

**"HARLEM"**  
*Duke Ellington and his Orchestra*

PABLO LIVE 2308-245



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AUFRÜHRUNG, SENDUNG, - MADE IN GERMANY  
VERMIETUNG, VERVIELFÄLTIGUNG, VERLEIHI KEINE UNERLAUBTE Vervielfältigung, Sendung, -

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN - KEIN VERLEIHI KEINE UNERLAUBTE Vervielfältigung, Sendung, -

2308-245



**SIDE 1**  
(PP 2501)



**"HARLEM"**

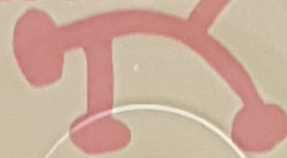
**DUKE ELLINGTON ORCHESTRA**

- 1. THE OPENER 2:43 (E. Fraser/C. Williams) Tempo Music Inc. (ASCAP) -
- 2. A HAPPY REUNION 3:37 (Duke Ellington) Tempo Music Inc. (ASCAP) -
- 3. BLOW BY BLOW 3:43 (Duke Ellington) Tempo Music Inc. (ASCAP) -
- 4. CARAVAN 5:05 (Tizol / Ellington / Mills) American Academy of Music Inc. (ASCAP) -
- 5. TUTTI FOR COOTIE 6:23 (E. Ellington / J. Hamilton) Tempo Music Inc. (ASCAP) -
- 6. SATIN DOLL 3:15 (Ellington/Strayhorn/Mercer) Tempo Music Inc. (ASCAP)

Produced by Norman Granz  
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**SIDE 2**  
(PP 2502)



**"HARLEM"**

**DUKE ELLINGTON ORCHESTRA**

- 1. HARLEM 13:43 (Duke Ellington) Bolwin-Mills Pub. Corp. (ASCAP) -
- 2. THINGS AIN'T WHAT THEY USED TO BE 3:04 (Ellington / Parish / Mills) Mills Music Inc. (ASCAP) -
- 3. ALL OF ME 2:48 (Simons / Marks) Bourne Co. (ASCAP) -
- 4. THE PROWLING CAT 2:35 (Cat Anderson) Tempo Music Inc. (ASCAP)

Produced by Norman Granz  
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# "JAZZ" Duke Ellington and his Orch

PABLO LIVE 2308-245

LB 5254

RC 260

1971/178578  
3711 6400  
Pils. Procc

Side One THE OPENER (2:43) A HAPPY REUNION (3:37) BLOW BY BLOW (3:43)  
CARAVAN (5:05) TUTTI FOR COOTIE (6:23) SATIN DOLL (3:15)

Side Two HARLEM (13:43) THINGS AIN'T WHAT THEY USED TO BE (3:04)  
ALL OF ME (2:48) THE PROWLING CAT (2:35)

The Duke Ellington orchestra returned from a strenuous and prolonged tour of the Middle East and India at the end of 1953, spent a short time in New York, and then set off for Europe again. It played its way through England, Germany, Sweden, Finland, Denmark, France and Italy before returning to base for a Carnegie Hall concert. The program in Europe did not vary much, although the performance levels inevitably did. Jealous rivals have always liked to comment on any performances not up to standard, but the wonder is that so many were. The excerpts in this album from the superbly recorded Stockholm concert show the band to have been very definitely "up" that night.

The climatic contrast between the summer of the torrid zones and the harshest months of the European winter was extreme. Somehow or other the musicians were not supposed to feel it. Dr. E.K. Ellington's familiar bag of pills and vitamins was occasionally called upon to effect relief on colds and aches, but apart from one casualty whom he held in great esteem, Ernie Shepard, everyone carried on with considerable grace and fortitude. And in Stockholm, the band's former bassist, Jimmy Wood, was fortunately available to take Shepherd's place.

Sweden was one of the countries Ellington had regarded as lucky ever since his first highly successful visit in 1929, which was climaxed by a tremendously heartwarming celebration of his fortieth birthday. Back in New York, he had expressed his appreciation by recording a new composition entitled *Serenade to Sweden*, another, *Sjorpskvard and Schenaps*, having been recorded beforehand in Stockholm, World War II then intervened, but he was not forgotten, and he and the band were always assured of a warm welcome when they returned. In fact, during the 1953 tour he had found himself sharing a cartoon on the front page of the *Gottaborg Tidning* with Prime Minister Macmillan, General de Gaulle, Premier Krushchev, Elizabeth Taylor and others who were making news of one kind or another that year. So he felt well disposed toward Sweden and always did his best to ensure first-class performances there, as was the case at Stockholm's Konserthusel the night of 9 March, 1964.

The opening selection here is very properly *The Opener*, a contribution to the book by Cootie Williams and one which Ellington perversely liked to stick in the middle of the program more often than not. It is an exciting piece in which a lot happens at an up tempo well maintained by Sam Woodard, whose good spirits and marvelous drumming are particularly in evidence on this album. He, Paul Gonsalves, Buster Cooper, and Cal Anderson are featured in this performance.

*Happy Reunion* was written as a showcase for Paul Gonsalves at the 1958 Newport Festival. Entirely different in character to the "wailing interval" with which he had achieved international fame at the same place two years before, it enabled him to display his artistry on a superior "ballad" and, in effect, to reunite him spiritually with his original source of inspiration, Coleman Hawkins. Extremely versatile though he was, ballads—with their rich opportunities for harmonic exploration—were really his forte. No one knew this better than Ellington, but through the years the responsibility for ballads and balladic moods had largely been assumed by the peerless Johnny Hodges. In *Blow by Blow*, Gonsalves returns to the long series of blues choruses that by 1964 customarily preceded the climactic *Crescendo in Blue*. Total mastery of his instrument and remarkable rhythmic drive are maintained throughout.

*Caravan*, the most popular of all Ellington essays in orientalia, took many different forms and knew many different solos through the years following its birth in 1936. It had at this point become a vehicle for Cootie Williams, whose sombre but impassioned statements evoke an unusual feeling of menacing power.

*Tutti for Cootie* was prepared by Ellington and Jimmy Hamilton for Williams when he returned to the band in 1962. Although designed not to overtax his physical resources, he delivered a formidable solo here and does not spare himself in making fitting responses to the band's statements before signing off with a defiant coda. A blues at medium tempo, the number suits Sam Woodard down to the ground and his masterly shufflin' rhythm is highly infectious. In performances like this he attained a peak in big-band drumming. At his best, he was undoubtedly the best drummer Ellington ever had, which is not to detract from the virtues of Sonny Greer, who was ideally suited to the band's requirements in an earlier era.

*Satin Doll*, as it slowly grew in popularity, was given a variety of treatments, which usually afforded some prominence to the bassist. Here, for a refreshing change of pace, it is played by the rhythm section only—a happy reunion of another kind for Ellington and Woodard with Jimmy Wood.

*Harlem* was regarded by Ellington himself as the best realization of his "extended" works, and he had the band play it at every reasonable opportunity, such as on his own private recording-rehearsal dates. Teddy Wilson recognized its worth as long ago as 1953 when he told Leonard Feather in *Down Beat*: "The most successful major work I've ever heard a jazz band play—using advanced techniques within the jazz framework—is Duke's *Harlem* suite. It's not just a

carbon copy of some European composer." The chief soloists in this intriguing, descriptive piece are Cootie Williams (who pronounces the title on trumpet), Jimmy Hamilton (clarinet), Harry Carney (baritone saxophone and bass clarinet), Russell Procope (clarinet), Lawrence Brown (trombone) and Cal Anderson (trumpet). Sam Woodard is again impressive here. *Things Ain't What They Used to Be* and *All of Me* bring Johnny Hodges to the fore, always a high spot in Ellington programs for the larger part of the audience. A consummate blues player, Hodges could be relied upon to excite listeners with his euphoric choruses on the first title, whereas his insouciant treatment of familiar standards like *All of Me* was just as reliable in reaching those who liked melody and liked it swung.

To conclude, Cal Anderson takes care of *The Prowling Cat* with virtuosic flights in those aerial regions that were his special domain, ending this album, may it be said, on an appropriately high note.

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

Piano: Duke Ellington	Reeds: Johnny Hodges, Russell Procope, Jimmy Hamilton, Jimmy Carstairs, Harry Carney
Trumpets: Cootie Williams, Cal Anderson, Roll Ericson, Herbie Jones	
Trombones: Lawrence Brown, Buster Cooper, Chuck Connors	Bass: Jimmy Wood Drums: Sam Woodard

Produced by Norman Grand  
Photo by Norman Grand  
Layout & Design: Norman Grand and Sheldon Marks  
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