



STEREO A-26

(A)

DUKE ELLINGTON MEETS COLEMAN HAWKINS

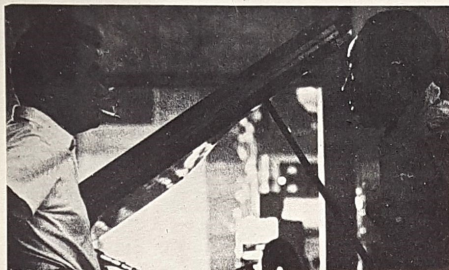
WITH JOHNNY HODGES / HARRY CARNEY / RAY NANCE
LAWRENCE BROWN / AARON BELL / SAM WOODYARD

LIMBO JAZZ / MOOD INDIGO / SELF-PORTRAIT ("OF THE BEAN") / THE RICITIC
RAY CHARLES' PLACE / THE JEEP IS JUMPIN' / YOU DIRTY DOG / WANDERLUST



DUKE ELLINGTON

meets



BOB THIELE and DUKE



COLEMAN HAWKINS JOHNNY HODGES DUKE HARRY CARNEY



LAWRENCE BROWN and RAY NANCE



SAM WOODYARD



The time from conception to birth of the average jazz album is seldom more than six months, but good things are worth waiting for and this one has been an unseasonable time a-borning.

"Duke Ellington came to me," Coleman Hawkins remembers, "twenty years ago—or perhaps it was nineteen, eighteen or even seventeen—and said:

"You know, I want you to make a record with me, and I'm going to write a number specially for you."

"Fine," I said, "I'm for it!"

"But we never did make it, although we sometimes spoke of it when we ran into one another."

In the course of a *Down Beat* interview early in 1962, Coleman referred to this situation and expressed the hope that they would still make the record someday, and when Bob Thiele brought them together for this purpose at 2 o'clock the following August 18th, in Rudy Van Gelder's New Jersey studio, it seemed the most logical thing in the world. The careers of these two famous musicians had run parallel so long it was only surprising that no one had before effected an amalgamation of their creative talents.

Coleman Hawkins arrived at the studio punctually on time, but he found Duke and his men already there.

"How in the world did everyone get here before me?" he exclaimed, surprised, before even greetings were exchanged.

Within a very few minutes they were running down the first number, the big and distinctive Hawkins tone finding its place in a section otherwise composed of men long accustomed to working together. It didn't prove to be a major problem, though after the first take he turned to Johnny Hodges and said, "I'm not used to working in this band, you know."

In no time at all the five horns were producing a full, rich ensemble sound that seemed the work of a regular unit. The combination of the guest tenor's tone with the correspondingly warm and expansive tone of baritoneist Harry Carney was particularly noteworthy. As for the pianist and leader, he was pleased, as always, to play host to outstanding talent, and in this relatively intimate, small-band context he was, again, as always, inventive and assured.

Limbo Jazz makes an infectious introduction to what turned out to be both an informal yet thoroughly professional date. This cakewalk number was, in fact, conceived quite spontaneously halfway through the session. Having worked out the pattern with Aaron Bell and Sam Woodyard, Duke had then called on the other horns to develop the routine while Coleman was changing a reed. Fortunately, the performance was recorded, although the completely unselfconscious singing of Sam Woodyard throughout indicates that he, like most of the others, was unaware of this. Duke, however, knew what was happening, and after solos by Johnny Hodges, Ray Nance and Lawrence Brown, he beckoned his guest over to take an honored place in the performance. To end it with a climactic ensemble chorus, he simply stubbed his forefinger ceilingward repeatedly.

Mood Indigo was an almost inevitable vehicle for the tenor star on this occasion, and to hear his sound and phrasing on this melody—riches on riches—is a memorable experience:

"How many choruses do you want to take, Hawk?" Duke asked.

"I don't know. Let's see how it goes," was the reply.

As he entered the second chorus, Duke turned away from the piano with his arms swinging, a characteristic gesture when he is moved. There was

only the one take. (The trio theme statements were played by Johnny Hodges, Lawrence Brown with derby, and Harry Carney on bass clarinet.) Everget present was filled with admiration.

"Did you hear that cat?" an incredulous Aaron Bell asked Jimmy Hamilton, who was copying parts.

"Oh, man, he always plays!" Jimmy answered. "The older he gets, the better he gets."

Ray Charles' Place belongs to the series originated by Bob Thiele which includes *Duke's Place* and *Coleman's Place*. Johnny Hodges had been recording with strings during that week in the same studio, and he now turned to Coleman with a grin and said:

"And I'm not used to playing this kind of music!"

"Sounds like one of those old camp-meetin's," was the response, and before even the title had been announced.

Composed by Duke at 8 o'clock that morning, and underlined by Sam Woodyard's insistent shuffle rhythm, it was an exciting blues tribute from one leader to another.

Wanderlust was first recorded by a small Ellington unit under Johnny Hodges's name in 1938, and, like many other numbers from that second period, it was well worth revising. Ray Nance and Lawrence Brown contributed strongly to the fine blues mood, the former using his Harmon mute for growl effects after Duke had communicated his wishes in mime.

You Dirty Dog is also a type of dirty Duke used to write for his small groups. The tenor soloist is followed by Johnny Hodges, who is here at his best and very much at home.

Portrait of Bean was worth waiting all these years for, and it is an attractive addition to Duke's exclusive gallery of portraits. (Remember those of The Lion, Bert Williams and Bill Robinson?) The singing melody lent itself, too, to self-portrayal as Coleman Hawkins, alias Bean, applied his sound and imagination to it. Duke and the band gave him sensitive support all the way. A tentative first take was followed by the re-fashioned and final second heard here, after which Duke rose from the piano to extend congratulations:

"Magnifique! *Merci beaucoup, monsieur!*" he said.

Next, an old favorite, *The Jeep Is Jumpin'*, was returned at top tempo and in a head arrangement. Of the exciting solos, the most unusual are by Harry Carney and Duke himself, but the whole group swings. Duke can be heard starting up the band verbally before the music begins.

The Ricicic is by a quintet consisting of Ray Nance on violin, Coleman Hawkins and the rhythm section. The addition of two "X's" to the title, while they might assist pronunciation, would be an injustice, for the composition and the atmosphere created over the insidious Latin rhythm are together distinctive. Ray Nance took a warmly romantic chorus, and then Coleman blew a pretty one with inspiring chords from Duke. For the third, Ray played a highly effective obbligato behind the tenor. Sam Woodyard's brasswork was effective, too.

The session over, there were farewells outside in the evening sun, farewells full of respect and affection.

"After four hundred years, we made it!" Coleman said.

"You don't think it was too soon?" Duke asked.

"Maybe we should have waited, but . . ."

"We're leaving town for a week or so. I'll call you when we get back. Maybe we can think of something else to do!"

THE NEW WAVE
IN JAZZ
FEEL IT ON

IMPULSE Records, a product
of ABC-Paramount Records,
Inc.



COLEMAN HAWKINS

RAY NANCE, cornet & violin
LAWRENCE BROWN, trombone
JOHNNY HODGES, alto sax
HARRY CARNEY, baritone sax
& bass clarinet
COLEMAN HAWKINS, tenor sax
DUKE ELLINGTON, piano
AARON BELL, bass
SAM WOODYARD, drums

*Courtesy of Verve Records

SIDE ONE

1. LIMBO JAZZ (Duke Ellington) 5:20
(Tempo Music Inc.-ASCAP)
2. MOOD INDIGO (D. Ellington, I. Mills, A. Bigard) (Gotham Music Service Inc.-ASCAP) 5:55
3. RAY CHARLES' PLACE (Duke Ellington) (Feenofonia Music-ASCAP) 4:04
4. WANDERLUST (Duke Ellington, Johnny Hodges) (American Academy of Music Inc.-ASCAP) 4:57

SIDE TWO

1. YOU DIRTY DOG (Duke Ellington) 4:19
(Tempo Music Inc.-ASCAP)
2. SELF PORTRAIT (OF THE BEAN) (Duke Ellington, Billy Strayhorn) 3:30
(Tempo Music Inc.-ASCAP)
3. THE JEEP IS JUMPIN' (Duke Ellington, Johnny Hodges) (American Academy of Music Inc.-ASCAP) 4:40
4. THE RICICIC (Duke Ellington) 5:49
(Tempo Music Inc.-ASCAP)
The recording took place August 18, 1962

abc Impulse
TM

DUKE ELLINGTON
MEETS
COLEMAN HAWKINS

SIDE 1
AS 26
(AS 28)



DISTRIBUTION
CARRERE

1. LIMBO JAZZ (Duke Ellington) 5'20
(Tempo Music Inc. - ASCAP)
2. MOOD INDIGO (D. Ellington, I. Mills, A. Bigard) 5'55
(Gotham Music Service Inc. - ASCAP)
3. RAY CHARLES' PLACE (Duke Ellington) 4'04
(Foundation Music - ASCAP)
4. WANDERLUST (Duke Ellington, Johnny Hodges) 4'57
(American Academy of Music Inc. - ASCAP)

ABC Impulse

abc Impulse
TM

DUKE ELLINGTON
MEETS
COLEMAN HAWKINS

SIDE 2
AS 26
(AS 28)



DISTRIBUTION
CARRERE

1. YOU DIRTY DOG (Duke Ellington) 4'19
(Tempo Music Inc. - ASCAP)
2. SELF PORTRAIT (Of The Bean) (D. Ellington, B. Strayhorn) 3'50
(Tempo Music Inc. - ASCAP)
3. THE JEEP IS JUMPIN' (D. Ellington, J. Hodges) 4'40
(American Academy of Music Inc. - ASCAP)
4. THE RECITIC (Duke Ellington) 5'49
(Tempo Music Inc. - ASCAP)

ABC Impulse

IMPULSE! STEREO A-26

**DUKE
ELLINGTON**
MEETS
COLEMAN
HAWKINS

COVER DESIGN: ROBERT FLYNN/VICEROY PHOTOGRAPH: JOE ALPER


impulse!

**THE
NEW WAVE
OF JAZZ
IS ON
IMPULSE!**

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.

DISTRIBUTION
CARRERE