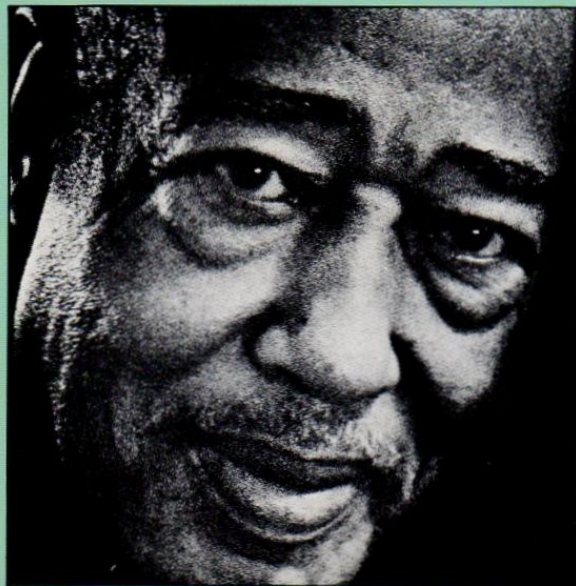


TWO COMPACT DISC SET—CONTAINS 10 BONUS TRACKS

DUKE ELLINGTON THE GREAT PARIS CONCERT

Featured soloists include:

CAT ANDERSON • LAWRENCE BROWN • HARRY CARNEY • PAUL GONSALVES • MILT GRAYSON
JIMMY HAMILTON • JOHNNY HODGES • RAY NANCE • RUSSELL PROCOPE • COOTIE WILLIAMS



DUKE ELLINGTON
THE GREAT PARIS CONCERT



DISC ONE:

(Total Time: 56:17)

1. **KINDA DUKISH**
(By Duke Ellington; Tempo. Time: 1:52)
2. **ROCKIN' IN RHYTHM**
(By Duke Ellington, Irving Mills & Harry Carney; Mills. Time: 3:47)
3. **ON THE SUNNY SIDE OF THE STREET**
(By Jimmy McHugh & Dorothy Fields; Shapiro, Bernstein. Time: 2:58)
4. **THE STAR-CROSSED LOVERS**
(By Duke Ellington & Billy Strayhorn; Tempo. Time: 4:18)
5. **ALL OF ME**
(By Gerald Marks & Seymour Simons; Bourne/Marlong. Time: 2:35)
6. **THEME FROM "THE ASPHALT JUNGLE"**
(By Duke Ellington; Robbins. Time: 4:08)
7. **CONCERTO FOR COOTIE**
(By Duke Ellington; Robbins. Time: 2:31)
8. **TUTTI FOR COOTIE**
(By Duke Ellington & Jimmy Hamilton; Tempo. Time: 4:51)
9. **[9] - [12] SUITE THURSDAY**
In Four Movements:
(By Duke Ellington & Billy Strayhorn; Tempo. Total Time: 16:49)
9. **Misfit Blues** (3:39)
10. **Schwiphti** (2:50)
11. **Zweet Zurzday** (3:55)
12. **Lay-By** (6:25)
13. **PERDIDO**
(By Juan Tizol, Hans Lengsfelder & Ervin M. Drake; Tempo. Time: 5:22)
14. **THE EIGHTH VEIL**
(By Duke Ellington & Billy Strayhorn; Tempo. Time: 2:33)
15. **ROSE OF THE RIO GRANDE**
(By Edgar Leslie, Harry Warren & Ross Gotman; Four Jays/Edgar Leslie/Mills. Time: 2:41)
16. **COP OUT**
(By Duke Ellington; Tempo. Time: 6:58)
17. **BULA**
(By Duke Ellington; Tempo. Time: 4:42)

DISC TWO:

(Total Time: 66:03)

1. **JAM WITH SAM**
(By Duke Ellington; Tempo. Time: 3:51)
2. **HAPPY-GO-LUCKY LOCAL**
(By Duke Ellington & Billy Strayhorn; Tempo. Time: 3:25)
3. **STONE PARALLEL TO HARLEM**
(By Duke Ellington; Tempo. Time: 14:05)
4. **DON'T GET AROUND MUCH ANYMORE**
(By Duke Ellington & Bob Russell; Robbins. Time: 2:33)*
5. **DO NOTHING TILL YOU HEAR FROM ME**
(By Duke Ellington & Bob Russell; Robbins. Time: 4:33)*
6. **BLACK AND TAN FANTASY**
(By Duke Ellington & Bubber Miley. Time: 2:43)*
7. **CREOLE LOVE CALL**
(By Duke Ellington. Time: 2:08)*
8. **THE MOOCHE**
(By Duke Ellington & Irving Mills. Time: 5:38)*
9. **THINGS AIN'T WHAT THEY USED TO BE**
(By Mercer Ellington & Ted Persons. Time: 2:53)*
10. **PYRAMID**
(By Duke Ellington & Juan Tizol, Gordon & Irving Mills. Time: 3:25)*
11. **THE BLUES**
(From "Black, Brown & Beige")
(By Duke Ellington. Time: 3:36)*
12. **ECHOES OF HARLEM**
(By Duke Ellington. Time: 3:32)*
13. **SATIN DOLL**
(By Duke Ellington, Billy Strayhorn & Johnny Mercer. Time: 2:27)*

All the selections are ASCAP.

*Bonus tracks for CD only. Titles originally issued on Reprise RS6234 produced under license from Warner Bros. Records Inc.

Paris is a city Duke Ellington has long known and loved. It possessed him for the first time in 1933, when he and his band played at the Salle Pleyel. Since then they have often returned, always triumphantly. Not long before the outbreak of World War II, they appeared in the acoustically impressive and reputedly bombproof Palais de Chaillot. By 1963, when these recordings were made at the Olympia, an annual European tour had become mandatory. And in 1973, Ellington's first engagement of the year was to participate in a television special with French musicians—in Paris.

These visits were not, however, part of a recurring pattern. Unusual events and occasions marked them all—and variously challenged and stimulated him. His longest stay was in 1960, when he spent eight weeks working on the music for the film, "Paris Blues", which featured Louis Armstrong, Paul Newman, Sidney Poitier, Joanne Woodward and Diahann Carroll. During the same period, he was commissioned by Jean Vilar of the Théâtre National Populaire to write the score for "Turcaret", a classic play by Lesage that had not been performed since 1709. And that Christmas he played the spiritual theme from his *Black, Brown And Beige* at a packed midnight mass in the enormous Palais de la Défense. Even this experience was eclipsed in 1969, when his sacred concert was performed before an ecstatic congregation of over five thousand in the Church of Saint Sulpice.

Not only the city, but its people, too, seemed lucky to him. In 1930, for example, he had accompanied Maurice Chevalier at the Fulton Theatre in New York, one of the very few occasions when he used a baton. Nearly forty years later, Chevalier was on hand, along with such notables as Baron Edmond de Rothschild and Salvador Dali, to celebrate his birthday at the Alcazar in Paris. Then there was that marvelous guitarist, Django Reinhardt, whom he had brought to the United States in 1946, ostensibly to make concert appearances with the band, but primarily so that he could have the opportunity of enjoying firsthand the work of a musician he regarded as one of the "great inimitables". It was in Paris that he recorded Reinhardt's famous colleague, Stéphane Grappelli, with two other violinists, Svend Asmussen from Copenhagen and his own Ray Nance. There, too, he first admired the playing of pianists Claude Bolling, Raymond Fol and Dollar Brand, not to mention that of such expatriates as Joe Turner and Aaron Bridgers. Another of the "great inimitables", Sidney Bechet, who had worked in his band so many years before at the Kentucky Club, had also made Paris his home and become a popular star there.

It is axiomatic with Ellington that *people* are what distinguish a city, but he is, of course, properly appreciative of the restaurants and night life of *la Ville Lumière*, where he has become by now a familiar figure. His charm and courtesy have even enabled him to escape most of the acrimony of French jazz politics. At concerts, he acknowledges Hugues Panassie's requests, and credits him with responsibility for

the "trombone parts". Similarly, Charles Delaunay is always referred to with gratitude for having provided the opportunity to record with the Paris Opera Orchestra!

The critical climate, its bitter exchanges and violent expression of strongly held opinions, are partly responsible for the Paris audience's becoming one of the most discriminating and demanding in the world. Before World War II, jazz was examined more seriously and more passionately in Paris than anywhere else. Something very close to a consensus on criteria was reached. After the war, however, bop and "modern" jazz became divisive elements that largely destroyed the former unity, and ever since then the partisans of the different forms have indulged in sporadic guerilla warfare. Always resistant to categorization, Ellington has fortunately managed to remain above the battle, but other artists have been adversely affected by it from time to time.

Although he has retained the affection of conflicting parties, he is well aware of the values and sharp judgements of the audience they jointly compose. Not content with the regular, routine program, this audience *insists* upon the presentation of *chefs-d'oeuvre* that all too often are neglected or forgotten elsewhere. Moreover, its fervor creates an electricity in the concert hall, an often exhilarating feeling of urgent participation.

The music in this collection was recorded during four concerts at the Olympia in February, 1963. The success of the first two at the beginning of the month led to "deux concerts supplémentaires" at six and midnight on Saturday, February 23rd. That the performances were of a high standard is abundantly proved here. Significantly, the *Bulletin du Hot Club de France* noted that "pour la première fois depuis la guerre, les concerts Duke Ellington se sont tous déroulés sans le moindre incident ..." Programming and playing, in other words, were unanimously approved and endorsed in this new judgement of Paris.

It is customary at nearly all his concerts for Duke Ellington to refer to "the young apprentice piano player", to wave expectantly towards the wings, to stride over to the piano stool, to sit down, and then briskly preface *Rockin' In Rhythm* with *Kinda Dukish*. This piano solo probably originated on one of those occasions when he realized that the "kids in the band" were not all punctually present and in position on stage! As it concludes, the entire saxophone section makes its way down front and drives into a chorus of a number that has never ceased to excite since it was written in 1929. (When first played before European audiences in 1933, *Rockin' In Rhythm* served as accompaniment to shake dancer Bessie Dudley's act, but the music understandably survived on its own merits.) The clarinet solo by co-composer Harry Carney is an enduring part of the routine, and it is succeeded by

plunger-muted trombone played, in this case, by Lawrence Brown with wa-wa trumpet support from the "pep section" of Cootie Williams and Ray Nance.

Three sterling solos follow by that peerless alto saxophonist, Johnny Hodges. His untimely death in 1970 was the greatest loss the band ever suffered, but here he once more demonstrates for us his authority, his superb instrumental command, and his wonderfully moving range of emotional expression. On *The Sunny Side Of The Street* and *All Of Me* are standards that were identified with him, but no matter how often he played them they were always delivered with complete credibility. *The Star-Crossed Lovers* is from Ellington's Shakespearean suite, *Such Sweet Thunder*, and who but Hodges could portray musically the story of Romeo and Juliet with such complete conviction?

During the exceptionally prolific year of 1960, Ellington wrote the music for a television series called "The Asphalt Jungle". In this version of the theme, the saxophone section is constantly to the fore. Its five members were together as a team longer than any other in jazz history, and their strikingly different tonal personalities resulted in a unique blend. While Harry Carney's baritone saxophone gave it—and, indeed, the whole band—an unrivaled and robustly sonorous foundation, the flavoring that Johnny Hodges's alto imparted to the section has somehow become more discernible now that he no longer sits in the centre of Ellington's reeds. The excellent recording captures the maestro's vocal exhortations and handclapping as he urges his men on in this performance.

Next are two vehicles for the indomitable Cootie Williams, who had returned to the band the previous year. The Parisians expected and got his most famous showcases, including *Concerto For Cootie*. The latter, composed in 1940, is taken at a very slow tempo and interpreted with the majestic, brooding power that distinguishes Williams at his best from all other trumpet players. *Tutti For Cootie* was written twenty years later, and it moves jauntily over Sam Woodyard's buoyant shuffle rhythm. The passage for open horn not only provides a piquant contrast, but serves as a reminder of Williams's extraordinary individuality whether playing open or muted.

Suite Thursday, which is performed *au grand complet*, was written for and premiered at the Monterey Jazz Festival of 1960. In four sections entitled *Misfit Blues*, *Schwiphti*, *Zweet Zurdzay* and *Lay-By*, it loosely paralleled John Steinbeck's novel, *Sweet Thursday*. It was less than rapturously received by critics who apparently sought, in a suite, the kind of formal development and variation proper to a sonata or symphony. Yet it was admirably in keeping with Steinbeck's tale of "simple people". Except for the fast *Schwiphti*—"There's one in every town," Ellington noted—the tempos were relaxed and easy; the writing for the reeds was exquisite; and there was nothing pretentious or overly dramatic. When the happy couple sets off for La Jolla in the final movement, Ray Nance's violin

leads the band to a swinging exit. Additional interest attaches to this version because Johnny Hodges was absent ill when the work was originally recorded. Not only is he present here, but the band is more familiar with the music and plays it with more panache. Besides Nance, the other soloists are Lawrence Brown, Paul Gonsalves, Jimmy Hamilton and the piano player.

After Ellington has complimented the audience on its hipness, the concert resumes with an ambitious, conglomerate arrangement of *Perdido*, which allows full scope for the musicianship of Jimmy Hamilton and Paul Gonsalves. The leader again offers vocal encouragement. Ernie Shepard, one of his favorite bassists, is heard to advantage, and Ray Nance and Cat Anderson dialogue briefly.

Anderson's virtuosity is displayed more fully in *The Eighth Veil*, an admirable showcase expressly designed for him by the late Billy Strayhorn, the most able of Ellington's collaborators. The trumpet fireworks are followed by Lawrence Brown's interpretation of *Rose Of The Rio Grande*, a perennial favorite ever since it was first recorded a quarter-century before. He undoubtedly grew a little weary of answering requests for it, but here, in Paris, he responds to the audience's enthusiasm with a dashing, vigorous performance that defies the passage of years.

Cop Out is another vehicle for individual improvisation, this time by Paul Gonsalves, a musician with a talent for spontaneous invention, as he so notably demonstrated at the Newport Jazz Festival in 1956. His smooth, rounded tone, sinuous phrasing, and harmonic sophistication are all employed here in a *tour de force* of singular intensity.

Ellington announces *Bula* as "a gutbucket bolero in a primitive rhythm executed in a pre-primitive manner." This scarcely prepares the listener for the imaginative and stirring work that follows. From the mysterious opening with cup-muted trumpets and clarinets, it builds to a powerful climax, solos en route being by Hodges, Gonsalves and Nance. Anderson is given the responsibility of leading the final assault.

Jam With Sam, a cheerful kind of flagwaver, presents a gallery of the band's soloists, all of whom the leader introduces by name with humorous references to their place of birth, residence or major achievement. Cat Anderson brings this parade to an end somewhere in outer space! He has a similar role in the next number when he simulates refractory brakes at the end of a short (night) ride on the *Happy-Go-Lucky Local* through the Southern countryside. The least assuming of Ellington's several train pieces, this is by all odds the most popular.

Finally, there is *Harlem*, an extended work originally commissioned for the NBC Symphony in 1950, when Maestro Arturo Toscanini was its conductor. Ellington wrote it on the *Ile de France* while returning from Europe. The picture he had in mind bubbled out of him, he recalled, "tonally and spontaneously". His

vivid musical panorama is not concerned only with Harlem's storied night life, for he well knew that there were more churches than cabarets there. So here, in almost kaleidoscopic detail, are Spanish Harlem, a parade, jazz, a floorshow and chorus line, church, sermon, funeral, a "chic chick" stopping traffic, a Sunday promenade, and orators making Civil Rights "demandsments". This is no sour, monochromatic sketch of a ghetto, but a colorful picture of life in the city within a city, where people love and hate, laugh and cry, hope and fear, and live and die in the pursuit of their multitudinous, multi-dimensional dreams.

As the historic concert ends and the applause wells up from the people of Paris, you can hear Ellington summoning something more from his musicians. "Everybody look handsome!" he shouts.

The additional music that follows may be regarded as an encore, a bonus, or both. Mostly drawn from the same sources, the performances are of ten of Ellington's greatest hits. The earliest of these, *Black And Tan Fantasy*, was written in 1927, *Satin Doll* more than a quarter-century later.

The opener, *Dan! Get Around Much Any More*, was developed from a 1940 instrumental called *Never No Lament*. When furnished with lyrics, it knew a new life and became very popular, but it is played here without vocal in a new arrangement Ellington wrote a few weeks before the 1963 European tour began. The unusual routine presents a sequence of the band's stars: Cootie Williams, Johnny Hodges, Lawrence Brown, Harry Carney, Paul Gonsalves, Jimmy Hamilton and the piano-playing leader.

Do Nothing Till You Hear From Me was similarly derived from an instrumental, this one entitled *Concerto For Cootie*. It is sung with emotion by the deep-voiced Milt Grayson, and with notable assistance from Ellington and Lawrence Brown.

Ellington announces the next three titles as "vintage oldies" and they date from the late '20s, when the band's "jungle" style was being established. Bubber Miley, his trumpet and mutes played a vital part in this. He is credited as co-composer of *Black And Tan Fantasy*, on which his role as a soloist was perpetuated—as, too, on *Creole Love Call* and *The Mooche*—first by Cootie Williams and then by Ray Nance. Although Williams had returned to the band a few months previously,

it is Nance's cornet that is heard on all three numbers. The main clarinet duties fall to Russell Procope, who is also responsible for the alto saxophone solo on the first title. Lawrence Brown's plunger-muted trombone is featured effectively on *The Mooche* before Nance brings it to a barbaric, menacing climax.

Things Ain't What They Used To Be was written by Mercer Ellington in 1941 and became one of Johnny Hodges's most popular showcases. A consummate blues player, Hodges could always whip up audience excitement on the number with apparent ease, and even arouse enthusiasm among colleagues who had literally heard it thousands of times.

Pyramid, introduced in 1938, was a collaboration between Ellington and Juan Tizol, the valve trombonist who made a big contribution to the band's early book. The theme is soberly stated by Lawrence Brown after Sam Woodyard's finger-drummed introduction, but the main solo responsibility then passes to Harry Carney, except for sixteen typically trenchant bars from Cootie Williams.

The Blues, with movingly evocative lyrics by Ellington himself, was one of the highspots of his major extended work, *Black, Brown And Beige*, when premiered at Carnegie Hall in 1943. It is sung by Milt Grayson with telling accompaniment by the composer at the piano.

Echoes Of Harlem, first known as *Cootie's Concerto*, was returned to the band's repertoire after Cootie Williams rejoined in 1962. It was the most successful in Ellington's first batch of concertos showcasing his stars individually, an innovation in a field where most jazz instrumentals featured several different soloists. Twenty-six years after the first, Cootie gives it another powerful interpretation.

Last, there is *Satin Doll*. Written in 1953, this took a long time to achieve hit status, but once it did it was recognized far beyond the customary jazz venues—in every supermarket and cocktail lounge throughout the land. The reeds, led by Paul Gonsalves, give the performance an unusual, piquant flavor, and the piano player decorates the ensemble as only he could. The title and the song's catchy character together enabled Ellington to pay a nightly compliment to "the prettiest lady in the room", and thus to please many without being specific.

STANLEY DANCE
author of *The World Of Duke Ellington* (Da Capo Press).



Clockwise from top left:
 Harry Carney, Duke Ellington and Paul Gonsalves, Lawrence Brown, Cat Anderson, Billy Strayhorn,
 Johnny Hodges, Cootie Williams.

The personnel is: Duke Ellington, piano; Cootie Williams, Cat Anderson & Roy Burrowes, trumpets; Ray Nance, cornet & violin; Lawrence Brown, Buster Cooper & Chuck Connors, trombones; Johnny Hodges, alto saxophone; Russell Procope, clarinet & alto saxophone; Jimmy Hamilton, clarinet & tenor saxophone; Paul Gonsalves, tenor saxophone; Harry Carney, baritone saxophone & clarinets; Ernie Shepard, bass; Sam Woodyard, drums.

The vocals on *Do Nothing Till You Hear From Me* and *The Blues* are by Milt Grayson.

Recorded at the Olympia Theatre, Paris, France, on February 1st, 2nd and 23rd, 1963, except *Do Nothing Till You Hear From Me*, *Things Ain't What They Used To Be* and *Satin Doll* which may have originated in European concerts prior to the ones in Paris, and *Don't Get Around Much Anymore* in a studio date.

The original LP release of "The Great Paris Concert" (Atlantic SD 2-304) was collated, edited, sequenced and coordinated by İlhan Mimaroglu with the engineering assistance of Geoffrey Haslam.

The 10 bonus tracks previously constituted the entire contents of an LP first released as "Duke Ellington's Greatest Hits," (Reprise RS 6234).

CD REISSUE PRODUCED BY İLHAN MİMAROĞLU & BOB PORTER

Cover photo: Giuseppe G. Pino

Inside liner photos: Giuseppe G. Pino (for Cat Anderson, Paul Gonsalves & Duke Ellington, Billy Strayhorn); Popsie (for Lawrence Brown, Harry Carney, Cootie Williams); Fred Seligo (for Johnny Hodges)

Thanks to Nesuhi Ertegun.

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304-2




Jazz

DUKE ELLINGTON
THE GREAT PARIS CONCERT

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4. THE STAR-CROSSED LOVERS (4:18)
5. ALL OF ME (2:35)
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45
Jazz

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CD REISSUE
PRODUCED BY
ILHAN MIMAROĞLU
& BOB PORTER

COMPACT
disc
DIGITAL AUDIO

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8. TUTTI FOR COOTIE (4:51) [9-12] SUITE THURSDAY In Four Movements:

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12. Lay-By (6:25)
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14. THE EIGHTH VEIL (2:33)
15. ROSE OF THE RIO GRANDE (2:41)
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