

A HIGH FIDELITY RECORDING E237

"I let a Song go Out of my Heart"

**BILLY
ECKSTINE**

sings **8** great

**DUKE
ELLINGTON**
songs



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DON'T GET AROUND
MUCH ANYMORE
I LET A SONG GO OUT
OF MY HEART
SOLITUDE
PRELUDE TO A KISS

MOOD INDIGO
DO NOTHIN' TILL YOU
HEAR FROM ME
I GOT IT BAD
AND THAT AIN'T GOOD
SOPHISTICATED LADY



M-G-M

"I LET A SONG GO OUT OF MY HEART"

M-G-M E257

Side 1

1. I LET A SONG GO OUT OF MY HEART
(Ellington-Mills-Nemo-Redmond)
 2. DON'T GET AROUND MUCH ANYMORE
(Ellington-Russell)
 3. SOLITUDE
(Ellington-De Lange-Mills)
 4. PRELUDE TO A KISS
(Ellington-Gordon-Mills)
- BILLY ECKSTINE**
With The Pied Pipers
Orchestra conducted
by Lou Brigg

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

33 1/3 R.P.M.



M-G-M

"I LET A SONG GO OUT OF MY HEART"

M-G-M E257

Side 2

1. MOOD INDIGO
(Ellington-Mills-Bigard)
 2. DO NOTHIN' TILL YOU HEAR FROM ME
(Ellington-Russell)
 3. I GOT IT BAD
And That Ain't Good
(Ellington-Webster)
 4. SOPHISTICATED LADY
(Ellington-Mills-Parish)
- BILLY ECKSTINE**
With The Pied Pipers
Orchestra conducted
by Lou Brigg

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EIGHT GREAT DUKE ELLINGTON SONGS

SOPHISTICATED LADY
SOLITUDE
PRELUDE TO A KISS
MOOD INDIGO

DON'T GET AROUND MUCH ANYMORE
I LET A SONG GO OUT OF MY HEART
DO NOTHING TILL YOU HEAR FROM ME
I GOT IT BAD And That Ain't Good

The Great "Mr. B." and songs by "The Duke"—a magnificent combination, you'll agree! And the promise of that combination is realized perfectly in this superb-recorded collection. Billy brings to his material here all the authority of his great talent plus the little subtleties that could only come from long friendship with the composer. As to the material—well, it represents some of the most memorable products of one of the true geniuses of American popular music. This is a recording to treasure!

ABOUT BILLY ECKSTINE

"The Great Mr. B." was born in Pittsburgh, but spent much of his youth in Washington, D.C. His singing career got off to a start when he won a \$10,000 prize in an amateur contest in that city's Howard Theatre. His real ambition was to be a physical education instructor, but, after that prize, he drifted into a round of café dates. He got to know Duke Ellington around this time and was encouraged by "The Duke" to stay with music. Eventually, he joined the Earl Hines band as a vocalist and trumpeter. Later, he took up trombone, too, and got so good that he won an Esquire award for his ability on it. It was while with Hines that "Mr. B." came to national attention with a vocal recording—the tune: Duke Ellington's *I Got It Bad*. A solo round of engagements and a stint with a band he organized with Dizzy Gillespie followed for Billy. Then, Billy started again on a solo career, this time aided and abetted by an M-G-M recording contract. Record after record on the black-and-yellow label clicked in moderate fashion. And then came the big one; *Caravan*. After that Billy was firmly established at the very top and the rest is history of a glorious sort.

ABOUT DUKE ELLINGTON

"The Duke" was born in Washington, D.C. and grew up in the capital city with the ambition of being an artist. In addition to art studies, he trained in music and eventually shifted to it permanently. His formal musical career began with engagements in Washington cafés as a pianist. He organized his first orchestra in 1918. That group, small at the beginning, slowly grew to fourteen men and built, through the years, into an internationally famous unit. That was the first of many great Ellington orchestras of varying sizes. The worldwide fame of the Ellington name was spread mostly through phonograph records, but increased with the first European tour by an Ellington orchestra in 1933—many others have followed. The composer-band leader was one of the first to bring jazz to "serious" audiences at concert halls like New York's Carnegie Hall and he has to his credit several jazz works with classical overtones like the symphonic suite *Black, Brown, and Beige*. As to his songs, those collected here, a surface-scratching sampling, attest to his right to occupy a place among the most popular of American composers.

OTHER RECORDINGS BY BILLY ECKSTINE ON M-G-M RECORDS INCLUDE:

"BILLY ECKSTINE FAVORITES"—MGM E548 (10" - 33 $\frac{1}{2}$), long-play.
"SONGS BY BILLY ECKSTINE"—MGM E523 (10" - 33 $\frac{1}{2}$), long-play.
"TENDERLY"—MGM E219 (10" - 33 $\frac{1}{2}$), long-play.
"LOVE SONGS OF RODGERS AND HAMMERSTEIN"—MGM E153 (10" - 33 $\frac{1}{2}$), long-play.
"BILLY ECKSTINE"—MGM X1078 (Single Extended Play 45 r.p.m. record).

ON M-G-M RECORDS INCLUDE:

"SONGS BY BILLY ECKSTINE"—MGM X1041 (Single Extended Play 45 r.p.m. record).
"I APOLOGIZE"—MGM X1015 (Single Extended Play 45 r.p.m. record).
"MY FOOLISH HEART"—MGM X1011 (Single Extended Play 45 r.p.m. record).
"DEDICATED TO YOU"—with SARAH VAUGHAN—MGM X1002 (Single Extended Play 45 r.p.m. record).

This M-G-M High Fidelity recording has been produced with techniques which insure the finest possible performance upon high-fidelity reproducing equipment as well as reproducing instruments of standard quality. As each stage of processing from the original recording to the master for compact disc, through to the final pressing, every channel has been made to achieve and maintain the same level of clarity throughout the range of dynamics which can be captured and reproduced by modern recording techniques.

E257

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