A black and white photograph of Duke Ellington playing a piano. He is shown in profile, looking towards the right, with his hands on the keys. He is wearing a dark, ribbed suit jacket over a white shirt and a patterned tie. The background is softly blurred, showing what appears to be a recording studio or a stage setting with some equipment.

Duke
Ellington
Montréal
1964



RADIO-CANADA
TÉLÉVISION

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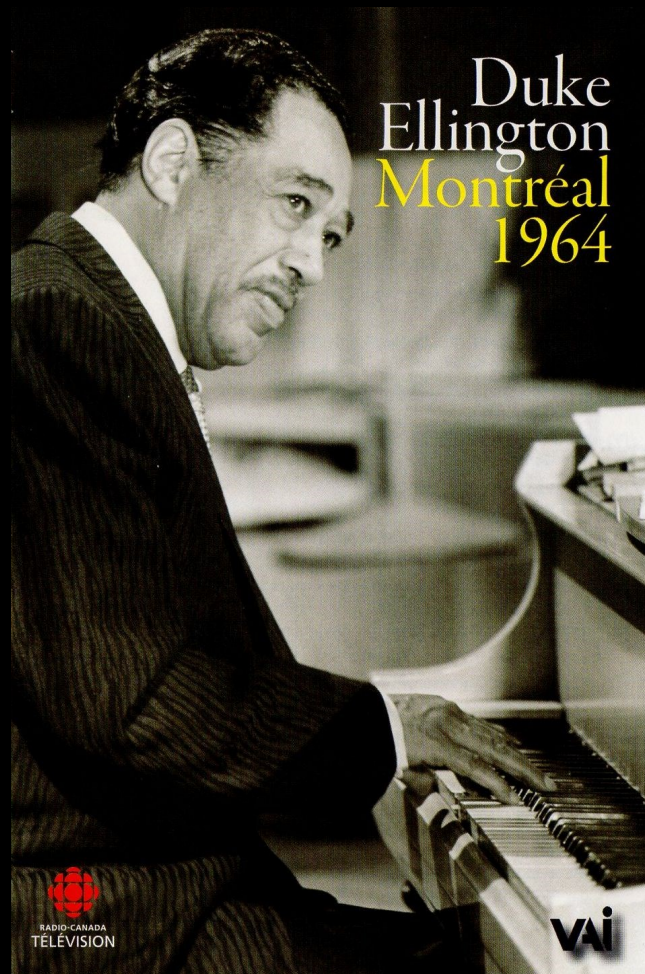
Duke Ellington Montréal 1964

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RADIO-CANADA
TÉLÉVISION



Duke Ellington Montréal 1964

- 1 **Boo-dah** (Strayhorn) 3:18
Anderson, Hamilton (cl)
- 2 **Take the A Train** (Strayhorn) 1:19
- 3 **Afro-Bossa** (Ellington) 4:02
Woodyard, Hodges, Williams
- 4 **Perdido** (Drake/Langfelder/Tizol) 3:09
Ericson
- 5 **Never on Sunday** (Hadjidakis/Towne) 3:46
Hamilton (cl), Brown
- 6 **Happy Reunion** (Ellington) 3:19
Gonsalves
- 7 **Blow by Blow** (Ellington) 3:39
Gonsalves
- 8 **Caravan** (Ellington/Tizol) 5:04
Williams, Ellington
- 9 **Banquet Scene** from "Timon of Athens Suite" (Ellington) 2:12
Hodges
- 10 **Things Ain't What They Used to Be** (Mercer Ellington) 2:49
Hodges
- 11 **Skilipop** from "Timon of Athens Suite" (Ellington) 3:20
Holley, Hamilton (cl) Woodyard
- 12 **Prowling Cat** (Anderson) 2:39
Anderson
- 13 **Medley** 3:58
Satin Doll (Ellington/Strayhorn)
Ellington
Solitude (De Lange/Ellington/Mills)
Ellington, Williams
Don't Get Around Much Anymore (Ellington)
Ellington
- 14 **Mood Indigo** (Bigard/Ellington/Mills) 2:13
Brown, Carney, Procope

- 15 **Medley** 3:25
I'm Beginning to See the Light (Ellington/Hodges/James)
Ellington
Sophisticated Lady (Ellington/Mills/Parish)
Ellington, Carney
- 16 **Medley** 4:27
It Don't Mean a Thing If It Ain't Got That Swing (Ellington/Mills)
Ellington
Do Nothin' Til You Hear From Me (Ellington)
Brown
I Let a Song Go Out of My Heart/Don't Get Around Much Anymore
(Ellington, Mills, Nemo/Redmond. Ellington)
Ellington
- 17 **Take the A Train** (Strayhorn) 1:55

Duke Ellington and his Orchestra

Live telecast/Émission de télévision enregistrée en direct,
April 20, 1964/20 avril 1964, Le Jazz Hot, Montréal

Piano: Duke Ellington
Drums/Batterie: Sam Woodyard
Bass/Contrebasse: Major Holley
Trumpets/Trompettes: Cootie Williams, Rolf Ericson (flugelhorn), Herbie Jones, Cat Anderson
Trombones: Lawrence Brown, Chuck Conners, Buster Cooper
Saxophones: Paul Gonsalves (ts), Jimmy Hamilton (ts, cl), Johnny Hodges (as)
Russell Procope (as, cl), Harry Carney (bs)

Boo-dah, Blow by Blow, Prowling Cat, Afro-Bossa, Happy Reunion, Things Ain't What They Used to Be, Timon of Athens Suite: MUSIC SALES CORPORATION (ASCAP) on behalf of itself & TEMPO MUSIC, INC. (ASCAP)
Take the A-Train: CHERRY LANE MUSIC PUBLISHING COMPANY, INC. on behalf of itself (ASCAP), on behalf of DIMENSIONAL MUSIC OF 1091 (ASCAP), on behalf of BILLY STRAYHORN SONGS (ASCAP), MUSIC SALES CORPORATION (ASCAP) on behalf of itself & TEMPO MUSIC, INC. (ASCAP)
Perdido: MUSIC SALES CORPORATION (ASCAP) on behalf of itself & TEMPO MUSIC, INC. (ASCAP), THE SONGWRITERS GUILD
Never on Sunday: UNART MUSIC CORPORATION and LLEE CORP.
Caravan: EMI MILLS MUSIC INC., FAMOUS MUSIC CORPORATION, LLC (ASCAP)
Satin Doll: FAMOUS MUSIC CORPORATION, LLC (ASCAP), MUSIC SALES CORPORATION (ASCAP) on behalf of itself & TEMPO MUSIC, INC. (ASCAP)
Solitude: FAMOUS MUSIC CORPORATION, LLC (ASCAP), EMI MILLS MUSIC INC., SCARSDALE MUSIC CORP.
Don't Get Around Much Anymore: ROBBINS MUSIC CORP., FAMOUS MUSIC CORPORATION, LLC (ASCAP), HARRISON MUSIC CORP.
Mood Indigo: EMI MILLS MUSIC INC., THE SONGWRITERS GUILD, FAMOUS MUSIC CORPORATION, LLC (ASCAP)
I'm Beginning to See the Light: THE SONGWRITERS GUILD, FAMOUS MUSIC CORPORATION, LLC (ASCAP), CHAPPELL & CO.
Sophisticated Lady, It Don't Mean a Thing If It Ain't Got That Swing: FAMOUS MUSIC CORPORATION, LLC (ASCAP), EMI MILLS MUSIC INC., and EMI APRIL MUSIC
Do Nothin' Til You Hear From Me: ROBBINS MUSIC CORP., HARRISON MUSIC CORP.
I Let a Song Go Out of My Heart: EMI MUSIC PUBLISHING, FAMOUS MUSIC CORPORATION, LLC (ASCAP)

Special thanks to Fred Cohen of the Jazz Record Center and the New York Public Library for the Performing Arts
Merci tout particulièrement à Fred Cohen du Jazz Record Center et à la New York Public Library for the Performing Arts.

On April 20, 1964, Duke Ellington and his Orchestra opened a week-long engagement at Le Jazz Hot, a 500-seat room at the Casa Loma Club in Montréal. The band had just come from a series of one-night stands in the United States and before that a month-long tour of Europe. They had been on the road almost constantly for the previous two months, and likely relished the opportunity to spend a full week in a city they enjoyed.

The band for this gig had been together for some time. (The newest member was Major Holley, the bassist, who took over just a month before, shortly after Ernie Shepard's heart attack.)

As usual for an Ellington concert the program was a mixture of his standards, his recent compositions and standards by other composers. The recent works were all from 1963, the end of Ellington's frenzy of new compositions of 1962-63. They were: "Blow by Blow", "Afro Bossa" and the two sections from "Timon of Athens." Of the non-Ellington rarities we have Cat Anderson's "Prowling Cat" and Billy Strayhorn's "Boo-dah," a composition from the early 1950s. The band's stalwarts all have a chance to shine in their solos, and one is reminded, once again, of what a great pianist was Edward Kennedy Ellington.

Fortunately, Radio-Canada was there to record the opening night, and the kinescope of that telecast is now available on home video for the first time. It captures a great band at its peak.

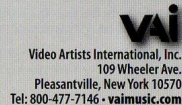
Le 20 avril 1964, Duke Ellington et son orchestre donnent le premier d'une série de concerts au Jazz Hot, une salle de 500 places au Casa Loma de Montréal, qui les a engagés pour une semaine. L'orchestre vient de terminer une tournée de concerts uniques aux États-Unis, après avoir passé un mois en Europe. Constatant sur la route depuis près de deux mois, les musiciens se réjouissent très probablement d'avoir l'occasion de passer une semaine complète dans une ville qu'ils apprécient.

La composition de l'orchestre est la même depuis un certain temps (à l'exception de Major Holley, le contrebassiste, qui s'est joint à l'orchestre un mois auparavant, peu de temps après la crise cardiaque d'Ernie Shepard).

Comme pour la plupart des concerts d'Ellington, le programme du concert est un mélange de ses classiques, de compositions plus récentes et de standards d'autres compositeurs. Les morceaux récents sont tous de 1963, et Ellington les a composés dans une période incroyablement féconde qui a duré de 1962 à 1963. Il s'agit de *Blow by Blow*, d'*Afro Bossa*, et de deux parties de *Timon of Athens*. Parmi les raretés composées par d'autres, mentionnons *Prowling Cat*, de Cat Anderson, et *Boo-dah*, de Billy Strayhorn, une composition du début des années 1950. Les fidèles musiciens d'Ellington ont le loisir de s'exprimer dans des solos, et on peut constater une fois de plus qu'Edward Kennedy Ellington était vraiment un pianiste exceptionnel.

Par chance, Radio-Canada était sur place pour enregistrer le premier concert, et le kinescope de cette télédiffusion est maintenant offert en DVD pour la première fois. Vous pourrez y voir un orchestre exceptionnel au summum de son art.

Earl Oxford



DUKE ELLINGTON • MONTRÉAL 1964

On April 20, 1964, Le Jazz Hot Room at the Casa Loma Club in Montréal featured Duke Ellington and his Orchestra for a one-week engagement. Fortunately, Radio-Canada was there to record the opening night, and the kinescope of that telecast is now available on home video for the first time. It captures a great band at its peak.

Le 20 avril 1964, le Jazz Hot Room du Casa Loma, à Montréal, présente Duke Ellington et son orchestre, qui ont été engagés pour une semaine. Par chance, Radio-Canada était sur place pour enregistrer le premier concert, et le kinescope de cette télédiffusion est maintenant offert en DVD pour la première fois. Vous pourrez y voir un orchestre exceptionnel au summum de son art.

Boo-dah • Take the A Train • Afro-Bossa • Perdido • Never on Sunday
Caravan • Banquet Scene from "Timon of Athens Suite"
Things Ain't What They Used to Be • Skilipop from "Timon of Athens Suite"
Mood Indigo • Prowling Cat • Happy Reunion • Blow by Blow
Satin Doll / Solitude / Don't Get Around Much Anymore
I'm Beginning to See the Light / Sophisticated Lady
It Don't Mean a Thing If It Ain't Got That Swing / Do Nothin' Til You Hear From Me
I Let a Song Go Out of My Heart / Don't Get Around Much Anymore

Duke Ellington and his Orchestra

Live April 20, 1964/Enregistrement en public, 20 avril 1964

Piano: Duke Ellington
Drums/Batterie: Sam Woodyard
Bass/Contrebasse: Major Holley
Trumpets/Trompettes: Cootie Williams, Rolf Ericson (flugelhorn), Herbie Jones, Cat Anderson
Trombones: Lawrence Brown, Chuck Connors, Buster Cooper
Saxophones: Paul Gonsalves (ts), Jimmy Hamilton (ts, cl), Johnny Hodges (as)
Russell Procope (as, cl), Harry Carney (bs)

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