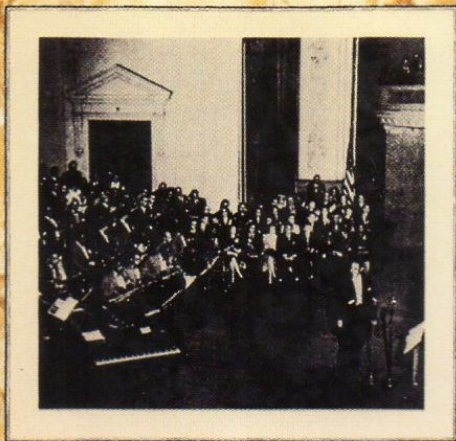
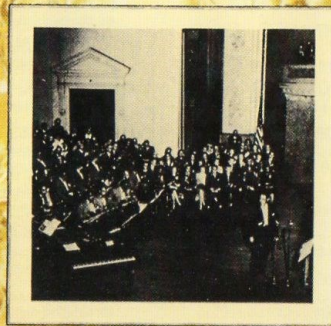


The DUKE ELLINGTON
CARNegie HALL
CONCERTS *January 1943*




Prestige®

The
DUKE ELLINGTON
CARNEGIE HALL
CONCERTS *January 1943*



DISC 1

1. THE STAR SPANGLED BANNER 1:13
(Francis Scott Key) PD.
2. BLACK AND TAN FANTASY 6:36
(Duke Ellington) Mills Music-ASCAP
3. ROCKIN' IN RHYTHM 4:14
(D. Ellington) Mills-ASCAP
4. MOON MIST 3:23
(Mercer Ellington) Tempo Music-ASCAP
5. JUMPIN' PUNKINS 3:02
(M. Ellington) Tempo-ASCAP
6. PORTRAIT OF BERT WILLIAMS 2:48
(D. Ellington) EMI Robbins Catalog-ASCAP
7. (PORTRAIT OF) BOJANGLES 3:14
(D. Ellington) EMI Robbins-ASCAP
8. PORTRAIT OF FLORENCE MILLS (Black Beauty) 3:39
(D. Ellington) Mills-ASCAP
9. KO-KO 2:00
(D. Ellington) EMI Robbins-ASCAP
10. DIRGE 3:03
(Billy Strayhorn) Tempo-ASCAP
11. STOMP (JOHNNY COME LATELY) 2:18
(Strayhorn) Tempo-ASCAP
12. ARE YOU STICKIN'? 3:02
(D. Ellington) EMI Robbins-ASCAP
13. BLACK (First movement of *Black, Brown and Beige*) 20:44
(D. Ellington) Tempo-ASCAP

DISC 2

1. BROWN (Second movement of *Black, Brown and Beige*) 10:10
(D. Ellington) Tempo Music-ASCAP
2. BEIGE (Third movement of *Black, Brown and Beige*) 13:29
(D. Ellington) Tempo-ASCAP
3. BAKIFF 5:56
(Tizol-Gallet-Schwartz) Tempo-ASCAP
4. JACK THE BEAR 2:56
(D. Ellington) EMI Robbins-ASCAP
5. BLUE BELLES OF HARLEM 6:03
(D. Ellington) EMI Robbins-ASCAP
6. COTTON TAIL 2:40
(D. Ellington) EMI Robbins-ASCAP
7. DAY DREAM 3:27
(Strayhorn-Latouche) EMI Robbins-ASCAP
8. BOY MEETS HORN 5:20
(Ellington-Stewart-Mills) Mills-ASCAP
9. ROSE OF THE RIO GRANDE 2:08
(Leslie-Warren-Gorman) Mills/Edgar Leslie/Four Jays Music-ASCAP
10. DON'T GET AROUND MUCH ANYMORE 4:11
(Ellington-Russell) EMI Robbins-ASCAP
11. GOIN' UP 3:42
(D. Ellington) EMI Robbins-ASCAP
12. MOOD INDIGO 4:34
(Ellington-Mills-Bigard) Mills-ASCAP

DUKE ELLINGTON—leader, piano, arranger

REX STEWART, HAROLD BAKER, WALLACE JONES—trumpets

RAY NANCE—trumpet, violin

TRICKY SAM NANTON, JUAN TIZOL,

LAWRENCE BROWN—trombones

JOHNNY HODGES, BEN WEBSTER,

HARRY CARNEY, OTTO HARDWICKE,

CHAUNCEY HAUGHTON—reeds

FRED GUY—guitar

JUNIOR RAGLIN—bass

SONNY GREER—drums

BETTY ROCHE—vocal

BILLY STRAYHORN—assistant arranger

(on the "Blues" segment of *Brown*)

Recorded in concert at Carnegie Hall,

New York City, on January 23, 1943.

Issued by arrangement with Mercer Records and Mercer Ellington.

Reprocessed, from original source material, by Jerry Valburn and Jack Towers.

Assembled by Orrin Keepnews.

Audio restoration and digital mastering, 1991—Joe Tarantino (Fantasy Studios, Berkeley)

NoNOISE reprocessing by the Sonic Solutions System.

Art direction—Phil Carroll

Design—Lance Anderson

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[NOTE: This set presents—to the greatest extent physically possible—the complete contents of the January 23, 1943 concert. However, a few of the original 78 rpm acetate recordings have long been lost or totally unusable, making certain substitutions necessary in order to reproduce every selection performed. Specifically, "Black Beauty" and the opening segments of the first movement of *Black, Brown and Beige* (until shortly after Johnny Hodges's solo on the "Come Sunday" section) have been taken from the closest available source, a Boston concert by the band just five days later. Also, "Ko-Ko," "Dirge," "Stomp," "Are You Stickin'?" actually were played after the intermission following *Black, Brown and Beige*. Otherwise, all selections are in order of performance.

—Orrin Keepnews]

This extraordinary album, one of the few in jazz history to which the weakened term "unique" may be applied with full justification, can be examined and evaluated from any one of several points of view, depending primarily on one's age.

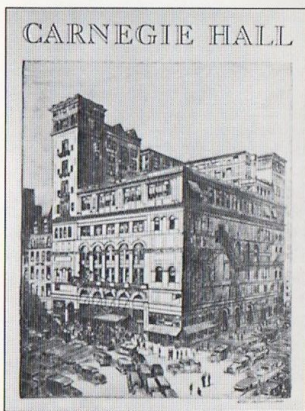
If you are under 30, know Ellington principally as a legend, and perhaps saw the band a few times in Duke's waning years, these six sides will provide a startling insight into the essence of this orchestra's power at its zenith. It is a trip through the mind of a man whose achievements in the elevation of jazz to an orchestral art form are only now, decades after the fact, gaining some measure of acceptance at the levels where he once was condescended to or totally ignored.

Consider first Ellington's stature in the United States. He had given concerts during his European tours in 1933 and 1939, but with one obscure exception had never been presented on an American concert stage. His most ambitious venture had been the appearance of the orchestra in Hollywood in "Jump for Joy," billed as a "Sun-tanned Revu-sical" but more sophisticated than its subtitle, an unprecedented rejection of the longstanding Uncle Tom image. Unfortunately the show ran only three months and Duke's ambition to bring it to Broadway was never realized.

Another project had been at the back of his mind as far back as the mid-1930s. He envisioned an African suite, tentatively titled *Boola*, in five parts, detailing in music the history of the American Negro. *Boola* in the form originally outlined never saw the light, but parts of it were used as short individual pieces (most notably "Ko-Ko") and much of the basic concept was retained in a work that emerged as a result of a suggestion made by Duke's agent, William Morris, Jr. As Ellington recalled it in his book *Music Is My Mistress*: "The feeling of responsibility that 'Jump for Joy' had aroused sustained itself, and one day William Morris, Jr., said, 'I want you to write a long work, and let's do it in Carnegie Hall.'"

In 1942 this was a daring suggestion: with the solitary exception of Benny Goodman's 1938 concert, Carnegie Hall had never opened its doors for a recital by a real jazz orchestra. But the hall was made available possibly on the basis of a charitable pretext: all proceeds were to go to Russian War Relief. (On the date set for the concert, January 23, 1943, the Soviet Union was of course our wartime ally and Joseph McCarthy was not yet preparing his enemies lists.)

During the months preceding the concert Duke had a staff of helpers around him. As a small cog in the Ellington wheel I was able to hang around at rehearsals, hear vague musical phrases crystallize into beautiful cohesive statements. An overgrown kid in a candy store, with free samples available at all times, I took a train to Baltimore to consult with Duke on plans for Carnegie, thereby affording



myself another chance to hear the band onstage and tap into the night in Duke's room, dreaming up publicity stunts and drawing up lists of distinguished guests.

Despite all his years of talk about *Boola*, the actual writing of *Black, Brown and Beige* began only a month beforehand, in Duke's dressing room at a Hartford theater where Frank Sinatra was his supporting act.

The world premiere of *Black, Brown and Beige* (officially subtitled "A Tone Parallel to the History of the American Negro") took place not at Carnegie but at Ryer High School, Ryer, New York, where the head of the music department, Dr. J. T. H. Mize, was one of those then very rare musicologists sensitive to the significance of Ellington and his music. Enthusiasm for the work, which ran close to 50 minutes, was all but unanimous at Ryer, with the exception of a lyric Duke had written for the *Beige* movement, pompously delivered by singer Jimmy Britton, the first lines of which "We're black, brown and beige but we're red, white and blue." Duke always championed his convictions stubbornly, but the combined forces of William Morris, Dan James (Duke's brother-in-law and managerial aide), Mize, this writer, and others persuaded him that he did not need to wear his Americanism on his sleeve. The flag-waving lyrics were eliminated and *B. B. and B.* ran a couple of minutes shorter at Carnegie the next night.

The week of January 17-23 had been declared Duke Ellington week in the music world and in the black community. At the Nola Studios, where the band rehearsed the unprecedented "jazz symphony," some listeners were skeptical, calling it overambitious, choppy, disjointed. But Duke always had his own masterful way of putting the joints together. As the night drew close we knew a masterpiece was in the making.

The significance of the occasion was underlined by the black-tie audience and by the assembling of a committee, drawing from a roster of famous men in all walks of music, whose names would be inscribed on a plaque to be presented to Duke celebrating his twentieth anniversary as a bandleader.

It is not easy, decades later, to summon the precise sense of fulfillment this night represented for all of us who had long worshipped the Ellington genius. At last he was to be recognized as the giant we had long known him to be: not in a Harlem cabaret playing song scores, not in a Broadway theater teamed with pop singers, nor in a ballroom satisfying dancers, but on America's most renowned concert stage, offering a program of his short instrumental masterworks and introducing his empyrean extended concert composition.

The opening movement, *Black*, sets the tone for the entire piece. Themes are stated, blend into interludes or new themes, partial restatements of earlier phrases, in a manner that show Ellington's mastery of a fully expanded

form with which he had never really dealt before. (His "Reminiscing in Tempo" in 1935 had covered only four sides on a pair of 78 rpm records.) *Black*, a parallel to the work song and spiritual days, is dominated variously by Sonny Greer's imperious tympani; by the baritone of Harry Carney, playing a theme that follows the opening work-song motif; by the various soloists through whose totally personal tones and styles the "Come Sunday" theme is hinted at and eventually reached: Tricky Sam, Toby Hardwicke, Juan Tizol, Ray Nance on violin (arco and pizzicato), and the sublime Johnny Hodges, whose two minutes devoted to this single 32-bar chorus are arguably the most exquisite moments of music ever heard on a concert stage.

Harold Baker, the principal open-trumpet soloist, and Lawrence Brown, who almost slips into the title song of "Jump for Joy" at one point, are among the later delights of *Black*, which involves recapitulations of earlier themes of this section in altered form.

Brown symbolized the black participation in America's military struggles; the West Indian influence, in which the input of Jamaica, Puerto Rico, and the Bahamas is indicated by two trumpets, Tricky's bone and Duke's piano; the lighter side of the Emancipation, given a typical tongue-in-cheek treatment of Rex Stewart's cornet; and another side of the freedom coin, a mournful motif for the older people for whom, as Duke explained it, liberation left no place to go (his passage opens beguilingly with the Harry Carney-Ben Webster duet).

One outgrowth of those times, socially and musically, was the blues, represented in the passage originally subtitled "Maave." With Hardwicke supplying an obbligato, the Duke's trenchantly apposite comments on the blues are ingeniously expressed in pyramid formation (short lines growing gradually longer, and at the end long lines that shrink to the final words "... the blues...").

History has been unkind to Betty Roché. Her first and finest days with the Ellington band coincided with the recording ban. Born in Wilmington, Delaware, in 1920, she sang with the Savoy Sultans in 1941-42, then joined Duke in December, weeks before Carnegie, leaving in 1944 some months before Duke finally got to record excerpts from *B. B. and B.*, with Joya Sherrill replacing Roché. Not even the excellent Joya could quite recapture the haunted, wistful quality with which Betty Roché invested "Maave." It is ironic that the recorded proof took 34 years to reach us.

Between the two vocal statements are a supremely tender Ben Webster solo, a touch of Carney, and a segue to the instrumental blues figure that later had a life of its own as "Carnegie Blues."

The third movement, *Beige*, depicts the Afro-American of the 1920s, 1930s, and of World War II. "The twenties," Barry Ulanov pointed out in his book *Duke Ellington*, "meant ginnimls, the pseudo-African movement, the Charleston, the party life. The ensemble spins that tale, quickly, lightly." There is a touch of Willie the Lion Smith in Duke's solo, and some Baker horn of sheer purity in "Sugar Hill Penthouse," a section that surprised critics by its waltz meter, in an era when all jazz was written in 4/4 time. This theme, which was also known as "Creamy Brown," finds Carney on clarinet leading the reed section. The end of the story is reached after a bravura passage, a series of contrary-motion piano runs, a brassy climax, an up-tempo variation of "Come Sunday," high notes by Rex, and a tremendous sense of tension before the final release.

Critical reaction to *B.B. and B.* ranged from bewilderment to confusion (based mainly on ignorance) and, among the enlightened few, ecstasy. It should be borne in mind that almost all newspapers in 1943 were limited to music reviewers who knew nothing whatever about jazz. Douglas Watt astutely observed in the Daily News that "the concert, if that's what you call it . . . [showed that] such a form of composition is entirely out of Ellington's ken." The supposedly progressive New York Post printed this comment by one John Briggs: "Mr. Ellington had set himself a lofty goal, and with the best of intentions he did not achieve it." Paul Bowles in the Herald Tribune: "The whole attempt to fuse jazz as a form with art music should be discouraged."

John Hammond, in the People's Voice, ran a long essay headlined "Hammond Says Duke Is Deserting Jazz Music." Hammond found "some penetrating wit and marvelous tunes" in *B.B. and B.* but felt they were all lost in the shuffle "because Duke has neither the training nor the ability to weave them together into a cohesive whole." ("This led to a series of acrimonious exchanges in print between John and me, in which I was as guilty of bias and poor taste in defending Duke and denouncing Hammond as I had found him to be in jumping to hasty conclusions after a single hearing.)

But Metronome, Down Beat, PM, Billboard, Variety, Time, and Dr. Mize (writing in *Orchestra World*) understood and praised the message of Ellington's masterpiece,

and of what it symbolized. As it turned out, *B.B. and B.* became the first in a series of extended works that were written annually for Carnegie Hall for seven years; many other such suites were written for LP albums and/or jazz festivals in the 1950s; *My People*, a 1963 stage show, incorporated parts of *B.B. and B.*, and in the late Sixties Duke turned his pen to the sacred concerts.



In today's perspective, the hostile reaction to the first attempt of a great Afro-American composer to break the boundaries of dance or cabaret music seems as shortsighted and hasty as the famous first response 30 years earlier to Stravinsky's "Sacred du Printemps." (But at least the Carnegie Hall audience did not walk out.) *Black, Brown and Beige* had a fragmented life. After a few excerpts were

recorded in 1944 it went into limbo; eventually a "new version" was assembled, one that abandoned most of the great themes and lost the cohesion of the original. Concentrating heavily on "Come Sunday," using Mahalia Jackson, it was recorded in 1958 and performed at Newport that summer.

The true, complete treatment, as heard in the present album, was dropped partly because of Duke's tendency to rearrange so much of his earlier works and partly, I suspect, because he was still smarting at the cruel insensitivity of the critics who had lambasted him 15 years earlier. He felt that the incorporation of Ms. Jackson would make the new treatment more accessible.

In the euphoria that surrounded the concert and its aftermath I was all but unaware of Duke's reaction to the negative reviews, so convinced was I that *Black, Brown and Beige* represented a giant step forward in the evolution of jazz. To my way of thinking, everything that needed to be said about the more critical reviews was expressed eloquently in an editorial written for Metronome by Barry Ulanov, one of a small minority of jazz critics of the day whose outlook was unreservedly progressive:

"Why," he wrote, "does the daily press permit writers to write on subjects they know nothing about, and then print those writings as authentic criticism? . . . No wonder the general public gets the wrong impression about jazz and its musicians. . . . The majority of the critics wrote about the concert as if it were something way below their dignity. They sympathized little and understood less. Jazz once again took a beating. . . and . . . will continue to take a beating as long as such reactionaries continue to pour forth their stupid, intolerable raves."

Metronome's own review, unsigned but quite probably also Ulanov's work, pointed out that *B.B. and B.* "delved deeply into the resources of the Ellington personnel. . . . the 'tone parallel' sustained its composer's ambitions amazingly, with its wealth of fine melody, its fresh, punchy writing for the brass and saxes and its unrelenting rhythmic drive."

Second in importance only to the premiere of *B.B. and B.* was the fact that Duke was presenting, for the first time on an American concert stage, a cross section of the most memorable short works in the orchestra's repertoire. In retrospect this facet of the concert, and of the present album, takes on even more significance, since many critics were convinced that despite the unquestionable magnitude of his achievements in later years, the greatest Ellington

orchestra of all time was the one that took shape early in 1940, when Jimmy Blanton and Ben Webster were recent additions, and lasted approximately until the period represented by this concert. (Some placed the cutoff point at the date of the recording ban, July 1942, for by the time Ellington returned to records in December 1944, such important voices as Ben Webster, Juan Tizol, and Rex Stewart were gone.)

Following "The Star Spangled Banner," the band breaks out into a florid mini-overture that was usually employed in those days to lead into a medley of Duke's greatest hits—always the key element in his nightclub presentations. Here, though, this introduction merely serves as a prelude to "Black and Tan Fantasy," one of the handful of works Duke had kept in the book (though with frequently updated and expanded arrangements and orchestration) since 1927. The 1943 edition is notable for Hardwicke's lead alto, Ray Nance's reinterpretation of what had long been Cootie Williams's solo (and before that, Bubber Miley's).

Duke's doubling up of the tempo is a ploy that would never have been used in the early days, when virtually everything he recorded, in the then prevalent style of jazz as dance music, stayed at the same tempo throughout. This is true also of Tricky Sam's retard toward the end.

"Rockin' in Rhythm" (co-written by Ellington and Harry Carney) was another journey into the Ellingtonian past, though slightly less distant: the first version had been recorded by the band, under their Okah Records pseudonym as the Harlem Footwarmers, in November 1930. Over the years Duke had added a long piano introduction, only hinted at in the present treatment, which eventually grew into a spinoff composition in its own right, "Kinda Dukish."

In its use of multiple themes, of switches from major to minor and back, and in its overpowering emotional and rhythmic drive, "Rockin' in Rhythm" was a masterpiece to endure through the ages. Only weeks ago I heard it played by a band that included several Ellington alumni, among them the leader, Bill Berry. The spirit and letter of the work had survived so well that rather than a period piece, it sounded like something that could have been newly written especially for Berry's band.

The next two works marked Duke Ellington's acknowledgment of his son as a budding composer. Born in 1919, Mercer Kennedy Ellington as a young man had been torn between music and engineering, studied music fairly exten-

sively (informally with his father and more formally at Columbia University), and had organized his first band in 1939. A fight between ASCAP and the radio networks, which had the effect of keeping off the air everything composed by Duke Ellington and all other ASCAP members, proved a blessing in disguise for Mercer, since Duke turned to him to supply several pieces to bridge the gap. One of the best of these was "Moon Mist," with its somewhat elusive melodic line. It serves here as a vehicle for the violin of Ray Nance, for Hodges at his most exquisite, and for Lawrence Brown.

Mercer's other piece, "Jumpin' Punksins," was noteworthy for the team spirit shown by the saxophone section, and for the rare presence in a solo role of Sonny Greer who takes a few short breaks.

Greer, a friend of Duke's since they were adolescents in Washington and a member of the band from its beginning until 1951, was, if I might coin a phrase, John Hammond's bête noire. "In 'Jumpin' Punksins,'" he wrote, "the rhythm section went completely to pieces and Sonny Greer's obstreperous drumming nearly wrecked a couple of the soloists." History, Greer, and this album now offer the surest evidence of who was right and who was wrong. Though Greer was certainly no Sid Catlett in terms of swinging, he was a quintessential part of the Ellington sound throughout the band's more definitive years.

Next came the pen portraits dedicated to three unforgotten giants of black show business: the comedian Bert Williams, the dancer Bill "Bojangles" Robinson and the singer Florence Mills. These miniature classics typify Ellington's genius for writing works that were as important orchestally as they were in terms of their framing of the soloists. Among the latter, Tricky Sam stands out in the Williams portrait, Rex Stewart and Ben Webster in the tribute to Bojangles, and Harold Baker in the portrait of Florence Mills, originally composed and recorded by Duke in 1928 under the title "Black Beauty."

"Ko-Ko," which Duke said was inspired by New Orleans's Congo Square, is basically a minor blues, with Nanton, the father of the plunger muted trombone, in rare form. Next come Billy Strayhorn's two contributions to the program. Originally entitled "Strayhorn's Dirge" and "Strayhorn's Stomp," they met very different fates. The dirge, which proved a little too heavy even for some of the more dedicated of Ellingtonians, was nevertheless very beautiful, using a combination of Wallace Jones's muted trumpet,

Nanton's muted trombone, and Hardwicke's chalumeau register clarinet. The dirge qualified as jazz only in its colors. Ulanov noted that the audience seemed baffled by music that resembled Milhaud and the latter-day Stravinsky rather than Ellington. Yet many musicians at the concert were entranced by this somber and innovative chant.

In playing the two works together, Duke drew a parallel

CARNEGIE HALL PROGRAM

SEASON 1942-1943

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PATRICK J. WALSH, Fire Commissioner

Saturday Evening, January 23, at 8:45

Twentieth Anniversary Concert

Proceeds to Russian War Relief

DUKE ELLINGTON AND HIS ORCHESTRA

Personnel: Duke Ellington, pianist-leader; Johnny Hodges, alto-saxophone; Otto Hardwicke, alto saxophone; Chauncey Houghton, tenor saxophone & clarinet; Ben Webster, tenor saxophone; Harry Carey, baritone saxophone; Rex Stewart, cornet & trumpet; Ray Nance, trumpet & violin; Harold Baker, trumpet; Wallace Jones, trumpet; Joe Nanton, trombone; Juan Tizol, trombone; Lawrence Brown, trombone; Sonny Greer, drums; Fred Guy, guitar; Alvin Raglin, bass; Billy Strayhorn, ass't. arranger; Betty Boke, Jimmy Britton—vocalists.

suggesting the slow march on the way to a New Orleans funeral and the lively music played on the way back.

Whether or not this proves that lively music has a better chance for longevity, the dirge was dropped after Carnegie Hall, whereas Strayhorn's cheerful stomp took a long lease on life and became a jazz standard under the new title of "Johnny Come Lately."



"Are You Stickin'?" is a curiosity in that it brings to center stage a short-lived member whose presence in the Ellington ranks at that important stage has been forgotten by most historians, who tend to write that Jimmy Hamilton replaced Barney Bigard. In fact, there had been a gap of about a year, after Barney Bigard left in July 1942, when the important clarinet and tenor sax chair was filled by Chauncey Haughton. He was not a major figure, as "Are You Stickin'?" makes clear, yet the performance was not without its enlightened moments, particularly when the bassist Junior Raglin was heard from. (Raglin, who joined the band in November 1941 and stayed exactly four years, won the Esquire New Star award in 1946, but was in virtual obscurity from then until his death in 1955.)

"Bakiff," with its romantic Nance violin and vaguely-Hungarian feeling, brings to mind another of the many Ellington initiatives, his incorporation into the orchestra of exotic Latin rhythms. Juan Tizol, the composer and valve trombonist responsible for "Bakiff," was born in Puerto Rico in 1900, came to the United States in 1920 and played a long residency in the pit band at the Howard Theater in Washington, D.C. before joining Ellington in 1929. Although Tizol is perhaps best known for his one and only jazz riff tune, "Perdido," it was the compositions with the "Spanish tinge" or related Latin flavor that lent a special touch of color to so many of the band's records over the years.

Among these, "Caravan" was the most celebrated, though "Bakiff" certainly is a more interesting composition. The trombonist's other works during his first incumbency in the band included "Pyramid," "Conga Brava," and "Moonlight Fiesta." Tizol, who last left the Ellington band in 1961 after alternating between Duke and Harry James during the Forties and Fifties, has since been living in Los Angeles in total retirement.

"Jack the Bear" has a special place in jazz history as the first orchestral piece used partially as a framework for the bass of Jimmy Blanton, the tragic youth who had joined the band in St. Louis in December 1939. During his two years with Ellington Blanton revolutionized the art of jazz bass playing, bringing it out of its limited, functional rhythm section role and establishing it as a legitimate solo instrument. Hospitalized in California in early 1942, he died a few months later of tuberculosis.

Raglin, who took over from Blanton, was neither the great innovator nor the technical master his predecessor was

been, yet this performance of "Jack the Bear," an ingeniously orchestrated Ellington blues, comes off reasonably well, with additional contributions by Haughton and Carney.

"Blue Belle of Harlem" was written in 1938, when Paul Whiteman asked five young American composers to contribute pieces to a suite of bell tunes, each one suggesting or using the tones of bells. Those participating were Ferde Grofé, Raymond Scott, Bert Shefter, Walter Gross, and Duke. Though it received relatively little attention on being introduced by Whiteman, "Blue Belle" made a deep impression in Duke's own interpretation, built around his piano, with additional solos by Nance and Baker. Some of the voicings used sounded quite dissonant by the standards of the day.

"Cotton Tail" in its way has become a symbol of Duke's mastery of the basic 32-bar form. Harmonically it seems on first hearing to be little more than another variation on "I Got Rhythm," yet there are subtle differences. The first chorus unpredictably reduces the last eight bars to four, after which Ben Webster offers a definitive example of the surging, implacable sound that gained a permanent identity for him during these formative years with the band. In a typical tongue-in-cheek introduction Duke calls this a "little gallop for the super-jitterbug who prefers his rug cutting in the high velocity groove."

No less celebrated than Webster's solo is the famous chorus for the saxophone section, which is being copied note for note to this day by bands in the shadow of Ellington.

"Day Dream," credited to Ellington and Strayhorn but in all likelihood mainly Billy's creation, and certainly his arrangement, typifies the manner in which Johnny Hodges' exquisite alto romanticism was framed.

"Boy Meets Horn" was one of Duke's early mini-concertos, tailored to the requirements of Rex Stewart's cornet. Duke claimed that it was "based entirely on tones that are not supposed to be made on the trumpet." In a sense the assessment was correct, for Stewart had discovered and mastered the curious tonal variations that could be obtained by pressing the valves of the horn halfway down for a "squeezed tone" effect. This technique has been incorporated so completely into the mainstream of jazz, by Dizzy Gillespie, Clark Terry, and thousands of others, that it is now taken for granted. Stewart, who played with Duke from 1934-45, co-composed the tune with Duke and re-

corded it originally in 1939. In later years he became a disc jockey, and a witty and perceptive writer of articles and a book, *Jazz Masters of the Thirties* (Macmillan) published not long after his death in 1967.

The Ellington orchestra from the very beginning was willing to take on the popular songs of every period, and despite the predominance of Duke's and Strayhorn's own works in the library, some of these pop hits became closely associated with the band. "Rose of the Rio Grande," written in 1922 and introduced by Paul Whiteman, was first recorded by Duke in 1938 as a launching pad for the smooth, legato trombone of Lawrence Brown; it was identified with him throughout his tenure in the band, which lasted from 1932 to 1951 and from 1960 to 1970. Unfortunately Brown's incomparable sound, like that of Tizol, his one-time teammate, is now lost to jazz; since 1972 he has been working in Hollywood as an agent for the local musicians' union and has refused to touch his horn.

"Don't Get Around Much Anymore" is one of several Ellington works that started out as instrumentals but were later fitted for lyrics to become popular song hits. Originally entitled "Never No Lament," recorded in 1940, it was subjected to slight changes in melody and form when Bob Russell added words and gave it the new title.

"Goin' Up" is a curiosity in that the band was heard playing it very briefly in the motion picture *Cabin in the Sky* and used it regularly in broadcasts in the early 1940s, yet Duke never got around to recording it commercially. It is a briskly colorful vehicle for the leader's piano in the minor mode, for the rich textures of muted brass and for the sound of Tricky Sam.

Appropriately, the concert ended with the most famous of all Ellington's works. If the man in the street were stopped and asked to name one of Duke's compositions, chances are that he would remember either "Solitude" or just as likely, "Mood Indigo." The latter was first recorded under the title of "Dreamy Blues" in a session for which the orchestra masqueraded under the name of "The Jungle Band," October 17, 1930. This is the tune that led André Previn to utter his famous quote: "Stan Kenton can stand in front of a thousand fiddles and a thousand brass, give the downbeat, and every studio arranger can nod his head and say, 'Oh yes, that's done like this.' But Duke merely lifts his finger, three horns make a sound, and nobody knows what it is!"

If my concern for the contents of this album is a trifle

emotional, this does not imply that the evaluation is less than realistic. The conclusions drawn by such musicologists as Gunther Schuller, and by musicians and critics all through the decades since then, none of whom was present at the concert, have confirmed that my reaction is based neither on sentiment nor on nostalgia. This simply was the greatest jazz orchestra of its day, or, according to many observers, of any day; and this night, among all the ten thousand and one luminiscent nights of concerts and dances and one-night stands from then until the maestro's death, tells us more eloquently than any other evidence why the man and his music will stand tall and proud in the musical legacy of the twentieth century.

—Leonard Feather

(Leonard Feather's first book was *Duke Ellington Piano Method for Blues*, which he co-authored with Billy Strayhorn in 1942. He was associated with the Ellington orchestra in various capacities in the early 1940s and again from 1950-52.)

Ellington Bibliography

- Dance, Stanley: *The World of Duke Ellington*, Charles Scribner's Sons (1970).
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Jewell, Derek: *Duke: A Portrait of Duke Ellington*, W. W. Norton & Co., Inc. (1977).
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THE DUKE ELLINGTON CARNEGIE HALL CONCERTS

January 1943



MARKETED BY
ZYX
MULTIMUSIC
2PCD 34004-2

1. The Star Spangled Banner 1:13
2. Black and Tan Fantasy 6:36
3. Rockin' In Rhythm 4:14
4. Moon Mist 3:23
5. Jumpin' Punks 3:02
6. Portrait of Bert Williams 2:48
7. (Portrait of) Bojangles 3:14
8. Portrait of Florence Mills (Black Beauty) 3:39
 - * 9. Ko-ko 2:00
 - 10. Dirge 3:03
11. Stomp (Johnny Come Lately) 2:18
12. Are you Stickin? 3:02
13. Black (First movement of Black, Brown and Belge) 20:44

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January 1943



MARKETED BY
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1. Brown (Second movement of Black, Brown and Belge) 10:10
2. Belge (Third movement of Black, Brown and Belge) 13:59
 - 3. Bakiff 5:56
 - 4. Jack the Bear 2:56
5. Blue Belles of Harlem 6:03
 - 6. Cotton Tail 2:40
 - 7. Day Dream 3:27
 - 8. Boy Meets Horn 5:20
9. Rose of the Rio Grande 2:08
10. Don't Get Around Much Anymore 4:11
 - 11. Goin' Up 3:42
 - 12. Mood Indigo 4:34

JANUARY 1943

THE DUKE ELLINGTON CARNEGIE HALL CONCERTS

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DISC ONE (TOTAL TIME 63:00)

- 1 The Star Spangled Banner (1:13)
- 2 Black and Tan Fantasy (6:36)
- 3 Rockin' in Rhythm (4:14)
- 4 Moon Mist (3:23)
- 5 Jumpin' Punks (3:02)
- 6 Portrait of Bert Williams (2:48)
- 7 (Portrait of) Bojangles (3:14)
- 8 Portrait of Florence Mills (Black Beauty) (3:39)
- 9 Ko-ko (2:00)
- 10 Dirge (3:03)
- 11 Stomp (Johnny Come Lately) (2:18)
- 12 Are You Stickin'? (3:02)
- 13 Black (First movement of *Black, Brown and Beige*) (20:44)

DISC TWO (TOTAL TIME 72:00)

- 1 Brown (Second movement of *Black, Brown and Beige*) (10:10)
- 2 Beige (Third movement of *Black, Brown and Beige*) (13:29)
- 3 Bakiff (5:56)
- 4 Jack the Bear (2:56)
- 5 Blue Belles of Harlem (6:03)
- 6 Cotton Tail (2:40)
- 7 Day Dream (3:27)
- 8 Boy Meets Horn (5:20)
- 9 Rose of the Rio Grande (2:08)
- 10 Don't Get Around Much Anymore (4:11)
- 11 Goin' Up (3:42)
- 12 Mood Indigo (4:34)

Total time has been rounded off to the nearest minute.

AAD

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**DUKE ELLINGTON
AND HIS ORCHESTRA
THE FIRST CARNEGIE
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JANUARY 23, 1943**

Including the premier performance
of *Black, Brown, and Beige*



with (in alphabetical order)

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- Lawrence Brown
- Harry Carney
- Sonny Greer
- Fred Guy
- Otto Hardwicke
- Chauncey Haughton
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Booklet essay by
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THE DUKE ELLINGTON CARNEGIE HALL CONCERTS

JANUARY 1943

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