

30 CV 1077

ELECTRONICALLY ENHANCED FOR STEREO EFFECT

The Great Duke Ellington



Meridian
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33 t. 1/5 HAUTE FIDELITE

30 CV 1077

MU 1077 A

FACE A

THE GREAT DUKE ELLINGTON

1. JAM A DITTY (D. Ellington) 3'10
2. THE BEAUTIFUL INDIANS "Hawatha" (D. Ellington) 2'45
3. THE BEAUTIFUL INDIANS "Minnehaha" (D. Ellington) 3'05
4. HAPPY GO LUCKY LOCAL - Part 1 (D. Ellington) 2'50
5. HAPPY GO LUCKY LOCAL - Part 2 (D. Ellington) 3'05
6. OVERTURE TO JAM SESSION - Part 1 (D. Ellington) 3'03
7. OVERTURE TO JAM SESSION - Part 2 (D. Ellington) 3'04

DUKE ELLINGTON
and his orchestra

Musidisc

COLLECTION VARIETE



33 t. 1/5 HAUTE FIDELITE

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MU 1077 B

FACE B

THE GREAT DUKE ELLINGTON

1. BLUE SKIES (Iring Berlin) 2'35
2. DIMINUENDO IN BLUE (D. Ellington) 2'50
3. MAGENTA HAZE (D. Ellington) 3'05
4. GOLDEN FEATHER (D. Ellington) 3'00
5. SULTRY SUNSET (D. Ellington) 3'15
6. FLIPPANT FLURRY (D. Ellington) 3'02

DUKE ELLINGTON
and his orchestra



33 tours
Haute Fidélité CV 1077

This record may be played on any Stereo or Hi-Fi equipment - Ce disque Stéréo s'écoute aussi en Mono - Auch Mono abspielbar

The Great Duke Ellington

Productions Musidisc-Europe - Photo : Leclair

The Great Duke Ellington

DUKE ELLINGTON & HIS ORCHESTRA

Shelton HEMPHILL, Harold BAKER, Francis WILLIAMS, Ray NANCE, Cat ANDERSON (trumpet) - Lawrence BROWN, Wilbur DE PARIS, Claude JONES (trombone) - Russel PROCOPE, Johnny HODGES, Al SEARS, Jimmy HAMILTON, Harry CARNET (saxophone) - Duke ELLINGTON (piano) - Fred GUY (guitar) - Oscar PETTIFORD (bass) - Sonny GREER (drums).

	23 octobre 1946	
DIMINUENDO IN BLUE	2'50	
MAGENTA HAZE	3'05	
	25 novembre 1946	
Add Taft JORDAN (trumpet)		
SULTRY SUNSET	3'15	
HAPPY GO LUCKY LOCAL part 1	2'50	
HAPPY GO LUCKY LOCAL part 2	3'05	
BLUE SKIES (TRUMPET NO END)	2'35	
FLIPPANT FLURRY	3'02	
THE BEAUTIFUL INDIANS part 1 (Hiawatha)	2'45	
	5 décembre 1946	
Cat ANDERSON out		
GOLDEN FEATHER	3'00	
THE BEAUTIFUL INDIANS part 2 (Minnehaha)	3'05	
	18 décembre 1946	
Idem		
OVERTURE TO JAM SESSION part 1	3'03	
OVERTURE TO JAM SESSION part 2	3'04	
JAM A DITTY	3'10	

Duke Ellington est certainement le seul jazzman qui ait su cumuler parfaitement les fonctions de pianiste, compositeur, arrangeur et chef d'orchestre. Né à Washington en 1899, il commence à jouer du piano dans les Night-Clubs de New York pour payer ses études d'architecte qu'il abandonne en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe : "Les Washingtonians" et se produit 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.

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 soliste, Ellington donne le meilleur de lui-même avec son grand orchestre.

Le Blues tient une place de choix dans ses compositions, mais il est rehaussé par une orchestration somptueuse, un climat harmonique subtil et des allages sonores d'une rare finesse.

Les enregistrements que nous vous présentons ici datent de l'année 1946. C'est l'époque considérée comme la plus riche en créations originales et la plus caractéristique du génie du Duke Ellington. On ne peut prétendre connaître Ellington si l'on ne connaît pas ces enregistrements et l'on ne peut que le vénérer après les avoir entendus.

Duke Ellington is certainly the only jazzman who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and a director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-clubs of New York to pay for his studies of architect 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 orchestra, he is regularly asked for concerts and tours in all the world.

Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong appears in the improvisation 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 sumptuous orchestration, a subtle harmonic climate and some sonorous combinations of a rare delicacy.

The registrations that we offer here are of 1946. It is the period judged as the richest of original creations and the most typical of the genius of Duke Ellington. We cannot claim knowing Ellington, if we do not know these registrations and we can only venerate him after having heard them.