

**GREAT
ELLINGTON
SOLOISTS**



DUKE ELLINGTON



BARNEY BIGARD



REX STEWART



JOHNNY HODGES

AND OTHER FAMOUS INSTRUMENTALISTS

"His Master's Voice"

LONG PLAY 33 $\frac{1}{3}$ R.P.M. RECORD



"HIS MASTER'S VOICE"



DLP
1025

THE GREAT ELLINGTON SOLOISTS

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SIDE 1

- Band 1—**Charlie, The Chulo** (Ellington)—Recorded 11th November, 1940 (a)
 Band 2—**Subtle Slough** (Ellington)—Recorded 3rd July, 1941 (d)
 Band 3—**Day Dream** (Strayhorn-Ellington)—Recorded 2nd November, 1940 (b)
 Band 4—**Things Ain't What They Used To Be** (Mercer Ellington)—Recorded 3rd July, 1941 (c)

SIDE 2

- Band 1—**Queen Bess** (Hodges-Mills)—Recorded 2nd November, 1940 (b)
 Band 2—**Lament for Javenette** (Bigard-Strayhorn)—Recorded 11th November, 1940 (a)
 Band 3—**Translucency (A Blue Fog that you can almost see through)** (Brown-Ellington)—Recorded 9th July, 1946 (e)
 Band 4—**Squaty Roo** (Hodges)—Recorded 3rd July, 1941 (c)

PERSONNELS

- (a) **Barney Bigard and his Orchestra**—Barney Bigard (clarinet); Ben Webster (tenor saxophone); Ray Nance (trumpet); Juan Tizol (trombone); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums). Recorded in Chicago.
 (b) **Johnny Hodges and his Orchestra**—Johnny Hodges (alto saxophone); Harry Carney (baritone saxophone); Cootie Williams (trumpet); Lawrence Brown (trombone); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums). Recorded in Chicago.
 (c) **Johnny Hodges and his Orchestra**—Johnny Hodges (alto saxophone); Harry Carney (baritone saxophone); Ray Nance (trumpet); Lawrence Brown (trombone); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums). Recorded in Hollywood.
 (d) **Rex Stewart and his Orchestra**—Rex Stewart (cornet); Ben Webster (tenor saxophone); Harry Carney (baritone saxophone); Lawrence Brown (trombone); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums). Recorded in Hollywood.
 (e) **Duke Ellington and his Orchestra**—Jimmy Hamilton (clarinet); Johnny Hodges, Russell Procope (alto saxophones); Albert Sears (tenor saxophone); Harry Carney (baritone saxophone); William "Cat" Anderson, Harold Baker, Shelton Hamphill, Taft Jordan, Ray Nance, Francis Williams (trumpets); Lawrence Brown, Claude Jones, Joe Nanton, Wilbur De Paris (trombones); Fred Guy (guitar); Oscar Pettiford (bass); Sonny Greer (drums), and the "Instrumentally" used voice of Kay Davis. Recorded in Hollywood.



▶ Please note to use keep the record in the container with its opening facing the back of shell or sleeve.



For almost thirty years now Edward Kennedy — affectionately known as "Duke"

—Ellington has been recognised as the most original, creative and worthwhile influence ever to have graced the American music known throughout the world as jazz.

But he will be the first to tell you that he owes much of his success to the brilliant coloured musicians he has always selected with such insight for his orchestra—musicians for whose individual talents he designed so many of his compositions and arrangements, and whose highly personal interpretative abilities, always allowed the fullest possible licence for self-expression, have done so much to enhance the work of the master.

This volume of "The Great Ellington Soloists" has been compiled to enable you to study and enjoy at, as it were, one sitting, outstanding performances by some of the many jazz virtuosos who at one time or another have been members of the unique Ellington firmament, featured in bands from within a

band, as they are described, which the Duke encouraged, and supported with his own piano playing, to give his leading sidemen the utmost scope for solo improvisation.

To deal at any length with these performances would require far more space than is available here. But perhaps it does not greatly matter, for the music speaks for itself in terms far more eloquent and convincing than any words could speak for it.

Nevertheless, it is impossible to resist the temptation to draw particular attention to a few of the many outstanding features of this short but glorious half hour with Duke Ellington and his great soloists.

The long renowned artistry of the still one and only Johnny Hodges has never been more entrancingly revealed than it is in his heartfelt performance of Billy Strayhorn's lovely "Day Dream"; nor is there a more ingratiating instance of his irresistible *joie de vivre* than his version of the Duke's bouncing little "Queen Bess". The great Cootie

Williams is also limelighted in this title.

Then there is Rex Stewart in "Subtle Slough", long acknowledged as one of the finest recordings of his growling cornet.

The technique, liquid tone and flair for flowing melody for which Barney Bigard became renowned are well illustrated in "Charlie, The Chulo" and "Javenette", and throughout the seven items by the small groups there is the wonderful rhythm section work of Sonny Greer and the late Jimmy Blanton, who was considered by many, and proves himself here to have been, the finest bass player ever to perform with the Duke.

Finally there is, in "Translucency", the "instrumentally" used voice of Kay Davis. At the time, this idea of using a human voice as an instrument was new to jazz. It has since been exploited further, but never more effectively or alluringly than the Duke exploits it here.

Note by EDGAR JACKSON

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LONG



PLAY

When necessary clean record 33 $\frac{1}{3}$ R.P.M. with a slightly moist cloth

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