

PREMIERED BY



Ellington

SONGS ORIGINALLY PRESENTED BY

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA



STARDUST • I CAN'T GIVE YOU ANYTHING BUT LOVE • LIZA • THREE LITTLE WORDS • STORMY WEATHER • COCKTAILS FOR TWO • MY OLD FLAME • BENNINGO

Other Capitol '45' EXTENDED PLAY Albums

LISTENING MUSIC

MUSIC FOR LOVERS ONLY—

presented by Jackie Gleason No. 352
I'm In The Mood For Love • I Only Have Eyes For You • Love Is Here To Stay • Body And Soul • My Funny Valentine • Love (Your Magic Spell Is Everywhere) • Alone Together • But Not For Me

MOODS FOR CANDLELIGHT—

Francis Scott and his Orchestra No. 304
More Than You Know • The Touch Of Your Lips • It Had To Be You • I'll Get By • I Hadn't Anyone Till You • How Deep Is The Ocean • It's A Blue World • This Love Of Mine

MUSIC FOR DREAMING—

Paul Weston and his Orchestra No. 222
Rain • Don't Blame Me • Out Of Nowhere • If I Love Again • I Only Have Eyes For You • My Blue Heaven • I'm In The Mood For Love • So Beats My Heart For You

MUSIC FOR REFLECTION—

Paul Weston and his Orchestra No. 287
La Vie En Rose • Autumn Leaves • Some Enchanted Evening • The Way You Look Tonight • When April Comes Again • Dardanella • Ball Ha! • Double Datin'

BACKGROUND MUSIC

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SONGS WE REMEMBER No. 376
BRIGHT AND BOUNCY No. 377
SHOW TUNES No. 378

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VOCAL MUSIC

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WITH A SONG IN MY HEART—Jane Froman No. 309

Too Far To Go • Embraceable You • With A Song In My Heart • Get Happy • Blue Moon • I'll Walk Alone • They're Either Too Young Or Too Old • It's A Good Day

THE KAY STARR STYLE—Kay Starr No. 363

Too Busy • Tonight You Belong To Me • It's The Talk Of The Town • Side By Side • Waiting At The End Of The Road • The Breeze • What Can I Say After I Say I'm Sorry? • I Just Couldn't Take It, Baby

DEAN MARTIN SINGS—Dean Martin No. 401

I Feel A Song Comin' On • Louise • Just One More Chance • A Girl Named Mary And A Boy Named Bill • Who's Your Little Who-Dis? • I'm Yours • I Feel Like A Feather In The Breeze • With My Eyes Wide Open I'm Dreaming

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The Daughter Of Rosie O'Grady • Minute Waltz Boogie • 12th Street Rag • Lou's Blues • Somebody Stole My Gal • Dardanelle Strutters' Ball • Narcissus • Dardanella

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BACCHANALIA!—Billy May and his Orchestra No. 374

Tap Hot, White Tie And Tails • Cocktails For Two • Cheek To Cheek • You And The Night And The Music • Little Brown Jug • Makin' Whoopee • Bacchanalia • Let's Put Out The Lights

GARDEN OF WALTZES—Jan Garber and his Orchestra No. 365

Tennessee Waltz • Jeanine, I Dream Of Lilac Time • Mexicali Rose • Carolina Moon • Springtime In The Rockies • Beautiful Lady In Blue • Cribbribin • Skaler's Waltz

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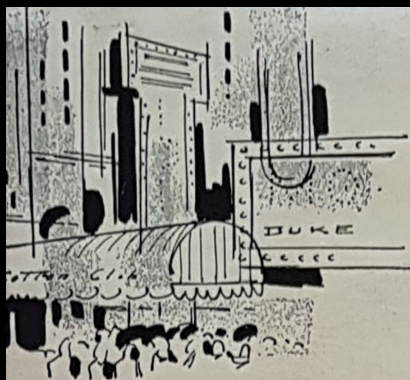
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The familiar songs of this album were all introduced to the public by Duke Ellington—a surprising fact till you remember that the Duke and his orchestra have been playing great popular music in the world's biggest entertainment palaces for more than twenty-five years. His rich, distinctive style—one of the finest creative products of American jazz—has been heard not only in his own compositions, but also in the inimitable touch he has lent to the birth of many songs that others have written—songs that have gone on to become classics in their field. Now he performs them again, newly arranged, in this album—the first of its kind he has ever made.

Quite a few of these introductions date back to the time when the Ellington name first gained fame—when the Duke and his band played the big, highly publicized Cotton Club revues, from 1927 on. Up-and-coming songwriters were anxious to have him play their tunes—like a young fellow named Hoagy Carmichael with a melody he called STARDUST. That was even before the song got its present lyrics, and the Duke made a dance arrangement to which Cotton Club patrons glided dreamily.

Jimmy McHugh, a very early Ellington fan, was another composer with great songs in his portfolio. One of them, soon to be heard in the Broadway revue "Blackbirds of 1928," was I CAN'T GIVE YOU ANYTHING BUT LOVE—first played by the Ellington band from a simple "lead sheet" (just the melody line and a few chord notations). The dancing crowd loved the tune then, and they always have.

Just to keep the evenings busy, Duke Ellington & Orchestra appeared in a Ziegfeld production during 1929, concurrently with their Cotton Club engagement. It was the Gershwin musical play "Show Girl," starring Jimmy Durante, Ruby Keeler, and Eddie Foy, Jr. A big second-act minstrel scene introduced LIZA, with the Duke playing. Al Jolson created a sensation on opening night by singing the song from the audience to Ruby, his bride.

In 1930, the Ellington band took a jaunt to Hollywood, where, in an Amos 'n' Andy film called "Check and Double Check," they played the new Bert Kalmar-Harry Ruby tune THREE LITTLE WORDS. On the picture's sound track, the vocal chorus was sung by a trio called "The Rhythm Boys," because the producer didn't like a previous solo version by one member of the trio, a fellow named Bing Crosby.

Ellington returned to Broadway in 1933 to star in another big Cotton Club show, with Ethel Waters. One of the new songs Harold Arlen wrote for that show was STORMY WEATHER, and the Duke's beautiful premiere arrangement was unforgettable.

Back in Hollywood the next year, the Ellington Orchestra appeared in two films that introduced hit songs by the best-selling team of Arthur Johnston and Sam Coslow. COCKTAILS FOR TWO was performed by the band in a production scene of a picture titled "Murder At The Vanities"; and in the Mae West epic "Belle Of The Nineties," the Duke, in period costume, played MY OLD FLAME.

Most recent of this album's Ellington premieres is FLAMINGO, a remarkable song of 1941. The Duke gave an exotic treatment to this tune by a French composer, Ted Grouya, and lyricist Ed Anderson, and it soon became a national favorite.

All these songs, of course, are "standards" now—songs that everybody loves. But the Duke has a special sort of affection for them, because he was there at their debuts—and you can hear his enthusiasm in these wonderful new performances of songs *Premiered by Ellington.*