



## Ellington in Concert

How high the moon  
Brown Betty  
Don't be so mean to baby  
Humoresque  
Dancers in love  
Creole love call  
Don't blame me  
Limchouse blues  
Blue skies



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**WORLD RECORD CLUB**

WORLD RECORD CLUB  
FINEST ON RECORD

T. 160

Chappell & Co.  
M.C.P.S.  
O. Connelly

SPEED 33½

**SIDE 1**

W.7456

**ELLINGTON IN CONCERT**

1. How high the moon. 2. Brown Betty.  
3. Don't be mean to baby.  
4. Humoresque

Duke Ellington and his  
Orchestra

MADE IN ENGLAND  
**THE WORLD RECORD CLUB LTD.**

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T. 160

O. Connelly  
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M.C.P.S.

SPEED 33½

**SIDE 2**

W.7457

**ELLINGTON IN CONCERT**

1. Dancers in love. 2. Creole love call.  
3. Don't blame me. 4. Limehouse Blues.  
5. Blue Skies (Trumpet no end)

Duke Ellington and his  
Orchestra

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# ELLINGTON IN CONCERT

There has been a Duke Ellington band in existence for nearly fifty years now, and they have been recording regularly since 1926. During the time the band has had its ups and downs, its vicissitudes and failures, and its persistent refusal to admit one of its faults, but was undoubtedly (change, departure and return), and yet a remarkably V.I.P. phenomenon. It has the same in character as a recording of 1960. This is because Duke Ellington is far more than just a musician. He is also one of America's greatest composers and, just as one might discover in nearly anything with his character and the only one to possess a mastery of thought and a depth of character in the later works, so has this band, which Ellington has used as a means of self-expression, simply reflected a broadening and deepening of Ellington's musical ideas.

Most people interested in jazz will declare a preference for some vintage of Ellington music, but this would probably be because the band has occasionally taken on some creations of the other music of each decade, and not as we generally like the popular songs we are brought up with, or as we have an affinity with the Ellington of the same period. But it would take a very narrow mind to be able to isolate one period from another or believe that Ellington's music is mainly changed on his taste at some arbitrary date. The creative continuity has been emphasized by the total continuity which has resulted from certain musicians staying in the band over a long period, notably Harry Carter, who has been with Ellington since 1926; Johnny Hodges since 1928 with only a few years' absence, in the 1930's; bassist Greer (1926-1953) and many others who have stayed the 20 years' service mark like Norman Lawrence Brown, Barney Bigard and Fred Guy. Even some of the 'new boys' like Napier, Hamilton and Billy Strayhorn have now been around for twenty years or more, while others who have joined since 1940 have inevitably absorbed the tone of the band and maintained its tradition. Above all, of course, Ellington's dominant and controlling piano-playing has always been there to supply the balancing counterpoint.

The late 1940's saw a peak of creative and expressive jazz. This music is particularly valuable in filling up an inevitable gap that came about in the band's history in 1942 because of the musician's absence from recording which was in some ways of that year, making the jazz discontinuity look rather bleak. It was a particularly well-balanced and swinging record. At the time and we can take the jazz discontinuity from Cornell University in December 1948 as giving a typical presentation of its capabilities.

Even a band as it peak can go cold on certain evenings depending on variable circumstances like the quality of concert hall or the audience. This was undoubtedly when Ellington band toured this country in 1958 when after late-night concerts in Milwaukee and the Forest Hills, the management of the latter action at the old Davis Theatre in Cleveland.

The opening of Carnegie Hall in 1968 seems, from the evidence of the record, to have been a happy one, perhaps not as dramatically demonstrated as that notorious evening at Newport in 1956, but with an appreciative audience and Ellington and the band in a well-considered mood. They were swinging easily, the more basic movements were well controlled and not too prolonged, and the quieter and subtler effects were all carried off with just assistance as by men well and truly on the ball.

The record opens magnificently with that modernist's ardour. How much more being skillfully dominated by Ben Webster, the great star of the evening, who has been a member of the band for short periods. After a brief band opening Webster plays a neat and nicely balanced kind of restorative which turns into a slow tempo meditative suite. The band steps in to

serve up a gem and Webster responds with a quicker and more rhythmic solo, and they have been playing regularly since 1926. During the time the band has had its ups and downs, its vicissitudes and failures, and its persistent refusal to admit one of its faults, but was undoubtedly (change, departure and return), and yet a remarkably V.I.P. phenomenon. It has the same in character as a recording of 1960. This is because Duke Ellington is far more than just a musician. He is also one of America's greatest composers and, just as one might discover in nearly anything with his character and the only one to possess a mastery of thought and a depth of character in the later works, so has this band, which Ellington has used as a means of self-expression, simply reflected a broadening and deepening of Ellington's musical ideas.

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## Side 1

- How high the moon  
(Morgan Lewis; Nancy Hamilton)
- Brown Betty  
(Billy Strayhorn; Duke Ellington)
- Don't be so mean to baby  
(Peggy Lee; Dave Barbaur)
- Humoresque  
(Antonin Dvořák)

## Side 2

- Dancers in love  
(Duke Ellington)
- Creole love call  
(Duke Ellington; Bubber Miley; Rudy Jackson)
- Don't blame me  
(Jimmy McHugh; Dorothy Fields)
- Limehouse blues  
(Philip Braham; Douglas Furber)
- Blue skies (Trumpet no end)  
(Living Berlin; arr. Mary Lou Williams)

Duke Ellington and his Orchestra: Ray Mays (trumpet & solo); Harold Baker (trumpet); Al Killian (trumpet); Nelson Williams (trumpet); Shelton Humphreys (trumpet); Tyree Glenn (trumpet & vibraphone); Lawrence Brown (trumpet); Jimmy Hamilton (baritone saxophone); Johnny Hodges (alto saxophone); Al Sears (saxophone); Harry Carney (baritone saxophone, clarinet & alto-saxophone); Duke Ellington (piano); Wendell Mitchell (bass); Jimmy Greer (drums); Guest artist: Ben Webster (saxophone, clarinet); Vocalists: Kay Davis & Al Hibbler.

Revised Catalogue Number: December 1968.

### WORLD RECORD LOWE PLAYING 133 P.M. RECORD

For full details on playing conditions see the back matter on playing conditions.

This record has the possibility of your playing in hand, and the playing in hand is properly balanced and free to swing.

Clear this record surface with a slightly damp cloth or use only of your hands recommended.

Repeat this record surface with a slightly damp cloth or use only of your hands recommended.

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PARKSIDE HOUSE LITTLE GREEN RICHMOND SURREY

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The set has a value which is in the mid-range in fact. The recommended maximum price for the set is not more than 40 shillings plus postage for a complete set, and 20 shillings plus postage for a complete set. Remember that a set has already been awarded a gold star for its exceptional value for money. Repeat this record surface with a slightly damp cloth or use only of your hands recommended.

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PETER GAMMOND

Photograph of Duke Ellington by Norman Leonard.