



1 MIDNIGHT INDIGO 225

Alto saxophone: Bobby Watson
Arranged and orchestrated by Robert Sadin • Mixed by Michael Krowiak and Robert Sadin
Publishers: Warner Chappell

2 I'M BEGINNING TO SEE THE LIGHT 502

Vocal: Dee Dee Bridgewater • Trumpet: Wynton Marsalis • Piano: Cyrus Chestnut • Bass: Ira Coleman • Drums: Jeff Hamilton.
Arranged by Robert Sadin • Mixed by Michael Krowiak
Publisher: Warner Chappell

3 BLI-BLIP 415

Vocal: Dee Dee Bridgewater • Alto saxophone: Charles McPherson • Piano: Cyrus Chestnut • Bass: Ira Coleman
Arranged and orchestrated by Slide Hampton • Mixed by Michael Krowiak and Robert Sadin
Publisher: EMI Robbins Music

4 FLEURETTE AFRICAINE 331

Alto saxophone: Bobby Watson • Percussion: Cyro Baptista
Arranged and orchestrated by Robert Sadin • Mixed by Rob Eaton and Robert Sadin
Publisher: Duke Ellington Music

5 PRELUDE TO A KISS 352

Vocal: Dee Dee Bridgewater • Alto saxophone: Charles McPherson • Piano: Cyrus Chestnut • Bass: Ira Coleman • Drums: Jeff Hamilton
Vocal arrangement by Alan Broadbent
Orchestrated by Robert Sadin • Mixed by Al Schmitt
Publisher: Duke Ellington Music and EMI Mills Music

6 CARAVAN 429

Vocal: Dee Dee Bridgewater, Hassan Hakmoun • Gimbira, percussion: Hassan Hakmoun • Guitar: Vincent Nguini • Shells: Steve Turré • Bass: Ira Coleman
Arranged by Robert Sadin • Mixed by Michael Krowiak and Robert Sadin
Publisher: Duke Ellington Music and EMI Mills Music

THE HOLLYWOOD BOWL ORCHESTRA

General manager: Anne Parsons • Orchestra manager: Steve Linder
Contractor and personnel manager: Ken Watson
Concertmaster: Bruce Dukov • Orchestra librarian: Steve Biagini

The Hollywood Bowl Orchestra is an activity of the Los Angeles Philharmonic Association

Executive vice-president and managing director: Ernest Fleischmann

Dee Dee Bridgewater *Vocals*
Wynton Marsalis *Trumpet*
Steve Turré *Shells*
Hassan Hakmoun *Vocals, gimbira, percussion*
Charles McPherson *Alto saxophone*
Bobby Watson *Alto saxophone*
Cyrus Chestnut *Piano*
Ira Coleman *Bass*
Jeff Hamilton *Drums*
Cyro Baptista *Percussion*
Hollywood Bowl *Orchestra*
John Mauceri *Conductor*

Dee Dee Bridgewater appears by courtesy of Verve Records
Cyrus Chestnut appears by courtesy of Atlantic Records
Jeff Hamilton appears by courtesy of Voss Records
Wynton Marsalis appears by courtesy of Columbia Records and Sony Classical
Charles McPherson appears by courtesy of Arabesque Records
Steve Turré appears by courtesy of Verve Records
Bobby Watson appears by courtesy of Kokopelli Records

Art direction: Jean-Luc Barilla
Photo: Philippe Pirangeli

Conductor: John Mauceri
Producer: Robert Sadin
Assistant producers: Mitch Hanlon, Adam Erdos
Engineered by: Joel Moss
Additional engineering: Michael Krowiak, Clark Germain, David Darlington, Brian Vibberts, Robert Friedrich
Assistant engineers: John Hendrickson, Robert Feeney, Michael Scottella, Dan Kadar, Gerardo Lopez, John Huribut
Digital editing by: Darcy Proper, Dawn Frank, Kogi Egawwa, Debra Parkinson, Adam Erdos
Mastered by: Vlado Meller
Recorded at: Paramount Studios, Ocean Way Studios, The Hit Factory, Sony Music Studios, Bass Hit, Signet Sound
Mixed at: The Hit Factory, Schnee Studio, Signet Sound, Clinton Recording, Right Track Recording
Digital editing and mastering at: Sony Music Studios
Special production assistance: Marlon Graves, Todd Barkan, Randall Barnwell
Production co-ordination: Adam Erdos, Christi Brockway, Tracy McKnight
Music preparation: JoAnne Kane Music Services, Adam Erdos

MIDNIGHT INDIGO

(orchestral)

I'M BEGINNING TO SEE THE LIGHT

I never cared much for moonlit skies
I never winked back at fireflies
But now that the stars are in your eyes
I'm beginning to see the light.

I never went in for afterglow
Or candlelight on the mistletoe
But now when you turn the lamp down low
I'm beginning to see the light.

Used to ramble through the park
Shadow boxing in the dark
Then you came and caused a spark
That's a four alarm fire now.

I never made love by lantern shine
I never saw rainbows in my wine,
But now that your lips are burning mine
I'm beginning to see the light.

I never cared much for moonlit skies
I never winked back at fireflies
But now that the stars are in your eyes
I'm beginning to see the light.

Used to ramble through the park
Shadow boxing in the dark
Then you came and caused a spark
That's a four alarm fire now.

I never made love by lantern shine
I never saw rainbows in my wine,
But now that your lips are burning mine
I'm beginning to see the light.

But now that your eyes are burning mine
I'm beginning to see the light.

BLI-BLIP

Bli-blip, bli-blip

My love to you I bring
On account of you can sing
Bli-blip varthy flam flam flam
Hipideedleada baimp

My love for you is true
On account of you can do
Bli-blip varthy flam flam flam
Hipideedleada baimp

My poor heart gives a start
like a jitterbug just won't stop.
Mix your crooning with my spooning
And let my me blow my top.

Your love to me I've sworn
On account of mine is your'n
Bli-blip varthy flam flam flam
Hipideedleada baimp

FLEURETTE AFRICAINE

(orchestral)

PRELUDE TO A KISS

If you hear a song in blue
Like a flower crying for the dew
That was my heart serenading you
My Prelude to a Kiss.

If you hear a song that grows
From my tender sentimental woes
That was my heart trying to compose
A prelude to a kiss.

Though it's just a simple melody
Nothing fancy, nothing much
You could turn it to a symphony
A Schubert tune, with a Gershwin touch.

Oh how my love song gently cries
For the tenderness within your eyes
My love is a prelude that never dies
A prelude to a kiss.

Though it's just a simple melody
Nothing fancy, nothing much
You could turn it to a symphony
A Schubert tune, with a Gershwin touch.

My love is a prelude that never dies
For the tenderness within your eyes
My love is a prelude that never dies
A prelude to a kiss.

My Prelude to a Kiss.

CARAVAN

Night and stars above that shine so bright
The mystery of their shading light
That shines upon our caravan.

Sleep upon my shoulder as we creep
Across the sands so I may keep
This memory of our caravan.

This is so exciting
You are so inviting
Resting in my arms
As I thrill to the magic charms of

You, beside me here beneath the blue
My dream of love is coming true
Within our desert caravan.

This is so exciting
You are so inviting
Resting in my arms
As I thrill to the magic charms of

You, beside me here beneath the blue
My dream of love is coming true
Within our desert caravan.

SOLITUDE

(orchestral)

MOOD INDIGO

You ain't been blue,
No, no, no.
You ain't been blue,
Till you've had that mood indigo.

That feeling goes stealing
Down to my shoes,
While I sit and sigh:
"Go 'long blues."

Always got that mood indigo,
Since my baby said goodbye,
In the evening when lights are low,
I'm so lonesome I could cry.

'Cause there's nobody who cares about me,
I'm just a soul who's bluer than blue can be,
When I get that mood indigo,
I could lay me down and die.

You ain't been blue,
No, no, no.
You ain't been blue,
Till you've had that mood indigo.

That feeling goes stealing
Down to my shoes,
While I sit and sigh:
"Go 'long blues."

NIGHT CREATURE

(orchestral)

COME SUNDAY

Ooh.

Lord, dear Lord above:
God almighty; God of love,
Please look down and see my people through.

Lord, dear Lord above:
God almighty; God of love,
Please look down and see my people through.

I believe that God put sun
And moon up in the sky.
I don't mind the gray skies
Cause they're just clouds passing by.

Lord, dear Lord above:
God almighty; God of love,
Please look down and see my people through.

Please look down
Please look down
Please look down and see my people through.

Won't you see my people through.
Please see my people through.

7 SOLITUDE 420

Arranged and orchestrated for string orchestra by Henry Martin • Mixed by Joel Moss
Publisher: Scarsdale Music and EMI Mills Music

8 MOOD INDIGO 427

Vocal: Dee Dee Bridgewater • Piano: Cyrus Chestnut • Bass: Drums • Ira Coleman • Drums: Jeff Hamilton
Arranged and orchestrated by Clare Fischer • Mixed by Al Schmitt
Publisher: EMI Mills Music and Indigo Mood Music

NIGHT CREATURE 4517

Orchestrated by Luther Henderson
Edited by Robert Sadin, John Mauceri • Mixed by Joel Moss and Robert Sadin
Publisher: G. Schirmer, Inc.

9 Fast 416

10 Andante misterioso 729

11 Moderato - Faster swing - Moderato 353

12 COME SUNDAY 409

Vocal: Dee Dee Bridgewater • Piano: Cyrus Chestnut • Organ: Robert Sadin
Arranged and orchestrated by Robert Sadin • Mixed by Al Schmitt and Robert Sadin
Publisher: G. Schirmer, Inc.



INFINITE MOODS OF INDIGO

Robert Sudin

A musical portrait of a man who completed over 6000 songs and compositions, while keeping a large jazz band working all the time would surely capture only a glimpse of a man in perpetual motion. And yet the image of Ellington, which the whole world knows, is a picture of calm, almost serene self-possession.

Ellington, the tonal alchemist of the jazz orchestra. The man who brought out the private greatness of his musicians, and fused them into a sound uniquely his own.

He wrote very consciously for the individuals in his ensemble. The parts used by the band (when there were parts – often the music was created and learned at rehearsal, never notated; and woe to the replacement or substitute player called upon to recreate those voicings!) are not labeled “first alto sax,” “second alto sax,” etc. Instead one sees the name of the musician for whom they were written. In fact the eras of the Ellington ensemble are often defined by the key players of the period. And yet, whether Bubber Miley or Cootie Williams, Ben Webster or Paul Gonsalves were the dominant voices, the Ellington sound is at its core immediately recognisable.

That sound... As André Previn once said, “You know, Stan Kenton can stand in front of a thousand fiddles and a thousand brass and make a dramatic gesture and every studio arranger can nod his head

and say, ‘Oh, yes, that’s done like this.’ But Duke merely lifts his finger, three horns make a sound, and I don’t know what it is.”

Looking over the output and the directions of Ellington’s music, one senses immediately the bold and unquenchable urge to expand his tonal palette. From the earliest days of his band with its “jungle” sounds, the experimenting with two double-bass players in his band, writing for the human voice as a part of the instrumental fabric, recording with two violins and a viola as the melodic instruments, scoring for nine timpani, one sees in Ellington the impulse of a true composer, not merely a band leader or popular entertainer. Just as his timbres extended far beyond the conventions of jazz, so did his sense of form, of subject and of presentation. He performed tone poems at Carnegie Hall, wrote music for Shakespeare, adapted the music of Tchaikovsky and Grieg. And yet at the same time, the jazz roots, the sound of the blues never left his music.

It is interesting to explore parallels between the history of American jazz music and European classical music. Many musicians and writers have noted the large-scale similarities between Baroque music and New Orleans jazz, Classical-Romantic music and the swing era, and the parallel ages of modernism: Schoenberg and his school, and the extraordinary creative power of the pioneers at Minton’s – Parker, Monk, Gillespie and their comrades. In this imperfect but revealing com-

parison Ellington stands as an embodiment of the entire Classical-Romantic era.

Ellington views his music as the expression of his people, the quest for a national music, emblematic of so many great nineteenth-century composers: “My aim is not only to make jazz. It is to make new, unadulterated music expressing the character and moods of the Negro... As far as my own music in general is concerned, I would categorise it as Negro music. It represents what I absorbed as a child and have grown up with among the people around me who were musicians; and beyond that my own self and my surroundings have been injected into it.”

One can’t help but think of Verdi, and this comparison is a far-reaching one. For just as Ellington had to contend with the general view that his music lacked the seriousness of European music, so did Verdi face this same reproach – in comparison with the German symphonic tradition. And just as Verdi never abandoned the lyrical cantabile vocal line, even as his sophistication and world view evolved, in the same way Ellington remained faithful to the blues roots which nourished his music from the first years at Harlem’s Cotton Club.

But the nineteenth-century ideal of the music of a single people became too constricting for Ellington’s musical philosophy: “In the 1920s I used to try to convince Fletcher Henderson that we ought to call what we were doing ‘Negro music.’ But it’s too late for that now. The music has become so integrated you can’t tell one part from the other so far as color is concerned. Well I don’t have time to worry about it I’ve got too much music on my mind.”

Keeping a large band working all year was a draining and even financially questionable strategy. But it provided a full-time musical laboratory, an opportunity to realise in sound his thoughts on an immediate and continuous basis. The twentieth-century jazz parallel to Haydn at the Esterhazy court.

By comparison, Ellington’s opportunity to work with symphony orchestra were painfully few. A handful of concerts with minimal rehearsal time. He was all but completely reliant on skilful but generally conventional orchestrations written by his collaborators. No chance to shape the music with the performers as he did with his own ensemble. If the orchestral residencies available to composers today and existed in Ellington’s time... If prejudice, both musical and cultural and not blocked this avenue... what extraordinary sounds might have emerged. What blend of strings and saxophones, plunger mutes and orchestral woodwinds would Duke have conjured up. *Night Creature* provides hints of the world which Ellington might have created.

For this recording we sought to illuminate and draw inspiration from the expansive nature of Duke’s imagination. The resources of the modern orchestra have been turned in his direction. We have also drawn on the drums and string instruments of Africa and South America to present his music in an expanded frame, with a wide-ranging instrumentation. The Afro-Brazilian percussion on *Fleurette Africaine*, the symphonic treatment of *Solitude*, the Moroccan music on *Caravan* are new sounds to Ellington, but all suggested by his own explorations.

For the highest compliment he could bestow on a fellow musician was “beyond category.” Not jazz, not



classical, a music unbounded by labels. And his wonderful admiring description of the great soprano saxophonist and clarinetist Sidney Bechet could be turned around as the ultimate Ellington portrait: "He had a wonderful tone – all wood, a sound you don't hear anymore... His things were all soul, all from the inside."

*And let's
not worry about
whether the
result is jazz
or this or that
type of
performance.
Let's just say
that what we re
all trying to
create, in one way
or another,
is music.*

"Where is Jazz Going?"
Music Journal (March 1962)

THE HOLLYWOOD BOWL ORCHESTRA ~ JOHN MAUCERI
Prelude to a Kiss

DEE DEE BRIDGEWATER

Cyrus Chestnut . Ira Coleman . Jeff Hamilton . Charles McPherson . Steve Turré . Bobby Watson

Duke Ellington Photography: Paul J. Hoefler
Dee Dee Bridgewater Photography: Philippe Pierangeli
Art Direction: Jean-Luc Barilla
Concept: Gordon Gee
Dee Dee Bridgewater clothes by Issey Miyake

PRODUCER: ROBERT SADIN

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THE DUKE ELLINGTON ALBUM

Prelude to a Kiss



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PRELUDE TO A KISS • THE DUKE ELLINGTON ALBUM
DEE DEE BRIDGEWATER • THE HOLLYWOOD BOWL ORCHESTRA - JOHN MAUCERI

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Prelude to a Kiss

THE DUKE ELLINGTON ALBUM

featuring

DEE DEE BRIDGEWATER

CYRUS CHESTNUT, IRA COLEMAN, JEFF HAMILTON,
CHARLES MCPHERSON, STEVE TURRÉ, BOBBY WATSON

Hollywood Bowl Orchestra
conducted by *John Mauceri*

1 MIDNIGHT INDIGO 2:25

2 I'M BEGINNING TO SEE THE LIGHT 5:02

3 BLI-BLIP 4:15

4 FLEURETTE AFRICAINE 3:31

5 PRELUDE TO A KISS 3:52

6 CARAVAN 4:29

7 SOLITUDE 4:20

8 MOOD INDIGO 4:27

9-11 NIGHT CREATURE 15:17

12 COME SUNDAY 4:09

PRODUCED BY ROBERT SADIN

RECORDED: HOLLYWOOD, 2, 3 & 5 / 1996; NEW YORK, 5, 6 & 7 / 1996

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TOTAL PLAYING TIME 52:18



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PRELUDE TO A KISS • THE DUKE ELLINGTON ALBUM
DEE DEE BRIDGEWATER • THE HOLLYWOOD BOWL ORCHESTRA - JOHN MAUCERI

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