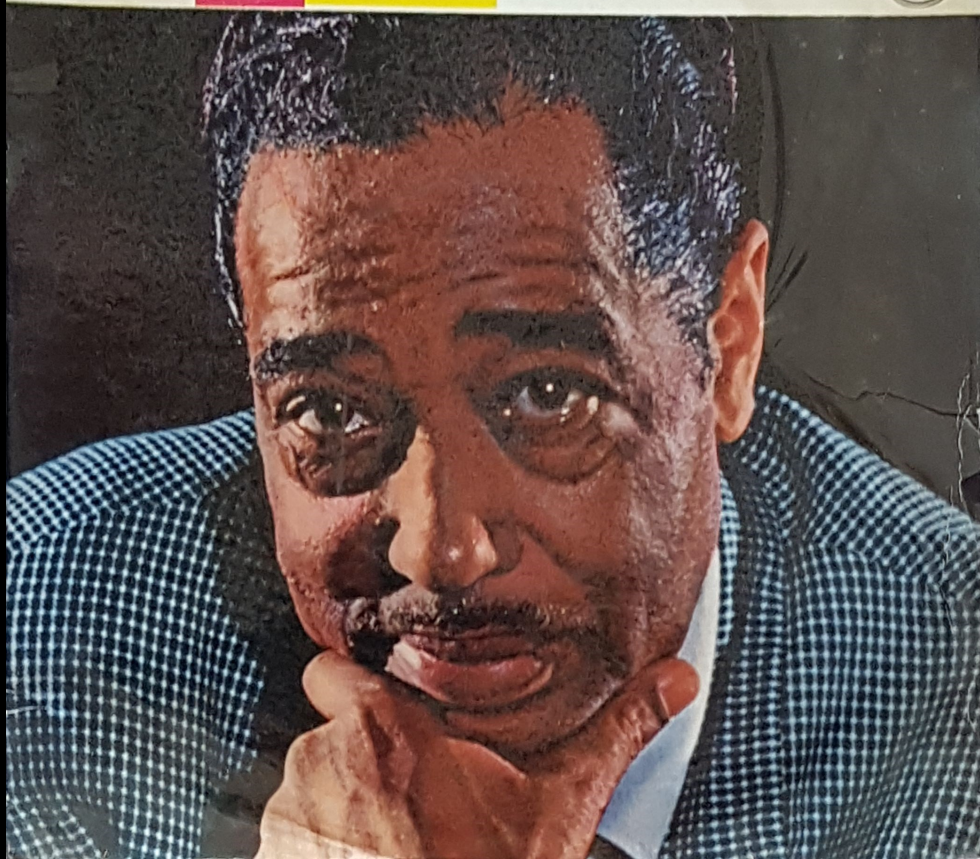


PHILIPS

JAZZ

GALLERY

DUKE ELLINGTON





429 607 BE



jazz gallery

429 607 BE



DUKE ELLINGTON AND HIS ORCHESTRA

Side 1:

Jones
Perdido

Side 2:

Avalon
Spacemen

Now complete your Gallery of these jazz greats:

Art Blakey's Jazz Messengers

The end of a love affair - Ecaroh 429 602 BE

The Miles Davis Quintet

Todd's delight - Budo - Ah-leu-cha 429 603 BE

Sidney Bechet

Just one of those things - Love for sale - Buddy Bolden
stomp - My woman's blues 429 604 BE

The New Gerry Mulligan Quartet featuring Art Farmer

As catch can - My funny Valentine - Festive minör
429 606 BE

Louis Armstrong

I'm confessin' - Muggles - If I could be with you -
Weather bird 429 611 BE

Billie Holiday

How could you? - This year's kisses - Who wants love?
He ain't got rhythm 429 615 BE

Louis Armstrong and his All-Stars

Way down yonder in New Orleans - Tin roof blues -
Blue blues - Ole miss 429 619 BE

Duke Ellington has acquired and built and mesmerised an orchestra the way others would have developed a talent on an instrument. He has played his orchestra as though it were a horn. He has written for it the most impressive body of original material from a single man in the whole history of jazz. He has written songs of rare delicacy and dignity. He has sketched musical portraits of depth and wit, and has even turned his attention to musical portrayals of Shakespeare. He has drawn dramatic and revealing vignettes. And he was the first jazz musician to experiment successfully with more challenging and complex formal patterns in extended jazz composition. He remains extraordinarily productive, continuing to head his band and play the piano (he has had a band for a longer uninterrupted period than any other leader in jazz), writing prolifically, and constantly involving himself in new projects. Constant Lambert has written of

him that "he has crystallised the popular music of our time and set up a standard by which we may judge not only other jazz composers but also those highbrow composers, whether American or European, who indulge in what is roughly known as 'symphonic jazz'."

For the four numbers on this record, Duke selected eight of his all-stars to join him in a swinging session, mingling the standard with the new.

Choosing a small group out of the Ellington line-up is difficult only because there are at least half a dozen possible groups to choose from. But after selecting his rhythm section — Sam Woodyard (drums) and Jimmy Wood (bass), he went on to choose what is known around the bandstands as the "pep section," the three trombonists John Sanders, Britt Woodman, and Quentin "Butter" Jackson. And finally, as a trio of soloists all more or less matched in style and jazz conception, he included Jimmy Hamilton (clarinet), Paul Gonsalves (tenor saxophone), and Clark Terry (trumpet). "Jones," named after a former band boy of Duke's, is an original by Clark Terry and Ellington. It swings easily, and features Gonsalves with the trombones. If ever a tune characterised all jam sessions, "Perdido" is that tune and it all began with Ellington. Jimmy Hamilton solos most of the way, again with the three trombones acting as launching pad. "Avalon" is a Jimmy Hamilton arrangement of an old favourite, ideally suited to this nine-man combo. With Terry, Hamilton, and Gonsalves all playing fine jazz, the three trombones supply the swinging support all the way. Duke wrote "Spacemen" for Clark Terry, the trumpeter "beyond category." It is a fine sample of this superb jazzman's delicate style.

DATES AND PERSONNEL:

Recorded on April 2 and 3, 1950.

Duke Ellington (p); Sam Woodyard (d); Jimmy Wood (bs); John Sanders (tbn); Britt Woodman (tbn); Quentin "Butter" Jackson (tbn); Jimmy Hamilton (clt); Clark Terry (tp); Paul Gonsalves (ten).

Printed in Holland