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Columbia



THE WORLD OF DUKE ELLINGTON

HOW HIGH THE MOON
SINGIN' IN THE RAIN
DON'T GET AROUND
MUCH ANYMORE
I CAN'T BELIEVE THAT
YOU'RE IN LOVE WITH ME
LADY OF THE
LAVENDER MIST
WOMEN (They'll Get You)
GOLDEN CRESS
IT'S MAD, MAD, MAD!
YOU GOTTA CRAWL
BEFORE YOU WALK
H'YA SUE
KITTY



This album contains previously released material.

Side One

H'YA SUE (Ellington) HCO 2531

Personnel: Duke Ellington, piano; Shelton Hemphill, Francis Williams, Harold Baker, Ray Nance, Dud Bascomb, trumpets; Lawrence Brown, Claude Jones, Tyree Glenn, trombones; Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney, reeds; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums.

Recorded: Hollywood, 14 August, 1947.

LADY OF THE LAVENDER MIST (Ellington) HCO 2532

Personnel: Same as Side 1, band 1.

Recorded: Hollywood, 14 August, 1947.

WOMEN (THEY'LL GET YOU)

(Latouche, Ellington) HCO 2533

Personnel: Same as Side 1, band 1. Ray Nance, vocal.

Recorded: Hollywood, 14 August, 1947.

GOLDEN CRESS (Ellington) HCO 2597

Personnel: Same as Side 1, band 1.

Recorded: Hollywood, 1 September, 1947.

IT'S MAD, MAD, MADI (Higginbotham, Shaw)

HCO 2563

Personnel: Same as Side 1, band 1. Dolores Parker, vocal.

Recorded: Hollywood, 1 October, 1947.

YOU GOTTA CRAWL BEFORE YOU WALK (Torme, Wells, Folin, Ellington) HCO 2664

Personnel: Same as Side 1, band 1. Ray Nance, vocal.

Recorded: Hollywood, 1 October, 1947.

Side Two

KITTY (Brier, Weinstein) HCO 2666

Personnel: Same as Side 1, band 1. Ray Nance, vocal.

Recorded: Hollywood, 2 October, 1947.

BROWN PENNY (Latouche, Ellington) HCO 2667

Personnel: Same as Side 1, band 1 except Billy Strayhorn, piano, takes Ellington's place. Kay Davis, vocal.

Recorded: Hollywood, 2 October, 1947.

MAYBE I SHOULD CHANGE MY WAYS (Latouche, Ellington) HCO 2665-2

Personnel: Same as Side 1, band 1 except Harold Baker is out and Billy Strayhorn, piano, takes Ellington's place, and Ray Nance plays violin.

Recorded: Hollywood, 6 October, 1947.

BOOGIE BOP BLUES (Ellington) HCO 2676

Personnel: Same as Side 1, band 1 except Harold Baker is out.

Recorded: Hollywood, 6 October, 1947.

SILTRY SERENADE (Ellington, Glenn) HCO 2677

Personnel: Same as Side 1, band 1 except Harold Baker is out.

Recorded: Hollywood, 6 October, 1947.

STOMP, LOOK AND LISTEN (Ellington) CO 38371

Personnel: Same as Side 1, band 1. Wilbur DeParis, trombone, added.

Recorded: New York, 10 November, 1947.

Side Three

AIR CONDITIONED JUNGLE (Ellington, Hamilton)

CO 38372

Personnel: Same as Side 1, band 1. Wilbur DeParis, trombone, added.

Recorded: New York, 10 November, 1947.

THREE CENT STOMP (Ellington) CO 38373

Personnel: Same as Side 1, band 1. Wilbur DeParis, trombone, added.

Recorded: New York, 10 November, 1947.

PROGRESSIVE GAVOTTE (Strayhorn) CO 38374

Personnel: Same as Side 1, band 1. Wilbur DeParis, trombone, added.

Recorded: New York, 11 November, 1947.

TAKE LOVE EASY (Latouche, Ellington) CO 38386

Personnel: Same as Side 1, band 1. Dolores Parker, vocal.

Recorded: New York, 14 November, 1947.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

(Gaskill, McHugh, Mills) CO 38387

Personnel: Same as Side 1, band 1.

Recorded: New York, 14 November, 1947.

HOW HIGH THE MOON (Lewis, Hamilton) CO 38388

Personnel: Same as Side 1, band 1.

Recorded: New York, 14 November, 1947.

Side Four

SINGIN' IN THE RAIN (Freed, Brown) CO 38389

Personnel: Same as Side 1, band 1.

Recorded: New York, 14 November, 1947.

DON'T GET AROUND MUCH ANYMORE (Ellington, Russell) CO 38398

Personnel: Same as Side 1, band 1. Al Hibbler, vocal, trumpet; replaces Dud Bascomb, Junior Raglin, bass, added; Dolores Parker, vocal.

Recorded: New York, 20 November, 1947.

I COULD GET A MAN (Hee, Cottrell, Ellington)

CO 38591

Personnel: Same as Side 1, band 1, except Al Killian, trumpet; replaces Dud Bascomb, Junior Raglin, bass, added; Dolores Parker, vocal.

Recorded: New York, 22 December, 1947.

ON A TURQUOISE CLOUD (Brown, Ellington)

CO 38592

Personnel: Duke Ellington, piano; Ray Nance, violin; Lawrence Brown, Tyree Glenn, trombones; Jimmy Hamilton, clarinet; Johnny Hodges, alto saxophone; Al Sears, tenor saxophone; Harry Carney, bass clarinet; Oscar Pettiford, Junior Raglin, basses; Sonny Greer, drums; Kay Davis, vocal.

Recorded: New York, 22 December, 1947.

The selections are ASCAP.

This album contains previously released material. Engineering: Tim Geelan

The ascendancy of Duke Ellington between 1927 and 1940 was previously documented in two Columbia sets entitled *The Ellington Era*, Volumes I and II

(C3L-27 and C3L-39). They showed how, in a period dominated by big bands, Ellington constantly rose above the competition, surviving challenges from—most notably—those led by Fletcher Henderson, Don Redman, Jimmie Lunceford and Count Basie. "If they never had the variety of material and presentation," Sonny Greer, Ellington's drummer, once said as he looked back on those days with justifiable pride.

By 1947, seven years later, the music scene had changed considerably, and by no means for the better. Ellington had experienced a couple of other record labels before returning to Columbia. World War II had meanwhile dealt heavy blows to the empire of the big bands. Star sidemen had been drafted; fuel shortages had made transportation an intolerable burden. Short-sighted recording bans had resulted in vocalists becoming more and more popular at the expense of instrumentalists. New fashions and ambitions in jazz were inimical to the interests of dancers, and the ballrooms of yesterday were in trouble. The big band had become an economic hazard, if not an anachronism, and one by one bands began to break up and dissolve. Ellington, however, held on course with resource and determination. Although there were more personnel changes than he had been accustomed to in the past, he continued to lead a remarkably talented and experienced group of musicians.

This collection of recordings, all made in the last five months of 1947, mirrors the times and also demonstrates the unique self-sufficiency of the Ellington world. In its own individual manner, and because it could not entirely escape them, it acknowledged trends without bowing to them obsequiously. More vocal numbers, for example, were recorded, perhaps with an eye to a juke-box hit serving as a lifesaver for the band, but none caused any great stir, and in the end the quality of the band and its material proved far more important than the singers.

The battle of recording speeds added to postwar confusion. The long-playing record was already in production, and some of the titles included here originally appeared on seven-inch 33 r.p.m. singles, Columbia's sensible but unavailing alternative to 78s and 45s. Although Ellington's *Liberian Suite* (recorded in December, 1947) made its debut on LP, as was most appropriate to its nature, everything else was being made in conformity with the tradition of three-minute lengths inherited from 78s and juke boxes.

Because the emphasis on LPs rapidly increased, and because public interest did likewise, many of the "singles" collected in this and succeeding volumes were overlooked at the time and remained relatively unfamiliar to the next generation. Some have never been issued in the U.S.; before, some have never been issued anywhere; and several have never been on LP before. The intention behind this series is to gather up all the significant items recorded for Columbia by Ellington from 1947 onward—those, that is, which are not currently available—and to present them so far as possible in chronological order.

* * *

The opener, "H'Ya Sue," is the kind of blues instrumental that Ellington regularly produced for hip ball-

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room dancers. It is all ease and assurance at a good tempo. Of the Old Guard of the '30s, Sonny Greer, Harry Carney, Johnny Hodges, Fred Guy and Lawrence Brown are in position. First-class musicians like Ray Nance, Harold "Shorty" Baker, Russell Procope and Jimmy Hamilton, whose names were to become indelibly associated with Ellington's, are also on hand, along with notable stylists like Tyree Glenn and Dud Bascomb. On bass is the formidable Oscar Pettiford, as fine a substitute for the still-lamented Jimmy Blanton as the leader ever found. Together, they swing, the arrangement enfolding a dialogue between Glenn's plunger trombone and Hamilton's tenor saxophone, and a chorus from the peerless Johnny Hodges. The simple but effective brass chanting behind his alto saxophone has since become something of a leit-motif—and a legitimate cause for nostalgia.

"Lady of the Lavender Mist" offers a quick example of what Sonny Greer meant by "variety of material." The title describes the mood very well—diphanoous, wistfully romantic, somewhat mysterious. The climate is appropriate to the talents of Jimmy Hamilton (on clarinet) and Lawrence Brown, who depict different aspects of the elusive beauty in their solo statements.

"Women (They'll Get You)" is the first here of four Ellington collaborations with lyricist John Louche, of whom more anon. It is a song prescient with knowledge of what was lying in wait for unsuspecting males. Ray Nance is entrusted with sounding the alarm on cornet in the first chorus, and with much humor vocally thereafter. The eight bars of trumpet following Johnny Hodges' lithe solo are by Dud Bascomb, a musician generally underrated by the public, but never by his professional colleagues. The background behind him is again noteworthy.

"Golden Cress" is a feature for Lawrence Brown, at first in his languorous ballad vein, and then phrasing with romantic ardor in the second chorus, and the ensemble surges beneath him. The title derives from the fact that in 1947 Cress Courtney was Ellington's personal manager, as he was more than a quarter of a century later.

The next three songs may be regarded as unworthy of the band, but the performances are of interest as showing how treatment by Ellington and his musicians could enhance indifferent material. "It's Mad, Mad, Mad!" is sung by Dolores Parker, whose diction, articulation and smooth vocal quality all recall a period when soft, seductive voices were esteemed in ladies rather more than the harsh, abrasive kind. If the promise of the introduction and first chorus is not altogether fulfilled, the sound of the muted brass and the leader's piano are recurring pleasures throughout.

Ray Nance copes dutifully with the lyrics on "You Gotta Crawl Before You Walk," which is introduced by piano and bass. Tyree Glenn states the theme with his distinctive plunger tone and phrasology, and then Hodges takes over. Bascomb, Baker and Carney are heard briefly before the singer makes his second appearance. The lyrics of "Kitty" are no bargain either, and once again Ray Nance is thrust into the vocal breach. To echo Tennyson, ours is "not to reason why" Ellington recorded material of this kind, but perhaps the survival and needs of bouncing

businessmen should be borne in mind. Baker, Bascomb, and particularly Hodges, justify our confidence in them and are not for a moment dismayed.

"Brown Penny," sung by Kay Davis, is another collaboration with lyricist John Louche. In his book, *Music Is My Mistress* (Doubleday), Ellington wrote about their association in the production of *Beggar's Holiday*, a musical based on John Gay's *The Beggar's Opera*. The cast and even the production team were biracial, and Ellington recognized that in 1947 the public was not really ready for such a show. He wrote seventy-eight pieces of music for it, thirty-nine of which were ultimately used. Billy Strayhorn wrote the theatre orchestrations and is the pianist on both "Brown Penny" and "Maybe I Should Change My Ways." The latter was one of the show's big numbers, and in this version, following Lawrence Brown's solo, it becomes virtually a showcase for Ray Nance's violin.

"Boogie Dog Blues" opens with a humorous and somewhat satirical bow in the direction of bebop, which at that time was proving highly contagious. Russell Procope, a man for all seasons (he also inherited the role of New Orleans clarinetist from Barney Bigard), makes like a disciple of Charlie Parker before the band shakes loose and gets down to some straight-ahead blues. There are a brief comment from Bascomb, eight bars from Hamilton, a duo chorus by the piano player and Pettiford, and a chorus each from Nance and Glenn. Bopper Procope returns to take it out. Boogie? Not much.

"Sultry Serenade" returns to the relaxed tempo and swinging values of an earlier era. Johnny Hodges establishes the mood in the introduction, and returns with spirit in the last chorus. In between, Tyree Glenn demonstrates why Ellington has always held him in such high regard. The two choruses on which he is featured offer an excellent example of his taste and ability. The backgrounds and the formidable Pettiford's foundation also deserve close attention.

The boisterous "Stomp, Look and Listen" is well titled. It evokes a stirring picture of a big "swing" band in full cry in one of yesterday's dancehalls. This was a "heavy" band, and Sonny Greer—who was not always given full credit, except by knowledgeable judges like Ben Webster—bears down here to good effect. Shorty Baker and Ray Nance dialogue in the second chorus; Jimmy Hamilton and Lawrence Brown split the third; and Ray Nance returns for the fourth and the finale.

"Air Conditioned Jungle" is an ambitious showcase for Jimmy Hamilton's surpassing virtuosity on clarinet. Again the title is apt. This music is different from the hot, steaming kind full of wild, wild animals—especially dangerous cats—that Ellington formerly liked to create.

"Three Cent Stomp" is another band number of honorable lineage. (It is not hard to trace an immediate ancestor.) Where the preceding performance was obviously designed for the new concert-hall audience, this was just as obviously made with dancers in mind. "Stomp," of course, has since become *démoté*, both as noun and verb, but in 1947 it still had to do with movement of what Fats Waller had called "the pedal extremities." The soloists who do their thing so convincingly chorus by chorus are Baker, Glenn, Nance and—revealing his great affect-

tion for Jimmy Blanton—Oscar Pettiford. The clear, imperious, high-note trumpet passage is by Francis Williams.

"Progressive Gavotte" was written by Billy Strayhorn at a time when "progressive" was a very popular adjective, and when its meaning was widely misunderstood. Almost anything new or different was considered progressive, such as ever bigger and more wasteful automobile engines to ravish resources of fuel. Strayhorn never made mistakes of that kind, and his "gavotte" is fresh, graceful and economical, the more prominent participants being Hamilton, Carney, Baker and Hodges.

"Take Love Easy" is another good one from *Beggar's Holiday*, and the way Johnny Hodges "sings" it in the first chorus would make it hard for any vocalist to follow, but Dolores Parker does very well in the second. Ray Nance suggests the torments as well as the pleasures of love on cornet, and Hodges returns—a master melody-man—to have the final say. Another master, Ellington, devised this unostentatious performance and set its perfect tempo. Better than any other jazz arranger, he always understood the virtue of understatement.

On the following three standards, sequences of soloists are displayed in rather informal settings appropriate to jamming. On "I Can't Believe That You're in Love With Me," they are Ellington, Carney, Baker, Nance (a chorus of four-bar exchanges), Hamilton, Glenn and Sears. On "How High the Moon," they are Ellington, Baker, Hamilton, Glenn, Greer, Sears and Carney. And on "Singin' in the Rain," they are Hodges, Nance, Brown and Carney.

"Don't Get Around Much Anymore" is sung by Al Hibbler, but this version is primarily included for the splendid playing of Hodges and Nance. "I Could Get a Man" is also a vocal item, and in retrospect Dolores Parker seems to have been rather under-appreciated. The performance underlines Ellington's skill in arranging for singers, again contrasts the styles of Baker and Nance in the first chorus, and adds eight soaring bars from Hodges.

"On a Turquoise Cloud" is an exquisite vehicle for wordless vocalizing by Kay Davis. Fashioned with the help of Lawrence Brown, it continues a tradition Ellington originated in the '20s. Until Alice Babs—another wonderful singer—came into the world of Duke Ellington many years later, few imagined that Kay Davis would ever have serious competition in this area. This performance nevertheless remains a classic of its kind, both because of the singing and the brilliant use made of Hamilton's clarinet, Carney's bass clarinet and Nance's violin in the accompaniment. Brown's sensitive, muted trombone also makes a valuable contribution.

When Duke Ellington died on 24 May, 1974, he left behind an extraordinarily rich legacy of music. Others will interpret and reinterpret it in the years to come, but none with the authority and tonal character that he and his band gave it. Because of this, his records will remain the greatest of his many gifts to mankind.

—STANLEY DANCE

(author of *The World of Duke Ellington* (Scribner's))

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**THE WORLD OF
DUKE ELLINGTON**

1. H'YA SUE 2:52 -D. Ellington-
2. LADY OF THE LAVENDER MIST 3:15
-D. Ellington-

G 32564
C 32565
STEREO

SIDE 1
AL 32565

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3. WOMEN (They'll Get You) 3:15
-J. Latouche - D. Ellington-
4. GOLDEN CRESS 2:57
-D. Ellington - L. Brown-
5. IT'S MAD, MAD, MAD! 2:58
-J. Higginbotham - S. Shaw-
6. YOU GOTTA CRAWL BEFORE YOU
WALK 3:07 -M. Torme -
H. Wells - D. Ellington -
L. Pettit-

**THE WORLD OF
DUKE ELLINGTON**

1. KITTY 3:01
E. F. Brier - E. A. Weinstein-

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STEREO

SIDE 2
BL 32565
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2. BROWN PENNY 3:06
-J. Latouche - D. Ellington-
3. MAYBE I SHOULD CHANGE MY WAYS 3:15
-J. Latouche - D. Ellington-
4. BOOGIE BOP BLUES 2:56 -D. Ellington-
5. SULTRY SERENADE 3:04
-D. Ellington-
6. STOMP, LOOK AND LISTEN
3:20 -D. Ellington-

**THE WORLD OF
DUKE ELLINGTON**

1. AIR CONDITIONED JUNGLE 2:53
-D. Ellington - J. Hamilton-
2. THREE CENT STOMP 3:02 -D. Ellington-
3. PROGRESSIVE GAVOTTE 2:55 -B. Strayhorn-

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STEREO

SIDE 3
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4. TAKE LOVE EASY 3:00
-J. Latouche - D. Ellington-
5. I CAN'T BELIEVE THAT YOU'RE IN
LOVE WITH ME 2:48
-J. McHugh - C. Gaskill-
6. HOW HIGH THE MOON
2:53 -N. Hamilton -
M. Lewis-

**THE WORLD OF
DUKE ELLINGTON**

1. SINGIN' IN THE RAIN 3:21
-A. Freed - N. H. Brown-

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STEREO

SIDE 4
BL 32566
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2. DON'T GET AROUND MUCH ANYMORE 3:02
-D. Ellington - B. Russell-
3. I COULD GET A MAN 2:56 -T. Hee -
B. Coltrane - D. Ellington-
4. ON A TURQUOISE CLOUD
3:20 -D. Ellington -
L. Brown-

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AIR CONDITIONED JUNGLE
THREE CENT STOMP
PROGRESSIVE GAVOTTE
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I COULD GET A MAN
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CLOUD
MAYBE I SHOULD
CHANGE MY WAYS
BOOGIE BOP BLUES
SULTRY SERENADE
STOMP, LOOK AND
LISTEN
BROWN PENNY