

Duke Ellington

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

VOLUME FOUR

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

STARDUST RECORDS 204

APRIL 30th, 1947

STEREO PLAYABLE MONO

The Duke In Concert

The Duke is here tonight?
The better! Best! - Lear

This record features the DUKE ELLINGTON Orchestra in a college concert. In the Massacre-Pusateri-Valente "Duke Ellington Story On Records" the location for this April 30th, 1947 date is given as Dartmouth College. In listening to the acetates which produced this recording it is clear that the concert actually comes from Cornell. Between "Things Ain't" and "A Train" a presentation is made to Duke & His Boys by the Cornell Rhythmic Club - an event unlikely to have occurred at D.C.

The concert itself was outstanding. It was obviously one of those nights when they were really inspired and they respond with a vigor and excitement to the obvious enthusiasm of the audience.

Blutopia

was never recorded commercially and reflects the shabby way the major record companies treated America's greatest composer. Premiered in 1944, this particular version features Taft Jordan, Al Sears, Ray Nance and Duke in a Strayhorn piece notable also for the enthusiastic reading of the orchestral passages.

Overture To A Jam Session

was originally issued on the Rustcraft label but that version (Dec 46), the version on Prime C1/C2 (Dec 46) and the Capitol transcription version (Jan 47) all feature Ray Nance on violin as major soloist. This version with Harold "Shorty" Baker as trumpet soloist is both more exciting and we think more appropriate as an overture to a jazz jam session.

UNIQUE AND ORIGINAL PERFORMANCES NEVER BEFORE ISSUED ON LP

CONCERT AND BROADCAST RECORDINGS NO COMMERCIAL TRANSCRIPTION MATERIAL

The Mooche

- an old Ellington favorite, is an exceptionally good performance and in our opinion ranks with the best ever. Especially notable are "Blues de Paris", Johnny Hodges (with a superb solo) as well as sterling contributions from Harry Carney, Jimmy Hamilton and Ray Nance. (Incidentally both Mooche and Overture are unavailable.)

Diminuendo-Crescendo In B

started life as two 78 pieces, progressed in a trilogy with usually either Carmichael Blues or Translucency and ended its career with Paul Gonsalves who joined or separated the parts with a tenor solo. This version is unique, as far as we know, and features six choruses of Duke's magnificent piano to link the two parts.

Rugged Romeo

was written for and played by Taft Jordan. This last version shows off Taft's talents admirably.

The Blues

excerpted from Duke's "Black Brown and Beige" suite is a fascinating interpretation because Ray Davis sings the moving vocal and in the blues theme Al Sears splits his solo chorus by having Laurence Brown answer him. Oscar Pettiford drives the band and Shorty Baker accompanies Ray for the coda.

Frankie & Johnny

This eight minute plus traditional tune demonstrates the great swing and power of Pettiford's bass and the unmatched elegance of the Ellington piano. Jimmy Hamilton's clarinet is heard as is trumpeter Laurence Brown who takes the third chorus.

I'm Just a Lucky So & So

is included here not so much for Hobbler's vocal as for the quality of Johnny Hodges' solo and the behind the vocal playing on of Taft Jordan and Laurence Brown.

Passion Flower

is all Johnny Hodges in an unusual arrangement. "Lucky" the generation that heard him for his like shall not pass this one again! Lucky indeed!

Just Squeeze Me

was on this program and although ostensibly a feature for Ray Nance there is again no doubt that Hodges steals the show.

Ring Dem Bells

is played, as Duke says, with the band not quite prepared and without the chimes. Solos come from Hamilton, Hodges, Carney, De Paris the Nance-Hodges duet and following the band two from Ray Nance who provides a humorous and whimsical ending for the piece, the concert and this record.

Summary Of Sounds

There can be no doubt that this was an outstanding concert. It's a great pity that we do not have acceptable quality for the rest of the concert because in addition to the "Beautiful Indiana" suite (which was sidetracked by Translucency), there is a marvellous three blues tribute to W.C. Handy, a long version of "Things Ain't" with Johnny Hodges and even the "Medley of Hits" was played with a verve not normally associated with that selection.

A Note On The Sound. Our engineers should be congratulated on his remarkable achievements in transferring this material from the original acetates. The concert was recorded on extremely primitive equipment not capable of producing hi fi sounds. And the acetates over nearly 30 years just are not what they used to be. Although most of the clicks and scratches have been removed, it was not possible to lose them all.

Your attitude then in listening to this record should be that of having found on dusty, scratched, old labelless 78's in a red cross junk store, a rare and excellent concert. That way you will better be able to appreciate the beauty and vitality of this music. Get for \$1.95 a buff, this record has the greatest orchestra in jazz - DUKE ELLINGTON.

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.

Duke lives - a limited edition.



**DUKE
ELLINGTON**

STARDUST 204a

BLUTOPIA
OVERTURE TO A JAM
SESSION

THE MOOCHE
DIMINUENDO—
CRESCENDO IN B
RUGGED
ROMEO



**DUKE
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STARDUST 204b

THE BLUES
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I'M JUST A LUCKY SO & SO
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