

RCA

741 039



BLACK AND WHITE SERIES

the works of

DUKE



INTEGRAL

VOLUME 4



DUKE ELLINGTON and his Orchestra

Face 1

741.039 741.039 A

« The works of Duke Ellington »

Duke Ellington and his orchestra

Volume IV

(P) 1972
RCA Records



1. Mississippi dry (V. Youmans) 3'25

2. The Duke steps out 3'16
(D. Ellington - J. Hodges - C. Williams)

3. Haunted nights (D. Ellington) 3'12

4. Swanee shuffle (I. Berlin) 3'16

5. Breakfast dance (D. Ellington) 3'00

6. Jazz lips (D. Ellington) 3'15

7. March of the hoodlums 2'50
(H. Carmichael)

Face 2

741.039 741.039 B

« The works of Duke Ellington »

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8. Double check stomp 2'52
(B. Bigard - W. Braud - J. Hodges)

9. My Gal is good for nothing but love 2'56
(A. Razaf - F. Waller - Brooke)

10. I was made to love you 3'00
(Tobias - Vee - Tauber)

11. Sweet dreams of love 3'25
(D. Ellington - I. Mills)

12. Jungle nights in Harlem (D. Ellington) 2'52

13. Sweet jazz o'mine (1) (D. Ellington) 2'45

14. Sweet jazz o'mine (2) 2'40
(D. Ellington)

15. Shout 'em aunt tillie 3'00
(D. Ellington - I. Mills)

TOUS LES DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIO-DIFFUSION SONT INTERDITS - MADE IN FRANCE

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Face 1

DUKE ELLINGTON AND HIS ORCHESTRA

- 1) **Mississippi Dry** (V. Youngs) (BVE 55.845-2) - 3:25
- 2) **The Duke steps out** (D. Ellington - J. Hodges - C. Williams) (BVE 55.846-2) - 3:15
- 3) **Haunted Nights** (D. Ellington) (BVE 55.847-2) - 3:12
- 4) **Swanee Shuffle** (I. Barin) (BVE 55.848-2) - 3:15
- 5) **Breakfast Dance** (D. Ellington) (BVE 57.542-1) - 3:00
- 6) **Jazz Lips** (D. Ellington) (BVE 57.543-2) - 3:15
- 7) **March of the Hoodlums** (H. Carrière) (BVE 57.544-1) - 2:50

Face 2

DUKE ELLINGTON AND HIS ORCHESTRA

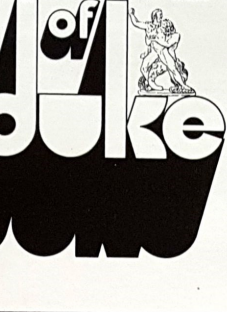
- 8) **Double check stomp** (B. Bigard - W. Braud - J. Hodges) (BVE 59.692-2) - 2:52
- 9) **My gal is good for nothing but love** (T.F. Wallis - A. Fitzler - H. Brooks) (BVE 59.693-2) - 2:56
- 10) **I was made to love you** (C. Tobias - H. Voo - D. Tauber) (BVE 59.694-1) - 3:00
- 11) **Sweet dreams of love** (D. Ellington - I. Mills) (BVE 62.192-1) - 3:25
- 12) **Jungle nights in Harlem** (D. Ellington) (BVE 62.193-2) - 2:52
- 13) **Sweet jazz o'mine** (D. Ellington) (BVE 62.194-1) - 2:45
- 14) **Sweet jazz o'mine** (D. Ellington) (BVE 62.194-2) - 2:40
- 15) **Shout 'em aunt Tillie** (D. Ellington - I. Mills) (BVE 62.195-2) - 3:00

This fourth volume of the complete edition of the entire output of recordings that Duke ELLINGTON made for RCA comprises seasons from the years 1929 and 1930. It is well known that in leaving the twenties, a mad period when alcohol flowed freely despite prohibition today, the United States were to be shaken to the roots by an economic crisis which had no parallel and of which the start became known as Black Friday.

In 1930, the anarchy of this disaster had not then been realized and its effects had only partially made themselves felt. But it was already changing the mood of the people. The rhythmic vibrations and the violence which were so often a characteristic of the best jazz bands was no longer the "done" thing for a public who was about to face the spectre of unemployment. The time for orchestration to play "sweet music" was about to come, as well as crooners and similar vocalists who were to find ever increasing success. A pipe-dream had vanished, and for consolation the public demanded music that was soothing and which was a balm to heal aching hearts. Jazz music could only become sweeter in such an atmosphere, and soon many were the musicians who disappeared from the public view. Only those who had the right personality could, with the help of good luck, stick out this hazardous period. Duke ELLINGTON was one the lucky ones, and he pursued his career without any apparent harm being done. It was probably because he was not one to do the same as everybody else.

It can be said of him that, without ever trying himself to any particular vogue, he was never inensible to other influences without nevertheless giving up his own particular style. This tendency to vary his style was not always to the taste of all his admirers, and some of them were soon to take pleasure in being several years behind his latest numbers. In many cases they never managed to catch up with him. From 1930 onwards there appeared the first futile discussions on the "real" ELLINGTON that people here and there were setting up in opposition to another ELLINGTON who was more or less mythical. It is, however, in its diversity and its apparent contradictions that the art of ELLINGTON finds its justification. Does it not seem defen-

the works



COMPLETE EDITION
VOLUME 4

that he was particularly influenced by the two constant yet contradictory objectives of the American Negroes — objectives literally unrealizable — which were the eventual return to their ancestral Africa and the integration in a new America which was to be freed of all racial taboos?

In this present album, tradition and novelty are to be found together. Belonging to the pure Jungle Style are those indispensible successes such as **Breakfast Dance** with its clarinet trio and its parade of soloists - NANTON, JENKINS, CARNEY, HODGES and BIGARD - **Jazz lips** where the talents of "Coolie" and "Tricky Sam" have full rein - **Double check stomp** which offers us such a precise idea of the way the band sounded at this time, with, as a bonus, a solo from BRAUD and the angry bursts from "Coolie" which opposed the virtuosity of HODGES, and **Jungle nights in Harlem** where JENKINS pulls more than one out of his bag.

Swanee Shuffle although treated in similar fashion lets the trumpet section — here reduced to a minimum — appear in a chorus which seemed to end a new epoch: **The Duke steps out** is much more like the ELLINGTON sound of 1935, "Coolie" WILLIAMS using a variety of different sounds which makes one think of that other magician of sound — Rex STEWART — who was to become the player at his side a few years later. **Sweet jazz o'mine** gives us an interesting "dialogue" between "Coolie" and the saxophone section, a procedure which was to be renewed several times, and an excellent solo by BIGARD on the bass of his clarinet.

This record also heralds the arrival of Juan TIZOL, in the Ellington group, and his appearance had not always been justly appreciated. It marks first of all the debut of a real trombone section in Duke's band, if one is willing to forget the few weeks when Harry WHITE was present before he became the arranger for the Mills Blue Rhythm Band. TIZOL also used a valve trombone which was unusual in Big Band Jazz. Finally, unlike his new companions, he wasn't a great soloist but a band musician as is the bass trombone-player "Chuck" CONNORS today. ELLINGTON had an original idea in putting side-by-side two musicians as unlike each other as TIZOL and NANTON — "the African": There was another reason for this, and not an unimpor-

DISCOGRAPHY

- 1) - 2) - 3) - 4) : Arthur Whetsol, Charles "Coolie" Williams (tp); Joe "Tricky Sam" Nanton (tb); Juan Tizol (vb); unknown (French horn); Johnny Hodges (cl, ss, cl); Harry Carney (bs, as, cl); Albany "Barney" Bigard (cl, lb); Edward "Duke" Ellington (p); Teddy Bunn (g); Fred Guy (b); Wellman Braud (d); William "Sonny" Greer (dr). New York, September 16, 1929.
- 5) - 6) - 7) : Freddy Jenkins, Arthur Whetsol, "Coolie" Williams (tp); "Tricky Sam" Nanton (tb); Juan Tizol (vb); Johnny Hodges (as, cl); Harry Carney (bs, as, cl); "Barney" Bigard (cl, lb); "Duke" Ellington (p); Fred Guy (b); Wellman Braud (d); "Sonny" Greer (dr); New York, November 14, 1929.
- 8) - 9) - 10) : same as for 5) but with Frank Marin (vc) added and without Freddie Jenkins (tp); New York, April 11, 1930.
- 11) - 12) - 13) - 14) - 15) : as for 5), New York, June 4, 1930.

DISCOGRAPHICAL NOTES

In **Mississippi Dry** and **I was made to love you** the first trumpet solos are by Arthur Whetsol and the other ones by "Coolie" Williams; in **Sweet dreams of love** Whetsol is again the soloist except for the bridge in the first chorus which is played by Jenkins in **Sweet Jazz o'mine**, the main trumpet soloist is "Coolie" Williams but Jenkins is heard during four bars in the introduction and Whetsol in the latter part of this piece.

Arthur Whetsol plays the trumpet solo of **My gal is good for nothing but love**, Freddy Jenkins those of **Breakfast Dance** and **Jungle nights in Harlem**, and "Coolie" Williams those of **The Duke steps out**, **Haunted nights**, **Swanee Shuffle**, **Jazz Lips**, **Double check stomp** and **Shout 'em aunt Tillie**.

All the trombone solos are by "Tricky Sam" Nanton except for **March of the Hoodlums** where Juan Tizol is heard. All the alto-saxophone solos are by Johnny Hodges, all the baritone-saxophone solos by Harry Carney and all the clarinet solos by Barney Bigard.

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

tant one TIZOL used to compose themes that were based on rhythms from the Caribbean and he thus was able to bring a new exotic touch to the orchestra. Besides several pieces in desirable taste, he produced notably such enviable successes as **Caravan** and **Pardido**. In the first four titles in this album, there are also two great artists, the guitarist TEDDY BUNN whose style was still at that time near the band players, and a French horn whose presence is felt in the ensembles, notably at the end of **The Duke steps out**.

Among the new directions that the band appears to take is that which leads it to play pieces in a intimate atmosphere where WHETSOL holds a leading place by the sweetness of his sound. **Sweet dreams of love** is a good example of this, HODGES' and BIGARD adding a touch of their personal lyricism to the melancholic charm of which this interpretation is impregnated. In **My gal is good for nothing but love** and **I was made to love you**, which are of similar inspiration, there appears the house crooner, whom you can eventually forget in the music of the piano accompaniment, which, here as elsewhere, remains a delight ever to be renewed.

But there are also more remarkable titles to be observed, and one of the least is not that of ELLINGTON'S idea of deepening the Jungle Style and to somehow create it all over again. Having widened his means of action, he searches out further combinations of sound, softens the role of the rhythm section, and multiplies the contrasts by a more elaborate use of his soloists. In renewing himself he opens wide unusual doors and discovers a new world of strangeness. That which is sketched out here in **Haunted nights** finds its fulfillment in the admirable **Shout 'em aunt Tillie**, thanks also to "Coolie" WILLIAMS who is free from all earlier influences and has by now created his own "language" — to Johnny HODGES and Barney BIGARD. In 1930 ELLINGTON had already challenged himself successfully.

For this fourth volume, we have received the ever-welcome help of numerous collectors. Amongst these I would particularly like to thank Liborio Puzesti and John R.T. Davies as well as Charles Clave whose help was particularly useful to us.

Alexandre RAOO