

**SOUNDS YOU SEE AND HEAR**

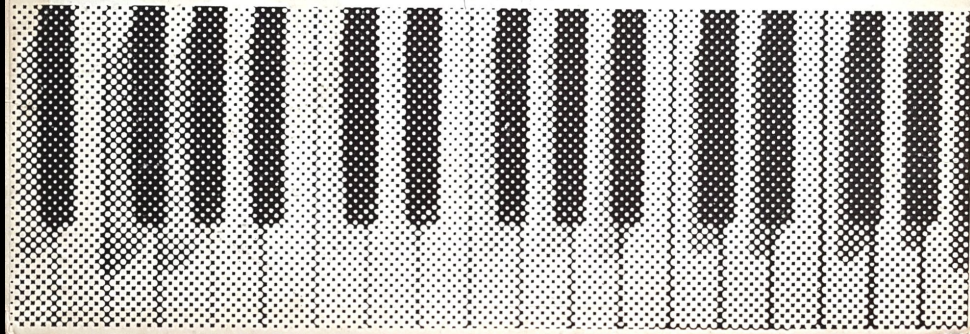


**PERCUSSION**

● IN A TRIBUTE TO ●

**DUKE ELLINGTON**

**FEATURING THE FRANKIE CAPP PERCUSSION GROUP**



# Percussion

In A Tribute To DUKE ELLINGTON

1. GALOPOM JOE'S - Ellington-Mills
2. SOPHISTICATED LADY - Ellington-Parish-Mills
3. I LET A SONG GO OUT OF MY HEART  
Ellington-Mills-Redmond-Nema

11.007-A

Instrumentals

4. AZUM - Ellington-Mills
5. LIKE THE DUKE - Bob Florence

The Frankie Capp Percussion Group

Stereophonic



Made in  
Venezuela

# Percussion

In A Tribute To DUKE ELLINGTON

1. CARAVAN - Tizol-Ellington-Mills
2. IN A SENTIMENTAL MOOD  
Ellington-Kerby-Mills
3. TWIP OR TURNIP - Ellington-George

11.007-B

Instrumentals

4. CREOLE LOVE CALL - Ellington
5. MOOD IN MCG - Ellington-Mills-Bigard

The Frankie Capp Percussion Group

Stereophonic



Made in  
Venezuela

# SOUNDS YOU SEE AND HEAR

*Handwritten notes:*  
 1-100-88-  
 6-100-88-  
 1-100-88-

STEREO

IN

MOTION



## IN A TRIBUTE TO DUKE ELLINGTON

Edward Kennedy Ellington has already earned immortality.

Even if he decided to retire from the big-band business tomorrow, he would leave behind him a record of contributions to music unparalleled in its variety and scope. It's fitting then, that the man who has associated with his name a title suggesting royalty—for Duke Ellington is the royalty of the big-band era!

The Duke's musical career spans several decades, right through the era of the big bands to the present. From the time he wrote his first tune (at eighteen) to the opening of the first Ellington orchestra at Broadway's Hollywood Club in 1924, through the concerts at New York's famed Carnegie Hall, a never ending succession of awards and tributes have been heaped upon the urbane head of one of the foremost creative geniuses of the jazz world!

The Ellington personality infused the band with a kind of undefinable spirit and charm—sort of a musical "togetherness"—that kept the personnel together, almost without a change, through the big-band years. Sidemen like Lawrence Brown and Juan Tizol on trombone, Johnny Hodges and Harry Carter on the woodwinds, the great Barney Bigard on clarinet, Duke's protégé and musical soulmate Billy Strayhorn sharing the composing and arranging—these musicians added to and shared in the kind of special aura of greatness surrounding the band in every one of its performances.

And the strength of the man shows up in each and every facet of the many-sided Ellingtonian repertoire. Whether it's the exotic kind of swing favored from time to time by the band, or the dreamy softness of azure clouds, or the light, sophisticated abandonment of up-tempo bounces, the brilliance of Duke's music is a universal affirmation of the man's genius.

Gifted young arranger Bob Florence has succumbed to the Ellington influence too. In his interpretation of samples of the Duke's panorama of moods, Bob shows his sensitivity, his kinship to the master's musical ideology. And leader Frankie Capp has selected ace Hollywood sidemen to follow in the footsteps of the Ellington virtuosi—men such as Bill Hood on baritone sax, Ronny Lang on alto, Trumpeter Cappy Lewis doing the so typical hat tricks with his mutes! The percussion group adds a brilliant new dimension, creating a special kind of zest all its own.

The result? The fine, timeless wine of Ellingtonia, poured into the sparkling crystal of superb Kimberly recording, and served with the fineness of ultra-sensitive interpretation! Sample it!

This record is the epitome of electronic skills and the most accurate reproduction of music and sounds ever captured on a pure vinyl record. If you are looking for a quiet evening at home with pleasant background music, you have made the wrong selection. This record demands listening. It is an emotional experience, the same emotional experience you might receive from an "IN PERSON, LIVE PERFORMANCE." This live performance is recreated through the most advanced electronic and acoustical engineering skills. Something truly new... the percussive sounds... **SOUNDS OF THE BIG BANDS**... Truly a part of the American music scene and now for the first time recorded in percussion with the awareness of sounds and yet still retaining the nostalgic memories of the BIG BAND ERA.

**THE BIG BAND ERA**—if you lived through it, you've never forgotten it! It lasted about a decade—from the mid 1920's through the mid 40's—and we've come to call it **THE BIG BAND ERA**. It was an era of popular music never equaled in America. Never had so many listened and danced to so much music of true merit played by musical organizations unmatched to this day. Benny Goodman, Glenn Miller, the Dorsey Brothers, Count Basie, Artie Shaw... these were but a few of the household names of the period. They were names that packed ballrooms the length and breadth of the nation during those magic years, names that represented to America's youth the excitement and vigor of a new music they called Swing.

The sound reproduction quality of this album is the finest produced from the best of the recording equipment available today.

### LOOK FOR KIMBERLY "STEREO IN MOTION" PERCUSSION ALBUMS

It is recommended that these records be played on a stereo system. If the record is to be used on a monaural player, a stereo cartridge is suggested to keep the grooves from wearing.

### FEATURING THE FRANKIE CAPP PERCUSSION GROUP

PRECISION RADIATION INSTRUMENTS, INC. • LOS ANGELES, CALIF.

It has been achieved by a concentrated effort of dedicated and talented recording artists and sound technicians. The merging of these talents has resulted in the ultimate in multi-channel recording and has made it possible to project the most natural sound with more depth and definition than ever before. The Kimberly technicians have created on a new pure vinyl pressing, the absolute in recorded sound, through advanced stereo and fidelity mastering processes have been able to achieve:

- A. Zero distortion from the very lowest bass notes to the highest piccolo or bell notes...
- B. Highest possible signal to noise ratio... 65 + DB
- C. Most complete frequency range ever recorded... 15 CPS to 25,000 CPS

At Kimberly studios in Hollywood, one of America's finest recording studios, a multiple mike pickup system was used to take advantage of the many different sound levels that were to be reproduced on our records. The microphones used were Telefunken, U47, M251, Sony, RCA-44 BX, Telefunken 201, Altec 21-B, RCA 77 DX and these were fed into a special sixteen position multi-channel console, using special amplifiers, equalizers with extremely low noise and distortion. The original tape was recorded on three track Ampex equipment. From that point after extensive editing and equalization were completed, the tapes were re-recorded with special electronics equipment used in mastering the completed acetate. Mastering was done in a Scully lathe using automatic variable pitch and depth. The automatic variable pitch is electronically controlled and uniquely coupled to an automatic depth control device to insure that

#### SELECTIONS ARE:

I LET A SONG GO OUT OF MY  
 HEART  
 SOPHISTICATED LADY  
 CREOLE LOVE CALL  
 GALL FROM JOE'S  
 AZURE  
 TULIP OR TURNIP  
 IN A SENTIMENTAL MOOD  
 LIKE, THE DUKE  
 MOOD INDIGO  
 CARAVAN

THE FRANKIE CAPP PERCUSSION GROUP. Arranged by Bob Florence, TRUMPET, Cappy Lewis (Courtesy of M.C. Records), Tom Scott, Ray Line, John Audino, SAX, Bob Driscoll, Bill Hood, Ronny Lang, Dave Mader, TROMBONE, George Roberts (Courtesy of Columbia Records), Jimmy Riddle, BOB FLORENCE, BASS, Lyle Ritz, PERCUSSIONISTS, Frankie Capp, Lyle Richards.

each groove will be of sufficient depth in relation to its modulation content to give the maximum of ease in tracking. Heat was used on the Westrex J.C. feedback cutter system driven with a pair of modified Westrex 70 watt amplifiers to assure the epitome of quality available only in this tremendous engineering product of Kimberly records. The total efforts of Kimberly engineers, headed by Dayton Howe, have achieved a sound acclaimed as superb by critics and record enthusiasts throughout the world.

This recording that you now have in your hands truly represents a miracle in stereophonic sound and is a perfect copy of the most perfect and painstakingly engineered recording. "IT TRULY OFFERS SOUND THAT YOU CAN SEE AND HEAR."

**FRANKIE CAPP** is not a newcomer to the percussion world. He is one of the top men in the jazz field today, being featured as the third man in the Andy Shearn Trio and is featured solo with the Dave Pell Octet. He has also been with such aggregations as Neal Hefti, Billy May, Harry James, Shelly Rogers and Stan Getz. He has at various times worked with Peggy Shearn group and stayed with him until he made his home on the West Coast in 1960. Since that time he has played with the Paul Horn group and has been very busy as a free lance studio musician.

**EMIL RICHARDS**, one of the outstanding vibraphone players of our day, started as a legitimate concert and symphonic percussion player in the Hartford and The New Britain Symphonies. In 1955 he joined the George Shearn group and stayed with him until he made his home on the West Coast in 1960. Since that time he has played with the Paul Horn group and has been very busy as a free lance studio musician.

- 11009 PERCUSSION IN A TRIBUTE TO PEREZ PRADO
- 11010 PERCUSSION IN A TRIBUTE TO THE DORSEY BROTHERS
- 11011 PERCUSSION IN A TRIBUTE TO THE BIG BANDS
- 11012 PERCUSSION IN A TRIBUTE TO HENRY MANGINI
- 11013 PERCUSSION IN A TRIBUTE TO LES BROWN
- 11014 PERCUSSION IN A TRIBUTE TO COUNT BASIE