

3011

Capitol  
STEREO

HIGH  
FIDELITY

ELLINGTON

555

ROCKIN' IN RHYTHM - BLACK AND TAN FANTASY - STOMPIN' AT THE SAVOY  
IN THE MOOD - ONE O'CLOCK JUMP - HONEYSUCKLE ROSE - FLYING HOME  
HAPPY GO LUCKY LOCAL

  
**Capitol**  
REG. U.S. PAT. OFF.

ELLINGTON '55

DUKE ELLINGTON  
AND HIS FAMOUS ORCHESTRA

W-521

SIDE 1  
Nonbreakable  
(W1-521)

1. ROCKIN' IN RHYTHM  
(Ellington-Mills-Carney)
2. BLACK AND TAN FANTASY  
(Duke Ellington-Bub Miley)
3. STOMPIN' AT THE SAVOY  
(Goodman-Sampson-Webb)
4. IN THE MOOD  
(Joe Garland-Andy Razaf)

LONG PLAYING

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA, U.S.A.

  
**Capitol**  
REG. U.S. PAT. OFF.

ELLINGTON '55

DUKE ELLINGTON  
AND HIS FAMOUS ORCHESTRA

W-521

SIDE 2  
Nonbreakable  
(W2-521)

1. ONE O'CLOCK JUMP  
(Count Basie)
2. HONEYSUCKLE ROSE  
(Thomas Waller-Andy Razaf)
3. HAPPY GO LUCKY LOCAL  
(Duke Ellington-Billy Strayhorn)
4. FLYING HOME  
(Goodman-Hampton-Robin)

LONG PLAYING

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA, U.S.A.



HIGH  
FIDELITY

W  
5  
2  
1

ELLINGTON '55

### "different"

This is a *different* album—different because it presents the King of them all—Duke Ellington—and his musicians as they've never been presented on records before.

The shortest performance runs—*or leaps*—4:16 minutes and it's "Honeysuckle Rose" as you've never heard it honeysuckled previously. "Flying Home" flies along for more than six swinging minutes, uninterrupted, unfettered by any pre-arranged time limit. That's the way the Duke cut the bands for this unorthodox, free-wheeling package of Ellingtonia at its finest. In New York and in Chicago, these titles were leisurely recorded without a single look at a stop-watch. Ellington, when it was all over, kept playing the tunes back. And with each hearing his enthusiasm mounted. "They're the most accurate impressions of the Ellington orchestra ever made," to use his own words. "Not only from the technical—the recording—viewpoint, but because the musicians were on an inspired emotional level... a level that's just never achieved during ordinary sessions. You can hear it."

**Ellington '55** is refreshing from still another view—Duke's choice of material. Of the eight selections, three are extremely popular works by the Duke himself, "Rockin' In Rhythm" and "Black And Tan Fantasy" are modern, extended versions of original themes dating back to Duke's first decade in music—the 1920s. "Happy Go Lucky Local" is later, the mid-1940s, and brought up to date via a battery of new soloists

and an ingenious, modified rhythm pattern running throughout the 5:30 minutes required to perform it.

The Duke insists that certain of his colleagues down through the years be specifically named and credited in connection with the five non-Ellington works. Count Bill Basie, for example, composed and popularized "One O'Clock Jump" originally. Benny Goodman and the late Chick Webb are both honored for the acceptance of "Stompin' At The Savoy" when it first was introduced in 1935. The late Glenn Miller, although he was not among the first to perform it, nevertheless eventually made Joe Garland's repetitious "In The Mood" the world-popular standard it is today. Lionel Hampton and "Flying Home" are synonymous, and Duke's late, great and good buddy, Fats Waller, composed "Honeysuckle Rose" and kidded it into popularity with his expert piano and choice humor.

There, then, are the credits that the Duke is adamant about listing. And for you loyal followers of Ellingtonia who rightly insist on knowing precisely who is playing what, here is the complete orchestra personnel—the men who provide the indescribably brilliant music within these grooves:

**REEDS:** Harry Carney, Jimmy Hamilton, Russell Procope, Paul Gonsalves, Rick Henderson.

**BRASS:** Ray Nance, Willie (Cat) Anderson, Clark Terry, Willie Cook, trumpets; Joan Tizol, Quentin Jackson, Britt Woodman, trombones.

**RHYTHM:** Duke Ellington, piano; Wendell Marshall, string bass; Butch Ballard, drums.

**ARRANGEMENTS:** Duke Ellington and Billy Strayhorn.

*Old tunes, new treatments*—the Duke himself presiding at the Steinway just as he has for 30 memorable and incredibly productive years since 1925... this is **Ellington '55** for your listening and dancing pleasure!!