

PLAYS MONAURAL OR STEREO*



DUKE ELLINGTON'S BIG BAND SOUNDS



PLAYED BY
DAVE PELL'S
BIG BAND



PLAYS
MONAURAL
OR STEREO

DAVE PELL PLAYS
DUKE ELLINGTON'S BIG BAND SOUNDS

1. I LET A SONG GO OUT OF MY HEART 2:54

3007-A

INSTRUMENTALS

- | | |
|-----------------------|------|
| 2. SOPHISTICATED LADY | 2:28 |
| 3. CREOLE LOVE CALL | 2:39 |
| 4. GAL FROM JOE'S | 2:53 |
| 5. AZURE | 3:19 |

Arranged by Bob Florence
Bob Florence — Piano

A DIVISION OF PRECISION RADIATION INSTRUMENTS INC.



PLAYS
MONAURAL
OR STEREO

DAVE PELL PLAYS
DUKE ELLINGTON'S BIG BAND SOUNDS

1. TULIP OR TURNIP 2:51

3007-B

INSTRUMENTALS

- | | |
|--------------------------|------|
| 2. IN A SENTIMENTAL MOOD | 3:34 |
| 3. LIKE, THE DUKE | 3:56 |
| 4. MOOD INDIGO | 2:33 |
| 5. CARAVAN | 2:13 |

Arranged by Bob Florence
Bob Florence — Piano

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DUKE ELLINGTON'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND

Bob Florence — Piano

SIDE ONE: I Let A Song Go Out Of My Heart, Sophisticated Lady, Creole Love Call, Gal From Joe's, Azure.

SIDE TWO: Tulp Or Turnip, In A Sentimental Mood, Like, The Duke, Mood Indigo, Caravan.

LEADER, Dave Pell, arranged by Bob Florence; TRUMPET, George Roberts*, Jimmy Priddy, Bob Pring, Harry Belles; PIANO, Bob Florence; TRUMPET, Cappy Lewis; ** Tom Scott, Ray Linn; John Audino, SNA, Bob Driscoll, Bill Hood, Ronny Lang, Steve Madden; DRUMS, Frankie Capp; BASS, Lyle Ritz. * Courtesy of Columbia Records. ** Courtesy of Hi-Fi Records.

THE BIG BAND ERA

If you lived through it, you've never forgotten it. It lasted about a decade — from the mid 1930'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 in this day. Bunny Goodwin, Glenn Miller, Jerome Lambert, 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 BIG BAND ERA lives anew in the series of P.R.I. albums designed to pay tribute to the bandleaders and arrangers who made it great. Under the direction of Dave Pell, himself a brilliant musical graduate of the big band academy, the series recreates the finest moments of those magical years as today's top arrangers and instrumentalists invest the familiar songs with new life. In each album of the series is included an original composition penned in the style of the particular band or leader being saluted.

These P.R.I. albums not only remind us of an exciting period in American music, they affirm that true musical quality created by the pens and instruments of the best men in their craft lives forever.

*ABOUT DAVE PELL:

For seven years, 1948 to 1955, a major reason for the popularity of the Les Brown orchestra was a young man in the reed section who hailed from legendary Brooklyn, New York — Dave Pell. He had come to the Brown band via the aggregations of Bob Astor, Tony Pastor and Bobby Sherwood in the early 1940's, followed by two years with Bob Crosby on the Ford Show.

When Pell left the Brown orchestra in '55, he had in mind a concrete plan. He formed his own outfit comprising other ex-Brown bandleaders and took his cool inner saxophone to the college campuses of Southern California where Pell established himself and grew as the colleagues' favorite for school dances, concerts and sundry fraternity affairs. Since then, the Dave Pell Octet has earned for itself a unique place in modern jazz. Recorded on several labels, it remains one of the busiest little bands of large.

In this series of tributes to the bands of the 1930's and '40's, however, Pell has laid aside his tenor to take over the podium as able leader and music director of the sessions.

LOOK FOR THESE OTHER BIG BAND SOUNDS

- 2002 HARRY JAMES' BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2003 ARTIE SHAW'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2004 BENNY GOODMAN'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2005 LAMARTE WILLY'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2006 POREY PRADO'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2007 DUKE ELLINGTON'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2008 GLENN MILLER'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2009 WANDORF'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2010 THE JOEY ARNEST'S BIG BAND SOUNDS, PLAYED BY DAVE PELL'S BIG BAND
- 2011 DAVE PELL PLAYS HIS BAND SOUNDS

* DUAL PERFORMANCE

This P.R.I. record gives you TRUE FULLY SEPARATED STEREO SOUND ON YOUR STEREO SET UP.

MAJESTIC HIGH FIDELITY REPRODUCTION ON YOUR MONAURAL EQUIPMENT.

The unusual new development of P.R.I. offers you the opportunity of buying only one record for either STEREO or MONAURAL performance and guarantees you DOUBLE listening satisfaction — at all prices high fidelity music record will give you many hours of thrilling experiences in the world of being heard whether played MONAURALLY or STEREOFULLY.

P.R.I. RECORDS • a division of Precision Radiation Instruments Inc.

Were one to single out an individual as THE creative genius of jazz who has brought more to the music in terms of individual contribution and who towers above all others in achievement, that man would have to be Duke Ellington.

Since the first Ellington orchestra, THE WASHINGTONIANS, opened at Broadway's Hollywood Club in 1924, the unending stream of compositions, the inspiring performances, the history-making concerts at New York's Carnegie Hall and the parade of jazz virtuosi through its ranks jolly earned Duke and his organization a reputation unmatched by any in the history of American music.

It is literally impossible to include even half of Ellington's compositions in just a single volume of tribute such as this one by Dave Pell and his orchestra. Not only is Duke a staggeringly prolific creator (he wrote his first piano piece, SOAK FOURTEEN BALS, at the age of 13 and once reportedly stopped composing for any significant length of time), his output over the years has been of consistently high quality. Selecting a representative group of Ellingtonia for inclusion in this set, therefore, presented no mean problem to leader Pell and arranger Bob Florence. What they chose, however, is indeed representative not only of Duke but of the entire Ellington Pantheon. There are ballads and jump tunes, mood pieces and brief moments of harmonic and melodic poetry in the album. CREOLE LOVE CALL, AZURE and Barney Bigard's MOOD INDIGO, for example, stand for the dreamily romantic Ellington; Juan Tizol's CARAVAN for the hint of exotism revealed in the band from time to time; SOPHISTICATED LADY for the urbane and debonair outlook on life that is so inextricably part and parcel of the Duke's personality. THE GAL FROM JOE'S, I LET A SONG GO OUT OF MY HEART and TULIP ON TURNIP typify the abandoned, happy and frolic swinging moments of the band.

In gifted young arranger Bob Florence, Dave Pell chose a sensitive interpreter of the Ellington saga. Florence has arranged for the bands of Harry James, Si Zentner, Gus Glenn, The Commanders and for his own fine orchestra. He has played with Harry James, Les Brown, the Sauter-Finegan orchestra and with Jerry Fielding's band. Florence is regarded by many as one of the most promising American arrangers.

In the shoes of the great Ellington soloists are ace Hollywood sideman Bill Hood, baritone sax; Ronny Lang, alto sax; Bob Pring, trombone; Dave Madden, tenor sax; Cappy Lewis, trumpet and Florence on piano.

Studio — Radio Recorders, Sunset Highland Engineer — Bones Howe