





**K**enny Burrell puts his music where his heart is. Edward Kennedy Ellington lives on in the resonant legacy of his compositions. In the *Ellington Is Forever* series of albums, Kenny is exercising a privilege and a responsibility he feels as an artist to this inspiring and significant heritage.

Just as Ellington surrounded himself

with musicians of distinctive styles to flavor his music, Kenny brings together here more than a score of virtuoso instrumentalists to join him in expressing the spectrum of their feelings for the works of Ellington, Billy Strayhorn, and their collaborators.

Every performance is a "head" arrangement, led by Kenny, Duke's favorite guitarist, with input from this impressive

assemblage of creative talents. Duke Ellington was too busy writing to count his compositions, but in 1972, he estimated the total at well over 5,000. The selections here eloquently represent two of his almost six decades as a composer.

This album is the last recording of the magnificent 67-year-old Quentin Jackson, probably the only trombonist whose career spanned nearly the entire history of big bands.

"Butter has made his contribution to every one of the really great bands—McKinney's Cotton Pickers, Don Redman, Cab Calloway, Duke Ellington, Quincy Jones, Count Basie, Louis Bellson, and Thad Jones/Mel Lewis," observed Jerome Richardson, who was in Quincy's and Thad and Mel's bands with Jackson.

Although Butter played piano, organ, violin, and bass as well as trombone, he was hired as a vocalist in McKinney's band. He cut his first record, singing "Come a Little Closer," December 18, 1930, after two weeks on the job. Redman nicknamed Butter "for his soft, smooth good looks," and 20 years later, during a tour of France, Ellington upgraded the title to a more dignified "M'sieu de Beurre." Butter became famous with Duke as a master of the trombone plunger-mute in the tradition of Joe "Tricky Sam" Nanton.

"You just can't describe Duke's music," Butter reflected during these sessions,

"because the music itself is so descriptive . . . so much fire . . . so much to say. Every piece describes some part of life, or some person, or even a color. There is no way in the world that you can play his music without describing or having imagination. His music *makes* you play your instrument that way. That's the great mind Duke had. I don't care how long you've been in the band—and I was there exactly 11 years—or how long you've been away, once you're in Duke's band, you never get out. It's part of you forever."

Kenny Burrell plays every single note and every chord so cleanly and clearly that each can exist individually, a gem of shimmering perfection, until they are strung together into the "melodic contours" Ellington sometimes described. Alone, Kenny intones the invocation, "Azure."

The festival kicks off with Duke's theme, Strayhorn's "Take the 'A' Train," the rhythm section of Jimmie Smith (drums); Stanley Gilbert (bass); and Jimmy Jones (piano), propelling it at an uptown-steady tempo. Soloists, in order, are Snooky Young, trumpet; Joe Henderson, tenor saxophone; Kenny; Jerome, tenor; Jimmy Smith, organ; and Stan.

Sir Roland Hanna's piano exquisitely introduces "In a Sentimental Mood" for Gary Bartz, alto saxophone; Butter; Nat Adderley, cornet; George Mraz, bass; and Philly Joe Jones, drums. Philly Joe and George spark

"I'm Beginning to See the Light," the Ellington/Harry James/Johnny Hodges hit from the mid-Forties. Kenny solos with punctuation by Roland and ensemble passages by the same three horns.

Ernie Andrews's formidable vocal resources imbue meaning and spirit into Johnny Mercer's strange hybrid lyrics to Duke's popular "Satin Doll," cooking with Kenny, Jerome on tenor, Jimmie Smith on drums, Jimmy Jones, and Stan. Kenny's plaintive blues call summons Ernie back for "I'm Just a Lucky So-and-So." With Jerome's saxophone wailing behind him, Ernie makes the song his own, offering a respectful bow to Al Hibbler's 1945 original. He is backed by the same rhythm section, with a solo by Kenny.

"In a Mellow Tone" (sometimes spelled "In a Mellotone") is a rich ensemble and solo conversation among Kenny's guitar, Butter's plunger, Jimmy Jones's Dukishly percussive chords, Nat's cornet, Gary's soprano sax, Monk Montgomery's electric bass, and Philly Joe's drums. The Ellington band first recorded this number September 5, 1940, exactly three weeks before Gary was born.

Jimmy Smith and Kenny sustain the haunting grace of "Solitude" with softly dependable assistance from Jimmie Smith.

The late Ralph J. Gleason, mentor of this *Ellington Is Forever* series, revealed a little-known item of U.S. Army vehicular

intelligence in his book, *Celebrating the Duke: and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy and Other Heroes*: "Back in the Thirties, Hodges did a little swinging blues instrumental which he titled 'Jeep Is Jumpin',' and from that song they named the Jeep. No kidding." The same group heard on "In a Sentimental Mood," plus Jerome, swings the Seventies model delightfully.

"I Let a Song Go Out of My Heart" features Roland and Nat at their most soulful, while "Prelude to a Kiss" is the realization of a happy man's dream. Butter was so pleased that Kenny wanted him to sing again. Butter loved singing Ellington's music, and there was enthusiastic discussion about Kenny producing an album of Butter's vocals.

Butter and Roland reprise the opening bars of "Satin Doll," segueing into "Come Sunday," the lovely religious movement from *Black, Brown and Beige*, with Thad Jones offering the cornet obbligato to Snooky Young's solo thematic statement. (Thad is heard more extensively on Volume 1, FCD:79005-2.)

Duke's "Just Squeeze Me" enjoyed its first five years as "Subtle Slough." The irrepressible Ray Nance's 1946 vocal version brought the tune a new and fuller life and a change of name. Stan, Kenny, and the two Smiths create an extended warm embrace.

"I Ain't Got Nothin' But the Blues" was the finale of the first night of recording Volume 2. After the session, Butter talked about it: "That last blues tonight was fantastic! To me, that the best we've done yet. Kenny knew exactly the right time to bring that in. The feeling was *there!* Those blues was beautiful. But Jimmy Jones said it all. He sat down at the piano, and his introduction was so pretty—so pretty that everybody quieted down and relaxed. Jimmy Jones'll do that to you. He will relax you. His chord structures are so pretty, and his tone that he gets out of a piano. Always did. *Everybody* appreciate Jimmy Jones! He's a great arranger, too. Duke knew that. Duke Ellington knew just what to do and when to do it."

Orson Welles and Duke Ellington became friends during the 1941 run of Duke's "Jump for Joy" at the Los Angeles Mayan Theater. Welles commissioned Duke to compose music for several projected productions. "Orson" is from a score Duke wrote and Strayhorn arranged for a Fifties play in Paris, co-starring Welles and Eartha Kitt. The indescribably beautiful rendition is by Jimmy Jones.

"You can't speak of nothing but beauty when it comes to Ellington," Butter said quietly. "Beauty and love."

—Patricia Willard (1977)

Once again we pay tribute to Duke Ellington, his music, and to all the fine musicians who have been a part of what has come to be known as Ellingtonia—now recognized as the largest and most profound body of music of the 20th century.

This second volume is an extension of an idea born shortly after the death of Duke Ellington, May 24, 1974. Some of the music here is from the first sessions which gave us Volume 1 of *Ellington Is Forever* (FCD:79005-2). The enormous output from both sessions is a reflection of the spirit of love and respect that the musicians have for Ellington and Strayhorn. Those feelings were expressed in a continuous flow of music.

This album is dedicated to the memory of a great man and musician, Quentin "Butter" Jackson. We were extremely fortunate to get him for Volume 2. Butter, who was an important member of the Ellington Orchestra for many years, was a tremendous inspiration to all of us. We were very saddened by the sudden loss of our friend. He died before the album was completed, so he never heard the results. He did, however, receive a special copy of something he was anxious to hear—his singing. He was really enjoying the sessions, so much so that he said, "I feel like singing again." We are very happy to be able to include in this album a sample of his very musical and soulful singing.

A special thanks to our musical director, Jimmy Jones, who quietly and gently guided our efforts. Thanks to all of the musicians and others connected with the projects, and thanks again to everyone at Fantasy.

We hope you enjoy this, our second volume of *Ellington Is Forever*. Again, it is also our hope that these performances will give you further cause to reflect on the wonderful contribution to us all from Duke Ellington.

with love,  
Kenny Burrell

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**FANTASY, INC.**

*Tenth and Parker Streets*

**BERKELEY, CA 94710**

1. **AZURE** 1:51  
 ELLINGTON/MILLS MILLS MUSIC/ABCAP  
 KENNY BURRELL—SOLO GUITAR
2. **TAKE THE "A" TRAIN** 7:35  
 BILLY STRAYHORN TEMPO MUSIC/ABCAP  
 SNOOKY YOUNG—TRUMPET  
 JOE HENDERSON,  
 JEROME RICHARDSON—TENOR SAXOPHONES  
 JIMMY SMITH—ORGAN  
 JIMMY JONES—PIANO  
 KENNY BURRELL—GUITAR  
 STANLEY GILBERT—BASS  
 JIMMIE SMITH—DRUMS
3. **IN A SENTIMENTAL MOOD** 5:28  
 DUKE ELLINGTON/DUKE ELLINGTON MUSIC/ABCAP  
 NAT ADDERLEY—CORNET  
 QUENTIN "BUTTER" JACKSON—TROMBONE  
 GARY BARTZ—ALTO SAXOPHONE  
 ROLAND HANNA—PIANO  
 KENNY BURRELL—GUITAR  
 GEORGE MRAZ—BASS  
 PHILLY JOE JONES—DRUMS
4. **I'M BEGINNING TO SEE THE LIGHT** 2:15  
 TERENCE ELLINGTON/HOBBS-JAMES CHAPPELL & CO./ABCAP  
 Some personnel as "In a Sentimental Mood"
5. **SATIN DOLL** 3:31  
 ELLINGTON TEMPO/OWE MUSIC CORP./DUKE ELLINGTON/ABCAP  
 ERNE ANDREWS—VOCAL  
 JEROME RICHARDSON—TENOR SAXOPHONE  
 JIMMY JONES—PIANO  
 KENNY BURRELL—GUITAR  
 STANLEY GILBERT—BASS  
 JIMMIE SMITH—DRUMS
6. **I'M JUST A LUCKY SO AND SO** 5:37  
 ELLINGTON/DORIS PARAMOUNT MUSIC/POLYGRAM INT'L/ABCAP  
 Some personnel as "Satin Doll"
7. **IN A MELLOW TONE** 5:43  
 ELLINGTON/EMI ROBBINS CATALOG/ABCAP  
 NAT ADDERLEY—CORNET  
 BUTTER JACKSON—TROMBONE  
 GARY BARTZ—SOPRANO SAXOPHONE  
 JIMMY JONES—PIANO  
 KENNY BURRELL—GUITAR  
 MONK MONTGOMERY—ELECTRIC BASS  
 PHILLY JOE JONES—DRUMS
8. **SOLITUDE** 3:17  
 ELLINGTON/DELANEY/MILLS/DUKE ELLINGTON/DEARBDALE  
 MUSIC/ABCAP  
 JIMMY SMITH—ORGAN  
 KENNY BURRELL—GUITAR  
 JIMMIE SMITH—DRUMS
9. **JEOP IS JUMPIN'** 4:55  
 ELLINGTON/HOBBS MILLS/ABCAP  
 Some personnel as "In a Sentimental Mood" with  
 JEROME RICHARDSON—TENOR SAXOPHONE
10. **I LET A SONG GO OUT OF MY HEART** 6:55  
 ELLINGTON/MILLS/ABCAP  
 NAT ADDERLEY—CORNET  
 ROLAND HANNA—PIANO  
 GEORGE MRAZ—BASS  
 PHILLY JOE JONES—DRUMS
11. **PRELUDE TO A KISS** 2:55  
 ELLINGTON/MILLS/ABCAP  
 BUTTER JACKSON—VOCAL  
 KENNY BURRELL—GUITAR  
 MONK MONTGOMERY—ELECTRIC BASS
12. **SATIN DOLL (SEGUE)** :26  
 BUTTER JACKSON—TROMBONE  
 ROLAND HANNA—PIANO
13. **COME SUNDAY** 3:07  
 ELLINGTON/B. SCHIRMER, INC./ABCAP  
 SNOOKY YOUNG—TRUMPET  
 THAD JONES—CORNET  
 JIMMY JONES—PIANO  
 STANLEY GILBERT—BASS
14. **JUST SQUEEZE ME** 8:01  
 ELLINGTON/EMI ROBBINS/ABCAP  
 Some personnel as "Solitude" with  
 STANLEY GILBERT—BASS
15. **I AIN'T GOT NOTHIN' BUT THE BLUES** 7:42  
 ELLINGTON/ROBBINS/EMI TEMPO/WICKI MUSIC/ABCAP  
 NAT ADDERLEY—CORNET  
 BUTTER JACKSON—TROMBONE  
 GARY BARTZ—CLARINET  
 JEROME RICHARDSON—SOPRANO SAXOPHONE  
 JIMMY JONES—PIANO  
 KENNY BURRELL—GUITAR  
 GEORGE MRAZ—BASS  
 PHILLY JOE JONES—DRUMS
16. **ORSON** 3:35  
 ELLINGTON/STRAYHORN TEMPO/OWE MUSIC/ABCAP  
 JIMMY JONES—PIANO SOLO

Produced by **KENNY BURRELL**

A&R—Roberto Mandel, Sam Russell  
 Musical director—Jimmy Jones  
 Supervision by Orrin Keepnews

Recorded and mixed at Fantasy Studios, Berkeley; November–December 1975.

Recording engineers—Bruce Walford, Skip Stinson  
 Assistants—Jackson Schwartz, Steve Williams

Digital remastering, 1994—Phil De Lucie  
 (Fantasy Studios, Berkeley)

Art direction—Phil Carroll  
 Cover photos—Jim Marshall (Ellington), Phil Bray (Burrell)  
 Booklet photos—Tonica Wilford



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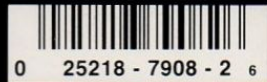
KENNY BURRELL—guitar  
 SNOOKY YOUNG—trumpet  
 QUENTIN "BUTTER" JACKSON—trombone; vocal on "Prelude to a Kiss"  
 NAT ADDERLEY, THAD JONES—cornets  
 JOE HENDERSON, JEROME RICHARDSON—tenor saxophones  
 GARY BARTZ—alto saxophone  
 JIMMY SMITH—organ  
 JIMMY JONES, ROLAND HANNA—piano  
 STANLEY GILBERT, GEORGE MRAZ—bass  
 MONK MONTGOMERY—electric bass  
 JIMMIE SMITH, PHILLY JOE JONES—drums  
 ERNIE ANDREWS—vocal ("Satin Doll" only)

**TOTAL TIME 75:24**

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**T**he boundless artistry of Duke Ellington inspires voluminous tribute; so, after completing a two-record collection of Ellingtonia (reissued on FCD-79005-2), guitar giant Kenny Burrell and friends returned to the Fantasy studios for a second extended survey of the Maestro's works. This volume is filled with highlights—trombonist Quentin "Butter" Jackson singing "Prelude to a Kiss," Snooky Young and Thad Jones together on "Come Sunday," Burrell and longtime partner Jimmy Smith in a couple of intimate reminiscences, the twin tenors of Joe Henderson and Jerome Richardson on "Take the 'A' Train," musical director Jimmy Jones playing an eloquent solo piano version of the rare "Orson." These and the other performances are delivered with the relaxed authority that Ellington himself exuded in similar studio situations.

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Original cover design—Krys Kleer

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Booklet photos—Patricia Willard