

Harold BAKER, Cat Anderson, Nelson Williams (TP), Ray Nance (TP of Vln), Quentin Jarrett, Sam Taylor, Bill Woodman (TB), Russel Brown, Willie Smith (AS)

Duke Ellington

Who governs here? A noble Duke, in nature as in name.

VOLUME TWO

Where should this music be?
In the air or the earth?

STARDUST RECORDS 202 P.

6-78-1-1830 JUNE 1951

STEREO PLAYABLE MONO



UNIQUE AND ORIGINAL PERFORMANCES NEVER BEFORE ISSUED ON LP

CONCERT AND BROADCAST RECORDINGS
NO COMMERCIAL TRANSCRIPTION MATERIAL

Give it breath with your mouth
and it will discourse most elo-
quent music - Shakespeare.

melodic rather than rhythmic
logic. Fortunately, a tape
recorder was there.

To which the answer is, of course,
only if one is a Johnny Hodges,
a Harry Carney or, as in this
case, PAUL GONSAIVES.

The Gonsalves talent is also
displayed on three other cuts in
this album. The long six plus
minute version of 'Things Ain't
What They Used to Be' has solos
from Willie Smith, Shorty Baker
and Britt Woodman before PG
takes a nine chorus solo which may
have extended further were it not
for the broadcast ending. This
version of June 11th was selected
over the alternate of June 23rd
because on the latter the inter-
play between soloist and band is
blurred.

On side two PG is featured twice.
He takes the major role in the
ballad, 'Warm Valley' and can
also be heard on a tune titled
'The Happening' which is the only
known Ellington full orchestra
version of this piece. Although
a small group version is available,
this rendition has the advantage
of a Duke Ellington accompaniment.

The other two titles on side one
feature two of Duke's trumpeters -
William 'Cat' Anderson and
Harold 'Shorty' Baker.

Cat - the bands second pillar of
strength - and known for his high

note excursions here growls his
way through 'Night Walk' - a
superbly evocative piece that, as
the record reviewers say, is alone
worth the price of the record.
Shorty takes the 1940 master-
piece 'Harlem Airshaft' and makes
it his own. Shorty also appears
on side two in a unique version
of the Rex Stewart classic 'Boy
Meets Horn' - one of the few
times this piece was played by
a trumpeter other than Rex.
Whether this was a punishment or
a reward only Duke and the band
knew but Shorty surely proves he
was one hell of a trumpeter.

With all these goodies on one
record it seems superfluous to
detail the others (especially
since we are nearly out of
space) but 'Midriff' has Wood-
man and Ray Nance, Norma Oldham
vocalises 'Love You Madly',
Willie Smith takes 'Indian
Summer' and 'All Day Long' is a
Strayhorn band number. 'Gotta
Go' is a sign off piece described
in one disco (graphy not teque)
as Unknown Title A which perhaps
tends to raise hopes higher than
deserved.

We hope you enjoy this LP because
we think it contains proof that
the greatest jazz orchestra in
the world was ... DUKE
ELLINGTON'S.

If you would like to make a
contribution, as we have, to
The Duke Ellington Cancer Fund
the address is: -
10 Lincoln Plaza,
New York City
New York, 10023, U.S.A.

This is a limited edition record
for Duke Ellington collectors.

DIMINUENDO IN BLUE - CRESCENDO IN BLUE	11.41
NIGHT WALK	2.59
HARLEM AIRSHAFT	3.32
THINGS AIN'T WHAT THEY USED TO BE	6.35
MIDRIF	3.31
BOY MEETS HORN	5.15
WARM VALLEY	3.46
LOVE YOU MADLY	3.04
INDIAN SUMMER	2.59
ALL DAY LONG	2.58
THE HAPPENING	2.20
GOTTA GO	1.18

The selections on this record,
have, to the best of our
knowledge, never been issued
before.

Gonsalves is the star of 'this
record and he was a star of the
DUKE ELLINGTON ORCHESTRA. His
fame stemmed largely from an
incredible 27 chorus solo on
'Diminuendo & Crescendo in Blue'
from the 1956 Newport Jazz
Festival. But was it an entirely
spontaneous solo or, more to the
point, was the idea of an extend-
ed solo to link the two parts
spontaneous?
Many think so, but while the solo
was spontaneous, the idea of an
extended solo was not as the
first cut on side one demonstrates.
Recorded in the early morning
hours of June 30th (31st?), 1951
in the jazz club named for the bop
king and five years earlier than
the Newport event, Paul Gonsalves
created a similarly long solo -
but this time of 26 choruses!
While the obvious excitement of
the Newport crowd is missing, our
judgment is that this is the better
solo. For one thing it's clearer
but more importantly the solo is
more logical and is based on



**DUKE
ELLINGTON**

202 A

MIDRIFF

BOY MEETS HORN

WARM VALLEY

LOVE YOU MADLY

INDIAN SUMMER

ALL DAY LONG

THE HAPPENING

GOTTA GO



**DUKE
ELLINGTON**

202 B

DIMINUENDO IN BLUE-

CRESCENDO IN BLUE

NIGHT WALK

HARLEM AIRSHAFT

THINGS AIN'T WHAT THEY
USED TO BE

