

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 absences he remained with Duke until May 1946. Subsequently retired from music, worked in hotel management, also ran own farm in Maryland. (John Chilton, Who's Who in Jazz)

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

Personnel 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. 26, 1923
Arthur Whetsel – tpt; Otto Hardwick – alt;		
Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms		
Home	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.

Notes:

- Rust*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden or Elmer Snowden (bjo), or both.
- Rust*3: 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	Vic unissued (test)	not on LP/CD
M. T. Pocket Blues	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.

Notes:

- Rust*2: not listed.

- Rust*3: *Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d.*

003 THE WASHINGTONIANS	New York,	c. Nov. 1924
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – cms;		
Duke Ellington – pno, arr; <i>George Francis</i> – bjo; Sonny Greer – dms		
T-2005-2 Choo Choo (Gotta Hurry Home)	BD T-1002,	Chronological Classics 539
T-2006-1 Rainy Nights	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.

Notes:

- *Delaunay, New Hot Discography, 1948: Bubber Miley (tp); Charlie Irvis (tb); Otto Hardwick (as); Duke Ellington (p); Fred Guy (bj); 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).*

004 JO TRENT AND THE D'C'NS	New York,	c. Nov. 1924
Jo Trent – voc;		
Otto Hardwick – cms;		
Duke Ellington – pno; George Francis – 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 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.*

005 SUNNY AND THE D'C'NS	New York,	c. Nov. 1924
Otto Hardwick – cms;		
Duke Ellington – pno; <i>George Francis</i> - 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!

Notes:

- Rust*2: *not listed.*

- Rust*3,*4,*6: *Otto Hardwick -as; Duke Ellington -p; Fred Guy -bj; Sonny Greer -d.*

006 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.*

007 THE GET-HAPPY BAND	New York,	Jul. 17, 1925
<i>Bubber Miley</i> – tpt; <i>Joe Nanton</i> – tbn;		
Sidney Bechet – sop; (<i>Otto Hardwick</i>) – alt;		
Porter Grainger – pno; Sam Speed – bjo; unknown - dms		
140773-2 Junk Bucket Blues	Col 14091-D,	Frog DGF 32
140774-1 Harlem's Araby	Col 14091-D,	Frog DGF 32

After long and intensive listening I suppose that Mr. Porter Grainger, composer of all recorded titles at these two sessions and obvious – and documented for the second session below – pianist collated his bands for recording just like a couple of other pianists without working band units did: he draw some men out of well-known and respected working units of the day and had them record under his own name. Clarence Williams had this habit, Perry Bradford did it, Lem Fowler, and certainly many more. In this case Grainger probably raided the recent Duke Ellington band and recruited Bubber Miley, Sidney Bechet and possibly Otto Hardwick for the front line. Bubber Miley certainly did not have his best day, if it is he. But there only was a written part to play and the sound and time is Miley's in the second title. Sidney Bechet was a member of the Ellington unit temporarily in 1925, and he shares most of the solo work with the trombonist. What can be heard from the alto player – there is no baritone on these sides! – would be absolutely in Hardwick's compass and sound. 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.

The band-leader plays over-unobtrusively, pounding simple and even chordal fours on the keys. The banjo player is generally given as Sam Speed, banjo champion of some sort of the Harlem scene, and I lack the knowledge of banjo sounds to contradict. The drummer can only be heard on a cymbal and a bit on wood-block, but lacking any distinct individual features.

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.*
- 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.”*

008 DUKE ELLINGTON'S WASHINGTONIANS

New York, Sep. 1925

Clifton Pike Davis – tpt; Charlie Irvis – tbn;

Otto Hardwick – cmst; 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

PA 36333, Chronological Classics 539

106251 Trombone Blues

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).*

009 CLARENCE WILLIAMS' STOMPERS

New York, Jan. 04, 1926

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

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, bxs), 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 Hardwicke – 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.*
- 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."*
- 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.*

010 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.*

011 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)

012 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; Henry Bass Edwards - bbs

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.

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

013	SARA MARTIN	Clarence Williams' Blue Five	New York,	Mar. 25, 1926
	Sara Martin – voc;			
	Bubber Miley – cnt; Charlie Irvis – tbn; Otto Hardwick – alt;			
	Clarence Williams – pno; Buddy Christian – bjo; 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.

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."

014	DUKE ELLINGTON AND HIS ORCHESTRA	New York,	c. Apr. 01, 1926
	Leroy Rutledge, Harry Cooper - tpt; Jimmy Harrison – tbn, voc (2);		
	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, voc (1);		
	Bob Haring – arr (1)		
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 Ate'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.

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)

015	ELVIRA JOHNSON	Birmingham Darktown Strutters	New York,	c. Jun. 17, 1926
	Elvira Johnson - voc			
	Charlie Gaines – tpt; Charlie Irvis – tbn; (Otto Hardwick) – sop;			
	Clarence Williams – 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

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)! The romanticisms in the first title fit with Hardwick’s style as known from early Ellington recordings. So do the chord changes and the staccato runs in the second title. There is much influence by Bechet here, and we have to consider that Hardwick certainly came into close contact to Bechet during this player’s irregular relation to the Ellington band of 1924/25. Furthermore, this is the time Clarence Williams frequently engaged Ellington musicians for his own purposes. Elliott may safely be excluded – his nomination here is truly ridiculous. But, please, know that my good listening-friend and constant “overseer” Dave Brown does not agree with my identification. Yet, in my opinion Hardwick seems to be the most probable candidate.

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.

Charlie Gaines named Mike Jackson as pianist, not Clarence Williams. But there are not any musical hints as to Mike Jackson's presence here!

The other musicians as above, but it has to be recognized that possibly Irvis – if it is he – 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.”

016	DUKE ELLINGTON AND HIS WASHINGTONIANS	New York,	Jun. 21, 1926
	Charlie Johnson, Bubber Miley – tpt; Joe ‘Tricky Sam’ Nanton – tbn; Otto Hardwick – alt, bar; 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. But still recording stock arrangements and not original material. The rhythm section shows severe weakness sometimes.

Notes:

- Rust*2: Bubber Miley, Charlie Johnson (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: 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.

017	ALBERTA JONES 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.

Notes:

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

018	DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA	New York,	Nov. 29, 1926
	Louis Metcalf, Bubber Miley – tpt; Joe Tricky Sam Nanton – tbn; Otto Hardwick – alt, bar, sop; Edgar Sampson – 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-Oo	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:

- 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).

019	DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA	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:

- 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.

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

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 alto 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.

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.

- 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."

021 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.

022 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.

023 **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.*

024 **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.*

025 **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.*

026 **THE WASHINGTONIANS** New York, Apr. 30, 1927
 Louis Metcalf, June Clark – tpt; Joe Nanton – tbn;
 Otto Hardwick – alt, bar, sop; unknown – alt, clt; *Prince Robinson* – 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

Notes:

- 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 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; Rube Bloom -a.*

027 **DUKE ELLINGTON AND HIS ORCHESTRA** New York, Oct. 06, 1927
 Louis Metcalf, 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 Vic 731043, Chronological Classics 542
 40156-2 Washington Wobble 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 Metcalf -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.*

028 **DUKE ELLINGTON AND HIS ORCHESTRA** Camden, NJ, Oct. 26, 1927
 Louis Metcalf, 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	Vic 21137,	Chronological Classics 542
39371-1	The Blues I Love To Sing	Vic 21490,	Chronological Classics 542
39371-2	The Blues I Love To Sing	Vic X LVA-3037,	Media 7 MJCD 9
40155-4	Black And Tan Fantasy	Vic 21137,	Chronological Classics 542
40156-5	Washington Wobble	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 Metcalf -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.*

029 DUKE ELLINGTON AND HIS ORCHESTRA		New York,	Nov. 03, 1927
Louis Metcalf, Cladys Jabbo Smith – 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			
81775-A	What Can A Poor Fellow Do?	OK 8521,	Chronological Classics 542
81776-B	Black And Tan Fantasy	OK 40955,	Media 7 MJCD 25
81776-C	Black And Tan Fantasy	OK 8521,	Chronological Classics 542
81777-C	Chicago Stomp Down	OK 8675,	Chronological Classics 542

Hardwick solos on alto on the last two titles, Carney is on alto on the first title.

Notes:

- Rust*2: *Jabbo Smith, 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: *Jabbo Smith -Louis Metcalf -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.*

030 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."

031 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.*

032 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

033 THE WASHINGTONIANS		New York,	Jan. 09, 1928
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- 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
- 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
- 034 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
- 035 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, *Chronological Classics 542*
 2946-B Take It Easy Cam 8188, Media 7 MJCD 25
 108081-1 Take It Easy PA 36787, Media 7 MJCD 25
- 036 THE WASHINGTONIANS** New York, Mar. 21, 1928
 Louis Metcalf, Arthur Whetsol – 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
- 037 DUKE ELLINGTON AND HIS ORCHESTRA** New York, Mar. 26, 1928
 Arthur Whetsol, 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
- 038 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; Al Morgan – sbs; Gene Krupa – dms;
 The Four Wanderers (Herman Hughes, Charles Clinkscates, 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
- 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 Clinkscates -tenors; Maceo Johnson -baritone; Oliver Childs -bass) -v.
- 039 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 16, 1932
 Arthur Whetsol, 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
- 040 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 17, 1932

- Arthur Whetsol, 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-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 |
- 041 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, May 18, 1932
 Arthur Whetsol, 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, gtr; 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 |
- 042 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 19, 1932
 Arthur Whetsol, 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 |
- 043 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 21, 1932
 Arthur Whetsol, 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 |
- 044 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 21, 1932
 Arthur Whetsol, 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 |
- 045 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Sep. 22, 1932
 Arthur Whetsol, 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 |
- 046 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Dec. 21, 1932
 Arthur Whetsol, 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
- 047 **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 Whetsol, 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
- 048 **ETHEL WATERS** Duke Ellington and his Famous Orchestra New York, Dec. 22, 1932
 Ethel Waters – voc;
 Arthur Whetsol, Cootie Williams, Freddie Jenkins – tpt;
 Joe Nanton, Juan Tizol – tbn;
 Otto Hardwick – alt; Harry Carney – alt, bar, clt;
 Duke Ellington – pno; Fred Guy – bjo, gtr; Wellman Braud – sbs; Sonny Greer – dms, vib.
 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
- 049 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Jan. 07, 1933
 Arthur Whetsol, 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
 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
- 050 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 15, 1933
 Arthur Whetsol, 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;
 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
- 051 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 16, 1933
 Arthur Whetsol, 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
- 052 **DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA** New York, Feb. 17, 1933
 Arthur Whetsol, 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-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
053 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA		New York, May 09, 1933
Arthur Whetsol, Cootie Williams, Freddie Jenkins – tpt; Joe Nanton, Juan Tizol, Lawrence Brown – tbn; Otto Hardwick – alt; Johnny Hodges – alt, sop; Harry Carney – alt, bar, clt; Joe Garland – ten, clt; 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
054 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA		New York, May 16, 1933
Arthur Whetsol, 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
055 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA		London, Jul. 13, 1933
Arthur Whetsol, 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
056 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA		New York, Aug. 15, 1933
Arthur Whetsol, 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
057 DUKE ELLINGTON AND HIS ORCHESTRA		Chicago, Sep. 26, 1933
Arthur Whetsol, Cootie Williams, Louis Bacon, 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
058 DUKE ELLINGTON AND HIS ORCHESTRA		Chicago, Dec. 04, 1933
Arthur Whetsol, 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
059 DUKE ELLINGTON AND HIS ORCHESTRA		Chicago,	Jan. 09, 1934
Arthur Whetsol, 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
060 DUKE ELLINGTON AND HIS ORCHESTRA		Chicago,	Jan. 10, 1934
Arthur Whetsol, 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
061 DUKE ELLINGTON AND HIS ORCHESTRA		Hollywood,	Apr. 17, 1934
Arthur Whetsol, 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
062 DUKE ELLINGTON AND HIS ORCHESTRA		Hollywood,	Apr. 23, 1934
Arthur Whetsol, 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
063 DUKE ELLINGTON AND HIS ORCHESTRA		New York,	Sep. 12, 1934
Arthur Whetsol, 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
064 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
<i>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.</i>			
065 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!

066 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	New York,	Apr. 30, 1935
Arthur Whetsol, 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
067 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	New York,	Aug. 19, 1935
Arthur Whetsol, 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 – grt; 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
068 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	New York,	Sep. 12, 1935
Arthur Whetsol, 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 – grt; 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
069 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	Chicago,	Jan. 03, 1936
Arthur Whetsol, 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 – grt; 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
070 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	Chicago,	Jan. 20, 1936
Arthur Whetsol, 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 – grt; 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
071 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA	New York,	Feb. 27, 1936
Arthur Whetsol, 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 – grt; 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
072 IVIE ANDERSON AND HER BOYS FROM DIXIE,	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
073 JOHNNY HODGES AND HIS ORCHESTRA	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	RTE 23005 (LP), Mosaic MD7-235-II
21187-1	A Sailboat In The Moonlight	Vri 586, Mosaic MD7-235-II
21187-2	A Sailboat In The Moonlight	RTE 23005 (LP), Mosaic MD7-235-II
21188-1	You'll Never Go To Heaven	Vri unissued, Mosaic MD7-235-II
21188-2	You'll Never Go To Heaven	Vri 576, Mosaic MD7-235-II
21189-1	Peckin'	FDC 1022 (LP), Mosaic MD7-235-II
21189-2	Peckin'	RTE 23005 (LP), Mosaic MD7-235-II
21189-3	Peckin'	RTE 23005 (LP), Mosaic MD7-235-II
074 JOHNNY HODGES AND HIS ORCHESTRA	New York,	May 20, 1937
Cootie Williams – tpt; Lawrence Brown – tbn;		
Otto Hardwick, Johnny Hodges – alt; Harry Carney – bar;		
Duke Ellington – pno; Fred Guy – gtr; 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
075 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 – gtr; 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
076 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
077 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
078 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
03-09-2018