

DUKE ELLINGTON AND HIS ORCHESTRA

FESTIVAL SESSION

PERDIDO
COPOUT Extension
DUËL FUEL
IDIOM '59
THINGS AIN'T WHAT
THEY USED TO BE
LAUNCHING PAD



JAZZ MAP BY BILL GRUBBARTZ

CSP



A Service of CBS Records



**DUKE ELLINGTON &
HIS ORCHESTRA
FESTIVAL SESSION**

P 13500
STEREO

SIDE 1
AS 13500

1. IDIOM '59 — Part I
2. IDIOM '59 — Part II
3. IDIOM '59 — Part III
4. THINGS AIN'T WHAT THEY
USED TO BE
5. LAUNCHING PAD

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P 13500
STEREO

SIDE 2
BS 13500

1. PERDIDO
2. COPOUT EXTENSION
3. DUAE L FUEL — Part I
4. DUAE L FUEL — Part II
5. DUAE L FUEL — Part III

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DUKE ELLINGTON FESTIVAL SESSION

COLUMBIA SPECIAL PRODUCTS
A Service of Columbia Records

AND HIS ORCHESTRA

PERDIDO DUEL FUEL THINGS AIN'T WHAT THEY USED TO BE
COPOUT Extension IDIOM '59 LAUNCHING PAD

SAXOPHONES:
JOHNNY HODGES
HARRY CARNEY
JIMMY HAMILTON
RUSSELL PROCOPE
PAUL GONZALVES

TRUMPETS:
CLARK TERRY
SHORTY BAKER
RAY NANCE
CAT ANDERSON
ANDRES FORD
WILLIE COOK

BASS:
JIMMY WOODS
JOE BENJAMIN
DRUMS:
SAM WOODYARD
JIMMY JOHNSON

TROMBONES:
QUENTIN JACKSON
BRITT WOODMAN
JOHN SANDERS
PIANO:
DUKE ELLINGTON

During the past five years a summer season has developed in the jazz world. Following the lead of the theatre, and substituting Bermuda shorts for straw hats, jazz has fashioned a circuit which now includes parks, tents, and stadiums where fans watch jazz through binoculars and sit placidly in the rain if necessary. The circuit now extends from Newport, which is the season's official opener, through Boston, New York, Toronto, French Lick, Chicago, and smaller points along the way to the closing in Monterey, California. Jazzmen, who once played only at night to a baby spotlight, now blow in sunshine. And instead of after-hours jamming and all-day sleeping, the festival season provides golf and lectures on "origins."

Duke Ellington strides into the summer jazz season with the appreciation of a man who loves warm weather, and the various festivals always spur him to new composition. And the summer of 1959 has been his most active summer season so far. He began it with a two-day jazz festival at Tamiment, a resort in Pennsylvania, where, in June, he and his merry band assembled for two concerts, a series of lectures on the origins of Ellington, and numerous foursomes on the golf course. It was here that Duke introduced his first festival composition of the season, *Idiom '59*.

Following his debut in the Pocomos, Duke arrived in Newport, Rhode Island, aware as usual that Newport is a magic word for Ellington and determined to recreate the magic again. Duke reintroduced *Idiom '59* at Newport and also introduced an ex-

tended version of *Copout*, a piece he recorded originally in 1957 and released as a single Columbia record, for his marathon soloist Paul Gonzalves. The magic did happen again in that wonderful two-hour session which closed with Jimmy Rushing and Duke in their swinging performances recorded early in the year in *Ellington Jazz Party* (CL 1323).

During the rest of the festival season Duke jumped in tent theatres in Wallingford, Connecticut, and Lambertville, New Jersey, broke it up in Boston and at Randall's Island, New York, and played a wild matinee at the Playboy Festival in Chicago. *Launching Pad* and *Dual Fuel* emerged at the final festival sessions, and of course *Perdido* and *Things Ain't What They Used to Be* were used everywhere as festival standards guaranteed to spread the word that Duke was on from parking lot to press tent.

Ellington's contribution to the festivals of '59 make up a great program of new music. But because no one festival included all that was new, Duke decided to wait for recording until the end of the summer. Then, in New York two days before sailing for Europe, the band, still bolstered by extra brass and two drummers, recorded the highlights of the summer. And, if it doesn't completely destroy your idea of Ellington, I'll confess that all of this music was played and recorded from 8:00 A.M. to Noon. The summer had a remarkable effect on jazz players.

And now the program, so that you'll know who's on what with whom:

Perdido, Tizol's classic, comes on like an Ellington signature with Car-

ney's baritone melody leading the way and Ray Nance's trumpet solo in the first chorus. Clark Terry has the solo the rest of the way with the band building through five choruses from Carney and the reels to Duke and the drummers to the trombones and finally to an all-out last chorus.

Copout Extension keeps up the mood. The original piece ended with the brass triplets, and the new "extension" takes off from there with chorus after chorus by Paul Gonzalves, one of the men in jazz who were invented by the long-playing record.

Dual Fuel, introduced at the *Playboy Festival*, dipthong and all, stars Sam Woodyard and Jimmy Johnson on drums, perhaps the first drum festival in stereophonic sound. The piece is divided into three parts, opening with alternating drums and leading into the octave riffs played by six trumpets, three trombones, and two tenor saxes. After leaping through a brief waltz figure and a brifer samba, *Fuel* settles into the second part which features piano and the shuffle beat of both drummers. The final section is the anticipated drum battle, opening with Woodyard, who builds it to the final figure, known as Sam's Elbow, played with one stick and one elbow. Jimmy Johnson takes over then and adds his own innovation at the end by sliding two drumsticks through his fat on the snare. The drummers then alternate to the finale. Applause is by the band, announcements by the piano player.

Idiom '59 begins with Russell Procope's wonderful New Orleans clarinet solo while Shorty Baker and Ray Nance play a distant background. The second section rocks with saxes and

trombones and a brilliant Jimmy Hamilton clarinet solo. The third section opens with Duke and a bolero-like beat that becomes a darkly colorful orchestration. The final coda returns again to the rocking rhythm, Duke's piano, and Clark Terry on Flugelhorn. The last few bars are conducted and shouted by Ellington, who gets more exercise out of such endings than anyone else in the band.

Things Ain't What They Used to Be is played, as it was all summer, to remind us of the standards Duke never abandons. This, of course, features Johnny Hodges all the way.

Launching Pad, the final new piece of the season, used a quartet of spacemen consisting of Clark Terry, Britt Woodman, Jimmy Hamilton on Clarinet, and Paul Gonzalves. The quartet solos most of the way with Ray Nance also featured, and it is a final reminder that Mr. Ellington spent a creative summer at his favorite pastime, writing new music for his band.

Festival Session is the recorded tour of the summer jazz circuit by the hottest of the jazz attractions, covering two thousand miles and a half-dozen nights and afternoons of jazz. All you need to complete the scene are blankets, raincoats, and a hard chair.

—IRVING TOWNSEND