

CBS 84308



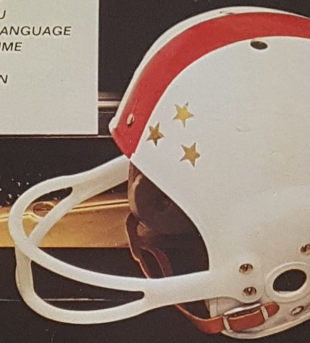
DUKE ELLINGTON

AND HIS ORCHESTRA PLAY THE
MUSIC FROM THE HIT
BROADWAY

ALL AMERICAN

*in
jazz*

BACK TO SCHOOL
I'VE JUST SEEN HER
I COULDN'T HAVE DONE IT ALONE
WHAT A COUNTRY!
WHICH WAY?
IF I WERE YOU
WE SPEAK THE SAME LANGUAGE
ONCE UPON A TIME
NIGHTLIFE
OUR CHILDREN



CBS

**ALL AMERICAN
IN JAZZ**

DUKE ELLINGTON AND HIS ORCHESTRA
PLAY THE MUSIC FROM THE BROADWAY HIT

SIDE 1

CBS 84308

Stereo
mono



33 T.

A

- | | |
|---|------|
| 1 - BACK TO SCHOOL | 2'47 |
| 2 - I'VE JUST SEEN HER
(As Nobody Else Has Seen Her) | 4'30 |
| 3 - WHICH WAY ? | 2'19 |
| 4 - IF I WERE YOU | 2'55 |
| 5 - ONCE UPON A TIME | 3'21 |

(L. Adams - C. Strouse)
Morley Music Co., Inc.

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CBS

**ALL AMERICAN
IN JAZZ**

DUKE ELLINGTON AND HIS ORCHESTRA
PLAY THE MUSIC FROM THE BROADWAY HIT

SIDE 2

CBS 84308

Stereo
mono



33 T.

B

- | | |
|-----------------------------------|------|
| 1 - NIGHTLIFE | 2'18 |
| 2 - OUR CHILDREN | 4'09 |
| 3 - I COULDN'T HAVE DONE IT ALONE | 2'22 |
| 4 - WE SPEAK THE SAME LANGUAGE | 2'50 |
| 5 - WHAT A COUNTRY ! | 2'57 |

(L. Adams - C. Strouse)
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CBS 84308

CB 1251

ALL AMERICAN

In Jazz

DUKE ELLINGTON

And His Orchestra Play
The Music From the Broadway Hit

BACK TO SCHOOL - I'VE JUST SEEN HER (As Nobody Else Has Seen Her) - WHICH WAY? - IF I WERE YOU - ONCE UPON A TIME
NIGHTLIFE - OUR CHILDREN - I COULDN'T HAVE DONE IT ALONE - WE SPEAK THE SAME LANGUAGE - WHAT A COUNTRY!

Produced by Teo Macero

Duke Ellington, pianist, arranger, bandleader, composer, **bon-vivant**, master of **savoir faire** is, above all, a songwriter. For this reason, Charles Strouse and Lee Adams, who wrote the score of **All American**, should be very happy that CBS chose Ellington to do the jazz version of their latest Broadway musical. He has treated their songs as respectfully as he would his very own.

Many years ago in the days of Storyville Records (now defunct), I played for Duke an imaginative version of his own **Prelude to a Kiss** by a pianist whom we had recorded. While polite concerning the artist's ability, Duke's comment about the interpretation was a quizzical, "What's wrong with the way the song was written?"

To Ellington the songwriter, the tunes of Adams and Strouse are fine as written. He does not saddle them with melodic or harmonic distortions. But even though the tunes of others are involved here, the Ellington fan need not fear. "Ellingtonia" is omnipresent. Here is the "sound" or identity or style or whatever one calls the elusive quality that helps to distinguish the merely competent from the immensely gifted. Ellingtonia is something that no great contemporary jazz orchestra has been able to escape. Count Basie must defer to it when playing a ballad. Stan Kenton is deeply indebted, while younger men like Quincy Jones and Gil Evans cannot avoid it. Only Ellington is truly himself today.

What were his influences? I'm sure there were many—the early great jazz pianists (James P. Johnson, Willie "the Lion" Smith, etc.), the classical composers (Debussy, Delius, etc.), Gershwin—but they are unimportant now. In well over thirty years as a bandleader, Duke Ellington has never altered his direction and has never lost the intense desire to move forward artistically. His music spans all eras of jazz—New Orleans, swing, bop and what has come after. Regardless of age, instrument, ethnic background, style or era, to other musicians Ellington remains the master.

The first track in this jazz version of **All American** is a delightful waltz, **Back to School**. Ellington believes that the jazz waltz should be treated for what it is, jazz in three-quarter time. He feels it takes no great ability to swing a waltz with a four-four feeling as is the current vogue. The skill lies in making

the three-quarter feeling swing. And Duke does just that in **Back to School**.

In the tune **I've Just Seen Her** Adams and Strouse may well have contributed a future jazz standard. If so, they can thank Paul Gonsalves who plays a hauntingly beautiful solo on this lovely melody. Gonsalves, perhaps owing to his self-effacing personality, is one of the most underrated musicians in jazz. Many musicians have received, in a sense, undue recognition because they have been quite glib in explaining their music to jazz critics. Musically, Paul's only press agent is his saxophone.

Which Way? features the entire band and is Ellington-Strayhorn orchestrating at a high level. A piano introduction and very beautiful solos by Lawrence Brown on trombone and Jimmy Hamilton on clarinet highlight the ballad **If I Were You**. Ellington's mastery of tonal colors with an intricate interplay among clarinet, tenor, trombone and muted trumpet is evident in **Once Upon a Time**.

My favorite selection on Side Two, **I Couldn't Have Done It Alone** is reminiscent of an old vaudeville tune. I could almost see Ray Bolger doing his old "soft shoes" to it. Sam Woodyard has a ball on drums, interpolating ever so tastefully his "soft sticks."

The scoring of **Nightlife** recalls the pulsating Ellington band of the early Forties. The poignant **Our Children** features a very pure clarinet solo by Jimmy Hamilton and Gonsalves' throbbing tenor. Harry Carney, **All American's** all-American baritone saxophonist, solos eloquently on **We Speak the Same Language**.

The last tune of the album is a stirring love song entitled **What a Country!** spotlighting Ray Nance on trumpet and Johnny Hodges on alto saxophone. What a country this is to have produced two such magnificent artists as Nance and Hodges!

Indeed, what a country to have produced the magnificence of Duke Ellington and the talents of Lee Adams and Charlie Strouse!

—GEORGE WEIN
Co-Founder and Producer
Newport Jazz Festival

THE SELECTIONS—PUBLISHED BY MORLEY MUSIC CO., INC. (ASCAP)—ARE FOLLOWED BY THEIR TIMINGS

SIDE I - BACK TO SCHOOL.....	2:47	SIDE II - NIGHTLIFE.....	2:18
I'VE JUST SEEN HER.....	4:30	OUR CHILDREN.....	4:09
WHICH WAY?.....	4:39	WE SPEAK THE SAME LANGUAGE.....	2:50
IF I WERE YOU.....	5:35	WHAT A COUNTRY!.....	2:57
ONCE UPON A TIME.....	3:21		
	16:12		14:56