

**JAZZ
SPIRIT**



DUKE ELLINGTON

& his Orchestra 1939-40

*JAZZ
KINGS*
SERIE*



ALAMAC

MADE IN FRANCE BY SOCIÉTÉ FRANÇAISE DU SON

ALAMAC

Original Recording by International Themes
and Teleplay Inc., U.S.A.
MONO

DUKE ELLINGTON and HIS ORCHESTRA
Featuring : Barney Bigard, Jimmy Blanton, Lawrence Brown,
Harry Carney, Johnny Hodges, Rex Stewart and Cootie Williams

(P) avant 1974-International Themes
and Teleplay Inc., U.S.A.



QSR 2.416 A
180.046 B
(QSR 2.416)
FACE A

JAZZ POTPOURRI (Duke Ellington) 2'54
SOMETHING TO LIVE FOR 3'20
(Duke Ellington, Billy Strayhorn)
OLD KING DOOJI (Duke Ellington) 2'40
PUSSY WILLOW (Duke Ellington) 3'48
YOU CAN COUNT ON ME 2'60
(J. Myrow, R. Maxwell)
WAY LOW (Duke Ellington) 2'42

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QSR 2.416 B
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FACE B

GRIEVIN' (Duke Ellington, Billy Strayhorn) 3'33
LITTLE POSEY (Duke Ellington) 2'56
THE GAL FROM JOES (Duke Ellington) 3'28
TOOTIN THROUGH THE ROOF (Duke Ellington) 4'50
DAY IN, DAY OUT 4'20
(Rube Bloom, Johnny Mercer)
MERRY GO ROUND 2'25
(Duke Ellington)

**JAZZ
SPIRIT**

180.046



ALAMAC

DUKE ELLINGTON

& his Orchestra 1939-40

FACE 1

JAZZ POTPOURRI 2'54
(Duke Ellington)

SOMETHING TO LIVE FOR 3'29
(Duke Ellington, Billy Strayhorn)

OLD KING DOOJI 2'40
(Duke Ellington)

PUSSY WILLOW 3'48
(Duke Ellington)

YOU CAN COUNT ON ME 2'50
(J. Myrow, R. Maxwell)

WAY LOW 2'42
(Duke Ellington)

FACE 2

GRIEVIN' 3'33
(Duke Ellington, Billy Strayhorn)

LITTLE POSEY 2'55
(Duke Ellington)

THE GAL FROM JES 3'28
(Duke Ellington)

TOOTIN THROUGH THE ROOF 4'50
(Duke Ellington)

DAY IN, DAY OUT 4'20
(Rube Bloom, Johnny Mercer)

MERRY GO ROUND 2'25
(Duke Ellington)

Personnel:

Wallace Jones, Cootie Williams, trumpets;
Rex Stewart, cornet; Joe Nanton, Lawrence
Brown, Juan Tizol, trombones; Otto Hard-
wicke, Johnny Hodges, alto saxes; Barney
Bigard, clarinet/tenor sax; Harry Carney,
baritone and alto saxes; Duke Ellington,
piano; Freddy Guy, guitar; Jimmy Blanton,
bass; Sonny Greer, drums.

These performances both recorded live in

1939 and 1940 capture the magic of the
Ellington band at its peak. Most of soloists
had been on hand since the late twenties,
the last two to join were Lawrence Brown
(1932) and Rex Stewart (1935). By the mid-
30's Duke and his orchestra had risen above
the competition to be on its own level, sort
of the way Louis Armstrong was regarded on
trumpet, he and they simply had no com-
petition. The Ellington orchestra was su-

preme in its interpretations from the never-
ending supply of compositions penned by
the leader and his star sidemen. Both Rex
and Cootie are heard at length in their con-
trasting styles, while Lawrence Brown takes
care of the majority of trombone work on
these selections, and Johnny Hodges and
Harry Carney, the two peerless saxophonists
display their talents throughout. Note the
leader's punctuations and fills on piano.

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