



HAPPY BIRTHDAY, DUKE!

Duke Ellington's birthday performance at McElroy's Ballroom in Portland, Oregon, continues here with one of Cat Anderson's high-flying vehicles, George Gershwin's **Summertime**, the big number from his **Porgy and Bess**. "The high-note trumpet King," as Ellington describes him, sets about proving his right to the title with his customary energy and assurance.

Warm Valley provides a complete contrast. Originally written as a showcase for Johnny Hodges, it is played with warm sensitivity by Paul Gonsalves, whose good friend, Ray Nance, lends assistance in the first chorus. Ellington then starts to introduce one of his "phenomenal trumpet players", corrects himself and brings on trombonist Britt Woodman for a dazzling display of virtuosity on **Sultry Serenade**. Similarly, he first refers to Jimmy Hamilton as an "ace clarinetist" and then smoothly as a "tenor sax" when **Hy-ah Sue** is decided upon for the next selection. He begins this blues with two choruses of piano. The good, sauntering tempo suits Butch Ballard (the first of Louis Bellson's replacements). Quentin Jackson takes three convincing choruses of plunger-muted trombone, with assists from Gonsalves, and then it's all Jimmy Hamilton for seven choruses, and out. The difference between his approach on clarinet and tenor is always striking. Both are effective, but he had more respect for the former as an instrument and used tenor when it was necessary to get down and dirty.

After this, there's some amusing banter about the band's road manager. "Mr. Al Celley is wanted at the front door," Ellington announces mischievously. When Celley is located, he continues, "Mr. Al Celley is sitting in the lobby if anyone

wants him. He's available." It may well have been Celley's duty to collect money from the ballroom owner, not that the bandleader betrays any concern about such a mundane matter.

A curious version of **Sophisticated Lady** follows. After Harry Carney has duly stated the melody on bass clarinet, there is a very confused passage before Ray Nance takes command for an unusual chorus on--also unusual--his violin. Then Carney introduces **I Let a Song Go Out of My Heart**, and Nance is again featured, this time as a very personable vocalist on **Don't Get Around Much Anymore** and **Just Squeeze Me**. The trumpet solo on the former title is also his. He returns to the violin on **Caravan**, where solo duties are shared with its co-composer, Juan Tizol (valve trombone), Cat Anderson and "the clarinet ace", Jimmy Hamilton. **Perdido**, an equally famous Tizol composition, is used here primarily to display the ease and formidable technique of another of Ellington's "phenomenal trumpet players", Clark Terry.

Jimmy Grissom, the band's able vocalist, was the nephew of Jimmie Lunceford's famous singer, Dan Grissom. He ends this disc with a cute version of a 1929 hit, **Without a Song**. Very versatile, as we shall hear in the next volume, he had a valuable gift for injecting sly humor into earnest tearjerkers. The message in the lyrics to this Youmans number may now seem dramatically exaggerated and dated, but figuratively Grissom delivers it with one hand on his heart and his tongue in his cheek. Neat trick, eh?

STANLEY DANCE
author of The World of Duke Ellington
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Duke Ellington and His Orchestra

DUKE ELLINGTON, piano
WILLIE COOK, trumpet
CAT ANDERSON, trumpet
CLARK TERRY, trumpet
RAY NANCE, trumpet, violin & vocal
BRITT WOODMAN, trombone
QUENTIN JACKSON, trombone
JUAN TIZOL, valve trombone
RUSSELL PROCOPE, alto sax & clarinet
RICK HENDERSON, alto sax
PAUL GONSALVES, tenor sax
JIMMY HAMILTON, clarinet & tenor sax
HARRY CARNEY, baritone sax & bass clarinet
WENDELL MARSHALL, bass
BUTCH BALLARD, drums
JIMMY GRISSOM, vocal

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DUKE ELLINGTON AND HIS ORCHESTRA

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|---|--|--------|----|--|--------|
| 1 | SUMMERTIME
(DU BOSE HEYWARD/GEORGE
GERSHWIN, 1935) - <i>WARNER/CHAPPELL</i> | [2:08] | 7 | JUST SQUEEZE ME
(BUT DON'T TEASE ME)
(DUKE ELLINGTON/LEE GAINES, 1946)
<i>EMI ROBBINS</i> | [3:55] |
| 2 | WARM VALLEY
(DUKE ELLINGTON, 1941)
<i>EMI ROBBINS</i> | [4:25] | 8 | CARAVAN
(DUKE ELLINGTON/JUAN TIZOL/
IRVING MILLS, 1937)
<i>MILLS MUSIC</i> | [4:07] |
| 3 | SULTRY SERENADE
(DUKE ELLINGTON/TYREE GLENN, 1947)
<i>FAMOUS MUSIC/TEMPO MUSIC</i> | [3:42] | 9 | PERDIDO
(JUAN TIZOL/HANS LENGSELDER/
ERVIN DRAKE, 1942) - <i>TEMPO MUSIC</i> | [4:55] |
| 4 | HY-AH SUE
(DUKE ELLINGTON) - <i>FAMOUS MUSIC</i> | [7:12] | 10 | WITHOUT A SONG
(VINCENT YOUMANS/BILLY ROSE/
EDWARD ELISCU, 1929)
<i>EMI MILLER/ANNE-RACHEL MUSIC</i> | [3:52] |
| 5 | SOPHISTICATED LADY
(DUKE ELLINGTON/MITCHELL PARISH/
IRVING MILLS, 1933)
<i>FAMOUS MUSIC/MILLS MUSIC/EVERBRIGHT</i> | [5:20] | | | |
| 6 | I LET A SONG GO OUT
OF MY HEART /
DON'T GET AROUND
MUCH ANYMORE
(DUKE ELLINGTON/JOHN REDMOND/IRVING
MILLS/HENRY NEMO, 1938) - <i>MILLS MUSIC</i>
(DUKE ELLINGTON/BOB RUSSELL, 1941)
<i>EMI ROBBINS/HARRISON MUSIC</i> | [3:52] | | | |

PRODUCED BY DUKE ELLINGTON

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DUKE!** collections, which also include Laserlight
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