

DUKE ELLINGTON



"The Jaywalker" Duke Ellington & His Orchestra 1966-1967

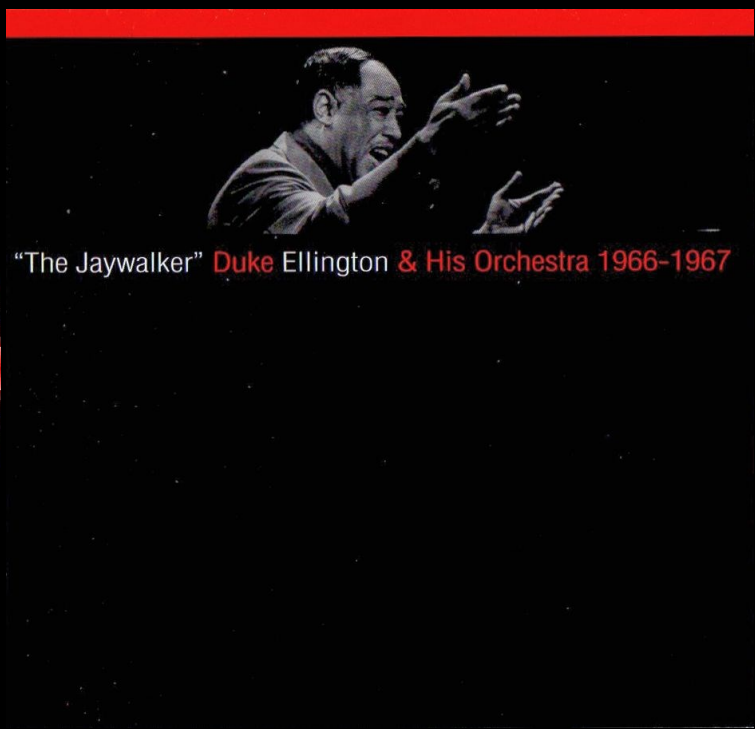
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"The Jaywalker" Duke Ellington & His Orchestra 1966-1967

This CD contains hitherto unissued recordings by Duke Ellington and his orchestra from "The Stockpile", the recordings made by Duke Ellington at his own expense through the years, recordings that it was not possible to issue commercially at the time of recording. A number of these have been issued on records and CDs after Mercer Ellington in 1984 handed over the tapes to The Danish Radio to broadcast. In return The Danish Radio mixed all the unmixted tapes and made safety copies of each, thus making it possible for Mercer Ellington, who had kept the right to issue the music commercially, to carry this out. During Mercer Ellington's lifetime a number of CDs with material from the stockpile were issued as "The Private Collection". But still much great music remained unissued.

In 2001 Storyville Records issued the first of the new series of CDs, the much acclaimed Togo Brava Suite (Storyville STCD 8323). Last year saw the emergence of The Duke In Munich (Storyville STCD 8324), and now we have the third in the row.

For the first time we can now listen to the music Duke Ellington wrote for the English play The Jaywalker in 1967. On the CD also are the premiere studio recordings of a number of chef d'œuvres from 1966 and 1967 by Duke himself and Billy Strayhorn. And as a delightful bonus the only existing recording, a rehearsal track, of the title Tin Soldier.

The first 6 titles were all recorded in Los Angeles on June 23rd 1967. These recordings are the first studio recordings of these numbers.

The Shepherd started its life in 1966 as a Duke piano solo. A band arrangement was rehearsed in Juan-Les-Pins, France in July 1966, but was not played at regular concerts until January 1967, and not recorded properly in a studio until this session, when Duke apparently found it ready for recording. This band version of The Shepherd with the masterful soloing of Cootie Williams, and Duke's perfectly timed piano playing, is a classic. The history of Up Jump that follows, is a similar one. This Paul Gonsalves feature was played regularly at concerts for about half a year before this first studio recording. Rue Bleu is a showcase for Lawrence Brown on the trombone. Lawrence Brown of course was a great soloist with a style of his own, and Rue Bleu suits him perfectly. Lawrence Brown is so much a part of the Ellingtonian soundscape, that one almost cannot believe that his joining the orchestra in 1933 caused violent criticism from certain fans and writers, and virtually divided the collectors into two groups, one of which would only collect Ellington records made before the arrival of Lawrence Brown.

Harry Carney shines in whatever he plays, here the premiere studio recording of Chromatic Love Affair – a love approached half a step at a time, as Duke explained. As has been said many times, Harry Carney's playing was of great significance to the Ellington orchestral sound. In a conversation I had some years ago with the now late Billy Moore Jr. he maintained that it would be virtually impossible for other bands to play the Ellington arrangements, because they did not have Harry Carney in the sax group, and thus could not get the sound that was conceived by Duke. The same would perhaps not quite go for Cat Anderson, who is soloing in Raymond Fol's Salomé, though he is a unique voice with his high register playing. Here he also plays some pleasant normal register trumpet, and his high note playing at the end is more disciplined here than in many

concert performances of the piece. Billy Strayhorn's Blood Count was premiered at a concert in Dusseldorf, W.-Germany at the end of February, having been rehearsed a couple of days before in a studio in Milano. Again this is the first studio recording of the piece, a masterpiece by both the composer and the soloist Johnny Hodges.

El Vili was recorded in the RCA studios in New York on March 29th 1966. This is not a first studio recording, the first one being from August 1965. Again we can notice the difference in Cat Anderson's playing in studio and in concerts.

The recording session on April 4th 1967 in RCA studio A in New York City also boasts of 6 new titles in their first studio recordings, issued here for the first time, and presented in the order of recording. The band is here – as on the recordings two weeks before of the music for The Jaywalker - joined by percussion player Emmanuel Abdul-Rahim, who – under the name of Juan Amalbert - had also participated in the My People Show in Chicago 1963. Kixx is mainly an orchestral piece with great rhythm playing by Emmanuel Rahim and Duke's new drummer at the date Bobby Durham. The piece was later used in The Second Sacred Concert under the title The Biggest And Busiest Intersection, and in other concerts as a showpiece for the drummers in the band.

Eggo had its premiere performance in a Danish TV program in January 1967 (now issued by Storyville on VHS and DVD) under the title On The Fringe Of The Jungle. Like Duke so often did, he played the number for some time at concerts before this studio recording. On the tape box it carries the title Psychedelic, and the piece was sometimes performed together with Little Purple Flower, as Little Purple Flower Pt. 2. It has a catchy main theme, with Duke's handclapping and piano playing, and the solos by Harry Carney and Paul Gonsalves making it a piece that can be enjoyed without the help of anything else. I'm Hip Too is very short. It seems to be intended for some specific purpose, like The Jaywalker play. Tongue - in - cheek rhythm work by Bobby Durham and Emmanuel Rahim. This is the only known recording. The same goes for Amla, a slow insisting piece with much rhythm by Durham and Rahim, and masterful playing by Cootie Williams on trumpet with plunger.

Warr – as is the title on the tape box - is essentially a longer and slightly altered arrangement of The Biggest and Busiest Intersection with more Dukish piano playing. Little Purple Flower with the driving rhythm team of Durham and Rahim is a slow piece "that suggests the simultaneous innocence and mystery of the little flower growing by the wayside" as Duke explained at concerts, where it was often played alongside psychedelic (Eggo).

Next on the CD are nine pieces of music for the play The Jaywalker. The play was written by British Lady Conliffe, formerly known as film star Barbara Waring. The play was to be presented at Coventry Cathedral in the summer of 1967, and on the request of Duke's old friend Renee Diamond, Duke agreed to write music for the play. The music was recorded on March 23rd. There is no evidence of exactly how the music was used in the play, or if the play was performed at all. Only the original recording tapes exist complete with breakdowns, false starts and rejected takes. In his book Duke Ellington's Music for the Theatre (McFarland & Company, Inc., Publishers: Jefferson, North Carolina and London 2001) John Franceschina, gives a broad description, based on an early stage direction in the script (shortened here): The play is a religious allegory, about the boy Mac ("Mac meaning "Son of...") trying to have the traffic on the highway stopped, so that people living on either side of the road can cross freely. The

police will not cooperate, and Mac then runs into the road to stop the traffic himself "where he is crucified between a lorry and a Rolls Royce". Because of the boy's sacrifice people are permitted to travel freely.

On the tape from the recording session there are long pieces and very short pieces, and furthermore it would seem likely that some of the above music recorded a fortnight later – for instance The Biggest And Busiest Intersection - was intended for the play.

On this CD we have all titles that were recorded, except a quite poor short rendition of God Save The Queen. There is much percussion in The Jaywalker, played by drummer Rufus Jones and percussionist Emmanuel Rahim. Emmanuel Rahim remembers the sessions very well: "When Duke Ellington recorded the music for "The Jaywalker" he wanted me in. He held up the session waiting for me. He had called my mother, trying to find me. I was somewhere in Manhattan, and when I got the message, I ran down to the studio. He was happy, Jimmy Hamilton was there, he said: Do you know you made Ellington dance across the floor! And that was true. I was playing something, and Ellington got up from the piano, and he danced right in front of me, to the orchestra. He was on his toes!"

The music is great latter day Ellington, with the augmented rhythm section playing an important part in depicting the pulsating traffic. Traffic Cop opens up with the rhythm section, Cootie joins in with the ensemble, Duke solos, and Harry Carney takes it out. Untitled Blues has soloing by Duke, followed by a driving Buster Cooper solo on the trombone, and seven choruses by Paul Gonzalves before Duke has his last say. Policia is a rather short piece mainly for the orchestra sections and the rhythm group. The B.O. of Traffic comes next as a short statement, but is later developed further under the title of B.O. Man.

Mac may be considered the main piece of The Jaywalker, a very beautiful tune. So beautiful that Duke later used it again in The Second Sacred Concert, where it was named T.G.T.T. (Too Good To Title), with the wordless singing of Alice Babs making it a highlight in the concert. Traffic Extension is in fact one of Duke's countless blues in disguise like Diminuendo and Crescendo In Blue, with Duke as the prime soloist together with the great rhythm group of John Lamb, Rufus Jones and Emmanuel Rahim. The two next pieces Star and Cross Climax are very short. In Star a mood is created by just the clarinets of Jimmy Hamilton, Russell Procope and Harry Carney with gentle brushes from Rufus Jones, whereas the sparse theme of Cross Climax is stated by the brass group and Rufus Jones. We have a full length piece in the final version of B.O. Man (on one of the tape boxes mistitled as Be Your Man, a mistake also finding its way to some books). It's fundamentally the same piece as the earlier The B.O. of Traffic, and like most pieces from The Jaywalker an orchestral piece with driving percussion.

The final piece on the CD is a bonus, obviously a rehearsal take, and the only known recording of Tin Soldier, from August 18th 1966. The reason for the title is not known. It may be inspired by Hans Christian Andersen's fairy tale of the same title? Anyway everybody seems to have a happy time, as the band's humming and it's relaxed swing testifies. One can only wonder, why this was not recorded again to be commercially issued. Paul Gonzalves is soloing a little, and Johnny Hodges is heard on lead sax.

Bjarne Busk

Duke Ellington's legendary "stockpile",
the collection of tapes with the band,
recorded at Ellington's own expense during
the last 20-30 years of his life, continues to
offer the most exquisite music, unissued until now.
On this CD we are in the years of 1966-67.

STORYVILLE
101 8390

1. The Shepherd 6:25
(Duke Ellington) Take 2
2. Up Jump 3:02
(Duke Ellington) Take 4
3. Rue Bleu 2:58
(Duke Ellington) Take 2
4. Chromatic Love Affair 3:58
(Duke Ellington) Take 1
5. Salomé
(R. Fo) Take 1
6. Blood Count 3:46
(Billy Strayhorn) Take 1
7. El Viti 3:23
(Duke Ellington) Take 3
8. Kixx 3:51
(Duke Ellington) Take 2
9. Eggo 5:33
(Duke Ellington) Take 7
10. I'm Hip Too 0:32
(Duke Ellington) Take 4
11. Amta 2:47
(Duke Ellington) Take 3
12. Warr 4:19
(Duke Ellington) Take 1
13. Little Purple Flower 4:28
(Duke Ellington) Take 6
14. Traffic Cop 3:48
(Duke Ellington) Take 1
15. Untitled Blues 4:15
(Duke Ellington) Take 1
16. Policia 1:40
(Duke Ellington) Take 1
17. The B.O. Of Traffic 0:41
(Duke Ellington) Take 3
18. Mac 2:35
(Duke Ellington) Take 5
19. Traffic Extension 5:35
(Duke Ellington) Take 1
20. Star 0:52
(Duke Ellington) Take 1
21. Cross Climax 0:25
(Duke Ellington) Take 3
22. B.O. Man 3:07
(Duke Ellington) Take 5
23. Tin Soldier 2:24
(Duke Ellington) Reh.

Personnel:

DUKE ELLINGTON AND HIS ORCHESTRA:

Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (tp), Buster Cooper, Lawrence Brown, Chuck Connors, (tb), Jimmy Hamilton (ts & cl), Russell Procope (as & cl), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bs, cl & b-cl), Duke Ellington (p), John Lamb (b), Sam Woodyard (dr)
Track 7, RCA studios, New York, March 29, 1966
Track 23, RCA Studios, New York, August 18, 1966
Add Emmanuel Abdul-Rahim (cg) Rufus Jones (dr) omit Sam Woodyard (dr)
Track 14 – 22, RCA Studios, New York, March 23, 1967
Add Emmanuel Abdul-Rahim (cg), Bobby Durham (dr) omit Rufus Jones (dr)
Track 8-13, RCA Studios, New York, April 4, 1967
Add Chris Columbo (dr) omit Bobby Durham (dr)
Track 1 – 6, RCA Studios, Los Angeles, June 23, 1967
Produced for CD by **Bjarne Busk & Anders Stefansen**.
Issued by arrangement with **Lene Ellington & The Duke Ellington Masters**.
Photo by **Jan Persson** - Notes by **Bjarne Busk**
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Total time: 76:32

