



**DUKE ELLINGTON
HOT SUMMER DANCE**

1. TAKE THE A TRAIN 2. PARIS BLUES 3. THE
NUTCRACKER SUITE OVERTURE 4. TENDERLY
5. SUCH SWEET THUNDER 6. MEDLEY: BLACK AND
TAN FANTASY/CREOLE LOVE CALL/THE MOOCHE
7. SATIN DOLL 8. ALL OF ME 9. JEEP'S BLUES

469285 2
BIEM/STEMRA

COMPACT
disc
DIGITAL AUDIO

Original Sound Recording
Made By Sony Music
Entertainment Inc. and
Red Baron Productions Ltd.
© 1991 Sony Music
Entertainment Inc. and
Red Baron Productions Ltd.
01-469285-10

LP 6124

10. LAURA 11. DANSE OF THE FLOREADORES (WALTZ
OF THE FLOWERS) 12. I GOT IT BAD AND THAT
AIN'T GOOD 13. JUST SQUEEZE ME 14. IT DON'T
MEAN A THING IF IT AIN'T GOT THAT SWING 15.
PRETTY AND THE WOLF 16. DIMINUENDO
AND CRESCENDO IN BLUE

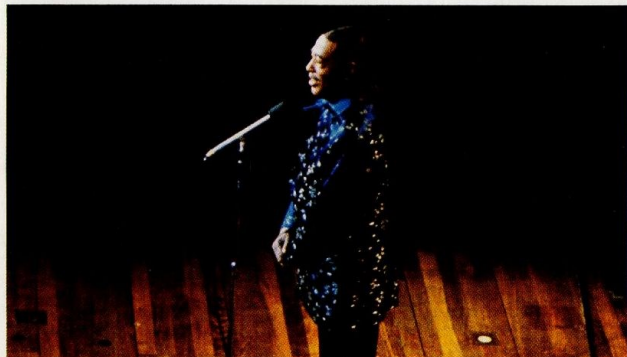
The Copyright In This Sound Recording Is Owned By Sony
Music Entertainment Inc. and Red Baron Productions Ltd.



**DUKE
ELLINGTON**
HOT SUMMER DANCE

Recorded July 22, 1960

Previously Unreleased Recordings



If you're reading this, you've probably bought a CD or a cassette, and just as impulsively as I obtained the original tapes recorded thirty years before. Even if it's the tenth version of *Black and Tan Fantasy*, the element of spontaneity in Ellington's music remains intriguing. As the song title says, *Everything Old Is New Again*, and especially Duke's solos, codas and intros. The intros, for example, may be four or ninety bars long!

Hope you feel the way I do.

BOB THIELE

Bob Thiele



PERSONNEL

Recorded at Mather Air Force Base,
California, July 22, 1960

Duke Ellington, *piano*;
Willie Cook, Fats Ford, Eddie Mullens, *trumpets*;
Ray Nance, *cornet & vocal*;
Lawrence Brown, Britt Woodman, Booty Wood, *trumpets*;
Russell Procope, *alto sax & clarinet*;
Johnny Hodges, *alto sax*;
Jimmy Hamilton, *tenor sax & clarinet*;
Paul Gonsalves, *tenor sax*;
Harry Carney, *baritone sax & bass clarinet*;
Aaron Bell, *bass*;
Sam Woodyard, *drums*

PRODUCED BY BOB THIELE

Supervision of analog tape transfers: Jack Towers

Supervision of analog to digital transfers: Harvey Goldberg & Tony May

Digital mastering: Chris Herles at SONY Studio, New York

Marketing Coordinator: Gary Pacheco

A. and R. Coordinator: Penny Armstrong

Cover photo: courtesy Mercer Ellington

Liner photo: courtesy Bob Thiele

Art Direction & Design: Sid Maurer/MPI Graphics, New York

1. **TAKE THE A TRAIN** 5:05
(B. Strayhorn) Tempo Music, Inc.
2. **PARIS BLUES** 5:42
(D. Ellington)
Tempo Music, Inc./EMI U Catalog Inc.
3. **THE NUTCRACKER SUITE OVERTURE** 3:35
(P. Tchaikovsky-Adaptation by D. Ellington-B. Strayhorn) Tempo Music, Inc./Famous Music Corp.
4. **TENDERLY** 3:35
(W. Gross-J. Lawrence) Edwin H. Morris & Co.
5. **SUCH SWEET THUNDER** 3:17
(D. Ellington-B. Strayhorn)
Famous Music Corp./Tempo Music, Inc.
6. **MEDLEY:
BLACK AND TAN FANTASY** 1:44
(E. Ellington-B. Miley)
Mills Music, Inc./Famous Music Corp.
- CREOLE LOVE CALL** 4:15
(D. Ellington) Famous Music Corp.
- THE MOOCHE** 1:42
(E. Ellington-I. Mills)
Mills Music, Inc./Famous Music Corp.
7. **SATIN DOLL** 4:30
(D. Ellington-J. Mercer-B. Strayhorn) Famous
Music Corp./WB Music Corp./Tempo Music, Inc.
8. **ALL OF ME** 2:36
(S. Simons-G. Marks)
Bourne Co./Marlong Music Corp.
9. **JEEP'S BLUES** 3:35
(D. Ellington-J. Hodges) Mills Music, Inc.
10. **LAURA** 3:42
(D. Raksin-J. Mercer)
EMI Robbins Catalog, Inc.
11. **DANSE OF THE FLOREADORES
(WALTZ OF THE FLOWERS)** 4:50
(P. Tchaikovsky-Adaptation: D. Ellington)
Tempo Music, Inc.
12. **I GOT IT BAD AND THAT
AIN'T GOOD** 3:38
(D. Ellington-P.F. Webster)
EMI Robbins Catalog/Webster Music Co.
13. **JUST SQUEEZE ME** 1:28
(D. Ellington-L. Gaines)
EMI Robbins Catalog Inc.
14. **IT DON'T MEAN A THING IF IT AIN'T
GOT THAT SWING** 1:52
(E. Ellington-I. Mills)
Mills Music, Inc./Famous Music Corp.
15. **PRETTY AND THE WOLF** 2:43
(D. Ellington-J. Hamilton)
Famous Music Corp./Tempo Music, Inc.
16. **DIMINUENDO AND CRESCENDO
IN BLUE** 9:29
(D. Ellington) Mills Music, Inc.

Long before jazz concerts and festivals became commonplace happenings around the country, big bands existed in great numbers. For the most part they worked in ballrooms of all kinds. There were genuine ballrooms like the Savoy and Roseland in New York, swank ballrooms in de luxe hotels, and many others, less pretentious or even makeshift, on military bases or in tobacco warehouses. Musicians of those days found nothing derogatory in playing for dancers. In fact, many preferred it, and endured the rigors of the road in an endless cycle of one-nighters. Even when the more successful bands toured the vaudeville theatre circuits, they were still playing for dancers much of the time—for chorus lines, for shake, tap and belly dancers!

World War II and its attendant evils brought such a grievous decline in the fortunes of the big bands that only the fittest survived continuously. Among the most notable were those of Duke Ellington and Count Basie, who continued to play a judicious mix of concerts, festivals and dances until they died.

The advent of tape enormously increased the amount of jazz recorded live. This was especially valuable in capturing the less inhibited performances of bands at dances. The sound quality, which could literally make the music more or less agreeable to hear, depended very much on the ears and experience of the person in charge of the recording. By 1960, when this dance took place at Mather Air Force Base in California, Wally Heider—blessed with good ears—was one of the most experienced in the field. He had, in fact, recorded the Ellington band at Mather a couple of years before, and knew how to set up his equipment to the best advantage. His focal point in this instance seems to have been from almost within the band itself, rather than from the dance floor, so that we hear Ellington's exclamations and instructions as he directs from the piano, as well as exchanges between the band's members. The relaxed attitude on the stand was in considerable contrast to that on stages at festivals and concerts, where the appearance and conduct of the

musicians were the subject of much more concern. At summer dances of this kind the patrons are dancing to the music, responding to its rhythms, maneuvering among other couples, sometimes furthering their romantic designs verbally, and sometimes—to the latter end—trying to impress one another with their expertise as dancers. Their attention, in other words, is by no means entirely focused on the musicians.

The spectacle before them frequently provided pleasure and inspiration to the bandleader and his men as they looked down from the bandstand. They were expert in assessing the appeal and potential of the ladies on the floor, and good dancing could lead to increasingly urgent instrumental commentaries, suggestive or encouraging, from the soloists. Mismatched couples and ungainly deportment, on the other hand, provoked humorous asides to colleagues or comic references in the music.

The more experienced leaders were also expert in setting tempos appropriate to the people on the floor. Ellington had, by 1960, played to dancers of all kinds or races and ages, and was quick to judge their response. At this dance, he undoubtedly remembered the warm reception at Mather two years before. After the band has played a few numbers rather perfunctorily by itself, he comes out to the piano and immediately checks the temperature, one might say, by playing three choruses of *Take the "A" Train*. This, he sometimes explained, was just a matter of "warming up" his left hand, but in reality he was, like a good general, surveying the scene before taking command. How he took command of his forces and his audience is very well illustrated in this recording.

There have been several other records of the Ellington band at dances, and if you were to play them one each night till your stock was exhausted, it would be rather like hearing the band in your hometown ballroom nightly for the whole engagement. Much of the repertoire would be repeated and routines would largely

be the same, but quite apart from personnel changes, numerous subtle differences would become apparent enough to indicate how Ellington desired, esteemed and helped maintain spontaneity in his music. Certainly, studio performances often resulted in more polish and precision, although even there he preferred the life and freshness of a first take whenever it was not too seriously flawed. In this set his piano role in stimulating his men is particularly well recorded, and Harry Carney's substantial contribution to the ensemble's depth is also heard to advantage.

After Ellington has introduced himself authoritatively at the beginning, the band weighs in on its theme, *Take the "A" Train*, and Ray Nance improvises on his original improvisation in exciting fashion. As with most live recordings, the ensemble balance is fascinatingly different from that familiar from studio performances.

It was Ellington's custom to try out much new material at dances, and he goes at once into *Paris Blues*. This is surprising, because according to the discographers, the attractive number had never been recorded before, and the date was five months away from when Ellington arrived in Paris to use it as the theme of the movie of the same name. The tempo is slower and the routine different from those later adopted. Soloists briefly heard are Hodges, Hamilton, Gonsalves and Bell, the leader himself being featured quite extensively as he guides his men through a clearly unfamiliar arrangement.

Overture to the Nutcracker Suite, recorded first a mere two months before, was probably equally unfamiliar to the dancers. Ellington announces it in a fanciful but friendly manner, incidentally recognizing that it was probably better suited to a concert hall than a dancehall. The ensemble again dominates, the brief solo statements being of minor significance, although that of Booty Wood shows how valuable an acquisition he had been the previous year. Wood would admirably perpetuate the plungered trombone tradition established by Tricky Sam Nanton and continued, prior to his arrival, by Tyree Glenn and Quentin Jackson.

Having given his band a couple of fairly tough assignments, Ellington switched to what he called a "pastel treatment" of *Tenderly*, a showcase for Jimmy Hamilton's adroit clarinet. The musicians were thoroughly familiar with this, for they had been playing it regularly for over two years. The sonorous trombone figures in the background give the piece a healthy pulse in the last chorus.

Such *Sweet Thunder*, the Othello movement from *The Shakespearean Suite*, had been in the book even longer and was always played with special enthusiasm, hence the pleased cry of "All right then!", and the chanted interpolation of "All night long!", both indicating sympathy with the subject. (Permitting liberties of this kind were among the ways Ellington won the hearts and minds of his musicians. Sam Woodyard adds a violent beat to the arrangement's stirring martial tempo, Ray Nance blows an eloquent cornet chorus, and the horn sections vie with one another fervently, the fierce, plunged trumpets taking the honors. The leader, however, makes a rare slip in his suave announcement by entering Othello and Desdemona into *A Midsummer Night's Dream*. But the airmen and their ladies seem not to have heard or cared.

A trio of Ellington classics follows: *Black and Tan Fantasy*, *Creole Love Call* and *The Mooche*. The main protagonists are Ray Nance, Booty Wood and Russell Procope. The two brass players excell themselves, especially in the growling jungle of *The Mooche*. Jimmy Hamilton and Harry Carney (on bass clarinet) supplement Procope's clarinet on the second and third titles, and Fats Ford (also known as Andres Merenguito) takes the second trumpet solo on *Creole Love Call*. As many times as they must have performed these durable favorites, the musicians still play them with convincing intensity and emotion. Ellington's piano part is crucial here, at once watchful, controlling and inventive.

Satin Doll, born in 1953, had become a hit by 1960. It had also evolved into a feature for bass and piano, and it continued as such after Aaron Bell replaced

Jimmy Woode in Las Vegas during April, 1960. Bell was already a formidable bassist and he and Ellington enjoyed playing this number together, so that it went on growing in popularity. The eight bars of cornet are by Ray Nance.

All of Me and *Jeep's Blues* are both features for the inimitable alto saxophonist, Johnny Hodges, whose playing was usually a highspot in the program. Here he seems determined to stay cool despite the warm night and Ellington's persistent piano calls for more effort. In his "pastel version" of *Laura*.

Next is the joyous *Dance of the Floreadores* from *The Nutcracker Suite*, otherwise known as *The Waltz of the Flowers*. Several soloists participate briefly, including all three trombonists, Lawrence Brown most prominently. By this time the pressure on Ellington to play requests had inevitably built, so as usual he acknowledged them with a medley of his hits, from which three have been selected. *I Got It Bad*, as always, is played with much feeling by Johnny Hodges. The piano player then leads jauntily into *Just Squeeze Me*, sung infectiously by Ray Nance. He sings, too, on *It Don't Mean a Thing*. In later years the band played this at fast tempos that were much harder to swing. This version's tempo is a bit closer to the original (and best); Nance's scatting is imaginative and, getting the spirit, his colleagues join in happily with vocal doowahs.

For charisma and confidence, Ellington was without peer as a bandleader. No other could have delivered his monologue on the enchanting *Pretty and the Wolf* with such charm and humor in a noisy ballroom. The intimate background music devised by Jimmy Hamilton, and played by him and his fellow clarinetists, Harry Carney and Russell Procope, nevertheless remains astonishingly effective in the incongruous setting.

To conclude, and to leave the dancers breathless, Paul Gonsalves makes his epic

ride once more on his great success at the 1956 Newport Jazz Festival, *Diminuendo and Crescendo in Blue*. This was no small challenge to play night after night, but he always gave it his best shot. And however hot the night, his performance would seem to raise the temperature several notches.

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

OTHER RED BARON SELECTIONS

McCOY TYNER
44TH STREET SUITE
469284

THE BOB THIELE COLLECTIVE
SUNRISE SUNSET
469286

TERESA BREWER & FRIENDS
MEMORIES OF LOUIS
469283



PRODUCED BY BOB THIELE

DUKE ELLINGTON

HOT SUMMER DANCE

Recorded July 22, 1960

- | | | | |
|-------------------------------------|------|---|------|
| 1. TAKE THE A TRAIN | 5:05 | 9. JEEP'S BLUES | 3:35 |
| 2. PARIS BLUES | 5:42 | 10. LAURA | 3:42 |
| 3. THE NUTCRACKER SUITE
OVERTURE | 3:35 | 11. DANSE OF THE FLOREADORES
(WALTZ OF THE FLOWERS) | 4:50 |
| 4. TENDERLY | 3:35 | 12. I GOT IT BAD AND THAT
AIN'T GOOD | 3:38 |
| 5. SUCH SWEET THUNDER | 3:17 | 13. JUST SQUEEZE ME | 1:28 |
| 6. MEDLEY:
BLACK AND TAN FANTASY | 1:44 | 14. IT DON'T MEAN A THING IF IT
AIN'T GOT THAT SWING | 1:52 |
| CREOLE LOVE CALL | 4:15 | 15. PRETTY AND THE WOLF | 2:43 |
| THE MOOCHE | 1:42 | 16. DIMINUENDO AND CRESCENDO
IN BLUE | 9:29 |
| 7. SATIN DOLL | 4:30 | | |
| 8. ALL OF ME | 2:36 | | |

PREVIOUSLY UNRELEASED RECORDINGS



469285 2

DUKE ELLINGTON • HOT SUMMER DANCE

RED
BARRON

PRODUCED BY BOB THIELE

RED
469285 2RED
BARRON

DUKE ELLINGTON • HOT SUMMER DANCE

469285 2

DUKE ELLINGTON

HOT SUMMER DANCE

Recorded July 22, 1960

- | | | | |
|-------------------------------------|------|---|------|
| 1. TAKE THE A TRAIN | 5:05 | 9. JEEP'S BLUES | 3:35 |
| 2. PARIS BLUES | 5:42 | 10. LAURA | 3:42 |
| 3. THE NUTCRACKER SUITE
OVERTURE | 3:35 | 11. DANSE OF THE FLOREADORES
(WALTZ OF THE FLOWERS) | 4:50 |
| 4. TENDERLY | 3:35 | 12. I GOT IT BAD AND THAT
AIN'T GOOD | 3:38 |
| 5. SUCH SWEET THUNDER | 3:17 | 13. JUST SQUEEZE ME | 1:28 |
| 6. MEDLEY:
BLACK AND TAN FANTASY | 1:44 | 14. IT DON'T MEAN A THING IF IT
AIN'T GOT THAT SWING | 1:52 |
| CREOLE LOVE CALL | 4:15 | 15. PRETTY AND THE WOLF | 2:43 |
| THE MOOCHE | 1:42 | 16. DIMINUENDO AND CRESCENDO
IN BLUE | 9:29 |
| 7. SATIN DOLL | 4:30 | | |
| 8. ALL OF ME | 2:36 | | |

PREVIOUSLY UNRELEASED RECORDINGS

© 1991 Sony Music Entertainment Inc./Distribution Sony Music



CB 741

CDM

01-469285-10