



DUKE



Duke Ellington – The Girl's Suite And The Perfume Suite


CBS

**THE GIRL'S SUITE/THE PERFUME SUITE
DUKE ELLINGTON**

1

STEREO

 0149

BIEM-STEMRA

33 1/3 RPM
CBS 85933-1
AL 3802B

CBS 85933
(FC 3802B)

THE GIRL'S SUITE

1. **GIRLS** (2:41) (D. Ellington) Tempo Music, Inc.
2. **MAHALIA** (3:12) (D. Ellington) Tempo Music, Inc.
3. **PEG O' MY HEART** (2:59) (A. Bryan - F. Fischer) Leo Foist, Inc.
4. **SWEET ADELINE** (2:49) (Arr: D. Ellington) Tempo Music, Inc.
5. **JUANITA** (3:18) (D. Ellington) Tempo Music, Inc.
6. **SYLVIA** (2:41) (D. Ellington) Tempo Music, Inc.
7. **LENA** (2:13) (D. Ellington) Tempo Music, Inc.

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CBS

**THE GIRL'S SUITE/THE PERFUME SUITE
DUKE ELLINGTON**

2

STEREO

 0149

BIEM-STEMRA

33 1/3 RPM
CBS 85933-2
BL 3802B

CBS 85933
(FC 3802B)

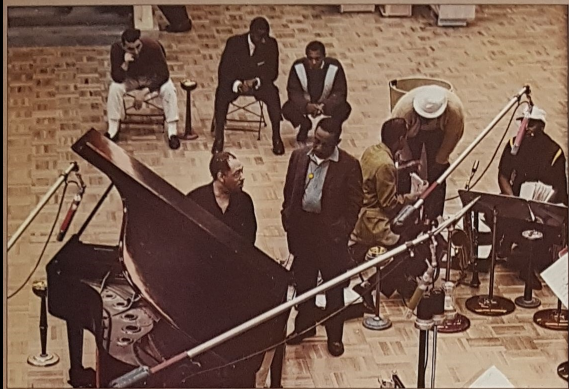
THE GIRL'S SUITE

1. **DINAH** (2:33) (S. M. Lewis - J. Young - H. Akst) Mills Music, Inc.
2. **CLEMENTINE** (2:48) (Arr: D. Ellington) Tempo Music, Inc.
3. **DIANE** (2:37) (E. Rapée - L. Pollack) Miller Music Corp.

THE PERFUME SUITE

4. **UNDER THE BALCONY** (2:55) (D. Ellington) Tempo Music, Inc.
5. **STRANGE FEELING** (3:53) (D. Ellington) Tempo Music, Inc.
6. **DANCERS IN LOVE** (2:17) (D. Ellington) Tempo Music, Inc.
7. **COLORATURA** (2:50) (D. Ellington) Tempo Music, Inc.

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This album contains two suites, one often played in public, the other never heard in its entirety outside the recording studios. Although the latter, *The Grid Suite*, is complete in most respects, it is possible that Duke Ellington intended revision and expansion of some of the performances. It is unlikely that we shall ever know why the project was shelved, but the music received Duke Ellington's approval when he reviewed scores of reference tapes in Las Vegas a few years before his death. At that time the amount of his unissued, recorded music generally surprised him.

Maxwell Ellington believes that *The Grid Suite* was originally prompted by the somewhat unexpected success of the *Bal Masque* album. While his father often intoned the importance of a musical point, this did not mean that he was oblivious or averse to the financial kind. There were long periods when the maintenance of his rehearsals was a matter of serious concern. He needed it as his instrumental means of

expression, and he particularly needed the highly individual voices within it, regardless of how expensive they might be. In 1961, when *The Grid Suite* was recorded, income from records was a vital factor in keeping the orchestra afloat for the big-band business continued to deteriorate. Ellington's great success at the Newport Jazz Festival in 1956 had provided a valuable stimulus, and the significance of jazz festivals as launching pads for new album concerts had already been recognized.

The original composition in *The Grid Suite* were, in fact, performed in September 1963 at the Monterey Jazz Festival, along with the brilliant *Sax Thruway* which had been premiered there the previous year. Thus the arrangements of the older "grid" were not played with the rest of the suite, although they had been recorded a month before; suggests insufficient time both on stage and for rehearsal. Or there may have been a last-minute demand for a repeat of *Sax Thruway*. Either way, festival audiences, then a most required exhortation, had been established artists, and the lesson of new material had to be carefully relayed.

The first movement, "Girls," makes an im-

portant introduction, one that simultaneously suggests Ellington's awareness, appreciation, and delight. But no one knows better than he that the opposite case was responsible for a line full of blues that sudden man's leg, so not all to walk and dance here. Although the tempo, Jimmy Hamilton's clarinet, and the rhythm and saxophone sections combine to portray sprightly and alluring ladies passing purposefully along some elegant boulevard, the ensemble ends out warning signals and Johnny Hodges' wailing alto is downright melancholy.

"Mahalia" was written for Mahalia Jackson, whom Ellington greatly admired—both as cook and singer! And that performance will be recognized at the prototype for his subsequent portrait in *The New Orleans Suite*. It features Mahalia's church background, The congregation grins and shouts in reverence, fear, and ecstasy as King's New Orleans plunger-mundet corner presides of belief and salvation.

These follow four songs Ellington remembered from his childhood, when his father and friends named them in clubhouse fashion. "Peg O' My Heart" features Ray Nance and Paul Gonsalves, Lawrence Brown and Johnny Hodges dialog amusingly

on "Sweet Adeline," and on both "Justina" and "Bye Bye" the section is Paul Gonsalves. Billy Holiday cut laborated on some of these delectable arrangements, but "Justina" is clearly all Ellington. Gonsalves delirious to the three in the same delightful substance he employed to equally thrilling effect seven years later on "Ransom." Then Ellington's purchase for muted brass and his ability to get the delicate shading he wanted are beautifully demonstrated before Gonsalves returns in swinging variations. "Bye Bye" is, in contrast, a robust performance after Harry Carney has delineated the melody on baritone. An exuberant drum passage by Sam Woodyard precedes further Gonsalves' improvisation.

"Lena" and "Dinah" are both originals, the former written in tribute to Lena Horne, the latter to Dinah Washington. Gonsalves is again the star on both. Note Woodyard's infectious shuffle rhythm and the superb passage by the trombones on "Dinah," where the brass solo is outstanding.

With "Clementine" and "Diane" we go back a few years to earlier heroes. The former is a rocking vehicle for Russell Procope's clarinet and Johnny Hodges' also again plunger backwoods, while the latter shows Lawrence Brown's romantic trombone to good advantage. Brown was only twenty when "Diane" was written, but Ellington often relied on his exceptional memory for melodies of this kind. Add to performing them, his only peer was Tommy Donegan.

The Grid Suite, in sum, is a relaxed and unpretentious showcase for the three-minute form of the dancing days. It is also an example of Ellington enjoying himself in the studio—intending to have the arrangements sound, and prompting and guiding his men from the piano with wit and empathy. *The Perfume Suite* is a most strenuous and serious affair.

Originally premiered at Carnegie Hall on 12 December 1944, this four-part work was a deliberate attempt to dazzle a seated audience. "The promise behind it," Ellington wrote in *Music Is My Mirror*, "was what perfume does to or for the woman who is wearing it, and each part portrayed the mood a woman gets into—or would like to get into—when wearing a certain type of perfume." This the woman is "Under The Balcony," with its creamy saxophone passages; "The better half of Romeo and Juliet." The cabaret "Strange Feeling" (sung by Millie Matton here in one of the less horrendous versions) "This is to wish the mental violence that comes with intentions, enter to do so or be." "Dancers In Love" is also known as "A Stomp for Beginners" and "Naveit," proved to be the most durable movement and to provide a parade solo, during which Ellington customarily invited finger-snapping participation from an audience. The boy in this dance, he explained, "was over close enough to the girl to determine what perfume she was wearing, and all she wanted to do was dance. On 'Coloratura' Car Anderson's high-flying trumpet portends "a prima donna who looks like she is always making an entrance." The humorous explanations, of course, partly justify a fact that so unambiguously sought to irritate and appeal to the would-be sophisticates in the concert hall audience.

STANLEY DANCE, 1982
THE WORLD OF DUKE ELLINGTON
(On Capa Press)

Side one:

- THE GIRLS SUITE:
GIRLS
MAHALIA
PEG O' MY HEART
SWEET ADELINE
JUANITA
SYLVIA
LENA

Side two:

- THE GIRLS SUITE:
DINAH
CLEMENTINE
DIANE

Duke Ellington, piano; Willie Cook, Cat Anderson, Ed Mullens, Ray Nance, trumpets; Lawrence Brown, Lou Blackburn, Chuck Connors, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Aaron Bell, bass; Sam Woodyard, drums. Los Angeles, 19 & 20 August, 1961

THE PERFUME SUITE:
UNDER THE BALCONY
STRANGE FEELING
DANCERS IN LOVE
COLORATURA

Duke Ellington, piano; Harold "Shorty" Baker, Cat Anderson, Ray Nance, trumpets; Quentin Jackson, Britt Woodman, John Sanders, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Jimmy Woode, bass; Sam Woodyard, drums

Above personnel for "Under The Balcony," "Coloratura," New York, 2 December 1957, and "Dancers In Love," New York, 9 December 1957. For "Strange Feeling," same personnel as for *The Grid Suite*, Juan Tizol replacing Connors and Milton Gray, vocalist, added, New York, 7 June 1961.

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