

DUKE ELLINGTON

Duke Ellington's music has withstood the test of time and the efforts of innumerable written critics to tell him what he had played, what he intended to play, and what he should have played. Actually, his music was rated highly by all contemporary musicians, and he was above review by any layman. As a composer of popular music and jazz he has had no peer. From his active mind there flowed a continuous stream of hits. Many of them was said to have recorded before they were ever written down. Not content to excel in the piano jazz field, Ellington also ventured successfully into the area of religious music, as both composer and conductor.

Born in Washington DC, in 1899 he was studying piano by the time he was seven years old. By the time he graduated from high school, he was earning a living from music, and very quickly became an entrepreneur, supplying small bands for private and public dances in the manner of Meyer Davis. Other people were in the same business in the Washington area, but Ellington attracted the most attention by buying a telephone directory ad larger than those of his competitors.

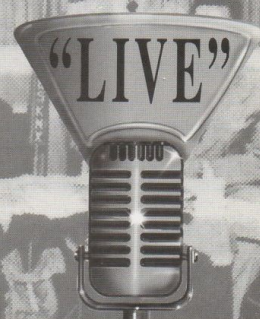
His first trip to New York, to play with the Wilbur Sweatman Band, was not particularly successful and he returned to Washington. In 1923, he took his own group called "Duke Ellington and the Washingtonians" back to New York, where they went to the Kentucky Club for an engagement that lasted four years. During that period they began to record, made their first radio broadcasts and adopted their first theme song, "East St. Louis Toodle-oo".

Ellington's band was often described as an instrument on which his own mood dictated. That impression was the result of the orchestra's consistent unison and apparently complete understanding of what the Duke wanted and what every other instrumentalist was going to do. Probably the music of Duke Ellington had a greater influence on others in the business than that of any other bandleader. During the downward trend of big band popularity, which had put most others on the sidelines by the mid-Fifties, Ellington's was one of few who survived and remained active on a full-time basis.

CACD - 1010

Radio Days

**DUKE
ELLINGTON
Orchestra
The Blue Note
Chicago
Aug. 6, 1952**



**THE GREAT BIG BANDS
ORIGINAL "LIVE" RADIO PERFORMANCE**

Radio Days

Duke
Ellington
Orchestra
The Blue Note
New York City
Aug. 6, 1952

Running Time:
30 minutes

CACD - 1010

Distributed By:
Canby Records
Division of Quicksilver
6860 Canby Ave.
Suite 117 & 118.
Reseda.
Calif. 91335

THE EIGHTH VEIL • HOW HIGH THE MOON
IN MY SOLITUDE • DUET
"A" TRAIN • CARAVAN
I LET A SONG GET OUT OF MY HEART
DON'T GET AROUND MUCH ANYMORE

"Live" DUKE ELLINGTON Orchestra • CACD - 1010

"Live" DUKE ELLINGTON Orchestra • CACD - 1010

DUKE ELLINGTON Orchestra
The Blue Note, Chicago • Aug. 6, 1952

THE EIGHTH VEIL - featuring Cat Anderson

HOW HIGH THE MOON

IN MY SOLITUDE- featuring Jimmy Grissim

DUET - featuring Jimmy Hamilton & Wendal Marshall

"A" TRAIN - featuring Betty Roche

CARAVAN - featuring Juan Tito

I LET A SONG GET OUT OF MY HEART - featuring Ray Nance

DON'T GET AROUND MUCH ANYMORE - featuring Harry Carne

Running Time: 30 minutes

**These are "Live" performances some
sound quality imperfections may exist**

CACD - 1010

**Distributed By: Canby Records • Division of Quicksilver
6860 Canby Ave, Suite 117 &118, Reseda, Calif. 91335**

CAN 0001010 2



0 15668 91102 5