

PART 2 EAP 2-637



RECORD REISSUES  
RECORDING

# DANCE to the DUKE!

DUKE ELLINGTON  
AND HIS FAMOUS ORCHESTRA





Young dancers  
everywhere are  
discovering what  
jazz enthusiasts  
have long known—  
the irresistible  
appeal of music  
by Ellington!

Join them...and  
Dance to the Duke!



PERSONNEL:

Piano: Duke Ellington

Saxes: Harry Carney, Russell  
Procope, Jimmy Hamilton,  
Rick Henderson,  
Paul Gonsalves

Trumpets: Ray Nance, Clarke Terry,  
Gerald Wilson,  
Cat Anderson, Willie Cook

Trombones: Britt Woodman, Quentin  
Jackson, John Saunders

Bass: Wendell Marshall

Drums: Dave Black

Conga Drums: Bob Collier

IN PLAYING ORDER:

**CARAVAN** October 8, 1954 • Chicago  
Oscar Pettiford replaces  
Marshall; Frank Rullo,  
bongos, replaces Collier

**THING'S AIN'T  
WHAT THEY  
USED TO BE** January 2, 1954 • Chicago  
Wilson out

DANCE TO THE DUKE!

For more than three decades Duke Ellington has conducted a band that has provided a consistent source of exciting, important music—a band that has produced the best in both listenable and danceable jazz. From the earliest days of the Washingtonians, the Jungle band, and the Cotton Club orchestra, to the more recent periods of more complex, more sophisticated sounds, the Duke's band has always had its own personal sound, travelled its own original path, and carved out jazz landmarks that will endure long beyond their time.

The Ellington band has kept pace with and set the pace for many of the changing vogues in popular music. As a composer, Duke has written one popular song after another. His hits are legion. As a leader, he has shaped smoothly performing organizations, and developed the abilities of the men within them. His continual thirst for experiment has produced constant musical development; no two Ellington years sound alike.

Ellington's highly sophisticated jungle style has pleased jazz and classical critics alike. No band of this quality has sold so many audiences, and Duke's hundreds of original orchestrations have won him the acclaim due a composer of international importance. All the selections in this album, recorded between 1953 and 1955, have the mark of Ellington indelibly stamped upon them. Yet each is distinct-

tive, each shows skilled orchestration and the individuality of fine jazz musicians. Ellington's style speaks a language of its own. Neither pure jazz nor classical, it fuses elements of both into a kind of super-swing.

The origins of jazz have not been entirely obscured in Ellington's music. He has changed the traditional elements only by reconstructing them in terms of the sounds demanded by his times. But with his flexibility he has always retained a strong personal integrity, insisting on the right to change his music whenever he has seen fit, regardless of commercial demands.

The blues tradition can be traced through all of Ellington's music. "Things Ain't What They Used To Be," a composition by Duke's son, Mercer Ellington, is a classic example of how Ellington has made the blues serve a wonderful variety of melodic patterns.

Duke has sometimes played straight blues against Spanish and Cuban melodic lines. "Caravan," an old Ellington-Juan Tizol composition, is in this idiom. While the number has been recorded by Ellington's aggregation a number of times, this rendition shows some weird, close writing. There is fine hot fiddling by Ray Nance, with Ray's humorous adventures being reflected in Duke's piano. Jimmy Hamilton plays some of his best clarinet. The tune is taken at a rumba tempo and as a whole is more effectively performed than in its original recording.