

NORGRAN RECORDS

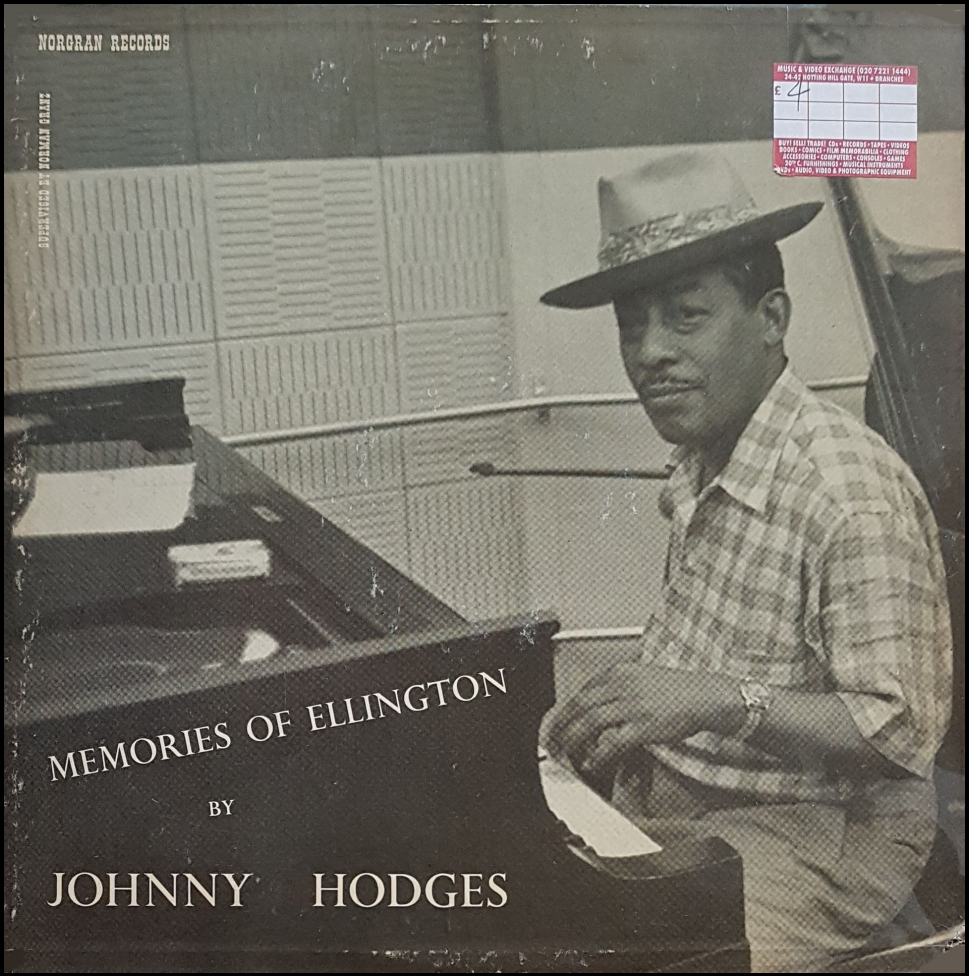
2020 JIMMY
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MEMORIES OF ELLINGTON
BY
JOHNNY HODGES





MEMORIES OF
ELLINGTON BY
JOHNNY HODGES

1. IN A MELLOW TONE
(Ellington)
2. I LET A SONG GO OUT OF MY HEART
(Ellington-Nemo-Mills-Redmond)
3. DON'T GET AROUND MUCH ANY MORE
(Ellington-Russell)
4. COME SUNDAY
(Ellington)

(Under the personal supervision of Norman Granz)

MG N-1604-A
(10,580)

JAZZ AT THE PHILHARMONIC, INC. - MADE IN U. S. A.



MEMORIES OF
ELLINGTON BY
JOHNNY HODGES

1. I GOT IT BAD AND THAT AIN'T GOOD
(Ellington-Webster)
2. SOPHISTICATED LADY
(Ellington-Parish-Mills)
3. DAY DREAM
(Latoche-Ellington-Strayhorn)
4. SOLITUDE (DeLange-Ellington-Mills)
5. GOOD QUEEN BESS (Hodges)

(Under the personal supervision of Norman Granz)

MG N-1004-B
(10,581)

JAZZ AT THE PHILHARMONIC, INC. - MADE IN U. S. A.

MEMORIES OF ELLINGTON BY JOHNNY HODGES

For over three decades Duke Ellington has been leading a band that has undeniably been the most consistent source of exciting, experimental, creative, and in short, important music. The style, the reputation, the personnel of the band have shifted constantly, but for thirty-four consecutive years there has always been in existence an Ellington-led unit—which is obviously an all-time record for big band jazz. And for almost twenty of those years a quiet, dapper little guy named Johnny Hodges was an integral part of the elegant voice of Duke's band.

With Hodges, Duke made a major instrument of the alto sax, and brought into being perhaps the finest body of alto sax music in the history of jazz. Hodges, affectionately called "The Rabbit" by the Ellingtonians, also created, with the exception of Bechet, some of the most beautiful soprano sax music on record, but it is primarily for his alto work that Hodges is known, and his fluent, vibrato, languorous, and lush sound has never quite been duplicated.

In this album, Hodges pays a nostalgic tribute to the Duke with new renditions of some of the Ellington classics. "I Let A Song Go Out Of My Heart" was, perhaps one of Hodges' greatest recordings with Ellington, while "Daydream" has always been considered one of Billy Strayhorn's finest mood pieces. "Come Sunday" is from Duke's "Black, Brown and Beige" and exhibits some of Hodges' most prayerful blowing. Filling out the group are Ben Webster on tenor, Lawrence Brown on trombone, Emmett Berry on trumpet and Leroy Lovett on piano. Accompanying Hodges on "I Got It Bad And That Ain't Good" is the great Flip Phillips. Flip's pretty tenor solo on this tune will show another side of his talent to those who usually think of him to be limited to frantic, up-tempo things.

It is our hope that these sides will not only be reminiscent of some of Hodges' greatest moments with the Ellington band, but will indicate to you, to the listener, his greatest advantage, his own outstanding instrumental work.

In this album you will hear:

IN A MELLOW TONE	SOPHISTICATED LADY
I LET A SONG GO OUT OF MY HEART	DAYDREAM
DON'T GET AROUND MUCH ANYMORE	SOLITUDE
COME SUNDAY	GOOD QUEEN BESS
I GOT IT BAD AND THAT AIN'T GOOD	

Accompanying Hodges on "In A Mellow Tone", "I Let A Song Go Out Of My Heart", and "Don't Get Around Much Anymore" are Ben Webster, tenor; Lawrence Brown, trombone; Emmett Berry, trumpet; Leroy Lovett, piano; and Lloyd Trotman, bass.

Flip Phillips on tenor is featured on "I Got It Bad And That Ain't Good", and Al Sears on tenor and Sonny Green on drums were added for "Sophisticated Lady".

Other Johnny Hodges long playing albums:

NORGRAN—Swing with Johnny Hodges—MG N-1
 CLEF RECORDS—Johnny Hodges Collates #1—MG C-111
 CLEF RECORDS—Johnny Hodges Collates #2—MG C-128