

RCA

741 048



BLACK AND WHITE SERIES

the works of

# duke

A small illustration of Duke Ellington in a dynamic, dancing pose, integrated into the letter 'u' of the word 'duke'.

INTEGRALE

VOLUME 5



*DUKE ELLINGTON and his Orchestra*

# Face 1

741.048 741.048 A

## THE WORKS OF DUKE Duke Ellington and his orchestra

Vol. 5

(P) 1972  
RCA Records



- 1) RING DEM BELLS  
(D. Ellington - I. Mills) 2'50
- 2) RING DEM BELLS  
(D. Ellington - I. Mills) 2'50

- 3) RING DEM BELLS  
(D. Ellington - I. Mills) 2'52
- 4) OLD MAN BLUES (D. Ellington) 2'55
- 5) OLD MAN BLUES (D. Ellington) 3'02
- 6) THREE LITTLE WORDS 3'00  
(Ruby - Kalmar)

# Face 2

741.048 741.048 B

## THE WORKS OF DUKE Duke Ellington and his orchestra

Vol. 5

(P) 1972  
RCA Records



- 7) HITIN' THE BOTTLE  
(T. Koehler - H. Arlen) 2'55
- 8) HITIN' THE BOTTLE  
(T. Koehler - H. Arlen) 2'50

- 9) THAT LINDY HOP (A. Razaf - R. Blake) 2'55
- 10) YOU'RE LUCKY TO ME  
(A. Razaf - R. Blake) 2'50
- 11) MEMORIES OF YOU  
(A. Razaf - R. Blake) 3'10
- 12) NINE LITTLE MILES FROM  
TEN TEN TENNESSEE  
(Sherman - Lewis - Conrad) 3'20
- 13) NINE LITTLE MILES FROM  
TEN TEN TENNESSEE 3'20  
(Sherman - Lewis - Conrad)
- 14) I'M SO IN LOVE WITH YOU  
(D. Ellington - I. Mills)  
3'30

REAL

REAL

TOUS 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 ÉXÉCUTION PUBLIQUE ET RADIO-DIFFUSION SONT INTERDITS - MADE IN FRANCE

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Side 1

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 1) **Ring Dem Belts** (D. Ellington - I. Mills) (BVE 61.011-2) - 2:50
- 2) **Ring Dem Belts** (D. Ellington - I. Mills) (BVE 61.011-3) - 2:50
- 3) **Ring Dem Belts** (D. Ellington - I. Mills) (BVE 61.011-6) - 2:52
- 4) **Old Man Blues** (D. Ellington - I. Mills) (BVE 61.012-3) - 2:55
- 5) **Old Man Blues** (D. Ellington) (BVE 61.012-6) - 3:02
- 6) **Three Little Words** (Rudy - Kaimar) (BVE 61.013-5) - 3:00

Side 2

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 7) **Hittin' The Bottle** (T. Koehler - H. Arlen) (BVE 63.360-1) - 2:55
- 8) **Hittin' The Bottle** (T. Koehler - H. Arlen) (BVE 63.360-2) - 2:50
- 9) **That Lindy Hop** (A. Razaf - R. Blake) (BVE 63.361-3) - 2:55
- 10) **You're Lucky To Me** (A. Razaf - R. Blake) (BVE 63.362-2) - 2:50
- 11) **Memories Of You** (A. Razaf - R. Blake) (BVE 63.363-1) - 3:10
- 12) **Nine Little Miles From Ten Ten Tennessee** (BVE 64.812-1) - 3:20 (Sherman - Lewis - Conrad)
- 13) **Nine Little Miles From Ten Ten Tennessee** (BVE 64.812-2) - 3:20
- 14) **I'M So In Love With You** (D. Ellington - I. Mills) (BVE 64.813-1) - 3:30

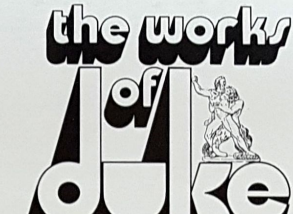
This fifth volume of the complete edition of the recordings made by Duke ELLINGTON for RCA - VICTOR remains faithful to the chronological order that was adopted in the four previous volumes (vol. 1, 741 043; vol. 2, 741 028; vol. 3, 741 029; vol. 4, 741 039). It groups the titles recorded from August to November 1930, which was a period of great activity for Duke ELLINGTON'S Orchestra.

The reason why we have chosen to present the output of the greatest jazz composer and band leader in chronological order is, of course, because it is obviously the most methodical way of doing so. But it is also, and above all, because it allows the listener to perceive the direction of ELLINGTON'S musical ideas, and thus his evolutions. This is why we thought that it was more logical to put together the recording sessions of August 20 and 26, 1930, in order to keep the unity of their artistic creation rather than stick to the strict chronological order which in this instance would have been undesirable.

This requirement allows us to group three "takes" of **Ring dem belts** as well as two of **Old man blues**, as their close relationship is obvious. The numerous takes of these two masterpieces are an excellent illustration of the way in which ELLINGTON and his musicians would modify a composition as it was being created. The arrangement does not change, its thread remains nearly always the same. But the rhythm is modified, the sound background undergoes a change of character, the soloists either find a more refined performance, or reconstitute their part from a new angle.

The three takes of **Ring dem belts** show very well that the theme and its arrangement excited and inspired Johnny HODGES and "Coolie" WILLIAMS: in the first two takes HODGES gave rein to his fantasies, but in the last one his solo stops short, as if he had reached the point of saturation. In contrast, the duet between HODGES and "Coolie's" vocal keeps its freshness and only reaches perfection in the last take. One can also appreciate the modifications that "Coolie" brings into his solo whose coherence increases from one version to the next.

**Old man blues** is no doubt one of the most typical pieces from the ELLINGTON period of 1930. The two takes given here vary, above all, in their degree of aggressiveness. They allow us to judge the talent and invention of the arranger who knows how to show off his soloists at their best, by the use of the appropriate background. The work of the brass section, especially behind CARNEY'S solo, is as much to be admired as is that of the soloists, whether they be HODGES, playing soprano saxophone with a lyrical quality that was quite



**COMPLETE EDITION  
VOLUME 5**

different from that of his master Sidney BECHET, or JENKINS, who was particularly explosive on this occasion. Worthy of our admiration are also the remarkable duets between Tricky Sam NANTON on trombone and Barney BIGARD on clarinet, the latter also adorning the ensembles by invisible flights in a high key.

**Ring dem belts**, **Old man blues** and **Three little words** were recorded at Hollywood. These three titles recall the appearance of the **Hot and fatexxy**, which was made the previous year in New York, but this time it was making its debut in the great cinema world of Hollywood. The year 1930 is thus for Duke ELLINGTON that of a real consecration on a nationwide scale. His Orchestra, although still attached to the Cotton Club was to become known throughout the country. He was to be heard frequently on the air, appeared (as we have said) in films, and also played occasionally in places other than nightclubs, that is to say in theaters and concert halls. It was thus that in 1930 he shared the bill at the Fulton Theatre in New York with Maurice CHEVALIER, the Orchestra presenting its repertoire before accompanying the French star (an experience that we would have much liked to have preserved on wax). Failing this, let us not forget to point out that in the RHYTHM BOYS vocal trio which can be heard in **Three little words** there appears Bing CROSBY who was not slow in making a name for himself and in becoming a universally-known "crooner", and that the person responsible for the belts in **Ring dem belts** is none other than Charlie BARNET who was a fervent admirer of the Duke and who was later to become a good orchestra leader.

Just as new horizons were opening before the Duke at a moment when jazz musicians were actually very concerned for their future, the choice of his repertoire seemed to leave the door wide open to the most varied intrusions. Thus can be found on this record **That lindy hop**, **You're lucky to me** and **Memories of you** which came straight from the Musical "BLACKBIRDS OF 1930"; also **Hittin' the bottle** by Harold ARLEN and Ted KOCHLER, who were sometimes responsible for shows at the Cotton Club. Time has made Duke ELLINGTON'S compositions stand out and has rejected the melodies with just cause — themes taken from other composers. It has even been said that the relative abundance of the latter was due partly to the impresario Irving MILLS. Whatever the reason, ELLINGTON often made use of themes which did not stem from his own pen, and

DISCOGRAPHY

- 1) - 2) - 4) : Freddy Jenkins, Arthur Whetsol (tp), Charles "Coolie" Williams (tp, voc), Joe "Tricky Sam" Nanton (tb), Juan Tizol (vb); Johnny Hodges (as, ss, cl); Harry Carney (bs, as, dr); Barney Bigard (cl, ts); Edward "Duke" Ellington (p); Fred Guy (b); Wellman Braud (b); William "Sonny" Greer (dr); Charlie Barnet (chimes); Hollywood, August 20, 1930.
- 3) - 5) - 6) : Same but with The Rhythm Boys (Harry Barrie, Harry "Big" Crosby, Al Rinker) (voc) added; Hollywood, August 26, 1930.
- 7) - 8) - 9) - 10) - 11) : Same but without C. Barnet and The Rhythm Boys and with "Dick" Robertson (voc) added; New York, October 2, 1930.
- 12) - 13) - 14) : Same but with Smith Ballew (voc) instead of D. Robinson; New York, November 21, 1930.

DISCOGRAPHICAL NOTES

In **You're Lucky to Me**, Arthur Whetsol and "Coolie" Williams share the trumpet solos, the latter playing the verse before the vocal. Both musicians are heard in **I'm So In Love With You**, Whetsol before the vocal and "Coolie" Williams after. Arthur Whetsol plays the trumpet solo of **Memories Of You**, "Coolie" Williams those of **Ring Dem Belts**, **Hittin' The Bottle** and **Nine Little Miles**, Freddy Jenkins those of **Old Man Blues** and **That Lindy Hop**, **I'm So In Love With You**, Juan Tizol and "Tricky Sam" Nanton are both heard, respectively before and after the vocal. All other trombone solos are by "Tricky Sam" Nanton, except for **You're Lucky to Me**, where Juan Tizol is the soloist. All the alto-saxophone solos are by Johnny Hodges who can be heard also on soprano-saxophone in **Old Man Blues**, all the baritone-saxophone solos by Harry Carney and all the clarinet solos by Barney Bigard. The vocalist of **Ring Dem Belts** is "Coolie" Williams. For the other instruments the discography given above should provide adequate information.

which were soon to find fame. In this LP are two hits of the period: **Three little words** and **Memories of you**. **That lindy hop** recalls at the same time the first crossing of the Atlantic by Lindbergh and the name of the dance that was inspired by this exploit. We cannot deny that a certain amount of commercialism, even if made by request, appears in some of the titles on the second side of this volume. The two vocalists, Dick ROBERTSON and Smith BALLEW (the latter having used the pseudonym of "Dilly SMITH") will certainly be appreciated differently. There is no doubt that most ELLINGTON admirers will concentrate more on the accompaniments to the vocals than on the vocals themselves. It would be unjust, however, to overlook other enjoyable features such as Johnny HODGES' solo in **That lindy hop**, and that of Duke ELLINGTON the same title, so typical of his style, with several references to Willie "The Lion" SMITH and to James P. HANCOCK. The other exponents of Freddy Jenkins and to James P. HANCOCK, also the Rub Stewart, AL KILIAN and "Cat" ANDERSON of the years to come, also to be noticed are the robust ensembles in **You're lucky to me** and the rather kitsch arrangement of **Memories of you**. But for the most ELLingtonians virtuosos, the experienced ear will pick out solos such as those of "Coolie" WILLIAMS in **Nine little miles**, where this use of a mule gives a savage lyricism to the number, or the solos of Barney BIGARD, who is always equally inspired in quite different variations, or again the Duke's arrangement which cleverly built up the arrangement of "Coolie" WILLIAMS and its again "Coolie" WILLIAMS who holds our attention in **I'm so in love with you**, as his powerful and effective style gains here in concision, contrasting with the sweet and delicate tone of Arthur WHETSOLO. In conclusion, it must be admitted that even when the Duke strays from his familiar horizon, the music he plays and makes his orchestra play, tends to change and become his own. One only finds him borrowing from others on rare occasions, and whenever that occurs an irony that is more or less noticeable appears. Much more often, he introduces his own "sound" into the foreign piece of music, his unwritten rules of dizzy contrasts, his rascals, brasses and his fluid rests. Deeply rooted in a land of mystery and nostalgia, the reign of Negro-American music bursts out.

For this fifth volume, we received as usual the friendly help of Liborio PUSTERAI, John R. T. Davies and Charles Clavin. We wish to thank here these well known collectors as well as Georges Debra who offered us also his very useful support.

Alexandre RADO

Reissue produced by Jean-Paul GUITER