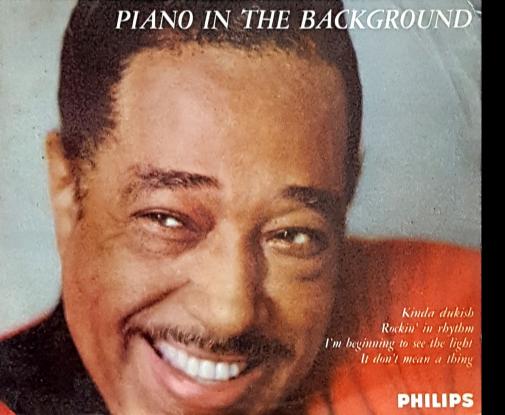
PHILIPS JAZZ GALLERY

DUKE ELLINGTON
and his orchestra







DUKE ELLINGTON

SWINE CONTROLSTREE RESERVES. DURISCATION EXCUSION a Philips a E P 429.901 BER AA 429.901 2E Side 2 JAZZ GALLERY I'M BEGINNING TO SEE THE LIGHT 2'01 (D. Ellington & H. James-J. Hodges & D. George) IT DON'T MEAN A THING DUKE ELLINGTON AND HIS ORCHESTRA



## jazz gallery

429 901 BE



## PIANO IN THE BACKGROUND DUKE ELLINGTON

and his Orchestra

Side 1: Kinda Dukish Rockin' in rhythm

Side 2

I'm beginning to see the light

Duke Ellington's lazz prográmmes have — and they have always had — that certain something which makes them interesting to listen to. They contain a (could it be otherwisel) typically "Ellingtonian" almosphere that can definitely be called unique, and this almosphere, or at least the means Ellington has used to achieve it, has never been changed to an oppreciable schenf. And as no important changes have been made in his orchestra's musical canceptions, The Duke has proved himself — with his various line-ups — a true personality, who since his "Woshingtonians" days has constantly dominated the jazz scene a composer of world fame and a great band-leader of international reputation. Duke Ellington knows music like no other, and he toys with the many possibilities it offers him to re-arrange or re-write his own compositions, changing the colour of sound here and there or putting some more "pep" into a phrase elsewhere.

You'll find some of this re-writing in the tunes I'm beginning to see the light (which was afready on Ellings ton topper in the early forties) and the great Ellingon success of the thirties It don't mean a thing. The tempos

may differ, the arrangements may have been revised, but it most definitely is the "Ellingtonian" mood you hear. The Duke's musical basis remains untouched with every rearrangement or re-writing, but at the same time the outcome of his 'new' work always proves to be a product of the eta or period in which the renewal was realised. That's why there is an "Ellingtonia" and that's why the Ellington orchestra is always an up-to-date feature. For instance, who but Ellington would have been able to give such a tremendous new treatment to his famous old composition Rockin' in rhythms' Listen closely to this part, which is preceded by Kinda Dukish. And you will agree with us in Nobady could

The Philips Jazz Gallery Series only honours the Greats of Jazz. Among them, front row, belongs Duke Ellington,

## RECORDING DATES AND PERSONNEL.

Kinda Dukish and Rockin' in rhythm: recorded on June 30, 1960.

I'm beginning to see the light: recorded on May

It don't mean a thing; recorded on June 2, 1960.
Trumpets: Ray Nance, Willie Cook, Andres Meringuito, Eddy Mullins, Gerald Wilson, Trombones:
Lawrence Brown, Britt Woodman, "Booly" Wood,
Juan Tizol. Saxes: Johnny Hadges, Harry Carney,
Paul Gonzalves, Jimmy Hamilton, Rusself Parcope.
Bass: Aaron Bell. Drums; Sam Woodyard. Piano;
Duke Ellington.

## Philips Jazz Gallery presents:



Incl.: Jones - Perdido -Avalon - Spacemen 429 607 BE



Incl.: Three J's blues - The swinger's jump 429 741 BE



lncl.: The golden bullet s Bluebeard blues 429 608 BE



Incl.: Tumbling tumbleweeds - Angel eyes 429 618 BB