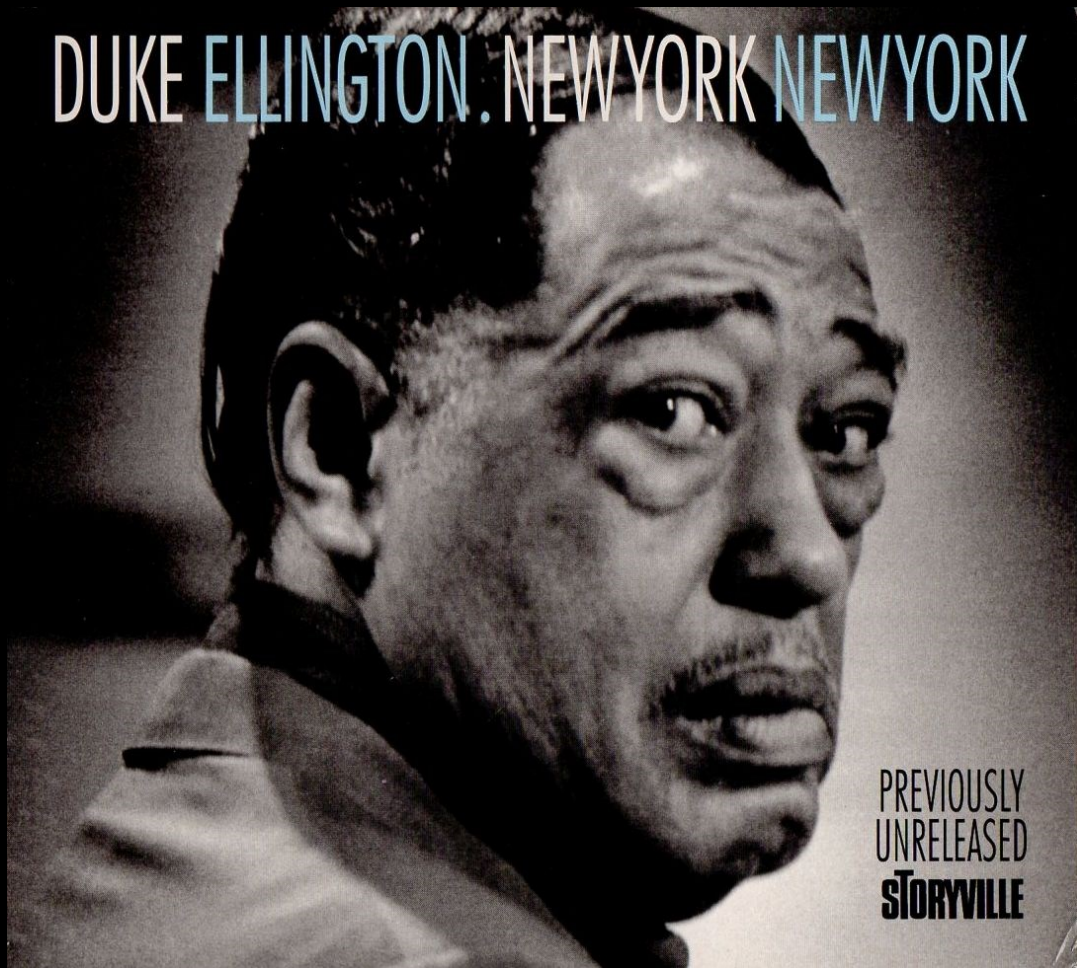


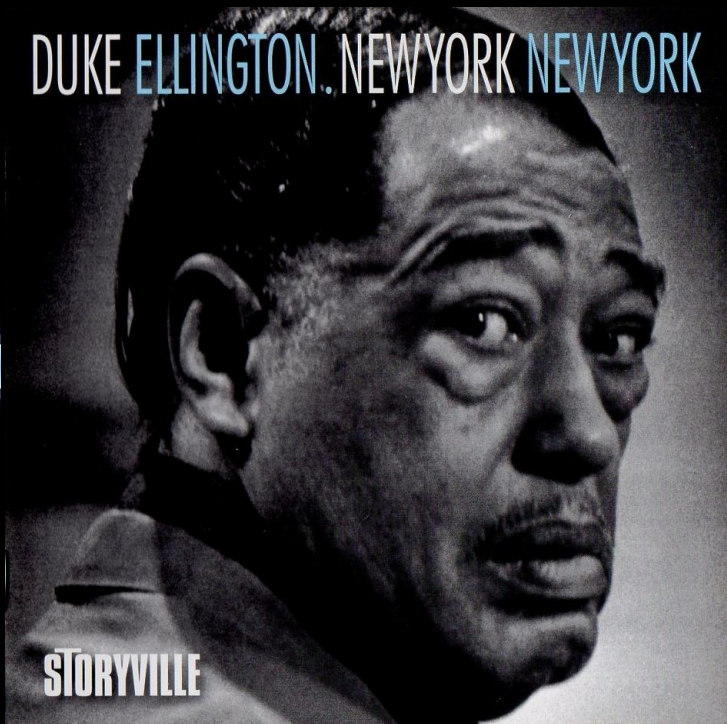
# DUKE ELLINGTON . NEWYORK NEWYORK



PREVIOUSLY  
UNRELEASED  
**STORYVILLE**



# DUKE ELLINGTON. NEW YORK NEW YORK



# DUKE ELLINGTON AND HIS ORCHESTRA 1970-1972

## Personnel:

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cootie Williams, Fred Stone, Money Johnson, Al Rubin (tp), Booty Wood, Malcolm Taylor, Julian Priester (tb), Russell Procope (as & cl), Johnny Hodges (as), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), Wild Bill Davis (org.), National Recording Studio, New York April 27, 1970 – Track 1.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cat Anderson, Cootie Williams, Fred Stone, Dave Burns (tp), Chuck Connors, Booty Wood, Cliff Heathers (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), Elayne Jones (tym), National Recording Studio, New York, June 8, 1970 – Track 2.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cat Anderson, Cootie Williams, Mercer Ellington, Fred Stone (tp), Chuck Connors, Booty Wood, Julian Priester (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Wild Bill Davis (org), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), National Recording Studio, New York, June 15, 1970 – Track 3 & 4.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cat Anderson, Cootie Williams, Mercer Ellington, Fred Stone, Nelson Williams (tp), Chuck Connors, Booty Wood, Malcolm Taylor (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Wild Bill Davis (org), Joe Benjamin (b), Rufus Jones (dr), Rhenus Studio, Cologne, Germany, July 9, 1970 – Track 5 & 6 – Studio Fontana, Milan, Italy, July 23, 1970 – Track 7.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cat Anderson, Cootie Williams, Money Johnson, Mercer Ellington (tp), Chuck Connors, Booty Wood, Malcolm Taylor (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Wild Bill Davis (org), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), National Recording Studio, New York, December 9, 1970 – Track 8, 9 & 10 – National Recording Studio, New York, December 11, 1970 – Track 11 *Note: Al Rubin (tp), replaces Mercer Ellington (tp), December 9.*

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cootie Williams, Mercer Ellington, Money Johnson, Eddie Preston (tp), Chuck Connors, Booty Wood, Malcolm Taylor (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Wild Bill Davis (org), Joe Benjamin (b), Rufus Jones (dr), Nell Brookshire (vo), National Recording Studio, New York February 3, 1971 – Track 12 – National Recording Studio, February 11, 1971 – Track 13.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cootie Williams, Richard Williams, Money Johnson, Eddie Preston (tp), Chuck Connors, Booty Wood, Malcolm Taylor (tb), Buddy Pearson (as), Norris Turney (as, ts, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), National Recording Studio, New York, May 5, 1971 – Track 14, 15, 16.

### DUKE ELLINGTON AND HIS ORCHESTRA:

Cootie Williams, Mercer Ellington, John Coles, Money Johnson (tp), Chuck Connors, Tyree Glenn, Vince Prudente (tb), Russell Procope (as & cl), Norris Turney (as, ts, cl, fl), Harold Minerve (as, cl, fl), Harold Ashby (ts & cl), Paul Gonsalves (ts), Harry Carney (bs, cl & bcl), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), National Recording Studio, New York, June 12, 1972 – Track 17.

### DUKE ELLINGTON AND HIS SMALL BAND:

Money Johnson (tp), Russell Procope (as & cl), Harold Minerve (as, fl), Norris Turney (as, ts, cl, fl), Harold Ashby (ts, cl), Paul Gonsalves (ts), Harry Carney (bs, cl, bcl), Duke Ellington (p), Joe Benjamin (b), Rufus Jones (dr), Anita Moore (vo), Mediasound Studios, New York, September 5, 1972 – Track 18 & 19.

I can think of no other jazz artist than Duke Ellington – except perhaps Charlie Parker – who has had so many records being issued posthumously. But in the case of Charlie Parker it was a matter of concert or club dates, broadcasts etc. being found and issued – often in dubious sound quality – while in the case of Duke Ellington it was – and is – a matter of high class studio recordings, musically and technically as good as anything issued during his life time.

This is due to the fact that the record companies could not consume all the new material that he incessantly wrote and played with his band at concerts, dance dates etc. Duke therefore started to record the new music at his own expense for the so-called "stockpile", from which these performances are taken.

In the 21<sup>st</sup> Century STORYVILLE has issued three CDs with hitherto unissued studio recordings plus one live recording (Storyville STCD 8323, Togo Brava Suite, Storyville STCD 8324, The Duke In Munich, Storyville 101 8390, The Jaywalker, and Storyville 101 8399, The Piano Player).

The CD you are holding is the 5<sup>th</sup>, and contains 19 fresh studio recordings, from the years 1970-1972, not issued anywhere before, among those 13 all new titles. Some of these are even the only existing recordings, not counting rejected takes, if any, from the respective recording sessions.

This ought to be enough to make this CD a must for everyone. But also the music is very good Ellington music, and superbly played by the orchestra with its wonderfully talented soloists. Track numbers in ( ).

**1970** was a busy and prosperous year for Duke Ellington. Besides the ever ongoing tours, taking him all over the world, to Japan in January, Australia in February, and touring USA and Canada in the spring he finished two major long works, "The New Orleans Suite" and music for the ballet by Alvin Ailey "The River".

**Rext** (-42) was recorded at the end of the day when *The New Orleans Suite* was recorded, though not a part of the suite. It is a blues, and a *tour de force* for Paul Gonsalves' wonderfully inspired tenor work, on the background of an arrangement cleverly building up the tension. It has been suggested that the number is a tribute to Rex Stewart, the cornet virtuoso who played in the band in the 1930s and 1940s. This is the only recording of the number.

**Flute** (-10) and **Soft** (-8) were both recorded at the recording sessions when the music for *The River* was recorded. **Flute** is a rather solemn piece of music with impressive percussion work by Elayne Jones, and a beautiful flute solo by Norris Turney. More of Norris Turney's flute playing is heard in **Soft**, a short piece with Harry Carney and Russell Procope playing background to the flute solo. These are the only recordings of the two numbers.

**Mixt** (-26), a medium tempo latin mood piece, has solos by Duke on the piano, Wild Bill Davis on the organ and Paul Gonsalves on the tenorsax. It's played like a laid-back conversation between good friends each having their say, and listening to the others to reach a deeper common understanding. It is a piece growing in the listener as you hear it, and though it is the longest piece on this CD it is not one second too long. This is the only recording of the number. It is hard to avoid patting one's feet to the next number **Alerado** (-4) written by Wild Bill Davis. After the presentation of the tune by Wild Bill and the band, Norris Turney takes the second chorus on his flute. Wild Bill solos in the third, and trumpet virtuoso Canadian Fred Stone who had taken a leave from Ron Collier's band to tour with Duke, takes a chorus. Wild Bill is back, and Harold Ashby takes it out on the tenorsax. This is the only recording of the number.

Like **Alerado** the next number **Africque** (-2) was recorded in Cologne during Duke's European tour. This is the first recording of this number. Duke played it during the tour, and half a year later recorded it again for his suite *The Afro-Eurasian Eclipse*. During this period of time the arrangement was developed

further, but this first version is a gem in it's own right. Unlike later versions Paul Gonsalves here plays a long solo with all the magic of his beautiful tone and very personal lines.

From mid-July 1970 the band toured Italy, and in Milan Duke recorded new versions of some of the numbers from his *New Orleans Suite*, among those **Second Line** (no track number assigned). This version is a little longer than the one recorded 3 months earlier and issued on the original LP, and the arrangement has been changed a little. It is a very inspired performance, with Russell Procope with his updated New Orleans clarinet as the main soloist. Also Malcolm Taylor's wa-wa trombone is heard, as well as Cootie Williams' growl trumpet.

**RTM** (-2), **Sophisticated Lady** (-3), and **Big Luv** (-12) were all recorded at the same session in December 1970 at National Studios in New York. **RTM** is a blues by Wild Bill Davis written in 1969 for Johnny Hodges. It was frequently played at concerts. This is the only studio recording. After Johnny Hodges the arrangement was changed. In this version we hear three soloists, namely Wild Bill, Malcolm Taylor on the trombone for 2 choruses, then Wild Bill again, who was really at home in

this kind of music, and finally Norris Turney on the alto.

In **Sophisticated Lady**, in a relaxed latin arrangement, Duke first spins his magic on the piano, then Norris Turney solos (on the flute this time), with Harry Carney taking the bridge. It is a very refreshing new treatment of this composition from the beginning of the 1930s, one of the true standards of Ellingtonia.

**Big Luv** from the same session is a blues, and mainly a *concerto* for Malcolm Taylor's wa-wa trombone in the great tradition of the dual trombone players starting with Tricky Sam Nanton in the 1920s. It was played at concerts during 1970 and 1971. This is the only studio recording of the piece.

**I Got It Bad And That Ain't Good** (-11), written in 1941 for the show *Jump For Joy*, was in the band's repertoire through all the years in many different arrangements. It started it's life as a vocal piece for Ivie Anderson, later on for other singers (but none beat Ivie's first version!). It then became a showpiece for Johnny Hodges for many years. This version is primarily for Cootie Williams on the trumpet, though we hear Duke and Harry Carney stating the theme at the beginning.

Cootie's playing creates much of the same soulful atmosphere as Ivie Anderson's singing on the very first version.

**1971** was a year with business as usual for Duke Ellington and his orchestra, tours in The United States and all over the world, even taking them to The Soviet Union with - needless to say - sold out houses in Moscow and Leningrad. And as usual Duke always found time in between to record his new music.

**Looking For My Man** (-39), a rhythm and blues piece for Nell Brookshire's vocal, is setting a wholly different mood from *I Got It Bad*. This is the only recording.

In January 1971 Cat Anderson left the band. He was followed by Eddie Preston. Duke made the first tentative recordings of pieces for his new suite *Afro Eurasian Eclipse* on February 11<sup>th</sup>. The last piece recorded that day was a medium blues arrangement, which may have been considered for the suite. On the tape box is written "**No Title**" (-38). It is mainly a lively orchestra piece, with Paul Gonsalves as the soloist. This is the only recording. Some of the record buyers may have frowned in disbelief when they first heard the alto solo on the

Capitol record *Frivolous Banta* in 1954. What was Charlie Parker doing in the Ellington band? But it was not Bird, it was a very talented young musician Rick Henderson, who played with Duke from 1953 till 1955, and on occasional later dates, much inspired by Charlie Parker, and featured by Duke on numbers Parker also favoured like *All The Things You Are* and *How High The Moon*. But Rick Henderson could do more for the Ellington band than play his alto sax - he could compose and arrange. For the May 5<sup>th</sup> session Rick Henderson wrote 3 numbers introduced here for the first time, **Pretty Girl** (-37), **Dreaming By The Fire** (-47), and **Pat Your Feet (Rick's Blues)** (-53). These are the only recordings.

**Pretty Girl** features Norris Turney on the alto sax in a most lyrical *Johnny Hodges* mood, more lightly played than he usually would play.

**Dreaming By The Fire** has Norris Turney on the flute at the beginning of the piece, but is mainly a feature for a subdued Wild Bill Davis.

**Pat Your Feet (Rick's Blues)** features alto player Buddy Pearson who was subbing for Russell Procope for a couple of months when these pieces were recorded. He takes two

choruses. And you surely pat your feet to this one.

**1972** brought several changes in the band personnel, like the addition of Harold Minerve to the sax group, and the substitution of Malcolm Taylor with Vince Prudente in the trombone section. Wild Bill Davis had left the band mid 1971, and trumpet/fluegelhorn player John Coles had joined the band in the autumn of 1971.

When **Mood Indigo** (-3) was recorded in June 1972 former band member Tyree Glenn had rejoined the band subbing for Booty Wood. Tyree Glenn stayed for a couple of months, and is heard here with a beautiful solo. The presentation of the Mood Indigo theme was at the time done by three clarinets, Russell Procope, Harold Ashby and Harry Carney on the bass clarinet. Procope takes the first solo before Tyree Glenn takes two choruses. Harold Ashby changes to his tenor sax for a chorus, and Johnny Coles takes a solo before Tyree Glenn returns to play a counter melody to the theme.

**I'm Afraid** (of loving you too much) (-15 and ending -22) was composed by Duke in 1949 with words by Don George. It was formerly know by collectors from a recording at a private party in 1950. In 1972 Duke took up the piece again as a feature for singer Anita Moore with orchestral accompanement. This is the only studio recording of the piece with the orchestra. The number is also known under the title **Here Goes**.

**New York, New York** (-25) we know from concert recordings, but this is the first issued studio recording. The piece was written for New York's Summer Festival in 1972. Anita Moore is once again the vocalist and trumpeter Money Johnson frames the vocal with his growl trumpet.

*Bjarne Busk*

**Duke Ellington's** legendary "stockpile",  
the collection of tapes with the band, recorded  
at Ellington's own expense during the last  
20-30 years of his life, continues to offer the most  
exquisite music, unissued until now.  
On this CD we are in the years of 1970-72.

1. **Rext** (Duke Ellington) 5:40
2. **Flute** (Duke Ellington) 2:10
3. **Soft** (Duke Ellington) 1:19
4. **Mixt** (Duke Ellington) 7:26
5. **Alerado** (Wild Bill Davis) 3:56
6. **Afrique** (Duke Ellington) 5:24
7. **Second Line** (Duke Ellington) 6:19
8. **RTM** (Wild Bill Davis) 4:50
9. **Sophisticated Lady** (Duke Ellington) 4:28
10. **Big Luv** (Duke Ellington) 3:51
11. **I Got It Bad And That Ain't Good** (Duke Ellington) 4:58
12. **Looking For My Man** (Duke Ellington) 2:07
13. **No Title** (Duke Ellington) 3:12
14. **Pretty Girl** (Rick Henderson) 3:01
15. **Dreaming By The Fire** (Rick Henderson) 3:19
16. **Pat Your Feet (Rick's Blues)** (Rick Henderson) 2:31
17. **Mood Indigo** (Duke Ellington) 5:53
18. **I'm Afraid** (Duke Ellington-Don George) 3:08
19. **New York, New York** (Duke Ellington) 2:51

*Total time:76:31*

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*Notes Bjarne Busk.  
Produced for CD by  
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Photo Jan Persson.  
Cat # 1018402  
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