


"Ellington's Glory" 

DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA



*
Morning glory
Dusk
Moon mist
Are you sticking?
*



His Master's Voice

45 R.P.M. extended play



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"HIS MASTER'S VOICE"

EXTENDED PLAY

ROBBINS MUSIC
FRANCIS DAY
FRANCE MELODIE
BIEM/NOB

MADE IN GREAT BRITAIN



TRADE MARK REGD.

(Speed 45 r.p.m.)

(FZPM-2553)

7EG 8153

1. MORNING GLORY
2. DUSK
(Ellington)
DUKE ELLINGTON & HIS
FAMOUS ORCHESTRA

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"HIS MASTER'S VOICE"

EXTENDED PLAY

G. CONNELLY
ROBBINS
MELODIE
FRANCIS DAY
FR. MELODIE
BIEM/NOB

MADE IN GREAT BRITAIN



TRADE MARK REGD.

(Speed 45 r.p.m.)

(FZPM-2554)

7EG 8153

1. MOON MIST
(Mercer—Ellington)
2. ARE YOU STICKING?
(Ellington)
DUKE ELLINGTON & HIS
FAMOUS ORCHESTRA

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"Ellington's Glory"

7EG8153

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

SIDE 1

Band 1—Morning glory (a)

Band 2—Dusk (b)



SIDE 2

Band 1—Moon mist (c)

Band 2—Are you sticking! (d)

PERSONNEL

- (a) Otto Hardwick, Johnny Hodges (alto saxophone); Barney Bigard (clarinet); Ben Webster (tenor saxophone); Harry Carney (baritone saxophone); Wallace Jones, Cootie Williams, Rex Stewart (trumpets); Lawrence Brown, Juan Tizol, Joe Nanton (trombones); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Duke Ellington (piano). Recorded 6th March, 1940
- (b) Same. Recorded 28th May, 1940.
- (c) Ray Nance (trumpet and violin) replaces Williams. Recorded 5th June, 1941.
- (d) Same. Recorded 21st January, 1942.

The Ellington orchestra of this period boasted an impressive array of individual performers. Their primary function was to help integrate the Duke's arrangements, but in solo passages they were given free rein to show off their own musical gifts.

Rex Stewart, the Duke's warm-toned trumpet player, is part composer of the prettily titled *Morning glory*. He makes full use of an outstanding melody in his solo passages; his playing being full of delicate tones and blue nuances. The saxophone section were somewhat sweet sounding at this period, but the Ellington arrangement for his reeds is full of rich and colourful harmonies.

To follow *Morning glory* most aptly comes *Dusk*, a most successful mood piece. The delicate theme is retained throughout, solo passages being confined to the velvet toned trombone of Lawrence Brown and Rex Stewart's

muted trumpet. The intriguing duet which opens and closes this delightful track is played by Wallace Jones on muted trumpet and Barney Bigard's low register clarinet.

Much of Ellington's work represents the collaboration of others, and *Moon mist* comes as a musical idea from his son Mercer. The mood is somewhat sombre, the main solo voice being designed for Ray Nance's dark toned violin.

The orchestral treatment of the final track displays exemplary musicianship from the whole orchestra and shows Ellington's great talent as an arranger. The solo clarinet is by Barney Bigard.

Here is an E.P. that bears fitting testimony to the Ellington Band's ability fully to interpret the unusual orchestral jazz of its talented leader.

Note by SINCLAIR TRAILL

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