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MCD068-2

STEREO
Music
Phone Cards
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- 1 **STOMPY JONES** (Ellington) / **TAKE THE A TRAIN (theme)** 6:30 (Strayhorn)
- 2 **CARAVAN** (Tizol-Ellington) 5:23
- 3 **TUTTI FOR COOTIE** (Ellington-Hamilton) 7:46
- 4 **ISFAHAN** (Ellington-Strayhorn) 4:24
- 5 **THINGS AIN'T WHAT THEY USED TO BE** 3:15 (Ellington)
- 6 **BANQUET** (Ellington) 4:35

**DUKE ELLINGTON
CARNEGIE HALL '64
Volume 2**

- 7 **SKILLIPOOP** (Ellington) 4:23
- 8 **THE PROWLING CAT** (Ellington) 3:21
- 9 **KINDA DUKISH & ROCKIN' IN RHYTHM** (Ellington-Carney) 6:00
- 10 **SATIN DOLL** (Ellington) 3:39
- 11 **MONOLOGUE** (Ellington) 4:41
- 12 **JAM WITH SAM** (Ellington) 3:29
- 13 **JONES** (Ellington) 1:55



DUKE ELLINGTON

AND HIS
ORCHESTRA

featuring
PAUL GONSALVES
JOHNNY HODGES
COOTIE WILLIAMS

**CARNEGIE
HALL
'64**

Volume
Two

DUKE ELLINGTON AND HIS ORCHESTRA CARNEGIE HALL 1964 - Volume 2

- 1 **STOMPY JONES** (Ellington)/**TAKE THE A TRAIN (theme)** (Strayhorn) 6:30
Solos: L. Brown (tb), J. Hamilton (cl), C. Anderson (tp), H. Carney (bar), L. Brown (tb),
H. Carney (bar), C. Anderson (tb), J. Hamilton (cl)
- 2 **CARAVAN** (Tizol-Ellington) 5:23
Solo: C. Williams (tp)
- 3 **TUTTI FOR COOTIE** (Ellington-Hamilton) 7:46
featuring Cootie Williams (tp)
- 4 **ISFAHAN** (Ellington-Strayhorn) 4:24
featuring J. Hodges (as)
- 5 **THINGS AIN'T WHAT THEY USED TO BE** (Ellington) 3:15
featuring J. Hodges (as)
- 6 **BANQUET** (Ellington) 4:35
featuring J. Hodges
- 7 **SKILLIPOOP** (Ellington) 4:23
featuring Sam Woodyard (dr)
- 8 **THE PROWLING CAT** (Ellington) 3:21
featuring Cat Anderson (tp)
- 9 **KINDA DUKISH & ROCKIN' IN RHYTHM** (Ellington-Carney) 6:00
Solos: Ellington (tp), H. Carney (cl), L. Brown (tb), Cat Anderson (tp)
- 10 **SATIN DOLL** (Ellington) 3:39
Solos: Ellington (p), M. Holley (b)
- 11 **MONOLOGUE** (Ellington) 4:41
Ellington talking over the three clarinets (R.P. - J.H.A.-H.C.)
- 12 **JAM WITH SAM** (Ellington) 3:29
Solos: C. Anderson (tp), P. Gonsalves (ts), L. Brown (tb), R. Procope (as),
R. Ericson (tp), B. Cooper (tb), Herbie Jones (tp), C. Anderson (tp)
- 13 **JONES** (Ellington) 1:55

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 second part of the concert and the second compact disc open with an Ellington classic that had been composed and recorded in 1934: «Stomp Jones»; a piece whose framework is built upon numerous solo pieces. Ellington does not appear in this piece but comes on stage on the notes of his personal signature tune: «Take the A Train».

Next we have an unusual arrangement of «Caravan», in which Cootie Williams, who also takes the lead in «Tutti for Cootie», is outstanding.

«Isfahan» is a piece that is dedicated to the city known as the «Pearl of Persia», and is also included in the «Far East Suite».

The soloist on this occasion is Johnny Hodges, who also stars in the paradigmatic blues piece «Things Ain't...».

Hodges is featured again in «Banquet», written for the Stratford Shakespeare Festival (not Stratford-on-Avon in England, but Stratford on the River Ontario in Canada!). The piece is inspired by a scene in «Timon of Athens».

«Skillipoop» finds Sam Woodyard producing his customary fireworks, while Cat Anderson draws incredible sounds from his trumpet in «Prowling Cat».

Ellington's famous gag, in which he introduces the pianist and then races from the mike in centre stage to the keyboard, serves as an introduction to «Rockin' Rhythm», an historical piece from 1930.

Major Holley, the bass player who stepped into Shepard's place, now has his moment of glory in the famous arrangement of «Satin Doll».

In «Monologue» Duke Ellington takes the microphone to tell the funny story about the country girl who captures and tames the «town bull».

The next piece is «Jam with Sam». Ellington introduces the soloists, giving their place

of birth, to demonstrate that jazz comes from everywhere and anywhere (the «Sam» in the title is, of course, «Uncle Sam»).

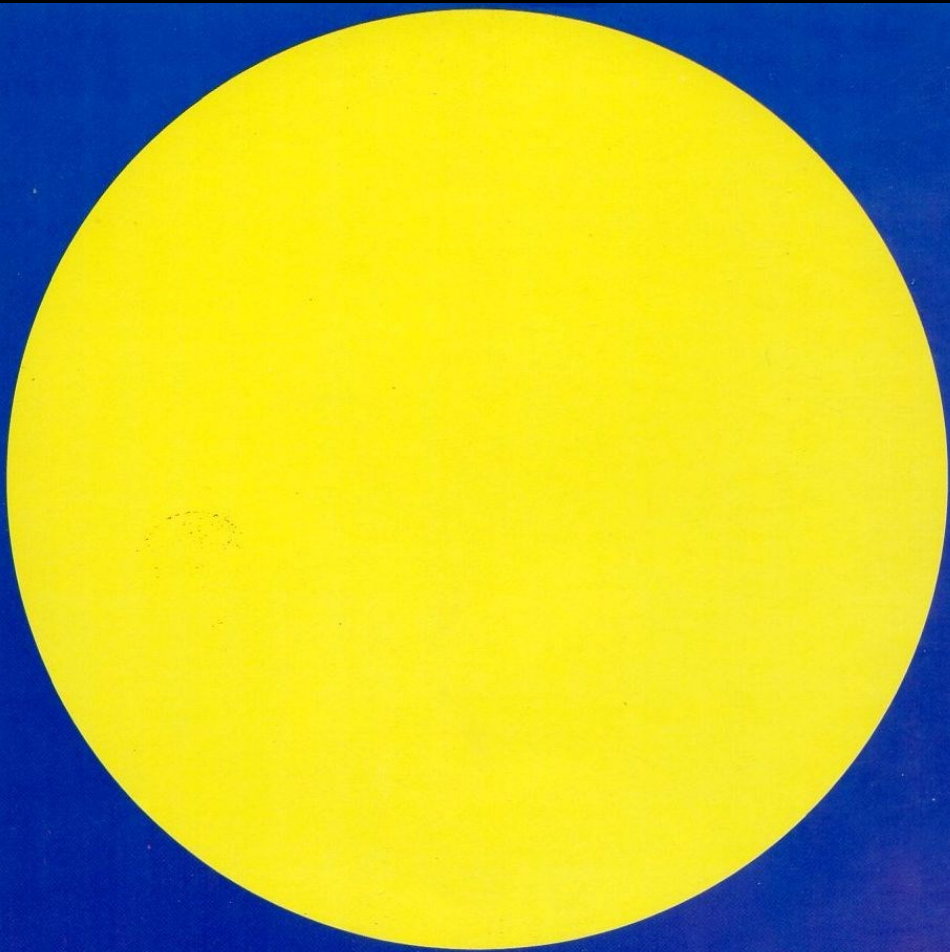
Duke gets carried away and presents Gonsalves as a native of Newport (whereas he is from Boston) and Buster Cooper as a Parisian. What he meant by this last gag has never been discovered, but he did use it in every performance.

«Jones» is the final number. It is a blues piece with a charming theme that is then used as background music for Ellington's final speech to the audience, when he gets them to click their fingers (more or less in time). Duke Ellington's sense of humour has always been one of the hallmarks of his presentations, and on this occasion he is particularly successful.



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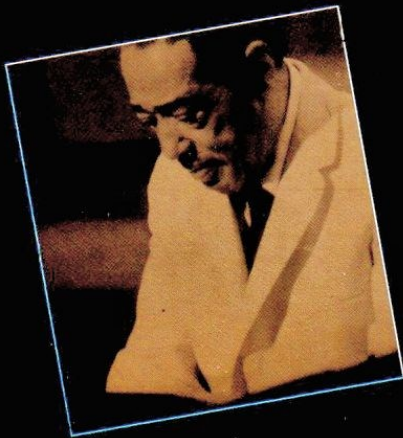


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Cootie Williams, Herbie Jones, Rolf Ericson, Cat Anderson (trumpet); Lawrence Brown, Buster Cooper, Chuck Connors (trombone); Russell Procope (clarinet - alto sax); Johnny Hodges (alto sax); Jimmy Hamilton (clarinet - tenor sax); Paul Gonsalves (tenor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



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