



DUKE ELLINGTON AND HIS ORCHESTRA CARNEGIE HALL 1964 - Volume 1

- 1 **TAKE THE A TRAIN** (theme) (B. Strayhorn) 1:08
- 2 **MEDLEY:** a) Black And Tan Fantasy (Ellington-Miley) b) Creole Love Call (Ellington-Jackson) c) The Mooche (Ellington) 9:57
Solos: R. Procope (Alto Sax), C. Williams (Trumpet), R. Procope (Clarinet), L. Brown (Trombone), C. Williams (Trumpet)
- 3 **PERDIDO** (Tizol-Drake) 3:17
featuring R. Ericson (Trumpet)
- 4 **AMAD** (Ellington-Strayhorn) 6:16
featuring L. Brown (Trombone)
- 5 **AGRA** (Ellington-Strayhorn) 2:19
featuring H. Carney (Baritone Sax)
- 6 **BLUEBIRD OF DELHI** (Ellington-Strayhorn) 3:22
featuring J. Hamilton (Clarinet)
- 7 **DEPK** (Ellington-Strayhorn) 2:49
Solo: Ellington (Piano) and band arrangement
- 8 **THE OPENER** (Ellington) 3:07
Solos: P. Gonsalves (Tenor Sax), B. Cooper (Trombone), C. Anderson (Trumpet)
- 9 **HAPPY REUNION** (Ellington) 3:46
featuring P. Gonsalves (Tenor Sax)
- 10 **CRESCENDO IN BLUE** (Ellington) 4:31
featuring P. Gonsalves (Tenor Sax)
- 11 **INTRODUCTION TO «HARLEM»** (Ellington) 1:38
- 12 **HARLEM (A TONE PARALLEL TO HARLEM)** (Ellington) 13:08
Solos: C. Williams (Trumpet), J. Hamilton (Clarinet), H. Carney (Baritone Sax), R. Procope (Clarinet), H. Carney (Bass Clarinet), C. Anderson (Trumpet), S. Woodyard (Drums)

Cootie Williams, **Herbie Jones**, **Rolf Ericson**, **Cat Anderson** (trumpet);
Lawrence Brown, **Buster Cooper**, **Chuck Connors** (trombone);
Russell Procope (clarinet - alto sax); **Johnny Hodges** (alto sax);
Jimmy Hamilton (clarinet - tenor sax);
Paul Gonsalves (tenor sax);
Harry Carney (baritone sax, bass clarinet);
Duke Ellington (piano); **Major Holley** (bass);
Sam Woodyard (drums)

The period in question sees Duke Ellington and his orchestra on their return from the European tour they had made in the second half of March 1964. More than fifty per cent of their repertoire had been changed and renewed during this tour and Ellington soon had an occasion to present this new material to his American audiences. This recording contains the two parts of the concert held at the Carnegie Hall.

The orchestra was the same as had appeared in Europe, except for the absence of the bass player Ernie Shepard who, although he was seriously ill (in fact he died one year later) had stopped off in Germany.

The performance begins with the customary medley of Ellington's masterpieces from the years 1927/28; then the Swedish trumpeter Rolf Ericson takes on the rôle which had belonged to Clark Terry until «Perdido».

Most of the new numbers are of oriental inspiration; Duke Ellington having been enraptured and strongly influenced by the East during the visit he had made with his Big Band in October 1963. In 1966 these compositions were to come together in his celebrated «Far East Suite».

«Amad» is inspired by scenes in Damascus and has Lawrence Brown on trombone interpreting the part of the muezzin.

«Agra» is dedicated to that splendid example of architecture which is the Taj Mahal, situated in India near the banks of the Juba, at the edge of the city of Agra. The Emperor Shah Jahan had this wonder constructed in memory of his best-loved wife, whom he called affectionately Mumtaz Mahal.

Strong impressions are evident in the next number — «Bluebird of Delhi» — which derives from the song of a little bird that Ellington heard chirping outside the window of his hotel in Delhi.

«Depk» is another oriental memory, this time of a dance (six men and six women). It is not a faithful reproduction of the experience of the travellers but renders the atmosphere of their memories.

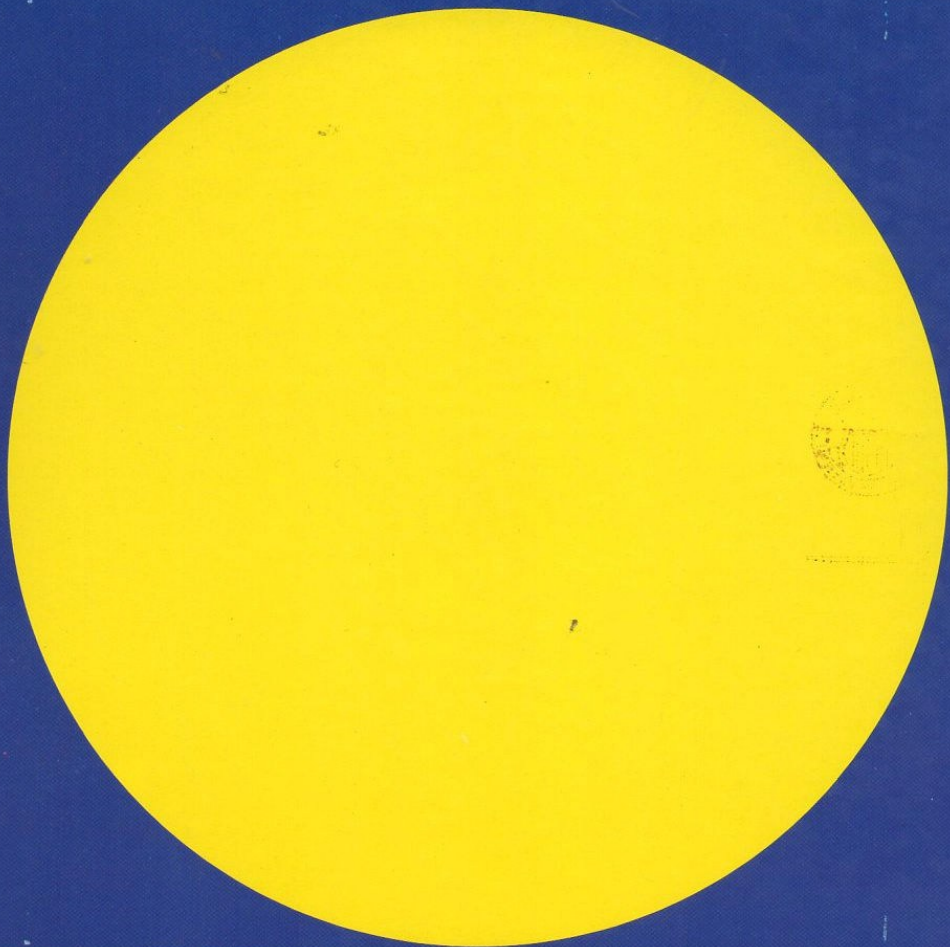
«The Opener» is a swinger in the finest jazz tradition, and is followed by a splendid ballad that had been written for Paul Gonsalves' tenor sax for the Newport Festival of 1959.

Gonsalves was, of course, «Mr Newport» par excellence, after his fantastic rendition of «Diminuendo and crescendo in Blue» in 1956. In 1964 little remained of the copious original arrangement other than the long sax solo, giving Gonsalves ample opportunity to improvise to his heart's content on the blues motif in mediumfast time. The first part of the concert, and with it the first compact disc, concludes with «A Tone Parallel to Harlem», an ample, wellknown piece. There are various interesting solo inserts, but the well-designed structure and arrangement of the composition remain prominent. In his witty introduction Duke Ellington explains the reference and scene inspired by the music.



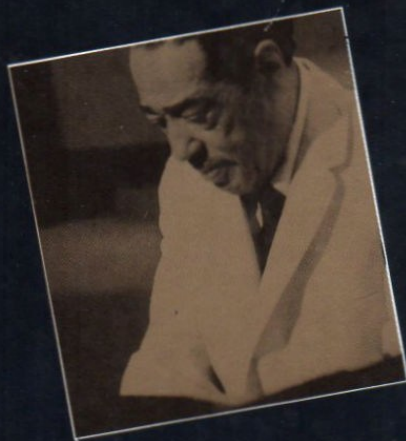
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NOON



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Cootie Williams, Herbie Jones, Rolf Ericson, Cat Anderson (trumpet); Lawrence Brown, Buster
Cooper, Chuck Connors (trombone); Russell Procope (clarinet - alto sax); Johnny Hodges
(alto sax); Jimmy Hamilton (clarinet - tenor sax); Paul Gonsalves (tenor sax);
Harry Carney (bass clarinet); Duke Ellington (piano); Major Holley (bass);
Sam Woodyard (drums)



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