



- 1 **Don't Get Around Much Anymore**<sup>b</sup> 5:12  
(Duke Ellington—Bob Russell)  
soloists: Art Baron, trombone; Barry Lee Hall, trumpet
- 2 **Sophisticated Lady**<sup>b1</sup> 5:52  
(Duke Ellington—Mitchell Parish—Irving Mills)  
soloist: Shelley C. Paul, tenor sax
- 3 **I'm Beginning to See the Light**<sup>b2</sup> 3:05  
(Harry James—Duke Ellington—Johnny Hodges—Don George)  
soloist: Shelley C. Paul, tenor sax
- 4 **All Too Soon**<sup>b</sup> 4:19  
(Duke Ellington—Carl Sigman)  
soloists: Barry Lee Hall, trumpet; Shelley C. Paul, tenor sax
- 5 **Take All My Loves (Sonnet to Hank Cinq)**<sup>a</sup> 3:12  
(Duke Ellington—Billy Strayhorn—William Shakespeare—John Dankworth)  
(from "Such Sweet Thunder")  
soloists: Art Baron, trombone; Barry Lee Hall, trumpet;  
John Dankworth, clarinet
- 6 **I Got It Bad (and that ain't good)**<sup>a</sup> 6:14  
(Duke Ellington—Paul Francis Webster)  
soloist: John Dankworth, alto sax
- 7 **Love Call**<sup>b</sup> 5:25  
(vocal version of Duke Ellington's *Creole Love Call*)  
(Duke Ellington—Lorraine Feather)
- 8 **Don't You Know I Care (or don't you care to know?)**<sup>a</sup> 4:09  
(Duke Ellington—Mac David)  
soloists: Thomas "T.J." James, piano; John Dankworth, alto sax

- 9 **Solitude**<sup>c3</sup> 4:21  
(Irving Mills—Eddie Delange—Duke Ellington)  
soloist: Duke Ellington, piano;  
(solo originally recorded May 14, 1941)
- 10 **Reflections**<sup>a</sup> 5:04  
(Duke Ellington—Milton & Marjorie Raskin)  
soloists: John Dankworth, alto sax; Barry Lee Hall, trumpet
- 11 **We're Rockin' in Rhythm**<sup>b2</sup> 3:18  
(vocal version of Duke Ellington's *Rockin' in Rhythm*)  
(Duke Ellington—Harry Carney—Irving Mills—Lorraine Feather)  
soloist: John Dankworth, clarinet
- 12 **Come Sunday**<sup>a</sup> (Duke Ellington) 3:35  
(from "Black Brown & Beige")  
soloist: John Dankworth, alto sax
- 13 **September Rain**<sup>a1</sup> 3:45  
(vocal version of Billy Strayhorn's *Chelsea Bridge*)  
(Billy Strayhorn—Lorraine Feather)
- 14 **Cleo's "A" Train** 6:38  
(incorporating *Take The "A" Train*)<sup>c</sup>  
(Billy Strayhorn—John Dankworth—Cleo Laine)  
soloists: John Longo, trumpet; Gregory Royal, trombone
- Cleo Laine**, vocals  
**John Dankworth**, conductor, clarinet, alto sax  
**The Duke Ellington Orchestra** led by **Mercer Ellington**
- Producer: Steve Vining  
Art Direction: J.J. Stelmach • Cover photo: Caroline Greystock/Chuck Stewart  
Photo of Duke Ellington and John Dankworth: Tony Searle

All arrangements by John Dankworth except

1—Stan Tracey, 2—Ed Harvey, 3—simultaneous recording with replay of solo piano track by Duke Ellington (originally recorded on May 14th, 1941);  
new arrangement by John Dankworth.

Recorded at Clinton Studio A, New York.

Engineers: <sup>a</sup>Jay Newland, <sup>c</sup>Ed Rak • Assistant Engineers: <sup>ab</sup>Robert Friedrich,  
<sup>c</sup>Jonathan Mooney • Additional recording by Dominick Barbera

a—Recorded on September 24, 1994 with:

Charlie Young, alto sax, flute  
Shelley C. Paul, tenor sax, flute  
Jay Brandford, baritone sax  
Art Baron, trombone  
Barry Lee Hall, trumpet, flugelhorn  
Thomas "T.J." James, piano  
Hassan Ash-Shakur, bass  
Quinten "Rocky" White, drums

b—Recorded on September 26, 1994 with:

Charlie Young, alto sax, flute  
Zane Zacharoff, tenor sax, flute, clarinet  
Shelley C. Paul, tenor sax, flute  
Jay Brandford, baritone sax, flute  
Patience Higgins, alto sax (1, 2 & 4)  
Mark Gross, alto sax, clarinet (3, 7 & 10)  
Barrie Lee Hall, trumpet  
Tony Barrero, trumpet  
John Longo, trumpet  
Ron Tooley, trumpet  
Bradley Shigeta, trombone  
Gregory Royal, trombone  
Art Baron, trombone

Raymond Harris, bass trombone  
Thomas "T.J." James, piano  
Stephen Fox, guitar  
Hassan Ash-Shakur, bass  
Quinten "Rocky" White, drums

c—Recorded on October 3, 1994 with:

Charlie Young, alto sax, clarinet  
Mark Gross, alto sax, clarinet  
Zane Paul Zacharoff, tenor sax, clarinet  
Shelley C. Paul, tenor sax  
Jay Brandford, baritone sax  
Barrie Lee Hall, trumpet  
John Longo, trumpet  
Tony Barrero, trumpet  
Ron Tooley, trumpet  
Bradley Shigeta, trombone  
Gregory Royal, trombone  
Art Baron, trombone  
Raymond Harris, bass trombone  
Thomas "T.J." James, piano  
Stephen Fox, guitar  
Hassan Ash-Shakur, bass  
Quinten "Rocky" White, drums

## ON DUKE ELLINGTON by John Dankworth...

Cleo and I saw a great deal of Duke Ellington over the years, and this led to a firm friendship. We followed the band's activities on each of their visits to Britain in the late '50s, and got to know not only Duke but many of the famous Ellington players of that era—Johnny Hodges, Clark Terry, Cat Anderson, Jimmy Hamilton and so on.

On one occasion Gerald Lascelles, a cousin of the Queen, threw a dinner party in honour of Duke at Fort Belvedere, the former home of King Edward VIII. When we arrived at the castle-like palace we discovered that our host had invited Duke, Cleo, myself—and nobody else. After dinner that evening, we persuaded Duke to sit for hours at the piano playing everything he could remember in answer to requests for specific pieces. He couldn't always recall the details of some of his more obscure early compositions, but I was able to help him out with the bridge of *Morning Glory* by thumping the tune at the top end of the piano and yelling the chords to him.

That was the only night I played with Duke. But sometime later my own big band was on a tour of the US, opening for the Ellington band. During a week in Lambertville, NJ, their drummer failed to turn up for a matinee and Duke asked if he could borrow the legendary Kenny Clare from my band to play drums for his set. Kenny did so well that Duke did everything but offer him the job—he was too much of a gentleman to steal side-men from other band leaders! But that weekend made us even closer friends, not only with Duke, but with virtually everyone in the band at that time.

Some years later I was sent by the BBC to interview Duke on his 70th birthday, but fell ill with pneumonia in New York on the night before the taping. During my stay in bed I received a sympathetic note from Ellington, together with an enormous basket of fruit and preserves which made my baggage overweight when I finally flew to Cincinnati for a belated interview. That evening at the club where the band was playing, Johnny Hodges offered to procure me a free set of saxophones. Paul Gonsalves did his usual parade around the tables playing his marathon solo, and the whole band blew a storm, banishing my still feverish temperature and pounding headache to the background.

On another occasion back in England he sat listening to my band while we played "*Mood Indigo*." Afterwards he asked me to send him my arrangement of the tune. I didn't, of course; presuming that he was merely being polite. I much later realised that he had many different arrangements of this inevitable nightly part of his repertoire, and occa-

sionally welcomed a change. He asked for it again years later—displaying phenomenal memory for such an insignificant matter—but by that time the moment had passed, and he was a sick man. I still hope to get out the chart and play it with Mercer's band one day—better late than never!

We had dozens of meetings, several polite chats and a couple of profound conversations, yet my most vivid recollection of an encounter with Duke was in the early years of our friendship, when I rang the doorbell of his penthouse suite at a famous London hotel. Expecting a butler, I was confronted with Duke himself, naked as the day he was born, still dripping from his interrupted shower!

It had never occurred to me that geniuses have to bathe too—and answer the door when no one else is around. And indeed I still find it hard to believe that Cleo and I think of Duke Ellington—an incredible composer, a gifted pianist, an endearing person and an unparalleled leader of thought in 20th-century music—as a friend.

#### ...and Cleo Laine:

Whenever Duke and I met he launched into the conversation with some flattery about my appearance—and I'm sure the same thing happened to every woman he met. Then when he started to hear about my singing, he often used to say, "When are we going to make some music together, Cleo?" But nothing came of it until much later when Ellington's special friend in London, Renée Diamond, phoned me in New York and said, "Duke just asked me if you would do the sacred concerts with the band—probably at Coventry Cathedral and then elsewhere in Europe." I told her that I was booked for a US tour at that moment, but that to sing with the band one day would be a dream come true. Unfortunately we passed like ships in the night for the next three or four years, and I was always touring the States just when Duke's band was booked in Europe, and the musical meeting never happened...

...that is not until this album, when I find myself with the immortal Duke gently nudging my voice into action with his voluptuous piano chords in *Solitude*. What a wonderful experience, and how I wish it had happened long ago—when we first met.



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Classic Cleo Laine on RCA Victor:



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# C L E O L A I N E

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3 I'm Beginning to See the Light 3:05\* 4 All Too Soon 4:19\*  
5 Take All My Loves (Sonnet to Hank Cinq) 3:12† 6 I Got It Bad (and that ain't good) 6:14\*  
7 Love Call (Creole Love Call) 5:25\*  
8 Don't You Know I Care (or don't you care to know?) 4:09\*

## Solitude

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11 We're Rockin' in Rhythm (Rockin' in Rhythm) 3:18\* 12 Come Sunday 3:35\*  
13 September Rain (Chelsea Bridge) 3:45\*  
14 Cleo's "A" Train (incorporating Take The "A" Train) 6:38\*†

## WITH THE DUKE ELLINGTON ORCHESTRA

Cleo Laine, vocals • John Dankworth, conductor, clarinet, alto sax  
The Duke Ellington Orchestra led by Mercer Ellington

Producer: Steve Vining

Recorded on September 24 & 26 and October 3, 1994, at Clinton Studio A, New York.

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Bertelsmann Music Group

Total  
Playing  
Time:  
62:47  
\*ASCAP/†BMI



COMPACT  
disc  
DIGITAL AUDIO



CLEO LAINE-SOLITUDE

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