

RCA

741 068



BLACK AND WHITE SERIES

the works of

duke



INTEGRALE

VOLUME 6



DUKE ELLINGTON and his Orchestra

Face 1

741.068

741.068 A

Duke ELLINGTON

and His orchestra

« The Works of Duke » Vol. 6

1. WHAT GOOD AM I WITHOUT YOU 2'53
(M. Ager)
2. WHAT GOOD AM I WITHOUT YOU 2'47
(M. Ager)



3. BLUE AGAIN (D. Fields-J. Mc Hugh) 3'11
4. WHEN A BLACK MAN'S BLUE 3'01
(G. Little-A. Sizemore-E. Nelson)
5. WHEN A BLACK MAN'S BLUE 2'58
(G. Little-A. Sizemore-E. Nelson)
6. MOOD INDIGO 3'03
(D. Ellington-B. Bigard-I. Mills)
7. THE RIVER AND ME 3'10
(A. Dublin-H. Warren)
8. KEEP A SONG IN YOUR SOUL 2'40
(Fats Waller-A. Hill)

MANQUE (S) DE PRODUIT (S) ENREGISTRÉ (S) DÉPOSÉ (S) PAR SON PROPRIÉTAIRE (S) ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVES SAUF AUTORISATION. LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIO-DIFFUSION SONT INTERDITS - MADE IN FRANCE - TOUS DROITS RÉSERVÉS

Face 2

741.068

741.068 B

Duke ELLINGTON

and His orchestra

« The Works of Duke » Vol. 6

9. SAM AND DELILAH 3'28
from the musical comedy « Girl Crazy »
(G. and I. Gershwin)



10. ROCKIN' IN RHYTHM 2'50
(D. Ellington-H. Carney-I. Mills)
11. ROCKIN' IN RHYTHM 2'52
(D. Ellington-H. Carney-I. Mills)
12. CREOLE RHAPSODY - part I and II 8'24
(D. Ellington)
13. LIMEHOUSE BLUES 3'07
(P. Braham-D. Furber)
14. ECHOES OF THE JUNGLE 3'25
(C. Williams-I. Mills)

MANQUE (S) DE PRODUIT (S) ENREGISTRÉ (S) DÉPOSÉ (S) PAR SON PROPRIÉTAIRE (S) ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVES SAUF AUTORISATION. LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIO-DIFFUSION SONT INTERDITS - MADE IN FRANCE - TOUS DROITS RÉSERVÉS



Side 1

DUKE ELLINGTON AND HIS ORCHESTRA

1. **What Good Am I Without You** - Unissued take (BVE 64.378-1) (M. Ager)
2. **What Good Am I Without You** (BVE 64.378-4) (M. Ager)
3. **Blue Again** (BVE 64.379-1) (D. Fields - J. McHugh)
4. **When A Black Man's Blue** - Unissued take (BVE 64.380-2) (G. Little - A. Sizemore - E. Nelson)
5. **When A Black Man's Blue** (BVE 64.380-4) (G. Little - A. Sizemore - E. Nelson)
6. **Mood Indigo** (BVE 64.811-4) (D. Ellington - B. Bigard - I. Mills)
7. **The River And Me** (BVE 67.798-2) (A. Durham - H. Warren)
8. **Keep A Song In Your Soul** (BVE 67.799-1) (Fats Waller - A. Hill)

Side 2

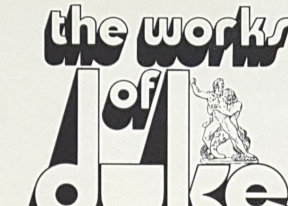
DUKE ELLINGTON AND HIS ORCHESTRA

9. **Sam And Deliah** (BVE 67.800-1) (G. Gerschwin - I. Gerschwin)
10. **Rockin' In Rhythm** (BVE 67.401-1) (D. Ellington - H. Carney - I. Mills)
11. **Rockin' In Rhythm** - Unissued take (BVE 67.401-2) (D. Ellington - H. Carney - I. Mills)
12. **Creole Rhapsody - Part II** (CRC 68.231-2) (D. Ellington)
13. **Limousine Blues** (BVE 68.237-1) (P. Brahan - D. Fubler)
14. **Echoes Of The Jungle** (BVE 68.238-1) (C. Williams - I. Mills)

Amongst the comparisons that come to mind, if there is one that really tempts one, it is that of trying to establish a parallel between jazz and "la commedia dell' arte" (in both cases we discover the principle of a canvas or an established theme that has been accepted and from which the actors or soloists have to improvise according to their inspiration, leaving behind part of their personality on the stage created work. The unfolding of the theatrical or musical piece therefore depends to a large extent on the quality of its interpreters, as each one of them becomes part of the author or composer as it were. Whilst, however, "la commedia dell' arte" reached its highest peak thanks to dramatic authors such as Goldoni or Moliere who knew in their writing how to give a conception of unity to their creations, jazz in the twenties and in the thirties met with Duke Ellington someone who knew how to orchestrate music with firmness, at the same time leaving a not inconsiderable creative role to his soloists. This sixth volume of the complete recordings that Duke Ellington made for RCA bears ample witness to this fact.

It has become a recognised thing to acknowledge that Duke Ellington wrote for his musicians. There has never been a closer link between a composer-arranger and his players, and that is why his compositions have never been played as well by orchestras other than his own. The Duke himself said that in writing his music for each of his soloists, he had to know everything there was to know about them, their way of living, even minor details such as the way they played at poker. His musical world is in fact made up of people who are not known as Harlequin, or Columbine, but "Bubber" Miley, "Coolie" Williams, Arthur Whetsol, "Tricky Sam" Nanton, Johnny Hodges, Barney Bigard, Harry Carney, and many others. Each of them had a "sound", which had no equal, and all of them take part in creating a performance bringing, after many rehearsals, variations until the climax is achieved.

This sixth volume takes us from November 1930 to June 1931. I have previously mentioned the troubled period in which jazz found itself after the Wall Street crash of 1929. As the activity of Duke Ellington's orchestra had been maintained during this time, it would be easy today to say that he weathered that particular storm with ease whilst all around him jazz musicians were vanishing from the scene in their dozens, and whilst America, being caught temporarily off balance as it was, acclaimed in Gavi Lombardo "The Sweetest Music This Side of Heaven". The truth of the matter was that Duke Ellington was



**COMPLETE EDITION
VOLUME 6**

without doubt torn between various solutions that presented themselves to him and he found his way out by turning to several paths at the same time.

In this Album the fashion of the time can be found in the melodies adorned with vocals, the persistence of the jungle style in first class successes such as **Rockin' In Rhythm** and **Echoes Of The Jungle**, that intimate world with its subtle contours in the masterpiece which is known as **Mood Indigo**, and the pre-eminently innovative with the first long work from the Duke's pen, **Creole Rhapsody**.

Mood Indigo, which Constant Lambert described as "an equally remarkable piece of writing of a lyrical and harmonic order" is certainly one of the best known of Duke Ellington's compositions. A unique episode by Arthur Whetsol, "Tricky Sam" Nanton and Barney Bigard brings out from this theme a melancholic charm that has a rare delicacy, a perfection in the art of bringing to life an atmosphere which is a typical Ellington quality.

Equally as typical of the Duke in spirit but more ambitious in intent is **Creole Rhapsody**, the first lengthy composition composed by him, it has been said with just reason that few musicians succeeded in expressing themselves as fully as he did in the limited time that was imposed by the approximately three minutes that were available on 78 records, but it is interesting to note that long before the revolution that was brought about by the advent of the LP, he felt the need of more space. The importance of his arrangements was ever increasing, and lead him away from stereotyped formulae. Whilst other orchestras tended to adopt a series of procedures which became their style, with Duke Ellington we find a very varied use of the melodic sections. Sometimes these oppose each other with striking contrasts, and at other times they are fused together in a flow of sound that is rich in colour. In addition, each soloist is given his own particular personal background. This lead in his writing thus encouraged the Duke to spread his investigations into finding a longer period in order to gain additional freedom of expression. Furthermore, as he was imbued with the originality of the cultural background of the American negro, and of the context in which this had been held, Duke Ellington wished to create a work that expressed the merits of his people. He carried this conviction through in **Creole Rhapsody** whose whole career and it can be found later in **Black Brown and Beige** and in **Harlem Suite**. The freshness and inspiration of **Creole Rhapsody** has well retained the passage of time, especially with the interesting

DISCOGRAPHY

- 1) - 3) - 4) : Freddy Jenkins, Charles "Coolie" Williams, Arthur Whetsol (tp) ; Joe "Tricky Sam" Nanton (tr) ; Juan Tizol (vb) ; Johnny Hodges (as, ss, cl) ; Harry Carney (bs, as, cl) ; Barney Bigard (cl, bs) ; Edward "Duke" Ellington (p) ; Fred Guy (bb) ; William Broad (b) ; William "Sonny" Greer (dr) ; Sid Garry, Dick Robertson, New York, November 26, 1930.
- 2) - 5) - 6) : Same but without Sid Garry and with Benny Payne (voc) added, New York, December 10, 1930.
- 7) - 8) - 9) - 10) - 11) : Same except Dick Robertson and Benny Payne omitted and Chick Bullock (voc) added, New York, January 16, 1931.
- 12) : Same except Chick Bullock omitted, Camden, June 11, 1931.
- 13) - 14) : Same, Camden, June 16, 1931.

DISCOGRAPHICAL NOTES

Arthur Whetsol plays the trumpet solos in **What Good Am I Without You** and **Mood Indigo** while "Coolie" Williams is the soloist in **Blue Again**, **When A Black Man's Blue**, **The River And Me**, **Sam And Deliah**, **Rockin' In Rhythm**, **Limousine Blues** and **Echoes Of The Jungle**.

Both above trumpet players are heard in **Creole Rhapsody** Part one, "Coolie" Williams taking the first solo and Whetsol the second one. "Coolie" appears also briefly in part two.

The main soloist of **Keep A Song In Your Soul** is Arthur Whetsol but "Coolie" Williams can be heard during four bars before the vocal. "Tricky Sam" Nanton and Juan Tizol share the trombone solos as follows:

"Tricky Sam" in **Blue Again**, **Mood Indigo**, **Rockin' In Rhythm**, **Limousine Blues** and **Echoes Of The Jungle**, Tizol in **What Good Am I Without You**, **Sam And Deliah** and in the opening of part two of **Creole Rhapsody**.

All the alto-saxophone solos are by Johnny Hodges and all the clarinet solos by Barney Bigard. Harry Carney is heard on baritone-saxophone in **Limousine Blues**.

The vocalists are: Dick Robertson in **What Good Am I Without You**, Sid Garry in **Blue Again** and **When A Black Man's Blue** take two, Benny Payne in take four of the latter, Chick Bullock in **The River And Me**, **Keep A Song In Your Soul** and **Sam And Deliah**. For all the instrumentalists, the discography given above should provide adequate information.

interventions of Whetsol, "Coolie" and Hodges, the numerous rhythmic breaks and the melodic beauty of the various themes.

Echoes Of The Jungle has an atmosphere which is as successful as that of **Mood Indigo** but his character is completely different. Whilst **Mood Indigo** is very peaceful by its nature, **Echoes Of The Jungle** is surrounded by mystery and uncertainty which are marvellously upheld by Bigard, Guy and "Tricky Sam". In this way this number is a forerunner of **Ko Ko and Concerto For "Coolie"** and "Coolie" Williams gives us one of his best solos in it. **Rockin' In Rhythm** is another Ellington classic, which his orchestra has played in an arrangement that is similar to that of 1931. The sax section which "Coolie" Williams responds to shares the honours here with "Tricky Sam" who is his usual self and Bigard whose historic solo has become part of a well established tradition in the orchestra ever since the second take of **Rockin' In Rhythm** is a rarity that is issued here for the first time, which we hope will please many collectors.

Despite the many vocals, the remaining titles are far from being of little interest. We have the chance to appreciate easily the difference between a jazz vocalist and a crooner listening to the two versions of **When A Black Man's Blue**, as Benny Payne gives us a perfect demonstration in the second "take". "Coolie" Williams takes some very expressive solos in this same title. He is at the top of his form again in **Blue Again** where he has an Armstrong flourish, as well as in **Sam And Deliah** which comes from the Gershwin show "Girl Crazy" and in which he responds to the vocal.

The River And Me is exposed in a remarkable clarinet solo by Barney Bigard while **Keep A Song In Your Soul** allows us to admire the pure quality of sound of Arthur Whetsol. Nor let us overlook as a titbit the well known **Limousine Blues** which is especially awarded with some mischievousness by Duke Ellington and where Johnny Hodges, Barney Bigard and Harry Carney all take impulsive, swinging solos.

As in the case of the previous volumes, we have received valuable help from a clear "Clavinic Master" team of collectors, of which we must thank the foremost of these, they are: George Borner, Charles Calvi, John R.T. Davies and Liorio Pusateri.

Alexandre Rado

