

COLUMBIA
EXTENDED
PLAY

CLB-1566

DUKE ELLINGTON

AND HIS ORCHESTRA


PERDIDO

TAKE THE "A" TRAIN

COLUMBIA RECORDS



STEREO MONOGRAM

"Columbia",  Trade Marks Reg. U. S. Pat. Off. Marcas Registradas. Printed in U. S. A.

COLUMBIA



B 1566-1
45 RPM

5-1274
(ZSP 12405)

TAKE THE "A" TRAIN

Vocal by Betty Roche
-Strayhorn-

**DUKE ELLINGTON &
his ORCHESTRA**

"Columbia" and  Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

COLUMBIA



B 1566-2
45 RPM

5-1274
(ZSP 12406)

PERDIDO

-Drake-Lenk-Tizol-

**DUKE ELLINGTON &
his ORCHESTRA**

"Columbia" and  Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

PERDIDO and TAKE THE "A" TRAIN

DUKE ELLINGTON AND HIS ORCHESTRA

Personnel: Duke Ellington (piano); Ray Nance, Clark Terry, William "Cat" Anderson, Willie Cook (trumpets); Juan Tizol, Quentin Jackson, Britt Woodman (trombones); Hilton Jefferson, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (saxes); Wendell Marshall (bass); Lou Bellson (drums). Betty Roche (vocal) on *Take the "A" Train*.

By GEORGE AVAKIAN

Duke Ellington, who is celebrating his twenty-fifth anniversary in the big time as these words are being written (1952), has not only carved himself a special niche in the jazz world, but is also the first bandleader to break the conventional three-minute standard for his jazz compositions, a limitation established by the normal playing time of phonograph recordings many years ago.

It was only many years after Duke had been performing full-scale concert versions of some of his superb jazz creations that Columbia's development of microgroove recording made it possible to record them without interruption. Now, for the first time on Extended Play 45 rpm records, we offer two of Duke's best-known compositions in the style and duration which his fans hear them in person.

Perdido, written by Duke's trombonist, Juan Tizol, is by now a jam session favorite. As an instrumental for the Ellington band, it has undergone many developments until by now it is a concert arrangement—though none of it is actually scored in formal notation. Duke opens with a piano solo, and the band comes in with its uniquely rich sound, saxes swinging the melody while the band plays the familiar answering riff. The solos on this number are a bit tricky to identify, so here's a libretto:

The first trumpet solo on the record is by Ray Nance. The next is by Clark Terry. After the trombone and reed sections take over for a chorus each,

Terry returns to play two consecutive choruses. Following Wendell Marshall's bass solo, the brass indulges in a five-way "chase," each man playing four bars in a rotation that runs till the final chorus. The sequence, which remains consistent throughout this section of the performance, is as follows: Nance, Anderson, Cook, Terry, and Woodman. Nance plays the solo on the release of the last chorus, which also spotlights Cat Anderson's fantastic high-note technique.

Billy Strayhorn, Duke's chief arranger and right-hand man, is responsible for the marvelous *Take the "A" Train*. (The title refers to the New York City Independent Subway System's Eighth Avenue express, which runs uptown from 59th street to 125th Street—Harlem's "main drag"—without a stop.) Betty Roche—whose name is pronounced "Roe-shay" despite the lack of an *accent aigu*—sings the rather surrealistic vocal. Duke has never been close to the bebop school (though there's no question that he was one of the original inspirations), but here and in some of Clark Terry's trumpet solos there is more than a touch of bop to be found.

Following Betty's completely gone two-chorus vocal, the band changes tempo for a rhapsodic tenor saxophone solo by Paul Gonsalves, which in turn shifts into high for a fast finish with Gonsalves still out in front of the band.