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CORAL
RECORDS

HIGH FIDELITY

THE Duke

AGAIN !



Duke Ellington compositions played by

JOHNNY GUARNIERI

Caravan
Sophisticated Lady
Birmingham Breakdown
I Let A Song Go Out Of My Heart
Scatterin' At The Kit Kat
Rackin' In Rhythm
In A Sentimental Mood
Mississippi Moon
Mood Indigo
Prelude To A Kiss
Solitude
It Don't Mean A Thing

with George Barnes, guitar
Don Leonard, drums
Woodell Marshall, bass
Arnold Fishkin, bass
Mundell Lewis, guitar

MADE IN U.S.A.



SELECTIONS INCLUDE:

Also See

1. CARAVAN Irving Mills/Duke Ellington-John Tost
2. SUPERMOTIVATED LADY Irving Mills/Duke Ellington-Michael Perlak
3. REMINISCENT REMINDERS Duke Ellington
The album Three Inventions with George Barnes, Duke
Ellington, and Wendell Marshall, Bass
4. I LET A SONG GO OUT OF MY HEART Duke Ellington
The album Three Inventions with Duke Ellington, Bass
5. HEARDY AT THE HOT KEY Duke Ellington, Mills
The album Three Inventions with Duke Ellington, Bass
6. ROCKING ON BEYOND Duke Ellington, Mills, Corney
The album Three Inventions with Duke Ellington, Bass

Also Two

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2. MISSISSIPPI MOON Duke Ellington
The album Three Inventions with George Barnes, Duke
Ellington, and Wendell Marshall, Bass
3. MOONLIGHT MOON Duke Ellington, Mills & Kette
4. PRELUDE TO A KISS Duke Ellington, Mills & Kette
5. SOUTHWEST Duke Ellington, Mills & Kette
The album Three Inventions with Duke Ellington, Bass
6. IT DON'T MEAN A THING (If It Ain't Got That Swing) Duke Ellington, Mills
(All in All) Duke Ellington, Mills & Kette
Wendell Marshall, Bass

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THE DUKE AGAIN

Compositions of Duke Ellington JOHNNY GUARNIERI

WITH
GEORGE BARNES, Guitar • DONI LAMOND,
Drums • WENDELL MARSHALL, Bass • ARNOLD
FISHKIND, Bass • MUNDRELL LOWE, Guitar
PIANO WITH ANYTIME

Duke Ellington, the jazz world's most aristocratic "cat" and one of the truly great contemporary composers, savagely defies categorizing. His brilliance as a jazz composer is fully matched by his reputation as a writer of his pop songs, while his serious concert works are deemed important contributions to the classical field by leading long hair music critics.

However—jazz, swing or symphonic—Ellington's compositions have one thing in common. They're "all about women."

The authority for this statement is Edward Kennedy Ellington himself. Unlike most women, though, the Duke's music improves with age, as witness the melodic richness, exciting tempo and ripe nostalgia of the 12 Ellington selections played in this album by pianist Johnny Guarneri and an all star group.

Guarneri's was tribute to Ellington, the composer, is particularly timely, in that the Ellington band is once again the most exciting thing in the business. In a recent cover story (August 30, '68) Time Magazine—which seldom does an all out rave on any personality—was down right extravagant in its praise of Ellington, described as

"a man whose style combines the sophisticated of concert music and the excitement of jazz."

Ellington is as prolific a composer as he is a versatile one—sometimes writing four new songs in one 24 hour period.

His hand could play a work of art and never repeat itself or play any composer except Ellington.

Just as some fortunate souls are able to cut-up at will, Ellington is blessed with the ability of "writing on the run."

Some of his best things have been written in taxis or during rehearsals. Even sleep fails to slow down his creative powers, since he's been known to wake up in the middle of the night and jot down a few lines which had been haunting his dreams.

Ellington works as hard as he does at composing. As a result he is the only big band that has never been disbanded in 29 years. The Duke was born in Washington, D. C. one year before the start of the 20th century. Ragtime was the right then, and Ellington wrote his first song, "Soda Fountain Rag" in 14. He organized his first band in 1918, but it wasn't until 1927—when he was hired by Harlem's famous Cotton Club—that Ellington really broke into the big time jazz world.

During his five year stay at the Cotton Club, Ellington wrote many of the tunes featured in this album. The exuberant rhythm tunes "Birmingham Breakdown" was written and recorded by the Duke for Brunswick in 1927;

"Mississippi Mean," 1929; "Rockin' in Rhythm," 1931; and "It Don't Mean a Thing (If It Ain't Got That Swing)," 1932.

That was also the year he penned his first serious work, "The Creole Rhapsody."

The top selling bands of the thirties and early forties were strongly influenced by Ellington's style, and it's interesting to note that the Duke actually introduced the phrase "swing" to the general public, when he utilized the term in "It Don't Mean a Thing," two years before it came into general use.

One of Ellington's most poignant compositions, "Mood Indigo," was written during a Brunswick recording session in 1935. Half the band didn't show up for the date, so the Duke improvised and created a new distribution of voices—a broad spaced trio—thereby creating his famous sound trademark.

The haunting ballad, "Sophisticated Lady," was written in 1935. The Duke played before authentic royalty in England and won unprecedented rave reviews from the British press. "Solitude," one of the loveliest standards in popular music, was written in 1934, while "In a Sentimental Mood," another memorable romantic theme, was conceived in 1935. The story, related in this tune, "Scatter" at the Hot Key," was a product of 1937, as was the lushly exotic "Caravan," while the Strauss "Prelude to a Kiss" and the lyrical "I Let a Song Go Out of My Heart" were turned out in 1938. The latter was one of Ellington's greatest commercial successes in the pop field.

It takes exceptional musicianship to get the most out of Ellington, and Coral has provided a maximum amount of that kind of manpower for this package. Guarneri's deft, yet delicate piano work is backed by tight men, each one a standard jazz artist in his own right—the prevailing excitement of guitarists George Barnes and Wendell Low, the ferocious bass work of Arnold Fishkind and Wendell Marshall, and ex-Woolly Herman drummer Donald Lamond.

Alto Guarneri is a descendant of the famous Guarneri violin family, he has been a piano man himself since the age of 10. In 1937, he abandoned his classical training to enter the band business and went on to become one of the swing era's top names—working with Benny Goodman in 1939 and '40, and with Artie Shaw in '40 and '41. Guarneri cut the Guarneri Five sides with Shaw and was the first jazz musician to play a harp-shaped solo.

Soft-wine Guarneri is often compared with the late Sam Walter who, appropriately enough, was the young Duke Ellington's mentor when he (the Duke) first came to New York City in 1922.

Notes by Jane Bundy

This CORAL Long Play Monogram Unbreakable Record can be played only on 33 1/3 RPM turntables.
For maximum protection, it should be kept in this protective envelope, away from heat.

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