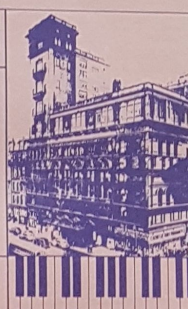


DUKE ELLINGTON



CONCERT AT
CARNEGIE HALL



☆☆ FEATURING ☆☆

DUKE ELLINGTON & HIS ORCHESTRA

BILLIE HOLIDAY & DIZZY GILLESPIE

STAN GETZ

1952

CHARLIE PARKER

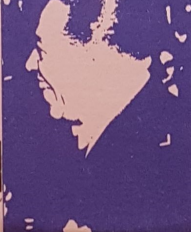
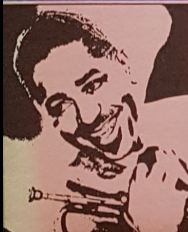
Duke Ellington

Dizzy Gillespie

STAN GETZ

Billie Holiday

CHARLIE PARKER



Duke Ellington



Billie Holiday

1952 has been considered by many as an unsatisfactory year for Duke Ellington—perhaps with good reason. Due to the intransigence of the Musicians Union, the band had not appeared in Britain since 1933; records were therefore the only way British followers could assess the Duke and his music. The time when he would turn out miniature masterpieces at a single session seemed to end with his Victor contract in 1946, after a brief flirtation with the Musicraft company. Duke signed with Columbia in 1947. Much of the material recorded during his five year stay was of a dubious nature, titles such as 'Jooq Jooq' and 'Build That Railroad' were obviously aimed at the market. Heard today they show what a fickle thing fashion was. The fault was not entirely Ellington's; times were changing, big bands were falling on bad times, a fact vividly illustrated by the presentation to Ellington in 1950 of a special award by 'Down Beat' magazine commemorating the fact that his was the only big band from the 1949 Poll still in existence. But the Columbia contract did give the chance to record such extended works as the masterful 'Horlem', 'Liberian Suite' and 'The Tattooed Bride', an alternative version of which is included within.

Ellington had had problems with the band, too. Personnel changes were nothing new, but in February 1951 Johnny Hodges, Laurence Brown and Solly Greer handed in their notices. Greer was the last survivor of Duke's pioneering days, a man who had been with him for over thirty years, perhaps his drumming had become uneven in recent years (hence Ellington taking a second drummer, Butch Ballard, on the 1950 European Tour) but Johnny Hodges, who had taken Otto Hardwicke's place in 1928, had developed into by far the finest solo voice Ellington could call upon.

Laurence Brown, who joined in 1932, was another formidable soloist, paradoxically pessimists had periodically forecast the end of the Ellington band since Brown had joined but now even the faithful were shaken. Yet, within a month, Duke had reversed this apparent disaster by persuading an alumni, Juan Tizol, to rejoin from the Harry James Band. Not only did Tizol return, but brought with him altoist Willie Smith and drummer Louie Bellson—an event later dubbed 'The James Robbery'. Smith, once a member of the Jimmy Lunceford Band, was one of the first section leaders and a player in jazz. Bellson may have lacked Greer's flamboyance but his dynamic drumming added a new punch to the band. So, 1952 had a positive side; a new spirit was abroad in the band, encouraged by the return of high-note trumpet specialist Cat Anderson and the novelty of a best selling single on the charts, Louie Bellson's 'Shin Deep', which sent all and sundry doing for drum hits. Thus, by November 1952 the Ellington orchestra was a popular and avert attraction and had come through perhaps the greatest crisis in its history. Certainly, further personnel changes had taken place; Willie Smith had left in June to be replaced by Hilton Jefferson, who stayed but six months. His successor was Rick Henderson, who showed much of the influence of Charlie Parker. The trumpet section had settled down to Willie Cook, Clark Terry, Cat Anderson and Ray Nance, a team that was to remain constant until late 1957. The reeds had acquired a considerable talent in Paul Gonsalves, who was to carry the tenor tradition almost to the end of the band's days in 1974 and whose twenty-seven chorus solo at Newport almost led to a riot, made the public aware of Duke once again and led Ellington to reflect that he was '... born at the Newport Jazz Festival in 1956...'. Yet as is obvious from the enclosed record, Duke was still working to create even greater cohesiveness in the band, evidenced by the lack of announcements, the often sparse piano and the exhortations of 'everybody look handsome'. That Duke was succeeding can be heard in the verve and enthusiasm on the enclosed tracks.

1952 was Ellington's 'Twenty-Fifth Anniversary', the significance being that it was twenty-five years since Irving Mills negotiated Ellington's entry into the Cotton Club in 1927; the concert was a commemoration of that fact but it was a departure from previous Ellington Carnegie concerts in that other artists were featured. Stan Getz, Charlie Parker, Dizzy Gillespie, Billie Holiday and Ahmad Jamal also took part, and selections from all except Jamal are included. Two concerts took place; of the Ellington items, 'Body and Soul' and the Medley come from the first concert, the remainder from the second, of these only 'The Tattooed Bride' is out of sequence. The two Getz tracks are from the first concert, the Holiday from the second whilst the Parker/Gillespie items are from the first concert.

Duke opens the proceedings with the anthem, 'The Star Spangled Banner', contrast this version with the martial flavour of the performance from January 23 1943 (first issued on Jazz Panorama LP1) before the powerful drumming of Bellson heralds 'The Mooche'. It's an indication of Ellington's stature (and appropriate) that he should choose a twenty-five year-old score as his opening number. Ray Nance is the opener, darting in and out of the ensemble, Russell Procope and Jimmy Hamilton alternate on clarinet. Quentin Jackson takes the ground trombone solo before Ray Nance returns with the band for the conclusion. Scarcely has the impact worn off than the band is straight into the 'Ornithology' arrangement of 'How High The Moon'. The power of the ensemble seems a match for even the Gillespie band at its peak; after Duke's initial statement and the roaring theme, Paul Gonsalves launches into two choruses, urged on by Duke; this is followed by a series of exchanges between Clark Terry and Ray Nance before the band joins in. The piano player's chorus is followed by sniping from Jimmy Hamilton, Britt Woodman, and Louie Bellson before Gonsalves and the band take the number out with the speed of an express train. Was this number perhaps an acknowledgement of the presence of Parker and Gillespie, even allowing that Duke had recorded virtually the same arrangement for Columbia in 1947?

'Lullaby of Birdland', arranged by Billy Strayhorn "... just to see how you like it..." remained in the band's book for several years. Solo order is Paul Gonsalves, Clark Terry and Cat Anderson

making a short statement toward the end of Terry's contribution, the piano is apparently absent here but Duke is much to the fore with shouted encouragement. 'The Hawk Talks' follows; was there something subtle in Duke's reference to Bellson introducing "... the opening melodic line..."? Duke's piano introduction features a more characteristic union chords in the bass and treble registers before Cat Anderson and Ray Nance take over the solo responsibilities. Unlikely Ellington it may be, but the band were still playing 'The Hawk Talks' in the mid-sixties.

Side two opens with once-again Bobby Garity introducing the Stan Getz Quintet, full of interest with pianist Duke Jordan and guitarist Jimmy Raney among the lineup. This was one of Getz's shortest-lived groups; it recorded just four titles for Roost and twelve for Clef/Norgran during December before disbanding. 'There Will Never Be Another You' is the perfect vehicle for Getz's light airy tone, suggesting an alto rather than a tenor and proving that he had further refined the ideas of Lester Young and channelled them into his own approach. Pianist Jordan is a master of understatement; it would be easy to miss the impact of the subtle ideas that flow during his solo. Raney is much of the same mould, seeming to have taken the idea of Django Reinhardt and Charlie Parker and combined them into a satisfying whole. Getz has tremendous fun with 'Strike Up The Band', embroiling the theme before launching into an improvisation that would confound those who accused him of being unable to sing; he throws in some quotes, too, including 'Yes Sir That's My Baby' and 'Santa Claus is Coming To Town'. Inevitable solos by Jordan and Raney follow.

The next three tracks feature Charlie Parker with the touring Strings Unit. Parker had popularised the concept (although Dizzy Gillespie had recorded with strings in 1945) and felt that it had brought wider public acceptance to his music. Yet the stock arrangements soon had an inhibiting effect on Parker for they allowed him little or no room for manoeuvre. In his book 'Bird Lives' (Quartet Books) Ross Russell relates how Ellington asked Bird how he felt about working with strings; Bird confessed that they were "... becoming a drag..." whereupon Duke offered Bird a place in his band at top money - three-fifty dollars a week. When Bird asked for eight hundred, Duke's response was "... for that sort of money, I'd work for you!" 'Drea' or not, 'Just Friends' is a beauty. Said to be Bird's favourite, it finds him in lyrical mood. The piano work by Walter Bishop, 'Easy To Love' is another stock arrangement; Bird's work more melodic than exploratory. 'Repetition' sees Bird's impish humour at work; here, he's the urbane emcee. "... we sincerely hope you will remember and enjoy...". Even if conga drummer Candido adds little to the performance, he was a popular figure with the audience, once Bobby Garity can be heard asserting that "... there's more coming...". After some clowning, 'A Night In Tunisia' gets under way with Candido's intro. If Bird was on good form before, here he really gets down to business; Diz takes the theme with his unerring sense of time. Diz doesn't quite match Bird - who could! - but he too is inspired before Candido starts playing to the gallery again. '52nd Street Theme' seems to have been impromptu; used by Bird as the 'wind-up' tune, the opening is uncoordinated but again Bird is astonishing, as if rejoicing in the freedom afforded by dispensing with the strings. Diz has a solo at breakneck speed, displaying his unerring sense of time. Diz doesn't quite match Bird - who could! - but he too is inspired before Candido starts playing to the gallery again. '52nd Street Theme' seems to have been impromptu; used by Bird as the 'wind-up' tune, the opening is uncoordinated but again Bird is astonishing, as if rejoicing in the freedom afforded by dispensing with the strings. Diz has a solo at breakneck speed, displaying his unerring sense of time. Diz doesn't quite match Bird - who could! - but he too is inspired before Candido starts playing to the gallery again. '52nd Street Theme' seems to have been impromptu; used by Bird as the 'wind-up' tune, the opening is uncoordinated but again Bird is astonishing, as if rejoicing in the freedom afforded by dispensing with the strings. Diz has a solo at breakneck speed, displaying his unerring sense of time. Diz doesn't quite match Bird - who could! - but he too is inspired before Candido starts playing to the gallery again.

'The Tattooed Bride' is one of Duke's most remarkable yet neglected extended works. Only two recordings are known to have been issued; a 1948 concert version (issued on World Record Club 195 but long deleted) and the 1950 studio recording, on the 'Masterpieces' album. Duke described the work as a musical striptease; it relates to a weekend honeymoon where the groom is more interested in athletic pursuits, so by nightfall he is totally exhausted. Only after three days does he discover that his wife is tattooed, not with the usual decorations, but a succession of letters 'm' and 'w'; hence the four note theme, being an attempt to translate the letters into music. The theme is briefly referred to in Duke's opening chorus but the development is the crux of the work; mainly a showcase for Jimmy Hamilton's clarinet. Quentin Jackson and Willie Cook can also be heard in this kaleidoscope of changing tone colours and tempi.

It has become fashionable to criticise the medley, perhaps with reason, but it was as much a part of Ellingtonia as anything else. In later years, it was the signal for almost anything to happen; at the second house concert in Manchester in 1969 the extended medley was the prime cause of the concert overrunning considerably, much to everyone's delight. Here the usual fanfare has been omitted; the opening of 'Don't Get Around Much Anymore' fading in. Jimmy Hamilton solos briefly on 'Light', Harry Carney takes up the alto for 'Sophisticated Lady' and Juan Tizol is present on 'Caravan'.

Finally, Duke introduces Billie Holiday. Her fortunes at this time were on the upswing; she had signed to record for Norman Granz in April and her reception at this concert was said to be ecstatic. 'Down Beat' reporting that this was "... the new Billie" - 'Enter Come Back To Me' comes from her set with her usual trio augmented by clarinettist Tary Scott, who can be heard faintly in the background. 'Concert At Carnegie Hall' is notable for several reasons. Here is the Duke Ellington Orchestra, so different from the images it's then-record company gave it. Here are Stan Getz, Charlie Parker, Dizzy Gillespie and Billie Holiday in performances that have not been widely available in the past. Finally, to echo Duke's greatest compliment, there is much music that is 'beyond categories'.

Greg Murphy



Dizzy
Gillespie



Charlie
Parker



Stan
Getz



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SIDE ONE
33 1/3 RPM
DJD 28023
 TDJD 28023 A1

"CARNEGIE HALL CONCERT"

1. Star Spangled Banner (F. S. Key/J. S. Smith)
2. The Mooche (D. Ellington/I. Mills)
3. How High The Moon (M. Lewis/N. Hamilton)
4. Lullaby Of Birdland (G. Shearing/B. Y. Forster)
5. The Hawk Talks (Louis Bellson)

Duke Ellington & His Orchestra
 A Vee Jay Recording

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Made in England

SIDE TWO
33 1/3 RPM
DJD 28023
 TDJD 28023 B1

"CARNEGIE HALL CONCERT"

1. There Will Never Be Another You - Stan Getz
 (M. Gordon/H. Warren)
 2. Strike Up The Band - Stan Getz
 George Gershwin/Ira Gershwin
 3. Just Friends - Charlie Parker
 (S. Lewis/Klenner)
 4. Easy To Love - Charlie Parker
 (Kahai/Pain)
- A Vee Jay Recording

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SIDE THREE

33 1/3 RPM
DJD.28023
TDJD.28023 C1
Made in England

"CARNEGIE HALL CONCERT"

- 1. REPETITION (Neal Hefti)
- 2. A NIGHT IN TUNISIA (Dizzy Gillespie/Paparazzo)
- 3. GOND BYTES THEME (Hellenikos Music)
- 4. BODY AND SOUL (W. Waters/H. Harsh/H. Eytan)

DUKE ELLINGTON/BILLIE HOLIDAY

A Vee Jay Recording

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SIDE FOUR

33 1/3 RPM
DJD.28023
TDJD.28023 D1
Made in England

"CARNEGIE HALL CONCERT"

- 1. THE TATTOOED BRIDE (D. Ellington)
- 2. MEDLEY: DON'T GET AROUND MUCH ANYMORE (Ellington/Russell)
IN A SENTIMENTAL MOOD (D. Ellington/MOOD INDIGO (Ellington/Mills/Bergall)
I'M BEGINNING TO SEE THE LIGHT (Madigan/George/Ellington/James)
SOPHISTICATED LADY (Ellington/Paris/Mills) CARAVAN
(Ellington/Tizol/Mills) IT DON'T MEAN A THING (IF YOU AIN'T GOT THAT SWING)
(Ellington/Mills) SOLITUDE (Ellington/Dolan/Mills)
LET A SONG GO OUT OF MY HEART (Ellington/Mills/Nanno)
- 3. LOVER COME BACK TO ME (S. Romberg/O. Hammerstein II)

DUKE ELLINGTON/BILLIE HOLIDAY
A Vee Jay Recording

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Cx2 DJD 28023
Mid-Price
Double Album

Duke Ellington

- Side one: *Star Spangled Banner* a 1.22 mins.
The Mooche a 5.43 ..
How High The Moon a 6.25 ..
Lullabye Of Birdland a 3.10 ..
The Hawk Talks a 2.40 ..
- Side two: *There Will Never Be*
Another You b 6.28 ..
Strike Up The Band b 6.37 ..
Just Friends c 3.20 ..
Easy To Love c 2.18 ..
- Side three: *Repetition* d 8.03 ..
Night In Tunisia e 7.12 ..
52nd Street Theme f 2.15 ..
Body And Soul g 4.50 ..
- Side four: *The Tattooed Bride* a 11.19 ..
Medley a 6.55 ..
Lover Come Back To Me h 2.12 ..

A Vee-Jay Recording

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 James House, 71-75 New Oxford Street,
 London WC1A 1DP.



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Concert at Carnegie Hall

- a Duke Ellington and his Orchestra: Willie Cook, Clark Terry, Cat Anderson (trumpets), Ray Nance (trumpet, violin), Juan Tizol, Britt Woodman, Quentin Jackson (trombones), Jimmy Hamilton (clarinet, tenor sax), Russell Procope (clarinet, alto sax), Hilton Jefferson (alto sax), Paul Gonsky (tenor saxophone), Harry Carney (baritone sax, clarinet, bass clarinet and alto sax), Duke Ellington (piano), Wendell Marshall (bass), Louis Bellson (drums).
- b Ston Getz (tenor), Duke Jordan (piano), Jimmy Raney (guitar), Bill Crow (bass), Frank Isola (drums).
- c Charlie Parker with Strings, Charlie Parker (alto sax), Walter Bishop (piano), Walter Vost (bass), Roy Haynes (drums), with unidentified string section.
- d As 'c' but add Candido (conga).
- e Charlie Parker (alto saxophone), Dizzy Gillespie (trumpet), Walter Bishop (piano), Walter Vost (bass), Roy Haynes (drums), Candido (conga).
- f As 'e', but without Candido.
- g As 'a', but add Dizzy Gillespie (trumpet).
- h Billie Holiday (vocal), Tony Scott (clarinet), Buster Harding (piano), John Fields (bass), Marquis Foster (drums).
- All tracks recorded Carnegie Hall, NYC, November 14/15 1952.

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