

Producer John Hammond heard the band's sound and helped secure further bookings. After some challenges, the Count Basie Orchestra had a slew of hits that helped to define the big-band sound of the 1930s and '40s. Some of their notable songs included "One O'Clock Jump"—the orchestra's signature tune which Basie composed himself—and "Jumpin' at the Woodside."

With the group becoming highly distinguished for its soloists, rhythm section and style of swing, Basie himself was noted for his understated yet captivating style of piano playing and precise, impeccable musical leadership. He was also helming one of the biggest, most renowned African-American jazz groups of the day.

Due to changing fortunes and an altered musical landscape, Basie was forced to scale down the size of his orchestra at the start of the 1950s, but he soon made a comeback and returned to his big-band structure in 1952, recording new hits with vocalist Joe Williams and becoming an international figure. Another milestone came with the 1956 album *April in Paris*, whose title track contained psyche-you-out endings that became a new band signature.

During the 1960s and '70s, Basie recorded with luminaries like Ella Fitzgerald, Frank Sinatra, Sammy Davis Jr., Jackie Wilson, Dizzy Gillespie and Oscar Peterson. Basie ultimately earned nine Grammy Awards over the course of his career, but he made history when he won his first, in 1958, as the first African-American man to receive a Grammy. A few of his songs were inducted into the Grammy Hall of Fame as well, including "April in Paris" and "Everyday I Have the Blues."

Basie suffered from health issues in his later years, and died from cancer in Hollywood, Florida, on April 26, 1984. He left the world an almost unparalleled legacy of musical greatness, having recorded or been affiliated with dozens upon dozens of albums during his lifetime.



**The
Duke
Ellington
Orchestra**

**The
Count
Basie
Orchestra**



THE COUNT MEETS THE DUKE

2 ★ ★ ★ ★ ★ **GREAT ORCHESTRAS**

.....

DUKE ★
ELLINGTON

★ ★ ★ ★ ★ **AND** ★ ★ ★ ★ ★

COUNT **BASIE**

.....

DVD
AUDIO
24bit/192khz Resolution

Duke Ellington called his music "American Music" rather than jazz, and liked to describe those who impressed him as "beyond category." He remains one of the most influential figures in jazz, if not in all American music and is widely considered as one of the twentieth century's best known African American personalities. As both a composer and a band leader, Ellington's reputation has increased since his death, with thematic repackagings of his signature music often becoming best-sellers. Posthumous recognition of his work include a special award citation from the Pulitzer Prize Board.

- President Lyndon Johnson presented Duke Ellington with the President's Gold Medal in 1966.
- President Richard M Nixon presented Duke Ellington with the Medal of Freedom in 1969.
- Duke Ellington received 13 Grammy Awards.
- Duke Ellington received the Pulitzer Prize
- Was awarded the French Legion of Honor in 1973.
- Has a United States Commemorative stamp with his image on it issued in 1986.

Duke Ellington influenced millions of people both around the world and at home. He gave American music its own sound for the first time. In his fifty year career, he played over 20,000 performances in Europe, Latin America, the Middle East as well as Asia. Simply put, Ellington transcends boundaries and fills the world with a treasure trove of music that renews itself through every generation of fans and music-lovers. His legacy continues to live on and will endure for generations to come. Winton Marsalis said it best when he said "His music sounds like America." Because of the unmatched artistic heights to which he soared, no one deserved the phrase "beyond category" more than Ellington, for it aptly describes his life as well. He was most certainly one of a kind that maintained a lifestyle with universal appeal which transcended countless boundaries.

Duke Ellington is best remembered for the over 3000 songs that he composed during his lifetime. His best known titles include; "It Don't Mean a Thing if It Ain't Got That Swing", "Sophisticated Lady", "Mood Indigo", "Solitude", "In a Mellotone", and "Satin Doll". The most amazing part about Ellington was the most creative while he was on the road. It was during this time when he wrote his most famous piece, "Mood Indigo" which brought him world wide fame.

When asked what inspired him to write, Ellington replied, "My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people".

Duke Ellington's popular compositions set the bar for generations of brilliant jazz, pop, theatre and soundtrack composers to come. While these compositions guarantee his greatness, what makes Duke an iconoclastic genius, and an unparalleled visionary, what has granted him immortality are his extended suites. From 1943's Black, Brown and Beige to 1972's The Uwis Suite, Duke used the suite format to give his jazz songs a far more empowering meaning, resonance and purpose: to exalt, mythologize and re-contextualize the African-American experience on a grand scale.

Duke Ellington was partial to giving brief verbal accounts of the moods his songs captured. Reading those accounts is like

looking deep into the background of an old photo of New York and noticing the lost and almost unaccountable details that gave the city its character during Ellington's heyday, which began in 1927 when his band made the Cotton Club its home. "The memory of things gone," Ellington once said, "is important to a jazz musician," and the stories he sometimes told about his songs are the record of those things gone. But what is gone returns, its pulse kicking, when Ellington's music plays, and never mind what past it is, for the music itself still carries us forward today.

Duke Ellington was awarded the Grammy Lifetime Achievement Award in 1966. He was later awarded several other prizes, the Presidential Medal of Freedom in 1969, and the Legion of Honor by France in 1973, the highest civilian honors in each country. He died of lung cancer and pneumonia on May 24, 1974, a month after his 75th birthday, and is buried in the Bronx, in New York City. At his funeral attended by over 12,000 people at the Cathedral of St. John the Divine, Ella Fitzgerald summed up the occasion, "It's a very sad day...A genius has passed."

Count Basie was born on August 21, 1904, in Red Bank, New Jersey. A pianist, he played vaudeville before eventually forming his own big band and helping to define the era of swing with hits like "One O'Clock Jump" and "Blue Skies." In 1958, Basie became the first African-American male recipient of a Grammy Award. One of jazz music's all-time greats, he won many other Grammys throughout his career and worked with a plethora of artists, including Joe Williams and Ella Fitzgerald. Basie died in Florida on April 26, 1984.

The jazz legend known as Count Basie was born William James Basie (with some sources listing his middle name as "Allen") on August 21, 1904, in Red Bank, New Jersey. His father Harvey was a mellophonist and his mother Lillian was a pianist who gave her son his first lessons. After moving to New York, he was further influenced by James P. Johnson and Fats Waller, with Waller teaching Basie organ-playing techniques.

Basie played the vaudevillian circuit for a time until he got stuck in Kansas in the mid-1920s after his performance group disbanded. He went on to join Walter Page's Blue Devils in 1928, which he would see as a pivotal moment in his career, being introduced to the big-band sound for the first time.

He later worked for a few years with a band led by Bennie Moten, who died in 1935. Basie then formed the Barons of Rhythm with some of his bandmates from Moten's group, including saxophonist Lester Young. With vocals by Jimmy Rushing, the band set up shop to perform at Kansas City's Reno Club.

During a radio broadcast of the band's performance, the announcer wanted to give Basie's name some pizzazz, keeping in mind the existence of other bandleaders like Duke Ellington and Earl Hines. So he called the pianist "Count," with Basie not realizing just how much the name would catch on as a form of recognition and respect in the music world.

THE COUNT MEETS THE DUKE

2★ ★ ★ ★ ★ GREAT ORCHESTRAS

★ DUKE ★ ELLINGTON

★ ★ ★ ★ ★ AND ★ ★ ★ ★ ★

★ COUNT ★ ★ BASIE ★

1. Battle Royal
2. To You
3. Take the "A" Train
4. Corner Pocket (AKA Until I Met You)
5. Wild Man (AKA Wild Man Moore)
6. Segue in C
7. B D B
8. Jumpin' at the Woodside

The Count meets The Duke

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com