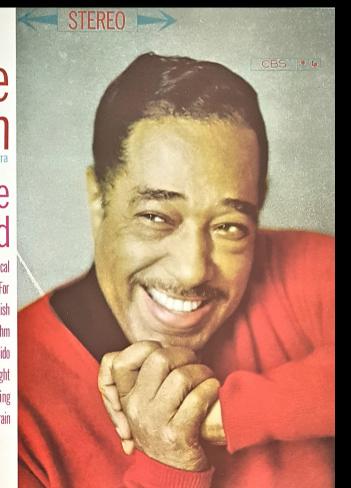


## Duke Ellington And His Orchestra

## Piano in the Background

Happy Go Lucky Local
What Am I Here For
Midriff / Kinda Dukish
Rockin' in Rhythm
Main Stem / Perdido
I'm Beginning to See the Light
It Don't Mean a Thing
Take the "A" Train





# - PERDIDO 8'46

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Mills Music, Inc.

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PIANO IN THE BACKGROUND **DUKE ELLINGTON AND HIS ORCHESTRA** 

(Stereo)

**CBS 84418** 

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[P. 1960 - CBS Inc.

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## PIANO IN THE BACKGROUND DUKE ELLINGTON AND HIS ORCHESTRA

Side I Happy Go Lucky Local What Am I Here For Kinda Dukish Rockin' in Rhythm Perdido

Side II I'm Beginning to See the Light

It Don't Mean a Thing Main Stem Take the "A" Train

TRUMPETS: Ray Nance
Willie Cook
Andres Meringuito
Eddy Mullins
Geseld Wilson

BASS: Agron Bell

TROMBONES: Lawrence Brown Britt Woodman "Booty" Wood Juan Tizol

DRUMS: Sam Woodyard



CBS 84411

CBS PP

SAXES: Johnny Hodges Harry Carney Paul Gonzalves Jimmy Hamilton Russell Procope

PIANO: Duke Ellington

The "Plano Playe" in the Ellington band is a sometime thing. On the bandstand and the concert stage, Duke strides between the plano and the band. He manages to be "on" in both positions, shouting encouragement, grinning at the audience, often playing piano as he does everything elsetotally, but there have been many Ellington performances to the properties of the properties of the properties of the fact, he often likes to call himself "the executive" and sit in the control room during a performance.

the control from our ja epirorinance. But it is a a musician. He But it is a spinist that Duck either is a a musician. He But it is a spinist that Duck either is a musician. He heads for the piano in any room he enters, and no hotel room he ever lived in is without one. He even talks to the band by playing to them, calling them back from intermisions, demanding attention, pleading, and jamming with anyone who happens to be on hand. And his plano style ranges, during the course of any evening, from Ellington

This album keeps Ellington at the piano all the way through. It features the band in many of its most exiting instrumentals, and it swings like mad, but in front of each tune is one piano chorus, and the last word at the end of every number is a pianistic one. You'll know when it is over that the leader of this band is a piano player, and not too far in the background either.

Happy Go Lucky Local —This is the famous section of Duck's Deep South Suite which describes a Southern train. It features Jimmy Hamilton on clarinet, Russell Proceed making like a train whisten on also sax, and the full band. And, if it reminds you of another number, look up the copyright date on this one.

What Am I Here For is a wonderful Ellington song almost forgotten by the band until this recording. The plano begins, of course, and then the full as section plays. 'Booty' Wood's plunger trombone solo follows, and then Duke and Ray Nance recall their original solos. Paul Gonzalves' tenor solo comes next, followed by trombones and, as Duke often shouts, "everybody."

Kinda Dukish and Rockin' in Rhythm – For the past few years, Duke has been playing his Kinda Dukish as a piana introduction to Rockin' in Rhythm, and now they are rethern all madly.

corded together for the first time. Neither needs much comment, except to remind you that Harry Carney has the clarinet solo, "Booty" the trombone solo, and the finale pits the "pep section" of Ray Nance, Willie Cook and "Booty against the full band, with Andres Meringuito on top of

Perdido is to jazz what coffee is to breakfast, and we declided to make it one more time in a way that will possibly end all other Perdidos for some time to come. The arrangement is actually two arrangements put together. The first, after Duke's piano introduction, is a Jimmy Hamilton-Clark ment by Cerad Wilson that work is too. It features Hamilton on clarinet, Nance and Cook alternating in the trumpet section, Gonzalves on tenor sax, and, after the full band returns, Harry Carmey's bartione. And, it ends, as only it should, with rest of the band of it roused for the last englishors.

I'm Beginning to See the Light is a new, up-tempo arrangement by Bill Mathieu of the famous Ellington standard, and it alternates between piano and full band.

Midriff is a Strayhorn composition never before recorded in America, although, like many other gems, it has been yellowing in the books for many years. Plano, brass, saxes enter in that order, and the trombone solo is by Lawrence Brown. The fine example of the Hodges-led sax section follows, after which Aaron Bell solos into the last chorus.

It Don't Mean a Thing, another Bill Mathieu arrangement, begins with Duke's foot tapping, following with Duke's piano. Solos are by Johnny Hodges, Ray Nance, Jimmy Hamilton, Paul Gonzalyes, and Lawrence Brown.

The state of the s

The piano used for this album has three more keys than regular pianos, allowing Duke to play ninety-one keys instead of eighty-eight. He wants you to know that he played them all madly.

Troing Townsend

COVER PHOTO: GORDON PARKS

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WHAT AM I HERE FOR—Robbins Music Corp. (ASCAP).

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