

STORYVILLE
SLP 4003 STEREO MONO

DUKE
Ellington
AND HIS ORCHESTRA



Johnny Hodges
AND HIS ORCHESTRA





DUKE Ellington AND HIS ORCHESTRA

& JOHNNY HODGES AND HIS ORCHESTRA

Duke Ellington And His Orchestra

Side 1

1. TAKE THE TRAIN (a) 3:03 (Strayhorn)
2. SATIN DOLL (a) 3:22 (Ellington)
3. BLOW BOY BLOW (a) 4:27 (Ellington)
4. VIP BOOGIE/JAM WITH SAM (a) 6:33 (Ellington)
5. KINDA DUKISH (a) 3:38 (Ellington)

Duke Ellington And His Orchestra

Side 2

1. THINGS AIN'T WHAT THEY USED TO BE (a) 2:44 (Ellington)
2. THE GOOD YEARS OF JAZZ (a) 1:24 (Ellington)

Johnny Hodges And His Orchestra

3. GOOD QUEEN BESS (b) 3:38 (Hodges)
4. JEEP'S BLUES (b) 2:34 (Ellington, Hodges)
5. DOOH WOOL! (b) 4:05 (Ellington)
6. THE JEEP IS JUMPIN' (b) 5:57 (Ellington, Hodges)

PERSONNEL:

(a) Duke Ellington And His Orchestra:
Harold Baker, Bill Barry, Ed McBain, Cat Anderson (tp), Ray Nance (tr, vib), Leon Cox, Lawrence Brown, Chuck Cannon (tb), Jimmy Hamilton (cl, sb), Russell Procope (cl, sb), Johnny Hodges (as), Paul Gonsalves (tb), Harry Carney (bar, bc), Duke Ellington (p), Aaron Bell (b), Sam Woodyard (dm).
Recorded NYC Jan 9, 1962.

(b) Johnny Hodges And His Orchestra:
Cat Anderson (tp), Lawrence Brown (tb), Paul Gonsalves (tb), Russell Procope (cl, sb), Johnny Hodges (as), Victor Feldman (p), George Caltelli (b), Sam Woodyard (dm).
Recorded Aug 27, 1964.
Layout: Chris Olsson

© 1978 STORYVILLE RECORDS AB
P 1978 STORYVILLE RECORDS AB
184501 - STORYVILLE - Musicians Reproduction - Printed in U.S.A.

Warning: Unauthorized reproduction of this recording is prohibited by Federal Law and subject to criminal prosecution.

Distributed in U.S.A. by THE MOOSE MUSIC GROUP, INC.
211 E 42nd St., N.Y. NY 10017
Distributed in Canada by THE MOOSE MUSIC GROUP (CANADA) INC., 110 Cowan
ton Drive, West Hill, Ontario, Canada M1E 4B8

In the cold light of 1976 there's a dark rumour abroad that the golden days of Jazz are done. How true this rumour may be depends very much on your definition of Jazz. But for the generation of Jazz-lovers and musicians who grew up amid the joy and happiness of the Jazz and Swing decades, the 1970s have not been an optimistic time, with most weeks bringing grim news of the demise of more seminal Jazzmen. And faced with the dismal task of looking back at the days which seemed to augur worst for the future of Jazz, May 24 1974 must rank high in the lists. For that was the day Edward Kennedy "Duke" Ellington - arguably the greatest figure in Jazz history - died of pneumonia at the age of 75.

Death, of course, is inevitable, and for Ellington who, out of love, had continued to tour with his band long after financial demands or prestige made it necessary, the end cannot have been unexpected. For Jazz musicians and enthusiasts nevertheless, the loss, however inevitable, seemed irremediable and Ellington's death, like Louis Armstrong's some three years before, a gloomy portent of the demise of Jazz itself. 'When Duke died and Louis died', Bobby Hackett told Max Jones (Melody Maker 19.6.76), 'I felt that maybe a little bit of me went with 'em. And there are good players behind, but not like those. And it's not going to happen any more either, not in our lifetime or anybody else's'.

Looking back over the life of Duke Ellington however, it seems comfortably probable that he died a satisfied and contented man. Unlike many great artists he lived to see his work achieve world-wide recognition, and was able, until very near the end to continue the life he loved best as an active performer. 'What is there to retire to?', he asked once. 'My band and I travel all over the world, see the sights and see the people. You can't beat that. A positive and humorous approach to life earned Ellington friends and admirers wherever he went, and an entourage of musicians whose loyalty to his band stretched into decades. And his work was lovingly documented on record, (latterly in painstakingly complete re-issue programmes) and in print, culminating in a lengthy and comprehensive autobiography which set a sophisticated seal on his career.

This kind of documentation betrays a man whose contribution to Jazz was as fundamental as Ellington's. And it's the eternal good fortune of Jazzlovers everywhere that it exists, for too many Jazzmen have left us for ever with questions unanswered and musical avenues unexplored or unrecorded. One inevitable (and quite unimportant) result however is that writing something really new about Ellington is difficult. As Benny Green succinctly put it in a liner note to a latterday Ellington recording, 'Duke is really not much use to the writer on Jazz. There is nothing adequate to say about his music and it would be indulging in extreme literary bad taste to keep floundering with superlatives'. Which is, to this writer at

least, a comforting admission of defeat. The difficulty, of course is that almost everything Ellington did was worthy of superlatives, floundering or no, and he consistently was bombarded with them from the day in 1913 that he sat at the piano to compose 'Soda Fountain Rag', a tune that with a natural composer's resource he learnt to play 'so many ways that people thought it was several compositions'.

Many more than several compositions later Ellington was gone, leaving music behind him and a wealth of tributes from musicians, critics, and public figures. Of these, perhaps the most eminent was Richard M. Nixon whose fondness for Ellington as man and musician may have stemmed in part from a good-humoured Jazz party at the White House, during which he received the ceremonial four Ducal embraces. 'Why four kisses?' Nixon enquired. One for each cheek. 'Mr. President?' the Duke replied urbanely. After Ellington's death, the then President, calling him 'America's foremost composer' said of Duke 'we are all poorer because he is no longer with us but his memory will live on for generations to come in the music with which he enriched his nation'.

A sample of Ellington's music at its richest is heard on this album which features his orchestra in an immaculate programme of Ellingtonia, recorded originally for a film sponsored by the Goodyear Tyre Company. 'Take The A Train', Duke's familiar signature tune is followed by a jaunty 'Satin Doll', featuring the luxuriant Harry Carney-rooted saxophone section and a reflective bass and piano duet recalling the Ellington Ellington two-part collaborations of the early 1940s. 'Blow Boy Blow' sets a top-form Paul Gonsalves loose on an up-tempo blues excursion (reminiscent of 'Diminuendo and Crescendo in Blue') against flaring riffs and an intriguing 'Take ending'. 'VIP Boogie' opens with a factored Harry Carney cadenza (recalling Gerry Mulligan's famous remark that 'Ellington's band has two saxophone sections and one of them is Harry Carney') and concludes with immaculate clarinet from Jimmy Hamilton and a little bland announcing hokum from Duke. 'Jam With Sam', an urgent flag-waver features the trumpet section in high-powered competition. 'Kinda Dukish', an economical piano solo which paves the way for an explosive drum solo and the programme concludes with sinuous Hodges alto ('Things Ain't What They Used To Be') and a brief up-tempo bow to the 'Good Years Of Jazz' and, of course, to the Goodyear Tyre Company.

The remaining four tracks feature classic Jazz by Hodges-led splinter groups from Ellington's band. All are outstanding, filled with the kind of calm authority that characterized Hodges' greatest small band work, and stellar solos from, amongst others, Lawrence Brown (whose petulant trombone is at finest here), Ben Webster (on 'Jeep Is Jumpin') and of course Hodges himself. Music like this is of rare vintage.

DIG FAIRWEATHER