



MIDNIGHT IN PARIS

SIDE 2

Stereo

DUKE ELLINGTON AND HIS ORCHESTRA

CBS 84414

SACEM

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PARIS BLUES ID. Ellington A:157

A - JAVAPACHACHA (Apache) 3:58

(Adapted by Duke Ellington) Tempa Music, Inc.

5 - NO REGRETS (C. Dumont 2:12

Barclay Music Corp.

6 - THE RIVER SEINE (G. LaFarge) 2:14

Remick Music Corp.

1962 - CBS Inc.

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MIDNIGHT IN PARIS DUKE ELLINGTON AND HIS ORCHESTRA

UNDER PARIS SKIES
I WISH YOU LOVE
MADEMOISELLE DE PARIS
COMME CI, COMME ÇA
SPEAK TO ME OF LOVE
A MIDNIGHT IN PARIS
(All of a Sudden) MY HEART SINGS

GUITAR AMOUR
THE PETITE WALTZ
PARIS BLUES
JAVAPACHACHA (Apache)
NO REGRETS
THE RIVER SEINE



Produced by Teo Macero

A15:00 P.M. in a Midwestern hotel, Duke Ellington was placing a transatlantic call to Billy Strayhorn, his protega and long-time associate. "Mais M. Strayhorn n'eat pas ici, il eat sorti." Thwarted in his desire to discuss a musical problem with Billy, ATA" is best customer suddenly smilled and rhought, "How could anyone think that anyone would be in his hotel on a midnight in Paris? Strayhorn is out 'on the city'. Anywhere else he'd be 'out on the town."

Paris, lovely by day, radiates at night. The working day over, the people rush into the streets of the city they love. For the newcomer, Paris is not love at first sight. In fact, on first encounter, the city is a disappointment to many, not the fairyland anticipated. Paris is real! It's often cold and lonely, though teeming with people and life: the plumbing is lousy, and your france disappear with alarming ease.

But, if you don't reject Paris, the truth of the city will slowly come to you, never to be lost. Once you have caught Parisian fever, your life can never be the same.

For Duke Ellington, Paris at midnight evoked many memories. He had last been there to write the score for the movie "Paris Blues." He remembered the restaurants he frequented—Maxim's, Paysan, Lo Cordon Bleu; the wine (Chateau Mouton Rothschild) he had grown to lovo. He chuckled as he thought of Diahann Carroll trying to practice in her suite at the Hotol George V and being hopelossly drowned out by Louis Armstrong's trumpet coming from the floor Below and Duke's chords thumping through the ceiling from his suite above.

He remembered the songs he had heard in Paris in small dim cafes and in expensive night spots, the snatches of familiar melodies encountered while working at midnight in Paris.

Paris by night is a city to walk in. You walk along the banks of the Seine, which divides the city into right and left. Strolling alone in the shadows of the Louve, watching the reflections of the lights on the lie de la Cité, your thoughts are nostalgic, sad. You shake off your pensive mood and leave the banks of the river for the gay boulevards, where you encounter a Mademoiselle de Paris-to-cquette, the gamine, the grande dame, the poule. She may be found in a little bistro on the Rue de la Huchette where the kind of Spanish music that inspite Ellington's Gultar Amour is heard (you will know that Ray Nance must have been there when you hear his sold voiling on this number!

Or, if you are not too sophisticated, you will seek out a tourist night spot, perhaps in Montmartre, to see the "Apache" danced, recognizing, as did Ellington, the vitality and excitement which still remains in the dance and its music.

You could find your way to the Mars Club to hear sophisticated songs by Americans who have given their hearts to Paris; or to the Blue Note where Benny Benjamin is host and where touring American musiclans feel most at home. Kenny Clarke and Bud Powell are the artists-in-residence. Musicians are always welcome to sit in or just sit. It is in clubs such as this that the visiting American musician who has not yet found his Mademoiselle de Paris pours out his frustra-

To have been in Paris, even alone, is forever memorable. But, the sidewalk cafes, blatros, restaurants, busy avenues, quich squares, and, alas, even the girle kaleidoscope in memory into a colorful blur. It is only when you have been in Paris with your one true love that memory serves up sharp images. For the memories are shared—moin soup at 4:00 AM. in Lo Pied de Cochon in Los Halles; the marvelous little restaurant on the Rue do Montegeuil that you discovered by yourself, which turns out to be world famous. But you never forget the wonderful food.

How well you both remember the joy of being together, **Under Paris Skies (Sous le clei de, Paris).** The skies are sometimes clear and blue, but often gray and foreboding. However, as Jaan Drejac's lyte; says, "Mais le ciel n'est pas long-temps cruel hum hum—Pour se faire pardonner, il offre un arc de ciel." The mood of the Paris skies has never been captured so well as in the Ellington-Strayhorn arrangement of this lovely song.

The Place do la Concorde at 5:00 P.M. Is the arena where daily the Parisian driver filtrs with death in the most confusing traffic circle of the Western world. At midnight the Place is sorene and beautiful again as its architect of another century envisioned it. With your sweetheart you think of the great love songs associated with Paris, such as Speak to Me of Love (Parlez-mol d'amour) and I Wish You Love by Charles Trenet, whose lyric in French (Que reste-t-il de nos amour?) is so poincant.

Perhaps you are fortunate enough to conclude your evening in Paris by hearing Edith Piaf sing. As you sit with your beloved, itselning to this magnificant woman who symbolizes all the heartbreak and sadness that love in Paris can be, you hope in your heart that those days of sadness and loneliness are past for you. No Regrets (Je ne regrette rien) is a hopeful thought, but at this moment for others, not yourself.

These songs comprise the Paris of Duke Ellington and Billy Strayhorn. Only three of the songs in the album are original Ellington compositions, but because they are creative artists who have expressed musically their love for Paris, they are all part of Midpolat in Paris.

GEORGE T. WEIN

Note: In this album all tenor saxophone solos are by Paul Gonsalves, clarinet solos by Jimmy Hamilton, trumpet solos by Ray Nance, trombone solos by Lawrence Brown, alto saxophone solo by Johnny Hodges, and baritone saxophone solos by Harry Carney, Harold "Shorty" Baker plays Under Paris Skies. Ray Nance plays solo solo in Guiter Anour.

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