

# DUKE ELLINGTON'S JAZZ GROUP

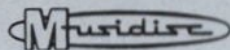
DUKE ELLINGTON – JOHNNY HODGES – LAWRENCE BROWN  
PAUL GONZALVES – HARRY CARNEY

1963



TAKE THE A TRAIN – C. JAM BLUES – ON THE SUNNY SIDE OF THE  
STREET – CARAVAN – I GOT IT BAD AND THAT AIN'T GOOD – I LET  
A SONG GO OUT OF MY HEART & DON'T GET AROUND MUCH  
ANYMORE – SOPHISTICATED LADY – SOLITUDE – ROCKIN' IN RHYTHM

# JAZZ ANTHOLOGY



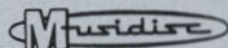
## DUKE ELLINGTON'S JAZZ GROUP 1963



JA 5145  
(JA 5145 A)  
33 tours  
FACE 1

1. TAKE THE A TRAIN (B. Strayhorn) - 0'48
2. C. JAM BLUES (Ellington) - 6'14
3. ON THE SUNNY SIDE OF THE STREET  
(McHugh - Fields) - 4'09
4. CARAVAN (Ellington) - 2'57
5. I GOT IT BAD AND THAT AIN'T GOOD  
(Ellington) - 3'41

# JAZZ ANTHOLOGY



## DUKE ELLINGTON'S JAZZ GROUP 1963



D.R.

JA 5145  
(JA 5145 B)  
33 tours  
FACE 2

1. SOPHISTICATED LADY (Ellington) - 3'18
2. I LET A SONG GO OUT OF MY HEART  
& DON'T GET AROUND MUCH ANYMORE (D.R.) - 3'47
3. SOLITUDE (Delange - Mills - Ellington) - 3'40
4. ROCKIN' IN RHYTHM (Ellington) - 5'37

DUKE ELLINGTON'S  
JAZZ GROUP

1963

ROPH ERICSON - trumpet  
LAWRENCE BROWN - trombone  
JOHNNY HODGES - alto sax  
PAUL GONZALEZ - tenor sax  
HARRY CARNEY - baritone sax  
DUKE ELLINGTON - piano  
JOHN LAVE - bass  
SAM WOODWARD - drums

## SIDE A

- |                                                        |      |
|--------------------------------------------------------|------|
| 1. TAKE THE A TRAIN<br>(B. Strayhorn)                  | 0'48 |
| 2. C. JAM BLUES<br>(Ellington)                         | 6'14 |
| 3. ON THE SUNNY SIDE OF THE STREET<br>(M. High-Fiddia) | 4'09 |
| 4. CARAVAN<br>(Ellington)                              | 2'57 |
| 5. I GOT IT BAD AND THAT AIN'T GOOD<br>(Ellington)     | 3'41 |

## SIDE B

- |                                                                                 |      |
|---------------------------------------------------------------------------------|------|
| 1. SOPHISTICATED LADY<br>(Ellington)                                            | 3'18 |
| 2. I LET A SONG GO OUT OF MY HEART<br>& DON'T GET AROUND MUCH ANYMORE<br>(D.R.) | 3'47 |
| 3. SOLITUDE<br>(DeLange-Mills-Ellington)                                        | 3'40 |
| 4. ROCKIN' IN RHYTHM<br>(Ellington)                                             | 5'37 |

Duke Ellington est certainement le seul jazzman qui ait su cumuler parfaitement la fonction de pianiste, compositeur, arrangeur et chef d'orchestre. Né à Washington en 1899, il commença à jouer du piano dans les night-clubs de New-York pour passer un été de architecte puis abandonna en 1920 afin de se consacrer à la musique. En 1924, il prend la direction du groupe "The Washingtonians" et se présente au Cotton Club jusqu'en 1932. Considéré dès lors comme le chef du meilleur des orchestres de jazz, il est régulièrement sollicité pour des concerts et des tournées dans le monde entier, jusqu'à sa mort en mai 1974.

Duke Ellington est avec Louis Armstrong le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans l'improvisation en solo, Ellington donne le meilleur de lui-même avec son grand orchestre. Le Blues tient une place de choix dans ses compositions, mais il est enrichi par une orchestration complexe, un climat harmonique subtil et des allages sonores d'une rare finesse.

Seuls quelques musiciens du grand orchestre de Duke Ellington ont participé à cette session originale enregistrée en Europe en 1963. On reconnaît notamment quelques grands jazzmen tels que Johnny Hodges, Paul Gonzales, Harry Carney, Lawrence Brown et, évidemment le Duke au piano.



Harry CARNEY, 1963.

Duke Ellington is certainly the only jazzman who has known perfectly how to combine the virtues of a pianist, a composer, an arranger and a director of orchestras. Born in Washington, in 1899, he began to play the piano in the night-clubs of New-York, to pay for his studies of architecture which he gave up in 1920, so as to devote himself to music. In 1924, he became director of the Group "The Washingtonians" and appeared at the Cotton Club, till 1932. Considered from then on as the head of the best jazz orchestras, he was regularly asked for concerts and tours in all the world, until his death in May 1974.

Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong appears in the improvisations as a soloist, when Ellington gives the best of himself with his great orchestra. The Blues has a place of choice in his compositions, but it is enhanced by a baritone-sax orchestration, a subtle harmonic climate and some sinuous combinations of a rare delicacy.

Only a few musicians from the great orchestra of Duke Ellington have performed in this original session recorded in Europe in 1963. One can recognize namely some great jazzmen such as Johnny Hodges, Paul Gonzales, Harry Carney, Lawrence Brown and, naturally the Duke at the piano.