

first editions



DUKE ELLINGTON

LIVE AND RARE

3
CDS

DUKE
ELLINGTON
EASTBOURNE
PERFORMANCE

APL1 1023
THE LAST
OFFICIALLY
RECORDED
CONCERT
NEVER BEFORE
ISSUED



I

EASTBOURNE PERFORMANCE

Performed by DUKE ELLINGTON AND HIS ORCHESTRA unless otherwise indicated.

1. **The Piano Player** (Duke Ellington) 2:47
Duke Ellington, piano; Joe Benjamin, bass; Rocky White, drums.
2. **Creole Love Call** (Duke Ellington) 4:29
Money Johnson, trumpet; Russell Procope, clarinet; Harry Carney, bass clarinet; Duke Ellington, piano; Joe Benjamin, bass; Rocky White, drums.
3. **Don't You Know I Care?** (Duke Ellington-Mack David) 4:28
4. **I Can't Get Started** (George Gershwin-Vernon Duke) 5:55
Harold Ashby, tenor saxophone; Harold Minerve or Russell Procope, alto saxophone; Harry Carney, baritone saxophone; Duke Ellington, piano; Joe Benjamin, bass; Rocky White, drums.
5. **New York, New York** (Duke Ellington) 3:02
6. **Pitter Panther Patter** (Duke Ellington) 2:28
Duke Ellington, piano; Joe Benjamin, bass.
7. **How High the Moon** (Morgan Lewis-Nancy Hamilton) 2:18
8. **Basin Street Blues** (Spencer Williams) 2:56
9. **Tiger Rag** (Eddie Edwards-Nick LaRocca-Henry Ragas-Larry Shields-Tony Sbarbaro) 3:35
Money Johnson, trumpet; Vince Prudente, trombone; Russell Procope, clarinet; Duke Ellington, piano; Joe Benjamin, bass; Rocky White, drums.
10. **Soso** (Duke Ellington) 3:43
11. **Meditation** (Duke Ellington) 3:25
Duke Ellington, piano; Joe Benjamin, bass.
12. **Mercuria, the Lion** (Duke Ellington) 4:00

TRACKS 3, 5, 7, 8, 10, 12: DUKE ELLINGTON AND HIS ORCHESTRA

Ellington, piano; Mercer Ellington, Money Johnson, Johnny Coles, Barrie Lee Hall, trumpet; Vince Prudente, Art Baron, trombone; Chuck Connors, bass trombone; Harold Minerve, flute, alto saxophone; Russell Procope, alto saxophone; Harold Ashby, tenor saxophone, clarinet; Percy Marion, tenor saxophone; Harry Carney, baritone saxophone, clarinet, bass clarinet; Joe Benjamin, bass; Rocky White, drums.

TRACK 5: add Anita Moore, vocal.

TRACK 8: add Money Johnson, vocal.

Recorded at the Congress Theatre, Eastbourne, England, December 1, 1973.

PITTSBURGH JAZZ FESTIVAL

13. **Take the "A" Train** (Billy Strayhorn) TPA5-3362 3:44
INDEX 1: SPOKEN INTRODUCTIONS BY DUKE ELLINGTON AND BILLY TAYLOR
INDEX 2: MUSIC
Duke Ellington, piano; Larry Gales, bass; Ben Riley, drums.
14. **Ellington's Father's Day Greeting** PREVIOUSLY UNRELEASED 1:54
Billy Taylor, Duke Ellington and Earl Hines, speaking.
15. **House of Lords** (Earl Hines-Duke Ellington) TPA5-3356 6:36
INDEX 1: SPOKEN INTRODUCTION BY BILLY TAYLOR
INDEX 2: MUSIC
Duke Ellington, Earl Hines, piano; Larry Gales, bass; Ben Riley, drums.
16. **The Second Portrait of the Lion** (Duke Ellington) TPA5-3353 5:37
INDEX 1: SPOKEN INTRODUCTION BY DUKE ELLINGTON AND BILLY TAYLOR
INDEX 2: MUSIC
INDEX 3: THANKS BY DUKE ELLINGTON, BILLY TAYLOR
Duke Ellington, piano.

Recorded at the Pittsburgh Jazz Festival, Pennsylvania, June 20, 1965.

NEWPORT JAZZ FESTIVAL ANNOUNCEMENT PARTY

PREVIOUSLY UNRELEASED

- | | | |
|-----|---|------|
| 17. | <i>Sweet Fat and That</i> (from <i>It's Freedom</i>) (Duke Ellington) | 2:44 |
| 18. | <i>Satin Doll</i> (Duke Ellington) | 3:55 |
| 19. | <i>Carolina Shout</i> (Duke Ellington) | 2:29 |

Duke Ellington, piano; spoken introductions by George Wein and Willie "The Lion" Smith.

Recorded at RCA Studio A, New York City, February 28, 1968.

TRACKS 1-11: original 1974 LP issue, *Eastbourne Performance*, RCA Victor APL1-1023.

TRACK 12: original 1999 CD issue, *The Duke Ellington Centennial Edition*, RCA Victor 09026-63386-2.

TRACK 13: original 1990 CD issue, *Solos, Duos, Trios*, Bluebird 2178-2-RR.

TRACKS 15 AND 16: original 1966 LP issue, *The Jazz Piano*, RCA Victor LSP-3499.

TRACKS 14, 17-19: **PREVIOUSLY UNRELEASED**

TRACKS 1-11: prepared for original LP release by Mike Lipskin.

TRACKS 13-16: originally produced by George Wein and Brad McCuen.

Recorded by Ed Begley.

TRACKS 17-19: originally produced by George Wein. Recorded by Bert Ball.

TRACKS 1-12: produced for reissue by Orrin Keepnews.

Remastering engineering by Dennis Ferrante at BMC Studios, New York City.

TRACKS 13-19: produced for reissue by Ben Young.

Remastering engineering by Ellen Fitton, Sony Music Studios, New York City.

DISC ONE TOTAL PLAYING TIME: 71:02 ASCAP



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THE DUKE AT TANGLEWOOD

DUKE ELLINGTON WITH ARTHUR FIEDLER AND THE BOSTON POPS

- | | | |
|--|-----------|------|
| 1. Ellington speaks | SNRM-8418 | 3:06 |
| 2. <i>Caravan</i> (Juan Tizol) | SRA5-5803 | 4:31 |
| 3. Ellington speaks | SNRM-8418 | 3:48 |
| 4. <i>Mood Indigo</i> (Barney Bigard-Duke Ellington) | SRA5-5803 | 2:51 |
| 5. Ellington speaks | SNRM-8418 | 2:55 |
| 6. <i>The Mooche</i> (Duke Ellington) | SRA5-5803 | 3:18 |
| 7. Ellington speaks | SNRM-8419 | 2:31 |
| 6 8. <i>I Let a Song Go Out of My Heart</i>
(Duke Ellington-Henry Nemo-John Remond) | SRA5-5803 | 2:44 |
| 9. Ellington speaks | SNRM-8419 | 2:31 |
| 10. <i>I'm Beginning to See the Light</i> (Duke Ellington) | SRA5-5803 | 2:37 |
| 11. Ellington speaks | SNRM-8419 | 1:33 |
| 12. <i>Do Nothin' Till You Hear from Me</i> (Duke Ellington) | SRA5-5804 | 2:39 |
| 13. Ellington speaks | SNRM-8419 | 2:57 |
| 14. <i>Sophisticated Lady</i> (Duke Ellington) | SRA5-5804 | 3:21 |
| 15. <i>Timon of Athens March</i> (Duke Ellington) | SRA5-5804 | 3:09 |
| 16. <i>Solitude</i> (Duke Ellington) | SRA5-5804 | 3:00 |
| 17. <i>I Got It Bad (and That Ain't Good)</i>
(Duke Ellington-Paul Francis Webster) | SRA5-5804 | 4:12 |
| 18. <i>Satin Doll</i> (Duke Ellington-Billy Strayhorn) | SRA5-5804 | 2:33 |

19. *Love Scene* (Duke Ellington-Billy Strayhorn) 2:24

20. *Single Petal of a Rose* (Duke Ellington-Billy Strayhorn) 2:41

REHEARSAL TAKES: PREVIOUSLY UNRELEASED

21. *The Mooche* -1 3:27

22. *The Mooche* -1 3:22

23. *Love Scene* -2 2:18

24. *Love Scene* -4 2:14

25. *I'm Beginning to See the Light* -1 2:34

26. *Do Nothin' Till You Hear from Me* -1 2:25

27. *Satin Doll* BREAKDOWN AND TAKE 3:47

INDEX 1: TAKE 1

INDEX 2: TAKE 3

TRACKS 1, 3, 5, 7, 9, 11, 13: Duke Ellington, speaking.

Recorded (possibly at Narwood Productions) in New York City, Fall 1965.

TRACKS 2, 4, 6, 8, 10, 12, 14-20:

DUKE ELLINGTON WITH ARTHUR FIEDLER AND THE BOSTON POPS

Ellington, piano; John Lamb, bass; Louie Bellson, drums; Arthur Fiedler, conductor;
Richard Hayman, arranger.

Recorded in concert at Tanglewood Music Center, Lenox, Massachusetts, July 28, 1965.

TRACK 15: omit Lamb, bass, and Bellson, drums. A pianist (perhaps not Ellington) is heard very briefly.

TRACKS 21-27:

DUKE ELLINGTON WITH ARTHUR FIEDLER AND THE BOSTON POPS

Ellington, *piano*; John Lamb, *bass*; Louie Bellson, *drums*; Arthur Fiedler, *conductor*; Richard Hayman, *arranger*.

Recorded in rehearsal at Tanglewood Music Center, Lenox, Massachusetts, July 28, 1965.

TRACKS 2, 4, 6, 8, 10, 12, 14-18: original 1965 LP issue, *The Duke at Tanglewood*, RCA Victor Red Seal LSC-2857.

TRACKS 19 AND 20: original 1999 CD issue, *The Duke Ellington Centennial Edition*, RCA Victor 09026-63386-2.

TRACKS 1, 3, 5, 7, 9, 11, 13: original release, RCA promotional disc, *The Duke at Tanglewood: Special Interview Recording for Radio Programming*, SP-33-394.

8 TRACKS 2, 4, 6, 8, 10, 12, 14-20: originally produced by Peter Dellheim. Recorded by Barney Keville.

TRACKS 2, 4, 6, 8, 10, 12, 14-20: produced for reissue by Orrin Keepnews. Transfers and remastering by Dennis Ferrante, BMC Studios, New York City.

TRACKS 1, 3, 5, 7, 9, 11, 13, 21-27: produced for reissue by Ben Young. Mixes, transfers and remastering by Charles Harbutt at Sony Music Studios, New York City.

DISC TWO TOTAL PLAYING TIME: 79:49 ASCAP

3

READER'S DIGEST RECORDINGS

DUKE ELLINGTON AND HIS ORCHESTRA

- | | | |
|---|---------------|------|
| 1. <i>La Dolce Vita</i> (Nino Rota-Dino Verde) | XR1S-9501-2 | 3:56 |
| 2. <i>Alfie</i> (Sonny Rollins)* | XR1S-9501-4/8 | 3:27 |
| 3. <i>Spanish Flea</i> (Julius Wechter) | XR1S-9501-5 | 2:25 |
| 4. <i>Manha de Carnaval</i> (Luiz Bonfá-Antonio Maria)
(issued as <i>A Day in the Life of a Fool</i>) | XR1S-9501-1 | 2:23 |
| 5. <i>A Taste of Honey</i> (Bobby Scott-Ric Marlow) | XR1S-9501-4 | 2:35 |
| 6. <i>Summer Samba</i> (Marcos Valle-Paulo Valle) | XR1S-9501-6 | 3:31 |
| 7. <i>Misty</i> (Erroll Garner) | XR1S-9501-4/7 | 3:23 |
| 8. <i>One Note Samba</i> (Antonio Carlos Jobim-Newton Mendonça) | XR1S-9501-5 | 3:51 |
| 9. <i>Soon It's Gonna Rain</i> (Tom Jones-Harvey Schmidt) | XR1S-9501-5 | 3:36 |
| 10. <i>Mr. Lucky</i> (Henry Mancini) | XR1S-9501-5 | 2:11 |
| 11. <i>Walking Happy</i> (Sammy Calun-Jimmy Van Heusen) | XR1S-9501-7 | 3:07 |
| 12. <i>Moon Maiden (instrumental)</i> (Duke Ellington) | XR1S-9501-5 | 3:05 |

PREVIOUSLY UNRELEASED ALTERNATE TAKES

- | | | |
|---------------------------------|-------------|------|
| 13. <i>La Dolce Vita</i> | XR1S-9501-1 | 5:30 |
| 14. <i>Alfie</i> * | XR1S-9501-5 | 3:08 |
| 15. <i>A Taste of Honey</i> | XR1S-9501-2 | 2:37 |
| 16. <i>Summer Samba</i> | XR1S-9501-2 | 3:38 |
| 17. <i>One Note Samba</i> | XR1S-9501-4 | 3:47 |
| 18. <i>Soon It's Gonna Rain</i> | XR1S-9501-1 | 3:46 |

19. *Soon It's Gonna Rain* XR1S-9501-3 3:36
 20. *Soon It's Gonna Rain* XR1S-9501-4 3:31
 21. *Moon Maiden (vocal version)* XR1S-9501-5 3:04
 22. *Walking Happy* BREAKDOWN TAKES XR1S-9501 2:36
 INDEX 1: TAKE 1
 INDEX 2: TAKE 2
 INDEX 3: TAKE 3
 23. *Walking Happy* EXCERPT ONLY XR1S-9501-4 0:29
 24. *Walking Happy* XR1S-9501-6 3:43

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DUKE ELLINGTON AND HIS ORCHESTRA

Ellington, *piano*; Cat Anderson, Willie Cook, Mercer Ellington, Lloyd Michels, Cootie Williams, *trumpet*; Lawrence Brown, Julian Priester, *trombone*; Chuck Connors, *bass trombone*; Johnny Hodges, Russell Procope, Norris Turney, *alto saxophone*; Paul Gonsalves, Harold Ashby, *tenor saxophone*; Harry Carney, *baritone saxophone*; Paul Kondziela, *bass*; Victor Gaskin, *electric bass*; Rufus Jones, *drums*.

TRACKS 1, 3, 7, 8, 13, 17: Luther Henderson, *arranger*.

TRACKS 2, 6, 9, 10, 11, 14, 16, 18-20: Wild Bill Davis, *arranger*.

TRACKS 4, 5, 15: Ron Collier, *arranger*.

TRACKS 12 AND 21: probably Duke Ellington, *arranger*.

TRACK 2: add Anderson, *flugelhorn*.

TRACKS 1, 3, 13: omit Mercer Ellington, *trumpet*.

TRACKS 9, 12, 18-20, 21: add Bennie Green, *trombone*.

TRACKS 1, 2, 10, 11, 13, 22-24: Bennie Green, *trombone*, replaces Priester.

TRACK 14: add Turney, *flute*.

TRACKS 7 AND 10: add Procope and/or Turney, *clarinet*.

TRACK 4: add Carney, *bass clarinet*.

TRACKS 2, 3, 9-13, 19-21, AND 22-24: add Wild Bill Davis, *organ*.

TRACKS 1, 3, 13: Luther Henderson, *piano*, replaces Duke Ellington.

TRACKS 2, 9, 14, 19, 20: omit Duke Ellington, *piano*.

TRACK 21: add Duke Ellington, *vocal overdub*.

TRACKS 1, 3, 13: add Steve Little (probably), *bongo*.

TRACKS 1, 2, 7, 9, 18-20: omit Victor Gaskin, *electric bass*.

All selections recorded at RCA Studio C, New York City.

TRACKS 1, 3, 13: September 2, 1969.

TRACKS 4-9, 14-20: September 3, 1969.

TRACKS 2, 10-12, 21-24: on September 4, 1969.

TRACKS 1-5, 7, 8, 10: original LP release, *The Big Bands Are Back! Swinging Today's Hits*, Reader's Digest RDA-112 (6-LP set).

TRACK 11: original LP release, *All-Star Jazz Festival*, Reader's Digest RDA-017 (8-LP set).

TRACKS 6 AND 9: original LP release, *Happiness Is*, Reader's Digest RDA-106 (9-LP set).

TRACKS 13-24: **PREVIOUSLY UNRELEASED**

Produced for reissue by Ben Young

Mixed and remastered by Charles Harbutt, Sony Music Studios, New York City.

DISC THREE TOTAL PLAYING TIME: 78:10 ASCAP/BMI*

REISSUE PRODUCER: Ben Young

DIGITAL ASSEMBLY BY: Seth Foster at

Sony Music Studios, New York City

DESIGN: Red Herring Design

PHOTOGRAPHY: Cover: Chuck Stewart.

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A Note on the Contents:

Duke Ellington: Live and Rare

12 **O**n Disc 1, the portrait of Ellington as "The Piano Player" (in selections from the Pittsburgh Jazz Festival and the Newport announcement party) is largely explained by several spoken introductions. The Pittsburgh Piano Workshop was so spontaneous that Billy Taylor's announcement (on track 14) of a Hines-Ellington duet was followed instead by *Sweet Lorraine*, a Taylor and Hines duet (not included here). The location engineers were confused and left Ellington's name alongside *Sweet Lorraine* on the tape box, which explains why this item was long thought to include all three pianists.

The nature of Disc 2 may not be so obvious. The 1966 Red Seal LP, *THE DUKE AT TANGLEWOOD*, contains just the music performed at the Tanglewood Music Shed. Here, the music follows the sequence of the original LP, but with spoken introductions by Ellington connecting the songs. These come from an interview record made for nationwide radio promotion of the album (similar interview recordings were made for several RCA projects from 1964-66). Ellington was

interviewed and his answers were edited together, interspersed with several selections from the album. The interview-plus-music LP was distributed to radio stations along with a printed script of the questions and Duke's answers. The idea was that each station would appear to broadcast an exclusive discussion with the maestro. Local radio personalities across the country could seem to be asking Ellington the questions; Duke's pre-taped answers came across as though he were responding to an old friend.

For this collection, Ellington's "answers" address the Tanglewood program in somewhat greater depth than the music alone. Musical perspectives are deepened by yet another look at "The Piano Player," through parallel takes at the rehearsal session.

The *Reader's Digest* recordings on Disc 3 have several intriguing facets, not least of which is their rarity, the repertoire (pop hits of the day) and, once again, the role of "the piano player." Ellington spent most of the first date in the engineering booth, and finally joined the band at the end of the first

date. On the September 3 and 4 sessions, the piano playing is all by Ellington, though for several performances, he retreats to the booth.

These and other substitutions are detailed in the discographical information for this set. Not explained there is Cootie Williams's emeritus status in the orchestra during the late 1960s. During the *Reader's Digest* sessions (Disc 3), Williams wrought miracles in solo and melody statements on *A Taste of Honey* and *Spanish Flea*, etc., but he often did not play a trumpet section part in the ensemble.

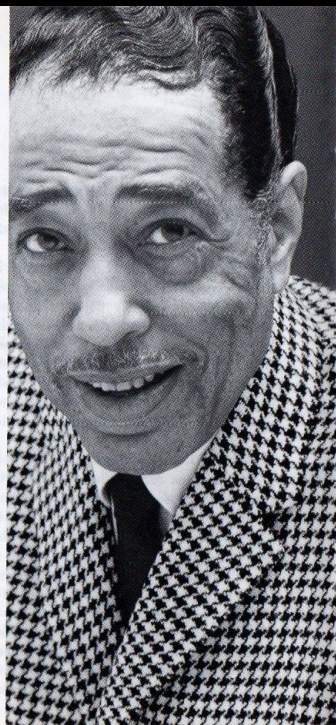
Ellington's *Reader's Digest* sessions were among the first full big band dates to be recorded multi-track at RCA (they were done in an 8-track layout on to the newer 16-track, 2" tape format). The demands of this new recording method—tracking elements to be mixed later and microphone placement for isolation—are probably responsible for unusual sonic properties of some sections of the band, and for preoccupying the booth personnel as they slated the performances. Take numbers were repeated, skipped, or even called in descending order (!) at various

points in the sessions; the numbers shown in the track lists here are as assigned at the session, but do not tell the whole story.

13 One performance may in fact have been released by mistake. After trying *Alfie* at three sessions on two different days (September 3 and 4) with two different conductors (Ellington and Wild Bill Davis), the layout was dramatically simplified from having Carney and Turney as the soloists, to having Davis play the solos on organ instead. Complete takes before and after this change were numbered "4." One was indicated as master, though the other became the released master take. It is not clear whether the take choice was reconsidered or misconstrued. Included in this CD are the issued take and the most crystalline reading of the Carney-Turney version.

— BEN YOUNG

SWEET FAT AND THAT
This Duke Ellington set offers over three hours of material you've probably never heard before—good-time music by the one many would call the greatest composer and bandleader in American history. What's wonderful here is the variety of musical forms and venues, 1965-1973: foreign and domestic, private party and public concert, teaching workshop and studio remakes of '60s hits for the living room with the rugs rolled back.



Our age is hypertechnical, and all these recordings, featuring music played by musicians sitting together in real time, seem radical now. That almost all were made not in a studio but “live” intensifies their experimental quality, their possibilities for unexpectedness and on-the-spot resiliency. As you’ll hear, what it means to hear Duke “live” varies a lot, disc by disc. “Live at Tanglewood” with Arthur Fiedler conducting Duke and the Boston Pops is one thing, live at a midtown party with Duke and Willie “the Lion” Smith as special guests is another. “Live at Eastbourne”—where evidently the band had no idea they were being recorded—means you can hear Ellington on stage humming at the piano, calling out cues and adding musical seasonings for an audience he could almost touch from the piano. At a festival piano workshop in Pittsburgh, you can sense Duke’s radar for double and triple audiences—students who came to take notes, party people on the set just to have fun, and musicians backstage to whom Ellington, at the piano, seemed to be beaming inside-jokes.

Though some of this material was included in RCA’s limited edition 24-CD centennial Ellington set in 1999, most has never been available on CD in the U.S. Nor has most of it been publicly available in any form anywhere,

leaving aside the underground economy of bootleggers and serious collectors. Even these latter will find surprises here—the *Reader’s Digest* sessions, with outtakes; the Tanglewood “rehearsal” dates; other surprises. Rarest find: Duke Ellington singing to an imaginary foxy “maiden” on the moon!

This set is also about the shape of an artist’s career. It is often asserted that Ellington peaked sometime around 1940, and then (leaving aside his sensational appearance at Newport in 1956 that resulted in a hit album) began to coast and skid. Some writers still mourn that the great man gave up his swinging band career in favor of concert hall and cathedral works, big baggy monsters that did not like to dance.

Thank goodness this absurdly truncated view of Ellington’s life in art has been blown away in the past ten years of concerts and re-releases. By including *only* works of this late period—from 1965 until Duke’s last record in 1973—this set makes clear that he kept working past the ‘40s and ‘50s (he liked to say, with a Dukish smile, he was born in 1956, referring to his Newport hit) into the ‘60s and ‘70s, until the end. In those final years, sacred music became his major concern as a composer. (Two sacred pieces, *Meditation* and *Sweet Fat and That*, turn up in these non-church settings.)

Though the recordings of his three Sacred Concerts have stayed mainly out of print, they are spectacularly beautiful, and offer as much evidence as the great internationally-inspired works (*Afro-Eurasian Eclipse*, *Liberian Suite*, *Togo Brava*, *La Plus Belle Africaine*, etc.) of his continually expanding powers as a composer. Here "composer," from Latin *componere*, "to put something together," refers not just to his steady, strong writing but to his piano playing and his magnificent powers of collaboration—of getting the ingredients of his art together.

In this late period, the Ellington orchestra's sound (the quality many musicians mention first) was intense and inimitable; and, like the art of Billie Holiday and Louis Armstrong, Duke Ellington's music gained expressive radiance as the years passed. With the departure of major soloists, Duke wrote increasingly for the ensemble to play together but still found new soloists of distinction. As these initiates learned the Ellington approach, the sound, they found their own way as artists—in the tradition of the heroic artistic exemplar through whom one finds oneself.

Here is much good listening: the live and the rare, yes, but perhaps most significantly, the

aural portrait of the artist as an old man who finds a way to keep working and growing, to go down, as it were, *singing*.

The *EASTBOURNE PERFORMANCE*, as the original LP was titled, offers an alluring close-up of the brilliant elder statesman Ellington—and of the younger artists who traveled in his caravan. The date: December 1, 1973. Venue: the Congress Theater in the British resort town of Eastbourne. We catch the band at the end of a sometimes wracking international tour, Ellington's last. Ellington chronicler Stanley Dance reports: "The fall of 1973 was as strenuous as any of the many he made in the course of his long career. After premiering the Third Sacred Concert in Westminster Abbey...he had played in Sweden, Denmark, Germany, Austria, Yugoslavia, Spain, France and Belgium before proceeding to Ethiopia and Zambia. In Addis Ababa, he was presented to Haile Selassie....He returned to London just in time to appear before H. M. Queen Elizabeth II in the annual Command Performance at the Palladium on November 26th, after which a few more dates remained to be filled around Britain." Through all of this traveling, Duke at 74 was playing well and was very fit, very elegant. "Standing next to Selassie," recalled one band alumnus, "Duke was the one who looked like royalty!"

It had been a bone-chilling day in Eastbourne, with two shows scheduled that night. Vincente Prudente, a trombonist who had been with the band for almost two years, a relative newcomer, had spent the afternoon in his hotel bed to stay warm; and, along with other Ellingtonians, he had gone to a bar near the stage for further defrosting before the show. No one in the band, not even Duke, seemed to know in advance about the recording. "We walked on stage into lights and saw the extra mikes, but I did not realize what was up," says Prudente. "Just another show. But it was the last leg of the trip. So we were tired but we were feeling good, thinking about going home."

Ellington historian Patricia Willard has observed: "The band seemed to synthesize the weariness into joyous energy. At Eastbourne, the mood suggested the informality of a club date more than a concert. There was a relaxed high-spiritedness that verged on the raucous." Check, for example, Duke's quick response to the squawk in Russell Procope's clarinet solo on *Creole Love Call*—a flaw which, when released, annoyed Procope but which indicated Duke's ability to make the mistake part of the fun of being there: "I like that! One more time!" calls Ellington. On *The Piano Player*, listen for the after-dark playing by the

maestro, whose gritty vocalized humming adds to the instrumental mix.

"Get 'Eastbourne!'" said Harold Ashby, this set's tenor sax virtuoso, to Michael James, Ellington's hip intellectual nephew. "Ash wouldn't explain things like that," James said. "He'd just say, 'Get Eastbourne.'" Ashby was right. Not only on *The Piano Player*, but throughout the set, Duke plays quite a lot of piano: the striding bass-lines and treble notes rightly compare to multi-colored sand tossed into the air. *Pitter Panther Patter* was originally written to feature the pianist with legendary bassist Jimmie Blanton in 1940; here, Duke struts in duet with Joe Benjamin. And yes, as Dance says, "this performance is the more affecting as a souvenir since both he [Benjamin] and the leader had mere months to live when it was made."

Get *'EASTBOURNE'* for its kaleidoscopic repertoire. *Creole Love Call*, with Carney's rich bass clarinet against Procope's B♭ clarinet, was first recorded in 1927. *Tiger Rag*, played by Duke's band in many incarnations, also dates from the '20s. Listen for the '40s bebop anthem *Ornithology*, sounding through *How High the Moon*. And for *Soso*, from the *Afro-Eurasian Eclipse* and the *Togo Brava Suite*—both first recorded in

18 1971. Is the composer recalling his recent visit to Africa, or does he simply want to rock the house with the swinging 'bones and Harold Ashby, whose singing and shouting on tenor contrasts beautifully with the sound of his fellow tenor player here, Percy Marion. "I love you, Percy," Ash seems to say. "And to prove it I will cut your head!" Out of such orchestrated family scrapes much great music is made. *Don't You Know I Care?* is a (literally) unsung Ellington ballad with beautiful, unexpected changes played fluently by Harold Minerve on alto, with brass adding Latin percussion underneath. Ashby plays the Gershwin-Vernon Duke standard *I Can't Get Started (With You)*, by that time one of his regular features, in conversation with Ellington at the keyboard.

Ellington's bit of introducing Money Johnson for a glimpse of what music will be "100 years from today" by playing *Hello, Dolly* (or, in this case, the *Basin St. Blues*) in the style of Louis Armstrong had by now become a routine comic feature. But don't miss the truth wrapped in Duke's humor: Ellington knew that Armstrong had shaped modern 20th century music across the musical categories; and that whatever 21st century music would be, it would have something to do with the aesthetics perfected by Mr. Armstrong.

Ellington says goodnight with *Meditation*, a solo prayer (included in the Second Sacred Concert) that seems to ask: When is art, delivered with this much dedication and love (including the love associated not just with churches but with concert halls and even roadhouses and saloons)—when is it *not* associated with prayer?

Three selections included here come from a 1965 piano workshop held at the Pittsburgh Jazz Festival, and were first released, in part, as the LP called *THE JAZZ PIANO*. Paralleling the panels of the Newport Jazz Festival, whose founder George Wein produced this Pittsburgh event, these presentations comprise a mini-course in piano jazz, with the accent on Pittsburgh, one of those robust jazz towns typically overlooked in simplified jazz histories. The workshop featured Pittsburghers Earl Hines and Mary Lou Williams, Ellington (whose long-term collaborator Billy Strayhorn was from Pittsburgh), Willie "The Lion" Smith, and up-and-comer Charles Bell, with Billy Taylor as host.

Just the Duke tracks appear here—including *Take the 'A' Train* (in honor of Strays) which was not on the LP. In his liner notes for the original LP, Billy Taylor noted that Ellington's *Second Portrait of the Lion* "clearly demonstrated

the fact that jazz is a wonderful way to say one thing to an audience and something completely different to a group of pianists assembled backstage. With a brief nod to Willie's great contribution to 'stride' piano, Duke also commented musically on Willie's love for beautiful harmonic patterns using rubato. He amused the pianists with his usage of Willie's favorite devices and fascinated the audience by painting this portrait with the piano instead of the band as they have come to expect." On hand are Larry Gales on bass and Ben Riley on drums, from the band of Thelonious Monk, who played at the festival but not the workshop. Duke "loved Monk so much," said Riley. "Duke would come to hear us whenever he could, and if we were off, everyone in our group would go listen to Duke."

House of Lords is a confabulation between two royal pianists, Duke Ellington and Earl "Fatha" Hines. "I always felt sorry for people who bought the monaural LP," said the date's producer Brad McCuen, "because for once stereo did make a helluva difference." Duke occupies the left channel, and, perhaps as Hines's senior (and guest from out of town), leads off. Their keyboard conversation recalls a scene from Albert Murray's novel *Train Whistle Guitars*, where one master piano player visits another: "Not only did the two of them like each other

too much to challenge each other in front of anybody else, they also enjoyed listening to each other too much ever to do anything except play leapfrog with each other: It was almost as if [the pianist on his home turf] was the pastor making a visiting preacher feel at home by making sure that the congregation was worked up to the right pitch of receptivity before turning over the pulpit to him."

19 **D**UKE AT TANGLEWOOD brings Ellington together with another musical national treasure, Arthur Fiedler, the conductor of the Boston Pops for almost 50 years. "It all started on a beautiful January afternoon in Malmö, Sweden," recalls Duke. "We were supposed to play a concert there that night. I heard that Arthur Fiedler, who was to conduct in the same hall the following day, was in the lobby of the hotel where he and I were living. I felt it was my duty to rush downstairs, welcome Mr. Fiedler (colleague, fellow musician, American, etc., etc.) and give him a proper skål salute and remind him that all the cats in our band did 'Vi älskar Er vansinnigt' (love you like crazy), and so we had a few with a few, exchanged a few, and a few minutes later (min skål din skål, etc.), and we must get together again sometime, etc., etc., crazy, baby, cool, man, etc., etc."

And so they did, remarkably, at Tanglewood the following summer. The entire concert was devoted to Ellington compositions, performed by Ellington, John Lamb, his regular bassist at the time, drummer Louie Bellson (Ellington alumnus who was often called in for special projects), and the Boston Pops. The arrangements were prepared by Richard Hayman, whom Ellington called "the master magician with the charts, baby." Ellington gave a minimum of suggestions for the program: "Just make it sound pretty, no matter what key. I'm just going to sit there and listen, and I'll put in a little plink here and there, and when it's all over, I'm going to get up and take a nice bow."

Lamb, with conservatory training as well as training on the road as a jazz bassist, told Michael James how it felt to hold down the chair once held by Jimmie Blanton, Oscar Pettiford, and the other great Ellington bass-men: "Whenever I was on that stand, I always tried to uphold that standard....It wasn't a money thing at all, because I didn't make that much money. But it was a matter of pride and tradition and the black thing.... So I lived it and I breathed it. I felt that the bass player in a band like that should play to the death if he had to. I really felt that strongly about it." At Tanglewood, "both of my worlds came together, classical and jazz....Working with eight or nine

different bass players!" Lamb and Bellson were placed in front of the orchestra. "You fellows know the tempo," Fiedler said. "I'm following you." "We felt so comfortable," Bellson told Pat Willard. "He's got the baton, and he's letting us guide the horse."

The highlight of the show is this rhythm section—three jazz confreres, hand in glove. Another attraction is the mix of modes. Hear *The Mooche*, for example, with its heavy drums sounding beneath the riffing brass; or *Caravan*, with its massive wall of symphonic sound, and Duke's deep-in-the-keys piano matching the orchestra's whirling figures. "I think the big bang of the whole evening, really, was that cymbal that Hayman designated in the orchestration for *Caravan*," Duke says. "You hear that big cymbal? Oh, it's a gaas, it knocks me completely out."

The infrequently heard *Love Scene* is beautifully played here. Even rarer is the *Timon of Athens March*, evidently recorded nowhere else by its composer. Ellington meets Fiedler meets Shakespeare! The bonus is the material recorded at the rehearsal, presumably as a back-up for the "live" takes. How fascinating to listen for the variations in Ellington's solos, take by take—and to hear his spliced-in comments for radio.

Also from the rare works department come recordings heard exclusively by buyers of large *Reader's Digest* LP sets (in the "Pleasure Programmed" series), and by the most indefatigable collectors. Here indeed may be some of the rarest commercially recorded Ellington material. Be warned not to shortchange these recordings as "mere pop stuff." With Duke and his great sidemen present, this orchestra could bring inspiration to any material they confronted, anytime. Doubters need only hear Ellington's *MARY POPPINS* album, *ELLINGTON '65* or *ELLINGTON '66*—all pressurizing pop tunes into Ellington diamonds.

The *Reader's Digest* project, which in the late '60s paid royal fees for new big-band recordings of pop hits, offers delightful surprises, too. Although Duke left arranging responsibilities to Wild Bill Davis, Luther Henderson and Ron Collier—his presence on the gig makes all the difference. As usual—even with Strayhorn—Duke fits the charts to his band, like a custom tailor suiting a favorite customer: cutting, adding, testing possible instrumental combinations and soloists, putting it together. Mostly it is Duke on piano, too, spurring everyone to play hard. "No personality," Duke would tell his players when he wanted something played "legit." "South

Side, baby, South Side!" was Duke's call to Vincent Prudente to recreate the robust feeling expressed one night in a black club on Chicago's South Side. "*South Side*!"

It is quite exciting to hear these soloists stepping forward. Check out *Taste of Honey* and the wonderful *La Dolce Vita*—with its sweet subtuned reeds riffing in dialogue with muted brass, and with Johnny Hodges and Cootie Williams soloing hard, on top. On *Summer Samba* (both takes), listen to the wailing of the greatest sax section in history. Though made in a studio, the whole set suggests the sound of the band at a sophisticated wedding party, circa 1969, dancers on a crowded floor, fans pressing against the bandstand. And the outtakes hint at how it felt to be in the studio, trying to blow with enough integrity to lift some of these tunes, some of them rather goofy, to the Ellington level.

The unexpected treasure among these recordings surfaced on a take marked "for personal use only": *Moon Maiden*, talked and sung by Duke himself! According to Stanley Dance, *Moon Maiden* was conceived in 1969 as part of a new work (a ballet? a play?) about travel in outer space, and—more characteristically—the joys of romantic pursuit. "Ellington's imagination

had been stimulated by the thought of men walking around on the moon." Dance reports, "and he had not uncharacteristically visualized their encountering some chicks up there." Ellington milks the rhyming lines: "Moon maiden, listen here, / Your vibrations are coming in loud and clear. / Now, I'm just a fly-by-night guy, / But for you I might be quite the right do-right guy." Fascinating to hear the voice of the man who said he preferred to compose not at the piano but with his voice, which is more flexible. The coda is the composer's comment: "I don't really sing, I'm a pencil cat....Everybody dreams about going to the moon, but I have too many obligations here, too many projects I haven't completed."

Another phenomenal rarity—appearing on this set's first disc—comes from a promotional party at RCA's legendary Studio A, held a few months before the Newport Jazz Festival in 1968. Host George Wein quiets the crowd to say that "Willie 'the Lion' Smith has made a personal request of Mr. Edward Kennedy Ellington to play the piano....And Edward Kennedy Ellington cannot refuse Willie 'the Lion' Smith!" "The Lion is our senior senator," replies Duke (winking at Wein's reference to the Edward Kennedy part of his name). "And when the Lion decrees that it has to happen, it has to happen." So he

serenades the Lion with *Sweet Fat and That*, something from the Sacred Concert repertoire that was suggested, Duke says, "by an old lick of Willie 'the Lion' Smith, who helped us when we came to New York in 1923." In its choral version, *Sweet Fat and That* refers to political-artistic-spiritual freedom that you can taste: "Freedom is sweet, on the beat. / Freedom is sweet to the reet complete. / It's got zestness and bestness, / Sugar and cream on the blessedness /...Freedom is sweet fat and that's for me." Of *Satin Doll*, played next, Smith says: "Ladies and gentlemen, 'Satin Doll'? You're talking 'bout your modern chords?! He has chords on 'Satin Doll' that some of the guys are gonna have to look around to try to find!" "Oh, nooooo," chuckles Duke as he leans into *Satin's* introductory phrase.

The finale here is *Carolina Shout* by James P. Johnson, who, with the Lion, reigned as a king of stride piano. Barry Ulanov's account of how Duke first learned this piece, on a player-piano, says a lot about how this music traveled across the land. "Duke slipped the Swiss-cheese-like paper on his piano's roller, slowed its speed down and followed every hill and dale its playing made upon the instrument's keyboard, pressing his fingers down...until he had learned to shout 'Carolina.'" In 1921, when Johnson played Duke's home town, Washington,



Ellington, Billy Strayhorn and Harry Carney

D.C., the local young boy was urged by his local supporters to get on stage to challenge James P. with his own composition. Johnson was impressed, writes Ellington biographer Mark Tucker, "and afterwards accompanied his young admirer on [what Duke later called] 'a tour of the Southwest district' until ten o'clock the next morning." This intricate but earthy *Carolina Shout* shows respect for the music's southern roots, to its churchy dimensions

(for a shout is a religious practice), and to the elders in the rich tradition that paved the way for a composer named Duke Ellington.

— ROBERT G. O'MEALLY is Director of the Center for Jazz Studies, Columbia University.

SPECIAL THANKS for assistance with these notes go to Art Baron, Rebecca Dean, Morris Hodara, Michael James, Ann Kuebler, Vincente Prudente, Deborah Richardson, and George Wein.

ELLINGTON'S EASTBOURNE PERFORMANCE

Duke Ellington's last foreign tour, in the fall of 1973, was as strenuous as any of the many he made in the course of his long career.

After premiering *The Third Sacred Concert* in Westminster Abbey on October 24, 1973 (RCA Records album APL1-0785), he had played in Sweden, Denmark, Germany, Austria, Yugoslavia, Spain, France and Belgium before proceeding to Ethiopia and Zambia. In Addis Ababa, he was presented to Haile Selassie, who conferred a high honor upon him. He returned to London just in time to appear before H.M. Queen Elizabeth II in the annual Command Performance at the Palladium on November 26th, after which a few more dates remained to be filled around Britain.

On the night of this recording (the last officially authorized recording of the band under his leadership), he arrived in Eastbourne by train—wary but game. The band had had a slightly horrendous

bus trip from Preston in Lancashire through snow, deep by English standards. After a period of “defrosting” in the bar, the musicians were in “high good humor,” according to the editor of *Jazz Journal*, Sinclair Traill, who is as experienced in such defrosting processes as he is in *Jazz*. This good humor persisted despite the fact that they were to play not one, but two shows.

Eastbourne, on the south coast of England, has always considered itself a cut above the other neighboring seaside towns. It is still vaguely Edwardian and remains popular with retired people, just as it was in the days of the Raj, when it was a haven for crusty ex-officers of H.M.'s Indian Army. There are many hotels of varying standards, not to mention boarding houses special-



izing in “Bed and Breakfast.” Children, carried to Eastbourne by nostalgic parents, used to revile its shingle beach, while rough winds, heavy seas and grey skies could make it very bleak there, even in mid-summer. Englishmen know instinctively that the weather is better on the south coast, although you have, in fact, to go all the way west to Cornwall to notice any appreciable difference.

Anyway, to this resort, and to its excellent, modern Congress Theatre, Ellington and his men came on a very wintry night, and were met—not with cool reserve but with warmth, affection, and even, one might say, love. The band's most loyal supporters had made the trip down from London, and despite the odds against it, the occasion became almost festive, as you will hear.

There are selections from both concerts in this album, and the opener is *The Piano Player*, a term Ellington always used in self-description before introducing himself. He is anything but the “apprentice” here, and throughout both concerts he played with intensity and energy that belied the terminal nature of the illness from which he was suffering. “A lot of people didn't realize how much piano he could play,” Earl Hines said sorrowfully after his death, “but he was original, and didn't copy anybody.”

Creole Love Call follows, and it is worth noting that this enduring favorite was first recorded in 1928, for RCA. The treatment underwent subtle variations through the years, but the character of the piece was always maintained, just as the character of the clarinet solo Russell Procope plays maintains the tradition established by Rudy Jackson and Barney Bigard. Harry Carney's bass clarinet and Money Johnson's muted trumpet are also heard to advantage.

Don't You Know I Care? was written by Ellington in 1944, and then lost sight-of—like many of his other attractive songs—as emphasis was placed on the “big ones.” It was brought back into the repertoire as a lyric vehicle for the alto saxophone of Harold Minerve, who plays it with a sweeping authority that used to inspire surprisingly romantic dancing at places like the Rainbow Grill in New York. The inimitable sound of Harry Carney's baritone saxophone lends distinction to the backgrounds.

I Can't Get Started, known as Bunny Berigan's chef-d'oeuvre, was also known to Ellington as a masterpiece by another Duke, one of the composers he most admired, Vernon Duke. The number was entrusted to tenor saxophonist Harold Ashby soon after

he joined the band, and he developed a warm, lush interpretation worthy of his friend, mentor and predecessor, the late Ben Webster.

New York, New York was written in 1972 when Ellington was an official host for the city's annual "Summer Festival." It is an example of the unassuming pleasure he took in lyric-writing, and the vocalist is Anita Moore, a Texan who sings as though she believes the words.

Pitter Panther Patter was originally recorded in 1940 by Duke Ellington and his most famous bass player, Jimmie Blanton. The band was nearly always fortunate in its bass players. The names of Wellman Braud, Hayes Alvis, Billy Taylor, Junior Raglin, Oscar Pettiford, Wendell Marshall, Jimmy Woode, Aaron Bell and John Lamb come to mind, and Joe Benjamin, a longtime Ellington enthusiast and supporter was worthy of the tradition they had created. This performance is the more affecting as a souvenir since both he and the leader had mere months to live when it was made.

How High the Moon, a be-bop anthem, was suitable as a showcase for Johnny Coles, a soloist with a personality of his own. Ellington took an amused interest in bop, and was by no means averse to using its phraseology when

he had players available who could deliver it with an agreeable tone.

Basin Street Blues was one of the numbers Money Johnson sang and played as a tribute to Louis Armstrong. It seems to have led to requests for *Tiger Rag* from some of the elders in the audience, who presumably remembered the two-part version the band recorded in 1929. Joking about this "southern" music in his dressing room afterwards, Ellington told Sinclair Traill, "Ah, yes, we're becoming adult at last—catching up with the Bunks and Boldens so to speak."

Woods, short for "woodwinds," was an arrangement in transition, its ultimate treatment probably not being fully resolved in the leader's mind. In this case, it serves as the context for tenor saxophone combat between Harold Ashby and young Percy Marion from Boston. [This song is actually *Soso*; it was mistitled on the original LP release.]

Finally, *Meditation*, the evocative piano solo Ellington used to play in *The Second Sacred Concert*. What was in his mind as he played it this night? Thoughts of farewell? Or memories of the warm welcome he received in England when he first crossed the Atlantic forty years before?

— STANLEY DANCE



THE DUKE AT TANGLEWOOD

Well, it all started one beautiful January afternoon in Malmö, Sweden.

We were supposed to play a concert there that night. I heard that Arthur Fiedler, who was to conduct in the same hall the following day, was in the lobby of the hotel where he and I were living.

I felt it was my duty to rush downstairs, welcome Mr. Fiedler (colleague, fellow musician, American, etc., etc.) and give him a proper skål salute and remind him that all the cats in our band did "Vi älskar Er vansinligt" (love you like crazy), and so we had a few with a few, exchanged a few, and a few minutes later (min skål din skål, etc.), and we must get together again sometime, etc., etc., crazy, baby, cool, man, etc., etc.

When I got back to the States, dear Mr. Peter Dellheim—such a fine man—called, and I was thrilled to hear his voice and what he had to

say. I had him call Norman (Cranz), and the next thing I knew I was booked to appear with the great Arthur Fiedler and that magnificent Boston Pops Orchestra at Tanglewood—well, now, that's pretty good news. This Fiedler fellow is all right. He is not only the giant of creativity—the maestro with the greatest authority—but also has his beat on the pulse of the people all over the world who love him madly—and how about that! And, he digs the piano player (D.E.) who happens to be one of my favorite people—everything trilly cool, and in addition to all of the above was added the pleasure of meeting and organizing the program

with Richard Hayman... well, what can I tell you... the master magician with the charts, baby. He designs tonal tapestry for the large orchestra—sounds that without the benefit of geographical changes transport you to the mystic aura to which one has always wanted to become acclimatized.

After this pleasant association—plus the dream orchestrations for my own creations—and the aural vibration (or sensation) that everybody gets with Fiedler, I personally was thrilled to tingling, thanks also to a most sensitive audience.

THE PROGRAM

Caravan We were in New York when we first started playing this with Juan Tizol in 1937. Juan would play the opening statement on his valve trombone. I would play the accompaniment on the hand drum, and we decided to develop it into a number. Then came the title with that effect—*Caravan*. Little did we dream that someday it would get the treatment of a master orchestrator (Richard Hayman) who would embellish it to this degree. But, of course, there have been several ascensions to fame on *Caravan*—each magnificent and inimitable. First, Billy Eckstine, and subsequently, Ralph Marterie.

Mood Indigo—its original orchestration—was done in fifteen minutes while I was waiting for my mother to finish preparing dinner one night in 1930 in New York, recorded the following day with a six-piece band, then taken to the Cotton Club that night. Ted Husing said, "What are we going to play tonight, Duke?" "A little thing we recorded today," I told him. We played it on the network, and the next two or three days we were flooded with mail about *Mood Indigo*. This was our first big hit.

The Mooche was written while I was playing rehearsals for the dancing girls at the Cotton Club in New York in 1928. It was supposed to be my tonal ideal of "jungle swamp music." It's one of our most requested instrumentals. The original soloists were Bubber Miley, "Tricky Sam" Joe Nanton and Barney Bigard.

Love Scene is one of the Duke Ellington words-and-music efforts—very new but catching on real fast—written in Las Vegas and being performed by top artists, including Tony Bennett who started it.

I Let a Song Go Out of My Heart was originally written in 1938 for the Cotton Club Show for which Henry Nemo and I did the score, but it was taken out of the show and replaced by a song entitled *Swingtime in Honolulu*

which was thought to offer better production opportunities. In spite of the handicapped beginning, it was the only song written for that show which became a tremendous hit. It was also recorded for RCA Victor by Benny Goodman. Our original soloist was Johnny Hodges.

I'm Beginning to See the Light

was composed when we were in the Hurricane Club in New York during the Second World War. It was launched simultaneously by two top broadcasting bands—Harry James and Duke Ellington. Joya Sherrill (vocalist with our band) was the original soloist.

Do Nothin' Till You Hear From Me

was first recorded instrumentally as *Concerto for Cootie* in 1940. In Chicago in 1944, Bob Russell put a lyric to it, we changed the bridge, and it caught on as a pop tune under its present title. Al Hibbler (vocalist with our band) introduced the new song.

Sophisticated Lady Chicago, 1932, and I indulged myself in probably the biggest debate of my life—trying to decide which of several harmonic and melodic suggestions that came into my mind I should use. We

were in London in 1933 when we first heard our record of it and found out that it was already a big hit in the United States. The solo was Lawrence Brown's.

Timon of Athens March

Alcibiades, the leader of the army to overthrow the government of Athens in Shakespeare's *Timon of Athens*, was provided with this march in the Stratford Shakespearean

Festival production in the summer of 1963. I did the leitmotif music for this production which was chosen as one of the works representing the Stratford, Ontario, Festival at the Shakespeare quadricentennial celebration at Chichester, England, in the winter of 1964. [Ellington loves Richard Hayman's treatment of it.]



Ellington and Arthur Fiedler

Solitude was written in 1934 while waiting for another band to finish recording at the RCA Victor studios in Chicago. The entire number was composed in twenty minutes, standing up, leaning against a glass office enclosure. After the first take with our band in the studio, the engineer was in tears and asked what the title was. Arthur Whetsol, our original trumpet player from Washington D.C., said "Solitude," and it has remained that. It became a big hit in 1935.

I Got It Bad and That Ain't Good was created in Salt Lake City in 1941 especially for "Jump for Joy," a revue with a social significance theme which ran about twenty weeks at the Mayan Theater in Los Angeles. It was sung in the show by Ivie Anderson—an immediate hit.


Satin Doll was born in Los Angeles in 1953—one of our most-recorded numbers by other artists and most requested now.

And now the kicker. After the concert was over, the backstage and my dressing room were graced by the visit of beautiful Mrs. Olga Koussevitzky... so lovely... so gentle. And with the echo of Mrs. Koussevitzky's compliments still ringing in my ears, I thought possibly you might dig the scene. So, here it is—all wrapped

and presented for you, my dear listener, in the red-carpet manner of RCA Victor Red Seal.

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DISC TRAY: (Front) Harold Ashby,
Norris Turney, Duke Ellington.
(Back) Malcolm Taylor, Chuck Connor,
Bootsy Wood. c.1971

"Oh,
but it was
a wonderful night
for the
piano player."



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I LET A SONG GO OUT OF MY HEART • TIMON OF ATHENS MARCH
DO NOTHING 'TIL YOU HEAR FROM ME • LOVE SCENE
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1

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Duke Ellington's last official recording from his final European tour. The band never stopped swinging!

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Duke Ellington's solo performances, plus a duet with Earl "Fatha" Hines, were the highlights of this special event.

THE NEWPORT JAZZ FESTIVAL ANNOUNCEMENT PARTY.

February 1968. Three previously unissued performances document a command performance at the request of impresario George Wein and legendary stride piano master Willie "The Lion" Smith, one of Ellington's early mentors.

2

THE DUKE AT TANGLEWOOD, July 1965.

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3

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