

STEREO
CS 8815

STEREO

MONAURAL—CL 1716

COLUMBIA



THE COUNT MEETS THE DUKE

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**FIRST
TIME!**

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GREAT ORCHESTRAS

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**DUKE ★
ELLINGTON**

★ ★ ★ ★ AND ★ ★ ★ ★ ★

**COUNT ★
BASIE**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ **BATTLE ROYAL** ★
★ **★ TO YOU ★** ★
★ **TAKE THE "A" TRAIN** ★
★ **UNTIL I MET YOU** ★
★ **WILD MAN** ★
★ **★ SEGUE IN C ★** ★
★ **★ B D B ★** ★
★ **JUMPIN' AT THE WOODSIDE** ★
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



FIRST TIME!

The Count Meets The Duke
DUKE ELLINGTON ORCHESTRA
COUNT BASIE ORCHESTRA

CS 8515

Side 1
XSM 54308

1. BATTLE ROYAL From the United Artists Release "Paris Blues" - D. Ellington -
2. TO YOU - T. Jones -
3. TAKE THE "A" TRAIN - B. Strayhorn -
4. UNTIL I MET YOU - F. Green - O. Wolf -



FIRST TIME!

The Count Meets The Duke
DUKE ELLINGTON ORCHESTRA
COUNT BASIE ORCHESTRA

CS 8515

Side 2
XSM 54309

1. WILD MAN From the United Artists Release "Paris Blues" - D. Ellington -
2. SEUL IN C - F. West -
3. O B B - D. Ellington - B. Strayhorn -
4. JUMPIN' AT THE WOODSIDE - C. Basie -

FIRST TIME!

The Count Meets The Duke

DUKE ELLINGTON ORCHESTRA • COUNT BASIE ORCHESTRA

BATTLE ROYAL • TO YOU • TAKE THE "A" TRAIN • UNTIL I MET YOU
WILD MAN • SEGUE IN C • B • D • B • JUMPIN' AT THE WOODSIDE

PRODUCED BY TEO MACERO

CS 8515

Available on Regular—CL 1715

COLUMBIA



PHOTO: BERT GONZALEZ



Basie and Ellington

All this business about royalty has always thrown me. Just who collects when and how and why has never been very clear. Sure, the King comes first (except maybe for an occasional ace), but what about all those Lords and Barons and Earls and Dukes and Counts? And how do they feel about each other?

To get straightened out, I went straight to the only Count I've ever known, who immediately put the Duke in the top slot. In fact, it's doubtful if any member of one sort of royalty has ever received more poignant praise upon another. First it concerned specifically a specific meeting held between the two of them, plus their entire relations, the minutes of which have been minutely detailed in this "Log." It was the most wonderful duke I ever worked on," explained the highest ranking nobleman out of Rock Bank, New Jersey. "Why it was a thrill, a pleasure and an honor just standing there and discussing things with this great man!"

Then, questioned further as to whether such an impressive impression was predicated primarily upon this momentous occasion, the Count gave his questioner with another disdainful diatribe: "Everyone knows how I feel about this man," he announced, with such fervor that it could lead to only one conclusion: "But tell me this, 'he was asked,' 'has the Duke always been your idol?' To which the Count replied with all the condescending fealty which only from nobility can project: 'Why, of course.'"

Pressed further for more specifics, he offered this final fratricide: "We were about to record 'A Train' when Duke suggested I take a chance. Now can you imagine me playing his number? He kept insisting, so you know what I did? I went straight for the door!"

Now how about the Duke? What's his opinion about this royalty hit, especially about the Count?

"The Count is a very clear friend," he announced regally. "I have known and admired him ever since he appeared at Edmond's in 1923. What was Edmond? Why it was a spot on Fifth Avenue where the Count was playing piano when I first arrived in New York from Washington."

"Yes, he and I are very close. He's like a brother to me. Actually, you know, he is a cousin of Sonny Greer, our former drummer. Over the years I have developed a profound and total appreciation of the Count."

Asked whether such an appreciation also included his professional appreciation of the Duke's music?

"I consider the Count to be the essence of essence of the swing." I deem it a pleasure and an honor to have had him

and his entire big, fat sound, swelling band as our house guests, as it were." Then, referring further to their momentous musical meeting, he added, "I tried to establish a status of the 'hostess to the mistress.' I hope I succeeded."

And how have these royal hopes been realized? The reader is herewith referred to the noble evidence offered inside.

GEORGE T. SIMON

The musical event which is presented in this album is without precedent in the history of jazz. History largely consists of ennobling momentous occasions, and it was such an occasion when the full orchestras of Duke Ellington and Count Basie recorded together, side by side, on July 10, 1951. The result is almost an embarrassment of riches. It's great in significance, great in musical content and, above all, great in demonstrating the two famous leaders' mutual appreciation and understanding of each other.

The album takes its title from Duke's opening number. A general theme is suggested, but there is no hint of banal. Fourteen soloists display their various skills in contributing to a work devised for a fifty-piece orchestra. What filling there is between individuals is conducted as in some royal tournament governed by the caprice of nobility.

"I didn't want to make a contest out of it," Duke said afterwards. "I just wanted to have a very pleasant party. When friends get together you have a what, not a fight. I greatly appreciated having Count Basie as our guest at Columbia. He is wonderful, of course, and he represents something very special. He has a great band, and they play exactly what they want to play, and no one else can play that way like they play it. The session was a triumph, because we did something together that had never been done before."

"Count Basie yielded the opportunity no less than his host. 'This has always been one of my life's ambitions,' he said during a brief interview. 'We're playing with the champions.' In fact, one of the more moving aspects of the collaboration was the musical tribute he so willingly paid, and with such grace and sincerity, to the musician he admires so much, Duke Ellington. He provided, in turn, his own informed simplicity, his suave touch, his sense of lightness and inevitability."

The feeling of mutual esteem extended from the leaders throughout their bands. Gathered this day was the cream of the profession, men with a thoroughly professional and

sophisticated attitude, who recognized one another's gifts not only as soloists but as capable musicians with whom they could work harmoniously toward the creation of an orchestral whole. The measure of their ability is found in these eight performances, cut without rehearsal in one long, chaotic session. Essential and magnificent qualities came together, quarrel and fused to make an unique music.

Duke's brilliant *Battle Royal* serves to introduce, at up tempo, some of the major talents in the assembled company. Besides the solo voices of the two leaders are those of Cat Anderson and Thad Jones (in a brief flourish), Frank Weas, Johnny Hodges, Ray Nance, Harry Carney, Jimmy Hamilton, Frank Foster, Lawrence Brown, Cal Anderson again, and Paul Gonswales. The rhythm section here consists of the pianists, Freddie Green, Aaron Bell and Sam Woodyard, and the drummer, Sonny Payne, for a brisk exchange with Sam and for the stormy climax where Cat Coltrane and Duke, rising to conduct, outstep the piano part to show hands.

To "You" as created by Thad Jones, is a dark, richly textured orchestral tapestry in which the only solo is by Quentin Jackson. Four trombones provide a somber background in his melancholy plunger attack.

On Billy Strayhorn's "Take the 'A' Train," Count Basie bowed out in favor of the composer, who was on hand in the studio. So Billy solos here with an accompaniment by Duke and four tenor chorists to introduce his familiar signature tune. Trumpets Sonny Cohn and Ray Nance played first to advantage. The soloists are Willie Cook and Paul Gonswales, who can be heard leading his men in the manner to which they are accustomed.

"Wild Man" is another new work of Duke's devious Jean Tioia's temerarious supplements Sam Woodyard's hand-batch drums in the introduction. Frank Weas and Jimmy Hamilton converse wittily on flute and clarinet respectively. There is a muted chorus from Lawrence Brown and two from Johnny Hodges, who answers the ensemble in his inimitable fashion. Then Thad Jones and Cal Anderson take a chorus each before taking each other through a third. Next, there's a chorus by Frank Foster, followed by one from Paul Gonswales, followed by two in which they trade

four. Lawrence Brown answers again. Cal and Johnny Hodges are heard with the ensemble; and then there is a return to the flute and clarinet duo.

Frank Weas' "Segue in C" is one of the outstanding arrangements in the Basie book and both bands clearly find its color and variety stimulating. The pianists make a very important contribution on this one. Frank Weas is heard on flute and Bud Johnson in four authoritative tenor choruses. Louis Blackburn, who maintains the tradition of plunger-tonedness in Duke's band, takes two choruses, and there is a moment of heightened interest when he is followed by a predecessor, Quentin Jackson, now with Count Basie. To the top spot he equally plays with the muted trombones of Sonny Cohn and Thad Jones; Frank Weas adds Ray Nance's flidde with great success. The saxes play a low recurring phrase and the muted brass sets up its own strong rhythm. This is a swinger at one of those tempo Count Basie is so apt at setting.

"BDB" (for Basie, Duke and Billy) was written by Billy Strayhorn in collaboration with Duke. It's a pretty piece in a minor mood at an insinuating tempo. The two real sections are extremely featured.

"Jumpin' at the Woodside" is a Basie classic arranged by Frank Foster, and Frank and Paul Gonswales are the stars of an uproarious performance. After each has soloed, they cut out, above a chorus of four brass, on a wild chase in which continuity is marvellously preserved.

With the exception of the opening number, in which both take part, Sam Woodyard drums on the Ellington camp in each case. Sonny Payne on drums from Duke's Freddie Green plays on all, joining the operative lasso and drums in each case. The urge to play growing long alone, both brass are to be heard on occasion, but generally it is Aaron Bell with Sam Woodyard and Eddie Jones with Sonny Payne.

The sensitive interplay between the two pianists highlights the entire album. They should be pictured as peering at one another beneath the lids of their instruments, sometimes instant, sometimes smoldering, emotionally and often communicating in mime. Stereo listeners will have no recognition problem, since Duke is to the right and Basie to the left. On monaural, Basie may usually be distinguished by his light, embellishing touch, and Duke by the assertive thematic and directional note he assumes.

STANLEY DANCE

Count and Duke



PHOTO: DON HUSTON

THE SELECTIONS ARE FOLLOWED BY

SIDE 1 - BATTLE ROYAL—Tempo Mus., Inc. & United Artists Mus. Co., Inc. (ASCAP).....	0:34
SEGUE IN C—C. B. Weas, Inc. (BMI).....	0:42
TO YOU—Tempo Music, Inc. (ASCAP).....	0:47
UNTIL I MET YOU—Parlova Mus. Publ. Corp. (BMI).....	0:50
	1:26

COVER PHOTO: COLUMBIA RECORDS PHOTO STUDIO—HENRY PARKER

Count Basie appears through the courtesy of Roulette Records.

THEIR PUBLISHERS AND TIMINGS

SIDE 1 - BATTLE ROYAL—Tempo Mus., Inc. & United Artists Mus. Co., Inc. (ASCAP).....	0:30
SEGUE IN C—C. B. Weas, Inc. (BMI).....	0:42
TO YOU—Tempo Music, Inc. (ASCAP).....	0:47
UNTIL I MET YOU—Parlova Mus. Publ. Corp. (BMI).....	0:50
	2:01

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