

# DUKE ELLINGTON

and the  
SMALL  
GROUPS

with

- JOHNNY HODGES • COOTIE WILLIAMS
- JUAN TIZOL • BARNEY BIGARD
- BEN WEBSTER • LAWRENCE BROWN
- RAY NANCE • REX STEWART
- OSCAR PETTIFORD • JIMMY BLANTON
- OTTO HARDWICK • SONNY GREER
- BILLY STRAYHORN • HARRY CARNEY





**DUKE ELLINGTON  
and the small groups**



**LP JT 70 A**  
(C) & (P) 1987  
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Made in Italy

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**SIAE**

22:36

1. **THE CLOTHED WOMAN** (Ellington) Tempo Music 2:51
2. **TONK** (Ellington-Strayhorn) Robbins Music 2:47
3. **JOHNNY COME LATELY** (Strayhorn) 2:55
4. **CARAVAN** (Tizol-Ellington-Mills)  
American Academy of Music 3:01
5. **CHASIN' CHIPPIES** (Ellington) 2:55
6. **RENT PARTY BLUES** (Ellington) 2:38
7. **BLUES FOR BLANTON** (D. & M. Ellington) 2:35
8. **DOOJI WOOJI** (Ellington) 2:54  
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**DUKE ELLINGTON  
and the small groups**

**LP JT 70 B**  
(C) & (P) 1987  
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**SIAE**

22:31

1. **TIP TOE TOPIC** (Ellington) Tempo Music 2:01
2. **GREAT TIMES** (Ellington) Tempo Music 2:50
3. **FRANKIE AND JOHNNY** (traditional) Copyright Control 3:03
4. **CHARLIE THE CHULO** (Ellington) Robbins Music 3:03
5. **SUBTLE SLOUGH** (Ellington) Robbins Music 3:17
6. **WITHOUT A SONG** (V. Rose-V. Youmans) Francis Day 2:45
7. **JEEP'S BLUES** (Ellington-Hodges) 2:53
8. **OSCALYPSO** (Pettiford-Trotman) 2:39  
Distributed & Marketed  
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# DUKE ELLINGTON

## and the small groups

### with

**Johnny Hodges, Cootie Williams, Harry Carney, Barney Bigard, Juan Tizol, Billy Strayhorn, Rex Stewart, Lawrence Brown, Ben Webster, Jimmy Blanton, Oscar Pettiford, Ray Nance, Sonny Greer, Otto Hardwick**

Side one 22:36

- THE CLOTHED WOMAN**  
(Ellington) Tempo Music - 2:51
- TONK**  
(Ellington-Strayhorn) Robbins Music - 2:47
- JOHNNY COME LATELY**  
(Strayhorn) - 2:55
- CARAVAN**  
(Tizol-Ellington-Mills)  
American Academy of Music - 3:01
- CHASIN' CHIPPIES**  
(Ellington) - 2:55
- RENT PARTY BLUES**  
(Ellington) - 2:38
- BLUES FOR BLANTON**  
(D. & M. Ellington) - 2:35
- DOOH WOJJI**  
(Ellington) - 2:54

Side two 22:31

- TIP TOE TOPIC**  
(Ellington) Tempo Music - 2:01
- GREAT TIMES**  
(Ellington) Tempo Music - 2:50
- FRANKIE AND JOHNNY**  
(traditional) Copyright Control - 3:03
- CHARLIE THE CHULO**  
(Ellington) Robbins Music - 3:03
- SUBTLE SLOUGH**  
(Ellington) Robbins Music - 3:17
- WITHOUT A SONG**  
(V. Rose - V. Youmans) Francis Day - 2:45
- JEEP'S BLUES**  
(Ellington-Hodges) - 2:53
- OSCALYPSO**  
(Pettiford-Trotman) - 2:39

### Director, arranger, composer, piano-player.

**1899** He was born in Washington D.C., on April 29, into a middle-class coloured family. His father, who was a butcher by profession, personally took care of his son's education, and encouraged him to take piano lessons at a very early age.

**1907** Due to his refined manners, at eight years of age he was nicknamed "Duke". He attended one of the best schools in Washington, achieving very good results and excelling in drawing.

**1917** He left school suddenly.

**1918** He gathered around him a number of musicians who were to achieve fame in his band: Otto Hardwick, Arthur Whetzel, Wellman Braud and Sonny Greer.

He married Edna Thompson.

**1919** His son Mercer was born.

He widened his knowledge of harmony, and learned a great deal from listening to the jazz players passing through Washington.

**1921** He visited New York for the very first time where he had the opportunity of meeting his favourite piano-players: James P. Johnson, Fats Waller and Willie "The Lion" Smith.

**1923** He returned to New York and settled down there. He formed a group called "Washingtonians" and obtained a favour engagement at the "Kentucky Club". With him in the group were Hardwick, Braud and Greer plus two specialists in the use of the mite: Bubber Miley on trumpet and Joe "Tricky Sam" Nanton on trombone.

He wrote his first jungle-style masterpieces ("East St. Louis Toodle-Oh", "Black And Tan Fantasy").

**1927** He began working together with the impresario-actor Irving Mills.

The group was joined by Louis Metcalfe, trumpet, and Harry Carney, baritone sax. He tried out the voice of Adelaide Hall, using it instrumentally ("Creole Love Call", "The Blues Love To Swing").

In December, Ellington signed a three-year contract with "Cotton Club", the most elegant club in Harlem. In the exotic environment of the club, among nasty looking characters who were around with guns and big wads of banknotes surrounded by beautiful negro dancers, with skin as white as snow, the "Duke", completely at ease, performed in front of an elegant audience including rich businessmen, famous actors, film stars and celebrated musicians, even classical, such as Stravinsky, Stokowski and Gershwin, who came especially to hear him. It was in this suggestive atmosphere that Ellington drew the perfect inspiration for his music.

**1928** The Band acquired strength by the addition of Barney Bigard on clarinet and Johnny Hodges on alto sax ("Hot And Boiling", "The Mooche"). Freddie Jenkins, trumpet, also joined the band ("Missy Mornin").

**1929** Cootie Williams replaced Bubber Miley on the trumpet.

**1930** On the road to success, Ellington took part in a film and launched "King Dem Bells" which highlighted the musical talents of Cootie Williams.

This was the year he recorded "Mood Indigo" a piece for three voices, assigned to the sonority of Whetzel, Nanton and Bigard.

He left his wife and married Mildred Dixon, a dancer at the Cotton Club.

**1931** He composed "Rockin' In Rhythm" for the Cotton Club dancers to dance to.

**1932** Lawrence Brown, trombone, and the singer Ivie Anderson joined the band ("I Don't Mean A Thing If It Ain't Got That Swing").

**1933** He composed "Sophisticated Lady". He went on a European tour to London and Paris.

**1934-36** Ellington became more and more popular. One success followed another ("Solitude" - "In a Sentimental Mood").

The "Duke" presented a far-reaching composition dedicated to his dead mother ("Reminiscence in tempo" - 1935).

**1937-38** He wrote other masterpieces: "Prelude to a Kiss" and "Caravan", the second of which he dedicated to the trombone of Juan Tizol.

**1939** His partnership with Irving Mills came to an end and he began working with Billy Strayhorn, composer and arranger.

Ellington signed on Jimmy Blanton and Ben Webster.

**1940** With Strayhorn's arrangements ("Conga Brava", "Cotton Tail" - Concerto for Cootie) Ellington's band reached the height of success.

In Autumn, Cootie Williams left to join Goodman's band and his place was taken by Ray Nance. Duke's fans were outraged at this betrayal.

**1941** "Take The A Train", composed and arranged by Strayhorn became the band's signature tune.

**1942** Bigard stepped out and his place was taken by Jimmy Hamilton. Jimmy Blanton died at 21 years of age. Webster left the band temporarily.

**1943** Ellington presented his "Black, Brown And Beige" suite at the Carnegie Hall.

**1944-49** During these years, the Duke mainly expressed himself along symphonic lines in search of a cultured image. "Suites" were not always favourably received by audiences and the critics. He signed contracts on Cal Anderson on trumpet ("Trumpet No End") and Oscar Pettiford on bass.

**1950** His son Mercer also joined the trumpet section and later took part in the arrangements and organization. He went on an important European tour, with the same success as before.

"Duke" became a legend in his own time. During each concert he told his audience "I Love You Maddy" which drew warm enthusiasm.

**1951** He presented "Harlem Suite", a work commissioned by Toscanini, at the Metropolitan Opera House. The band's performance began to suffer after Johnny Hodges and Lawrence Brown dropped out. After so many years with the band, Sonny Greer also left and his place was taken by a white musician, Louis Bellson.

**1953-55** Ellington's band was now in a state of crisis and was abandoned by the public in favour of Count Basie.

**1956** Johnny Hodges returned to the band.

At the Newport Festival, Paul Gonzales gave an outstanding performance in an interminable solo composition ("Diminished And Crescendos In Blue"). Ellington's popularity began to pick up.

**1959** He wrote the sound track for the film "Anatomy of a Murder".

**1960** He took part in the Monterey Festival.

**1961-65** Ellington worked frenetically. He also performed with such modern musicians as Charles Mingus, Max Roach and John Coltrane. He continued to compose music and go on tours in various parts of the world.

He wrote religious suites and concertos which were performed in a number of American and English churches, and also worked with European symphony orchestras.

**1966** He went on a European tour with Ella Fitzgerald.

**1967** On May 31, his close friend Billy Strayhorn died.

**1969** Great celebration at the White House for his 70th birthday with a reception organized by Nixon.

**1970** Johnny Hodges died.

**1973** Despite his age, Ellington worked non-stop.

**1974** He celebrated his 75th birthday in a hospital bed at the Columbia Presbyterian Medical Center in New York. He received mountains of birthday wishes.

He died of lung cancer on May 26, ten days after Paul Gonzales passed away.

A few months later, his old friend Carney, the most faithful of his musicians, slipped away forever. His son Mercer tried unsuccessfully to keep the big band together but his father had left to him.

### CARAVAN

December 19, 1936

Barney Bigard & his Jazzopators

Cootie Williams (tp) - Juan Tizol (vb) - Barney Bigard (cl) - Harry Carney (bars) - Duke Ellington (p) - Billy Taylor (b) - Sonny Greer (d).

JEEP'S BLUES

N.Y. March 28, 1938

Johnny Hodges & his Orchestra

Cootie Williams (tp) - Lawrence Brown (tb) - Johnny Hodges (as) - Harry Carney (bars) - Duke Ellington (p) - Billy Taylor (b) - Sonny Greer (d).

CHASIN' CHIPPIES

August 2, 1938

Cootie Williams & his Rag Cutters

Cootie Williams (tp) - Barney Bigard (cl) - Otto Hardwick, Johnny Hodges (as) - Harry Carney (bars) - Duke Ellington (p) - Billy Taylor (b) - Sonny Greer (d).

DOOH WOJJI

N.Y. February 27, 1939

Johnny Hodges & his Orchestra

Same as "JEEP'S BLUES"

RENT PARTY BLUES

March 21, 1939

Johnny Hodges & his Orchestra

Same as above.

WITHOUT A SONG

Chicago, November 2, 1940

Rex Stewart and his Orchestra

Rex Stewart (tr) - Lawrence Brown (tb) - Ben Webster (ts) - Harry Carney (bars) as - Duke Ellington (p) - Jimmy Blanton (b) - Sonny Greer (d).

CHARLIE THE CHULO

November 11, 1940

Barney Bigard & his Orchestra

Barney Bigard (cl) - Ray Nance (tp) - Juan Tizol (vb) - Ben Webster (ts) - Duke Ellington (p) - Jimmy Blanton (b) - Sonny Greer (d).

### SUBTLE SLOUGH

Hollywood, July 3, 1941

Rex Stewart and his Orchestra

Same as "WITHOUT A SONG"

FRANKIE AND JOHNNY

N.Y. May 16, 1942

Duke Ellington and his Rhythm

Duke Ellington (p) - Alvin "Junior" Raglin (b) - Sonny Greer (d).

TONK

January 10, 1946

Duke Ellington & Billy Strayhorn (piano duet).

TIP TOE TOPIC

N.Y.C. March 28, 1946

Duke Ellington (p) - Oscar Pettiford (b) - Sonny Greer (d).

THE CLOTHED WOMAN

December 30, 1947

Duke Ellington & his Orchestra

Harold "Shorty" Baker (tp) - Johnny Hodges (as) - Harry Carney (bars) - Duke Ellington (p) - Junior Raglin (b) - Sonny Greer (d).

BLUES FOR BLANTON

Oscalypsos

September 13, 1950

Duke Ellington (p) - Oscar Pettiford (cello) - Lloyd Trotman (b) - Joe Jones (d) - Billy Strayhorn (celeste) only in "OSCALYPSO".

JOHNNY COME LATELY

GREAT TIMES

November, 1955

Duke Ellington, Billy Strayhorn (p) - Wendell Marshall (b).

who's who of **GRANTS OF JAZZ**  
SABINE VOIGT, executive  
WALTER P. QUANTLER, producer  
VANCE MOORETTI, business and writer of liner notes

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