

RCA

741 114



BLACK & WHITE

BLACK AND WHITE SERIES

the works of

DUKE

A stylized illustration of Duke Ellington in a dynamic, dancing pose, integrated into the letter 'U' of the word 'DUKE'.

INTEGRALE

VOLUME 8



DUKE ELLINGTON and his Orchestra



Face 1

741.114

741.114 A

Duke Ellington

AND HIS ORCHESTRA

« The works of Duke » Vol. B



1. MAORI (W. H. Tyers - Henry S. Creamer) 3'25
2. RUDE INTERLUDE (D. Ellington) 3'09
3. RUDE INTERLUDE (D. Ellington) 3'06
4. DALLAS DOINGS (D. Ellington) 2'56
5. DALLAS DOINGS (D. Ellington) 2'54
6. DEAR OLD SOUTHLAND (Creamer - Layton) 3'32
7. DEAR OLD SOUTHLAND (Creamer - Layton) 3'26



Face 2

741.114

741.114 B

Duke Ellington

AND HIS ORCHESTRA

« The works of Duke » Vol. B



8. DAYBREAK EXPRESS (D. Ellington) 2'55
9. DAYBREAK EXPRESS (D. Ellington) 3'55
10. DELTA SERENADE (Kortz - Mills - Ellington) 3'09
11. DELTA SERENADE (Kortz - Mills - Ellington) 3'18
12. STOMPY JONES (D. Ellington) 3'02
13. SOLITUDE (D. Ellington - De Lange - Mills) 3'26
14. BLUE FEELING (D. Ellington) 3'09

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Side 1

DUKE ELLINGTON AND HIS ORCHESTRA

- 1) **Maori** (H. Threl - H. Crane) (BS 77.057-1) 3:25
- 2) **Rude Interlude** (D. Ellington) (BS 77.025-1) 3:09
- 3) **Rude Interlude** (D. Ellington) (BS 77.025-2) 3:06
- 4) **Dallas doing** (D. Ellington) (BS 77.026-1) 2:54
- 5) **Dallas doing** (D. Ellington) (BS 77.026-2) 2:56
- 6) **Dear old southernland** (H. Creamer - T. Layton) (BS 77.199-1) 3:32
- 7) **Dear old southernland** (H. Creamer - T. Layton) (BS 77.199-2) 3:26

Side 2

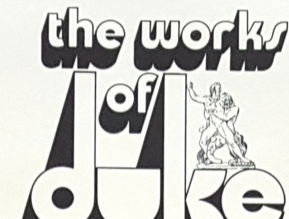
DUKE ELLINGTON AND HIS ORCHESTRA

- 8) **Daybreak express** (D. Ellington) (BS 77.201-1) 2:55
- 9) **Daybreak express** (D. Ellington) (BS 77.201-2) 3:05
- 10) **Delta serenade** (D. Ellington) (BS 80.144-1) 3:09
- 11) **Delta serenade** (D. Ellington) (BS 80.144-2) 3:18
- 12) **Stompy Jones** (D. Ellington) (BS 80.145-2) 3:02
- 13) **Sollitude** (D. Ellington - De Lange - L. Miles) (BS 80.149-1) 3:26
- 14) **Blue feeling** (D. Ellington) (BS 80.150-1) 3:09

Volume 8 in the series "The Works of Duke Ellington" covers the years 1933-34, with the exception of **Maori** which was recorded in 1932. This solitary **Maori** might well sit in mind of those key negro warriors from New Zealand, the All Blacks; for just as touring seems to bring out the best in such a team, so does it quite largely add to the cohesion of a jazz orchestra - especially if that orchestra happens to be the All Blacks of Duke Ellington. They have travelled far and wide, leaving behind them a trail of unforgettable memories.

It was in June 1933 that the orchestra first left American shores for Europe with the added attraction of a week's relation on the ship in each direction. It is not exaggerating to say that the event was an historic one for jazz in its development beyond its natural American frontiers, even if this was not realised at the time. For although the Ellingtonians were not the first American jazzmen to cross the Atlantic, none had been so eagerly awaited, except perhaps for Louis Armstrong in 1932, but whose visit was confined to Great Britain. Up until this time, European appreciation of jazz musicians, mainly based on records, had been somewhat limited and there was only a handful of genuine connoisseurs, hence musicians of the calibre of Sidney Bechet, Tommy Ladner, Duke Tough and Buster Bailey could appear without causing any unusual stir. But by the early thirties, the number of jazz fans had increased considerably, indeed to such an extent that a whole range of jazz books and periodicals began to spring up, and thrive. Jazz had at last reached beyond its native frontiers, and moreover was beginning to be accepted as a contemporary musical form rather than a mere entertainment of dubious quality. And, virtually from the outset, Europe accepted its jazz in the concert hall. Even to-day, the serious approach has been maintained and almost all the discographical work on Ellington is based on the research of tireless European enthusiasts.

The 1933 European tour lasted over two months. It started in London with a two-week appearance at the Palladium, followed by concerts at the Tocarino Cinema and at the BBC, prior to a northern provincial tour taking in Birmingham, Bolton, Liverpool, Blackpool and Glasgow; subsequently the rounds of the Continent, finishing up in France with appearances at the Salle Pleyel in Paris and then at the Casino in Deauville. The effect on European audiences was immeasurable and for the musicians themselves the experience was of lasting



COMPLETE EDITION
VOLUME 8

significance. Compensating the regrettable difficulties obtaining hotel rooms in London - an episode all too sadly echoed some time later on a tour of the southern states of America - there was the impressive interest of numerous admirers keen to get to know these Ellington men, the curious fascination of classical musicians bent on hearing the new music, the reaction of celebrities such as the future Lord Edward VIII, subsequently Duke of Windsor, who briefly sat at the drums during a party at the Mayfair Hotel. Once on the ship for their return trip to the States, the Ellington band was truly launched in a more serious than one. Lawrence Brown - sometimes decried, but of undeniably original talent - had already arrived in 1932 to increase the trombone section to three and to complete what then properly became a trombone "section" which could stand up alongside the trumpet and saxophone sections, the reeds meanwhile having been reinforced by the return of Otto Hardwick. From 1933 onwards, the development of the ensemble playing is quite remarkable. Ellington the arranger had, it would seem, decided to push the band into more and more elaborate arrangements, which in turn provided the soloists with an ever-growing challenge. Swing had not yet arrived, but the Ellington orchestra was already heading the new times ahead with numbers such as **Dallas doing**; based on the secondary theme of **Rockin' in rhythm**, it boasts magnificent work by the muted horns, excellent backing by Sonny Greer's drums, as well as a first solo by Ellington and a concise, crisp statement by Lawrence Brown. The same flair is evident in **Daybreak express** with its remarkable saxophone work and where the exciting rhythms of an express train are re-created with vibrant realism, based on the harmonies of **Tiger rag**, it is perhaps less ambitious than Hornegor's **Pacific 231**, but it is none the less captivating. Moreover, it reminds us of how Duke for so long lived in honor of pianos and ships and chose whenever possible to stick to trains. This predilection is further illustrated by tunes such as **Lightnin', happily-go-lucky loco!** of Billy Strayhorn's **Take the "A" train**. However, musically speaking, **Daybreak express** is closer to **Showboat ahuffe**.

Two of the items featured in this album have since become classics: **Stompy Jones** and **Sollitude**. The first, a sparkling up-tempo composition, is rich in highlights; Barney Bigard's impressive virtuosity, Coolidge Williams' full-blooded

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[Z41114]



DISCOGRAPHY

- 1) Freddy Jenkins, Arthur Whetzel, Charles "Cootie" Williams (tr), Lawrence Brown, Joe "Tricky Sam" Norton (tb), Juan Tizol (vln), Johnny Hodges (as, ss, cl), Edward Otto Hardwick (ss, tb), Harry Carney (bar, as, cl), Barney Bigard (cl), Ed (Edward) Davis (bar, as, cl), William "Sonny" Greer (bar), Duke Ellington (p), Fred Guy (bjo), William "Sonny" Weaver (dr), New York, September 21, 1932.
- 2) 3) 4) 5) same as for 1) but with Louis Bacon (tr, vcl) added. Fred Guy plays guitar instead of banjo. Chicago, September 26, 1932.
- 6) 7) 8) 9) same as for 2) but without Juan Tizol. Chicago December 4, 1933.
- 10) 11) 12) same as for 6), Chicago, January 9, 1934.
- 13) 14) same as for 6), Chicago, January 10, 1934.

DISCOGRAPHICAL NOTES

"Cootie" Williams plays the trumpeted solos in **Rude Interlude**, **Dear old Southernland**, **Stompy Jones**, **Sollitude** and **Blue feeling**. Arthur Whetzel is heard in **Maori** and **Delta Serenade**. Freddy Jenkins is the soloist of **Daybreak Express** (except for a short statement coming from "Cootie" Williams at the end of the introduction).

Lawrence Brown plays the trombone solos in **Maori**, **Dallas doing**, **Delta serenade**, **Sollitude** and **Blue feeling**. "Tricky Sam" Norton is the soloist of **Dear old Southernland** and Juan Tizol of **Rude Interlude**. In **Stompy Jones** the open solos are by Lawrence Brown and the muted ones by "Tricky Sam" Norton. All alto saxophone solos are by Johnny Hodges, with the exception of **Maori** where the soloist is Otto Hardwick. Johnny Hodges is also heard playing soprano saxophone in **Dear old Southernland** and in the introduction of **Maori**. All baritone saxophone solos are by Harry Carney and all clarinet solos by Barney Bigard.

The vocalist in **Rude Interlude** and **Dear old Southernland** is Louis Bacon. For other instrumentalists, the discography given above should provide adequate information.

inventiveness. Harry Carney's swing and precision, Lawrence Brown's Armstrong-like touches, Duke's piano interjections, all leading to a final chorus with Tricky Sam Norton firmly answering the call of the brass section, while Bigard interweaves his intricate patterns. **Sollitude**, which has since done the rounds at least as often as **Mood Indigo**, is of indescendible sadness. This is the very first recorded version and Carney and Brown reveal great tenderness, whilst Cootie comes up with a masterfully poignant solo.

The other compositions featured here all have something quite individual to offer. **Maori** reveals Lawrence Brown's humorous style, whereas **Rude Interlude**, with its dreamy atmosphere enhanced by Louis Bacon's soul vocal, is an interesting contrast to a composition such as **Mood Indigo**. **Dear old Southernland** inspired by the spiritual **Deep river**, brings us another vocal in like style from Louis Bacon, but this time with an expansive and more expansive accompaniment offering us the rich, broad tone of Harry Carney and the biting swing of Cootie Williams. But I would emphasize most of all the soprano saxophone solo by Johnny Hodges on the first take; here he confirms himself as a dedicated pupil of Bechet, with all the attack and grace of the master himself. **Delta serenade** is a tune of great charm featuring attractive duets by Whetzel and Bigard and attractive solos by Brown and Carney. Finally, **Blue feeling** finds us Cootie in demonstrative vein, the warm and thick tone of Lawrence Brown, as well as the delightfully sinuous Barney Bigard.

But above all I hope that you will welcome the number of alternative takes, some of which are not rates and all of which allow us to appreciate both the improvisational abilities of the soloists and the variations in the arrangements from one take to another. Johnny Hodges and Barney Bigard, especially, are revealed at their true worth - the most eminent saxophonist and clarinetist of his time. For volume 8 of this series the help of numerous collectors has again proved invaluable. I should particularly like to thank Georges Deboer, John R.T. Davies, Jerry Valburn and Benny Asslund.

Alexandre Rado

Translation: Don Waterhouse

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