

# KENNY BURRELL

ELLINGTON IS FOREVER

VOLUME 1



Fantasy

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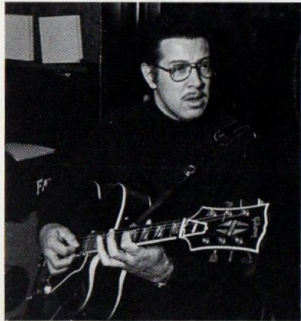
1. JUMP FOR JOY
2. CARAVAN
3. CHELSEA BRIDGE
4. MOOD INDIGO
5. DON'T GET AROUND MUCH ANYMORE
6. C-JAM BLUES
7. IT DON'T MEAN A THING (If It Ain't Got That Swing)
8. I DIDN'T KNOW ABOUT YOU
9. MY LITTLE BROWN BOOK
10. BLUES MEDLEY (Carnegie Blues/Rocks in My Bed/  
Jeep's Blues/The Creole Love Call)
11. DO NOTHIN' TILL YOU HEAR FROM ME
12. TAKE THE "A" TRAIN

# KENNY BURRELL

ELLINGTON IS FOREVER

*Thad Jones  
Snooky Young  
Jon Faddis  
Joe Henderson  
Jerome Richardson  
Jimmy Smith  
Jimmy Jones  
Stanley Gilbert  
Jimmie Smith  
Mel Lewis  
Richie Goldberg  
and  
Ernie Andrews*

VOLUME 1



Jimmy Smith



Kenny Burrell is a warm, calm, intense, and brilliant man whose musical virtuosity is closely akin to the genius of Edward Kennedy Ellington.

*Ellington Is Forever* is intended as the first of a series—Kenny hopes to produce annual albums of Ellingtonia. Some selections here are standards; others, less well known.

Kenny Burrell was Duke Ellington's favorite guitarist. Pianist Jimmy Jones, musical director for Duke's 1963 Chicago stage production, *My People*, recalls Duke's specifying Kenny as the only guitarist he wanted in that band, whose personnel included current and former Ellington sidemen. Unfortunately, Kenny was not available—so the guitar parts were cut from the score. Nearly ten years later, Jimmy was Duke's musical representative on the network television special, *Duke Ellington—We Love You Madly*. This time Jimmy was successful in hiring Kenny, Duke's sole choice.

At the Fantasy studios, where this double album was recorded early in February 1975, Kenny opened the session with an audiotape of Ralph J. Gleason's Educational TV program with Duke and Billy Strayhorn playing piano and chatting. Ralph, a vice-president of Fantasy/Prestige/Milestone, was unaware that his tape was on. Unexpectedly, on cue—precisely as the show's first words came through the speakers: "I'm Ralph Gleason, this is jazz *Casual*, and you've been listening to the music of America's foremost composer, Duke Ellington, and if I had to identify him to you as a pianist, something's wrong with our educational system..."—Ralph walked into the studio, smiling.

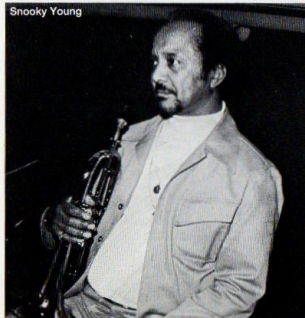
The following week, in his San Francisco Chronicle column, Ralph quoted Kenny as saying that even though he knew Duke was gone, it didn't really seem that way: "It's more like he's out there on the road somewhere but still with us."

Less than four months later, Ralph Gleason succumbed to a heart attack. He, too, lives on through his perceptive words—notably his posthumously published book, *Celebrating the Duke: and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy and Other Heroes*. Ellington wrote in *Music Is My Mistress*: "Ralph Gleason's grace and his unselfishness in interviewing...made...this [1965 NET documentary *Love You Madly*] the most honest public presentation of me that has been done. It's the greatest natural me they've ever seen. The credit is not mine. It all belongs to Ralph."

*Ellington Is Forever* is a celebration of immortality. The participants individually and collectively



demonstrate their appreciation of the heritage bequeathed by The Maestro by enriching the music with each man's personal interpretation. It is an exchange of gifts.



Kenny Burrell's guitar makes the opening statement, a reverent and reflective rendition of "Jump for Joy," the title tune from Ellington's 1941 Los Angeles stage show, which Duke liked to describe as "the first social consciousness musical."

Thad Jones came to the studio direct from a concert of the Thad Jones-Mel Lewis Orchestra in a nearby town. He arrived with Mel and Jon Faddis, their phenomenal young trumpeter. Both had come to listen. A delighted Kenny immediately invited Mel to join Richie Goldberg on percussion and added a chair for Jon alongside Thad and Snooky Young, turning the



resultant "Caravan" into a 12-man near-big band swinger. Snooky, appropriately Ellingtonian with plunger mute, takes over on the release portion of both the opening and closing melody choruses of this number. A striking Faddis solo precedes Joe Henderson's tenor sax statement and Jon's boss, Thad, follows it. Snooky Young, one of the finest lead trumpets in the business, is given a couple of rare moments in the soloist's spotlight on "It Don't Mean a Thing" and on the "Jeep's Blues" segment of the blues medley. Another trumpet rarity is Jon Faddis's venturesome work on piccolo trumpet near the start of "C Jam Blues"—the Thad Jones solo on this selection follows Jimmy Smith's contribution.

When Ernie Andrews sings, the audience always includes top musicians. He has long been one of Kenny's favorite singers and here reveals some of the reasons as he tells the story of Ellington and Bob Russell's

"Don't Get Around Much Anymore," and Billy Strayhorn's "My Little Brown Book," the latter sung with only the responsive accompaniment of Jimmy Jones. Bassist Stan Gilbert, who has played with Artur Rabinstein and Andre Watts during three years with the Los Angeles Philharmonic, proclaimed Jimmy's "some of the most beautiful piano I have ever heard."

"Do Nothin' Till You Hear from Me" is a soulfully compelling plea. Kenny's ad-lib collaboration with Thad's flugelhorn is an impressive example of the freedom Duke insists music must have.

"As a composer, Mr. Ellington has given me another way to go," Thad pointed out at the session. "Duke never walked down the middle of the street, you know. There were no boundaries that restricted him. He says, 'If it sounds right, it is right,' and just that statement alone is so far-reaching—emotionally, . . . intellectually. . . in every way—that statement's heavy. He's saying, 'Write what you want but listen to it first. If you hear it, perhaps you can communicate that knowledge to someone else.' All of us have our roots in Duke.

"Which makes what we're doing here even more important. Because after all of this background, to get a chance finally to play with a lot of other musicians who feel the same way about Duke Ellington, is a thrill. I think this is really a very important album—important in God knows how many different areas.

"And Kenny is beautiful—a man who never has compromised his integrity. I respect him one thousand percent. . . plus the fact that he can play! Kenny Burrell sits down and bends over the guitar and you don't know what's gonna come out but you know one thing—it's gonna be go-o-o-o-od."

It is fitting that Jimmy Jones performs the coda for this album. The senior member of this distinguished assemblage, he also had a very long and close musical relationship with Ellington and Strayhorn.

Once in New York in 1959 and again in Hollywood in 1967, Duke turned his keyboard over to Jimmy because he just happened to drop by the band's recording sessions. No other pianist captures so sensitively the powerful yet delicate Ellington-Strayhorn touch.

As Jimmy sounded the final note of "Take the 'A' Train," Jerome Richardson murmured with awe, "He got everything there was to get out of that. He has just put it in requiem status."

Edward Kennedy Ellington maintained that the unequivocal formula for success is doing the right thing

Jimmy Jones, Thad Jones



in the right place at the right time with the right people.

Kenny Burrell and his very special friends happily have heeded The Maestro's counsel.

—Patricia Willard

Gene Andrews



Jon Faddis



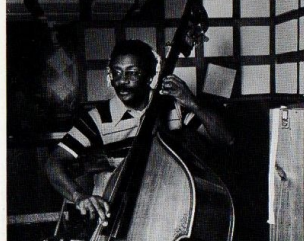
We have gotten together to pay tribute to Duke Ellington, his music, and all the fine musicians who worked with him. Simply, the way we feel about it, Ellington is forever.

This album is dedicated to the memory of Ralph Gleason, who encouraged the idea, helped in its preparation, and enthusiastically supported the idea of establishing a musician/composer scholarship in Duke's name.

This album is also dedicated to the memory of Mrs. Jimmy Jones, who urged Jimmy to participate on the recordings even though she was gravely ill.

Although under tremendous strain, Jimmy Jones played beautifully, and he continued to inspire us all with compliments and suggestions and his obvious love for the music. Jimmy was very close to Duke. He was also close to Billy Strayhorn whose music is represented here and who contributed greatly to the Ellington repertoire.

Stanley Gilbert



These were very spiritual recording sessions and although the selections represent only a small sampling of Ellingtonia, it is the inspired and very personal performances that makes this, for me, a very special album.

Thank you Jimmy (J.O.S.), Thad, Mel, Jon, Snooky, Joe, Richie, Jerome, Stan, Jimmie, Ernie, Sam, Roberta, Pat, Orrin, Skip, Ralph Gleason, and everyone at Fantasy; and Jimmy Jones.

Naturally, we hope you will enjoy the music on this album; we also hope that the performances will give you further cause to reflect on the enormous and beautiful contribution to us all from Duke Ellington.

with love,  
Kenny Burrell

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1. **JUMP FOR JOY** 1:45  
(Ellington-Webster-Kuller) EMI Robbins Catalog/  
Webster Music-ASCAP
2. **CARAVAN** 8:40  
(Ellington-Tizol-Mills) Mills Music-ASCAP
3. **CHELSEA BRIDGE** 4:37  
(Billy Strayhorn) Tempo Music-ASCAP
4. **MOOD INDIGO** 4:31  
(Ellington-Bigard-Mills) Mills Music-ASCAP
5. **DON'T GET AROUND  
MUCH ANYMORE** 3:13  
(Ellington-Russell) EMI Robbins Catalog/  
Harrison Music-ASCAP
6. **C-JAM BLUES** 15:34  
(Duke Ellington) EMI Robbins-ASCAP
7. **IT DON'T MEAN A THING (IF IT  
AIN'T GOT THAT SWING)** 9:33  
(Ellington) Mills-ASCAP
8. **I DIDN'T KNOW ABOUT YOU** 5:10  
(Ellington-Russell) EMI Robbins/Harrison-ASCAP
9. **MY LITTLE BROWN BOOK** 3:27  
(Strayhorn) Tempo-ASCAP
10. **BLUES MEDLEY** 10:26  
**CARNEGIE BLUES**  
(Ellington) G. Schirmer, Inc.-ASCAP  
**ROCKS IN MY BED**  
(Ellington) Famous Music-ASCAP  
**JEEP'S BLUES**  
(Ellington-Hodges) Mills-ASCAP  
**THE CREOLE LOVE CALL**  
(Ellington-Miley-Jackson) Famous-ASCAP
11. **DO NOTHIN' TILL YOU  
HEAR FROM ME** 2:51  
(Ellington-Russell) EMI Robbins/Harrison-ASCAP
12. **TAKE THE "A" TRAIN** 2:58  
(Strayhorn) Tempo-ASCAP

**KENNY BURRELL**—guitar  
**THAD JONES**—cornet, flugelhorn  
**SNOOKY YOUNG**—trumpet  
**JON FADDIS**—trumpet, piccolo trumpet  
**JOE HENDERSON**—tenor saxophone  
**JEROME RICHARDSON**—tenor and soprano  
saxophones  
**JIMMY JONES**—piano  
**JIMMY SMITH**—organ  
**STANLEY GILBERT**—bass  
**JIMMIE SMITH**—drums  
**RICHIE GOLDBERG, MEL LEWIS**—percussion  
(on "Caravan only")  
**ERNIE ANDREWS**—vocals (on "Don't Get  
Around Much Anymore" and "My Little Brown  
Book")

*Kenny plays on all selections except "My Little Brown  
Book" and "Take the 'A' Train." The basic rhythm sec-  
tion throughout, unless otherwise indicated, consists of  
Jimmy Jones, Jimmy Smith, Stanley Gilbert, and Jimmie  
Smith.*

Produced by **KENNY BURRELL**

A&R and associate producer—Sam Russell  
 Supervision—Orrin Keepnews  
 Special consultant—Ralph J. Gleason  
 Librarian and copyist—Roberta Mandel

Recorded at Fantasy Studios, Berkeley, CA;  
 February 4 and 5, 1975.

Engineer—Skip Shimmin

Digital remastering, 1993—Phil De Lancie (Fantasy Studios)

Art direction—Phil Carroll

Cover photography:

Ellington photo—Patricia Willard

Burrell photo—Phil Bray

Liner photography—Phil Bray

(except as indicated)



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Jimmy Smith appears courtesy of Mojo Records.

**TOTAL TIME 73:00**

*Total time has been rounded off to the nearest minute.*

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