



DUKE ELLINGTON
AND HIS ORCHESTRA
BERLIN '65 • PARIS '67



LC 3254

COMPACT
disc
DIGITAL AUDIO

BIEM
GEMA

PACD 5304-2

1. MIDRIFF 4:23
2. AD LIB ON NIPPON 14:23
3. CHELSEA BRIDGE 4:03
4. HAPPY-GO-LUCKY LOCAL 4:44
5. BLOOD COUNT 4:01
6. HARMONY IN HARLEM 2:09
7. THINGS AIN'T WHAT THEY USED TO BE 2:49
8. DRAG 4:17
9. ROCKIN' IN RHYTHM 3:56
10. (THE) SECOND PORTRAIT OF THE LION 1:55

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NORMAN GRANZ JAZZ AT THE PHILHARMONIC

DUKE ELLINGTON AND HIS ORCHESTRA



BERLIN '65 • PARIS '67

PREVIOUSLY UNRELEASED CONCERT PERFORMANCES

During the Duke Ellington orchestra's heyday, musicians would sometimes speak almost with pleasure of having caught it on an off night. Their seeming pleasure was usually a mixture of admiration, envy, and jealousy, because its genuine off nights were surprisingly few, as multiplying live recordings have continued to prove.

Ellington and his men were among the world's most seasoned travelers. Although hardened by one-nighters and road tours throughout North America, they adjusted to air travel with a surprising equanimity. Journeys from city to city or state to state were transposed, as it were, into journeys from country to country and even from continent to continent.

Europe became extremely familiar to them, because there they were just as popular as in their homeland. But Europe always remained Europe with its own peculiar problems. In Chicago and New York, for example, people spoke almost the same language as those in San Francisco and Dallas, but to fly from, say, London to Copenhagen, Oslo, Stockholm, Berlin, Rotterdam, Paris, Geneva, Rome, and Barcelona was to encounter people speaking different languages, using different (funny) money, eating different food, and persisting in all manner of different customs.

Any inexperienced person who joined the Ellington travelers might have found the condition irksome and cause for irritation, especially since the European tours were usually conducted in the early part of the year when the weather was at its worst. "How do you know," Johnny Hodges was once asked, "what city you're in when you wake up in the morning?" His typically terse reply was, "You don't."

On this disc you hear the band in Berlin in 1965 and in Paris in 1967. Except that on the latter date Ray Nance is replaced by Money Johnson and Sam Woodyard by Rufus Jones, the personnel is the same. Everyone appears to be in good humor and responsive to the warmly enthusiastic audiences. Yet there is no feeling of this band being a machine. The loose, improvisatory freedom of jazz is allowed to assert itself, and comparison with other recorded versions of the same titles will usually provide amusingly rewarding moments.

The Berlin section begins with "Midriff," one of Billy Strayhorn's early contributions. From the time it was introduced in 1944, it became an intermittently played part of the band's book, one usually restored to performance by requests. Ellington's opening piano has his customary strong rhythm and imaginative chords to stir the spirits of his

men. Lawrence Brown always showed affection for the number, as he does in his swinging statement here. The muted brass chants primly and the mighty reed section (often difficult to record live adequately because of its wide spread on stage) deals excitingly with some superior Strayhorn writing before Sam Woodyard's drum break ushers in the brass, now open and shouting an exultant farewell.

"Ad Lib on Nippon" was a result of the band's first visit to Japan the previous year. The long opening section justifies the title as Ellington and bassist John Lamb remind each other and reflect on their memories of the Far East. The second section offers a rich example of Jimmy Hamilton's clarinet virtuosity against the well-played orchestral backdrop, for which he shared composer-arranger credit with his leader.

"Chelsea Bridge," first recorded in 1941, was another of Billy Strayhorn's early successes. Its impressionistic character originally owed much to solo passages by Juan Tizol and Ben Webster, but eventually the latter's eight bars suggested it as a showcase for tenor saxophonist Paul Gonsalves. Here, unfazed by harmonic richness, he invests a chorus-and-a-half—and a long coda—with deep emotion. This so stirs the audience that Ellington promptly calls for an encore.

"Happy-Go-Lucky Local" was not only the most popular part of the *Deep South Suite* when premiered at Carnegie Hall in 1946, but also the most successful of Ellington's several train pieces. At different times different soloists were featured on it, but by 1965 it, too, had become a feature for Gonsalves. Ever since the 1956 Newport Jazz Festival, where his long solo in the blues sequence of *Diminuendo and Crescendo in Blue* caused a sensation, he had been called upon to repeat his triumph. "Happy-Go-Lucky Local" gave him a change of pace on which to demonstrate his ever-fertile imagination in another blues sequence, usually nine choruses long. The little local train is not so humble in his version, but both band and audience respond to his inflammatory messages enthusiastically.

"Blood Count," written when Billy Strayhorn was dying of cancer, was one of his last compositions. It had something of an American premiere at the Carnegie Hall concert after that band's return from Europe, when he sent down a slightly modified version of the one that had been well-rehearsed and played over there. It is arguably his greatest composition, and Johnny Hodges invariably deployed all his unequaled artistry in a moving, heartfelt performance of it. Apart from mutual affection, Strayhorn had

devised so many fine showcases for him that this dramatic, musical goodbye inevitably had a special, personal significance.

"Harmony in Harlem," in complete contrast, is a jaunty 32-bar number on which Ellington and Hodges collaborated in 1937. It illustrates the fact that Hodges could play fast when required, something he liked to do occasionally in a period when multi-noted virtuosity was much in vogue.

Perhaps to show off his great star's versatility, Ellington immediately calls for a Hodges specialty, "Things Ain't What They Used to Be." To those overly enchanted by Hodges's ballad mastery, Dizzy Gillespie like to point out, with emphasis, that he was also a great blues player, as he proves once more here. The reception is so intense that he is featured, most unusually, on yet another number.

"Drag" dates from 1963, when it was reputedly known as "Bad Woman." It now enjoyed a relatively brief life in the band's book till 1969. Ellington was, of course, very well aware of how highly esteemed Hodges was in Europe, and he evidently considered "Drag" a suitable vehicle for an additional encore. Its odd, 16-bar structure (ABCD) provokes an odd, playful mood in the great alto saxophonist. The euphoria reached in the hall at this point is certainly audible.

Ellington then leads into a fairly uproarious performance of "Rockin' in Rhythm," a great favorite in Europe ever since his first tour there in 1933! Soloists Harry Carney (on clarinet) and Lawrence Brown (on trombone) fill their traditional roles, the "pep section" of Brown, Cootie Williams, and Herbie Jones makes its pithy statements, and then the ensemble takes it out as Cat Anderson flies high overhead.

To conclude, Ellington answers a request for "(The) Second Portrait of the Lion," which he had originated at a 1965 jazz festival in Pittsburgh. There he duetted with his great admirer, Earl Hines, and participated in a "piano workshop" with Mary Lou Williams, Billy Taylor, and Willie "The Lion" Smith. The request came, in all probability, from the famous jazz critic, Hughes Panassié, who was as fond of The Lion as Ellington was. The result is a lively example of Ellington "bringing out the left hand" to express himself affectionately in the "stride" idiom he always enjoyed.

Leaving everybody happy, Duke Ellington and his men departed Paris, after two months in Europe, to play an engagement the very next night in Washington, D.C.

—Stanley Dance
author of *The World of Duke Ellington*
(Da Capo Press)

DUKE ELLINGTON—piano
**CAT ANDERSON, COOTIE WILLIAMS, HERBIE JONES,
MERCER ELLINGTON, RAY NANCE, MONEY
JOHNSON**—trumpets;
**LAWRENCE BROWN, BUSTER COOPER, CHUCK
CONNORS**—trombones; **RUSSELL PROCOPE, JOHNNY
HODGES**—alto saxophones;
JIMMY HAMILTON—clarinet, tenor saxophone,
PAUL GONSAIVES—tenor saxophone;
HARRY CARNEY—baritone saxophone, clarinet;
JOHN LAMB—bass;
SAM WOODYARD, RUFUS JONES—drums

On 5-10
MONEY JOHNSON replaces **RAY NANCE** on trumpet, and
RUFUS JONES replaces **SAM WOODYARD** on drums.

Produced by **NORMAN GRANZ**

CD production by Eric Miller
Recorded February 3, 1965 at the Spoorpalast, Berlin (1-4),
and March 10, 1967 at Salle Pleyel, Paris (other selections).
Digital editing and transfers by Dave Luke (Fantasy Studios, Berkeley)

Mastering—**Joe Tarantino** (Fantasy)

Art Director—**Gilles Margerin**

Photography—**Victor Kalin**

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Fantasy Records, Tenth and Parker, Berkeley, CA 94710
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1. MIDRIFF 4:23

(Billy Strayhorn) EMI Robins Cat.-ASCAP
ISRC: DE-A31-97-01571

2. AD LIB ON NIPPON 14:23

(Duke Ellington) Tempo Music/Famous Music-ASCAP
ISRC: DE-A31-97-01572

3. CHELSEA BRIDGE 4:03

(Strayhorn) Tempo-ASCAP
ISRC: DE-A31-97-01573

4. HAPPY-GO-LUCKY LOCAL 4:44

(Ellington-Strayhorn) Tempo/Famous-ASCAP
ISRC: DE-A31-97-01574

5. BLOOD COUNT 4:01

(Strayhorn) Tempo-ASCAP
ISRC: DE-A31-97-01575

6. HARMONY IN HARLEM 2:09

(Ellington-Mills-Fodges) Mills Music-ASCAP
ISRC: DE-A31-97-01576

7. THINGS AIN'T WHAT THEY USED TO BE 2:49

(W. Ellington-Persons) Tempo-ASCAP
ISRC: DE-A31-97-01577

8. DRAG 4:17

(Ellington) Tempo-ASCAP
ISRC: DE-A31-97-01578

9. ROCKIN' IN RHYTHM 3:56

(Ellington-Mills-Carney) Mills-ASCAP
ISRC: DE-A31-97-01579

10. (THE) SECOND PORTRAIT OF THE LION 1:55

(Ellington) Mills Music-ASCAP
ISRC: DE-A31-97-01580



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DUKE ELLINGTON—piano
 CAT ANDERSON, COOTIE WILLIAMS, HERBIE JONES, MERCER ELLINGTON, RAY NANCE,
 MONEY JOHNSON—trumpets; LAWRENCE BROWN, BUSTER COOPER, CHUCK CONNORS—trombones;
 RUSSELL PROCOPE, JOHNNY HODGES—alto saxophones; JIMMY HAMILTON—clarinet, tenor saxophone,
 PAUL GONSALVES—tenor saxophone; HARRY CARNEY—baritone saxophone, clarinet; JOHN LAMB—bass; SAM
 WOODYARD, RUFUS JONES—drums

Produced by NORMAN GRANZ
 CD production by Eric Miller

Recorded February 8, 1965 at the Sportpalast, Berlin (1-4),
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TOTAL TIME 51:35



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