

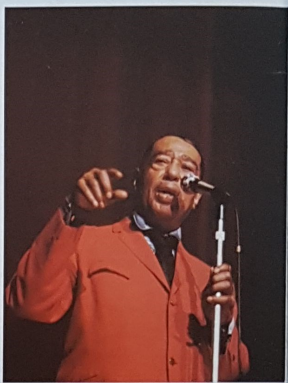
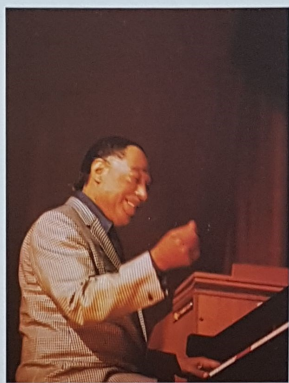
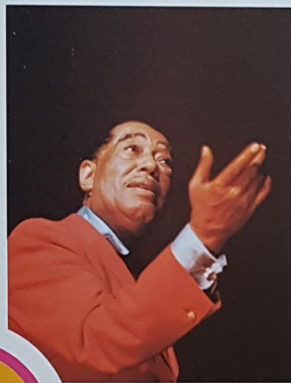
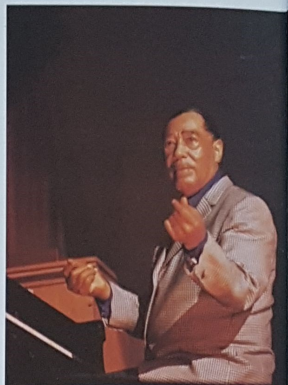
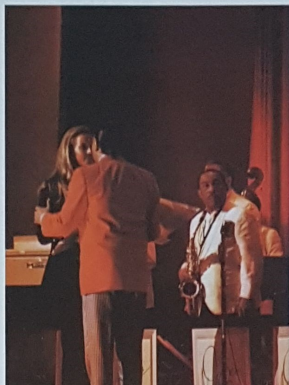
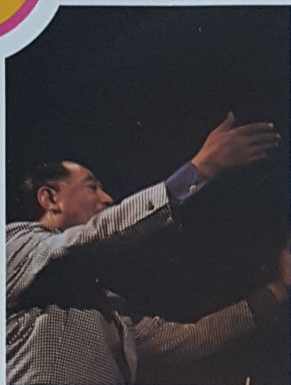
UAD 60001/002

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 hall it was warm and it was beautiful. Duke was alive and well, and his orchestra 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 2½ hours in duration, each without intervals. At the second show he regaled the audience with 32 separate compositions, stayed on stage to do an encore with quiet 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 disks and cassettes and tapes, 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, smiling like some great all-wise Buddha, seemed pleased with what he heard. From time to time he would say "Beautiful!" 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, 1969—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 storeroom of music.

The Ellington classics, from *Take the "A" Train* to *Satin 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 life-pattern.

His swing through Europe in 1969 was incredibly gruelling, the band roaming from Scandinavia to Italy on a hectic series of one-night stands. And this has been Duke'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 lone 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 virtuosos."

Virtuosos, 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 in-comers, 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 Cal Anderson the chance to blow one of his usual incredible atmospheric 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 tenor 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 Cootie, Brown and Gonsalves and Cat? Each of them had their features, of course—Paul Gonsalves skaling at fanlastic speed through his featured numbers, Cat reaching impossible heights in *Et Gato*, Hodges sinuously and sensuously unwinding 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 *3-2 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 concert. Ashby had one to himself too—*B.P.*—with the band keeping the backing light 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 this 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 mailbox."

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.

SIDE ONE

ROCKIN' IN RHYTHM	(6:16)
(D. Ellington—J. Mills—H. Carney) ASCAP	
B.P.	(4:15)
(D. Ellington) ASCAP	
"TAKE THE "A" TRAIN	(5:05)
(D. Strayhorn) ASCAP	
TOOTE FOR COOTIE	(6:18)
(D. Ellington—J. Hamilton) ASCAP	

SIDE TWO

4-30 BLUES	(3:55)
(D. Ellington) ASCAP	
EL GATO	(3:40)
(W. C. Anderson) ASCAP	
BLACK BUTTERFLY	(4:32)
(D. Ellington—J. Mills—E. Carberry) ASCAP	
THINGS AIN'T WHAT THEY USED TO BE	(3:50)
(M. Ellington—T. Persons) ASCAP	
LAYING ON MELLOW	(4:55)
(D. Ellington) ASCAP	

SIDE THREE

SATIN DOLL	(4:52)
(D. Ellington—J. Mercer—B. Strayhorn) ASCAP	
AZURE	(4:40)
(D. Ellington—J. Mills) ASCAP	
IN TRIPPLICATE	(6:15)
(D. Ellington) ASCAP	
PERIODO	(3:00)
(J. Tizol—H. Krolshofelder—E. Drake) ASCAP	
P.F.I.	(3:12)
(D. Ellington) ASCAP	

SIDE FOUR

MEDLEY	(16:22)
Prelude To A Kiss	
(D. Ellington—J. Mills—J. 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—J. Mills—	
H. Nemo—J. Redmond) ASCAP	
Do Nothin' 'Til You Hear From Me	
(D. Ellington—B. Russell) ASCAP	
Just Squeeze Me	
(D. Ellington—L. Gaine) ASCAP	
Don't Get Around Much Anymore	
(D. Ellington—B. Russell) ASCAP	
Mood Indigo	
(D. Ellington—J. Mills—A. Bigard) ASCAP	
Sophisticated Lady	
(D. Ellington—M. Parish—J. Mills) ASCAP	
Caravan	
(D. Ellington—J. Tizol—J. Mills) ASCAP	
BLACK SWAN	(8:25)
(D. Ellington) ASCAP	
FINAL ELLINGTON SPEECH	(1:50)

Personnel:

- Drums: Rufus "Speedy" Jones
- Bass: Victor Gaskin
- Saxophones: Johnny Hodges, Russell Procope, Norris Turney, Paul Gonsalves, Harold Ashby, Harry Carney
- Trompets: Cal Anderson, Cootie Williams, Rolf Ericson, Mercer Ellington
- Trombones: Lawrence Brown, Chuck Connors
- Organ: Wild Bill Davis
- Piano: Duke Ellington

PRODUCER: NOEL WALKER

Recording Engineer: Bob Auger (Granada Recordings Limited)
 Engineered & Edited by George Butler
 Mastering: Clai Kross
 Duke Ellington concert recorded by arrangement with Robert Patterson

Art Direction: Frank Owsen / Photography: David Reifman
 *The inclusion of TAKE THE "A" TRAIN is with the permission of RCA Records.

11/1989

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DISTRIBUTION PATHE MARCONI - EMI

DUKE ELLINGTON



SS 19.001 A

UAD 60.001 U

SIDE 1



CHAPPELL

« 70TH BIRTHDAY CONCERT »

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

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

Produced by Neal Walker

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SIDE 2



CHAPPELL

« 70TH BIRTHDAY CONCERT »

1. 4'30 BLUES (D. Ellington) 3'55
2. EL GATO (W. C. Anderson) 3'40
3. BLACK BUTTERFLY (D. Ellington / I. Mills / B. Carruthers) 4'32
4. THINGS AIN'T WHAT THEY USED TO BE 3'00
(M. Ellington / T. Persons)
5. LAYING ON MELLOW (D. Ellington) 4'55

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DUKE ELLINGTON



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SIDE 1



CHAPPELL

« 70TH BIRTHDAY CONCERT »

1. SATIN DOLL (D. Ellington / J. Mercer / B. Strayhorn) 4:52
2. AZURE TE (Paris Blues) (W. Davis / D. Wolfe) 4:40
3. IN TRIPLICATE (D. Ellington) 6:15
4. PERDIDO (J. Tizol / H. Langsfelder / E. Drake) 3'
5. FIVE (D. Ellington) 3:12

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

Produced by Noel Walker

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DUKE ELLINGTON



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SIDE 2



CHAPPELL
FR. MELODIE

« 70TH BIRTHDAY CONCERT »

1. MEDLEY : Prelude To A Kiss (D. Ellington / I. Mills / I. Gordon) - I'm Just A Lucky
So And So (D. Ellington / M. David) - I let A Song Go Out Of My Heart (D. Ellington /
I. Mills / H. Neme / J. Redmond) - Do Nothing Th 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) 2:25
3. CLOSING SPEECH - END OF CONCERT 1'10

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

Produced by Noel Walker

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SIDE ONE
ROCKIN' IN RHYTHM
B.B.
TAKE THE 'A' TRAIN
TOOTIE FOR COOTIE

SIDE TWO
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BLACK BUTTERFLY
THINGS AIN'T WHAT THEY USED TO BE
LAYING ON MELLOW

SIDE THREE
SATIN DOLL
AZURE
IN TRIPLICATE
PERDIDO
FIFI

SIDE FOUR
MIDLET:
PRELUDE TO A KISS
IT'S JUST A LUCKY SO AND SO
I LET A SONG GO OUT OF MY HEART
DO NOTHING 'TIL YOU HEAR FROM ME
JUST SQUEEZE ME
DON'T GET AROUND FINCH ANYMORE
MOON INDIGO
SOPHISTICATED LADY
SARAVAN
BLACK SWAN
FINAL ELLINGTON SPEECH



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