

Ellington in Concert

How high the moon Brown Betty Don't be so mean to baby Humoresque Dancers in love Creobe love call Don't blame me Limehouse blues Blue skies





I. How high the moon

(Morgan Lewis; Nancy Hamilton)

2. Brown Betty

(Billy Strayhorn; Duke Ellington) 3. Don't be so mean to baby (Peggy Lee; Dave Barbour)

(Antonin Dvařak)

4. Humoresque

1. Dancers in love (Duke Ellington)

2. Creole love call (Duke Ellington; Bubber Miley; Rudy Jackson)

3. Don't blame me (Jimmy McHugh; Darothy Fields)

4. Limehouse blues (Philip Braham; Douglas Furber)

5. Blue skies (Trumpet no end) (Irving Berlin; arr. Mary Lou Williams)

Duke Ellington and his Orchestra: Bay Nance (prompet & violin); Harold Boker (trumpet); Al Kiltan (trumpet): Nelson Williams (trumpet): Shelton Hemphili (trumpet): Tyres Glato (trombose & eferaphones); Lievence Brown (prombone); Jimmy Hamilton (Clarinet & tener-exceptions): Johnny Hodges (citi-exceptions) ; All Sears (tenor-escophone); Harry Curney (burstone-escophone, clarines & base-clarimet): Duke Ellington (piano): Wendull Marshall (boss) Sonny Green (strums). Guest artist: Ban Webster (tenor-secophone) Vocalism: Kay Dawn & Al Hilbita.

Reserved Cornel Librariano, Depositori 1946.

ELLINGTON CONCERT

There has been a Duke Ellington hand in evintence for nearly larry years zero, and they have been recording regularly since 1924. Description this time the band has been on an electric stranger, and deven-its attempts, and talkers, and its personnel, spart from a solid core of old habitals, has some considerable change, despersions core of old Instituta, has some considerable charge, dependence and extract. And yet a recording of 1972 is includentiately the same in the factor of 1966. This is became to the factor of a recording of 1966. This is became Dade Ellingson is for rows then one to handleader. He is also some of Arzerica's greatest companion and, past so say early become or anoth past so early desired with the therefore, and can couly account a managing of thought and a depth of outerance in the term works, to her this hand, which Ellington has send a manage of self-expression, simply reflected a breadening and deepering of Effingues's reason, ideas.

Most people interested in jacr will declare a preference for some victage of Ellington remis. But this would largely be because the basel has seasonable laken on some preferenced the other music of each decade, and out as we prografty like the popular using we are brought up with, so do we have an affinity with the Ellington of the name period. But it would take a very carerie mont to be able to codate one period from another or believe that Ellington's counts enabledy changed to lose its values at same arbitary date. The experior continuity has been emphasized by the total continuity which has resulted from Jertian minimum stating at the bank over a hing period, totably Harry Carters who has been with Ellingine since 1926. Johann Hodges since (178 with only a line years break in the 1900's, housey Green 1924-1931 and many others who howered around the 20 years' service much bis. Namice. Lawrence around the 20 years service must be Nanton Leaveman British Barries Barries and Prof. Goy, Frent some of the brew services and the service years or recent, while other who have serviced since 1900 lays investably absorbed the tone of the tands and mustained on multiton. Above all, of contra-lation of the contral services of the services of the services (Dangines december and southerland places—playing has about been there to copply the linking commentaries.

The lats 1946's saw a peak of country and empressioning just. This record in purposalerly valuable in filling up an entitable gap that came about in the hard's history in 1948. because of the recognition union has on recording which was to hove most of the year making the just decorately which was an hove most of that year making the just decorately less that the house a particularly well featured and oursigning group at the time and we can take the record, taped as Corpell University in December 1948 as group a repeat con-

Even a hand at its peak can pe cold an arrival remains depending on variable commutation like the theatre or concern-tual or the audience. This was restorable when the Ellington hall of the antener. The was restorated when the Edington land turned this country in 1951 when stirr Indexistant con-oritis in Kilberts and the Festival Hall, is suspend to elick atte-mal action at the old Davin Theater, in Couplon.

The sevening at Consult back in 1948 seems, free the residence of the record, in Bases here a happy one, parhages not

eriptions of the record, he have how a happy one partupe not or Englished demonstration; as that concerns eventory at the concerns and the final in product and sometimes moved. They were warrings mainly, the stores heater amoved were well-amentaled and not time prelimped, and the quester and solidies efflicts were all carried of early heat emonstates as by many different were all carried of early heat emonstates as by many and the prelimber of the control of the control of the control of the times were all carried of early heat emonstates as by many and the control of control of the control of control well and truly on the half.

The record open magnificently with that medicated's archers The recent agent imagnificancy with that modurated a conservable when he moves testing skillfully described by Bert Webster. She guest star of the eventing who has been a normber of the hand for short periods. After a brisk hand opening Webster plays a sent and society behaveal kind of sociative which torus into a stew imaged modulative sales. The band stap in to mores up a gent and Webster responds with a quarker and more prouching tole passage. Again we get an reaction of tempo and a more frazia: sort of sale toleres soil; we see that they again wolt a recreative that time more adventages, almost Parkerish.

The exit featured select a Johnsty Hodges who always seems impersurbable and impress in his own immediable and

some important and argument in the color immunoles and argument in the color immunoles are a Table brand against appear with a whole thesis pad promise introduction. The brand argument is a superior of the page often soul, perhaps as a sort of challenging common to the Websier mumber, also finches with a solo rections, but more munchly and briefly. The hand recorded this number again

A view balled, Don't be an mean to burn telliows, a number that the band had recorded the previous September with the salter vicality. All Hillifer: His failer industries using his me always pleased just fare but here he steps in a patient blaste manner which is given an easy backing by the band.

matters which is great as stay becking by the buest. Divork's Nonemergan has long place a transplane morned as partners with its riche Assession Reproduced. Art forms when passes opening, Kary States Verse Article sections, John is notice of low abstering egypty fieldings using Richagons along a Gorial and Assession grypty fieldings using Richagons along a Gorial and a fractact memorials with Harticle Money Rates rating mis-morn soul a hard battle grazing stridigate. Harticling some morn soul a hard battle grazing stridigate. Harticling some boothy hald-Sciency Gorie kapps the whole freign grains with a morn soul as hard battle stringer and the souls freign grains with a morn of the hard battle stringer and the souls freign grains with a morn of the soul of the souls freign grain with a morn of the souls of the souls freign grain with a morn of the souls of the souls are a morn of the souls of the souls are a morn of the souls of the souls are a morn of the nutimus deplay of energy

Descript in later is a movement from the "Portland confirst recorded on 1945. The whole using scripe to enforce the confirst section of the later confirmation of the later co alled Automit is an interesting experience in nine tolling Hodge. Brown and Hamilton are occasionally promises above the enemble, but the train sole is by Al Killian who rade with a display of pyrosponius that reflects the another or Cut Anderson who had been in the based in 1967 and referent

agent to 1700. Covol' loss been one of the band's most outcomes, marshelt tone. 1917 and the op-lo-date virtue stake about to the param and most of the original with Key Desintending a high-operano morfices votar part for Addison's Hold in the original recording above the close harmony of the topds in which Carney on ham-cluriest and Hamilton combine. Native takes the old Bubber Miley trumper part, playing against as ingenious rhythmic background in the minim section. Again Kay Davis sours up onto the stratosphere and the piece ends as it began.

In centrast Kay Davis cornes down to her more moreal contrasts range to seng Juney McHegh's Don't Home on Ellington on pouns and Nazon on violes are hostel in support. Limeboure blues is a feature for Typec Gleen on bibes-phones. With Ellington's support he actiones a langle and of harmonic background. The purper then moves into a quader tempo with Gione playing a clever colo & to Humpton and everybody obviously shaping thermelon.

The existing various of Alan also which in Mary Loss Williams' arrangement had been recorded in 3946 under the side of François no end, features all of the brangest melion with Kolliam dominant. It shalls this first second to exploring

Photograph of Date Ellisgion by Horman Leonard.

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