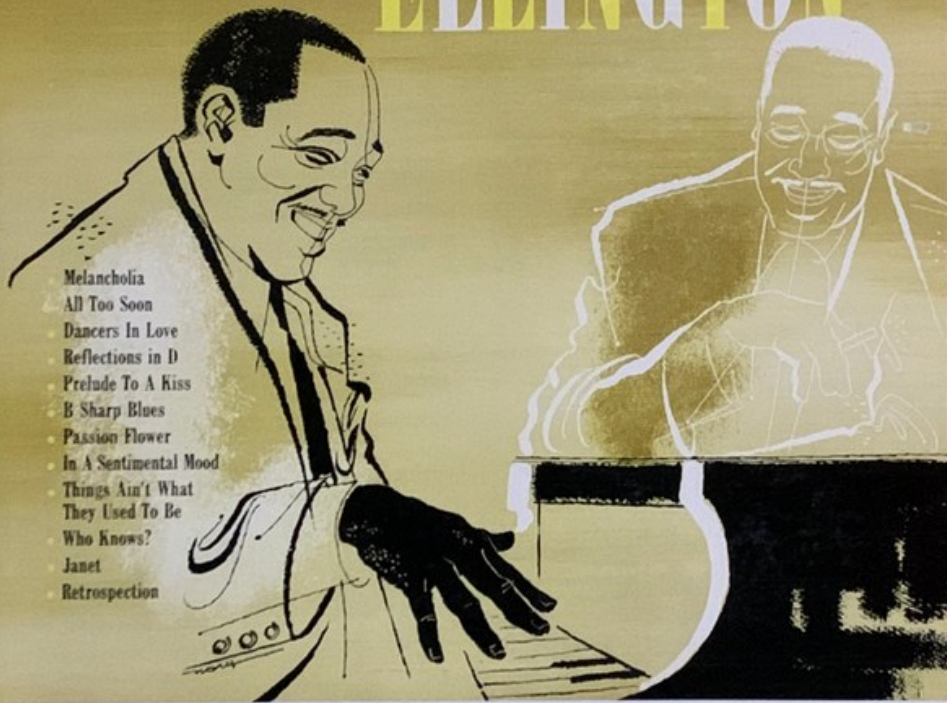


the Duke plays

HIGH FIDELITY
RECORDING



ELLINGTON



- Melancholia
- All Too Soon
- Dancers In Love
- Reflections in D
- Prelude To A Kiss
- B Sharp Blues
- Passion Flower
- In A Sentimental Mood
- Things Ain't What
They Used To Be
- Who Knows?
- Janet
- Retrospection


REG. U. S. PAT. OFF.

THE DUKE PLAYS ELLINGTON

T-477

SIDE 1
NONBREAKABLE
(T1-477)

1. IN A SENTIMENTAL MOOD (Ellington-Mills-Kurtz)
2. THINGS AIN'T WHAT THEY USED TO BE
(Ellington-Persons)
3. REFLECTIONS IN D (Duke Ellington)
4. WHO KNOWS? (Duke Ellington)
5. MELANCHOLIA (Duke Ellington)
6. ALL TOO SOON
(Duke Ellington-Carl Sigman)
DUKE ELLINGTON, PIANO
With Rhythm Accompaniment

LONG PLAYING

MANUFACTURED BY CAPITOL RECORDS, INC.

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THE DUKE PLAYS ELLINGTON

T-477

SIDE 2
NONBREAKABLE
(T2-477)

1. PRELUDE TO A KISS (Ellington-Gordon-Mills)
2. B SHARP BLUES (Duke Ellington)
3. PASSION FLOWER (Billy Strayhorn)
4. JANET (Duke Ellington)
5. RETROSPECTION
(Duke Ellington)
6. DANCERS IN LOVE
(Duke Ellington)
DUKE ELLINGTON, PIANO
With Rhythm Accompaniment

LONG PLAYING

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RECORDS
DUKE ELLINGTON
RECORDING

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THE DUKE PLAYS ELLINGTON

For those who appreciate Duke and his genius, the only notes necessary for this package are a few lines indicating that these are selections composed by Ellington himself down through the years. Wendell Marshall, on bass, and Butch Ballard at the drums accompany Duke's solo pianistics unobtrusively. The results are pleasantly out of the ordinary, for those who have followed his career are aware that Duke has always shunned piano solos. These were recorded long after midnight at Capitol's Melrose Avenue Studios in Hollywood without any sort of rehearsal or plan.

They just happened.



Reflection in D, Who Knows?, B Sharp Blues, and Janet are spontaneous, ad libbed compositions by Ellington, created in the privacy of the dimly lighted studio at the time this album was recorded, and a spin of the turntable reveals what a truly remarkable series of improvisations they are. All Ellington followers know the others; they rank among Duke's best efforts as a composer and it is significant that the Duke himself selected them from a repertoire of more than five hundred of his own works.

The Duke plays Ellington and no man can play him better.

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RECORDING

1955

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