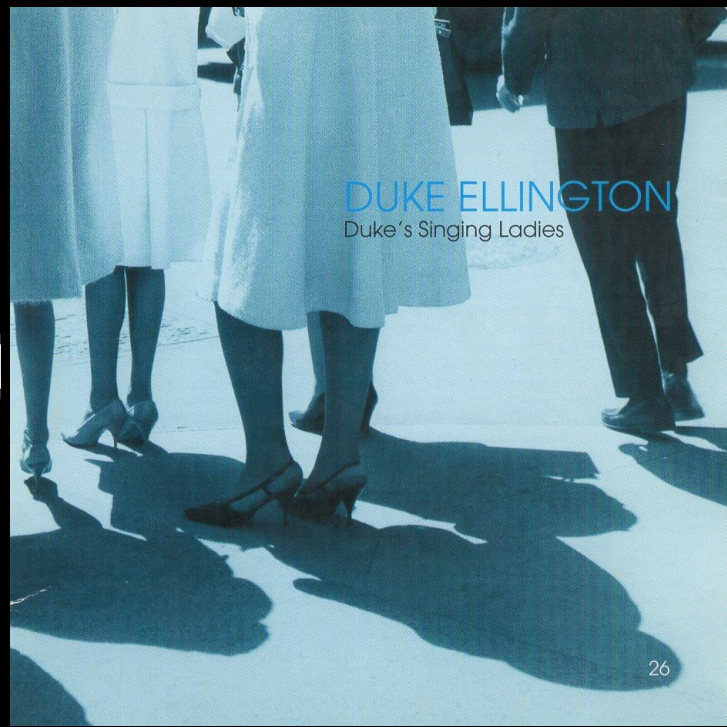


DUKE ELLINGTON

Duke's Singing Ladies





Ces « ladies » ne sont pas ces femmes, nombreuses, que Duke Ellington a musicalement portraiturées, ou encore celles auxquelles, en musique également, il a rendu hommage tout au long de sa longue carrière. Ces « ladies » sont en fait celles qui ont chanté pour lui, avec lui, et qu'il a certainement aimées, musicalement s'entend... Vingt-et-une vocalistes pour vingt-quatre plages, parce que nous avons voulu donner une place à part à celle qui fut La chanteuse ellingtonienne titulaire du poste de 1931 à 1942, Ivie Anderson, qu'on croise trois fois, pages 1, 19 et 24. Ivie ouvre le disque avec, joyeusement swinguée, la chanson qu'elle interprétait chez les Marx Brothers dans « A Day at the Races » (« Un jour aux courses »). Ici, l'orchestre d'Ellington l'accompagne, avec son « vocal trio » et un extraordinaire soliste, le grand Johnny Hodges, qu'on rencontrera plusieurs fois au fil des plages (son solo dans **Lost in Meditation**, page 23, est à redécouvrir avec gourmandise). Ivie Anderson, on la retrouve plus loin, dans un de ses disques les plus bouleversants, **Troubled Waters**, qu'elle partage avec un Cootie Williams déchirant. Ivie ferme le CD avec un autre de ses chefs-d'œuvre, une grande version de **Solitude**, cuvée 1940. Toutes ne volent pas à la même altitude, certaines d'entre elles ne sont que compétentes, la plupart apportent à la musique du Duke un coloré et un chatolement de plus. On pense en particulier à Kay Davis (page 2), dont le « coloratura » sans paroles se

mêle avec grand art aux sonorités des instruments, des autres instruments, pourrait-on écrire. Aussi surprenante, la voix de trompette « wa-wa » de Baby Cox, deux décennies plus tôt, dans **The Mooche** (page 18). Très engageante, celle de Betty Roché, dans ce **Take the 'A' Train** (page 3) donné pour la radio en 1952, lors de son second séjour dans l'orchestre (elle avait en 1943 participé à la création de **Black, Brown and Beige**). Très attachante, celle de Joya Sherrill, attachée à l'orchestre en 1942, puis de 1944 à 1946, et qu'on entend ici dans la première mouture d'un grand succès ellingtonien, **I'm Beginning to See the Light** (page 4). Plus « occasionnelles », parfois même de passage le temps d'un disque, Marie Ellington – lointaine cousine et future Madame Nat King Cole, dont elle sera la biographe –, Dolores Parker, Marlon Cox, Yvonne Lanauze, Thelma Carpenter, Lu Elliott, Chubby Kemp, Jean Eldridge, la plupart du temps sur de splendides arrangements, souvent dus à Billy Strayhorn, tour à tour touchants (Parker), fragiles (Lanauze), captivantes (Carpenter, Eldridge), ou légèrement crispantes (Elliott, Kemp) mais toujours prétextes à de grands moments de musique (les parties orchestrales et les solos dans **St. Louis Blues**, Hodges dans **On the Sunny Side**, Cootie Williams et Joe Nanton dans **Swingtime in Honolulu**, Paul Gonsalves dans **Love You Madly**, Red Rodney et Max Roach dans **Juke Bop Boogie**...). Et puis quelques grandes mélodies, comme **Something**

to Live For, première chanson de Strayhorn confiée au Duke. Trois autres voix passagères et sympathiques participent à la création de trois joyaux ellingtoniens gravés par des petites formations, réunies par Barney Bigard, Cootie Williams et Johnny Hodges. Elles se nomment Sue Mitchell, Jerry Kruger et Mary McHugh, et cette aventure semble avoir été leur principal titre de gloire (pages 21, 22, 23). Enfin, à côté d'Evelyn Preer (page 17) qui s'accorde bien au style de l'historique Kentucky Club Orchestra, et de la magnifique Adelaide Hall (page 16), qui retrouve ici les ellingtoniens en 1932, cinq ans après avoir enregistré avec eux d'autres merveilles (**Creole Love Call**, **The Blues I Love to Sing**), on découvre trois voix historiques du jazz : Billie Holiday a dix-sept ans quand elle tourne le court-métrage « Symphony in Black » avec Ellington (**Blues**, page 14) ; Ethel Waters avait déjà travaillé avec le Duke et allait en 1933 triompher dans la revue du Cotton Club. À l'écoute de **I Can't Give You Anything but Love** (page 15), on découvre une « diseuse » de grand genre, capable en outre d'imiter parfaitement l'Armstrong de l'époque ; Anita O'Day, enfin (page 11), croise ici Ellington à l'occasion d'une remise de médailles radiodiffusée. En compagnie notamment d'Al Casey, ex-guitariste de Fats Waller, et du grand batteur Sidney Catlett, ils semblent tous beaucoup s'amuser sur les ailes du swing.

Claude Carrière

- 01 **All God's Chillun Got Rhythm** (W. Jermann, B. Kaper, G. Kahn) Columbia M 520-1 (2'28)
 IVIE ANDERSON
 with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Wallace Jones, Cootie Williams (tp); Rex Stewart (cnt); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vtb); Barney Bigard (cl); Johnny Hodges (cl, ss, as); Harry Carney (cl, as, bar); Otto Hardwick (as, bsx); Duke Ellington (p, arr); Fred Guy (g); Hayes Alvis, Billy Taylor (b); Sonny Greer (d); Rex Stewart, Harry Carney, Hayes Alvis (voc trio).
 New York, 8 June 1937.
- 02 **On a Turquoise Cloud** (D. Ellington, L. Brown) Columbia CO 38592 (3'22)
 KAY DAVIS
 with DUKE ELLINGTON AND HIS ORCHESTRA: Lawrence Brown, Tyree Glenn (tb); Jimmy Hamilton (cl); Johnny Hodges (as); Al Sears (ts); Harry Carney (bcl, bar); Ray Nance (vln); Duke Ellington (p); Oscar Pettiford, Junior Raglin (b); Sonny Greer (d).
 New York, 22 Dec. 1947.
- 03 **Take the 'A' Train** (B. Strayhorn) Broadcast (2'55)
 BETTY ROCHÉ
 with DUKE ELLINGTON AND HIS ORCHESTRA: Clark Terry, Willie Cook, Ray Nance, Cat Anderson (tp); Quentin Jackson, Britt Woodman (tb); Juan Tizol (vtb); Hilton Jefferson, Russell Procope (as); Jimmy Hamilton, Paul Gonsalves (ts); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Louie Bellson (d).
 Blue Note, Chicago, 13 Aug. 1952.
- 04 **I'm Beginning to See the Light** (D. Ellington, J. Hodges, H. James, D. George)
 RCA (Victor) D4VB454-2 (3'09)
 JOYA SHERRILL
 with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Shelton Hemphill, Taft Jordan, Cat Anderson (tp); Ray Nance (tp, vln, voc); Joe Nanton, Claude Jones, Lawrence Brown (tb); Johnny Hodges, Otto Hardwick (as); Jimmy Hamilton (cl, ts); Al Sears (ts); Harry Carney (bcl, bar); Duke Ellington (p); Fred Guy (g); Junior Raglin (b); Sonny Greer (d).
 New York, 1 Dec. 1944.
- 05 **I Don't Mind** (B. Strayhorn, D. Ellington) Broadcast (3'05)
 MARIE ELLINGTON
 with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Shelton Hemphill, Taft Jordan, Cat Anderson (tp); Ray Nance (tp, vln, voc); Rex Stewart (cnt); Joe Nanton, Claude Jones, Lawrence Brown (tb); Johnny Hodges, Otto Hardwick (as); Jimmy Hamilton (cl, ts); Al Sears (ts); Harry Carney (bcl, bar); Duke Ellington (p); Fred Guy (g); Bob Haggart (b); Sonny Greer (d).
 Radio City, New York, 12 May 1945.
- 06 **It Don't Mean a Thing If It Ain't Got That Swing** (D. Ellington) RCA (Victor) D5VB266-1 (3'05)
 MARIE ELLINGTON, JOYA SHERRILL & KAY DAVIS
 with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Shelton Hemphill, Taft Jordan, Cat Anderson (tp); Ray Nance (tp, vln, voc); Rex Stewart (cnt); Joe Nanton, Claude Jones, Lawrence Brown (tb); Johnny Hodges, Otto Hardwick (as); Jimmy Hamilton (cl, ts); Al Sears (ts); Harry Carney (bcl, bar); Duke Ellington (p); Fred Guy (g); Bob Haggart (b); Sonny Greer (d).
 New York, 14 May 1945.
- 07 **Take Love Easy** (D. Ellington, J. Latouche) Columbia CO 38375 (3'02)
 DOLORES PARKER
 with DUKE ELLINGTON AND HIS ORCHESTRA: Shelton Hemphill, Francis Williams, Harold Baker, Ray Nance, Dub Bascomb (tp); Lawrence Brown, Claude Jones, Wilbur DeParis, Tyree Glenn (tb); Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney (reeds); Billy Strayhorn (p); Fred Guy (g); Oscar Pettiford (b); Sonny Greer (d).
 New York, 14 Nov. 1947.
- 08 **St. Louis Blues** (W. C. Handy) Victor D6VB2129-1 (3'01)
 MARION COX
 with DUKE ELLINGTON AND HIS ORCHESTRA: Shelton Hemphill, Taft Jordan, Cat Anderson, Francis Williams, Harold Baker (tp); Ray Nance (tp, vln, voc); Lawrence Brown, Claude Jones, Wilbur DeParis (tb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (cl, ts); Al Sears (ts); Harry Carney (bcl, bar); Duke Ellington (p); Fred Guy (g); Oscar Pettiford (b); Sonny Greer (d).
 Los Angeles, 3 Sep. 1946.
- 09 **Love You Madly** (D. Ellington) Columbia CO 44663-1 (2'59)
 YVONNE LANAUZE
 with DUKE ELLINGTON AND HIS ORCHESTRA: Harold Baker, Nelson Williams, Fats Ford, Ray Nance, Cat Anderson (tp); Lawrence Brown, Quentin Jackson (tb); Mercer Ellington (E-flat horn); Johnny Hodges, Russell Procope (as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Sonny Greer (d).
 New York, 20 Nov. 1950.
- 10 **Do Nothin' Till You Hear from Me** (D. Ellington, B. Russell) Telecast (2'34)
 THELMA CARPENTER
 with DUKE ELLINGTON AND HIS ORCHESTRA: Harold Baker, Fats Ford, Cat Anderson, Nelson Williams, Ray Nance (tp); Britt Woodman, Quentin Jackson (tb); Juan Tizol (vtb); Willie Smith, Russell Procope (as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Louie Bellson (d).
 Birdland, New York, 3 May 1951.

- 11 **I Can't Believe That You're in Love with Me** (J. McHugh, C. Gaskill) Broadcast, 2nd Esquire All American Concert (5'26)
ANITA O'DAY
with DUKE ELLINGTON AND SMALL BAND: Taff Jordan (tp); Jimmy Hamilton (cl); Duke Ellington (p); Al Casey (g); Junior Raglin (b); Sidney Catlett (d).
Philharmonic Auditorium, Los Angeles, 17 Jan. 1945.
- 12 **On the Sunny Side of the Street** (J. McHugh, D. Fields) Columbia CO 42553-1 (2'44)
LU ELLIOTT
with DUKE ELLINGTON AND HIS ORCHESTRA: Ray Nance (tp); Johnny Hodges (as); Jimmy Hamilton (ts); Harry Carney (bar); Billy Strayhorn (cel); Duke Ellington (p); Wendell Marshall (b); Sonny Greer (d).
New York, 22 Dec. 1949.
- 13 **Juke Bop Boogie** (D. Ellington, C. Kemp) Mercer M 4015 (2'18)
CHUBBY KEMP AND HER ALL STARS: Red Rodney (tp); Johnny Hodges (as); Harry Carney (bar); Duke Ellington (p); Wendell Marshall (b); Max Roach (d).
New York, 21 Sep. 1950.
- 14 **Blues (Big City Blues)** (D. Ellington) Film soundtrack (2'27)
BILLIE HOLIDAY
with DUKE ELLINGTON AND HIS ORCHESTRA: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vrb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bar); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).
Paramount Studios, Astoria, N.Y., Dec. 1934.
- 15 **I Can't Give You Anything but Love, Baby** (J. McHugh, D. Fields) Brunswick B 12783-A (3'06)
ETHEL WATERS
with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton, Lawrence Brown (tb); Johnny Hodges, Otto Hardwick (as); Harry Carney (bar); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).
New York, 22 Dec. 1932.
- 16 **Baby!** (J. McHugh, D. Fields) Brunswick B 12774-C (3'05)
ADELAIDE HALL
with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vrb); Johnny Hodges, Otto Hardwick (as); Harry Carney (bar); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).
New York, 21 Dec. 1932.
- 17 **If You Can't Hold the Man You Love** (S. Fain, I. Kahal) Victor BVE-37528-1 (2'49)
EVELYN PREER
with DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA: Bubber Miley (tp); prob. Prince Robinson (cl, ts); Otto Hardwick (as); Edgar Sampson (vln); Duke Ellington (p); Sonny Greer (d).
New York, 10 Jan. 1927.
- 18 **The Mooche** (D. Ellington) Okeh W 401175-A (3'14)
BABY COX
with DUKE ELLINGTON AND HIS ORCHESTRA: Arthur Whetsel, Bubber Miley (tp); Joe Nanton (fb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bar); Duke Ellington (p); Lonnie Johnson (g); Fred Guy (b); Wellman Braud (b); Sonny Greer (d).
New York, 1 Oct. 1928.
- 19 **Troubled Waters** (S. Coslow, A. Johnston) Victor BS 79211-2 (3'30)
ADELAIDE HALL
with DUKE ELLINGTON AND HIS ORCHESTRA: Arthur Whetsel, Freddie Jenkins, Cootie Williams (tp); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vrb); Barney Bigard (cl, ts); Johnny Hodges, Marshall Royal (as); Harry Carney (bar); Duke Ellington (p, arr); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).
Los Angeles, 9 May 1934.
- 20 **Something to Live For** (B. Strayhorn) Brunswick WM-1007-1 (2'48)
JEAN ELDRIDGE
with DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Wallace Jones, Cootie Williams (tp); Rex Stewart (cnt); Joe Nanton, Lawrence Brown (tb); Juan Tizol (vrb); Barney Bigard (cl); Johnny Hodges, Otto Hardwick (as); Harry Carney (bar); Billy Strayhorn (p); Fred Guy (g); Billy Taylor (b); Sonny Greer (d).
New York, 21 March 1939.
- 21 **If You're Ever in My Arms Again** (J. Van Heusen, H. Mahr) Master M-528-1 (2'53)
SUE MITCHELL
with BARNEY BIGARD AND HIS JAZZOPATERS: Rex Stewart (cnt); Juan Tizol (vrb); Barney Bigard (cl); Harry Carney (bar); Duke Ellington (p); Fred Guy (g); Billy Taylor (b); Sonny Greer (d).
New York, 16 June 1937.

These ladies are neither the numerous women Duke Ellington portrayed musically, nor those to whom he paid musical tribute during his long career. These ladies are those who sang for him, with him and who he most certainly loved, musically speaking. Twenty-one vocalists for twenty-four tracks, as we have given pride of place to the regular Ellingtonian singer from 1931 to 1942, Ivie Anderson who we can enjoy in tracks 1, 19 and 24. Ivie opens the disc with the joyfully swinging song which she sang with the Marx Brothers in "A Day at the Races". Here, she is accompanied by Ellington's band with his vocal trio and an extraordinary soloist, Johnny Hodges who is present in many tracks (his solo in *Lost in Meditation*, track 23 is an appetising rediscovery). We may again find Ivie Anderson a little later, in one of her most moving records, *Troubled Waters*, which she shares with a heartrending Cootie Williams. Then Ivie closes the album with another of her master-pieces, a grand version of *Solitude*, a 1940 vintage. The other ladies are not all of the same standing, some are simply competent, the majority add an extra sparkle to Duke's music. A fine example is Kay Davis (track 2), whose wordless 'coloratura' agreeably blends with the sonority of the instruments. Two decades previously, Baby Cox' wah-wah trumpet voice is equally surprising in *The Mooche* (track 18). Betty Roché's voice is very winning in *Take the 'A' Train* (track 3), made for the radio in 1952 during her second period in the band (in 1943, she had

participated in the creation of *Black, Brown and Beige*). We can appreciate the very charming voice of Joya Sherril, a member of the band in 1942 and then from 1944 to 1946, in the first version of a big Ellington hit, *I'm Beginning to See the Light* (track 4). Then there were the intermittent vocalists, who sometimes partook in just one disc - Marie Ellington, a distant cousin and the future Mrs. Nat King Cole (she was to be his biographer), Dolores Parker, Marion Cox, Yvonne Lanauze, Thelma Carpenter, Lu Elliott, Chubby Kemp, Jean Eldridge - most often with splendid arrangements, often by Billy Strayhorn, either touching (Parker), fragile (Lanauze), captivating (Carpenter, Eldridge) or slightly exasperating (Elliott, Kemp) but all pieces are great musical moments (the orchestral parts and the solos in *St. Louis Blues*, Hodges in *On the Sunny Side*, Cootie Williams and Joe Nanton in *Swingtime in Honolulu*, Paul Gonsalves in *Love You Madly*, Red Rodney and Max Roach in *Juke Bop Boogie* etc.). And then there are some remarkable tunes, such as *Something to Live For*, the first song that Strayhorn passed on to Duke. Three other pleasant voices participate in the creation of three Ellingtonian gems in the small ensembles of Barney Bigard, Cootie Williams and Johnny Hodges - these adventures were the pride and joy for Sue Mitchell, Jerry Kruger and Mary McHugh (tracks 21, 22, 23). Then, next to Evelyn Preer (track 17) who fits in well with the historic Kentucky Club Orchestra and the magnificent Adelaide Hall

(track 16) who returned to the Ellington gang in 1932, five years after recording other marvels with them (*Creole Love Call*, *The Blues I Love to Sing*), we find three celebrated voices of jazz. Billie Holiday was seventeen when she appeared in the short film "Symphony in Black" with Ellington (*Blues*, track 14). Ethel Waters had already worked with Duke and in 1933 triumphed in a revue at the Cotton Club. *I Can't Give You Anything but Love* (track 15) demonstrates her talent as a diseuse, even perfectly capable of imitating Armstrong. Finally, Anita O'Day (track 11) met up with Ellington during a awards ceremony broadcast on the radio. Along with Al Casey, Fats Waller's ex-guitarist and the worthy drummer, Sidney Catlett, they certainly seem to enjoy swinging along together.

Claude Carrière

Adaptation by Laure Wright

SAGA JAZZ 26

DUKE ELLINGTON, Duke's Singing Ladies
selection: Claude Carrière /
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INDEX OF ABBREVIATIONS

acc. by: accompanied by
arr: arranger
as: alto saxophone
b: bass
bar: baritone saxophone
bcl: bass clarinet
bj: banjo
bsx: bass saxophone
c.: circa

cel: celeste
cl: clarinet
cnt: cornet
cond: conductor
d: drums
dir: director
elg: electric guitar
ens: ensemble
fl: flute

g: guitar
lead: leader
p: piano
poss.: possibly
prob.: probably
saxes: saxophones
ss: soprano saxophone
tb: trombone
tp: trumpet

ts: tenor saxophone
tu: tuba, brass bass
vib: vibes
vla: viola
vl: violin
voc: vocal
vtrb: valve trombone

Il est toujours bon de le rappeler : le jazz est, avec le cinéma, l'expression artistique majeure des cent dernières années. SAGA JAZZ se propose de l'explorer d'une façon nouvelle et originale.

Ainsi seront redécouvertes sous un angle différent ses figures historiques, Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, etc., au fil de disques consacrés à des aspects particuliers de leur œuvre. Ce voyage au pays du jazz se fera également au travers d'albums thématiques qui traiteront de mille sujets aussi graves que les styles, les instruments, le répertoire, l'humour, l'amour, la danse, les trains, les chats...

On aura compris que SAGA JAZZ représente le moyen le plus agréable et le plus ludique d'aborder le jazz, sans pour autant que ses concepteurs éprouvent le désir de ne s'adresser qu'aux partisans du moindre effort. Car ceux qui élaborent cette série ont déjà fait cent fois la preuve de la solidité de leur connaissance du jazz, du sérieux de leur compétence, de leur longue expérience dans le domaine du disque en général et de la réédition en particulier. Les membres de cette équipe, soudée par leur passion commune, apportent également à l'entreprise la pluralité de leurs goûts, chance supplémentaire que le jazz soit présenté sous toutes les coutures, dans son infinie diversité.

Chaque numéro de la série SAGA JAZZ bénéficie d'une présentation soignée, son contenu est copieux, son livret donne tous les renseignements discographiques souhaitables. Enfin, les textes se veulent informatifs, précis et documentés. Ainsi nous sont offerts, à portée de la main, les chefs-d'œuvre du jazz accompagnés de nombreuses et savoureuses pièces rares qui donneront à votre discothèque une précieuse plus-value.

Cette première série de 50 CD raconte le jazz à travers le grand œuvre des créateurs d'une musique devenue notre raison de vivre.

It's always a good idea to remember that jazz, together with cinema, has been the major form of artistic expression for the past hundred years. The intention of SAGA JAZZ is to relate its history, and explore it in a new, original way. Seen from a different angle, its historic figures - Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, etc. - can now be rediscovered through a series of records devoted to various aspects of their work. This journey through jazz-land is also accompanied by albums that are thematic, dealing with subjects as serious as styles, instruments, repertoire, humour, love, dancing, trains, cats...

In other words, SAGA JAZZ has an approach that is fun, one you can play with, and those who conceived the series did much more than address listeners wanting to keep their own efforts to a minimum. The creators of this collection have already demonstrated their knowledge of jazz a hundred times over: these are seriously competent people, with a lengthy experience in the world of records in general, and re-releases in particular. United by a mutual passion for music, the team also contributed their definitely plural tastes to this enterprise. Each volume in the SAGA JAZZ series is painstakingly presented with abundant contents, and each booklet gives all the discography information you could ever want to know. The liner-notes are informative, precise, and well-documented. The result is a useful, affordable series that presents jazz masterpieces accompanied by numerous, savoury, rare titles that will give your own collection a special new value.

This first 50 CD series, SAGA JAZZ relates all of jazz, as told by the great works of those who created a form of music that has become our "raison de vivre".

DUKE ELLINGTON

Duke's Singing Ladies

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Total time 73:12

Selection: Claude Carrière
Transfers & mastering: Art & Son



066 460-2 (LC 00699)

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artwork by deluxedesigngraphique
cover photo of Roger-Viollet



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DUKE ELLINGTON Duke's Singing Ladies

saga 26