

RCA

FPM1 7002



BLACK AND WHITE SERIES

the works of

DUKE

INTEGRALE

VOLUME 9



DUKE ELLINGTON and his Orchestra

Face 1

FPM1 7002

FPM1 7002 A

Duke Ellington

« THE WORKS OF DUKE » Vol. 9

- 1 EBONY RHAPSODY
(A. Johnson-S. Coslow) 3:22
- 2 COCKTAILS FOR TWO
(A. Johnson-S. Coslow) 3:23



- 3 COCKTAILS FOR TWO
(A. Johnson-S. Coslow) 3:23
- 4 LIVE AND LOVE TONIGHT
(A. Johnson-S. Coslow) 3:16
- 5 I MET MY WATERLOO
(A. Johnson-A. Johnson-S. Coslow) 3:26
- 6 MY OLD FLAME
(A. Johnson-S. Coslow) 3:12
- 7 TROUBLED WATERS
(A. Johnson-S. Coslow) 3:25
- 8 MY OLD FLAME
(A. Johnson-S. Coslow) 3:18

Face 2

FPM1 7002

FPM1 7002 B

Duke Ellington

« THE WORKS OF DUKE » Vol. 9

- 9 YOU, YOU DARLIN'
(J. Scholl-M.K. Jerome) 3:20
- 10 JACK THE BEAR
(D. Ellington) 3:16



- 11 KO KO
(D. Ellington) 2:40
- 12 KO KO
(D. Ellington) 2:46
- 13 MORNING GLORY
(D. Ellington-R. Stewart) 3:19
- 14 SO FAR SO GOOD
(J. Lawrence-J. Mundy-E. White) 2:53

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Side 1
DUKE ELLINGTON AND HIS ORCHESTRA

1. **Ebony Rhapsody**
(A. Johnston - S. Colwell) (BS 70.156-2) 3:22
2. **Cocktail for two**
(A. Johnston - S. Colwell) Unissued take (BS 70.156-1) 3:23
3. **Cocktail for two**
(A. Johnston - S. Colwell) (BS 70.156-2) 3:20
4. **Live and love tonight**
(A. Johnston - S. Colwell) (BS 70.167-2) 3:16
5. **I met my Waterloo**
(A. Johnston - S. Colwell) (BS 70.160-2) 3:20
6. **My old flame**
(A. Johnston - S. Colwell) Unissued take (BS 70.181-1) 3:12
7. **Troubled waters**
(A. Johnston - S. Colwell) (BS 70.212-2) 3:18
8. **My old flame**
(A. Johnston - S. Colwell) (BS 70.212-2) 3:18

Side 2

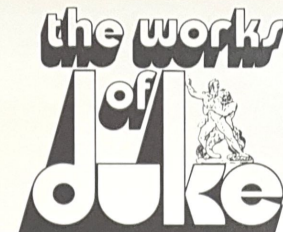
9. **You, you darlin'**
(J. Scholl - M. K. Jérôme) (BS 044.887-2) 3:20
10. **Jack the bear**
(D. Ellington) (BS 044.888-1) 3:16
11. **Ko-Ko**
(D. Ellington) Unissued take (BS 044.889-1) 2:40
12. **Ko-Ko**
(D. Ellington) (BS 044.889-2) 2:46
13. **Morning glory**
(D. Ellington - R. Stewart) (BS 044.890-1) 2:13
14. **So far so good**
(Lawrence - J. Mundy - E. White) (BS 044.891-1) 2:09

DISCOGRAPHY

11-21-31: 41) Freddy Jenkins, Arthur Whetst, Charles "Coclie" Williams (B); Lawrence Brown, Joe "Ticky Sam" Nanton (B); Johnny Hodges (A, S, C); Harry Carney (B, A, C); Barney Bigard (C, B), Edward "Duke" Ellington (C); Fred Guy (B); William "Sonny" Greer (B); Iwe Anderson (C)
 42) Same as for 1 but with Juan Tizol (A) and Otto Hardwicke (A, S); added, Iwe Anderson omitted
 43) Same as for 41 except Marshall Royal (A) is replacing Otto Hardwicke and Mae West (C) is added
 44) Same as for 41 except Marshall Royal (A) is replacing Otto Hardwicke and Mae West (C) is added
 45) Same as for 41 except Marshall Royal (A) is replacing Otto Hardwicke and Mae West (C) is added
 46) Same as for 41 except Marshall Royal (A) is replacing Otto Hardwicke and Mae West (C) is added
 47) 4) Arthur Whetst, Charles "Coclie" Williams (B); Lawrence Brown, Joe "Ticky Sam" Nanton (B); Juan Tizol (A); Johnny Hodges (A, S, C); Barney Bigard (C, B), Edward "Duke" Ellington (C); Fred Guy (B); William "Sonny" Greer (B); Iwe Anderson (C)
 48) 110) - 112) - 113) - 14): Wallace Jones, Rex Stewart, Charles "Coclie" Williams (B); Lawrence Brown, Joe "Ticky Sam" Nanton (B); Juan Tizol (A); Johnny Hodges (A, S), Otto Hardwicke (A, S), Ben Webster (B), Harry Carney (B, C), Barney Bigard (C, B), Edward "Duke" Ellington (C); Fred Guy (B); Jimmy Blanton (B); William "Sonny" Greer (B); Iwe Anderson, Herb Jeffries (C)
 Chicago, March 6, 1940.

This ninth volume of "The Works of Duke Ellington" has several remarkable features. There is a time span of six years from 1934 to 1940 between the two sides of the record and this provides an interesting insight into the development over a relatively short period of time. Although it may be tempting to theorize that these two sides represent the end of one era and the beginning of the next, this would be an over-simplification easily challenged by Ellington's fearless and daring innovator though he may be, has never rejected the past as he progressed into the future. His sense of adventure has always been tempered by a respect for tradition and there is no deliberate break with what has gone before. Hence his advance into new areas of experimentation and discovery has never been at the expense of his earlier work, on the contrary, has constantly been able to prosper by it. Such an approach is perhaps ideal for a composer whose music is intended for immediate performance by a band which is his own. A further novelty of this album is the inclusion of one important unissued take on each side. The first version of **My Old Flame** (A) is sung by Mae West. The phenomenal Hollywood actress whose films are at present being successfully re-released, whereas the other is the known version by Iwe Anderson, Duke's longest serving singer. On Side 2 there figure two takes of that masterpiece of Ducal masterpieces, **Ko-Ko**. The first of which has never previously been issued.

Ko-Ko is one of Ellington's major compositions. Originally it was to be part of an opera called **Bole** which had never seen the light of day and which time gave way to the **Black, Brown and Beige** suite. Indeed, there is a certain affinity between the first movement of this suite - **Work Song** - and **Ko-Ko**, both having a similar dramatic feel. **Ko-Ko** is a variation on the blues in which dissonance and polyrhythm are abaciously juxtaposed; it is at the same time the culmination of the jungle style - with an admirable control by Joe Nanton at the height of his powers - and the inception of modern harmonics which Ellington, for his part, might have explored with much greater frequency. The two versions included here are very different; the first is somewhat wild with the brass cutting loose with total abandon, whereas the second is better balanced and more satisfyingly reveals the composer's many facets, as well as showing the impeccable work of the rhythm section so beautifully led by the magnificent Jimmy Blanton. Joe Nanton's solos vary considerably between the two takes, but it is on the second that his contribution is more concise and more skillfully tailored to the arrangement. **Ko-Ko** is still to-day an amazing composi-



COMPLETE EDITION
VOLUME 9

tion, with every minute detail striving into place to produce a work which is alive with new ideas. Nevertheless, it is important that **Ko-Ko** should not be allowed to overshadow the other riches to be found in this album. The first solo is made up entirely of numbers composed by Sam Colwell and Arthur Johnson for the films **Murder at the Vanities** and **Belle of the Nineties**, but arranged by the master hand of Ellington. **Ebony Rhapsody** is a fascinating adaptation of Ligeti's second Hungarian Rhapsody. The arrangement highlights the work of the brass and steel sections whose attack and precision vital the work of those legendary sections of the forces. This number also features Iwe Anderson whose successes with the band would take too long to enumerate in this context. She was for a time a real voice suited to the style of the band and its soloists, seldom, for example, to her performance alongside Lawrence Brown on **My Old Flame** and the sensitive interplay with Coclie Williams on the somber **Troubled Waters**. **Cocktail for Two**, which became an international hit, enables us to hear solos not only by Lawrence Brown but also by that delicate-toned yet thoughtful trumpeter Arthur Whetst. Whetst a further featured on **Live and Love Tonight** - an album which Johnny Hodges is based on soprano saxophone - and on **Me! My Waterloo**, two tunes pervaded by a sense of melancholy and which Ellington turns into personal statements. On both these numbers Coclie Williams intervenes dramatically on muted trumpet in the first passages. On the second side of the record, the brilliant **Ko-Ko** is sandwiched between two commercial numbers which the Ellington touch manages to invest with some more durable meaning. **You, You Darlin'**, with vocalists Herb Jeffries and soloist Ben Webster and Lawrence Brown, and **So Far So Good**, with Iwe Anderson and Harry Carney. But in even closer proximity to **Ko-Ko** are two numbers of prime importance, **Jack The Bear** and **Morning Glory**. The first is a perfect example of the Ellington band of 1940, the period sometimes called the Blanton era; indeed, Jimmy Blanton is the first great bassist in jazz history; the first man to use the bass not only to provide a basic rhythmic pulse but also as a solo voice. He is the pioneer of modern jazz bass playing and he revolutionized the

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DISCOGRAPHICAL NOTES

"Coclie" Williams plays the trumpet solos in **Ebony Rhapsody**, **Troubled waters**, **My old flame** and **Jack the bear**. Arthur Whetst is the soloist in **Cocktail for two**, **Live and love tonight** and **Me! My Waterloo**. Arthur Whetst is also playing the trumpet solos (except for those in the last choruses which are by "Coclie" Williams. Rex Stewart is heard in **Morning Glory**. Lawrence Brown plays the trombone solos in **Cocktail for two**, **Live and love tonight**, **You, you darlin'** and he heard accompanying Iwe Anderson in **My old flame**. "Ticky Sam" Nanton is the soloist in **Troubled waters**, **Jack the bear** and **Ko-Ko** where Juan Tizol is also heard in the first chorus. All the saxophone solos are by Johnny Hodges who plays also soprano saxophone in **Live and love tonight** and **Trinity** - **Ebony Rhapsody**. Ben Webster is the lead saxophone player in **You, you darlin'**. All baritone saxophone solos are by Harry Carney and all clarinet solos by Barney Bigard. Iwe Anderson is the vocalist of **Ebony Rhapsody**, **Troubled waters**, **So far so good** and **My old flame** (second take). Mae West is heard in **My old flame** (first take) and Herb Jeffries in **You, you darlin'**.

The Works of Duke are also available in Boxes

DUKE 1 - 1 to 5
DUKE 2 - 6 to 10

IN MEMORIAM...

Within hours of completing the English text for this album, on the evening of Friday 24th May 1974, the casual switching-on of the radio and the air is full of Duke Ellington, a pleasant and unexpected bonus. But gradually the terrible realization that it is all in the past tense. Ellington was, Ellington was, Ellington was, Ellington left... the slow recognition that they are all talking as if Ellington were dead. At first the refusal to believe; for he seemed - so we wanted him to seem - so permanent, but it is so, and suddenly the only present and the only future is the future of Duke Ellington. It will be a great and moving occasion, what mightier spirit could consolation! For to be gone and with him the era, the link of what is to what was jazz, the feeling for the past from within the present and the living of now from within the evocation of then. We have grown resignedly accustomed to the deaths of jazz greats. Parker's was slow going. Armstrong's much more recent - but none leaves the gap that Ellington leaves, the feeling of such total loss, the realization of a certain, sad, sad loss.

This volume 9 thus became a precious landmark.

DOE WATERHOUSE

Ellington orchestra with his highly gifted collaborators. His precision, his drive, his sense of rhythm, of melody and of harmony enabled him to have a considerable impact on the Ellington orchestra. Duke gave him ample opportunity and **Jack The Bear** offers some senseless space to Barney Bigard, Duke Williams, Harry Carney and Ticky Sam Nanton. The entire orchestra, from drumline through lead trumpet, is permeated by the dynamic, youthful fire of hubbards! of twenty-one, thus flattening Barboise like across the history of jazz. **Morning Glory** is almost entirely devoted to trumpeter and cornet player Rex Stewart who had been with the band since late 1934. Before joining the Ellington fold he had fully established his reputation with his historical recordings with the Fletcher Henderson orchestra. Rex Stewart was one of the most versatile jazz instrumentalists and created many unusual sounds by the use of the totally personal "half valve" technique. He was also found in the upper as well as lower registers and was an expert manipulator of the mute. But this did not prevent him from being a player of almost unrivalled and this is amply illustrated by **Morning Glory** which is without doubt one of the recordings most typical of his playing and, as such, remains one of the great trumpet performances in the history of jazz. The Ellington line-up had indeed much changed between 1934 and 1940. Lines had forced out Arthur Whetst and Freddy Jenkins whose places had been taken by Rex Stewart and Wallace Jones. Ben Webster, one of the leading tenor sax players of the Hawkins era, had swapped the ranks of the saxophone section to live. And Blanton had appeared as if from another world. Moreover, Ellington by this time had by his side his alter ego of so many years, that personal and talent as composer and arranger and whose name had become inseparable from that of the Ellington orchestra - who else but Billy Strayhorn! Strayhorn almost certainly had a hand in **Ko-Ko**, but his role will be much more clearly illustrated in the subsequent albums of this series. As with the preceding volumes, the help of numerous faithful collectors has proved invaluable. We thank them all and especially George Deiro and John R.T. Davis.

Photo: J.P. Lebo
Translation: Doe Waterhouse, May 1974

RE-ISSUE PRODUCED JEAN-PAUL GUILLET.

FRANCE import in France