

JAZZ COCKTAIL

DUKE ELLINGTON *and his* **FAMOUS ORCHESTR**



JOHNNY HODGES
HARRY CARNEY
'COOTIE' WILLIAMS
'TRICKY' SAM NANTON
BARNEY BIGARD
LAWRENCE BROWN, *etc.*

COLUMBIA



long playing 33 1/3 r.p.m. record

Columbia Graphophone Company Limited



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"JAZZ COCKTAIL"

COLUMBIA

Long Playing Microgroove

(XO25) 33 $\frac{1}{3}$

33S 1044

Band 1—RAISIN' THE RENT (L. Wright. World Music. Mills. NOB) (Kochler—Arlen)
Band 2—BLUE TUNE (Ellington). Band 3—BUNDLE OF BLUES (Mills. World Music. NOB) (Ellington)
Band 4—KISSIN' MY BABY GOODNIGHT (Mills. World Music. NOB) (Davis—Meyer—Wendling)
Band 5—IN THE SHADE OF THE OLD APPLE TREE (Francis Day. Bosworth. BIEM. NOB) (Williams—Van Alstyne)
DUKE ELLINGTON & HIS FAMOUS ORCHESTRA

MADE IN G.T. BRITAIN

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"JAZZ COCKTAIL"

COLUMBIA

Long Playing Microgroove

(XO26) 33 $\frac{1}{3}$

33S 1044

Band 1—JAZZ COCKTAIL (Benny Carter)
Band 2—DROP ME OFF AT HARLEM (C. Connelly. BIEM. NOB. Mills Music) (Ellington)
Band 3—BLUE RAMBLE (Mills Music. World Music. NOB) (Ellington)
Band 4—MERRY GO ROUND (Lafleur) (Ellington). Band 5—SLIPPERY HORN (Lawrence Wright. NOB) (Ellington)
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"JAZZ COCKTAIL"

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

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SIDE 1

- Band 1 — *Raisin' the Rent* (Kashler-Arlen) (c)
Recorded 9th May, 1933
Band 2 — *Blue Tune* (Ellington) (b)
Recorded 4th February, 1932
Band 3 — *Bundle of Blues* (Ellington) (b)
Recorded 16th May, 1933
Band 4 — *Kissin' my Baby Goodnight* (Davis-Meyer-Wending) (a)
Recorded 26th February, 1936
Band 5 — *In the Shade of the Old Apple Tree* (Williams-Van Alstyne) (b)
Recorded 15th August, 1933

PERSONNEL

- (a) Arthur Whetsel, Cootie Williams, Freddy Jenkins (trumpets); Joe "Tricky Sam" Nanton, Lawrence Brown (trombones); Johnny Hodges, Harry Carney, Barney Bigard (reeds); Duke Ellington (piano); Fred Guy (banjo/guitar); Wellman Braud (bass); Sonny Greer (drums).
(b) As (a) plus Juan Tizol (valve trombone) and Otto Hardwick (reeds).
(c) As (b). Joe Garland (tenor sax) replaces Bigard.
(d) Charlie Allen, Cootie Williams, Rex Stewart (trumpets); Joe Nanton, Juan Tizol, Lawrence Brown (trombones); Otto Hardwick, Johnny Hodges, Harry Carney, Barney Bigard (reeds); Duke Ellington (piano); Fred Guy (banjo/guitar); Wellman Braud (bass); Freddy Averyndorph (drums).
(e) Arthur Whetsel, Cootie Williams, Rex Stewart (trumpets); Joe Nanton, Juan Tizol, Lawrence Brown (trombones); Pete Clark, Johnny Hodges, Harry Carney, Barney Bigard (reeds); Duke Ellington (piano); Fred Guy (banjo/guitar); Hayes Alvis (bass); Sonny Greer (drums). The vocal choruses on *Raisin' the Rent* and *Kissin' my Baby Goodnight* were sung by the late Irie Anderson.

SIDE 2

- Band 1 — *Jazz Cocktail* (Benny Carter) (b)
Recorded 21st September, 1932
Band 2 — *Drop me off at Harlem* (Ellington) (b)
Recorded 17th February, 1933
Band 3 — *Blue Rumble* (Ellington) (b)
Recorded 18th May, 1932
Band 4 — *Merry Go Round* (Ellington) (d)
Recorded 30th April, 1935
Band 5 — *Slippery Horn* (Ellington) (b)
Recorded 17th February, 1933



When used in use keep the record in the container with this opening facing the back of the container.



"Jazz Cocktail" comprises none of the most outstanding recordings of what might be called Duke Ellington's Middle Period — circa 1930 to 1935 — a period of great advance in the subtlety of his writing, especially for the horns: a period of experimentation with hitherto untried pastel tone colours; a period during which — thanks to a fundamentally stable personnel — the orchestra achieved that polish and virtuosity which to this day remain its hallmark.

Ellington's Modern Period may be said to have started with his final Victor record contract in 1930, when Jimmy Blanton on bass and Ben Webster, tenor saxophone, joined the orchestra with such exciting results. Rex Stewart, who, until then, dominated by the pseudo-barbaric "Jungle Style" in which the growing braves of Tricky Sam, the late Babler Miley — and subsequently Cootie Williams, played no big part. Growl and wah-wah still make their appearance, but are not, as in the '20s, a dominating factor. They are merely one of a limitless range of musical devices which Ellington has coined or adapted, and perfected, through the years.

At least two of the arrangements in this present selection make good use of Cootie's ability with the plunger mute — *Drop me off at Harlem* and *Bundle of Blues* (originally titled *Dragon's Head*), a wistful 12-bar theme with further solo by Lawrence Brown — whose legato trombone is rich in Armstrong phrasing, by Barney Bigard on clarinet, Johnny Hodges — also saxophone, and Ellington himself — in pensive mood at the keyboard.

The fabulous growl trombone of Tricky Sam Nanton may be heard to good effect in the opening

chorus of *Raisin' the Rent* and also *Shade of the Old Apple Tree*, in which Ellington utilizes a favoured device of setting off the trombone's fiery growl against a lightly staccato reed obbligato. Also featured on this recording are Johnny Hodges (who shares the Tricky Sam chorus) and little Freddy Jenkins, nicknamed "Pokey", the band's skewman-humorist at this time. His jocular trumpet obbligato in the first chorus is typical of his style. He makes a further contribution to *Slippery Horn* — an arrangement of the second strain of "Tiger Rag" played rather slowly. This piece is noteworthy for including a remarkable chorus for trombones; the earliest example of Ellington scoring for trombone trios, no doubt, the title.

Freddy Jenkins' entrance in the trumpet section, today Rex Stewart, is well featured on the two most modern titles in this selection — *Merry Go Round* and *Kissin' my Baby Goodnight*. *Merry Go Round* (which at various times was known as *Joe of Soudy*, *Canon Club Shim-Sham* and *142nd Street and Lenox Avenue* — the address of Harlem's famed Cotton Club where Duke Ellington was so great an attraction in the early '30s) is a vividly scored blues at fast tempo, with the brasses really living into their parts. Besides Rex Stewart, whose trumpet solo echoes to overtones of King Oliver's "Dippermouth", the usual roster of soloists are to be heard: Johnny Hodges, Harry Carney on baritone sax, Barney Bigard and Lawrence Brown — in an unusually fiery mood. *Kissin' my Baby Goodnight* is another showcase for soloists Hodges, Bigard and Stewart, whose beautifully restrained playing is strangely reminiscent

of Bix Beiderbecke. The leadover phrase into the chorus is especially brilliant. Irie Anderson, whose singing is a feature of this recording, was throughout this Middle Period Ellington's only vocalist. To quote Billy Eckstine: "She was the perfect marriage for this band; Duke's best singer, male or female, before or since!"

The most unusual of these ten recordings is perhaps the title piece *Jazz Cocktail*, the only non-Ellington arrangement in the entire selection. Benny Carter wrote the score of this, his own composition, especially for the Ellington Orchestra, and it is interesting and instructive to hear the Ellingtonians essay an arrangement so different in style and character from their normal run of the book.

Mostly most significant of this selection are two of the earliest recordings — *Blue Rumble*, recorded in May 1932, and *Blue Tune*, three months its senior. I can do no better than quote Spike Hughes on this composition, from a programme note for a Duke Ellington concert in London in 1933: "... *Blue Tune* represents an Ellington experiment in harmony and melody: a single line against a delicately veiled moving harmonic background. It is perhaps Duke's most 'modern' essay so far; but although there is more than a suggestion of the influence of Debussy, there is no feeling that the melody has in any way been deliberately 'harmonized' to a few unusual chords so that the music will sound impressively 'modern', as is the way with other DeLuxe-conscious jazz composers. The harmony and melody of *Blue Tune* are essential to each other."

Notes by DENNIS PRESTON

COLUMBIA LONG PLAYING 33 1/2 R.P.M. RECORD

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MADE AND PRINTED IN GREAT BRITAIN

"JAZZ COCKTAIL"

When necessary clean record with a slightly moist cloth.

