


RCA

the works of

BLACK & WHITE SERIES

741 085

# duke



INTEGRALE

VOLUME 7



*DUKE ELLINGTON and his Orchestra*



# Face 1

741085 741.085 A

**Duke Ellington**  
and his Orchestra  
« The Works of Duke » Vol. 7



1. IT'S GLORY (Ellington) 3'07
2. THE MYSTERY SONG (Ellington - Mills) 3'11
3. THE MYSTERY SONG (Ellington - Mills) 3'09
4. Medley : MOOD INDIGO (Ellington - Mills - Bigard) - HOT AND BOTHERED (Ellington) - CREOLE LOVE CALL (Ellington - Miley - Jackson) 7'45

TOUS DROITS DE PROPRIETÉ DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA RÉPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE SONT INTERDITS - MADE IN FRANCE



# Face 2

741085 741.085 B

**Duke Ellington**  
and his Orchestra  
« The Works of Duke » Vol. 7



5. Medley : MOOD INDIGO (Ellington - Bigard - Mills) - HOT AND BOTHERED (Ellington) - CREOLE LOVE CALL (Ellington - Miley - Jackson) 7'43
6. Medley : EAST ST LOUIS TOODLE - OO (Ellington - Miley) - LOTS O' FINGERS (Ellington) - BLACK AND TAN FANTASY (Ellington - Miley) 7'31
7. DINAH (Lewis - Young - Ask) 2'53
8. BUGLE CALL RAG (Petis - Schoebel - Meyers) 3'00

TOUS DROITS DE PROPRIETÉ DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA RÉPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE SONT INTERDITS - MADE IN FRANCE

**RCA**

Side 1

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 1) **It's Glory** (D. Ellington) (BRIC 68.239-1) 3:07
- 2) **The Mystery Song** (D. Ellington - I. Mills) (BRIC 68.240-1) 3:11
- 3) **The Mystery Song** (D. Ellington - I. Mills) (BRIC 68.242-1) 3:09
- 4) **Medley** (BRSHQ 71.812-2) 7:45
- a) **Mood Indigo** (D. Ellington - B. Bigard - I. Mills)
- b) **Hot And Bothered** (D. Ellington)
- c) **Creole Love Call** (D. Ellington - J. Miley - R. Jackson)

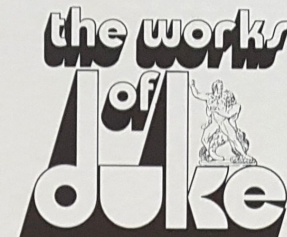
Side 2

**DUKE ELLINGTON AND HIS ORCHESTRA**

- 1) **Medley** (LBSHQ 71.812-3) 7:43
- a) **Mood Indigo** (D. Ellington - B. Bigard - I. Mills)
- b) **Hot And Bothered** (D. Ellington)
- c) **Creole Love Call** (D. Ellington - J. Miley - R. Jackson)
- 4) **Medley** (LBRIC 71.836-2) 7:31
- a) **East St Louis Toodle-0o** (D. Ellington - J. Miley)
- b) **Lots O' Fingers** (D. Ellington)
- c) **Black And Tan Fantasy** (D. Ellington - J. Miley)
- 7) **Dinah** (Lweil - Young - Axt) (BRIC 71.838-1) 2:53
- 8) **Bugle Call Rag** (L. Pettis - E. Schoebel - Meyers) (BRIC 71.839-1) 2:52

America was only discovered by Christopher Columbus if we care to overlook the fact that the Vikings arrived in the North American continent several centuries earlier, without mentioning the Indians who apparently crossed over the Bering Straits to occupy the New Continent, making use of the shortest sea crossing. This historical preamble does not have the aim of conceding the beginnings of jazz to Italian or Spanish music via the first conquerors of America, but rather to remind us that inventions often take place earlier than we imagine. This is true of the long playing records or LPs. They first made their first appearance towards the end of the forties before they captured the market and forced the disappearance overnight—it is were of the 78 which were destined to become museum pieces—but what precious ones. The LP was in fact by then quite a veteran. I cannot be sure when the last touch was given to the new technique. It is a fact that it was tried out on the commercial market in the year 1932 but met with a rebuff. It was another twenty years before the idea finally bore fruit. In these matters I am always suspicious of solid business interests for having held up the march of progress, but we are here to talk about music.

Amongst the men privileged people who were called upon to try out the long-playing record were Louis Armstrong and Duke Ellington. It was a chance to ask Duke Ellington for a composition fitting to the circumstance, or failing that to re-record existing material in order to give it the space that a 78 rpm record even a 12" one did not allow. This was not to be. The A and R men of that period were no less lacking in imagination than quite a number of those who were to succeed them. They turned to "medleylike", were the current American cousin of the too well-known European "pot-pouri". And the extraordinary fact was that the results were remarkable. Once again, the talent, and the ingenuity of Duke Ellington contributed to the transformation of what might well have been an unimpressive "biggest" into a whole that was ablaze with colour, a pair of mini-suites with surprising contours. The **Creole love call** at the end, with between them **Hot and bothered** which is based on the harmonies of **Tiger Rag**. The arrangement of **Mood Indigo** differs quite considerably from that which you will have heard in Volume 1 and allows us to fully appreciate the real sound of Whetstol. **Hot and bothered** starts off just like the thing of a fun and it allows the musicians "Coolie" Williams to present himself as the king of an orchestra which has just come out of the jungle on a



## COMPLETE EDITION

### VOLUME 7

vehicle which "Sonny" Greer brings into the harbour. Calm and serenity is restored in **Creole love call** which is sprinkled with some remarkable interventions by "Coolie", by Harry Carney and Barney Bigard both on clarinet, who are followed by some nostalgic trumpet calls which bring the performance to its close.

The second suite is made up of **East St Louis toodle-0o** and **Black and tan fantasy** between which is placed a piano solo **Lots O' fingers** on which it is worth while lingering for a few moments. Ellington has so often repeated that his instrument was the orchestra that his modesty in his role as a pianist has often led critics to minimize this aspect of his personality. It is also true to say that the rather restricted number of his solos at this period could lead to a hasty judgement. In **Lots O' fingers**, we hear a Duke Ellington who is recalling the time when, according to the witnesses, he used to carry on "cutting contests" with other pianists in New York. It is a well-constructed solo with a left hand that no "stride" pianist would dream of, a virtuosity that is generally relegated to the background, and a fantastic way of developing harmonies which shows exactly what a deep impression the playing of Willie "The Lion" Smith must have had on him. We must admire also the "showing" trumpets in **East St Louis toodle-0o**, and the relaxed atmosphere which is evoked from **Black and tan fantasy** and which is thrown into relief by the quality of Whetstol's solo, the way "Tricky Sam" expresses himself, the ease displayed by Bigard and a "Coolie" Williams whose playing resembles that of the great "Duke" Miley.

As I do not believe I am mistaken in my reference to the matrix numbers of rare "takes", a specialized game in which many collectors find much personal pleasure, I will point out just that the "take" of the second suite which is indicated under the number 71.837-1 is only a copy of that which we include here and is in no way an original "take", having carefully listened to it as I have to the large amount of material which we have received from all over, I am quite sure on this one point.

In this present volume of **The complete works of Duke Ellington** some more surprises await you. Dating from 1931, **It's glory** and **The mystery song** are two pieces of quite different character. **It's glory**, which is taken in a quick tempo, is one of those pieces intended to allow soloists to give vent to part of their "oil de woe". The phrases of hoarse intonations which "Coolie" Williams and Carney appears to be affirming that the baritone sax has definitely become "his" ins-

**DISCOGRAPHY**

- 1) - 2) - 3) Freddy Jenkins, Charles "Coolie" Williams, Arthur Whetstol (trp), Joe "Tricky Sam" Norton (ts), Juan Tizol (trp), Johnny Hodges (sa, sb, ck, hb), Harry Carney (ba, cl), Barney Bigard (trb), Edward "Duke" Ellington (p), Fred Guy (gtr), William Braud (b), William "Sonny" Greer (dr), Candian, June 7, 1932
- 4) - 5) Same, New York, February 3, 1932
- 6) - 7) - 8) Same except Charles "Coolie" Williams (trp and voc), William "Sonny" Greer (dr and voc), February 8, 1932.

**DISCOGRAPHICAL NOTES**

"Coolie" Williams plays the trumpet solos in **It's Glory**, **Hot And Bothered**, **Dinah** and **Bugle Call Rag**.

In **Creole Love Call** and **Black And Tan Fantasy** the first solo is by Arthur Whetstol and the second one by Coolie Williams, while in **Mood Indigo** the main soloist is Arthur Whetstol. "Coolie" Williams appearing briefly during the first chorus. All baritone solos are by "Tricky Sam" Norton, with the exception of **Creole Love Call** and **Dinah** where Juan Tizol is heard.

All alto-saxophone solos are by Johnny Hodges with the exception of **Black And Tan Fantasy** where the soloist is Harry Carney. All clarinet solos are by Barney Bigard except for **Creole Love Call** where the first solo is by Harry Carney immediately followed by Barney Bigard. All baritone-saxophone solos are by Harry Carney.

In **Dinah**, the first vocalist is "Sonny" Greer and the second one "Coolie" Williams. For other instrumentalists, the discography given above should provide adequate information.

trument, whereas "Coolie" plays a solo that is full of contrasts. **The mystery song** as its name indicates, conveys so a secret environment which is underlined by the dual between Carney and Bigard. But whilst for examples in **Echoes of the jungle** the many interventions by the instrumentalists expressed a mysterious atmosphere and gave it earthy glints, here it covets itself with hot shades and melts into a kind of aura. The two last titles in this volume, **Dinah** and **Bugle call rag** date from 1932, which was the year that Duke Ellington had conferred with him the New York Schools Award for **Creole rhapsody**. First performed in public by Ethel Waters, then adopted by many singers and musicians, **Dinah** was first recorded in 1932 again a "hit" of the day. Ellington chose a version of the tune of which irony isn't less artistically. The introduction, "Coolie's" brief intervention, as much as the successive vocals of "Sonny" Greer and "Coolie" Williams, have the charm of a pastiche which flows into an outstanding finale.

**Bugle call rag** is an astonishing version of one of the great successes of the New Orleans Rhythm Kings. The arrangement, of which we very often for the time, gave some indication of the jazz of the future, and harbours certain aspects of the Ellington of 1936/1940 especially in the harmonic employment of the sections. The trumpets work in remarkable right through, and the many interventions of "Coolie" Williams which power is comparable to that of Louis Armstrong, have a sustained inspiration.

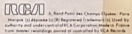
Right through the various works included in this LP, it would appear that at the meeting of the ways, Ellington chose the good will remaining faithful to his familiar themes. Several weeks later on with Lawrence Brown another important personality was to step inside the Ellington Portrait Gallery, but that is another exciting story...

As for the preceding volumes in this series, we have been helped in the production of this one by very many collectors, and the list has become too long to be quoted here. They must all know, however, that we have by no means forgotten their kind assistance, and as we say in France: "Nous les remercions tous à la fois" - we love them all madly...

Alexandre RAOO

Photo J.P. LELOR

Re-issue produced by Jean-Paul GUITER



Made in France  
Imp. A.R.A.C.E.M. - B-9