

PART

3

EAP 3-637



HIGH FIDELITY
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:

ORSON April 7, 1953 • Hollywood
 Juan Tizol replaces
 Saunders; Butch Ballard
 replaces Black; Wilson out

KINDA DUKISH December 3, 1953
 Chicago
 Ellington, Black, Marshall
 only

BAKIFF September 1, 1954
 Hollywood
 as listed above
 January 1, 1954 • Chicago

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 distinctive, 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.

"Orson" reflects the Ellington band in a somewhat mellow mood, and is one of the many Ellington-Billy Strayhorn collaborations that have proven a stimulating part of the Ellington library. Juan Tizol's rich valve trombone is featured playing a slow, moody melodic figure.

An Oriental flavor is achieved in the Ellington-Tizol composition "Bakiff." This side is a showcase for Ray Nance's unusual fiddling, with the band intermittently providing a background as Ray alternately bows and plucks against the rhythm section.

Duke's piano style, sustained and chordal rather than percussive and melodic, is shown to advantage in the Ellington original, "Kinda Dukish." He is backed by the wonderful bassing of Wendell Marshall.

ORIGINAL RECORDING
HIGH FIDELITY
 RECORDING

EAP 3-637

Part 3 of a three-part album