

DUKE ELLINGTON

and his Orchestra

(Recorded 15th and 16th February, 1933)

★

Merry Go Round

Sophisticated Lady

I've got the world on a string

Down a Carolina Lane

★



COLUMBIA

EXTENDED PLAY 45 r.p.m. RECORD





DUKE ELLINGTON and his Orchestra

(a) Arthur Whetsel, Cootie Williams, Freddy Jenkins (trumpets); Tricky Sam Nanton, Juan Tizol, Lawrence Brown (trombones); Otto Hardwicke (alto and bass saxes); Johnny Hodges (alto sax); Harry Carney (baritone and alto saxes); Barney Bigard (clarinet and tenor sax); Duke Ellington (piano); Fred Guy (banjo and guitar); Wellman Braud (bass); Sonny Greer (drums). Recorded February 15th, 1933.

(b) As above. Recorded February 16th, 1933.

When King Oliver refused an offer from the Cotton Club in the winter of 1927, his decision turned into a stroke of luck for Duke Ellington. During the next six years the bandstand of that fashionable Harlem nightclub acted as a showcase for the young pianist-composer's orchestra. Not only did Duke Ellington find himself growing famous, he also reached artistic maturity. Those years saw his orchestra develop into a sensitive and highly personal instrument.

These four tracks were recorded early in 1933, a few months before the band made its triumphant tour of Britain. Apart from choruses by Johnny Hodges and Harry Carney, the hard-swinging *Merry Go Round* features only brief instrumental solos, but there is some brilliant scoring for the bass and reed sections. Lawrence Brown's sensuous trombone states the theme of *Sophisticated*

SIDE ONE

Merry go round (a)

Sophisticated Lady (a)

SIDE TWO

I've got the world

on a string (a)

(Vocal by Ivie Anderson)

Down a

Carolina Lane (b)

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Lady, to be interrupted by eight bars apiece from Arthur Whetsel and Barney Bigard. The second chorus has Ellington playing out-of-tempo piano before Otto Hardwicke's alto saxophone embellishes the melody.

Harold Arlen wrote many good tunes for Cotton Club revues, one of the best being *I've Got the World On A String*. Ivie Anderson had been with the band just over a year, but already her deep, rich voice fitted perfectly into the setting. Arthur Whetsel (his trumpet muted and wistful), Lawrence Brown and Cootie Williams all take solos. *Down A Carolina Lane* is an outstanding example of the way in which Ellington can transform another man's tune into an entirely personal creation. Cootie Williams' growling trumpet and swooping obbligato by Barney Bigard's clarinet are deployed skilfully within a subtle and delicate orchestration.

CHARLES FOX

45 r.p.m. EXTENDED

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