


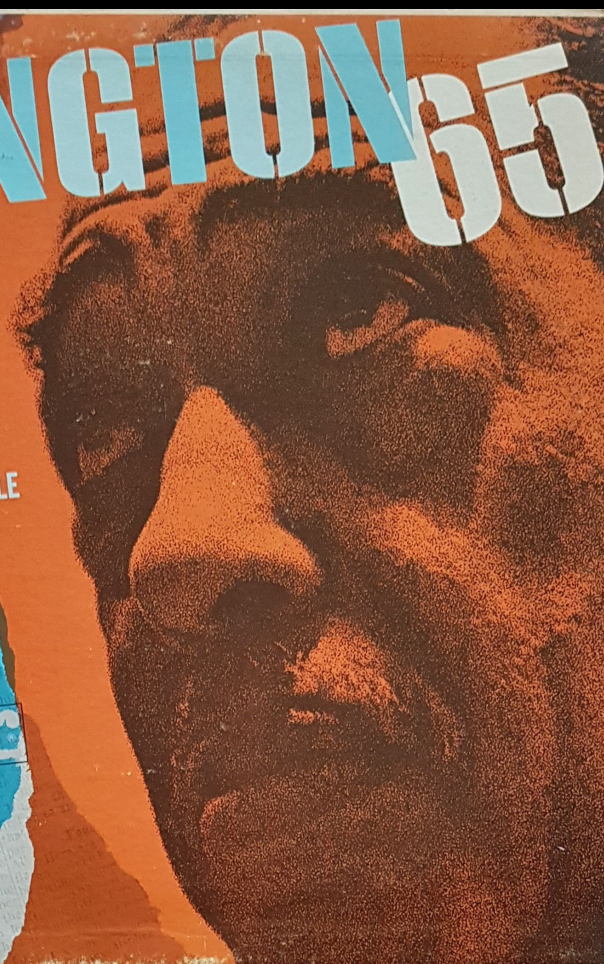
stereo

ELLINGTON 65

LY ME TO THE MOON
BLOWIN' IN THE WIND
DANKE SCHOEN
MORE
HELLO, DOLLY!
CALL ME IRRESPONSIBLE
SO LITTLE TIME
THE SECOND TIME AROUND
NEVER ON SUNDAY
STRANGER ON THE SHORE
I LEFT MY HEART
IN SAN FRANCISCO

reprise 

R - 6122





REPRISE RECORDS

ELLINGTON 65
DUKE ELLINGTON

RS-6122 A

(30.333)

SIDE

1

1. HELLO, DOLLY!
(Jerry Herman)
2. CALL ME IRRESPONSIBLE
(Cahn-Van Heusen)
3. FLY ME TO THE MOON (In Other Words)
(Bert Howard)
4. THE PEKING THEME (SO LITTLE TIME)
(Tiamkin-Webster)
5. DANKE SCHOEN!
(Kampfert-Gabler)
6. MORE (Theme From Mondo
Cane)
(Ortolani-Oliviero)

STEREO



REPRISE RECORDS

ELLINGTON 65
DUKE ELLINGTON

RS-6122 B

(30.334)

SIDE

2

1. THE SECOND TIME AROUND
(Cahn-Van Heusen)
2. NEVER ON SUNDAY
(Manos Hadjidakis)
3. I Left My Heart In SAN FRANCISCO
(Cross-Cory)
4. BLOWIN' IN THE WIND
(Bob Dylan)
5. STRANGER ON THE SHORE
(Bilk-Mellin)

STEREO

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ELLINGTON '65 HITS OF THE 60'S

THE GREAT DUKE ELLINGTON
BAND SWINGS TODAY'S HITS

A glance at the table of contents makes it clear that this is an album of popular songs, played by an orchestra that refuses to give up its title as the greatest in jazz.

The concept is not as unusual as it might appear to be at first glance. Ellington scored some of his earliest successes, in the 1930s, recording songs like *I Can't Give You Anything But Love* and *I Must Have Found You* and *Don't Take This Way* (all are from Jimmy McHugh's "Blackbirds of 1928" score), as well as the hits from various Cotton Club shows.

Later, it was Ellington himself who composed the popular songs that were and are staples of the band's repertoire. The worlds of jazz and popular music have overlapped constantly. Musically they include the same ingredients; in jazz the element of improvisation is added.

On these sides, Ellington offers another reminder of the skill with which he can take any piece in general circulation and convert it into his own currency. Do these performances qualify as dance music? As pop music? As genuine Ellington? The answer is clear; these three areas are not mutually exclusive, and Ellington has succeeded in amalgamating them.

The arrangements for this session were written by Ellington and Billy Strayhorn. Confound either of them with a question concerning who scored which tracks, and you will be met with a typical Ellington-Strayhorn evasion; they have been dodging answers along these lines for some 25 years. As they will tell you, it is unimportant how the charts were assembled; all that counts is the typically Ellingtonian end. As often as not nowadays this is achieved by means of a collaboration so casual that in some instances both participants may genuinely have forgotten when their roles started and finished.

More than any other orchestra in jazz or popular music today, Ellington's is a band of supreme individualists. On all but three of the tracks in the present album, each tune was reimagined principally as a showcase for one of the sidemen. It is indicative of the suitability of this material that one can go

through the list of tunes and predict, with a fair chance of accuracy, to which sideman each song will be assigned.

As important as this factor, of course, is the unmistakable presence of the ever-living Ellington sound. As soon as the piano introduction and the first couple of measures of saxophone-section ensemble on the opening *Hello, Dolly!* any Ellington fan anywhere in the world will know in an instant that this can be no other orchestra but Duke's. The equally identifiable brass team enters at the half-way mark, while Sam Woodyard's shuffle rhythm makes this improbable beat seem perfectly appropos. The tenor saxophone soloist is Jimmy Hamilton, better known as Duke's featured clarinetist since 1942.

After Lawrence Brown's interpretation of the Oscar-winning *Call Me Irresponsible*, Cootie Williams is heard as the featured trumpet soloist on *Fly Me To The Moon*. The song, by Bart Howard, was the private property of a New York "in" group until a series of best-selling artists lent it national stature and a new title (it was originally known as *In Other Words*).

No Little Town (on a picture called '55 Days At Peking), provides a warm, all-purpose topeast for the tenor saxophone of Paul Gonzales. Paul is featured again, along with Hamilton's clarinet and Williams' trumpet, in *Danke Schoen*. By Ellington standards, Gonzales is a virtual newcomer to the band; he joined in 1956. Cootie came back into the fold a couple of years ago after a 22-year absence (he had been a leading Ellingtonian from 1929 to 1940). Russell Procope, whose lower-register net graces the lines of *More*, joined the band in 1945.

The art of substitution is never more handsomely illustrated than in Johnny Hodges' treatment of *The Second Time Around*, from the Bing Crosby film "High Hopes." In his hands a good song becomes an instrumental emerita. In a shapely contrasting vein, *Never On Sunday* is treated with a touch of humor; Woodyard established the marching mood, carried forward by Hamilton's clarinet

side one

HELLO, DOLLY! 2:15 ASCAP
CALL ME IRRESPONSIBLE 3:16 ASCAP
FLY ME TO THE MOON 2:26 ASCAP
SO LITTLE TIME 2:59 ASCAP
DANKE SCHOEN 2:32 BMI
MORE 2:57 BMI

side two

THE SECOND TIME AROUND 3:41 ASCAP
NEVER ON SUNDAY 3:55 BMI
I LEFT MY HEART IN SAN FRANCISCO 3:02 ASCAP
BLOWIN' IN THE WIND 2:25 ASCAP
STRANGER ON THE SHORE 2:49 BMI

and an unexpectedly aggressive Lawrence Brown. Tony Bennett and his admirers will be delighted with the Brown and Hodges roles in *I Left My Heart In San Francisco*, just as Bob Dylan and his fans will enjoy the light touch of the brass comments and latin effects on *Brown's In The Wind*. The latter also has a brief contribution by Hodges. The final track typifies, perhaps better than anything else in this set of performances, the Ellington-Strayhorn genius for adaptation. Harry Carney's baritone saxophone makes a thing of personal beauty out of *Stranger On The Shore*. This is said without any disrespect, of course, to Mr. Acker Bilk, who is an Ellington and Carney fan like the rest of us.

Carney, it should be noted, recently celebrated his 38th year as a continuous member of the Ellington organization. That he is able to lend something of unique value to a song popular in 1964 is no more or less remarkable than the teen-aged talent of Ellington in 1926.

As these sides show from beginning to end, facts and figures and songs and sources are not important; what matters is the beauty and meaning, the spirit and soul and humor to be found throughout these sides. These are some of the mass-appeal songs of our time, performed by an orchestra that is an unforgettable part of our century. The idea behind Ellington's "Hits of the 60's" was not merely workable and logical; it is infallible.

—LEONARD FEATHER

THE MUSICIANS: Cat Anderson, Rolf Ericson, Cootie Williams, Herb Jones, trumpets; Lawrence Brown, Buster Cooper, Chuck Connors, trombones; Russell Procope, alto saxophone and clarinet; Johnny Hodges, alto saxophone; Jimmy Hamilton, tenor saxophone and clarinet; Paul Gonzales, tenor saxophone; Harry Carney, baritone saxophone; Duke Ellington, piano; Major Holley, bass; Sam Woodyard, drums; Billy Strayhorn, associate arranger.