UAD 60 001/002

DUKE ELLINGTON'S 70TH BIRTHDAY CONCERT



RECORDED LIVE IN ENGLAND















Outside there was the rain and the bone-freezing chill of November in Manchester, England, Inside the concert half it was warm and it was beautiful. Duke was afree and well, and his orchestra was playing with all the fluring genius that has entranced us since first this musical minacle did our century found his occasion of band-deade extraordinary fifty years ago.

It was sen of many nights to membered educing the exclusion's Surrian and European Good on 1980. Dobe proper from excession sensing, each approaching 21 hours in Automation, and without intervals. At the second when the registed the automation as sensing exclusion and approach to an excession with a sensing of the excession and a sensing excession. Since of one steps to do an excess with a counter only, after expressive proper to the first the excession of the sensing exclusion and the excession of the excessio

Yet it almost didn't happen. The idea of recording the concerts came from impresario Robert Patterson, who presented the British tour, on November 23. Liberty/LIA ARR Manager. Hoel Walker had scarcely 48 hours to set up his equipment, his recording engines (flob Auger) and the whole deal. On November 25 and November 28 the recording were made.

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incessantly while confining to lead a form of extraordisper viruous:

Virtual, indeed, for in paginging with the many faces of clinique's operation, the is another of the inecapable wonders. Not only has the half of a large fact orchester together for one; 40 years, but that circheste has manifered a floatly unique and recognizable character, with a notices which has remained more or less than the intermed-harry Carriery, Johnny Hodges, Lavence Brown, and others—or certainly in kind. Ellington's musicians are usually the greatest.

The band he brought to Europe was, though, particularly interesting, for it included the organist, Wild Bill Davis, adding further tone colours on some numbers to Ellington's already rich patients, as well as a sixth reed-man, Norris Turney who sat with the trembone section, playing trembone parts, and turned out to be a lenner as a medificate policy for the Ellington statute.

I suppose that some hard-core Elington fine will wonder about such incorers, sepecially that organ. Fear not, Davis arrival presented an opportunity for a brilliant re-creation of parts mayoris like, Arony, with 20-briny Hodges politique on or the sat as well, and Satin Dout, which also gives Cooles Williams a nice sole and Cat Anderson the chance to blew one of his used incredite strategaters.

Wild Bill earned his applicate—and so did Turney, who on the all-tenor feature in Triphicate threatened to outblow (and maybe succeeded in doing so) both Paul Gonsalves and Harold Ashby, Duko's replacement for the departed Jimmy Hamilton.

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The more wereaster members of the octates all, pichagis, legivie me for mentioning the rever being site. But what fresh adjectives can enhance those which down the years have addressed the brilliance of Hodges and Carrier, Proceps and Coxine, Brewn and Consisters and CET Sect of them that define features, of come—Paul Consisters and Casting of Established protrips in submitted numbers, Clat reacting impossible heights in El Galo, Hodges involvally and sensously unreveiling the scores of Bisek Butterfly or "Things" And (salchs in the time of Merce, Dunk's sool).

But it was the older hands in new contexts which so often during these concerts provided the moments to hoard away. Duke cast Russell Procope, for instance, as the lead in 430 Bluer, which was certainly a new piece of Ellippionis for me."He doesn't", observed Duke, "say whether it's 430 am. or p.m. It just could be his complaining about the price."

This place starts with a lovely clarinot trio (Ashby, Procope and Carney, on bass clarinet) before Procope takes over on his own, backed by grave, lamenting brass. It's a superio performance, richly in the clarinet tradition created by Jalemy Hamilton and Barry Bigerd, and the feeling of the blues was never far away at the concerts. Albey had one to hisself to—B.P.—with the band keeping

All these men and these metodies form part of the magic of this very special album. It seems fantastic to one who has been captured body and soul by Ellington's music for many years that the standard should never flag. I suppose that's because Duke cannot conceive of any other way of the

"What is there to retire to?" he once observed when asked about quitting the road. "My band and I travel all over the world, see the sights and see the people. You can't beat that. The road is my home and I'm only comfortable when I'm on the move. New York is just where I keep now mail-boat."

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Going his own way, making music to please himself, music always intensely personal—that's Ellington. And this album, the latest in

Derek Jewell, Jazz/Pop Critic, The Sunday Times, London.

SIDE ONE
ROCKIN' IN RHYTHM
(D. Ellington – I. Mills – H. Carney) ASCAP
B.P. (4.15) (D. Ellington) ASCAP
"TAKE THE "A" TRAIN
(B. Strayhorn) ASCAP
TOOTIE FOR COOTIE
(D. Ellington – J. Hamilton) ASCAP
SIDETWO
4:30 BLUES (D. Ellington) ASCAP
(W. C. Anderson) ASCAP
(D. Ellington – I. Mills – B. Carruthers) ASCAP
THINGS AIN'T WHAT THEY USED TO BE (3.00)
(M: Ellington — T. Persons) ASCAP
(D. Ellington) ASCAP
SIDE THREE
(4.52) (D. Ellington — J. Mercer — B. Strayhorn) ASCAP
AZURE(4.40)
(D. Ellington – I. Mills) ASCAP IN TRIPLICATE (6:15)
(D. Eillington) ASCAP
PERDIDO (3.00) (J. Tizol – H. Lengsfelder – E. Drake) ASCAP
FIFI
(D. Ellington) ASCAP
SIDE FOUR
MEDLEY(16.22
Pretude To A Kiss (D. Ellington — I. Mills — I. Gordon) ASCAP
I'm Just A Lucky So And So
(D. Ellington — M. David) ASCAP
I Let A Song Go Out Of My Heart (D. Ellington – I. Mills –
H. Nemo — J. Redmond) ASCAF
Do Nothin' Till You Hear From Me
(O. Ellington — B. Russell) ASCAP Just Squeeze Me
(D. Ellington - L. Gaines) ASCAP
Don't Get Around Much Anymore
(D. Ellington — B. Russell) ASCAP Mood Indian
(D. Ellington – I. Mills – A. Bigard) ASCAP
Sophisticated Lady
(D. Ellington — M. Parish — I. Mills) ASCAP Carayan
(D. Ellington - J. Tizol - I. Mills) ASCAP
BLACK SWAN(8:25)
(D. Ellington) ASCAP FINAL ELLINGTON SPEECH
THIRD ELEMENTON SPEECH

Personnel:	AA/-
Drums:	Rulus "Speedy" Jones
Bass:	Victor Gaskin
Saxophones:	Johnny Hodges, Russell Procope, Norri Paul Gonsalves, Harold Ashby, Harry C
Trumpets:	Cat Anderson, Cootie Williams, Rolf Eri Mercer Ellington
Trombones:	Lawrence Brown, Chuck Connors
Organ:	Wild Bill Davis
Piano:	Duke Ellington
PRODUCER: 1	VOEL WALKER
Sequenced & Ed Mastering: Clair	
Duke Ellington with Robert Pa	n concert recorded by arrangement



Outside there was the rain and the bone-freezing chill of November in Manchester, England, Inside the concert hall it was warm and it was beautiful. Duke was alive and well, and his orchostra was playing with all the flaring genius that has entranced us since first this musical miracle of our century found his vocation of band-leader extraordinary fifty years ago.

It was one of many nights to remember during the orchestra's British and European tour of 1969. Duke played two concerts that evening, each approaching 21/2 hours in duration, each without intervals. At the second show he regaled the audience with 32 separate compositions, slayed on stage to do an encore with quartet only, after Johnny Hodges had led the exhausted orchestra away, and then, past midnight, went into a small back room to listen to the whole rumbustious evening played back to him on tape.

The men in the small back room, engaged with dials and consoles and tuners, were the United Artists production team who helped to create this album from the concerts at Manchester and at Bristol. Duke, sitting there easily, eyes closed, smilling like some great all-wise Buddha, seemed pleased with what he heard. From time to time he would say "Beautifull" to some flight of Johnny Hodges' or Cootie's. That is how this whole album is: Beautiful.

Yet it almost didn't happen. The idea of recording the concerts came from impresario Robert Patterson, who presented the British tour, on November 23. Liberty/UA A&R Manager Noel Walker had scarcely 48 hours to set up his equipment, his recording engineer (Bob Auger) and the whole deal. On November 25 and November 26 the recordings were made.

There are a whole list of reasons why what was captured on tape those two nights is very special. This is, in a way, Duke's 70th birthday album, for that was the milestone he reached in April, 1989—an event symbolized, among other things, by a fabulous White House banquet given by President Nixon. He had, too, not been recorded in England since 1933. And for his audiences on this important tour he seemed determined to reveal all the brightest jewels within his imperial storehouse of music

The Ellinaton classics, from Take the "A" Train to Setin Doll, brilliantly restated by the orchestra, formed the heart of the concerts; but spicing the mixture was new material, often played by new men. These were unforgettable evenings, the kind of experience which comes only two or three times in a life of listening, and they were created at the climax of a tour which typified Ellington's

His swing through Europe in 1969 was incredibly gruelling, the band roaming from Scandinavia to Italy on a hectic series of oneright stands. And this has been Duko's background for 40 years, a major reason why one calls him a musical miracle. His fantastic flood of compositions—great popular songs, instrumentals, major tone poems and suites, scores for movies and musicals and T.V. not to mention the sacred music which has meant so much to him in recent years—has been created under remarkable conditions.

Not for Ellington the quiet retreat, emotion recollected in tranquillity. His drawing-board has been the overnight rail coach, dim-lit night buses, backs of hotel menus, glass walls of recording studios, or the telephone, which was often the agency by which he and Billy Strayhorn, his collaborating genius for nearly 30 years, would get together to compose something when they were separated, As Stanley Dance, the great jazz chronicler, once observed: "No other composer of note in any field has ever worked or travelled so

incessantly while continuing to lead a band of acknowledged virtuos!" Virtuosi, indeed, for in grappling with the many facets of Ellington's genius, this is another of the inescapable wonders. Not only has he held a large jazz orchestra together for over 40 years, but that orchestra has maintained a totally unique and recognizable

character, with a nucleus which has remained more or less constant either in name-Harry Carney, Johnny Hodges, Lawrence Brown, and others-or certainly in kind. Ellington's musicians are usually the greatest.

The band he brought to Europe was, though, particularly interesting, for it included the organist, Wild Bill Davis, adding further tone colours on some numbers to Ellington's already rich palette, as well as a sixth reed-man, Norris Turney who sat with the trombone section, playing trombone parts, and turned out to be a tenor sax and flute soloist of true Ellington stature.

I suppose that some hard-core Ellington fans will wonder about such incomers, especially that organ. Fear not, Davis' arrival presented an opportunity for a brilliant re-creation of past marvels like Azure, with Johnny Hodges getting in on the act as well, and Satin Doll, which also gives Cootie Williams a nice solo and Cat Anderson the change to blow one of his usual incredible stratospheric patterns in counterpoint to the organ.

Wild Bill earned his applause-and so did Turney, who on the all-tenor feature in Triplicate threatened to outblow (and maybe succeeded in doing so) both Paul Gonsalves and Harold Ashby, Duke's replacement for the departed Jimmy Hamilton

The more venerable members of the orchestra will, perhaps, forgive me for mentioning the newer boys first. But what fresh adjectives can enhance those which down the years have adorned the brilliance of Hodges and Carney, Procope and Coolle, Brown and Gensalves and Cat? Each of them had their features, of course—Paul Gensalves skating at lantastic speed through his featured numbers, Cat reaching impossible heights in El Gato, Hodges sinuously and sensuously unraveiling the scores of Black Butterfly or Things Ain't (which is the tune of Mercer, Duke's son).

But it was the older hands in new contexts which so often during these concerts provided the moments to hoard away. Duke cast Russell Procope, for instance, as the lead in 4:30 Blues, which was certainly a new piece of Ellingtonia for me, "He doesn't", observed Duke, "say whether it's 4:30 a.m. or p.m. It just could be he's complaining about the price."

This piece starts with a lovely clarinet trio (Ashby, Procope and Carney, on bass clarinet) before Procope takes over on his own, backed by grave, lamenting brass. It's a superb performance, richly in the clarinet tradition created by Jimmy Hamilton and Barney Bigard, and the feeling of the blues was never far away at the concerts. Ashby had one to himself too—8.8—with the band keeping the backing tight and muscular

All these men and these melodies form part of the magic of this very special album. It seems fantastic to one who has been captured body and soul by Ellington's music for many years that the standard should never flag. I suppose that's because Duke cannot conceive of any other way of life

"What is there to retire to?" he once observed when asked about quitting the road, "My band and I travel all over the world, see the sights and see the people. You can't beat that. The road is my home and I'm only comfortable when I'm on the move. New York is just where I keep my mail-box"

Going his own way, making music to please himself, music always intensely personal—that's Ellington. And this album, the latest in a long line, both sums up the man's music and says much that is new about him too. Happy 70s, Duke.

Derek Jewell, Jazz/Pop Critic, The Sunday Times, London,

ROCKIN'	IN RHYTHM(5:15)
	ton - I. Mills - H. Carney) ASCAP
(D. Elling	ION) ASCAP
	E "A" TRAIN(5:05)
	norn) ASCAP
(D. Filing	for COOTIE(6:18) ton — J. Hamilton) ASCAP
SIDE TWO	
	ee am
(D. Elling	(3.55)
EL GATO	(3.40)
(W. C. An	derson) ASCAP
BLACK E	IUTTERFLY(4.32) Ion I. Mills B. Carruthers) ASCAP
THINGS	AIN'T WHAT THEY USED TO BE (1900)
(M. Elling	AIN'T WHAT THEY USED TO BE (5.00)
LAYING	ON MELLOW(4:55)
	ton) ASCAP
SIDE THRE	
SATIN D	OLL (4:52) Ion – J. Mercer – B. Strayhorn) ASCAP
AZUDE	(4.40)
(D. Elling	ton — I. Mills) ASCAP
IN TRIPL	ICATE(6:15)
	ton) ASCAP
PERDIDO	-H. Lengsfelder E. Drake) ASCAP
FIFI	
(D. Elling	Ion) ASCAP
SIDE FOUR	
MEDLEY	(16:22)
Prelude 1	o A Kiss
(D. Elling	ton — I. Mills — I. Gordon) ASCAP
(D. Elling	A Lucky So And So ton — M. David) ASCAP
I Let A Sc	ong Go Out Of My Heart Ion — I. Mills — — J. Redmond) ASCAP
(D. Elling	ton — I. Mills —
Po Nothi	- J. Hedmond) Ascar of Till You Meas Esom Me
(D. Elling	n' Til You Hear From Me Ion — B. Russell) ASCAP
Just Sque	neze Me
(D. Elling	ion - L. Gaines) ASCAP
(D. Elling	Around Much Anymore
Mood Ind	
(D. Ellingt	ion — I. Mills — A. Bigard) ASCAP
	ated Lady
(D. Ellingi Caravan	Ion - M, Parish - I. Mills) ASCAP
(D. Ellingt	on - J. Tizol - I. Mills) ASCAP
BLACK S	WAN(8:25)
	on) ASCAP
FINAL EL	LINGTON SPEECH(1:50)
Personnel:	Duta 150000011 10000 11/1969
Drums:	Rufus "Speedy" Jones
Bass:	Victor Gaskin
Saxophones:	Johnny Hodges, Russell Procope, Norris Turney,
	Paul Gonsaives, Harold Ashby, Harry Carney
Trumpets:	Cat Anderson, Cootle Williams, Rolf Ericson,
	Mercer Ellington
Trombones:	Lawrence Brown, Chuck Connors
Organ:	Wild Bill Davis Duke Ellington
Piano:	DUKE EIIIIylon
PRODUCER: N	
Recording Enginee	er: Bob Auger (Granada Recordings Limited)
Sequenced & Edite Mastering: Clair K	ed by George Butler
	concert recorded by arrangement

with Robert Patterson

Art Direction: Frank Gauna / Photography: David Redfern The inclusion of TAKE THE "A" TRAIN is with the

ROCKIN' IN RHYTHM

Liberty

DIRQUE GRAVE ET PRESSE EN FRANCE DISTRIBUTION PATRE MARCONI - (M)

DUKE ELLINGTON





UAD 60.001 U



*** 70TH BIRTHDAY CONCERT ***

- I. ROCKIN' IN RHYTHM (D. Ellington / I. Mills / H. Carney) 5'15
 - 2. B. P. (D. (Bington) 4'15). TAKE THE . A . TRAIN (B. Strayborn) 5'05
 - 4. TOOTIE FOR COOTLE (D. Elington / J. Hamilton) 6'18

Duke Ellington concert recorded by arrangement with R. Patterson - Sequenced and Edited by G. Bother - Record. Engineer | B. Anger (Granada Record. Ltd)

Produced by Noel Walker

Produced by Noel Walker

Produced by Noel Walker

Produced by Noel Walker Duke Ellington concert recorded by arrangement

Liberty

DISQUE GRAVE ET PRESSE EN FRANCE DISTRIBUTION PATRE MARCONI - IM

DUKE ELLINGTON





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SIDE 2



" 70TH BIRTHDAY CONCERT "

- 1. 4'30 BLUES (D. Dlington) 1'55
- 2. EL GATO (W. C. Anderson) 1'40
- BLACK BUTTERFLY (D. Ellington / I, Mills / B. Carrethers) 4'12
 - 4. THINGS AIN'T WHAT THEY USED TO BE J'M (M. Ellington / T. Persons)
 - 5. LAYING ON MELLOW (D. Ellington) 4'55

Liberty

DUKE ELLINGTON

BACEM CHAPPELL

SS 19.002 A



" 70TH BIRTHDAY CONCERT "

SATIN DOLL (D. Ellington / J. Mercier / B. Strayborn) 4'52 2. AZURE TE (Paris Blues) (W. Davis / D. Wolfe) 4'40 1. IN TRIPLICATE (D. Ellington) 6'15 PERDIDO (J. Yigol/H. Langsfelder/E. Drake) 1 5 FIVE (D. Ellington) 3'17

Dake Ellington concert recorded by arrangement with R. Patterson - Sequenced and Edited by
G. Butter - Record. Engineer : B. Auger
(Granada Record. Ltd)

Produced by Noel Walker

Produced by Noel Walker

LATERIA OF LATERIA (LITTLE AND ALERT AN Liberty

DUKE ELLINGTON

SACEM (MINGE) CHAPPELL

FR. MÉLODIE



" 70TH BIRTHDAY CONCERT "

MEDLEY | Prelude To A Kiss (D. Ellington / I. Mills / I. Gorden) . I'm Just A Lucky So And So (D. Ellington M. David) - Llet A Song Go Out Of My Heart (D. Ellington) I. Mills / H. Nemo / J. Redmond) - Do Nothing Til You Hear From Me (D. Ellington / B. Russell) - Just Squeeze Me (D. Ellington/L. Gaines) - Don't Get Around Much Anymore (D. Ellington | B. Russell) - Mood Indigo (D. Ellington | I. Mills | A. Bigard) - Sophisticated Lady (D. Ellington / M. Parish / I. Mills)

Caravan (D. Ellington / J. Tizol / I. Mills) 16'22 2. BLACK SWAN (D. Ellington) \$'25 CLOSING SPEECH . END OF CONCERT 1'10

Duke Ellington concert rec. by arr, with R. Patterson Seq. and Ed. by G. Butler-Record, Eng. 1 B. Auger (Granada Record, Ltd)

(Granada Record, Ltd)

Produced by Noel Walker

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