



1946 it was widely conceded that Duke Ellington's instrument was not the plano but the orchestra. It is totally conceded today that his greatest orchestra was that of the 1940s. That period has been most admirably documented with recordings of concerts, broadcasts and the original recordings, Hindsight orcsents here the Ellination orchestra that survived World War II and while not the superplative instrument of 1940 it. too. is nothing short of meanificant.

All performances on this double LP come from phonograph electrical transcriptions made especially for radio stations only. When the late Wally Heider, Hindsight's founder, deared these transcriptions for their issuance, originally as five long play records, he those Ms. Patricia Willard to author the important album notes. Patricia had been Duke's long-time friend as well as his press representative for the west coast.

Duke Ellington always decried categorization in music, insisting, "there's only two kinds of music - good music and the other kind." The band on these albums shattered precedents and reinforced Ellington's point when it won both the swing and sweet band divisions of the 1946 Down Beat poll, causing the magazine to revise its approach. In the 1947 Down Beat poll, Ellington's victory was listed under 'Favorite Band', Duke also carried away Esquire magazine's gold award both for arranger and for best band in 1945, '46 and '47 and won the Pittsburgh Courier national band contest trophy for 1947-48. Despite his feeling that he was competing with himself, this was a period when he was unrivaled.

Their records were selling briskly around the world. Not only had Duke (and the band) won countless awards, but his musicians scored heavily too. Johnny Hodges and Billy Strayhorn won Esquire's silver awards and Jimmy Hamilton, who had joined the band in May, 1943, emerged as the magazine's choice for 'New Star' darinetist. Esquire's 1946 'All-American Band' included Ray Nance on trumpet and violin, Taff Jordan, Lawrence Brown, Joe 'Tricky Sam' (Nanton, Oscar Petiliord, Hodges, Al Sears, Hamilton, Sonny Greer, Narry Carney (listed in the 'other instrument' category since baritone saxophone apparently still was a field in which there were no other contenders), Ellington and Strayhorn as arrangers, Al Hibbler, and a dozen or more other musicians whose principal exposure had been with Duke. 1946 was a triumphant and rewarding very for public Ellinaton.

"The Duke has added more ideas to the facets of American music than any other living musician, be his hair short or be it long" wrote Paul Bowles in the New York Herold Tribune. "He is the prelates in a transport and conductor of what has consistently been and still is the greatest jazz orchestra in the country. Who can dispute the fact that there have been more hardscover books written about Ellination and his music than any other jazz creator."

Patricia Willard, Jazz Scholar and Writer

Regarding the source of these recordings is a bit of trivia of possible interest to collectors. In the late forties when I was southern field representative for RCA Victor Records I frequented many radio stations, some of whom had these Ellington performances on huge 16 inch Transcription Discs. Being a Duke fan since the mid-Thirites I wanted them and discovered there were record collectors who specialized in such things. The most avid one was a young law student in Oregon named Wally Heider and we made contact via mail. He was desperately searching for post war Artie Shaw transcriptions which I had and we traded. When I received the Ellington discs, I transferred them to tape and put the transcriptions away for safekeeping.

My contact with Heider continued over the years as he passed his bar exam, became a recording engineer, producer, built and owned recording studios and became an artists and repertoire man for RCA. We finally met in 1960 in Hollywood and our friendship grew stronger, particularly when in the sixties I became Duke Ellington's producer. In the seventies Wally attempted to retire, but he soon formed Hindsight Records which specialized in previously unissued big band material heavily taken from transcriptions which Heider, with his law background meticulously legitimized with contracts and royalty payments. Hindsight was (and is) no pirate or bootleg label.

I had the pleasure of acting as a consultant for Wally during this period and because of my doseness to the Duke, his family and business associates, was able to get Heider the necessary recording contracts that enabled Hindsight to make these transcriptions available.

But Wally soon found that his original 16" discs had become damaged over time and so I dug out my almost virgin set. The actual sounds you hear on this double LP are what brought Wally and I together back in 1949. I am one of many who miss Wally Heider - an unforgettable man in many respects and one who contributed so much to sound recording as well as the celebration of the big bands.



9:20 SPECIAL
2 TAKE THE A TRAIN
3 COME RAIN OR COME SHINE
4 ON THE ALAMO
5 PERDIDO
6 PASSION FLOWER

DURE ELLINGTON
& His Outling
THE TRANSCRIPTION RECORDINGS

H2LF-410 Side B

DOUBLE RUFF
2 PARK AT 105TH
3 HAPPY GO LUCKY LOCAL
4 FRISKY
5 JUST YOU, JUST ME







DUKE ELLINGTON & His Orchestra THE TRANSCRIPTION RECORDINGS

H2LP-410 33 1/3 RPM

Side a

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DUKE ELLINGTON & His Orchestra THE TRANSCRIPTION RECORDINGS

H2LP-410 33 1/3 RPM



Side B

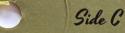
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DUKE ELLINGTON & His Orchestra THE TRANSCRIPTION RECORDINGS

H2LP-410 33 1/3 RPM



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DUKE ELLINGTON & His Orchestra THE TRANSCRIPTION RECORDINGS

H2LP-410 33 1/3 RPM



Side D

1 HOW HIGH THE MOON 2 JUST SQUEEZE ME 3 ONE O'CLOCK JUMP 5 TEA FOR TWO

5 TEA FOR TWO

5 TEA FOR TWO

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Side a 1 9:20 SPECIAL 2 TAKE THE 'A' TRAIN 3 COME RAIN OR COME SHINE 4 ON THE ALAMO 5 PERDIDO **6 PASSION FLOWER** Side B 1 DOUBLE RUFF 2 PARK AT 106TH 3 HAPPY GO LUCKY LOCAL 4 FRISKY word Kennedy Ellington, Johnny Hodges) Tempo Music Inc, The Edward Kennedy Ellington Heritage LLC 5 JUST YOU, JUST ME Side C 1 CROSSTOWN 2 MOON MIST 3 PRETTY WOMAN 4 MOOCHE 5 WHO STRUCK JOHN? 6 SWAMP FIRE Side D 1 HOW HIGH THE MOON **2 JUST SQUEEZE ME** 3 ONE O'CLOCK JUMP 4 BLUE LOU 5 TEA FOR TWO These recordings were made during several performances across the United States in 1946 and 1947, featuring various lineups. A complete list of the musicians is provided below: A compilee list of the musicions is provided below: Trumpest: Bennet Flood, Cat Andreno, Francis Williams, Harold Boker, Ray Nance, Shelton Hemphill, Taft Jordan, Wallace Jenss, William Bascand, Wallace Jenss, William Bascand, Transbessis Caude Jonns, Lee Tricky, Sam' Nonton, Lawrence Brewn, Tyree Glenn, William de Paris Transbessis Caude Jonns, Lee Tricky, Sam' Nonton, Lawrence Brewn, Tyree Glenn, William de Paris Transbessis Caude Jonns, Lee Tricky, Sam' Nonton, Lawrence Brewn, Tyree Glenn, William Alexander Franco Duke Ellington, Billy Strayborn Gallon Fred Guy Bass. Oscor Patilliam, Myers Dynum: Sonny Greet Alexander Greet Transbessis Caude Jonns Transbessis Caude Transbessi

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