

*Jazz Olympus Series*

# Duke Ellington



Early autumn  
St. Louis blues

Body and soul  
Spacemen



PHILIPS

Mini groove 45

429 562 BE

BBE.12269



Ed. H. Morris

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Rec. first pub. 1958

JAZZ OLYMPUS SERIES  
DUKE ELLINGTON'S SPACEMEN

1. **Early Autumn**  
(Burns—Herman)
2. **Body and Soul**  
(Green—Sour—Heyman—Eyton)



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P.F.D.  
M.C.P.S.

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JAZZ OLYMPUS SERIES  
DUKE ELLINGTON'S SPACEMEN

1. **St. Louis Blues**  
(W. C. Handy)
2. **Spacemen**  
(D. Ellington)



**BBE 12269**

Export No. 429 562 BE



## DUKE ELLINGTON'S SPACEMEN

Early Autumn

Body and soul

St. Louis blues

Spacemen

Choosing a small group out of the Ellington Orchestra is difficult only because there are at least a half dozen to choose from. This time Duke picked eight of his all-stars to join him in a swinging session of standard jazz tunes and, as always, the thing that just occurs to him at the time. After the rhythm section, Sam Woodyard, drums, Jimmy Wood, bass, and Edward K. Ellington, piano, he chose 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 Gonzalves, tenor, and Clark Terry, trumpet.

As to why these nine should be called "Spacemen", historians of jazz will have to make up their own reasons. Duke used the word as the first American satellite settled into orbit, and, perhaps with plans to supply the jazz on trips to the moon, he is merely being practical about the size of band that will fit into a rocket ship. Himself excluded, of course. For, unless his travel habits change, Duke-Ellington will go to the moon by train.

*Early Autumn*—Ralph Burns' familiar song is a Hamilton arrangement, and Jimmy solos on the first half-chorus. Terry and Gonzalves follow, and a mellow ensemble concludes.

*Body and soul*—This tenor-sax standard is naturally given to Paul Gonzalves, whose fluid-drive style builds it into a new solo classic. The slow chorus is there. Then three flying choruses follow.

*St. Louis blues*—From one composer to another, Ellington treats the Handy song with respect, even to playing the first solo himself. After that, Terry, Gonzalves, and Hamilton alternate choruses for a long and delightful performance.

*Spacemen*—the little thing that just occurred to him, was written for Clark Terry, the trumpeter "beyond category". And it's a fine sample of this great jazzman's delicate style.

Irving Townsend

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