

HISTORICALLY SPEAKING

THE DUKE

BETHLEHEM
HIGH FIDELITY





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"HISTORICALLY SPEAKING—THE DUKE"

**EAST ST. LOUIS
TOODLE-O**
(Ellington-Miley)

CREOLE LOVE CALL
(Ellington)

STOMPY JONES
(Ellington)

THE JEEP IS JUMPIN'
(Ellington-Hodges)

JACK THE BEAR
(Ellington)

IN A MELLOW TONE
(Ellington)

KO-KO
(Ellington)

MIDRIFF
(Strayhorn)

**STOMP LOOK AND
LISTEN**
(Ellington)

**UNBOOTED
CHARACTER**
(Ellington)

LONESOME LULLABY
(Ellington)

**UPPER MANHATTAN
MEDICAL GROUP**
(Ellington)



**MONAURAL
BR-5013/BCP-60**

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SIDE A

- Band 1: EAST ST. LOUIS TOODLE-O
(Ellington-Miley)
- 2: CREOLE LOVE CALL
(Ellington)
- 3: STOMPY JONES
(Ellington)
- 4: THE JEEP IS JUMPIN'
(Ellington-Hodges)
- 5: JACK THE BEAR
(Ellington)
- 6: IN A MELLOW TONE
(Ellington)

Edward Kennedy Ellington — "The Duke" — is a name that is known and respected wherever good music is loved. The reasons for this are not hard to discover — Duke has talent and personality.

His musical talents (amongst others) run the gamut from composing, arranging, piano playing, through organizing and keeping in existence a band for the better part of forty years. How well he does all of this is attested to by the fact that here in 1956 he is making records that are as vibrant, exciting and as meaningful as in this present one. It's still news when Duke makes a new record; not because he has high-powered press agents, but because his music is a known quantity that finds almost universal acceptance, and produces pleasure amongst all who care for jazz.

His personality — witty, warm and outgoing — is reflected in his music as well as in his winning (and entertaining) ways in the role of master-of-ceremonies that he assumes when fronting his band.

Duke has come a long way since he first came to the attention of America with his big success at the old Cotton Club. This record is another giant-step forward.

Bethlehem is proud to present its first album of Ellingtonia — "Historically Speaking," in it we find Duke and his fourteen men playing a cross section of numbers that have been associated with him from 1926 up through 1956. The tunes appear on the record in chronological order and Duke has attempted to retain the authentic flavor of the material by using the original arrangements. Here then is Duke Ellington playing what could be called his "non-pareil specialties" (with apologies to Nat Henoff for the quote).

EAST ST. LOUIS TOODLE-O — This is one of Duke's early successes, written in 1926 in collaboration with the late trumpeter Bubber Miley; it features the muted horn of Ray Nance. The Duke here uses his original arrangement.

Cover Design: BURT GOLDBLATT

PERSONNEL OF THE
DUKE ELLINGTON ORCHESTRA

REEDS:

JOHNNY HODGES — alto sax
PAUL GONSALVES — tenor sax
RUSSELL PROCOPE — alto sax, clarinet
JIMMY HAMILTON — tenor sax, clarinet
HARRY CARNEY — baritone sax, bass clarinet

TRUMPETS:

"CAT" ANDERSON
RAY NANCE — violin on "Lonesome Lullaby"
CLARK TERRY
WILLIE COOK

TROMBONES:

BRITT WOODMAN
JOHN SANDERS
QUENTIN JACKSON

RHYTHM:

DUKE ELLINGTON — piano
JIMMY WOODS — bass
SAM WOODYARD — drums

Recorded on February 7 and 8 in Chicago, Illinois.

The tune has nothing to do with saying goodbye to East St. Louis. To paraphrase Gooding — Duke was once quoted as saying that the Tooodle-oo was a kind of shuffling act. The title Duke here seems very to verify this. Just before the last chorus note the growling, descending figure the brass play, screeeee-wooo, screeeee-wooo!

CREOLE LOVE CALL — Written by Duke, Bubber Miley and the sax-clarinet Rudy Jackson in '32; this is an early example of the deliberately controlled setting of a mood through a jazz arrangement — Duke's specialty. Willie Cook starts the blue theme over the melancholy chant of the clarinet (Carney on bass-clarinet). Later Quentin Jackson's muted horn is heard along with the clarinet. Ray Nance takes the muted trumpet solo and Russ Procope is heard doing the traditional clarinet solo (I first heard this melody played by Harold Dauray on an old King Oliver model). Hodges warm and flustered also leads into an ending that certainly is a 1956 addition.

STOMPY JONES — This swinger dates from the early thirties and here serves as a wonderful vehicle for five choruses as follows: Jimmy Hamilton — clarinet; Ray Nance — trumpet; Harry Larney — harmonic; Britt Woodman — trombone and Quentin Jackson in a satisfying "Tricky Sam" — non-musical, Sam Woodard's dream sound line behind Cat Anderson's very Louis Armstrong-like solo blown against the whole band, but not one of the high points of the album.

THE JEEP IS JUMPIN' — The Johnny Hodges specialty in high-velocity, Johnny's mature and developed style is very much in evidence. The rhythm section backs him up very beautifully.

JACK THE BEAR — Duke's famous Jimmy Ellington-associated arrangement in new dress with Jimmy Woodie doing well with the famous introduction and closing spots. Note the on-the-beat, swelling flares behind Hamilton's line clarinet

SIDE B

- Band 1: KO-KO
(Ellington)
- 2: MIDRIF
(Strayhorn)
- 3: STOMP LOOK AND LISTEN
(Ellington)
- 4: UNBOCOT CHARACTER
(Ellington)
- 5: LONESOME LULLABY
(Ellington)
- 6: UPPER MANHATTAN MEDICAL GROUP
(Ellington)

solo — pure Ellingtonia. Ray Nance follows with a few exciting bars of trumpet; then Hamilton again; Carney's boisterous baritone takes us into the mock-serious world of Jackson's wonderful growling trombone. I'm sure that Joe Nanton, who set this style of trombone, would be pleased.

IN A MELLOW TONE — Duke wrote it in 1940, and you can duplicate its basic rhythmic phase by saying, "In A Mellow Tone" rapidly a couple of times. Hodges and Ray Nance are featured.

KO-KO — This also dates from 1940. KO-KO, a wonderful example of Duke's arranging abilities, is here taken at a faster than usual tempo. The solo are by Quentin Jackson and Jimmy Hamilton.

MIDRIF — This was written by Billy Strayhorn, Duke's close friend and musical companion. The feeling is modern. Britt Woodman and Ray Nance solo and you couldn't tell that this was an Ellington arrangement!

STOMP LOOK AND LISTEN — This tune dates from 1931 and strange as it may seem the sound that Duke seems to be looking for is Bane! But don't worry, Duke was "That's Willie Cook that starts the trailing of fours with Ray Nance, Hamilton and Western solo in that order with Cat Anderson then high-noting his way to the very end.

LONESOME LULLABY — This is a delicate Ellington structure that is quite new. Ray Nance's sensitive violin is heard sounding over, and with, orchestral shadings that only Duke knows how to get.

UPPER MANHATTAN MEDICAL GROUP — Another new Ellington composition that starts with the inimitable Duke piano introduction. Solo honors go to Jimmy Hamilton, Willie Cook and Harry Carney. Here's another swinger to which you can talk the title (that's the only significance I can attach to it).

JOSEPH P. MURANSKY

Engineer: BILL PUTNAM

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BR-5013/BCP-60 Historically Speaking—The Duke

BR-5007/BCP-52 Mel Tormé

BR-5005/BCP-43 Johnny Hartman

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