

Duke Ellington

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

VOLUME THREE

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

STARDUST RECORDS 203

APRIL 1953

STEREO PLAYABLE MONO

NOTES

Someone has pointed out that Stardust 202 omitted the broadcast data so here it is:-
DAGB-6/30; NA-6/11; HA-6/23;
TACT-6/11; MC-6/7; SM-6/30;
WV-6/30; LYM-6/30; IS-6/6;
ADL-6/7; TH-6/8 and GG-6/8.

Someone else has asked why we do not issue complete concerts on an LP. The answer is sometimes the sound is hideous, sometimes we do not have it and frankly some of the items are not worth issuing. For you who want everything, Vol. 16 will contain the complete 'Hawk Talks' and 'Skin Deep' - in chronological order yet!

Someone else has queried the relevance of the Shakespeare quotes. Apart from the learned look it gives to the sleeves, it seems to us that as William was to Theatre so Edward was to Jazz. (Sounds like SD pontificating again!).

Our fourth volume will be from '47 - either the Dartmouth Concert or the Denver Broadcasts. 'D' being the fourth letter of the alphabet.

For you who feel this column irrelevant (or irrelevant), please note it has been adhered with extra special low quality gum and hence is easily removable.

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.

Duke lives!

UNIQUE AND ORIGINAL PERFORMANCES NEVER BEFORE ISSUED ON LP

CONCERT AND BROADCAST RECORDINGS NO COMMERCIAL TRANSCRIPTION MATERIAL

'And, in good time, here comes the noble Duke' - Richard III

In good time indeed, although generally the year from which these broadcasts come is not considered to be one of the highlights of the Ellington career. The problem seemed to be associated with his new record company, which negated both the advances of the long playing era and Duke's abilities as a composer, by having him and the band record a series of 3min standards. Later they did record some interesting things but they also had him record stuff that should never have been written in the first place.

This record contains performances complementary to those recorded commercially - most of the tunes on this LP were not recorded by the company, others are different.

Liza was one of the three minute standards but here it is a six minute version with a long Dugal piano intro and solo - typical of the sort of performance the majors chose not to record. After DE, the major soloist is Britt Woodman while snippets can also be heard from Clark Terry, Paul Gonsalves, Harry Carney and Rick Henderson.

The March also has a fascinating piano intro before Willie Cook states the theme and Ray Nance and

Russell Procope solo.

Boodah was clearly a new piece at this time and has DE, Nance and Jimmy Hamilton.

Come On Home is sung by Jimmy Glesson with enthusiastic support from the band.

H'ya Sue is a masterpiece, being a showcase for Hamilton's wailing tenor, ably assisted by Quentin Jackson's wa wa trombone in a tune that deserved greater permanence.

Both *Primpin' at the Prom* with Paul Gonsalves and *Smada* featuring Jimmy Hamilton (on clarinet) did not achieve long term currency but these versions are worth having.

Time on My Hands also features Hamilton's clarinet but in a six minute version that is among the warmest he ever recorded.

Lullaby of Birdland was never recorded commercially. Pg solos.

Change My Ways is given over to Ray Nance for a violin outing.

Clark Terry plays the old standard *Don't Worry 'Bout Me*.

Finally, Russell Procope takes his position on *Please Be Kind* to end this LP by the greatest orchestra in jazz - DUKE ELLINGTON'S.



LIZA	6.16
THE MOOCHE	4.20
BOODAH	4.28
COME ON HOME	3.04
H'YA SUE	7.29
★	
PRIMPIN AT THE PROM	2.31
SMADA	2.47
TIME ON MY HANDS	6.00
LULLABY OF BIRDLAND	3.09
CHANGE MY WAYS	3.55
DON'T WORRY 'BOUT ME	4.24
PLEASE BE KIND	2.49

The actual recording date(s) for this recording are not known but most if not all are believed to come from a concert and rehearsal of April 15, 1953. Doubtless the next volume of 'The Duke Ellington Story' on Records' by Masagalli, Fusateri & Volonte will clarify.



