



## **A PORTRAIT OF DUKE ELLINGTON**

### **DIZZY GILLESPIE AND HIS ORCHESTRA**

- 1. IN A MELLOW TONE**  
(Ellington) 3:44
- 2. THINGS AIN'T WHAT THEY USED TO BE**  
(Ellington-Persons) 4:50
- 3. SERENADE TO SWEDEN**  
(Ellington) 4:23
- 4. CHELSEA BRIDGE**  
(Strayhorn) 2:34
- 5. UPPER MANHATTAN MEDICAL GROUP**  
(Strayhorn) 3:05
- 6. DO NOTHIN' TILL YOU HEAR FROM ME**  
(Ellington-Russell) 2:38
- 7. CARAVAN**  
(Ellington-Mills-Tizol) 5:18
- 8. SOPHISTICATED LADY**  
(Ellington-Parish-Mills) 3:19
- 9. JOHNNY COME LATELY**  
(Strayhorn) 3:35
- 10. PERDIDO**  
(Tizol-Longsfelder-Drake) 4:47
- 11. COME SUNDAY**  
(Ellington) 2:56

The juxtaposition of Duke Ellington with Dizzy Gillespie instantly strikes one as dramatic and potentially fruitful, and the explanation is not hard to discover. Both men rank among the few genuine original spirits of jazz, and each has proved himself a master of something more than the improvised solo on a chord sequence.

Ellington is the great Impressionist of jazz, a writer whose compositions possess a texture so unique that they can only adequately be described as Ellingtonian. Duke has been quoted as saying that "Remembrance of things past is important to a jazz musician," and although at first sight it may seem pretentious for a jazzman to invoke such Proustian commandments, an examination of Ellington's music, its qualities of nostalgia and reminiscence, its deep sensitivity and its fine sensibilities, reveals that Ellington's

musings about the past are something more than good copy for sleeve-note writers.

Gillespie is probably the first writer since Ellington to introduce a new big band concept with real jazz validity. This is not to discount Basie, Lunceford, Herman and the rest of the big legions, but the Dizzy Gillespie big band was something quite new. It was the expression through a large orchestra of the aesthetic of a new generation of jazz musicians. Melodically, harmonically, rhythmically, Gillespie's big bands were utterly different to anything that had gone before. Like Ellington, Gillespie the big-band leader, made jazz history.

Ellington's music, although often garnished with whimsical lyrics, usually turns out to be music designed for the recreation of the jazz muse. The sequences of Ellington originals have the



form and the pattern of true jazz material, and, most significant of all, jazz material as easily adapted to the harmonic demands of one generation as to the next. It is this astonishing universality of Duke's music which is the greatest testimony to its quality.

In this light, it seems no longer surprising for Dizzy Gillespie to record a whole programme of Ellington pieces. The material at hand is too rich to ignore, but it is obvious that when one original is interpreted by another original, the results will necessarily demand the closest scrutiny. And those results will be as different from previous Ellington interpretations as Dizzy the trumpeter is different from Rex Stewart, from Ray Nance, from Cootie Williams and from Clark Terry.

What in fact happens is that many of Duke's themes, distilled through the sensibilities of a jazz mind as subtle as

his own, take on a slightly new air. The nuances and the stresses are not quite those we were used to. "Things Ain't What They Used to Be" characterizes the transmutation. It is as basic a theme as one could find — the blues. And under Dizzy's hand, Duke's theme although instantly recognizable as itself, emerges as something else in addition, a Dizzy Gillespie blues.

That track is symbolic of the whole album, which is not just a portrait of Duke Ellington. A great artist reveals more of himself than he does of his sitter, and that is precisely what has happened here. There is the portrait of Duke, quite clear before our eyes. But next to it is another portrait, contrasted and complementary, a dazzling likeness of Dizzy Gillespie himself.

— BENNY GREEN  
*The Observer*, London

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*Personnel: Dizzy Gillespie, trumpet; Bennie Green, trombone; Robert de Dominic, flute; Stan Webb, Paul Richie, John Murtaugh, Ernest Bright, woodwinds; Richard Berg, Ray Alonge, Joe Singer, French horns; John McAllister, tuba; George Devens, vibes; Hank Jones, piano; George Duvivier, bass; Charlie Persip, drums.*

*Arranged by Clare Fischer.*

*Produced by Norman Granz.*

*Recorded April 27-28, 1960 in New York.*



AAD



### Das Compact Disc Digital Audio System

bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Tonträger. Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Ablesung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig vom dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei der Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist:

**DDD** Digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.

**ADD** Analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung.

**AAD** Analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung.

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspieltplatte. Eine Reinigung erbringt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerschmudgen, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

### The Compact Disc Digital Audio System

offers the best possible sound reproduction — on a small, convenient sound-carrier unit.

The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

This recording technology is identified on the back cover by a three-letter code:

**DDD** Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

**ADD** Analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

**AAD** Analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records.

No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

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### Le système Compact Disc Digital Audio

permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

**DDD** Utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

**ADD** Utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

**AAD** Utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon.

Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effilache pas. Tout produit nettoyant solvant ou abrasif doit être pros crit. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

### Il sistema audio-digitale del Compact Disc

offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine.

Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

**DDD** Si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.


**ADD** Sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

**AAD** Riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali.

Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporco in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco.

Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

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STEREO

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