugh)  3) The Dicty Glide (D. Ellington)	(BVE 49.767-1) - 3'05
4) The Dicty Glide (D. Ellington)	(BVE 49.767-2) - 3'06
5) Hot Feet (D. Fields - J. McHugh)	(BVE 49.768-2) - 2'40
6) Sloppy Joe (B. Bigard - D. Ellington)	(BVE 49.769-1) - 3'10
7) Sloppy Joe (B. Bigard - D. Ellington)	(BVE 49.769-2) - 3°10
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<b>DUKE ELLINGTON AND HIS</b>	ORCHESTRA
8) Stevedore Stomp (D. Ellington - I. Mills)	(BVE 49.770-1) - 2'45
9) A Night At The Cotton Club - Part 1 a/ Cotton Club Stomp (J. Hodges - H. Carney - D. Ellington)	(CVE 51.158-2) - 3'50
b/ Misty Mornin' (A. Whetsol - D. Ellington)	
10) A Night At The Cotton Club - Part 2 a/ Goin' To Town (D. Ellington - M. Miley)	(CVE 51.159-3) - 4'35
b/ Freeze And Melt (D. Fields - J. McHugh)	
11) Cotton Club Stomp (J. Hodges - H. Carney - D. Ellington)	(BVE 51.971-2) - 2'50
12) Misty Mornin' (A. Whetsol - D. Ellington)	(BVE 51.972-2) - 3'00
(D. Fields - J. McHugh)	(BVE 51.973-2) - 2'46
14) Saratoga Swing	(BVE 51.974-2) - 2'44

me of the complete edition of the recordings made by DUKE ELLINGTON for RCA only covers a very short period, less than four months, in fact, as it only goes from February 1929 to May of the same year. It is particularly revealing in the undercurrents which were stirring the Ellington music of this period and also knowingly, recalls the melting-pot in which he was developing his venture, which is to

A very successful New York night club, the Cotton Club was putting on, apart from a first-class floor show, the very best American jazz orchestras. Night life at this time was more-or-less in the hands of big-time crooks, and if New York was certainly not to be compared with Chicago where gangsters were flourishing in the open, quite enough acts of violence occured there to fill the columns of the New York press, in any case, the Cotton Club was partly owned by Chicagoans and was the chosen meeting-place of anyone who came from the Windy City (as Chicago was known). Orchestras which came from the shores of Lake Michigan naturally found favour with the

Duke Ellington and his Orchestra made their début at the Cotton Club on December 4th 1927. They followed the Missourians, a group from the Middle-West who later became the embryo of Cab Calloway's Orchestra. Ellington did not have the same origin. A native of Washington D.C., his early career only developed on the East Coast washington D.C., his early center only developed on the Last coast of the States, and it needed a succession of favourable circum - stances before he got his big chance. It was, in fact, the local "star" of Chicago, JOE "KING" OLIVER who was at last to make his long-awaited debut at the Cotton Club. But the "King" falled to arrive and it was the DUKE who took his place, as he had an ally there in the the was the DUKE who took his place, as he had an any titler in the songwriter Jimmy McHugh. The latter was the composer of the Cotton Club show, and he thought with good reason that Ellington's orchestra would give new life to the musical score, thanks to his original style. He fought to get Ellington in, and such was his success that, apart from a few short gaps, his orchestra held this new stronghold for nearly five years. From a Chicago club the Cotton Club became a Washington one, but in 1932 it was Cab Calloway who

From these hot, crazy evenings at the Cotton Club there remain above all dozens of anecdotes. In this volume you will hear neverthe less four numbers with the title: A NIGHT AT THE COTTON CLUB This is the first time RCA has issued them, either on 78s or on LF With the aid of your imagination, you could, on hearing them, that you were seated in this once-famous place one evening in 1929. It has even been affirmed that these recordings were, in fact, actually made on the spot. That, however, is not the case. But do not be alarmed. Neither Jean-Paul Guiter, nor myself, have used a "montage" in order to recreate an historical atmosphere on these titles The recording, as well as the setting were accomplished on April 12th



## COMPLETE EDITION VOLUME 3

1929 at the Liederkranz Hall Studio in New York, Irving Mills was the master of ceremonies and he presents events as a real showman would, never sparing any superlatives. The appliance comes from three musicians in the orchestra, and the "choir" of FREEZE AND MELT is also made up of musicians. Only the harmonica player who plays the role of the unexpected guest remains anonymous. We must nevertheless admit that the reconstruction conserves a certain stamp of authenticity, and that the orchestra plays with the same fire as it the public were there. COTTON CLUB STOMP and FREEZE AND

MELT especially, are lifted up by exceptional liveliness. In this album the Duke's compositions alternate with those of Jimms McHugh and Dorothy Fields. That was already the case in volume two, where appeared the well-known themes taken from the musical "BLACKBIRDS OF 1928". It is not surprising to find that the part-nership founded on the stage of the Cotton Club was extended into recording studio. It is a chance for Ellington to demonstrate his art in adapting works of others and integrating them into his own particular language. His talent as an arranger equals that of a composer, even if, we must admit, the charm of JAPANESE DREAM appears to be rather dated, and the exotic feel of ARABIAN LOVER is more amusing than convincing. The last title proves also, as Duke Ellington says good-humouredly today: "The World was going

Ellington's eclectism would appear to have let him avoid the pitfall of restricting himself to one particular style or method. His orchestra became more and more distinguishable from others and he was constantly seeking ways of expressing himself more fully. Already in 1929 brass sections of unaccustomed volume were making their appearance, announcing the "swing" erg. On other occasions there was a counter "jungle style" sound which had a melancholy atmo-sphere about it, half-shades completely devoid of any rough edges MISTY MORNIN' for example, finds its place alongside the soon-to-be nous MOOD INDIGO.

As always, the soloists had the best of it in a situation where they could give full reign to their "joie de vivre". Among them, it should be noted that the reed section was made up of the finest musicians of the period : JOHNNY HODGES on alto-sax, HARRY CARNEY on baritone-sax and BARNEY BIGARD on clarinet. Each one of their solos is so full of joyous inspiration that we tend to forget that they were first recorded over forty years ago. BIGARD, who was from Louisiana, proves to us what a fine blues player he was in SARA-TOGA SWING. But it is his virtuosity that is above all to be noticed here, especially in DICTY GLIDE, STEVEDORE STOMP, where his voluble style takes on unattainable beauty; FREEZE AND MELT which nbles some extraordinary firework display, and COTTON CLUB STOMP where he gives proof of the ease with which he could play in the lower register. In these same titles we can also hear JOHNNY

## DISCOGRAPHY

- 1) 2): Freddy Jenkins, Arthur Whétsel (Ip); Joe "Tricky Sam" Nanion (tb); Johnny Hodges (as, ss); Harry Carney (bs, as, (b), Abany "Barney Bigard (cl. ts); Edward "Duke" Ellington (p); Fred Guy (b)o); Wellman Braud (b); William "Sonny" Greer (dr); New York, February 18, 1929.
- 3) 4) 5) 6) 7) 8) : Same as for 1) but with Charles "Cootie" Williams (Ip. voc) added; "Sonny" Greer is the vocalist in "Sloppy Joe". New York, March 7, 1929.
- 9) 10) : Freddy Jenkins, Arthur Whelsol, "Coolle" Williams (tp);
  "Tricky Sam" Nanton (tb); Johnny Hodges (as, ss); Harry
  Carney (bs, as, cl); "Barney" Bigard (cl, ts); "Duke "Ellington
  (p); Fred Guy (bjo); Wellman Braud (b); "Sonny" Greer (br) farmonica Charlie" (hca); Irving Mills (voc); New York April 12, 1929.
- 11) 12) 13): Same as for 9) but without "Harmonica Charlie" and I. Mills, New York, May 3, 1929.
- : "Cootie" Williams (Ip); Johnny Hodges (as); "Barney" Bigard (cl); "Duke" Ellington (p); Fred Guy (bjo); Wellman Braud (b): "Sonny" Greer (dr), same date.

### DISCOGRAPHICAL NOTES

in Sloppy Joe, Goin' To Town, Arabian Lover and Saratoga Swing. Arthur Whetsol in Japanese Dream, Dicty Glide where he is ted during two bars by Cootie Williams, Stevedore Stomp and Misty

Freddy Jenkins in Harlemania, Hot Feet where he answers to Cootle's vocal and Cotton Club Stomp.

All the alto-saxophone solos are by Johnny Hodges and all the baritone-saxophone solos by Harry Carney.

The clarinet solos are all played by Barney Bigard who can also be heard on the tenor saxophone in Hot Feet and Misty Mornin'. For the other instruments the discography given above should provide adequate information.

HODGES. All his solos are full of a rare elegance which only undergives such an impression of facility, of such final relaxation. above all it brings out a sound that is so very full of feeling, whether If be in HARLEMANIA, HOT FEET or in GOIN' TO TOWN. CARNEY also distinguishes himself by the clarity of his phrasing, and above all by a sound of unusual depth in HARLEMANIA, STEVEDORE STOMP and COTTON CLUB STOMP.

Among the trumpet-players there appears the man who is destined to become the successor of BUBBER MILEY and also one of the most brilliant soloists in the orchestra: "COOTIE" WILLIAMS, Having left FLETCHER HENDERSON'S orchestra where he had occasionally used a mute, he did not immediately start to use one with ELLING-TON, thinking that his "hour" would soon arrive. We can hear him here in SLOPPY JOE as one of King Oliver's disciples who had heard Louis Armstrong play. GOIN' TO TOWN shows him fairly close in spirit to Jonkins, but SARATOGA SWING reveals to us the powerful personality of a musician who was faithful to his Southern origins. The impulsive Jenkins plays a perfectly constructed solo in HARLEMANIA and his characteristic style is much in evidence in COTTON CLUB STOMP. In HOT FEET, he gives a joyous response to Cootie's amusing scat vocal, Whetsol, apart from his work as leading trumpet, proves in DICTY GLIDE and MISTY MORNIN' that, like th, he also can express tenderness without being pretentious, and in STEVEDORE STOMP he also gives proof of great swing.

Having, after Miley's departure, become the custodian of the "jungle' tradition. Tricky Sam Nanton makes us admire his powerful, sturdplaying in varied aspects in HARLEMANIA, DICTY GLIDE, HOT FEET, STEVEDORE STOMP and ARABIAN LOVER. The rhythm section also orcibly shows its presence everywhere. Sonny Greer skilfully makes use of his arsenal of various percussion instruments which he liked to have around him, whilst Wellman Brand "pushes" along the soloists with an unswerving vigour. We can particularly hear the latter in HOT FEET, FREEZE AND MELT and MISTY MORNIN' As for the pianist, this is an extra attraction, both as a soloist and as an accompanist, for Ellington is already the most modern instrumentalist of his entire group. A disciple of the "stride" planists, he has, in fact, let himself be overshadowed by a musician with a touch full of contrasts, rhythmic "breaks", unexpected chords, of which the ctive tour as in SLOPPY JOE MISTY MORNIN' or SARATOGA SWING.

This third volume, just like the two which precede it, has brought us the support of a large number of serious collectors who have given us every encouragement possible. We wish to thank them all here, and more especially, Liborio Pusateri and John R.T. Davies, whose help has been of particular value to us.

RCA satteur

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