

# THE RECORDINGS OF OTTO HARDWICK

## An Annotated Tentative Discography

HARDWICK, Otto ,Toby', born: Washington, D.C., 31st May 1904; died: Washington, D.C., 5th August 1970.

Started on string bass at the age of 14, worked with Carroll's Columbia Orchestra (c. 1920), then switched to 'C' melody sax. Began gigging with Duke Ellington in and around Washington, also worked for Elmer Snowden at Murray's Casino, Washington (c. 1922). Went to New York with Duke Ellington in 1923 and shared many of that leader's early experiences – including week with Wilbur Sweatman (March 1923) and residencies with Elmer Snowden – occasionally doubled violin and string bass in the mid-1920s, but specialised on alto sax. Worked regularly with Duke Ellington until the spring of 1928. Went to Paris, worked in band led by bassist John Ricks, led own band and played briefly with Noble Sissle and Nekka Shaw's Orchestra before returning to New York. Brief stint with Chick Webb (1929), then led own band at the 'Hot Feet' Club, New York (1930), subsequently led at Small's, then worked with Elmer Snowden before rejoining Duke Ellington in spring 1932. Except for brief absencies he remained with Duke until May 1946. Susequently retired from music, worked in hotel management, also ran own farm in Maryland. (John Chilton, Who's Who in Jazz)

### STYLISTICS

#### STYLE

When soloing, the Otto Hardwick of the 1920s was a sax player with a romantically singing legato style, this combined with the use of fast staccato runs. His well-known soloistic style is a jazz style of the early 1920s, and only distinguishable during his first stay with the Ellington band until 1928. And he is a great technician! In his later second stay with the band – of 14 years – he played first saxophone parts almost entirely without distinct solo renditions.

#### TONE

Hardwick owned a strong, clear and beautiful tone with a big sound.

#### VIBRATO

Hardwick displays a strong wide vibrato with middle to big amplitudes when soloing.

#### TIME

His playing is always driving and urgent, without dragging or hurrying.

#### PHRASING

His phrasing uses rhythmically simple eighth-note lines without off-beat or syncopation, often falling into early jazz 6/8 phrases – and using many jumping-trills.

This personelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Otto Hardwick**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Otto Hardwick*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: **unknown**
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Otto Hardwick*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

OTTO HARDWICK**001 SNOWDEN'S NOVELTY ORCHESTRA**

New York, Jul. 23, 1923  
 Arthur Whetsel – tpt; Otto Hardwick – alt;  
 Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms  
 Home

New York, Jul. 23, 1923  
 Vic unissued (test) not on LP/CD

As no test of this recording is known to have survived nothing about the music can be said.

ADDITION 17-09-20: "I reviewed Victor's files for the alleged Snowden's Nov. Orch. session in vain ... it never happened. This seems to be a figment of Snowden's faulty memory" (Steven Lasker, e-mail to KBR 17-09-20).

ADDITION 09-07-21: "I found in the Victor files located at the Discography Of American Historical Recordings (DAHR) website that there was a session by Snowden's Novelty Orchestra for Victor that included the title "Home" (no trace of "M.T. Pocket Blues" ... made on July 23 of 1923. Of course, there's no trace of the personnel in the files" (Javier Soria Laso, e-mail to KBR 26-06-21).

Notes:

- Rust\*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden or Elmer Snowden (bjo), or both.  
 - Rust\*3,\*4,\*6: Arthur Whetsel -t; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d.

**002 SNOWDEN'S NOVELTY ORCHESTRA**

New York, Oct. 18, 1923  
 Bubber Miley – cnt; Charlie Irvis – tbn; Otto Hardwick – alt;  
 Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms  
 Home  
 M. T. Pocket Blues

New York, Oct. 18, 1923  
 Vic unissued (test) not on LP/CD  
 Vic unissued (test) not on LP/CD

Would be nice to get to hear!

Since no tests have ever been found, existence of these sides seems to be most doubtful (see below)! And nothing can be said about the music.

ADDITION 17-09-20: "I reviewed Victor's files for the alleged Snowden's Nov. Orch. session in vain ... it never happened. This seems to be a figment of Snowden's faulty memory" (Steven Lasker, e-mail to KBR 17-09-20) .

Notes:

- Rust\*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden (pno) or Elmer Snowden (bjo), or both.  
 - Rust\*3,\*4,\*6: Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d  
 - Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: This session, allegedly recorded for Victor and featuring Bubber Miley, is unsubstantiated in the Victor files, according to Steven Lasker.

**003 PERRY BRADFORD'S JAZZ PHOOLS**

New York, Feb. 1924  
 unknown, Bubber Miley – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – alt; unknown – alt, clt; (Albert Happy Caldwell?) – ten;  
 Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs  
 1668-1 Charlestown, South Carolina  
 1668-2 Charlestown, South Carolina  
 1669-1 Hoola Boola Dance  
 1669-3 Hoola Boola Dance

New York, Feb. 1924  
 Pm 20309, Frog DGF 56  
 Pm 20309, Timeless CBC 1-073  
 Pm 20309, Frog DGF 56  
 Pm 20309, Timeless CBC 1-073

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.

Re trumpet players I would like to follow Scherman/Eriksson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.

On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley's and Irvis' presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick's, only the tone is a bit harsh but cannot exclude the possibility of Hardwick's presence.

Contrary to Scherman/Eriksson's statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I have I do have a better proposal in Albert Happy Caldwell who was one of the not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were few other tenor sax players playing in his very own style. And Hawkins is not known to have played or even soloed on clarinet that early. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

I hear Bradford's typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo breaks in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden's band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.

So I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.

Note:

- Rust\*2: probably similar to: Johnny Dunn or June Clark ? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).  
 - Rust\*3,\*4,\*6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ? Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ?Harry Hull – bb.  
 - Schermann/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). "Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn't list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson's famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally."  
 - Bushell/Tucker p. 159 "I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn't have taken a clarinet date. That sounds like Brassfield on saxophone. I don't think Bubber Miley would have been on a date with Johnny Dunn, since by this time he'd established himself down at the Kentucky Club with Ellington." (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).

Discernible differences of takes:

1668-1 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7<sup>th</sup> bar with same phrase, altering melody in bar 8  
 1668-2 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7<sup>th</sup> bar with different melody  
 1669-1 2<sup>nd</sup> verse (after 8-bar intro and 1<sup>st</sup> 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats  
 1669-2 2<sup>nd</sup> verse (after 8-bar intro and 1<sup>st</sup> 16-bar verse): bar 3/4 tenor in harmony with alto throughout

**004 THE WASHINGTONIANS**

New York, c. Nov. 01, 1924

Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – cms;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Sonny Greer – dms  
 T-2005-2 Choo Choo (Gotta Hurry Home)  
 T-2006-1 Rainy Nights

BD T-1002, Chronological Classics 539  
 BD T-1002, Chronological Classics 539

This is the first record of the Duke Ellington band. And it is a classic, as it shows Ellington's talent to think and write in his very own inimitable musical way.

ADDITION 17-09-20: "Fred Guy identified himself on these recordings to Bruce Kerr. Note that piano is silent on 'Rainy Nights'." (Steven Lasker, e-mail to KBR 17-09-20).

Notes:

- Delaunay, *New Hot Discography, 1948*: Bubber Miley (tp); Charlie Irvis (tb); Otto Hardwick (as); Duke Ellington (p); Fred Guy (bjo); Sonny Greer (dm). "Early 1926"  
 - *Jazz Directory Vol. 3*: Bubber Miley (tpt); Charlie Irvis (tbn); Otto Hardwick (alt); Duke Ellington (p); Fred Guy (bj); Sonny Greer (d). "Late 1926"  
 - Rust\*2,\*3,\*4,\*6: Bubber Miley (cnt); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Duke Ellington (pno); Fred Guy (bjo); Sonny Greer (dms).

**005 JO TRENT AND THE D'C'NS**

New York, c. Nov. 01, 1924

Jo Trent – voc;  
 Otto Hardwick – cms, bar;  
 Duke Ellington – pno; Fred Guy – bjo; Sonny Greer – dms  
 T-2007-1 Deacon Jazz

BD T-1003, Media 7 MJCD 8

This recording shows a fully developed Otto Hardwick in his own contemporaneous individual – a bit antiquated – style. He certainly was not a formative musician, but he was a technically proficient and versatile musician competent enough to serve as Ellington's first chair saxophone player for the first 4 years and later 14 years of the band's existence. He owned a great instrumental technical proficiency and was well equipped to play wonderful romantic melodies.

Notes:

- Rust\*2: Pseudonym on Blue-Disc T-1003 for Duke Ellington and his Orchestra, q.v. (but not listed there!)  
 - Rust\*3,\*4,\*6: Otto Hardwick -as; Duke Ellington -p; Fred Guy -bj; Sonny Greer -d; Jo Trent -v.

**006 SUNNY AND THE D'C'NS**

New York, c. Nov. 01, 1924

Otto Hardwick – cms, bar;  
 Duke Ellington – pno; Fred Guy - bjo; Sonny Greer – dms  
 T-2008-1 Oh! How I Love My Darling

BD T-1003, Media 7 MJCD 8

Same as last recording session. Notice Hardwick's strong, clear and beautiful tone on the C-Melody-Sax!

Notes:

- Rust\*2: not listed.  
 - Rust\*3,\*4,\*6: Otto Hardwick -as; Duke Ellington -p; Fred Guy -bj; Sonny Greer -d.

**007 FLORENCE BRISTOL**

New York, c. Nov. 1924

Florence Bristol – voc;  
 Otto Hardwick – cms;  
 Duke Ellington – pno  
 T-2018-2 How Come You Do Me Like You Do?

UTD 2019, Document DOCD-5506

Again, notice his silken and singing tone.

Notes:

- Rust\*3,\*4,\*6: Otto Hardwick -as; Duke Ellington -p.  
 - BGR\*2,\*3,\*4: Otto Hardwick, alt; Duke Ellington, pno.

## 008 THE GET-HAPPY BAND

Bubber Miley – tpt; Joe Nanton – tbn;  
 Sidney Bechet – sop; Otto Hardwick – alt;  
 Porter Grainger – pno; Fred Guy – bjo; unknown - dms  
 140773-2 Junk Bucket Blues  
 140774-1 Harlem's Araby

New York, Jul. 17, 1925

Col 14091-D, Frog DGF 32  
 Col 14091-D, Frog DGF 32

I state that Mr. Porter Grainger, composer of three of the four recorded titles at these two sessions and probable pianist – and documented as such for the second session below – obviously assembled his recording bands just like a couple of other pianists in Harlem without working band units did: He draw musicians from well-known and respected working units of the day and had them record under his own name. Clarence Williams had this habit, Pery Bradford, Lem Fowler, and certainly many more. In this case Grainger very probably raided the recent Duke Ellington band and recruited Bubber Miley, Sidney Bechet and possibly Otto Hardwick for his own front line.

Sidney Bechet undoubtedly is identified by his own idiomatic and very individual soprano playing. As far as can be recognized, he does not use his clarinet here. We are in mid-1925 and know that Bechet was with the Ellington band on and off in this year. For the trumpet the CBS LP sleeve suggests “possibly Johnny Dunn” and it has to be considered that Bubber Miley was a strict Dunn pupil in his early days, not changing his style essentially in his few later years. In this respect I am very thankful for Mr. Dave Dodd's feelings as expressed in Storyville 1996/7 below. In relation to Bechet's presence at this particular time Bubber Miley certainly is a good choice for trumpet player, the more so as his playing on the second side reveals his individual style. He may not have had his best day here, if it is him. And he was known for his love of the liquor and his notorious unreliability. There only was a written part for him to play at this session and the sound and time is recognisably Miley's in the second title.

What can be heard from the alto player – there is no baritone on these sides as in Rust\*6! – would be absolutely in Hardwick's range and sound. And Hardwick was an anchor-man for the early Ellington band.

Sidney Bechet shares most of the solo work with the trombonist.

In my suggestion Joe Nanton is the only name appropriate and acceptable for the trombone part here. Nobody else at this time played like that and with that sound – and these devices. The only quibble is the fact that Nanton was not yet a member of the Ellington band at this time, joining in mid-1926. But he was around in Harlem at the time of this recording. He might have been around these circles – if not playing then at least drinking.

The band-leader plays over-unobtrusively, pounding simple and regular chordal fours on the keys – just like at the second session, for which he is documented in the Columbia files as “Porter Grainger & Five”.

The banjo player is generally given as Sam Speed, banjo champion of some sort of the Harlem scene (at least in early Rusts), and I lack distinct knowledge of banjo sounds to contradict. ADDITION 17-09-20: I have just been informed by Steven Lasker that “Fred Guy identified himself on this session to the late Brooks Kerr, who so told me” (S. Lasker).

The drummer can only be heard on a cymbal and a bit on wood-block, but lacking any distinct individual features he cannot be identified. Re the surrounding musicians: Sonny Greer may be a significant possibility!

Notes:

- Carey, McCarthy, Jazz Directory Vol.3: unknown tpt; unknown tbn; poss Sidney Bechet (clt, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.

- Mahony, Columbia 13/14000-D Series: Clarence Williams or Porter Grainger recording group; personnel uncertain.

- Cover text CBS (F) 63093: unidentified (possibly Johnny Dunn)(tp); Joe Nanton (tb); Sidney Bechet (cl & ss); Bob Fuller (as); unidentified (possibly Mike Jackson or Porter Grainger)(p); unidentified banjo, tuba and drums.

- Rust\*2: unknown (cnt); Joe Nanton (tbn); Sidney Bechet (sop); Bob Fuller (alt); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust\*3,\*4: unknown -c; Joe Nanton -tb; Sidney Bechet -ss; Porter Grainger -p; Samuel Speed -bj; unknown -d.

- Rust\*6: unknown c; Joe Nanton, tb; Sidney Bechet, ss; unknown as, bar; Porter Grainger, p; Sam Speed, bj; unknown d.

- Storyville 1996/7-241: “(The Columbia files) are silent on the first session but note “Porter Grainger & Five” for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley.”

Tune structures:

140773-2 Junk Bucket Blues key of F / Bb / F Columbia  
 (Intro 4 bars ens)(Verse 1 12 bars blues ens final break 2 sax)(Verse 2 12 bars blues ens -final break tbn)(Chorus 1 16 bars AABC ens -breaks tbn)(Chorus 2 16 bars AABC ens -breaks sop)(Verse 3 12 bars blues ens)(Coda 2 bars ens)

140774-1 Harlem's Araby key of Eb (Cm) / Ab / Eb Columbia  
 (Intro 4 bars ens)(Strain A 16 bars ens -break alt)(Strain B1 32 bars AABC ens -breaks alt)(Chorus 1 16 bars ens -breaks sop)(Chorus 2 16 bars ens -breaks sop)(Strain B2 32 bars AABC ens -breaks tpt)(Coda 4 bars ens)

Composer credits:

140773: (Grainger); 140774: (Grainger, Trent, Waller)

## 009 DUKE ELLINGTON'S WASHINGTONIANS

Clifton Pike Davis – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – cms; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Henry Bass Edwards – bbs; Sonny Greer – dms  
 106250 I'm Gonna Hang Around My Sugar  
 106251 Trombone Blues

New York, Sep. 1925

PA 36333, Chronological Classics 539  
 PA 36333, Chronological Classics 539

Listen to Hardwick's dominating position in the band.

Notes:

- Rust\*2: Pike Davis (tpt); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Prince Robinson (clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs).

## 010 CLARENCE WILLIAMS' STOMPERS

Bubber Miley – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – alt, bar, sop; Prince Robinson – ten, clt;  
 Clarence Williams – pno; Buddy Christian – bjo; Henry "Bass" Edwards - bbs

New York, Jan. 04, 1926

73893-B	Spanish Shawl	OK 40541,	Chronological Classics 695
73894-B	Dinah	OK 40541,	Chronological Classics 695

After relistening our research group agree that we hear the Duke Ellington band with its contemporary personnel except Williams and (certainly) Buddy Christian. The tenor playing heard here is consistent with Prince Robinson's style. This would mean that the tenor player is not Hawkins. The instrument identified as oboe very certainly is a soprano sax played by Hardwick with Robinson on clarinet playing in close harmony. Clarence Williams is on piano. The softly ringing banjo certainly belongs to Buddy Christian – who should be the banjo player of chronological terms – and Henry "Bass" Edwards with his short and sharply played notes is the tuba player. He, too, belonged to the Ellington band at this time.

Notes:

- Rust\*2: two unknown (tpts), Charlie Irvis? (tbn), Don Redman (clt, sop, alt), unknown (ten), Coleman Hawkins (clt, ten, bsx), Clarence Williams (pno), Buddy Christian or Leroy Harris (bjo), Cyrus St. Clair (bbs).  
 - Rust\*3: Tom Morris, ?Ed Allen (if two present) -c; Charlie Irvis -tb; ? Otto Hardwick -as; ?Coleman Hawkins -cl -ts -bar; possibly a third reed - ? Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St. Clair -bb.  
 - T. Lord, Clarence Williams: Thomas Morris, if a second cornet, poss Ed Allen (cnts); Charlie Irvis (tbn), Don Redman or poss Otto Hardwick (alt), poss Coleman Hawkins (clt, ten, bar); poss unknown third reed; Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair)(bbs).  
 - Rust\*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -ss -as; Coleman Hawkins -cl -ts -bar; Clarence Williams -p; Leroy Harris (or possibly Buddy Christian) -bj, Cyrus St. Clair -bb.  
 - Rust\*6: Bubber Miley, c; Charlie Irvis, tb; Don Redman, ss, as; Coleman Hawkins, cl, ts, bar; Clarence Williams, p; Leroy Harris (or possibly Buddy Christian), bj, Cyrus St. Clair, bb.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (ss, as, bars), poss Coleman Hawkins or Prince Robinson (cl, ts); Clarence Williams (p); Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb).  
 "This session and the two other Clarence Williams sessions with Miley from 1926 have caused a lot of controversy among discographers. Rust lists Joe Smith, Irvis, Don Redman (ss, as), Hawkins (cl, ts, bars), Williams, Harris or Christian, Cyrus St. Clair. Tom Lord's Clarence Williams discography has Thomas Morris, and if a second trumpet, poss. Ed Allen, Irvis, Redman or poss Hardwick (as), poss Hawkins (cl, ts, bars), poss unknown third reed, Williams, Christian or Harris, St. Clair. The sleeve of FJ-121 (LP) has Morris, B. Miley?, unknown (tb), Redman (ss, as), Hawkins (cl, ts, bars), Williams?, Harris?, St. Clair. We don't agree entirely with any of them. Only one trumpet and two reeds can be heard. On aural evidence, the front line is the one regularly with Ellington (Miley, Irvis and Hardwick), augmented by a clarinet and a tenor sax player, who doesn't get much exposure and is difficult to identify. Hawkins' presence seems doubtful to us, and Goran Eriksson thinks Prince Robinson is a more likely name. Goran E. thinks the banjo player, whose style is rather simple without embellishments, sounds like Christian, while Bo Scherman thinks he doesn't have his characteristic drive. The brass man does not sound at all like St. Clair, who has a softer, more melodic style with long, deep notes. According to Goran E. (and Bo agrees), it is definitely "Bass" Edwards (another Ellingtonian), who plays in the "percussive" Style with short, hard and resonant notes heard on this and the next session Clarence Williams recordings with Miley."

**011 CLARENCE WILLIAMS' BLUE FIVE**

New York, c. Jan. 22, 1926

Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;  
 Clarence Williams – pno; Buddy Christian – bjo; Henry "Bass" Edwards – bbs;  
 Eva Taylor – voc

73957-A	I've Found A New Baby	OK 8286,	Chronological Classics 695
73958-B	I've Found A New Baby	OK 8286,	Chronological Classics 695
73959-B	Pile Of Logs And Stone (Called Home)	OK 8286,	Chronological Classics 695

As will be seen more often later on, Clarence used to recruit good musicians from well-known bands, or even newcomers to Harlem. It will also be seen later that he used to hire two – sometimes more - musicians from a specific band, so to take advantage of their being used to each other. So, just like in the session above we have part of the Ellington band of the time again, here except Clarence and Buddy Christian on bjo.

Notes:

- Rust\*2: Bubber Miley, Tom Morris (cnts), Buster Bailey (clt), unknown (ten), Clarence Williams (pno), Leroy Harris (bjo), Cyrus St. Clair (bbs), Eva Taylor (vcl).  
 - Rust\*3: Bubber Miley – c; ? Charlie Irvis – tb; Otto Hardwicke – as; Clarence Williams – p, ? Leroy Harris -bj, Cyrus St. Clair -bb, Eva Taylor -v.  
 - T. Lord, Clarence Williams: Bubber Miley (cnt); prob Charlie Irvis (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*4: Bubber Miley -c; ? Charlie Irvis -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; ? Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.  
 - Rust\*6: Bubber Miley, c; ?Charlie Irvis, tb; Otto Hardwick, as; Clarence Williams, p; ?Leroy Harris, bj; Cyrus St. Clair, bb; Eva Taylor, v.  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (as), Clarence Williams, p; Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Both versions of I've Found A New Baby, entirely different from each other in arrangement and tempo, were issued on Okeh 8286, the first (slower) one being credited to Eva Taylor, the second to Clarence Williams' Blue Five. Rust and Lord have prob Irvis, Hardwick or Redman, Harris and St. Clair. The sleeve of Fj-121 has the same and an unknown washboard. We are certain that the musicians are exactly the same as for the previous session but without the clarinet and tenor man. There is no washboard audible."

Discernible differences of takes:

73957-A	medium tempo (c. 140), Eva Taylor starts with verse after 4 bars intro and 2 bars vamp, then continues with only vocal chorus.
73958-B	fast tempo (c. 200), Bubber Miley starts first chorus with up-beat, Eva Taylor starts only vocal in third chorus.

**012 DUKE ELLINGTON'S WASHINGTONIANS**

New York, Mar. 1926

Leroy Rutledge, Harry Cooper – tpt; Charlie Irvis – tbn;  
 Otto Hardwick – alt, bar; Don Redman – alt, clt; Prince Robinson – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; Henry Bass Edwards – bbs  
 106729 Georgia Grind

PA 7504, Frog DGF 78

106730

Parlor Social Stomp

PA 7504,

Frog DGF 78

These are two surprisingly hard-hitting sides by Ellington's early band. The development of the band's personnel was not finished yet, but the nucleus was there. Only, that the Duke was not settled with the trumpet section. Leroy Rutledge was known for fine and dependable first chair playing – he was not a hot man – and thus Harry Cooper must have been the soloist. All ad-lib trumpet parts seem to be Cooper's, and stylistically they would fit with his style, which, by the way, is remarkably secure and hard driving here – with some deficiencies in his phrasing. Charlie Irvis is only heard doing harmony duties in the brass section. Otto Hardwick is clearly playing first parts with his "singing" alto style and soloing in chorus A4 of the first side on baritone, the young Prince Robinson doing clarinet and tenor sax parts, and on third alto sax Duke had borrowed Don Redman with his dry style from the Henderson band. This then marks the first time Ellington had a three-piece reed-section on record.

The rhythm section is what is known of it at this time, only that Sonny Greer is absent. Not a single cymbal stroke can be found. It is my strong opinion that both arrangements are the Duke's attempts, a bit hasty and somewhat over-arranged, but harmonically interesting and advanced. 'Georgia Grind' is played at a fast pace, but retaining the original length of the melody, so that the 12 bar blues chorus of the original tune becomes a 24 bar chorus. And: here already Ellington uses the device of starting a subsequent part of the arrangement into the last two bars – the last two tonic bars - of the preceding chorus, thus shortening it for two bars. It is this device which André Hodeir in his famous 'Jazz, It's Evolution and Essence' has described as absolutely 'novel' for his description of Ellington's 'Concerto For Cootie' of 1940. Here it is 16 years earlier. 'Parlor Social Stomp' seems to be a recreation of a typical ragtime tune with its multitude of different strains. Again, beautiful harmonies and changes. Both titles are the Duke's own compositions. So, there is no indication of the arrangements being the work of Don Redman, as I have found being assumed somewhere.

Notes:

- Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.

- Rust\*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)

- Rust\*3,\*4,\*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

Note: see VJM 157-9

Tunes:

106729 Georgia Grind Key of Eb/Bb/Eb Pathé Actuelle  
(Intro 8 bars ens)(A1 Chorus 24 bars ens tpt lead HC ?)(A2 Chorus 24 bars saxes + brass modulation to Bb)(A3 Chorus 22 bars! clt PR 20 – ens 2 modulation to Eb)(A4 Chorus 24 bars bar 20 – ens 2)(A5 Chorus 20 bars! pno DE)(Bridge 8 bars ens)(A6 Chorus 24 bars ens tpt lead HC ?)

106730 Parlor Social Stomp Key of G/C Pathé Actuelle  
(Intro 6 bars ens)(A1 strain A 16 bars AA saxes)(B1 strain B 32 bars AABA ens - breaks alt DR)(B2 strain B 32 bars ens breaks - clt PR)(A2 strain A 16 bars saxes + brass)(Bridge 4 bars tpts modulation to C)C1 strain C 16 bars AA saxes)(C2 strain C 16 bars tpt HC)(D1 strain D 16 bars AA alt DR)(D2 strain D 16 bars tpt HC)(D3 strain D 16 bars clt PR)(D4 strain D 16 bars ens)(Coda 2 bars saxes)

013 SARA MARTIN	Clarence Williams' Blue Five	New York,	Mar. 24, 1926
Sara Martin – voc;			
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;			
Clarence Williams – pno; Buddy Christian – bjo			
74066-B	What's The Matter Now?	OK 8336,	Document DOCD-5397
74067-B	I Want Every Bit Of It, I Don't Like It Second Hand	OK 8336,	Document DOCD-5397

Aurally the trumpet player here is Miley as suggested by some members of our listening team. In view of the fact that other members of the Ellington band were recruited for this session the presence of Miley is most probable. Irvis and Edwards were members of the Ellington crew, too, and so it seems feasible to suggest Hardwick as altoist although not much characteristic of his playing can be heard. But the romantic alto playing in the intro of the second side sounds very typical.

BUT: As I have just (20-11-19) been informed by Steven Lasker, there is no tuba on these sides. And he certainly is right. No wonder that the band is called „Blue Five“!

Notes:

- Rust\*3: no personnel, but included in session accompanied by Eddie Heywood -p, with notation: The last two titles are reportedly accomp. by Clarence Williams' Blue Five.

- BGR\*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."

- T. Lord, Clarence Williams: unknown (cnt, tbn, alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).

- BGR\*3,\*4: unknown, c; unknown, tb; unknown, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.

- Rust\*4,\*6: unknown -c; unknown -tb; unknown -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed

014 SARA MARTIN	Clarence Williams' Blue Five	New York,	Mar. 25, 1926
Sara Martin – voc;			
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;			
Clarence Williams – pno; Buddy Christian – bjo; Mack Shaw or (Henry Bass Edwards) – bbs			
74072-A	Brother Ben	OK 8325,	Document DOCD-5397
74073-A	The Prisoner's Blues	OK 8442,	Document DOCD-5397
74074-B	Careless Man Blues	OK 8325,	Document DOCD-5397
74075-A	How Could I Be Blue?	OK 8442,	Document DOCD-5397

This could still be a contingent from the Ellington band, but Irvis is uncertain here and the altoist could be anyone. Because of the consecutive session dates the thought of Hardwick seems logic, but I do not hear his characteristics, except that this player bends his notes like Hardwick uses to do when playing in his 'romantic' style.

ADDITION 20-11-10: re tuba player Mack Shaw on Clarence Williams Stompers session: he could be here as well!

Notes:

- Rust\*3: ? Bubber Miley -c; unknown -tb; Otto Hardwick -as; Clarence Williams -p; unknown -bj; Cyrus St. Clair -bb.

- BGR\*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."

- T. Lord, Clarence Williams: Bubber Miley or unknown (cnt); unknown (tbn), poss Ottos Hardwick or Don Redman (alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).

- BGR\*3, \*4: Bubber Miley, unknown, c; unknown, tb; poss Otto Hardwick or Don Redman, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.

- Rust\*4, \*6: ? Bubber Miley -c; unknown -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), poss Charlie Irvis (tb), poss Otto Hardwick or Don Redman (as), Clarence Williams (p); poss Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Dixon-Godrich and Lord's Clarence Williams discography have Miley for the first, third and fourth title and a different, unknown (tp) for the Prisoner's Blues, unknown (tb) and Cyrus St. Clair (bb). Rust has ?Miley all the way and the rest as the others. We are certain that Miley plays on all four titles and that the brass bass player is the same as for the previous 1926 Clarence Williams recordings, "Bass" Edwards. Unfortunately, Miss Martin belts out her lyrics loudly and close to the microphone throughout the session, leaving little space for the musicians, but Bo goes with the Ellington front-line, while Goran E. is not sure about Irvis and Hardwick, thinking that the alto playing is too straight for the latter."

#### 015 DUKE ELLINGTON AND HIS ORCHESTRA

New York,

Mar. 30, 1926

Leroy Rutledge, Harry Cooper - tpt; Jimmy Harrison - tbn;

Otto Hardwick - alt, bar, Don Redman - alt, clt; Prince Robinson - ten, clt;

Duke Ellington - pno; Fred Guy - bjo; Henry "Bass" Edwards - bbs; Sonny Greer - dms;

Bob Haring - arr (1); Sonny Greer - voc (1); Jimmy Harrison - voc (2)

X-57-A (You've Got Those) Wanna Go Back Again Blues

Gnt 3291,

Frog DGF 78

X-58-A If You Can't Hold The Man You Love

Gnt 3291,

Frog DGF 78

There is much controversy about the trombonist and one of the singers on this recording.

The trombonist(s): Certainly, Charlie Irvis was trombone player with Ellington at that time. But Jimmy Harrison, the undisputed trombone star among Harlem musicians at that time, had just departed from June Clark's band at Smalls' Sugar Cane Club and every band-leader of note wanted to hire him. So did Ellington. And we know that trombonist Harrison was part of a short tour of Connecticut with the Ellington band in early April 1926! And from April 12 to April 26 the Ellington band - with Harrison added to the band as recalled by Ellington, Benny Carter and Harry Cooper - played a two-week engagement doubling at Ciro's and the Lafayette Theatre (S. Lasker, VJM 157). I have contributed a note on the problems inherent in this session in VJM 155 At's Discographical Ramblings, which has been commented by Steven Lasker in VJM 157. As it seems he does agree with my thesis re the singer(s), but he does not concerning the trombonist ("Contrary to Greer's recollection - but in agreement to Mr. Rau - three friends of mine who've extensively studied Jimmy Harrison and his style - Brad Kay, Dan Weinstein and Jon Zeiderman - are of the opinion that the vocalist on If You Can't Hold The Man You Love is actually Harrison and not Greer (unlike Mr. Rau, however, none of the three contends he plays trombone on the date.)" Steven Lasker VJM 157). It seems that I stand all alone against the world in stating that I hear Harrison as sole trombone player on this session.

So, let's see - and hear - what happens! In 'Wanna Go Back ...' the trombonist plays solo in all three A-parts of the chorus with the B-part taken over by the reeds. Ellington scholar Mark Tucker writes about this solo: "... is a paraphrase solo by Irvis on muted trombone (one of the few extended examples where he uses this technique)" In my estimation this remark could only be interpreted that Tucker judges this solo as untypical for Irvis. This I can whole-heartedly underline and support. Irvis' style was above all a legato style and he used staccato notes only at the beginning of a phrase; exceptions to this statement might certainly be found on records, but as a rule he played legato with strong linear horizontal phrases and melody. His tone was rather straight, not much vibrato, with a rather antiquated punctuated phrasing. Nothing of this can be heard here. Instead, the trombone paraphrase of the theme melody is played staccato, in vertical manner and with a tone and vibrato owned by Harrison. Absolutely different to Irvis' playing. The difference is even bigger when listening to the eight-bar trombone solo in "If You Can't Hold The Man ...". Here we hear a short eight-bar solo on vamp-like changes, played staccato, vertical and in a definite preaching manner completely different to anything I know of Irvis. And just listen to the dramatic construction of the short solo: three slightly changing and developing phrases of acclamation and a resulting answer as a fourth phrase. This is completely beyond Charlie Irvis' power of imagination and capability. The third phrase contains a short jumping-lip-trill unheard in Charlie Irvis' solos. Furthermore a kind of solo like that could have been played by Louis Armstrong; and we know that Harrison formed his style (together with June Clark) after listening to Oliver and Armstrong in Chicago 1923, Harrison playing the Armstrong part in his duets with Clark!

I played trombone myself a couple of years in my youth, and I am not at all unfamiliar with trombone playing. Mr. Lasker in his comment then concludes: "Thus, Harrison didn't join Ellington's ranks until a couple of weeks after the Gennett date on which some contend he took part." Now, if the Gennett date is given as c. April 01, the band toured shortly to Connecticut and then started at Ciro's on April 12, Mr. Lasker is wrong in maintaining that Harrison joined "a couple of weeks" after the Gennett date. There is only room for a couple of days. And certainly the Duke had negotiated the terms with Harrison in the meantime. And there certainly was an opportunity to take him into a recording studio as part of his band if only as substitute for Irvis. And the recording date is not securely settled and might also have taken place a few days later! So, the temporal aspect of this matter would certainly not rule Harrison out.

From this background I am absolutely positive that this is Jimmy Harrison on trombone. And with repeated listening I am growing more and more positive about it. May I ask everybody who wants to make his own opinion to first listen really very carefully?! And do not rely on what has been published in the discographies! I suppose that many supporters of the Irvis side only rely on the given personnels without checking it out and because "it has always been listed like that". (By the way, Mr. Tucker, the Washingtonians do not "skip the verse" in *Wanna Go Back Again Blues*! They certainly play it just after the first chorus and before the trombone solo.)

The singers: For years George "Fathead" Thomas has been listed as the singer on the first title, Jimmy Harrison as the singer on the second title. If compared to the rather strange sound of George Thomas' voice familiar from the McKinney's Cotton Pickers recordings ('deep, barrel-chested' as Joel O'Sickey describes it, I would say 'squeezed') the singer on the first title has a much lighter sound and approach. And from his own testimony we know that Sonny Greer was the singer here. This sounds quite reasonable. From 1925 until 1930 George Thomas was a member of the MKCP (Chilton, McKinney's Music) playing the Detroit's Graystone Ballroom. He was not one the Harlem bunch of musicians, certainly not known in Harlem as the MKCP had not recorded yet (Don Redman took over the band as front-man in the summer of 1927 - first recordings in July 1928 - and certainly would not have promoted a singer/saxophone player whom he did not know in early 1926). So, the presence of George Thomas can easily be ruled out.

The singer on the second title has hitherto been listed as Jimmy Harrison. Here as well, in an interview Sonny Greer claimed his own responsibility as singer. The FROG CD notes say that Greer was adamant on this claim. This writer feels unable to prove the contrary, but comparing the first singer - Greer - to the second, it is my firm belief that the second singer shows better timing and more looseness in his singing - and a different kind of off-beat. Here I opt for Jimmy Harrison. The voice on the FROG CD sounds much crisper than it did on earlier issues - thanks to the great work of Nick Dellow - but when comparing it to Harrison's voice on the recent Coleman Hawkins issue on MOSAIC there seems to be accordance.

If we agree that the singer on the first title is not George Thomas but Greer, there is no need left to list him as a fourth reed player, the more so on tenor as mainly noted. Big bands in the 20s had three reeds – two altos and one tenor, the reedmen doubling on other reed instruments – and not four. Arrangements were made and sold for these three reed players. And it was only in the 1930s that reed sections were augmented. Armstrong/Russell had four reeds in 1935 (two altos, two tenors), Calloway added a fourth reed player – Eddie Barefield – in 1933 (a third alto!), Duke Ellington did so in 1932 (also a third alto with Otto Hardwick back in the band!), Goodman added a second tenor in 1934, Benny Carter used four reeds – two altos, two tenors apart from himself on alto in the Spike Hughes sessions of May 1933 and Fletcher Henderson had four reeds in 1934. So, a fourth reed player in a big band in 1926 would have been completely superfluous. There would not have been any parts for a third man to play. Which means, that we can safely rule out George “Fathead” Thomas as participant in this session of the Ellington band. It simply makes no sense whatsoever! If you listen to the first title *Wanna Go Back Again Blues* chorus A1 you will hear Hardwick on baritone alternating with clearly two clarinets – Redman and Robinson. If there had been four reed players it would have made sense to write the score for three clts against the baritone sax. But not so here! I only wonder who invented this tale or who absurdly misidentified the singer on the first title as George Thomas.

ADDITION 17-09-20: I have just been informed by Steven Lasker that the recording date of this session is transmitted as March 30<sup>th</sup>, 1926 by the original Gennett file cards as held by the Institute of Jazz Studies, Rutgers University, Newark, USA.

Notes:

- *Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.*  
 - *Rust\*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Prince Robinson (clt, ten); George Thomas (clt, ten, vcl); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*  
 - *Rust\*3,\*4,\*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -tb; Jimmy Harrison -tb -v; Otto Hardwick -as -bar; Don Redman -cl -as; Prince Robinson -George Thomas -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

Tunes:

X-57-A (*You've Got Those*) *Wanna Go Back Again Blues* Key of Gm / Ab / Bb / Ab Gennett

(Intro ens 8 bars Gm)(A1 Chorus 32 bars Ab AABA bar / 2clt 16 bars – brass + 2clt 8 bars – bar / 2clt 8 bars)(Verse ens 8 bars)(A2 Chorus Bb tbn 16 bars – reeds 8 bars – tbn 8 bars)(A3 Chorus Ab voc)(A4 Chorus Ab ens)(tag 2 bars ens)

X-58-A *If You Can't Hold The Man You Love* Key of Bb Gennett

(Intro 4 bars ens)(A1 Chorus 32 bars ABA'C ens)(Verse 16 bars ens)(A2 Chorus voc)(Vamp 8 bars tpts)(Vamp 8 bars tpts)(Vamp 8 bars bjo)(Vamp 8 bars tbn)(A3 Chorus ens – clt breaks)

016 **ELVIRA JOHNSON** Birmingham Darktown Strutters New York, c. Jun. 17, 1926

Elvira Johnson - voc

Charlie Gaines – tpt; Charlie Irvis – tbn; (*Otto Hardwick*) – sop;

Mike Jackson – pno; Buddy Christian - bjo

X-177 How Could I Be Blue? Gnt 3337, Document DOCD-5375

X-178 Numbers On The Brain Gnt 3337, Document DOCD-5375

We can apparently be quite sure of Gaines' presence on these two sides as documented in Tom Lord's 'Clarence Williams'. Gaines also provided insights into Williams' modus operandi: Williams had contracts with a steady roster of musicians who were on call for recording sessions, both instrumental and blues accompaniments. I hear Gaines' straight and horizontal approach, more into rhythmic and staccato than melodic playing. He uses a cup mute here. There is no musical relationship to Big Charlie's playing here, but Charlie Gaines' horizontal phrasing as known.

There is a very agile soprano saxophone player on these sides who phrases much too “jazzy” to be Elliott, judging from everything we have heard from Elliott up to now. There really are no instances of anything I have written about his style in “Stylistics”. This player belongs to a better and more modern class of musicians and resembles in part Buster Bailey of the Clarence Williams Blue Five period. He uses many rhythmic and melodic devices of the “Armstrong” period and does thus not belong to Elliott's pre-Armstrong school. As there are not many – if at all? – distinct soprano players around in New York/Harlem, the identity of this man should be searched for among tenor saxophonists (Bb instrument!) of the time: Prince Robinson, Happy Caldwell and others come to mind. After relistening I believe that Otto Hardwick would be a well-suited candidate (28.06.2018)! Elliott may safely be excluded.

Charlie Gaines named Mike Jackson as pianist, not Clarence Williams. Musical proceedings here rather hint as to Mike Jackson's presence here, not to Williams'!

The other musicians as above, but it has to be recognized that very probably Irvis had a bad day. Too much booze?

Notes:

- *Rust\*3: unknown -c; unknown -tb; Buster Bailey -ss; ?Clarence Williams -p; ?Buddy Christian -bj*  
 - *Rust\*4,\*6: Charlie Gaines - c; Charlie Irvis - tb; ?Ernest Elliott - ss; Clarence Williams or poss Mike Jackson - p; Buddy Christian - bj*  
 - *BGR\*2: unknown cnt; unknown tbn; Buster Bailey, sop; Clarence Williams, pno; Buddy Christian, bjo*  
 - *T. Lord, Clarence Williams p 167: Charlie Gaines (cnt); prob Charlie Irvis (tbn); Ernest Elliott (sop); Clarence Williams or Mike Jackson (pno); Buddy Christian (bjo). “There is not much agreement on the personnel. Ed Allen has been considered as the cornetist. However, Charlie Gaines, in an interview by Dave Goldenberg “talked about a number which had ‘horses and numbers’ in the vocal”. (This would be Numbers On The Brain.) The (Storyville – KBR) team lists Buster Bailey on soprano sax, Williams, and Christian. I (Tom Lord – KBR) have strong doubts about the identity of the reed player, and in view of the statement by Charlie Gaines, feel that Irvis, Elliott and Mike Jackson might be considered. According to WCA (W.C. Allen – KBR), Bailey was with Henderson on a New England tour. The estimation of the date is by the two sources mentioned above (Rust and Godrich/Dixon – KBR). The assignments of the adjacent matrices is unknown.”*  
 - *BGR\*3,\*4: Charlie Gaines, c; prob Charlie Irvis, tb; Ernest Elliott, ss; Clarence Williams or Mike Jackson, p; Buddy Christian, bj unknown.”*

017 **DUKE ELLINGTON AND HIS WASHINGTONIANS** New York, Jun. 21, 1926

Charlie Johnson, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn;

Otto Hardwick – alt, bar; *unknown* – alt; Prince Robinson – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms;

Paul van Loan – arr (1)

X-190 I'm Just Wild About Animal Crackers Gnt 3342, Frog DGF 78

X-191 Li'l Farina Gnt 3342, Frog DGF 78

This certainly is the early Ellington band on their way to stardom. This is not so much original early Ellington style, but rather the early Ellington band – the Washingtonians! – performing dance band titles of other composers/arrangers with Ellington's own modifications. They are showcases for the band's main soloists: Hardwick on his singing alto, great growling by Bubber Miley, Prince Robinson's honking tenor sax, a little bit of new-comer Tricky Sam Nanton, and a fast piano solo in stride style by the bandleader. I believe to hear two alto



saxophones in the saxophone parts, together with Robinson on tenor. This is very nice-to-hear music, but to really hear Duke Ellington, we have to wait for some months (read M. Tucker, Ellington, 'The Early Years'). The rhythm section shows severe weakness sometimes. Aside: this Charlie Johnson playing trumpet is not the well-known bandleader from Smalls' Paradise!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Charlie Johnson, Bubber Miley (tp); Charlie Irvis (tb); Prince Robinson (cl & ts); Otto Hardwick, Clarence ..... (as); Duke Ellington (p); Fred Guy (bj); Bass Edwards (b); Sonny Greer (dm).*
- *Rust\*2: Charlie Johnson, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwick ?(clt, alt); Prince Robinson ?(clt, ten); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*
- *Rust\*3,\*4,\*6: Bubber Miley -Charlie Johnson -t; Joe Nanton or Charlie Irvis -tb; Otto Hardwick -as -bar; Prince Robinson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- *Media 7 Duke Ellington Vol.1 CD-booklet: Charlie Johnson, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, bar); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).*
- *VJM 157-9/10: the -A takes were destroyed in 1929, the plain takes were released! Irvis had left in June.*

018 <b>ALBERTA JONES</b> the Ellington Twins	New York,	Oct. 14, 1926
Alberta Jones – voc;		
Otto Hardwick – alt;		
Duke Ellington – pno		
GEX-323	Lucky Number Blues	Gnt 3403, Media 7 MJCD 8
GEX-324-A	I'm Gonna Put You Right In Jail	Gnt 3403, Media 7 MJCD 8

This recording shows Hardwick on his way to a more swinging performance, but still keeping his elegance of tone and phrasing. (See session 040)

Notes:

- *Rust\*3,\*4,\*6: Otto Hardwick (alt); Duke Ellington (pno).*
- *BGR\*2,\*3,\*4: Otto Hardwick, alt; Duke Ellington, pno.*

019 <b>DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA</b>	New York,	Nov. 29, 1926
Louis Metcalf, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn;		
Otto Hardwick – alt, bar, sop; ( <i>Edgar Sampson?</i> ) – alt, clt; Prince Robinson – ten, clt;		
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms		
E-4108/09	A Night In Harlem	Voc unissued not on LP/CD
E-4110	East St. Louis Toodle-Oh	Voc 1064, Chronological Classics 539
E-4112/13	Who Is She ?	Voc unissued not on LP/CD
E-4114	Birmingham Breakdown	Voc 1064, Chronological Classics 539

This now is the Ellington band approaching their classic form, recording original material of the band-leader and his colleagues. Hardwick is heard on alto – or cms – in 'Birmingham Breakdown'.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)*
- *Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
- *Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*
- *Media 7 Duke Ellington Vol.1 CD-booklet: Louis Metcalf, Bubber Miley (tp); Tricky Sam Nanton (tb); Otto Hardwick (Cms, as, ss, bar); poss. Edgar Sampson (as); Prince Robinson (cl, ts); Duke Ellington (p); Fred Guy (bj); Mack Shaw (tu); Sonny Greer (d).*

020 <b>DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA</b>	New York,	Dec. 29, 1926
Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;		
Otto Hardwick – alt, bar, sop; unknown – alt, clt; Prince Robinson – ten, clt;		
Duke Ellington – pno, arr; Fred Guy – bjo; Mack Shaw – bbs; Sonny Greer – dms		
E-4321	Immigration Blues	Voc 1077, Chronological Classics 539
E-4323	The Creeper	Voc 1077, Chronological Classics 539
E-4324	The Creeper	Or 1010, Frog GDF 78

Again, the original Ellington unit on their way up. Hardwick soloing on alto on both titles.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *Carey, McCarthy, Jazz Directory Vol. 3: Bubber Miley, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d)*
- *Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*
- *Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

021 <b>EVELYN PREER</b> Duke Ellington's Orchestra	New York,	Jan. 10, 1927
Evelyn Preer – voc;		
Bubber Miley – tpt; Edgar Sampson – alt, vln; Prince Robinson – ten, clt;		
Duke Ellington – pno; Sonny Greer – dms		

37527	<i>Make Me Love You</i>	<i>Vic unissued</i>	<i>not on LP/CD</i>
37528-1	<i>If You Can't Hold The Man You Love</i>	<i>Vic test, TAX LP-9 (LP),</i>	<i>Frog DGF8</i>

This is a beautiful recording of an early Ellington ensemble outside of his band. I hear clear Miley, Ellington on piano, most interesting brush-work by Greer, two saxophones in the sax section, nice clarinet cum trumpet behind the singer, and beautiful 6 bars of violin solo wrapped between a piano solo and a trumpet solo. To my ears this is undoubted violin playing by Sampson, and there is no need to assume Hardwick on alto anywhere on this side as the violinist has plenty of time to change from alto to violin and back again! And why should he have been paid for alto playing when another altoist was present! To my ears Hardwick is not present on these sides. After all that has been said (below), I believe this personnel to be the exact one. Steven Lasker insisted on hearing a violin in parts of the tune before the violin solo, and I admit that he may be right in chorus 1 (see 'Tune Structure' below), where the violin most probably plays sustained low notes below clarinet and muted-trumpet to supply a harmonic basis for the wind instruments while Ellington keeps back with a very sparse piano accompaniment.

The tune features interesting – for the time - brush playing by Sonny Greer and a beautiful choked cymbal struck with a mallet in the trumpet solo.

Notes:

- BGR\*2,\*3,\*4: not listed

- Rust\*2: *Bubber Miley (cnt); Rudy Jackson (clt, alt); Otto Hardwick (alt, vln); Duke Ellington (pno); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -c; unknown -cl -as; Otto Hardwick -as -vn; Duke Ellington -p; Sonny Greer -d.*

- Timmer, *Ellingtonia: Bubber Miley; Rudy Jackson; Otto Hardwick; Duke Ellington; Sonny Greer*

- Vail, *Duke's Diary: Bubber Miley (trumpet); Otto Hardwick (alto sax); Prince Robinson (tenor sax); unknown (violin); Duke Ellington (piano); Sonny Greer (drums)*

- S. Lasker, *booklet to: Ellington, The Centennial Edition: Bubber Miley, trumpet; prob Prince Robinson, clarinet/tenor saxophone; Otto Hardwick, alto saxophone; unidentified, violin; Duke Ellington, piano; Sonny Greer, drums; Evelyn Preer, vocal.*

- A. Rado, *booklet to: Media 7 MJCD 9: Evelyn Preer (voc); Bubber Miley (tpt); Otto Hardwick (Cms, as); prob Edgar Sampson (as, vn); Prince Robinson (ts, cl); Duke Ellington (p); Sonny Greer (d)*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Miley (tp); prob Prince Robinson (cl, ts); Otto Hardwick (as); prob Edgar Sampson (vln); Duke Ellington (p); Sonny Greer (dr).* "The real surname of this artist was Peer. The issued title was listed as 37528-3 on RCA 731.043, but is aurally identical to take-1. It was erroneously identified as "It Takes A Good Woman To Keep A Good Man At Home" (36823-2) on Document DOCD-1015. Rust has unknown (cl, as), Otto Hardwick (as, vln). The new edition of "Duke Ellington's Story on Records" by Luciano Massagli and Giovanni M. Volonté has unknown (cl, ts), Edgar Sampson (as, vln), Hardwick (as). Steven Lasker, in the book of the 24-CD-box RCA 09026-63386-2 has probably Prince Robinson (cl, ts), Hardwick (as), unknown (vln). Mark Tucker, in his book "Ellington, The Early Years" claims that "besides Ellington, Greer, Hardwick and Miley, the ensemble included both a clarinetist and a violinist who doubled on alto saxophone – the latter was probably Edgar Sampson, who had played with Ellington the previous year". Prince Robinson played with Ellington in 1926 as well. In a note to chapter 12 of his book, Tucker writes that "Garvin Bushell, who played with Hardwick in the early 1930s, has stated that the alto saxophonist never played violin .... Brooks Kerr has suggested Sampson's name for the unknown saxophonist/violinist. A comparison of some of the violin solos Sampson played with Fletcher Henderson (e.g. "House Of David Blues", recorded July 17, 1931) to the one on "If You Can't Hold the Man You Love" reveals similarities, especially in the double stops and intonation." Jazz violin expert Anthony Barnett also lists Sampson as a possibility on violin for the Preer session in his discography of Sampson's recordings on violin. Ref. (Violin Improvisation Studies). There are only two reed players present, as far as we can hear. Although there is no passage where two reed instruments and the violin can be heard simultaneously, we don't think the violinist could have made the change fast enough to double. Miley (soloist) and Hardwick (in the ensembles) can be aurally identified."

Tune Structure:

37528-1	<i>If You Can't Hold The Man You Love</i>	<i>Key of C</i>	<i>Victor</i>
<i>(Intro 10 bars ens BM m-tpt 4 – saxes 4 – BM m-tpt 2)(Verse 1 16 bars AA' EP voc + PR clt - BM m-tpt)(Chorus 1 32 bars AA' EP voc + PR clt - BM m-tpt - ? ES vln obbl)(Verse 2 16 bars AA' EP voc + ES alt - PR clt - BM m-tpt)(1/2 Chorus 2 16 bars A' EP Voc + ES alt – PR ten - BM m-tpt)(Chorus 3 32 bars AA'DE pno 8 – ES vln 6 – BM m-tpt 2+8 – EP voc 4 – EP voc + ens 2)(Tag 2 bars EP voc + ens)</i>			

**022 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA**

New York, Feb. 03, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, sop, bsx; unknown – alt, clt; *Prince Robinson* – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms

E-4510 New Orleans Low-Down

Voc 1086, Chronological Classics 539

E-4511 Song Of The Cotton Field

Voc 1086, Chronological Classics 539

Hardwick solos on alto on the first title and on bar on the second one.

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Rudy Jackson (clt, alt, bcl); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

**023 DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA**

New York, Feb. 28, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; *Prince Robinson* – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms

E-21636/8 East St. Louis Toodle-Oo

Br unissued not on LP/CD

E-21641 Birmingham Breakdown

Br 3480, Chronological Classics 539

Hardwick solos on second title on bar.

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

024 **DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA** New York, Mar. 14, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; *Prince Robinson* – ten, clt ;  
 Duke Ellington – pno, arr; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms  
 E-21872 East St. Louis Toodle-0o Br 3480, Chronological Classics 539

Listen to Hardwick's fast soprano runs in the final ad-lib ensemble.

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

025 **DUKE ELLINGTON AND HIS WASHINGTONIANS** New York, Mar. 22, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, bsx; unknown – alt, clt; *Prince Robinson* – ten, clt ;  
 Duke Ellington – pno, arr; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms  
 143705-3 East St. Louis Toodle-0o Col 953-D, Chronological Classics 539  
 143706-2 Hop Head Col 953-D, Chronological Classics 539  
 143707-2 Down In Our Alley Blues Col 1076-D, Chronological Classics 539

Hardwick solos on second title on alto and bar, bar only on the second title..

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

026 **THE WASHINGTONIANS** New York, Apr. 04, 1927  
 Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop; unknown – alt, clt; *Prince Robinson* – ten, clt;  
 Duke Ellington – pno, arr; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms  
 E-4874 / E-22299 Black And Tan Fantasy Br 3526, Chronological Classics 539

Hardwick solos on alto.

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

027 **THE WASHINGTONIANS** New York, Apr. 30, 1927  
 Louis Metcalf, June Clark – tpt; Joe Nanton – tbn;  
 Otto Hardwick, Harry Carney – alt, clt; Rudy Jackson – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; *Mack Shaw* – bbs; Sonny Greer – dms;  
 Rube Bloom – arr  
 E-4965 / E-22809 Soliloquy Br 3526, Chronological Classics 539

After all these afore-mentioned recordings, there is only one recording of June Clark left, which is the WASHINGTONIANS session of April 30, 1927, more than a year later than the CREOLE STOMPERS sessions.

This is the Ellington band of the day, June Clark subbing for Bubber Miley. Miley is known for his alcohol abuse and his resulting unreliability. So, this might have been one of the occasions that Ellington had to replace the erratic and unreliable Miley, another one being the session of Nov. 03, 1927, with Jabbo Smith substituting for Miley.

It is said that Ellington only once in his life fired a musician from his band, Miley, regardless of this musician's importance for the band.

I assume that Metcalf mainly played first trumpet parts in the Ellington band, with Miley, as main soloist and crowd-puller, taking the second parts and being the get-off man. This is what can be detected here. But June Clark, as sub for Miley, is not provided with any solo spots on this title. The trumpet-soloist on this title is, to my ears, clearly Louis Metcalf, who also plays first trumpet part. So June Clark is only heard dimly playing second trumpet part, which could have been played by any trumpet player of quality. This assumption is confirmed by a note in the Rosenberg/Williams drafts, that Clark played only section work here.

As there is only one title listed, there might have been others recorded on this day. (Can it be that other titles were rejected because of Miley's absence, and therefore the recordings being below Ellington's – or the company's - demands?)

Personnel is as quoted in W. E. Timmer, D. E. AND HIS SIDEMEN and also in L. Massagli – L. Pusateri – G. Volonté D.E. STORY ON RECORDS (1966 ed.).

Frank Dutton in STORYVILLE and RUST give Mack Shaw on bbs and unknown ten/clt.

On matters reed section, besides of Otto Hardwick, there still seems to be much uncertainty and controversy.

Mark Tucker in "D.E. THE EARLY YEARS" is very cautious with this problem.

1. tpt: Louis Metcalf: the tone and vibrato of the first-trumpet player and the soloist (A1) are the same and clearly by L. Metcalf.

2. tpt: June Clark: although Massagli – Pusateri – Volonté D.E. STORY ON RECORDS (1966 ed.) list June Clark as trumpet soloist, I hear Metcalf. As other titles of this session are non-existent, there unfortunately is no comparison. Clark's solos on additional titles might have been very interesting. The Rosenberg/Williams draft says Clark did only section work. That's what I hear!

tbn: Joe Nanton: Ellington's regular trombone player at this time

alt, clt: Otto Hardwick, ? Harry Carney: see above

ten, clt: ? Prince Robinson or? Rudy Jackson: see above  
 pno: Duke Ellington: no question  
 bjo: Fred Guy: Ellington's regular banjo player at this time  
 bbs: Bass Edwards or Mack Shaw: see above  
 dms: Sonny Greer: no question again, and .... listen to his cymbals!

Notes:

- *Jazz Directory Vol.3: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d).*  
 - *Rust\*2: Bubber Miley, June Clark (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms).*  
 - *Rust\*3,\*4,\*6: June Clark -Louis Metcalfe -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; ? Prince Robinson -? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d; Rube Bloom -a.*

Tune Structure:

*Soliloquy*      *Key of F*      *Arr. by Bube Bloom (W. Boutelje ?)*      *Brunswick, Vocalion*  
 (Intro 4 bars ens)(A1 Chorus 30 bars AA'B (tpt LM 10 bars, ens 8 bars, tbn JN 4 bars, ens 8 bars))(B1 Chorus 18 bars AA' ens)(Bridge 4 bars ens)(C1 Verse 16 bars pno DE)(C2 Verse 16 bars ens)(A2 Chorus 30 bars ens)(Coda 4 bars ens)

**028 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Oct. 06, 1927

Louis Metcalfe, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms  
 40156-1      Washington Wobble  
 40156-2      Washington Wobble

Vic 731043,      Chronological Classics 542  
 Vic X LVA-3037,      Media 7 MJCD 9

Hardwick solos on alto sax.

Notes:

- *Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms).*  
 - *Rust\*3: Bubber Miley -Louis Metcalfe -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.*

**029 DUKE ELLINGTON AND HIS ORCHESTRA**

Camden, NJ, Oct. 26, 1927

Louis Metcalfe, Bubber Miley – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt, bar, sop, clt; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;  
 Adelaide Hall - voc  
 39370-1      Creole Love Call  
 39371-1      The Blues I Love To Sing  
 39371-2      The Blues I Love To Sing  
 40155-4      Black And Tan Fantasy  
 40156-5      Washington Wobble

Vic 21137,      Chronological Classics 542  
 Vic 21490,      Chronological Classics 542  
 Vic X LVA-3037,      Media 7 MJCD 9  
 Vic 21137,      Chronological Classics 542  
 Vic 21284,      Chronological Classics 542

'The Blues I Love To Sing' includes a beautiful soprano solo by Hardwick which shows his very musical way to play a melody. Hardwick also solos on the fourth and fifth titles on alto.

Notes:

- *Rust\*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vcl)*  
 - *Rust\*3,\*4,\*6: Bubber Miley -Louis Metcalfe -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v.*

**030 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Nov. 03, 1927

Louis Metcalfe, Cladys 'Jabbo' Smith – tpt; Joe Nanton – tbn;  
 Otto Hardwick – alt; Harry Carney – alt, bar; Rudy Jackson – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;  
 Adelaide Hall – voc (4)  
 81775-A      What Can A Poor Fellow Do?  
 81776-B      Black And Tan Fantasy  
 81776-C      Black And Tan Fantasy  
 81777-C      Chicago Stomp Down

OK 8521,      Chronological Classics 542  
 OK 40955,      Media 7 MJCD 25  
 OK 8521,      Chronological Classics 542  
 OK 8675,      Chronological Classics 542

Ellington's star trumpeter Bubber Miley is replaced here by the one and only Jabbo Smith. Miley possibly was unable to record for personal reasons, and Ellington choose one of the most promising young trumpet players in Harlem to deputize, just like he had done with June Clark half a year earlier.

In the first title already, Jabbo Smith dominates the proceedings in his very own elegant and romantic legato trumpet style, with high interval jumps, fluid melody lines, a silken tone, and a Southern – or Western – understanding of rhythm and swing – contrary to Bubber Miley's staccato style in Johnny Dunn's succession.

Hardwick solos on alto on the last two titles, Carney is on alto on the first title. And Nanton masters his trombone with mutes in his very own unsurpassed style.

Note: Okeh 8675 is labelled as 'Chicago Footwarmers'.

Notes:

- *Delaunay, New Hot Discography, 1948: Louis Metcalfe, Jabbo Smith (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Adelaide Hall (vo)*

- McCarthy, Carey, *Jazz Directory, Vol. 3: Louis Metcalfe, Jabbo Smith (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwick (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Adelaide Hall (vcl)*

- Rust\*2: *Louis Metcalfe, Jabbo Smith (tpts); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clts, alti); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vcl)*

- Rust\*3,\*4,\*6: *Louis Metcalf -Jabbo Smith -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v*

- *Storyville 80 / 91, F. Dutton, Birth of a Band: Louis Metcalf, Clady's 'Jabbo' Smith, t; Joe Nanton, tb; Otto Hardwicke, as, ss, cl, bsx, Harry Carney, as, bar, cl; Rudy Jackson, ts, cl; Duke Ellington, p; Fred Guy, bj; Wellman Braud, sb; Sonny Greer, d.*

- *W.E. Timmer, The Recorded Music of Duke Ellington and his Sidemen: LM, JSmt; JN; RJ, OH, HC; DE, FG, WB, SG; AH*

Discernible differences of takes:

81776-B: *Joe Nanton on muted trombone is the first soloist after the saxophone strain, followed by Jabbo Smith on trumpet*

81776-C: *Jabbo Smith on trumpet is the first soloist after the saxophone strain, followed by Duke Ellington on piano*

**031 MARGUERITE LEE**

New York, c. Nov. 14, 1927

Marguerite Lee – voc;

Otto Hardwick – alt;

Duke Ellington – pno; Wellman Braud – sbs

E-6784 You Will Always Live In Our Memory

Voc 1150 (not issued) not on LP/CD

E-6788 She's Gone To Join The Songbirds In Heaven

Voc 1150 (not issued) not on LP/CD

Rust\*6: *"These memorial tributes to Florence Mills are of no jazz interest. They are included here only because of Ellington's presence, but even at that, the Brunswick file notes that a publisher's stock arrangement was used. The issue was cancelled before release." Nothing remains to be added here.*

Notes:

- Rust\*3,\*4,\*6: *Otto Hardwick (alt); Duke Ellington (pno); Wellman Braud (sbs).*

- BGR\*2\*3,\*4: *"Despite appearing in the vocalion Race series, this artist's recordings have little distinctively negroid content."*

**032 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Dec. 19, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bar, sop, clt; Harry Carney – alt, bar, clt, sop (5,6); Rudy Jackson – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

41244-1 Harlem River Quiver (Brown Berries)

Vic 21284, Chronological Classics 542

41244-2 Harlem River Quiver (Brown Berries)

Vic 731043, Media 7 MJCD 25

41244-3 Harlem River Quiver (Brown Berries)

Vic X LVA-3037, Media 7 MJCD 25

41245-2 East St. Louis Toodle-Oo

Vic 21703, Chronological Classics 542

41246-1 Blue Bubbles

Vic 21490, Chronological Classics 542

41246-2 Blue Bubbles

Vic RD-7731, Media 7 MJCD 25

Probably no Hardwick solos on this session, except for the bar solo on 'Blue Bubbles'.

Notes:

- Rust\*2: *Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs); Sonny Greer (dms)*

- Rust\*3,\*4,\*6: *Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -ss -as -bar; Rudy Jackson - cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.*

**033 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA**

New York, Dec. 29, 1927

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, bar, bsx (2), clt; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

E-6824 Red Hot Band

Voc 1153, Chronological Classics 542

E-6826 Doin' The Frog

Voc 1153, Chronological Classics 542

**034 THE WASHINGTONIANS**

New York, Jan. 09, 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Rudy Jackson, Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

145488-3 Sweet Mama (Papa's Getting Mad)

Diva 2577-G, Chronological Classics 542

145489-3 Stack O'Lee Blues

Har 601-H, Chronological Classics 542

145490-3 Bugle Call Rag

Diva 2577-G, Chronological Classics 542

**035 DUKE ELLINGTON AND HIS ORCHESTRA**

New York, Jan. 19, 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

400030-B Take It Easy

OK 41013, Chronological Classics 542

400031-A Jubilee Stomp

OK 41013, Chronological Classics 542

400032-A Harlem Twist (East St. Louis Toodle-Oo)

OK 8638, Chronological Classics 542

**036 THE WASHINGTONIANS**

New York, Mar. 1928

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;

Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms		
2944-A East St. Louis Toodle-Oo	Cam 8182,	Chronological Classics 542
2944-B East St. Louis Toodle-Oo	Cam 8182	existing ? not on LP/CD ?
108079-1 East St. Louis Toodle-Oo	PA 36781,	Media 7 MJCD 25
2945-A Jubilee Stomp	Cam 8182	existing ? not on LP/CD ?
2945-B Jubilee Stomp	Cam 8182,	Media 7 MJCD 25
108080-1 Jubilee Stomp	PA 36781,	Chronological Classics 542
2946-A Take It Easy	Cam 8188,	<i>Chronological Classics 542</i>
2946-B Take It Easy	Cam 8188,	Media 7 MJCD 25
108081-1 Take It Easy	PA 36787,	Media 7 MJCD 25

## 037 THE WASHINGTONIANS

	New York,	Mar. 21, 1928
Louis Metcalf, Arthur Whetsel – tpt; Joe Nanton – tbn; Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms		
E-7510; E-27090 Take It Easy	Br 4009,	Chronological Classics 542
E-7513; E-27091 Jubilee Stomp	Br 4044,	Chronological Classics 542
E-7512; E-27093 Black Beauty (Firewater)	Br 4044,	Media 7 MJCD 30
E-7512; E-27094 Black Beauty (Firewater)	Br 4009,	Chronological Classics 550

## 038 DUKE ELLINGTON AND HIS ORCHESTRA

	New York,	Mar. 26, 1928
Arthur Whetsel, Bubber Miley – tpt; Joe Nanton – tbn; Otto Hardwick – alt, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms		
43502-2 Black Beauty	Vic 21580,	Chronological Classics 550
43503-2 Jubilee Stomp	Vic 21580,	Chronological Classics 550
43504-2 Got Everything But You	Vic 21703,	Chronological Classics 550

## 039 FATS WALLER AND HIS BUDDIES

	New York,	Sep. 30, 1929
Henry Red Allen – tpt; Jack Teagarden – tbn, vib; Otto Hardwick, Albert Nicholas – alt, clt; Larry Binyon – ten; Fats Waller – pno; Eddie Condon – bjo; Pops Foster – sbs; Gene Krupa – dms; The Four Wanderers (Herman Hughes, Charles Clinkscales, Maceo Johnson, Oliver Childs) – voc		
56727-2 Lookin' Good But Feelin' Bad	Vic V-38086,	Chronological Classics 702
56728-1 I Need Someone Like You	Vic V-38086,	Chronological Classics 702

Steven Lasker just recently pointed me to the fact that Al Morgan, who is listed as bassist in earlier discographies, could not have participated in this session as he still was a member of the Jones-Collins Hot Eight in New Orleans at this time. Instead, Pops Foster is remembered as bassist by Henry Red Allen for this session.

Notes:

- Rust\*2: *Charlie Gaines (tpt); Jack Teagarden (tbn); Albert Nicholas, Otto Hardwick (alt); Larry Binyon (ten); Fats Waller (pno); Eddie Condon (bjo); Al Morgan (sbs); Gene Krupa (dms); The Four Wanderers (vcl quartet).*

- Rust\*3,\*4,\*6: *Henry Allen -t; Jack Teagarden -tb -vib; Albert Nicholas, Otto Hardwick -as; Larry Binyon -ts; Fats Waller -p; Eddie Condon -bj; Al Morgan -sb; Gene Krupa -d; The Four Wanderers (Herman Hughes – Charles Clinkscales -tenors; Maceo Johnson -baritone; Oliver Childs -bass) -v.*

## 040 FATS WALLER AND HIS BUDDIES

	New York,	Dec. 18, 1929
Leonard Davis, Henry Red Allen – tpt; Jack Teagarden, J. C. Higginbotham – tbn; Otto Hardwick, Albert Nicholas – alt, clt; Larry Binyon – ten; Thomas Fats Waller – pno; Will Johnson – bjo; Pops Foster – sbs; Kaiser Marshall – dms; Orlando Roberson – voc (1,4)		
57926-1 Lookin' For Another Sweetie	Vic V-38110,	Chronological Classics 720
57927-3 Ridin' But Walkin'	Vic V-38119,	Chronological Classics 720
57928-1 Won't You Get Off It, Please?	Vic V-38119,	Chronological Classics 720
57929-2 When I'm Alone	Vic V-38110,	Chronological Classics 720

This is a very loose and softly swinging big band session under Fats Waller's leadership, and thus mirrors Fats' easy approach to our music. There aren't so much arrangements and those used or very sketchy ones, mostly restricted to written background harmonies. Little can be recognised of Leonard Davis here. He is mainly with the saxes to deliver the background and some short ensemble parts. Henry Red Allen is the main soloist on open-trumpet, both trombonists have a single solo chorus each, Otto Hardwick shines in his romantic manner leading the saxophones in two melody chorusses in the first and fourth titles. Clarinet and the alto solo in 'When I'm Alone' are by Albert Nicholas, while white musician Larry Binyon has two solos – obviously influenced by Coleman Hawkins – in two titles (see "Tune Structures" below). This again is a "racially" mixed band recording, half-a-year after the first (?) of its kind, led by Eddie Condon (see session 010 above). And its organizer – the ebullient genius of stride-piano, composer, performer on piano and organ, singer, and lover of life – is a model of modesty here in taking 16 bars of solo only in the last tune. The rhythm section itself is a model of hard-swinging but modest function for the band, with Kaiser Marshall offering a phantastic example of how a drummer had to propel a band, using which tools, and where. Oh yes, the singer!?

Notes:

- Rust\*2: *Henry Allen, Leonard Davis (tpt), J.C. Higginbotham or ?Charlie Green, Jack Teagarden (tbn), Albert Nicholas, Charlie Holmes (clt, alt); Larry Binyon (ten), Fats Waller (pno), Will Johnson (bjo), Pops Foster (sbs), Kaiser Marshall (dms), Orlando Roberson (vcl)*

- Rust\*3,\*4,\*6: Henry Allen -Leonard Davis -t; Jack Teagarden -tb -vib, J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Larry Binyon -ts; Fats Waller -p; Will Johnson -bj; Pops Foster sb; Kaiser Marshall -d; Orlando Roberson -v  
 - Storyville 162-216: "Al Vollmer writes that he played the 18 December 1929 Buddies sides to Charlie Holmes who said that the alto was not by himself and that he had never recorded with Larry Binyon. Without any prompting he suggested Otto Hardwick. Al also mentions that he thinks the trombone solo on 57928 is Higgy rather than Teagarden and that when he played it for Higgy, Higgy thought it was by himself but was not absolutely positive saying: "You know my style better than I do."

Tune Structures:

57926-1 Lookin' For Another Sweetie Key of Ab Victor  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA ens 16 – HRA o-tpt + ens 16)(Tag 2 bars HRA o-tpt + ens)  
 57927-3 Ridin' But Walkin' Key of F (blues changes) Victor  
 (Intro 4 bars LB ten + ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars AN clt)(Chorus 3 12 bars HRA o-tpt)(Chorus 4 12 bars LB ten)(Chorus 5 12 bars JT o-tbn)(Chorus 6 12 bars ens)  
 57928-1 Won't You Get Off It, Please? Key of F Victor  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 16 – AN clt 8 – ens 8)(Chorus 2 32 bars AABA HRA o-tpt)(Chorus 3 32 bars AABA LB ten)(Chorus 4 32 bars AABA JCH o-tbn)(Chorus 5 32 bars AABA HRA o-tp + ad-lib ens)(Tag 3 bars ens)  
 57929-2 When I'm Alone Key of F Victor  
 (Intro 6 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA TFW pno 16 – AN alt 8 – HRA o-tpt 8)(Chorus 4 32 bars AABA ens 16 – HRA o-tpt 8 – ens 8)(Tag 2 bars ens)

041 **ALBERTA JONES** Mabel Horsey and her Red Peppers New York, c. Jul. 10, 1930  
 Alberta Jones – voc;  
 (Otto Hardwick) – alt;  
 Mabel Horsey – pno; (Elmer Snowden) – bjo  
 GEX-2731 On Revival Day Gnt 7552 not on LP/CD  
 GEX-2732 I Lost My Man Gnt 7274, Document DOCD-1004  
 GEX-2733-A River Bottom Gnt 7252, Document DOCD-1004  
 GEX-2734-A Bring It Back Daddy Gnt 7274, Document DOCD-1004

This session features some surprisingly good and interesting musicians in bandleader Mabel Horsey, whose style connects Western jazz elements with distinct Harlem style parts. On alto sax we hear a proficient musician who displays a style and sound known from the Ellington men, with beauty and "schmaltz". I am tempted to think into Otto Hardwick's direction. And if you now listen, this assumption becomes even more reasonable! The banjo player shows traits of Elmer Snowden's style, but there is too little to hear from him to judge with certainty. In all: this is a very interesting and beautiful session of vaudeville blues with good and distinct accompaniment.

Notes:

- McCarthy/Carey, *Jazz Directory Vol Five*: unknown acc.  
 - BGR\*2,\*3,\*4: acc by Mabel Horsey and her Red Peppers: unknown alt; unknown bjo; presumably Mabel Horsey, pno.  
 - Rust\*3,\*4,\*6: unknown as; ?Mabel Horsey -p; unknown bj.

042 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 16, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo, gr; Wellman Braud – sbs; Sonny Greer – dms  
 B-11839-A Blue Harlem Br 6374, Chronological Classics 626  
 B-11840-A The Sheik Of Araby Br 6336, Chronological Classics 626

043 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 17, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo, gr; Wellman Braud – sbs; Sonny Greer – dms  
 B-11850-A Swampy River Br 6355, Chronological Classics 626  
 B-11851-A Fast And Furious Br 6355, Chronological Classics 626  
 B-11852-A Best Wishes Col 35836, Mosaic MD11-248-I  
 B-11852-B Best Wishes Br 6374, Chronological Classics 626

044 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 18, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick (3,4,5,6) – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – bjo, gr; Wellman Braud – sbs; Sonny Greer – dms  
 B-11865-A Slippery Horn Col 37299, Chronological Classics 626  
 B-11865-B Slippery Horn Col 37299, Mosaic MD11-248-I  
 B-11866-A Blue Ramble Br 6336, Chronological Classics 626  
 B-11866-B Blue Ramble Br 6336, Mosaic MD11-248-I  
 B-11867-A Clouds In My Heart (Harlem Romance) Col unissued, Mosaic MD11-248-I  
 B-11867-B Clouds In My Heart (Harlem Romance) Col 37299, Chronological Classics 626

045 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 19, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

- Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms
- |           |             |            |                            |
|-----------|-------------|------------|----------------------------|
| B-12332-A | Blue Mood   | Col 37298, | Chronological Classics 626 |
| B-12332-B | Blue Mood   | Col 37298, | Mosaic MD11-248-II         |
| B-12332-C | Blue Mood   | Col 37298, | Mosaic MD11-248-II         |
| B-12333-A | Ducky Wucky | Br 6432,   | Chronological Classics 626 |
| B-12333-B | Ducky Wucky | Col 35683, | Mosaic MD11-248-II         |
- 046 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 21, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Benny Carter – arr (1,2)
- |           |               |            |                            |
|-----------|---------------|------------|----------------------------|
| B-12343-A | Jazz Cocktail | Br 6404,   | Chronological Classics 626 |
| B-12343-B | Jazz Cocktail | Br 6404,   | Mosaic MD11-248-II         |
| B-12344-A | Lightnin´     | Br 6404,   | Chronological Classics 626 |
| B-12344-B | Lightnin´     | Col 35835, | Mosaic MD11-248-II         |
- 047 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 21, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Sonny Greer – voc (4)
- |         |                        |                |                            |
|---------|------------------------|----------------|----------------------------|
| 73557-1 | Maori                  | FDC 1022 (LP), | Chronological Classics 626 |
| 73558   | Jive                   | Vic unissued   | not on LP/CD               |
| 73559   | My Sophisticated Ladye | Vic unissued   | not on LP/CD               |
| 73560   | Margie                 | Vic unissued   | not on LP/CD               |
- 048 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 22, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Ray Mitchell – voc (1,2)
- |           |           |            |                            |
|-----------|-----------|------------|----------------------------|
| B-12345-A | Stars     | Br A-9331, | Chronological Classics 626 |
| B-12345-B | Stars     | Br A-9331, | Mosaic MD11-248-II         |
| B-12346-A | Swing Low | Br 6432,   | Chronological Classics 626 |
| B-12346-B | Swing Low | Br A-9331, | Mosaic MD11-248-II         |
- 049 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Dec. 21, 1932  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Adelaide Hall – voc (1,2,3,4); Ivie Anderson – voc (3,4)
- |           |                             |                   |                            |
|-----------|-----------------------------|-------------------|----------------------------|
| B-12773-A | I Must Have That Man!       | Col OL-6770 (LP), | Mosaic MD11-248-II         |
| B-12773-B | I Must Have That Man!       | Col OL-6770 (LP), | Mosaic MD11-248-II         |
| B-12774-A | Baby!                       | Col OL-6770 (LP), | Mosaic MD11-248-II         |
| B-12774-B | Baby!                       | Col OL-6770 (LP), | Chrono. Classics 626       |
| B-12775-A | Any Time, Any Day, Anywhere | Br 6467,          | Chronological Classics 626 |
| B-12775-B | Any Time, Any Day, Anywhere | Br 6467),         | Mosaic MD11-248-II         |
| B-12776-A | Delta Bound                 | Col 37298,        | Chronological Classics 626 |
| B-12776-B | Delta Bound                 | Col 37298),       | Mosaic MD11-248-II         |
- 050 THE MILLS BROTHERS** Duke Ellington and his Famous Orchestra New York, Dec. 22, 1932  
 The Mills Brothers (Herbert, Harry, Donald, John Mills) – voc; John Mills – gtr;  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt;*  
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms, vib.
- |           |               |                   |                            |
|-----------|---------------|-------------------|----------------------------|
| B-12781-A | Diga Diga Doo | Br 6519,          | Chronological Classics 626 |
| B-12781-B | Diga Diga Doo | Col CK-66372(CD), | Mosaic MD11-248-III        |
- 051 ETHEL WATERS** Duke Ellington and his Famous Orchestra New York, Dec. 22, 1932  
 Ethel Waters – voc;  
 Arthur Whetsel, Cootie Williams, Freddy Jenkins – tpt;  
 Joe Nanton, Juan Tizol – tbn;  
*Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt;*  
 Duke Ellington – pno, arr, dir; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms



B-12783-A	I Can't Give You Anything But Love	Br 6517,	Chronological Classics 626
B-12783-B	I Can't Give You Anything But Love	Col CK-66372(CD),	Mosaic MD11-248-III
B-12784-A	Porgy	Br 6517,	Chronological Classics 626
B-12784-B	Porgy	Br unissued,	Mosaic MD11-248-III
B-12784-C	Porgy	Br unissued,	Mosaic MD11-248-III

052 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Jan. 07, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
<i>Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;</i>			
Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms			
Adelaide Hall – voc (1,2,3,4)			
B-12773-C	I Must Have That Man!	Br 6518,	Chronological Classics 626
B-12773-D	I Must Have That Man!	Br 6518,	Mosaic MD11-248-III
B-12774-C	Baby!	Br 6518,	Chronological Classics 626
B-12774-D	Baby!	Br 6518,	Mosaic MD11-248-III
B-12855-A	Eerie Moan	Br 6467,	Chronological Classics 637
B-12855-B	Eerie Moan	Br 6467,	Mosaic MD11-248-III

053 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 15, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
<i>Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;</i>			
Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;			
Ivie Anderson – voc (5)			
265049-2	Merry-Go-Round	Col 35837,	Mosaic MD11-248-III
265049-3	Merry-Go-Round	Col CB-591,	Chronological Classics 637
265050-1	Sophisticated Lady	Col CB-591,	Mosaic MD11-248-III
265050-2	Sophisticated Lady	Col CB-591,	Chronological Classics 637
265051-2	I've Got The World On A String	Col CB-625,	Chronological Classics 637

054 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 16, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Otto Hardwick – bsx;			
Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms			
265052-3	Down A Carolina Lane	Col CB-625,	Chronological Classics 637

055 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 17, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
<i>Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;</i>			
Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms			
B-13078-A	Slippery Horn	Br 6527,	Chronological Classics 637
B-13078-B	Slippery Horn	Br 6527,	Mosaic MD11-248-III
B-13079-A	Blackbirds Medley – Part 1 (I Can't Give You Anything But Love / Doin' The New Low-Down / I Must Have That Man / Baby)	Br 6516,	Chronological Classics 637
B-13079-B	Blackbirds Medley – Part 1 (I Can't Give You Anything But Love / Doin' The New Low-Down / I Must Have That Man / Baby)	Col OL-6770 (LP),	Mosaic MD11-248-III
B-13080-A	Blackbirds Medley – Part 2 (Dixie / Diga Diga Doo / Porgy / I Can't Give You Anything But Love )	Br 6516,	Chronological Classics 637
B-13080-B	Blackbirds Medley – Part 2 (Dixie / Diga Diga Doo / Porgy / I Can't Give You Anything But Love )	Col OL-6770 (LP),	Mosaic MD11-248-III
B-13080-C	Blackbirds Medley – Part 2 (Dixie / Diga Diga Doo / Porgy / I Can't Give You Anything But Love )	UTD 2009 (LP),	Mosaic MD11-248-III
B-13081-A	Drop Me Off At Harlem	Br 6527,	Chronological Classics 637
B-13081-B	Drop Me Off At Harlem	Br 6527,	Mosaic MD11-248-III

056 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 09, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
<i>Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt; Joe Garland – ten, clt;</i>			
Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms;			
Ivie Anderson - voc			
B-13306-A	Happy As The Day Is Long	Br 6571,	Chronological Classics 637
B-13307-A	Raisin' The Rent	Br 6571,	Chronological Classics 637
B-13308-A	Get Yourself A New Broom (And Sweep The Blues Away)	Br 6607,	Chronological Classics 637

057 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 16, 1933

Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
B-13337-A Bundle Of Blues (Dragon Blues)	Br 6607,	Chronological Classics 637
B-13337-B Bundle Of Blues (Dragon Blues)	Col 35836,	Mosaic MD11-248-III
B-13338-A Sophisticated Lady	Br 6600,	Chronological Classics 637
B-13338-B Sophisticated Lady	Br 6600	on LP/CD?
B-13339-A Stormy Weather	Br 6600,	Chronological Classics 637
<b>058 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>	London,	Jul. 13, 1933
Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton, Juan Tizol, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
GB-6038-3 Hyde Park (Every Tub)	Dec M-439,	Chronological Classics 637
GB-6039-1 Harlem Speaks	Dec 800,	Jazz Unlimited JUCD 2069
GB-6039-2 Harlem Speaks	Dec M-438,	Chronological Classics 637
GB-6040-1 Ain't Misbehavin'	Dec M-439,	Chronological Classics 637
GB-6041-1 Chicago	Dec 800,	Jazz Unlimited JUCD 2069
GB-6041-2 Chicago	Dec M-438,	Chronological Classics 637
<b>059 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>	New York,	Aug. 15, 1933
Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton, Juan Tizol, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms;		
Ivie Anderson – voc (1)		
B-13800-A I'm Satisfied	Br 6638,	Chronological Classics 637
B-13801-A Jive Stomp	Br 6638,	Chronological Classics 637
B-13801-B Jive Stomp	Br 6638,	Mosaic MD11-248-III
B-13802-A Harlem Speaks	Br 6646,	Chronological Classics 646
B-13803-A In The Shade Of The Old Apple Tree	Br 6646,	Chronological Classics 646
<b>060 DUKE ELLINGTON AND HIS ORCHESTRA</b>	Chicago,	Sep. 26, 1933
Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton, Juan Tizol, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
77025-1 Rude Interlude	Vic 24431,	Chronological Classics 646
77025-2 Rude Interlude	Vic 24431,	RCA 09026-63386-2-6
77026-1 Dallas Doings (Blue Eagle Stomp)	Vic 24431,	RCA 09026-63386-2-6
77026-2 Dallas Doings (Blue Eagle Stomp)	Vic 24431,	Chronological Classics 646
<b>061 DUKE ELLINGTON AND HIS ORCHESTRA</b>	Chicago,	Dec. 04, 1933
Arthur Whetsel, Cootie Williams, Louis Bacon, Freddie Jenkins – tpt; Joe Nanton, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
77199-1 Dear Old Southland	Vic 24501,	Chronological Classics 646
77199-2 Dear Old Southland	Vic 24501,	RCA 09026-63386-2-7
77200 Awful Sad	Vic unissued	not on LP/CD
77201-1 Daybreak Express	Vic 24501,	Chronological Classics 646
77201-2 Daybreak Express	Vic 24501,	RCA 09026-63386-2-7
<b>062 DUKE ELLINGTON AND HIS ORCHESTRA</b>	Chicago,	Jan. 09, 1934
Arthur Whetsel, Cootie Williams, Louis Bacon, Freddie Jenkins – tpt; Joe Nanton, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
80144-1 Delta Serenade (Oh! Babe)	Vic 24755,	RCA 09026-63386-2-7
80144-2 Delta Serenade (Oh! Babe)	Vic 24755,	Chronological Classics 646
80145-2 Stompy Jones	Vic 24521,	Chronological Classics 646
<b>063 DUKE ELLINGTON AND HIS ORCHESTRA</b>	Chicago,	Jan. 10, 1934
Arthur Whetsel, Cootie Williams, Louis Bacon, Freddie Jenkins – tpt; Joe Nanton, Lawrence Brown – tbn;		
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt; Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms		
80149-1 Solitude	Vic 24755,	Chronological Classics 646
80150-1 Blue Feeling	Vic 24521,	Chronological Classics 646

064 **DUKE ELLINGTON AND HIS ORCHESTRA** Hollywood, Apr. 17, 1934  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms  
 79169-2 I Met My Waterloo Vic 24622, RCA 09026-63386-2-7

065 **DUKE ELLINGTON AND HIS ORCHESTRA** Hollywood, Apr. 23, 1934  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms;  
 Mae West – voc  
 79181-1 My Old Flame Bm 1014, Retrieval RTR 79078

066 **DUKE ELLINGTON AND HIS ORCHESTRA** New York, Sep. 12, 1934  
 Arthur Whetsel, Cootie Williams, Freddie Jenkins (4) – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt, bcl; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms  
 B-15910-A Solitude Br 6987, Chronological Classics 646  
 B-15911-A Saddest Tale Br 7310, Chronological Classics 646  
 B-15912-A Moon Glow Br 6987, Chronological Classics 646  
 B-15913-A Sump ‘n’ ‘Bout Rhythm Br 7310, Chronological Classics 646

067 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** Chicago, Jan. 09, 1935  
 Charlie Allen, Cootie Williams, Rex Stewart – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; Billy Taylor – sbs, bbs; Sonny Greer – dms;  
 Ivie Anderson – voc (3)  
 C-883-2 Admiration FDC 1003 (LP), Chronological Classics 646  
 C-884-2 Farewell Blues FDC 1003 (LP), Chronological Classics 646  
 C-885-3 Let’s Have A Jubilee FDC 1003 (LP), Chronological Classics 659  
 C-886-1 Porto Rican Chaos Col unissued, CBS 88137 (LP)  
 C-886-2 Porto Rican Chaos Col unissued, Mosaic MD11-248-V  
 C-886-3 Porto Rican Chaos FDC 1022 (LP), Chronological Classics 659

*Note: Rust\*6 lists matrix 886-1! The above take 886-3 comes from the Chrono(logical) Catalogue. All takes have to be critically checked.*

068 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Mar. 05, 1935  
 Cootie Williams, Rex Stewart – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt;  
 Duke Ellington – pno; Hayes Alvis – sbs; Billy Taylor – sbs, bbs; Sonny Greer – dms  
 B-16973-1 Margie Br 7526, Chronological Classics 659  
 B-16974-1 Moonlight Fiesta (Porto Rican Chaos) SE 5007-S, Chronological Classics 659  
 B-16974-2 Moonlight Fiesta (Porto Rican Chaos) SE 5007-S, Mosaic MD11-248-V

*Note: Matrices B-16975/6 (Duke Ellington’s Sextet) of this same session are without Hardwick!*

069 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Apr. 30, 1935  
 Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt;  
 Duke Ellington – pno; Hayes Alvis – sbs (1,3,4); Billy Taylor – sbs (2,3); Sonny Greer (or Fred Avendorf?) – dms  
 B-17406-1 In A Sentimental Mood Br 7461, Chronological Classics 659  
 B-17407-1 Showboat Shuffle Br 7461, Chronological Classics 659  
 B-17408-1 Merry-Go-Round Br 7440, Chronological Classics 659  
 B-17409-1 Admiration Br 7440, Chronological Classics 659

070 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Aug. 19, 1935  
 Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Ben Webster – ten; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms;

Ivie Anderson – voc (1,2)			
B-17974-1	Cotton	Br 7526,	Chronological Classics 659
B-17975-1	Truckin´	Br 7514,	Chronological Classics 659
B-17976-1	Accent On Youth	Br 7514,	Chronological Classics 659
<b>071 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>		New York,	Sep. 12, 1935
Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;			
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms;			
Ivie Anderson – voc (1,2)			
B-18072-1	Reminiscing In Tempo – Part 1	Br 7546,	Chronological Classics 659
B-18073-1	Reminiscing In Tempo – Part 2	Br 7546,	Chronological Classics 659
B-18074-2	Reminiscing In Tempo – Part 3	Br 7547,	Chronological Classics 659
B-18075-1	Reminiscing In Tempo – Part 4	Br 7547,	Chronological Classics 659
<b>072 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>		Chicago,	Jan. 03, 1936
Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;			
Joe Nanton, Juan Tizol – tbn;			
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;			
Duke Ellington – pno; Fred Guy – gtr; Billy Taylor – sbs; Sonny Greer – dms			
C-1195	Cootie´s Concerto	ARC unissued	not on LP/CD
C-1196	Jumpy	ARC unissued	not on LP/CD
C-1197	Barney´s Concerto	ARC unissued	not on LP/CD
C-1198	Farewell Blues	ARC unissued	not on LP/CD
<b>073 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>		Chicago,	Jan. 20, 1936
Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;			
Joe Nanton, Juan Tizol – tbn;			
Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;			
Duke Ellington – pno; Fred Guy – gtr; Billy Taylor – sbs; Sonny Greer – dms;			
Ivie Anderson – voc (3,4)			
C-1199-1	I Don´t Know Why I Love You So	Col 37296,	Mosaic MD11-248-V
C-1199-2	I Don´t Know Why I Love You So	RTE 23001 (LP),	Mosaic MD11-248-V
C-1200-1	Dinah Lou	RTE 23001 (LP),	Mosaic MD11-248-V
C-1200-3	Dinah Lou	FDC 1003 (LP),	Mosaic MD11-248-V
<b>074 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</b>		New York,	Feb. 27, 1936
Arthur Whetsel, Cootie Williams, Rex Stewart – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
Otto Hardwick – alt, clt (1,2); Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;			
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs (2,3,4), Billy Taylor – sbs (1); Sonny Greer – dms;			
Ivie Anderson – voc (1,2)			
B-18734-1	Isn´t Love The Strangest Thing?	Br 7625,	Chronological Classics 659
B-18735-1	(There Is) No Greater Love	Br 7625,	Chronological Classics 659
B-18736-1	Clarinet Lament (Barney´s Concerto)	Br 7650,	Chronological Classics 659
B-18737-1	Echoes Of Harlem (Cootie´s Concerto)	Br 7650,	Chronological Classics 659
<b>075 IVIE ANDERSON AND HER BOYS FROM DIXIE,</b>		New York,	Apr. 09, 1937
Ivie Anderson – voc;			
Wallace Jones, Cootie Williams, Rex Stewart – tpt;			
Joe Nanton, Juan Tizol, Lawrence Brown – tbn;			
Otto Hardwick – alt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;			
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms			
M-418-1	That Old Plantation	Vri 591,	Mosaic MD11-248-V
M-418-2	That Old Plantation	Vri 591,	Mosaic MD11-248-V
<b>076 JOHNNY HODGES AND HIS ORCHESTRA</b>		New York,	May 20, 1937
Cootie Williams – tpt;			
Barney Bigard – clt; Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – bar;			
Duke Ellington – pno; Fred Guy – gtr; Hayes Alvis – sbs; Sonny Greer – dms;			
Buddy Clark – voc			
21186-1	Foolin´ Myself	Vri 576,	Mosaic MD7-235-II
21186-2	Foolin´ Myself	Vri uniss 78,	Mosaic MD7-235-II
21187-1	A Sailboat In The Moonlight	Vri 586,	Mosaic MD7-235-II
21187-2	A Sailboat In The Moonlight	Vri uniss 78,	Mosaic MD7-235-II
21188-1	You´ll Never Go To Heaven	Vri uniss 78,	Mosaic MD7-235-II
21188-2	You´ll Never Go To Heaven	Vri 576,	Mosaic MD7-235-II
21189-1	Peckin´	Vri uniss 78,	Mosaic MD7-235-II
21189-2	Peckin´	Vri uniss 78,	Mosaic MD7-235-II
21189-3	Peckin´	Vri uniss 78,	Mosaic MD7-235-II

- 077 **IVIE ANDERSON AND HER BOYS FROM DIXIE**, New York, Jun. 08, 1937  
 Ivie Anderson – voc;  
 Wallace Jones, Cootie Williams, Rex Stewart – tpt;  
 Joe Nanton, Juan Tizol, Lawrence Brown – tbn;  
 Otto Hardwick – alt; Johnny Hodges – alt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;  
 Duke Ellington – pno; Fred Guy – grt; Hayes Alvis, Billy Taylor – sbs; Sonny Greer – dms;  
 Rex Stewart, Harry Carney, Hayes Alvis - voc  
 M-520-1 All God's Chillun Got Rhythm Vri 591, Mosaic MD11-248-V  
 M-520-2 All God's Chillun Got Rhythm Col CL-2365 (LP) , Mosaic MD11-248-V
- 078 **COOTIE WILLIAMS AND HIS RUG CUTTERS** New York, Oct. 26, 1937  
 Cootie Williams – tpt; Juan Tizol – vtb;  
 Otto Hardwick – alt; Barney Bigard – clt, ten; Harry Carney – bar;  
 Duke Ellington – pno; Billy Taylor – sbs; Sonny Greer – dms;  
 Jerry Kruger – voc  
 M-669-2 Jubilesta Voc 3922, Mosaic MD7-235-III  
 M-670-1 Watchin' Voc 3890, Mosaic MD7-235-III  
 M-671-1 Pigeons And Peppers Voc 3922, Mosaic MD7-235-III  
 M-672-1 I Can't Give You Anything But Love Voc 3890, Mosaic MD7-235-III
- 078 **COOTIE WILLIAMS AND HIS RUG CUTTERS** New York, Oct. 26, 1937  
 Cootie Williams – tpt; Joe Nanton – vtb;  
 Otto Hardwick – alt; Barney Bigard – clt, ten; Harry Carney – bar;  
 Duke Ellington – pno; Billy Taylor – sbs; Sonny Greer – dms;  
 Jerry Kruger – voc  
 M-669-2 Jubilesta Voc 3922, Mosaic MD7-235-III  
 M-670-1 Watchin' Voc 3890, Mosaic MD7-235-III  
 M-671-1 Pigeons And Peppers Voc 3922, Mosaic MD7-235-III  
 M-672-1 I Can't Give You Anything But Love Voc 3890, Mosaic MD7-235-III
- 079 **JOHNNY HODGES AND HIS ORCHESTRA** New York, Jan. 19, 1938  
 Cootie Williams – tpt; Lawrence Brown – tbn;  
 Otto Hardwick, Johnny Hodges – alt; Harry Carney – bar;  
 Duke Ellington – pno; Fred Guy – grt; Billy Taylor – sbs; Sonny Greer – dms;  
 Mary McHugh – voc  
 M-727-2 My Day Voc 3948, Mosaic MD7-235-IV  
 M-728-1 Sil'very Moon And Golden Sands Voc 3948, Mosaic MD7-235-IV
- 080 **COOTIE WILLIAMS AND HIS RUG CUTTERS** New York, Aug. 02, 1938  
 Cootie Williams – tpt;  
 Otto Hardwick – alt, bsx; Johnny Hodges – alt, sop; Barney Bigard – clt, ten; Harry Carney – bar;  
 Duke Ellington – pno; Billy Taylor – sbs; Sonny Greer – dms;  
 Scat Powell – voc  
 M-876-1 Chasin' Chippies Voc 4425, Mosaic MD7-235-V  
 M-877-1 Blue Is The Evening Voc 4324, Mosaic MD7-235-V  
 M-878-2 Sharpie Voc 4324, Mosaic MD7-235-V  
 M-879-1 Swing Pan Alley Voc 4425, Mosaic MD7-235-V
- 081 **COOTIE WILLIAMS AND HIS RUG CUTTERS** New York, Dec. 21, 1938  
 Cootie Williams – tpt;  
 Otto Hardwick – alt, bsx; Johnny Hodges – alt, sop; Barney Bigard – clt, ten; Harry Carney – bar;  
 Duke Ellington – pno; Billy Taylor – sbs; Sonny Greer – dms;  
 Scat Powell – voc  
 M-954-1 Delta Mood Voc 4574, Mosaic MD7-235-V  
 M-955-1 The Boys From Harlem Voc 4574, Mosaic MD7-235-V  
 M-956-1 Mobile Blues Epic LN-3237 (LP) , Mosaic MD7-235-V  
 M-956-2 Mobile Blues Voc 4636, Mosaic MD7-235-V  
 M-957-1 Gal-Avantin' Voc 4636, Mosaic MD7-235-V

Otto Hardwick recorded with the Duke Ellinton Orchestra until 1943!

K.-B. Rau  
 18-09-03  
 20-12-17