



CLAUDE BOLLING

BOLLING PLAYS ELLINGTON VOL. 2

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| 1 | TAKE THE "A" TRAIN | 3:57 |
| | (Billy Strayhorn) Tempo Music | |
| 2 | LADY OF THE LAVENDER MIST | 3:55 |
| | (Duke Ellington) Tempo Music | |
| 3 | MIDRIFF | 3:50 |
| | (Billy Strayhorn) Robbins | |
| 4 | CHELSEA BRIDGE | 4:21 |
| | (Billy Strayhorn) Tempo Music | |
| 5 | PERDIDO | 6:10 |
| | (Irvin Drake, Hans Lengfelder, Juan Tizol) Tempo Music | |
| 6 | UPPER MANHATTAN MEDICAL GROUP | 3:09 |
| | (Billy Strayhorn) Tempo Music | |
| 7 | MOOD INDIGO | 5:38 |
| | (Duke Ellington, Irving Mills, Albany Bigard) Mills | |
| 8 | I LET A SONG GO OUT OF MY HEART | |
| | (Duke Ellington / Irving Mills, John Redmond) Mills | |
| | DON'T GET AROUND MUCH ANYMORE | 4:17 |
| | (Duke Ellington / Bob Russell) Tempo Music | |
| 9 | DIMINUENDO AND CRESCENDO IN BLUE | 9:20 |
| | (Duke Ellington) American Academy | |

Parentheses = band where the musician is soloist

REEDS – Jean "Poppy" ALDEGON: Alto sax (8) • Claude
 TISSENDIER: Alto sax & Clarinet (7, 9) or Jean ETEVE: Clarinet
 (2, 6) • André VILLEGGER: Tenor sax (4, 5, 9) • Marcel
 CANILLAR: Tenor sax • Pierre SCHIRRER: Baritone sax (5, 6)
 TRUMPETS – Jean-Claude VERSTRAETE: 1st Trumpet • Michel
 DELAKIAN (1, 5, 6, 9), Flugelhorn (5) • Fernand
 VERSTRAETE (3)
 TROMBONES – Charles VERSTRAETE • Roger CARON (2, 3) •
 Benny VASSEUR (4) • Michel CAMICAS (5, 7, 8) • Emile
 VILAIN: Bass Trombone
 GUITAR – Jean-Paul CHARLAP
 BASS – Pierre-Yves SORIN
 DRUMS – Vincent CORDELETTE
 PIANO – Claude BOLLING
 VOCALS – Vaneese THOMAS (7, 8)

Claude Bolling has an amazing ability to interpret the feel of Ellingtonia. Besides playing the music so correctly, the proper passages have been given to the proper soloists. So, from Soloist to Soul our spirit lives one—Thanks to Claude Bolling. C'est formidable!!!

—Mercer Ellington



The band "in the groove"
Claude
Claude's mother



Vance Thomas

Juke's first visit to Paris after the war
First meeting

VOL. 1 CONTENTS: STOMP, LOOK AND LISTEN • BLUE SERGE • KO—KO • ECHOES OF HARLEM • SEPIA PANORAMA • COTTON TAIL • SOPHISTICATED LADY • IT DON'T MEAN A THING • MAGENTA HAZE
IN A MELLOW TONE • ROCKIN' IN RHYTHM

The first time I heard the music of Duke Ellington, it was as if some magic was actually happening.

I remember that moment very well. It was "Black and Tan Fantasy" and "Creole Love Call" from a 78-speed recording on a cranked phonograph.

Since that time when I fell in love with the Duke's musical world, all the Ellingtonians became my idols.

Later on I was lucky enough to meet the Master, and his warm welcome gave me the opportunity to know and understand him in a deeper and more personal way. Can you imagine how proud I felt the day I realized he was behaving as a friend and treating me as part of his own kin?

Sometime later I started a jazz orchestra and, since all the guys in the band were also fans of Duke's music, we were delighted when the Angoulême Jazz Festival requested us to play a Duke Ellington concert. It was such fun to rehearse and perform these pieces that I decided to record the program. Some titles are played almost like Duke's original versions, including the solos. For some others, we only play the ensembles. The vocal numbers are recreated more freely.

We hope that you will enjoy listening to these compositions by the Duke as much as we enjoyed playing and recording them!

—Claude BOLLING

La première fois que j'ai entendu la musique de Duke Ellington, ce fut comme s'il se passait quelque chose de magique.

Je me souviens très bien de ce moment, c'était "Black and Tan Fantasy" et "Creole Love Call", un disque 78 tours sur un phonographe à manivelle.

Depuis ce temps où je suis devenu amoureux fou du monde musical de Duke, tous les Ellingtoniens sont devenus mes idoles.

Plus tard, j'ai eu la chance de rencontrer le Maître. Son accueil chaleureux me donna l'occasion de le connaître et de le comprendre mieux, d'une façon plus approfondie et plus amicale. Pouvez-vous imaginer la fierté que j'ai ressentie le jour où je me suis rendu compte qu'il se comportait amicalement à mon égard et qu'il me traitait comme un membre de sa famille?

Plus tard, alors que je venais de créer un orchestre de jazz avec un groupe de copains tous fans de la musique de Duke, nous fûmes ravis que le Festival de jazz d'Angoulême nous demandât de donner un concert consacré aux œuvres de Duke Ellington. Ce fut un tel plaisir d'établir, de travailler et de jouer ces compositions que je décidai d'enregistrer le programme.

Quelques-uns des titres sont exécutés pratiquement dans la version originale du Duke, y compris les solos. Pour d'autres, nous n'avons joué que les ensembles. Par contre, les pièces à partie vocale ont été recréées plus librement.

Nous espérons que vous aurez autant de plaisir à écouter ces morceaux de Duke que nous en avons eu à les jouer et les enregistrer.

—Claude BOLLING

This is not the first time that Claude Bolling has played the music of Duke Ellington. Actually, all through his career, Bolling has often paid homage—by his choice of a theme, arrangement or quotation—to the musician who was, along with Louis Armstrong, one of the great leaders of the first fifty years of jazz.

What is special here is the quality of the orchestra. Indeed, Claude Bolling, an obstinate man, has succeeded in gathering together on a permanent basis France's foremost instrumental specialists. To have cohesion and flexibility with a group of more than ten musicians is only obtainable through rehearsals, concerts and dance galas. Duke Ellington knew this well and often preferred to lose money by retaining his men on a regular basis rather than to lose continuity. What is also indispensable is a team spirit corresponding to the leader's ambitions. With time and perseverance, Bolling has managed to overcome all obstacles and to translate into music the love and admiration he has for the Duke.

In this album of some of Duke Ellington's greatest hits, Bolling demonstrates his mastery of this difficult repertory that combines flowing execution, lightness of swing, seriousness of setting and joyful expression. In all this, he blends charm and science, heart and spirit. Along with respecting what could not be bettered in Ellington's work, but also by adding a new dimension wherever he was able to do so, Bolling emerges as the faithful heir to the spirit of a master who would have been more than satisfied by this resurrection.

—Frank TENOT

Ce n'est pas la première fois que Claude Bolling joue Duke Ellington. Bien au contraire, tout au long de sa carrière, Bolling a souvent rendu hommage, par le choix d'un thème, d'un arrangement ou d'une citation, à celui qui fut, avec Louis Armstrong, le grand pilote des cinquante premières années du jazz.

Ce qui est nouveau, c'est la qualité de l'orchestre. En effet, Claude Bolling, cet obstiné, a réussi à faire exister en France une grande formation qui rassemble les meilleurs spécialistes de ce pays et ceci d'une manière permanente. La cohésion et la souplesse des ensembles de plus de dix musiciens ne s'obtiennent qu'à force de répétitions, de concerts et de galas pour la danse. Duke Ellington le savait bien, puisqu'il préférait souvent perdre de l'argent en conservant ses hommes plutôt que de les abandonner au chômage. Ce qui est indispensable aussi, c'est une communauté d'esprit à la mesure des ambitions du chef. Avec du temps et de la persévérance, Claude Bolling est venu à bout de toutes les difficultés. Ainsi il a pu traduire dans les faits l'amour et l'admiration qu'il porte au grand Duke.

Ces deux albums où sont regroupés pas moins de vingt des meilleurs succès de Duke Ellington prouvent que Claude Bolling a gagné son pari. L'aisance dans l'exécution, la légèreté du swing, la joie dans l'expression, le sérieux de la mise en place démontre qu'il a dompté un répertoire difficile : celui où il faut marier le charme et la science, le cœur et l'esprit. Ayant respecté dans l'œuvre d'Ellington ce qui ne pouvait être mieux accompli, mais ajoutant aussi une valeur nouvelle là où il le pouvait, Claude Bolling s'impose comme le fidèle héritier de la pensée d'un maître qui aurait été plus que satisfait de cette résurrection.

—Frank TENOT

BOLLING *plays* ELLINGTON

Band Music

- | | |
|---|--|
| 1 TAKE THE "A" TRAIN
(Billy Strayhorn) | 6 UPPER MANHATTAN MEDICAL GROUP
(Billy Strayhorn) |
| 2 LADY OF THE LAVENDER MIST
(Duke Ellington) | 7 MOOD INDIGO
(Duke Ellington, Irving Mills, Albany Bigard) |
| 3 MIDRIF
(Billy Strayhorn) | 8 I LET A SONG GO OUT OF MY HEART
(Duke Ellington / Irving Mills, John Redmond) |
| 4 CHELSEA BRIDGE
(Billy Strayhorn) | DON'T GET AROUND MUCH ANYMORE
(Duke Ellington / Bob Russel) |
| 5 PERDIDO
(Irvin Drake, Hans Lengfelder, Juan Tizol) | 9 DIMINUENDO AND CRESCENDO IN BLUE
(Duke Ellington) |

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