



DUKE ELLINGTON AND HIS ORCHESTRA

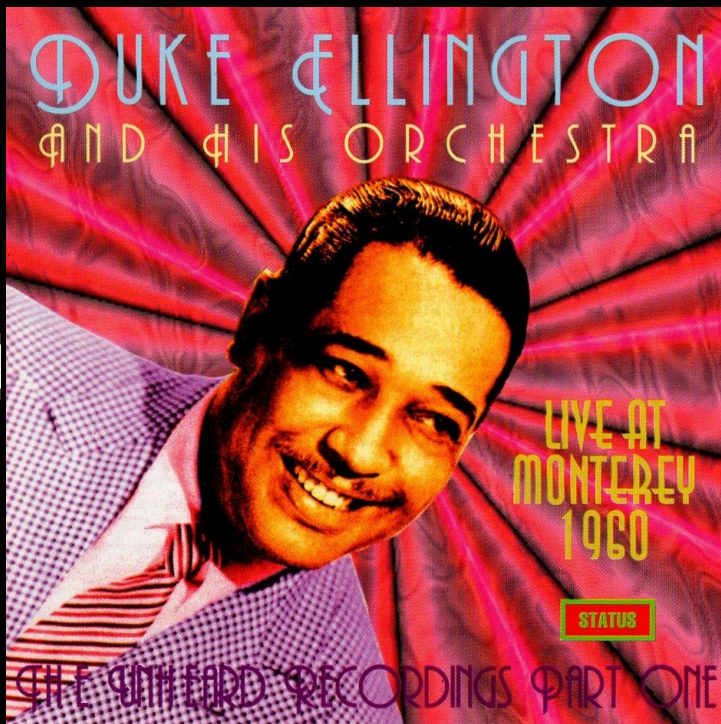
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DUKE ELLINGTON AND HIS ORCHESTRA  
THE UNHEARD RECORDINGS  
PART ONE  
LIVE AT MONTEREY - 1960



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THE UNHEARD RECORDINGS PART ONE

## DUKE ELLINGTON LIVE AT MONTEREY 1960

The importance of Duke Ellington was so great that every minute of his music committed to record is eagerly sought out by collectors. The release of this CD is therefore of particular significance for not only have these tracks never appeared before but the very existence of Ducal recordings from the 1960 Monterey Festival has been in doubt. Even the authoritative "Jazz Records 1942 - 1980, Volume 6" (published in 1994 by Jazz Media Aps on Denmark) lacks any information on the event, including only a note to the effect that "it is said Ellington introduced *Suite Thursday* on this occasion but there are no recordings from this Monterey Festival available". Here is the "missing" music, and volume two in the series (due for issue as STATUS DSTS1009 ) contains Duke's second set from the Monterey evening, when the band was joined by blues singer Jimmy Rushing. (The same CD will also include a set by the Cannonball Adderley Quintet from the Monterey concert.)

Festival organiser Jimmy Lyons sets the scene and Ellington is announced, in music, by Lambert, Hendricks, Ross singing with their own rhythm trio comprising leader Ike Isaacs on bass, pianist Gildo Mahones and drummer Jimmy Wormsworth. It is clear from Duke's opening announcement that not all of the band members have reached their appointed places on stage. No matter, this was by no means unusual at Ellington concerts! (The first time I ever saw the band it managed to play a complete concert minus two important musicians, Paul Gonsalves and trumpeter Shorty Baker; these temporary absences often produced interesting and exciting spontaneous improvisation.) *Perdido* is Jimmy Hamilton's arrangement with trumpet solos from Willie Cook and Ray Nance. That night Duke called for two movements from his then new *Nutcracker Suite* in which he and Billy Strayhorn had adapted Peter Ilich Tchaikovsky's *Nutcracker Suite* (written in 1892) for the unique sound of the Ellington band. He also gave the audience a taste of his highly successful Shakespearian *Such Sweet Thunder* work by way of *Half The Fun*, with its sensuous Johnny Hodges alto.

All of the music played at this first set came from the pens of Duke and

Strayhorn plus items by past and present sidemen such as Juan Tizol and Clark Terry. Some of it went back to the Cotton Club days, such as *Sophisticated Lady* on which Harry Carney demonstrated the art of *circular breathing* (in through the nose and out through the mouth in order to produce an unbroken note). The blues were there too, no better demonstrated than by Hodges on the vital *Jeep's Blues*. But the meat of the performance was the unveiling of the new *Suite Thursday*, inspired by John Steinbeck's 1954 novel of that name and actually set in Monterey. This is its very first known recording and it was not until the following month that the work was recorded for Columbia at which time, presumably, the titles for the four movements were assigned. *Suite Thursday* is one of Duke's most impressive latterday works yet it is frequently overlooked in an assessment of Ellington-Strayhorn collaborations. The writing for the saxes, in particular, is masterly and the value of this Monterey recording lies not only in its freshness of execution but also in Ellington's clearly heard directions to the band. When it was finally recorded in the studio a number of minor changes had taken place, subtle alterations in tempo, the bringing in of a trombone to take over a lead voice in the third part etc. Hopefully the release of this concert version will focus interest on *Suite Thursday* which, in its first recorded manifestation, was relegated to the "B" side of an LP ostensibly given over to the less impressive recasting of the *Peer Gynt Suite*.

Here then is the greatest of all jazz orchestras at its most relaxed but with the excitement level kept high when necessary. Those stratospheric trumpet notes are played by Andres Merenghito (sometimes known as Fats Ford) but the star of the show, as conductor, composer, arranger and pianist is, of course, Edward Kennedy Ellington himself.

ALUN MORGAN

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Duke Ellington (piano) leading  
Andres Merenghito,  
Willie Cook, Eddie Mullens  
(trumpets);  
Ray Nance (trumpet, violin)  
Booty Wood,  
Lawrence Brown, Matthew Gee  
(trombones)  
Jimmy Hamilton (clarinet, tenor)  
Russell Procope (alto, clarinet)  
Johnny Hodges (alto)  
Paul Gonsalves (tenor)  
Harry Carney  
(baritone, bass-clarinnet)  
Aaron Bell (bass)  
Sam Woodyard (drums)

Monterey Festival  
24 September, 1960

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# DUKE ELLINGTON AND HIS ORCHESTRA

**INTRODUCTION/DEEP RIVER/**

**TAKE THE A TRAIN 6.30**

Strayhorn. (vcl) Lambert, Hendricks and Ross

**PERDIDO 9.58**

Tizol

**OVERTURE, "NUT CRACKER SUITE" 3.41**

Tchaikovsky, adapt. Ellington and Strayhorn

**HALF THE FUN 4.34**

Ellington - Strayhorn

**JEEP'S BLUES 4.20**

Ellington - Hodges

**NEWPORT UP 4.52**

Ellington - Strayhorn

**SOPHISTICATED LADY 4.39**

Ellington - Mills - Parish

**SUITE THURSDAY :**

Part one - **MISFIT BLUES 4.09**

Part two - **SCHWIPHTI 4.21**

Part three - **ZWEET ZURZDAY 5.10**

Part four - **LAY-BY 6.56**

Ellington - Strayhorn

**DANCE OF THE FLOREADORES 5.25**

Tchaikovsky, adapt. Ellington and Strayhorn

**JAM WITH SAM 4.13**

Ellington

**JONES 1.45**

Terry - Ellington

## THE UNHEARD RECORDINGS PART ONE

**LIVE AT MONTEREY 1960**

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