



Dear Collector,

It is our privilege to present these five volumes of Duke Ellington and his Orchestra which originated in the World Broadcasting New York Studios during 1943 or 1945. Duke Ellington never enjoyed his music being categorized as jazz or pop or classical, and he was correct in doing that. His voicings were unique, his melodies highly inventive, his rhythms infectious, and his approach to his musical mistress was his own: his music was *Ellingtonia*. And here in these five volumes are some wonderful examples of his genius as a music maker and composer offered on commercial compact discs for the first time. We welcome *Ellingtonia* to our *Circle of Bands*.

We have issued this Ellington material in the same format used on the historically important LP series but reduced the volumes from nine to five. Last year in *Jazz Beat* (our magazine) we ask of our readers for their help in deciding if we should issue on CD all the takes: aborted, false starts, studio conversation, etc. or should we only issue the full takes previously unissued and those issued by World. The overwhelming response from our readers (mostly avid collectors) was "issue everything". We hate to disappoint some critics who were a little upset with all of what they considered "extraneous material" on the original LP issue, but here it is again. Good to the last drop.

We urge you to ask for our recordings at your favorite local shop. Should you not be able to secure our albums from your local store, we will be happy to try to fill your needs on a direct basis. Write us at the address on this album.

In addition to the BIG BANDS on Circle, we also offer the world's largest catalogue of jazz on our Jazzology, GHB, American Music, Black Swan, Solo Art and Progressive labels. Audiophile specializes in the finest vocalists and musicians performing music of America's greatest composers. Southland brings you urban and rural blues and gospel. We look forward to hearing from you.

— George H. Buck, Jr.

DUKE ELLINGTON AND HIS ORCHESTRA - 1945

The commercial recordings which the Duke Ellington Orchestra made between 1940 and 1942 and between 1944 and 1946 are recognized as classics of jazz by any standard. The release of this Ellington World Broadcasting series made originally for radio use in 1943 and 1945, is an event of great importance for jazz lovers, presenting as it does a further sixty recordings by this great band, not to mention the many alternates, incomplete takes and false starts. Compositions old and new by Duke Ellington, Billy Strayhorn, members of the band and outside writers are heard. These albums include many compositions which have never been available to the public before as well as standard Ellington pieces in versions which differ considerably from the familiar ones. Some of these *new* versions are greatly superior and all are fascinating in their continuing freshness — this is music of timeless quality. The Ellington band has always been distinguished by the remarkable calibre of the soloists in its ranks but it is insufficiently realized that to be a successful member of the Ellington orchestra a musician must be imaginative and flexible as well as being a master of his instrument. Imaginative and creative playing is just as essential in this band when playing in the ensemble as when taking a solo. Throughout these tracks there are literally countless examples of this kind of creative ensemble playing, which contributes crucially to the unique Ellington sound and to the remarkable rhythmic vitality of the band. This last emerges from the entire ensemble and not just from the rhythm section. Among the musicians heard here Rex Stewart, Cat Anderson, Harold Baker, Ray Nance, Lawrence Brown, Otto Hardwick, Johnny Hodges and Harry Carney are masters of this kind of ensemble playing either as lead voices or simply instilling a harmony part with their own individual sound. It is instructive to run through either a selection from, or indeed the whole of, the titles concentrating on the playing of Harry Carney in the band. To do this is a rare course of instruction in Ellingtonian musical values.

The forties were the era of polls in which magazine reviewers were invited to vote for their favorite bands, soloists and singers. Duke Ellington and his musicians naturally featured prominently in such polls and to celebrate various victories Duke penned a

The Fifth Of Five Volumes In The Duke Ellington World Broadcasting Series

DUKE ELLINGTON AND HIS ORCHESTRA - 1945

(Recorded July 31, 1945, New York City)

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|--|------|
| 1. METRONOME ALL OUT (N-3514-1, unissued incomplete)
<i>(Duke Ellington - Roy Nance) featuring Ray Nance, violin</i> | 1:07 |
| 2. Take two (N-3514-2 World 7329-30) | 4:11 |
| 3. ESQUIRE SWANK (N-3515-1 World 7331)
<i>(Duke Ellington - Johnny Hodges)</i>
featuring Johnny Hodges, Alto Saxophone | 3:51 |
| 4. DOWNBEAT SHUFFLE (N-3517-1, unissued false start)
<i>(Duke Ellington)</i>
Take two (N-3517-2, unissued false start) | :16 |
| Take three (N-3517-3, unissued false start) | :19 |
| 5. Take four (N-3517-4, World 8750-1) | 1:12 |
| | 4:45 |

(Recorded August 7, 1945, New York City)

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|---|------|
| 6. ULTRA BLUE (N-3533-1, unissued)
<i>(Jimmy Hamilton)</i> | 3:10 |
| 7. Take two (N-3533-2, World 7167) | 3:11 |
| 8. EVERYTHING BUT YOU (N-3534-1, World 7167)
<i>(Duke Ellington - Harry James - Don George) Vocal, Joya Sherrill</i> | 2:42 |
| 9. FRUSTRATION (N-3535-1, unissued false start)
<i>(Duke Ellington)</i> | :40 |
| 10. Take two (N-3534-2) | 3:48 |

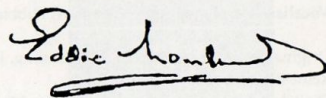
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|---|------|
| 11. HOLLYWOOD HANGOVER (N-3536-1 World 8752-3)
<i>(Buck Clayton)</i> | 3:39 |
| 12. BLUES ON THE DOUBLE (N-3537-1, unissued false start)
<i>(Buck Clayton)</i> | :18 |
| 13. Take two (N-3537-2, unissued) | 4:12 |
| 14. Take three (N-3537-3, World 7832-3) | 3:59 |
| 15. KISSING BUG (N-3538-1, World 7166)
<i>(Rex Stewart - Joya Sherrill - Billy Strayhorn) Vocal, Joya Sherrill</i> | 3:07 |
| 16. EVERY HOUR ON THE HOUR (I FALL IN LOVE WITH YOU)
(N-3539-1 unissued false start)
<i>(Duke Ellington - Don George) Vocal, Al Hibbler</i> | :19 |
| 17. Take two (N-3539-2, unissued) | 3:10 |
| 18. Take three (N-3539-3, World 7168) | 3:07 |
| 19. PASSION FLOWER (N-3540-1, unissued false start)
<i>(Billy Strayhorn) featuring Johnny Hodges, alto saxophone</i>
Take two (N-3540-2, unissued incomplete) | :53 |
| 20. Take three (N-3540-3, unissued) | 3:35 |
| 21. Take four (N-3540-4, unissued incomplete) | :37 |
| 22. Take five (N-3540-5, World 8511) | 3:32 |
| 23. IN A JAM (N-3541-1, World 7173)
<i>(Duke Ellington)</i> | 3:53 |
| 24. IN THE SHADE OF THE OLD APPLE TREE
(N-3542-1, World 8512-3)
<i>(Alstyne - Williams)</i> | 5:16 |

Ellington *The Mood To Be Woood* which was heard on Volume Three. There the mood was direct and the situation explicit, here all is detachment and impressionism yet equally sensuous in the melodic contours and in the richness of the orchestral colouring. Johnny Hodges in the solo role is simply perfect.

In *A Jam* which follows is highly scored and shows a quite different way of swinging at which the Ellington band are equally adept. The solo sequence follows that of the 1936 original quite closely. Tricky Sam's inimitable trombone takes the listener into its confidence at the start, and then Johnny Hodges and Ray Nance play an alto-trumpet duet after the manner of the chase chorus of Hodges and Cootie Williams on the old Vocalion record. Here Ray Nance is heard at his most eloquent and emotional, playing with a rich burnished tone. At times the emotion seems almost to overwhelm the balance of his playing, something, which would never happen to his partner whose art is always classically balanced, although with its own emotional power. An extra chorus is allotted to the duettists on this occasion, quite possibly an off-the-cuff decision by the leader who would not doubt be foremost in digging the quality of their playing. After a tenor solo by Al Sears, the performance ends, as did the original, with a perky cornet solo by Rex Stewart.

A very different aspect of Johnny Hodges' musical personality is heard on the final track of the World Broadcasting session, *In the Shade Of The Old Apple Tree*, where he plays a solo of direct swinging mastery with the most casual ease. This arrangement is brought forward, as Duke likes to say, from 1933. It is played at an easy walking tempo and is one of the masterpieces of this Ellington series. At the outset, the saxes state the theme in the laziest, most relaxed way possible while Rex Stewart plays a variation on Freddie Jenkins' obligato from the original recording. Played tightly muted and with superb rhythmic aplomb, Rex's contribution here is both a measure of his own greatness and a tribute to the excellence of Jenkins' original conception. After the Hodges solo, Tricky Sam Nanton is heard in a magnificent chorus. This great trombonist is notably well-served by these World Broadcasting recordings — they represent probably the best collection of his work in the forties — and this solo is the pick of a very rich crop. Its most obvious feature is the use of the wa-wa technique, but this is really secondary to the subtle use of tone colours as an expressive device and the equally subtle rhythmic note

placing. The muted trumpets, spiced by Jimmy Hamilton's clarinet comments, then take us through to the brief, witty coda. And so the end has gloriously but sorrowfully come.



— Eddie Lambert (1985)

Eddie Lambert, who wrote these enlightening notes for our Duke Ellington series, died of cancer in Oldham, England March 12, 1987 at the age of 56. All who knew Eddie are indebted to him for his many contributions as a lover of music and as a human being. We extend our heartfelt sympathy to Elaine Norsworthy and hope she will derive comfort in the knowledge that Eddie's insight into the music and history of Duke Ellington that he has shared in the these album notes has greatly enhanced the series and made it an even more indispensable set for the Ellington collector. We pay our tribute by dedicating this World Broadcasting Series of Ellingtonia to Eddie Lambert.

— Wendell Echols

PERSONNEL (December 1943)

Cornet: Rex Stewart

Trumpet: "Cat" Anderson, Shelton Hemphill, Taft Jordan, Ray Nance

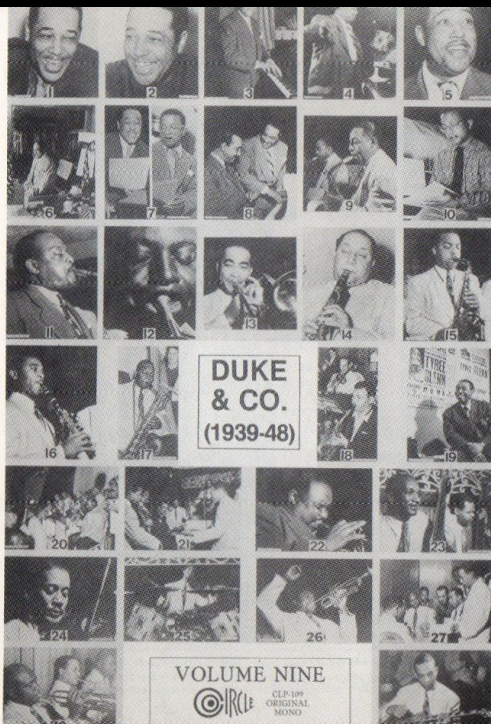
Trombone: Joe Nanton, Claude Jones, Lawrence Brown

Reeds: Jimmy Hamilton (cl, ts), Johnny Hodges (as), Otto Hardwick (as),

Al Sears (ts), Harry Carney (bar sax, cl)

Violin: Ray Nance

Piano: Duke Ellington



CCD-105



The Fifth Of Five Volumes In The Duke Ellington World Broadcasting Series
DUKE ELLINGTON AND HIS ORCHESTRA - 1945



CCD-105

DUKE ELLINGTON AND HIS ORCHESTRA, VOLUME FIVE

CIRCLE

DUKE ELLINGTON AND HIS ORCHESTRA, VOLUME FIVE

CIRCLE

(Recorded July 31, 1945, New York City)

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(Recorded August 7, 1945)

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| 7. Take two | 3:11 |
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| vocal, Joya Sherill | |
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| OLD APPLE TREE | 5:16 |

NOTE: Not all takes are complete performances.

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