

# DUKE ELLINGTON

and his orchestra

CARNEGIE HALL CONCERT 1948 • VOL. I

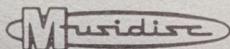
DUKE ELLINGTON (piano) — WENDELL MARSHALL (bass) — SONNY GREER (drums) — LAWRENCE BROWN, QUENTIN JACKSON, TYREE GLEEN (trombones) — JIMMY HAMILTON (clarinet) — JOHNNY HODGES, BEN WEBSTER, RUSSEL PROCOPE, HARRY CARNEY (saxes) — AL KILLIAN, SHORTY BAKER, FRANCIS WILLIAMS, SHELTON HEMPHILL, RAY NANCE (trumpets)

NEVER BEFORE ON RECORD



BROWN BETTY — JUST A SETTIN' AND A ROCKIN' — MANHATTAN MURALS  
 HUMORESQUE — LIMEHOUSE BLUES — TRUMPET NO END (BLUE SKIES)  
 COTTON TAIL — HOW HIGH THE MOON — LUSH LIFE — DON'T BLAME ME

JAZZ ANTHOLOGY



DUKE ELLINGTON & HIS ORCHESTRA  
CARNEGIE HALL CONCERT 1948 - Vol. 1

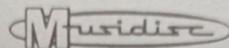
33 tours  
D. P.



JA 5140  
(JA 5140 A)  
FACE 1

1. BROWN BETTY (D. Ellington-B. Strayhorn) 5'15
2. HUMORESQUE (Dvorak) 4'16
3. HOW HIGH THE MOON (Lewis-Hamilton) 4'26
4. COTTON TAIL (Ellington-Hudson) 3'03
5. LIMEHOUSE BLUES  
(Braham-Furber) 3'10

JAZZ ANTHOLOGY



DUKE ELLINGTON & HIS ORCHESTRA  
CARNEGIE HALL CONCERT 1948 - Vol. 1

33 tours  
D. R.



JA 5140  
(JA 5140 B)  
FACE 2

1. JUST A SETTIN' AND A ROCKIN' (Ellington) 5'15
2. TRUMPET NO END (BLUE SKIES) (I. Berlin) 3'25
3. MANHATTAN MURALS (D. R.) 5'15
4. LUSH LIFE (B. Strayhorn) 4'45
5. DON'T BLAME ME (McHugh-Fields) 2'03

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## SIDE A

- |   |      |
|---|------|
| 1. BROWN BETTY<br>(D. Ellington - B. Strayhorn) | 5'15 |
| 2. HUMORESQUE<br>(Dvorak)                       | 4'16 |
| 3. HOW HIGH THE MOON<br>(Lewis Hamilton)        | 4'26 |
| 4. COTTON TAIL<br>(Ellington-Hudson)            | 3'03 |
| 5. LIMEHOUSE BLUES<br>(Braham-Furber)           | 3'10 |

## SIDE B

- |  |      |
|--|------|
| 1. JUST A SETTIN' AND A ROCKIN'<br>(Ellington) | 5'15 |
| 2. TRUMPET NO END (BLUE SKIES)<br>(I. Berlin)  | 3'25 |
| 3. MANHATTAN MURALS<br>(D.R.)                  | 5'15 |
| 4. LUSH LIFE<br>(B. Strayhorn)                 | 4'45 |
| 5. DON'T BLAME ME<br>(MCHigh-Fields)           | 2'03 |

## NOTA

Ce disque a été réalisé à partir des enregistrements inédits datant de près de trente ans dont la qualité technique n'est évidemment pas parfaite. Nous avons procédé à un minimum de corrections pour supprimer le surplus des tons et trépidations apparaissant sur le matériel d'origine. Toutefois, bien que les procédés actuels de filtrage le permettent, nous n'avons pas voulu éliminer totalement les bruits de surface afin de ne pas altérer la sonorité originale de ces interprétations.

This record has been produced from hitherto unpublished recordings dating back nearly thirty years, the quality of which is obviously not perfect. We have made as few changes as possible, removing only the scratches, which appear on the original work. Nevertheless, even though it is now possible to filter such recording, we did not wish to eliminate completely the surface noises in order not to destroy the original sound on these renderings.

# DUKE ELLINGTON

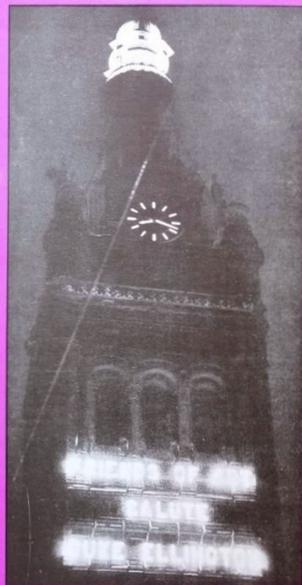
and his orchestra

## CARNEGIE HALL CONCERT VOL. I

New-York - November 1948

## COLLECTIVE PERSONNEL :

AL KILLIAN, trumpet  
HAROLD BAKER, trumpet  
SHELTON HEMPHILL, trumpet  
FRANCIS WILLIAMS, trumpet  
RAY NANCE, trumpet, violin and vocal  
QUENTIN JACKSON, trombone  
LAWRENCE BROWN, trombone  
TYREE GLENN, trombone, vibes  
BEN WEBSTER, tenor sax - Guest artist  
JOHNNY HODGES, alto-sax  
RUSSEL PROCOPE, alto-sax  
JIMMY HAMILTON, tenor-sax, clarinet  
AL SEARS, trombone  
HARRY CARNEY, barytone-sax  
DUKE ELLINGTON, piano, leader  
FRED GUY, guitar  
WENDELL MARSHALL, bass  
SONNY GREER, drums  
KAY DAVIS, vocal, accompanied by:  
BILLY STRAYHORN, piano



Duke Ellington est certainement le seul jazzman qui ait su cumuler parfaitement les fonctions de pianiste, compositeur, arrangeur et chef d'orchestre. Né à Washington en 1899, il commença à jouer du piano dans le Night-Club de New-York pour payer ses études d'architecture qu'il abandonna en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe "Les Washingtonians" et se produit au Cotton Club en 1927 et 1932. Considéré dès lors comme le chef du meilleur des orchestres de jazz, il fut régulièrement sollicité pour des concerts et des tournées dans le monde entier, jusqu'à sa mort en mai 1974.

Duke Ellington est avec Louis Armstrong le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans l'improvisation en solo, Ellington donne le meilleur de lui-même avec son orchestre symphonique. Le Blues lui offre une place de choix dans ses compositions, mais il est rehaussé par une orchestration sophistiquée, un climat harmonique subtil et des allures sonores d'une rare finesse. Le concert que nous vous offrons par ce disque, enregistré en novembre 1948, compte parmi les plus intéressants qu'ait donné Duke Ellington.

Duke Ellington is certainly the only jazzman who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and a director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-clubs of New-York to pay for his studies of archtecture which he gave up in 1920, so as to devote himself to music. In 1924, he became director of the Group "The Washingtonians" and appeared at the Cotton Club, in 1927 and 1932. Considered from then on as the head of the best jazz orchestra, he was regularly asked for concerts and tours in all the world, until his death in May 1974.

Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong shines in the improvisation as a soloist, when Ellington gives the best of himself with his great orchestra. The Blues has a place of choice in his compositions, but it is enhanced by a surprising orchestration, a subtle harmonic climate and some sonorous combinations of a rare delicacy. The concert that we offer here has been recorded in November 1948; this concert is certainly the most interesting performance presented by Duke Ellington.