

DISC ONE

* 1	Star Spangled Banner	J.S. SMITH	1:10
2	Father Norman O'Connor Introduces Duke & The Orchestra/Duke Introduces Tune & Anderson, Jackson, & Procope		3:36
3	Black And Tan Fantasy	D. ELLINGTON-B. MILEY	6:21
4	Duke Introduces Cook & Tune		26
* 5	Tea For Two	V. YOUNG	3:34
6	Duke & Band Leave Stage/Father Norman O'Connor Talks About Festival		2:30
7	Take The A Train	B. STRAYHORN	4:27
8	Duke Announces Strayhorn's A Train & Nance/Duke Introduces Festival Suite, Part I & Hamilton		4:1
* 9	Part I - Festival Junction	D. ELLINGTON-B. STRAYHORN (LIVE)	8:10
10	Duke Announces Soloists; Introduces Part II (LIVE)		38
* 11	Part II - Blues To Be There	D. ELLINGTON-B. STRAYHORN (LIVE)	7:09
12	Duke Announces Nance & Procope; Introduces Part III (LIVE)		19
* 13	Part III - Newport Up	D. ELLINGTON-B. STRAYHORN (LIVE)	5:33
14	Duke Announces Hamilton, Gonsalves, & Terry/Duke Introduces Carney & Tune (LIVE)		25
15	Sophisticated Lady	D. ELLINGTON-L. MILLS-M. PARISH (LIVE)	3:52
16	Duke Announces Grissom & Tune (LIVE)		17
* 17	Day In, Day Out	R. BLOOM-J. MERCER (LIVE)	3:50
18	Duke Introduces Tune(s) and Paul Gonsalves Interludes (LIVE)		23
19	Diminuendo In Blue and Crescendo In Blue	D. ELLINGTON (LIVE)	14:20
20	Announcements, Pandemonium (LIVE)		44
21	Pause Track		06

* PREVIOUSLY UNRELEASED TRACK

DISC TWO

1	Duke Introduces Johnny Hodges		1:18
* 2	I Got It Bad (And That Ain't Good)	D. ELLINGTON-F. WEBSTER (LIVE)	3:38
3	Jeep's Blues	D. ELLINGTON-J. HODGES (LIVE)	4:36
4	Duke Calms Crowd; Introduces Nance & Tune		42
* 5	Tulip Or Turnip	D. ELLINGTON-D. GEORGE	2:49
6	Riot Prevention		1:08
7	Skin Deep	L. BELLSON	9:13
* 8	Mood Indigo	D. ELLINGTON-B. BIGARD-L. MILLS	1:30
9	Studio Concert (EXCERPTS)		1:15
10	Father Norman O'Connor Introduces Duke Ellington/Duke Introduces New Work, Part I, & Hamilton (PRODUCTION)		1:02
11	Part I - Festival Junction	D. ELLINGTON-B. STRAYHORN (PRODUCTION)	8:46
12	Duke Announces Soloists; Introduces Part II (PRODUCTION)		32
13	Part II - Blues To Be There	D. ELLINGTON-B. STRAYHORN (PRODUCTION)	7:48
14	Duke Announces Nance & Procope; Introduces Part III (PRODUCTION)		16
15	Part III - Newport Up	D. ELLINGTON-B. STRAYHORN (PRODUCTION)	5:20
16	Duke Announces Hamilton, Gonsalves, & Terry/PAUSE/Duke Introduces Johnny Hodges (PRODUCTION)		41
17	I Got It Bad (And That Ain't Good)	D. ELLINGTON-F. WEBSTER (PRODUCTION)	3:47
* 18	Jeep's Blues	D. ELLINGTON-J. HODGES (STUDIO)	4:31
19	Pause Track		06

* PREVIOUSLY UNRELEASED TRACK

DISCOGRAPHY

Ellington At Newport 1956 (Complete) issues—for the first time—the entire concert as performed. Another first, the music is issued in stereo. The announcements are in mono, as are Disc Two, Tracks 8 through 18, which contain the end of the event, the production tracks prepared by Columbia Records in 1956, and studio recordings made two days after the concert.

DISC TWO, TRACKS 10–15 & PART OF 16 WERE ISSUED ON THE ORIGINAL *ELLINGTON AT NEWPORT*, CL 934 (LP).

DISC TWO, TRACK 17 WAS ISSUED ON CL 933 (LP).

PRODUCTION MASTERS USING MUSIC FROM DISC ONE, TRACKS 3, 7, 15, & 19 AND DISC TWO, TRACKS 3 & 7 HAVE BEEN ISSUED ON CL 933 (LP), CL 934 (LP), AND C2 38262 (LP).

ALL OTHER MUSIC IS UNRELEASED, AS ARE MOST OF THE ANNOUNCEMENTS.

INDEX TRACKS:

DISC ONE: TRACKS 2–4, 6–12, 14, 16, 18–21
DISC TWO: TRACKS 1–10, 12–14, 17, 19

DISC ONE:

TRACKS 1–6, 8–14, 16–18, 20 ORIGINALLY RECORDED 1956;
TRACKS 7, 15, 19 ORIGINALLY RELEASED 1956

DISC TWO:

TRACKS 1, 2, 4–6, 8, 9 ORIGINALLY RECORDED 1956;
TRACKS 3, 7, 10–18 ORIGINALLY RELEASED 1956

SATURDAY EVENING, JULY 7, 1956

DUKE ELLINGTON & HIS ORCHESTRA

Duke Ellington, p; Cat Anderson, Willie Cook, tp; Quentin Jackson, Britt Woodman, tb; John Sanders, vib; Harry Carney (ts), Paul Gonsalves (ts), Johnny Hodges (as), Russell Procope (cl & as), reeds; Al Lucas, b; Sam Woodyard, d

Note: Father O'Connor errs in his introductions. It is Quentin "Butter" Jackson, not Lawrence Brown on trombone. Jimmy Hamilton, Ray Nance, Clark Terry, and Jimmy Woode missed this early set. Ellington alumnus, Al Lucas, who was with Teddy Wilson, subbed for Woode. Duke Ellington only conducts on the "Star Spangled Banner."

STAR SPANGLED BANNER DISC 1, TRACK 1 BLACK AND TAN FANTASY DISC 1, TRACK 3

Solos: Russell Procope, as; Cat Anderson, tp; Duke Ellington, p; Butter Jackson, tb; Russell Procope, cl; Cat Anderson, tp

TEA FOR TWO DISC 1, TRACK 5

Solos: Duke Ellington, p; Willie Cook, tp

LATE SATURDAY NIGHT, JULY 7, 1956 INTO EARLIEST SUNDAY MORNING, JULY 8, 1956

Note: The Duke Ellington Orchestra returned to the stage at 11:45PM, most of their second set was after midnight, performed on Sunday 7/8/56.

DUKE ELLINGTON & HIS ORCHESTRA

Duke Ellington, p; Cat Anderson, Willie Cook, Ray Nance, Clark Terry, tp; Quentin Jackson, Britt Woodman, tb; John Sanders, vib; Harry Carney (ts), Paul Gonsalves (ts), Jimmy Hamilton (cl), Johnny Hodges (as), Russell Procope (cl & as), reeds; Jimmy Woode, b; Sam Woodyard, d; Ray Nance also sings on "Tulip Or Turnip"; Jimmy Grisson, vo, "Day In, Day Out"

TAKE THE A TRAIN DISC 1, TRACK 7

Solos: Duke Ellington, p; Ray Nance, tp; Ray Nance, tp, solo exchanges with band.

NEWPORT JAZZ FESTIVAL SUITE (live)

PART I – FESTIVAL JUNCTION DISC 1, TRACK 9
Solos: Jimmy Hamilton, cl; Willie Cook, tp; Paul Gonsalves, ts; Britt Woodman, tb; Harry Carney, bs; Butter Jackson, tb; Russell Procope, as; Cat Anderson, tp

PART II – BLUES TO BE THERE DISC 1, TRACK 11
Solos: Duke Ellington, p; Russell Procope, cl; Ray Nance, tp

PART III – NEWPORT UP DISC 1, TRACK 13
Solos: Jimmy Hamilton, cl; Clark Terry, tp; Paul Gonsalves, ts
Exchanges: Terry; Hamilton; Terry-Gonsalves-Hamilton-Terry 8s; Gonsalves-Hamilton-Terry-two times-Gonsalves-Hamilton 4s; Terry-Gonsalves-Hamilton 2s three times; Terry

SOPHISTICATED LADY DISC 1, TRACK 15

Solo: Harry Carney, bs

DAY IN, DAY OUT DISC 1, TRACK 17

DIMINUENDO IN BLUE and CRESCENDO IN BLUE DISC 1, TRACK 19

Solos: Duke Ellington, p; Duke Ellington, p; Paul Gonsalves, ts; Duke Ellington, p; Johnny Hodges, as; Cat Anderson, tp

I GOT IT BAD (AND THAT AIN'T GOOD) (live) DISC 2, TRACK 2

Solo: Johnny Hodges, as

JEEP'S BLUES (live) DISC 2, TRACK 3

Solos: Johnny Hodges, as

TULIP OR TURNIP DISC 2, TRACK 5

Solos: Britt Woodman, tb; Ray Nance, tp; Willie Cook, tp obligato (faint)

SKIN DEEP DISC 2, TRACK 7

Solos: Sam Woodyard, d

MOOD INDIGO DISC 2, TRACK 8

DISCOGRAPHY

PRODUCTION MASTERS:

LIVE, JULY 7-8, 1956 & STUDIO, JULY 9, 1956

WITH POST-PRODUCTION

DUKE ELLINGTON & HIS ORCHESTRA

Duke Ellington, p; Cat Anderson, Willie Cook, Ray Nance, Clark Terry, tp; Quentin Jackson, Britt Woodman, tb; John Sanders, vib; Harry Carney (bs), Paul Gonsalves (ts), Jimmy Hamilton (cl), Johnny Hodges (as), Russell Procope (cl & as), reeds; Jimmy Woode, b; Sam Woodyard, d

I GOT IT BAD

(AND THAT AIN'T GOOD) [production] DISC 2, TRACK 17

Solo: Johnny Hodges, as

Note: With canned applause and reverb, this is the live performance repeated, but in mono. Hodges' misplayed notes in the opening are replaced with accurate ones done at the studio date.

NEWPORT JAZZ FESTIVAL SUITE [production]

PART I - FESTIVAL JUNCTION DISC 2, TRACK 11

Solos: Jimmy Hamilton, cl; Willie Cook, tp; Paul Gonsalves, ts; Britt Woodman, tb; Harry Carney, bs; Butter Jackson, tb; Russell Procope, as; Cat Anderson, tp

PART II - BLUES TO BE THERE DISC 2, TRACK 13

Solos: Duke Ellington, p; Russell Procope, cl; Ray Nance, tp

PART III - NEWPORT UP DISC 2, TRACK 15

Solos: Jimmy Hamilton, cl; Clark Terry, tp; Paul Gonsalves, ts; Exchanges: Terry; Hamilton; Terry-Gonsalves-Hamilton-Terry 8s; Gonsalves-Hamilton-Terry-two times-Gonsalves-Hamilton 4s; Terry-Gonsalves-Hamilton 2s three times; Terry

Note: The music is from the studio session of Monday, July 9, 1956. Father Norman O'Connor's comments are from the concert's start, Duke's early and aborted set. The solo credits at the end of Part I are real, but all of Duke's other announcements were recorded in the studio. This mono studio track is made to seem live with some actual Newport stage ambiance mixed to phony applause with reverb.

MONDAY JULY 9, 1956 (STUDIO SESSION)

DUKE ELLINGTON & HIS ORCHESTRA

Duke Ellington, p; Cat Anderson, Willie Cook, Ray Nance, Clark Terry, tp; Quentin Jackson, Britt Woodman, tb; John Sanders, vib; Harry Carney (bs), Paul Gonsalves (ts), Jimmy Hamilton (cl), Johnny Hodges (as), Russell Procope (cl & as), reeds; Jimmy Woode, b; Sam Woodyard, d

TUNING UP/FESTIVAL JUNCTION

(NEWPORT JAZZ FESTIVAL

SUITE'S PART I) -Tk 1 - Patter DISC 2, TRACK 9

Note: Only Jimmy Hamilton on clarinet and Duke on piano are heard after the tune-up.

JEEP'S BLUES [studio]

-Tk 1 DISC 2, TRACK 18

Solos: Johnny Hodges, as

GUIDE TO TRACK INDEXING

DISC ONE

Track Two:

0=ambience.

1, 2, 4 & 6=Father O'Connor.

3 & 5=Duke's asides.

7=O'Connor starts band introduction.

8-20=individual introductions.

21=Duke Ellington speaks.

22=ambience to music.

Track Six:

0=Duke off mike.

1=Duke intros Willie Cook.

2 = Father O'Connor.

3-11= O'Connor announces

Duke is leaving stage but will

be back (3), schedule (4).

Thank You's and acknowledgements start (5) patrons, the

Lorillards (6), producer Wein

(7), afternoon performers (8),

afternoon speakers (9), afternoon

program producers (10),

Marshall Stearns (11).

Track Ten:

1=Duke's announcing used in

Production Master.

2=unissued portion of Duke's

announcement.

3=ambience.

Track Eleven:

1=unissued music.

2=Procope clarinet solo's end

used in Production Master.

3=Ray Nance's solo used in

Production Master.

4 = returned to unissued music.

Track Twelve:

1 & 2=Duke's announcing used

in the Production Master.

3 & 4=unissued portion of

Duke's stage work.

Track Eighteen:

0=Duke "don't go away."

1=announces Grassom.

2=Intros "Diminuendo

In Blue" & "Crescendo In

Blue."

3=announces Gonsalves'

"Integral."

4=ambience.

Track Nineteen:

1=music starts.

2=Paul Gonsalves 27

chorus solo.

3=mono stretch in

Duke's solo.

4=return to stereo.

5=mono stretch in

trombone section portion.

6=return to stereo.

Track Twenty:

1=Duke off mike.

2 & 3=real announcements,

no production work.

4=unissued announcing.

DISC TWO

Track One:

1=repeated overlap from

DISC one.

2=Duke speaks.

Track Two:

1=music starts.

2 & 3=bad notes that are

replaced in production master.

4=applause.

5=talk.

Track Five: 1=music.

2=George Wein announces

over coda.

Track Six:

1=Duke hints at drum feature.

2=Wein announces concert's

end.

3=Wein, off-mike, tells Duke

to stop.

4=crowd.

5=Duke asks to say goodnight.

6=Wein gives OK but warns

about more music.

7=Duke snap-claps to get

band's attention.

8 & 9=Duke addresses crowd,

introduces Woodyard.

10=applause.

Track Eight:

1=music.

2=Duke says goodnight over

music.

3=music concludes.

4=applause, packing up begins.

Track Nine:

1=tuning up.

2=Duke's comment.

3=Irving Townsend's take slate.

4=take one.

5=Jimmy Hamilton and Duke

Ellington's banter.

6=Duke strikes piano.

7=banter concludes.

8=Duke continues patter.

9=take slate.

10=Duke continues, Townsend

concur.

11=pause between excerpts.

12=end of Russell Procope's

clarinet solo, replaced by the

actual music in the production

master.

13=Ray Nance's solo, replaced

by the actual music in the production

master.

Track Twelve:

1=Duke's actual concert solo

credits.

2=Duke's studio announcement.

Track Thirteen:

1=studio music.

2=end of Procope's clarinet

solo, from actual concert.

3=Nance's solo from actual

concert.

4=return to studio music.

Track Fourteen:

1=Duke's actual concert solo

credits.

2=Duke's studio announcement.

Track Seventeen:

0=Duke's announcement.

1=actual Newport music.

2 & 3=Hodges studio playing

to replace bad notes.

4=actual Newport music.

5=Duke's announcement.



ELLINGTON

Following are **George Avakian's** original LP liner notes:

Overshadowing everything else, including the introduction of a new work written expressly for this recording at Newport, Duke Ellington's performance of *Diminuendo and Crescendo in Blue* in the last set of the 1956 Festival turned into one of the most extraordinary moments in the history of this annual event.

Within an hour, reporters and critics were buzzing about it. By next morning, it was generally conceded to have been one of the most exciting performances any of them had ever heard. All were agreed that it was a triumph of the good old rocking (R&B, if you will) blues beat which has been too often missing in jazz in the last fifteen years. All were also agreed that it couldn't have happened to a nicer guy.

Typically, Duke was enjoying a perfectly successful appearance when he announced this 1937 medium-tempo blues (Duke said 1938, but it was written a year earlier) but no one was planning to break out the champagne or wave flags. Duke opened with four introductory choruses on piano; by the second, the rhythm section had already laid down a rocking beat and Duke had served notice of what was to come. Three minutes later, following the long series of ensemble choruses, Duke took over for two more rocking choruses that kicked off Paul Gonsalves playing one of the longest and most unusual tenor sax solos ever captured on record.

Gonsalves played for 27 straight choruses. Of that, more later, for there are three levels at least from which this extraordinary feat must be viewed. (It should, of course, also be heard.) At about his seventh chorus, the tension which had been building both on stage and in the audience since Duke kicked off the piece, suddenly broke. A platinum-blond girl in a black dress began dancing in one of the boxes (the last place you'd expect that in Newport!) and a moment later somebody else started in another part of the audience. Large sections of the crowd had already been on their feet: now their cheering was doubled and redoubled as the interacting stimulus of a rocking performance and crowd response heightened the excitement.

Throughout the rest of the performance, there were frequent bursts of wild dancing, and literally acres of people stood on their chairs, cheering and clapping. Yet this was no rock 'n' roll reaction; despite the unbridled enthusiasm, there was a controlled, clean quality to the crowd; they were listening to Duke as well as enjoying the swirling surge of activity around them. Crouched just off the edge of the stage, where I could signal back to the engineers if anything unexpected happened on stage during our recording, I had a rare view of the audience (at least 7,000 were still there, about midnight of the last night). Halfway through Paul's solo, it had become an enormous single living organism, reacting in waves like

huge ripples to the music played before it.

But the management and the police, unable to sense the true atmosphere of that crowd as it felt from the stage, grew more apprehensive with every chorus. Fearful of a serious injury in the milling crowd, which by now had pressed forward down the aisles (the open area between the boxes and the elevated stage was already jammed with leaping fans), producer George Wein and one of the officers tried to signal Duke to stop. Duke, sensing that to stop now might really cause a riot, chose instead to soothe the crowd down with a couple of quiet numbers.

Out of sight of the crowd was an unsung hero who is quite possibly the person most responsible for this explosive performance. No one will ever know for sure, but perhaps the Ellington band might never have generated that terrific beat if it weren't for Jo Jones, who had played drums that night with Teddy Wilson. Jo happened to be in a little runway below the left front of the stage, at the base of the steps leading up from the musicians' tent behind the bandstand. From this vantage point, hidden from the crowd by a high canvas, but visible from the shoulders up to the musicians, Jo egged on the band with nothing more than appreciation and a rolled-up copy of the *Christian Science Monitor*. As Duke (whose voice you can hear from time to time) drove the band in the early stages of *Diminuendo and Crescendo*, first the reed section and then the trombones and finally the rest of the band picked up on Jo, who was shouting encouragement and swatting the edge of the stage with the newspaper, about eighteen inches from my squatting haunch. (As this target has grown more inviting with the years, I was careful to stay an arm and a half's length clear of Jo at all times.) The saxes began hollering back at Jo, then the rest of the band joined in, and by the time Gonsalves had sprung the dancers loose it seemed that bassist Jimmy Woods and drummer Sam Woodyard were playing to Jo as much as to anyone else. Even the super-placid Johnny Hodges, who will

probably not raise a half-masted eyelid come millennium-time, smiled and beat time back at Jo.

Gonsalves dug in harder and harder, and when he finally gave way to Duke, the release was electric. But only for an instant, for Duke himself was swinging, and when the band pitched in with the low-register clarinets plumbing mysterious depths, the tension built anew. (Don't miss the rhythm section's excruciatingly delayed return after the first chorus with the clarinets. What would normally be a 4-bar break turns into 7!) With Duke and Jo still whipping up the band from opposite sides of the stage, the last choruses climbed to a climax topped by Cat Anderson, Duke's high-note specialist, who booted everybody home after the 59th chorus. Flat here and there? Nobody complained then, and don't bother us now, boy!

As we were saying about eight hundred words ago, Paul Gonsalves rates some examination on his own. His staunchest fans would never rate Paul among the giants of the saxophone, but after his feat at Newport one wonders who else could have sustained 27 choruses without honking or squealing or trying to take the play away from what really counted—the beat. I can think of two or three others who might have done it—but I just as easily can imagine them running into complications of their own making. But that matters little, because the point is that Paul did it.

The key, obviously, lies in knowing how to tread the narrow path between Spartan simplicity and embroidery to a degree just short of destroying the hypnotic effect that Gonsalves achieves by adhering to the rhythm section's conception. This is not the place for the soloist to take over: he cannot grab the spotlight; he must remain one with the driving beat and yet not fall into dullness. A "display" saxophonist would probably have burned himself out within ten choruses, thus reducing the permanent value of this performance as it happened to develop (although the crowd might have enjoyed it just as much at the time).



Thus, the Paul Gonsalves solo is not really a solo at all, but a leading voice supported by many parts, and never letting down the conception of those parts: the beat laid down by the drums, bass and occasionally Duke's piano, and equally important the reacting support of the crowd, the girl who danced, the enthusiasm of the rest of the band (which did not play at all behind Paul, but which kept the beat with him and drove him on with shouts of encouragement which Paul must have sensed were something more than just routine showmanship) and Jo Jones's wadded "Monitor."

And as we were saying a thousand words ago, until D. and C. came along, Duke figured to have been remembered at Newport for his new work, written for this appearance. When George Wein approached me with the idea of Columbia recording at the 1956 Festival, he said he had asked Duke to write a composition for Newport; a few days later Duke played in New York, and agreed to finish the piece (which he and Billy Strayhorn had already started) and to record at Newport. He came through handsomely, as the three movements of this Suite attest, especially when one considers that the band had had only two short rehearsals while on the road prior to the Newport performance. The **Blues To Be There** themes are among the most memorable bits of Ellingtonia to come along in years. By the way, note how audience and orchestra (including Duke, usually quite vocal in his cries of encouragement from the piano) are busy concentrating on the new music during this performance.

Opening the other side of this album, ahead of **Gonsalves Rides Again**, is the Johnny Hodges showpiece, **Jeep's Blues**. This, too, could be the top item in any other Ellington collection. But **Diminuendo and Crescendo** was really the climax of Ellington at Newport '56 and the proof is right here, uncut and already mellow.

The introductory remarks at the start of this recording are by Father Norman J. O'Connor, Catholic chaplain of Boston

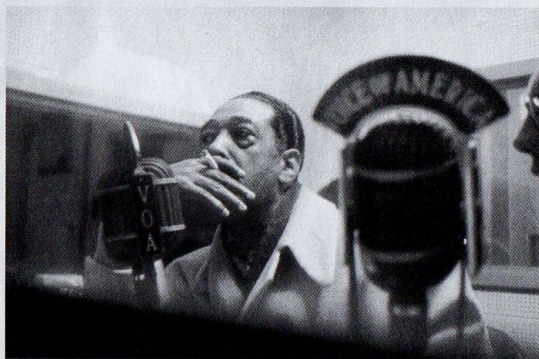
University and one of New England's staunchest jazz enthusiasts.

From time to time, a flood of soloists appears in this album, and it seems advisable to list them in the order of their appearances. In the first movement of **Festival Junction** (which is also the title of the movement itself) are Jimmy Hamilton (clarinet), Ellington (piano), Willie Cook (trumpet), Gonsalves (tenor sax), Britt Woodman (trombone), Harry Carney (baritone sax), Quentin Jackson (trombone), Russell Procope (alto sax), Cat Anderson (trumpet).

Procope (this time on clarinet) and Ray Nance (trumpet) are the soloists in the second movement, while Hamilton and Gonsalves are heard again in the third, along with trumpeter Clark Terry. In **Diminuendo and Crescendo in Blue**, a few bars of Nance's plunger-muted trumpeter and Carney's baritone sax are heard in the last two choruses of the first long ensemble, and Hodges is heard for a few measures against the brass in the fiftieth chorus. Remaining credits are covered in the preceding text.

There is still more Ellington at Newport in a Columbia album which includes Buck Clayton's **All-Stars** (CL 933), as well as a complete personnel listing of the Ellington band. Other Columbia Newport albums are CL 931, which features Louis Armstrong and Eddie Condon, and CL 932, by the Dave Brubeck Quartet and the Jay & Kai Quintet.

—George Avakian
1956







AT NEWPORT

Ellington At Newport. The album is Duke Ellington's best seller. It represents Ellington's most famous concert, pivotal to The Maestro's subsequent travels and triumphs. Yet *Ellington At Newport*, this incredibly well-known, highly regarded Columbia record, is 60% studio material. The remaining 40% is live, but only 10% of the actual performance! This awkward circumstance has never been adjusted, addressed, or even acknowledged since *Ellington At Newport* was recorded and released in 1956. *Ellington At Newport 1956 (Complete)* does attend to this situation, and then some.

by Phil Schaap



L. TO R. TEDDY WILSON, BILLY STRAYHORN & DUKE

First, *Ellington At Newport 1956 (Complete)* delivers the concert: in its entirety and as performed. "As performed" means more than sequencing—the tunes and announcements are, of course, in the order of performance. As significant to the listener is the removal of all post-production goosing of the audio: non-musical shenanigans that include tons of overdubbed, phony applause.

Second, *Ellington At Newport 1956 (Complete)* reissues *Ellington At Newport*. The studio music, transmogrified with scripted announcements and phony applause by the original release, is included. Some of you are accustomed to hearing it this way, but they're hybrids: studio recordings with bits of Newport reality, and genuine live music "patched" by a note or two of studio music.



BILLY STRAYHORN

Third, *Ellington At Newport 1956 (Complete)* contains unissued "Bonus Tracks." Most are the unissued songs from the legendary Newport event, but some are studio items receiving a first-time release. Heard in pristine form, they were attendant to the above-described hybrids, the Columbia production masters.

Fourth, *Ellington At Newport 1956 (Complete)* contains previously issued "Bonus Tracks." These are the tunes from the actual concert that surfaced on other Columbia albums. But on *Ellington At Newport 1956 (Complete)* these tracks are *sans* overdubbed applause that marred initial releases. Furthermore, none are—ugh!—pseudo stereo that was coupled to the phony applause on some reissues.

Fifth, *Ellington At Newport 1956 (Complete)* offers the music in stereo! Not pseudo stereo: STEREO—STEREO. Yes, true stereo. From a technical standpoint—a most meticulous, ambitious, and time-consuming process facilitated this issue in stereo—this is the highlight of *Ellington At Newport 1956 (Complete)*.

Astounding it is, but hearing the whole concert, deemed the greatest by the band members themselves, an event that includes—with clarity—Gonsalves' 27 chorus solo, the most famous improvisation in Ellington history, remains the highlight...something that happens once in a century.

The Duke Ellington Orchestra that took its position on the Newport Jazz Festival stage that Saturday night, July 7, 1956, was the most long-lived ensemble in Jazz. A Big Band, Ellington's Orchestra existed before The Swing Era, during it, and, most remarkably, after it. Big Bands dominated in The Swing Era when Jazz was America's pop music. By 1950, however, things had changed. No longer viable economically, the famous Swing Era ensembles disbanded.

On February 6, 1950, *downbeat*, Jazz's main periodical, presented Duke with a special award at the Chicago Civic Opera. The award acknowledged that The Maestro was still in business. Of the Big Bands in the magazine's 1949 poll—published just weeks before—the Duke Ellington Orchestra, alone, was still active.

It can get lonely at the top. With no one to pan, the critics gave it to the Duke pretty good over the next six years. A case could be made that there were weaknesses in Duke's set-up. Ellington had lost his greatest soloist, Johnny Hodges, and only drummer, Sonny Greer; then lost Greer's brilliant replacement, Louis Bellson. Duke had also given up his annual Carnegie Hall concerts, with the premieres of new works.

Duke's really big shows were now often on TV, which, even then, delivered only sound bites of genius. The coming of rock 'n' roll had convinced the music industry that the days of Duke's primary pop status were over. Jazz pundits, on the other hand, disparaged The Maestro's melodies on The Ed Sullivan Show and Duke's desire to make pop singles. Charles Mingus (!) denounced, in print, Duke Ellington's going through the motions.

Duke Ellington's decision to answer his critics at The 1956 Newport Jazz Festival was most salient. Duke brilliantly chose the new venue for Jazz, an outdoor summer festival of concerts. The Maestro's maneuver correctly assumed that all his critics would be gathered together...sitting ducks. Duke fired his arsenal of musical weapons with precision.

Johnny Hodges had returned in late '55 and is heavily featured. The Maestro wrote a new suite for the occasion. Prominent repertoire from the 1920s to the present was played, and prominent soloists spotlighted. The new drummer, Sam Woodyard, was showcased. Sam Woodyard's displays in this prestigious setting consolidated his arrival as the third great Ellington percussionist, Duke's most

swinging drummer—something Ellington himself describes in his autobiography, *Music Is My Mistress*. Drummin' Sam's triumphs not only demonstrate Duke's trumping the critics, but The Maestro also playing to the gallery.

Ellington reveals an already operational approach to modern presentation, suggesting rock festival experience (not possible in 1956) as he works the crowd into a frenzy. His pacing alone demonstrates that Duke had converted 40 years of nightclub experience into presenting, to perfection, an outdoor event in a single try. Duke put it all together in a single stroke.

The greatest moment of the greatest concert which merged critic and crowd into pandemonium was a performance of The Blues. Duke knew this would be the *coup de grace*. He played his ace like a shark. The Maestro replaced his own solo between "Diminuendo In Blue" and "Crescendo In Blue" by unleashing tenor saxophonist Paul Gonsalves for a most uninhibited and lengthy Blues improvisation. Before his largest crowd, Maestro Edward Kennedy "Duke" Ellington, showed the world the power of The Blues.

Ellington At Newport intended to tell this story to the record-buying public. It did, but Columbia Records was convinced that post-production would be necessary to allow the music to deliver its message. The album *Ellington At Newport* doctored the music.

According to Russell Procope, Ellington was immediately informed by Producer George Avakian that the recording of the concert was flawed. To issue *Ellington At Newport*, Duke was told, it would be necessary to immediately redo the concert in the studio. Duke Ellington was not troubled by the subterfuge of studio material being masked by canned applause. (As early as 4/12/29, Duke had recorded a deluxe



record in the studio that presented itself as *A Night At The Cotton Club*. No, The Maestro was disturbed because he already knew, and said so on the ride back from Rhode Island, that the feeling of this performance could not be duplicated. Band members were also upset. They were troubled by a 9:00 AM Monday morning record date. Their grumbling, unlike Duke's, could be addressed, and Columbia switched the session to the afternoon of Monday, July 9, 1956.

The creation of Columbia's Production Master deployed four methods: the recording of the same repertoire performed at Newport in the studio; recording Duke Ellington's voice in the studio in scripted announcements that were almost identical to his live announcements; two approaches at re-recording flawed music and/or technical glitches from Newport by overdubbing on top of it in the studio; and full-tilt use of equalization and canned applause to unify ambience and audio for an unreal event.

It would have been simpler to have performed the concert over in the studio and send the orchestra home. Duke Ellington, however, became defiant during the studio remake of "Diminuendo In Blue" and "Crescendo In Blue." This led to an attempt to have Gonsalves play along with his solo, overdubbing in the studio, onto the tape from Newport...with Duke shouting encouragements.

According to Russell Procope, it was during the studio recording of "Diminuendo In Blue" and "Crescendo In Blue" that Duke Ellington lost his temper and, for the only time in Procope's three-decade tenure with the Duke Ellington Orchestra, told the band to quit and pack up! Gonsalves remembered Duke's resolve—Paul's *Newport* solo had to be issued—but no big blow-up by The Maestro.

This scene seems even more volatile when one considers that Ellington had just signed with Columbia 8 days before. Duke's nephew, Michael James, believes that Irving

Townsend salvaged this situation. Townsend immediately replaced Avakian as Duke's producer at Columbia.

Why did Columbia Records create a Production Master of *Ellington At Newport* using effects and non-live performances? The key to Columbia's approach is that same musical moment pushing Duke Ellington's buttons: Paul Gonsalves' 27 chorus, riot-producing solo. The already acknowledged highlight of the event had been played off-mike. The press this solo alone was receiving would make the public expect to hear it on the record. Many thousands who heard it live would be paying to hear it again when the record came out. "Diminuendo In Blue" and "Crescendo In Blue" would have to be on the record. Columbia thought it would be best to redo it in the studio.

This is how Pandora's Box was opened. Columbia Records brought the Duke Ellington Orchestra into the studio to replay the event. Duke Ellington put his foot down about a studio remake of Gonsalves' masterpiece. So began the audio wackiness. Producer George Avakian has stated that the studio session was arranged to "patch" a few ensemble flaws, yet the entire "Newport Jazz Festival Suite" with its 14 lengthy improvised solos was redone in the studio. The issued production master uses 13 of them: just one—Ray Nance's—is from Newport. This is masked by phony applause blended with Newport ambience including the intercutting of actual stage announcements with scripted statements recorded after the fact. Such creations were the "patch" work: work done in the control booth after the band had left Newport and Columbia Studios. Instead of living with the concert as recorded or a well-done—but fake—recording of studio music with canned applause, a flawed mixture was issued.

Truthfully, the audio is flawed here on *Ellington At Newport 1956 (Complete)*. While stereo sound is the most outstanding element in the production of this expanded reissue, it's "no production" stereo: there was no engineer guiding a stereo mix when the music was performed and recorded back in 1956. *Ellington At Newport 1956 (Complete)* has manipulated the concert into true stereo by methods more ambitious than any 1956 post-production techniques. How this historic concert, monophonically recorded, came to be issued in stereo needs to be explained.

Once more return to the recording of Paul Gonsalves' 27 chorus tenor sax solo interlude between "Diminuendo In Blue" and "Crescendo In Blue." It wasn't actually performed off mike, Paul played into the "wrong" mike. The 1956 Newport Jazz Festival was not only recorded by Columbia Records, it was recorded and broadcast by the Voice Of America. This federal radio broadcast system, intended for an international audience, often recorded and broadcast big-time Jazz events in addition to presenting Willis Conover's program which used records. Jazz programming was particularly important to the VOA during the early years of The Cold War when Jazz and Jazz musicians were presented formally by the United States for international goodwill and cultural exchange. The Voice Of America brought to Newport, Rhode Island an entire remote recording unit and made their own recording of the event, including Duke Ellington's legendary performance.

Try to envision the layers of audio. Beyond the public address system crew are the technicians from Columbia Records and VOA. Columbia has its microphones, feeding its mixer leading to *four* (2 for overlap and 2 for safety) tape recorders, all in mono. The Voice Of America has its microphones, feeding its mixer leading to two (for overlap) tape recorders, all in mono. In short: two highly professional mono recordings using completely different set-ups were made of Duke Ellington's and Paul Gonsalves' performance. Each set-up had



JOHNNY HODGES (L.) WITH HARRY CARNEY



HARRY CARNEY





its own system of sharing sound with the Newport Jazz Festival sound system public address. The Voice Of America's was more intertwined with the live sound; Columbia Records' mixing was far more independent. This was a real risk for Columbia, which was counting on the musicians going to specific stage marks for their solos. (If you listen to the start of the live "Newport Jazz Festival Suite," you'll hear Duke tell clarinetist Jimmy Hamilton "...a little more to your left there, Jimmy.") Columbia Records won their gamble until all the money was on the table and Paul Gonsalves stepped up to the mike. *the wrong mike.*

Initially, the hope was that someday a recording of the VOA broadcast would supply the on-mike Paul Gonsalves. The thinking was that a listener might have taped the broadcast. This would mean low fidelity but Gonsalves' solo might be more audible. The Voice Of America might provide truer sound, but the presumption was that the VOA did not archive its broadcasts. (As a soundman for the Newport Jazz Festival in New York during the 1970s, I often worked with the VOA engineers who told me their tapes would not be saved after production and broadcast.) Decades passed before it was learned that the July 7-8, 1956 tapes had been saved. They had ended up at the Library Of Congress. Over time, LoC's Sam Brylawski began spreading the good news, soon coupled to audio engineer Larry Appelbaum's healthy samples of what we were told was the entire concert in good sound. Contacting them, and subsequently their colleague Allan McConnell, led to an understanding that Sony/Legacy could use the VOA field recordings for a reissue on Columbia of *Ellington At Newport*. Suddenly, a new hope dawned: now the entire concert could be issued regardless of the destiny of Columbia Records' original tapes.

Even better. Columbia Records' remote recording of Duke Ellington's triumph at the 1956 Newport Jazz Festival does exist and was found. Now it was time to go past hope and on to dreaming. It was time to link the two independently

recorded mono tapes and produce stereo!

Thomas Edison, who invented recording, remarked that invention is 2% percent inspiration and 98% perspiration. He was right. You also need a lot of room and equipment. Two totally optimized analog mono tape systems with speed-pitch controls simultaneously played back the whole concert. A new tape was created, *a stereo tape*: one mono set became the left channel and the other became the right channel. The music was also converted to digital. That digital stereo recording was translated into a visual representation of its soundwaves, viewable on a screen. Now that it could be seen as well as heard, a most meticulous synchronization was possible.

There have been previous examples of stereo music being created from separate mono recordings of the same performance. Surprisingly, Duke Ellington was involved in these early precedents. In February 1932, Victor Records did some experiments. The key to their efforts was extra playing time. By using the 33 1/3 speed for standard groove (as opposed to microgroove) associated with 78 RPM issues, Victor achieved "long play" records. Such discs, including two with Duke Ellington, were issued; but it was the Great Depression and potential customers were disinclined to buy them as they were both expensive and require buying new turntables with the 33 1/3 speed. The idea was abandoned and these rare, unique 33 1/3 speed "78's" were largely forgotten. Over time, however, Ellington collectors Steven Lasker and Brad Kay noticed discrepancies. In particular, they encountered an unusual "L" and "R" coding next to the same master number on different copies. They hoped they had discovered alternate takes but when Lasker and Kay compared them, they heard the same takes...but in different mixes! Victor had also been experimenting with simultaneous recording on different discs using separate mixing. Victor hadn't figured out how they were going to link and/or synchronize the two, but they knew they were recording in

stereo and that it could sound better. Victor's engineers even knew it would be thought of as "Left & Right," hence the "L" and "R" encoding.

Steven Lasker and Brad Kay turned over the synchronization problem to the legendary sound wizard, Jack Towers, who, a half-century after the fact, prepared an analog master of Duke Ellington's 1932 stereo recording. (I was present, but not professionally involved, during some of Jack's effort.) Jack Towers, it should be noted, made the extraordinary field recordings of Duke Ellington in Fargo, North Dakota on November 7, 1940. While Jack recorded the entire evening, KVOX, a radio station in nearby Moorhead, Minnesota brought its own mikes and equipment for a remote broadcast of Duke's first set. If an aircheck of that broadcast were to surface, then it could be mated to Jack's recording and we would have another instance of early stereo, again with Duke Ellington.

This stereo process, applied to Duke Ellington's July 7-8, 1956 Newport Jazz Festival triumph, also has a history. Twice before, the Grammy award-winning engineer, Mark Wilder, has guided me to a digital process that creates true stereo from mono parts. Our previous efforts were time-consuming. In 1995, weeks were required to place seconds of Miles Davis' overdubbed trumpet onto the original session reels that finalized a stereo edition of "Miles Ahead" for *The Complete Columbia Studio Recordings of Miles Davis & Gil Evans*. In 1997, we returned to this arduous method to elevate Billie Holiday's "The End Of A Love" to stereo, completing a deluxe stereo reissue of *Lady In Satin*. For Duke's Newport concert, the amount of music necessitated the creation of a team to complete the task of synchronizing the whole night in stereo.

I was careful on each reissue to include the same music in real time performance: the original mono. Great as my faith that true stereo had been achieved, I wanted to insure that our post-production did not impose a hybrid issue. The



Ellington At Newport 1956 (Complete) release could not tolerate such duplication. Instead of seconds (Miles) or minutes (Lady Day), it would require hours of twice-issued music to allow the consumer to have it in stereo and mono. This problem was solved, however, by walking away from another.

As mentioned, there was no stereo engineer at Newport. When a Voice of America or Columbia Records engineer changed his mono mix, there was no balancing or compensatory move made by his colleague running the other system. Combined and heard in stereo, such moments occasionally sound awkward. The stereo mix could have been improved had I panned or centered the VOA and Columbia mono mixes, but we would have lost the individual mono recordings. By leaving the Voice Of America mono recording panned completely to the left and the Columbia Records mono recordings panned completely to the right, *Ellington At Newport 1956 (Complete)* delivers to the listener the largest number of options. Pan your stereo left and you'll hear the VOA recording. Pan right, and you'll get Columbia Records' original mono field recording. Use your balance control to create your own stereo mix, or if you have a mono switch, you can combine both. Most of us, of course, will listen in stereo—all of us will hear more than has ever been heard before.

All listeners will hopefully understand or at least forgive our need to illustrate the breakthroughs that facilitated *Ellington At Newport 1956 (Complete)*. It's understood that without Duke's delivering his most famous performance, there be small need for our explanations.

Paul Gonsalves tried to explain the Ellington triumph of Newport. Paul felt that a key to understanding it was knowledge of the Ellington band's psyche. "Mex's" message was difficult to comprehend. It seemed pat yet mysterious,

lacking genuine insight. Pressed, Gonsalves only added that the band was angry that night, the orchestra didn't dig waiting around in a tent.

This didn't make any sense. What would you expect as a travelling band playing an outdoor festival? Sure, waiting to go on has its drawbacks, but it seems a logical part of the job. The full concert tapes reveal things that allow us to realize the value of Paul's observations.

The Duke Ellington Orchestra went on stage at 8:30 PM. They were pulled off the stage—by a Catholic priest no less—after two numbers, then waited around in a tent for three hours before going back on. Oh, so that's what Paul Gonsalves was talking about.

The delay might have been the fault of the band's own members. As the curtain went up, four members of the Duke Ellington Orchestra were absent. Naming names, they were: Jimmy Hamilton, Ray Nance, Clark Terry, and Jimmy Woode. Today, Clark Terry is unable to be even vague about where he was. He does vaguely recall partying, perhaps with Ray Nance, maybe with the others, and blowing the start of the gig. Jimmy Woode adds little other than a feeling no pain sensation might explain the situation. There are other plausible reasons for the three-hour wait between Duke's sets. Even if the yanking and waiting was caused by the absence of key players, understanding the psyche of Duke's band indicates the other members would nevertheless still be upser, maybe even more so. The bottom line is Paul Gonsalves telling us that an angry band existed that night and part of its success was working off that fury.

So, the Duke Ellington Orchestra went back on after three hours with a full-length version of their theme, Billy Strayhorn's "Take The A Train." Then, Duke announced his special work for the occasion. Clearly, it could not have been performed earlier with three soloists (Hamilton, Nance, &



DUKE AND RAY NANCE TRYING TO CALM THE CROWD

...the crowd was so big that the band had to play in the open air. The band was so big that the band had to play in the open air. The band was so big that the band had to play in the open air.

...the crowd was so big that the band had to play in the open air. The band was so big that the band had to play in the open air. The band was so big that the band had to play in the open air.

Terry) absent. George Wein, then and now the festival's producer, offers that Ellington, intent on using his Newport appearance to answer his critics and launch his renaissance, felt that his "Newport Jazz Festival Suite" would be the killer. Furthermore, Wein states that Duke had not finished his opus in time. This might explain sending the band into the studio, as the live performance version does not come off without some hitches. On the other hand, the issued studio version isn't perfect either. If Duke's initial thought was that the suite was to make his presentation, then his early placement of it in his program indicates he had abandoned that thought by showtime. Instead, the "Newport Jazz Festival Suite" helps set the table.

The main course was, is, and will always be "Diminuendo In Blue" and "Crescendo In Blue." They are two separate tunes, numbers 107 and 108 in the book, that were always played together. The interlude—Duke stumbles on this word at Newport and may have wished to say interval—had traditionally been played by Duke. Paul Gonsalves told different tales in explaining how he got the call that night. They are all true.

According to Paul, around 1951 at Birdland, the Duke Ellington Orchestra played its final set to an absolutely empty house. Calling tunes exclusively for his own amazement, Maestro Ellington summoned numbers 107 & 108. Towards the end of Duke's interlude, Gonsalves leaned over the piano and asked if he could get a piece of this. Duke nodded yes and Paul took off. Duke and the band dug it, a lot. Paul claimed that Ellington said to him that night that there would come a time when Paul would play in that spot again and that time would be before the largest crowd. Did Duke forget his forecast or just had a long memory?

The Ellington Orchestra, nearing its Newport appearance, once again played a last set to an empty house. Duke called for 107 & 108 and put Gonsalves in the solo spotlight. How



PAUL GONSALVES



JOHNNY HODGES



PAUL GONSALVES...TWENTY-SEVEN CHORUSES

many more dry runs there were between this second time (thought by some Ellington mavens to have occurred in Baltimore) and the festival is a matter of conjecture. What is sure is that Gonsalves was aware at Newport that Duke was going to give him the slot in between "Diminuendo In Blue" and "Crescendo In Blue" and that "Mex" was expected to tear it up. Paul Gonsalves even stated that Duke went over this with him during the long wait.

After it was over, there was absolute pandemonium. George Wein has long told interviewers that "Diminuendo In Blue" and "Crescendo In Blue" was the concert's finale. That he, Wein, panicked at the crowd's response and tried to pull the band off the stage. Wein has always acknowledged Ellington's wisdom in staying put and using Johnny Hodges' alto on the slow "Jeep's Blues" as an encore to calm the people. Frequently in saying this, George has pointed out that the album *Ellington At Newport* had reversed this sequence. Duke Ellington was one of the few who told the story with the Hodges sequel.

The full concert recording reveals that following the crowd response to "Diminuendo In Blue" and "Crescendo In Blue," Ellington did call on Johnny but had him play two numbers, beginning with "I Got It Bad." Then, The Maestro called on the showmanship and humor of Ray Nance. It was only after Nance's "Tulip Or Turnip" that Wein takes the mike and stops the show. That's when there was nearly a riot.

The on-stage George Wein was adamant that the event was over. Ellington all but begs to at least say goodnight. Careful listening lets you hear Duke already plotting the drum feature. A suspicious Wein warns about any more music, but permits Duke to speak. "Skin Deep" with Woodyard followed.

George Wein compressed the details, but stated correctly that Duke was right to commandeer the stage and keep performing that night. Ellington avoided a riot by doing so.

There was also some post-release distress. The Duke Ellington Orchestra, punished after their most successful performance by most unusual post-production, was uniformly galled when the album came out with its claim that Jo Jones was the unsung hero of their triumph. Producer George Avakian had spotted Jones keeping time with a newspaper during "Diminuendo In Blue" and "Crescendo In Blue." The Basie drummer did not, of course, perform with them. Jo, nevertheless, had his picture on the album *while the Duke Ellington Orchestra personnel was not even listed*. Harry Carney and Johnny Hodges never publicly commented, but Cat Anderson, Willie Cook, Paul Gonsalves, Jimmy Hamilton, Butter Jackson, Ray Nance, Russell Procope, Clark Terry, Jimmy Woode, Britt Woodman, and Sam Woodyard have: Jo Jones was not the hero of *Ellington At Newport*.

Duke Ellington may have been subtly addressing this in his autobiography when he stated that there were three heroes: Paul Gonsalves, Jimmy Woode, and Sam Woodyard. The Maestro was wrong of course, his list failed to name Duke Ellington.

—Phil Schaap
February 1999



ORIGINAL RECORDINGS PRODUCED BY GEORGE AVAKIAN



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DUKE ON COLUMBIA:

FIRST TIME! THE COUNT MEETS THE DUKE
(WITH COUNT BASIE) CK 65571 2
ANATOMY OF A MURDER CK 65569 2
SUCH SWEET THUNDER CK 65568 2
BLACK, BROWN & BEIGE CK 65566 2
A PORTRAIT OF DUKE ELLINGTON 494270 2

and
Vocation, Col-
umbia's holdings
came to include seminal
music by Mamie Smith,
King Oliver, Louis Ar-
mstrong's Hot Fives and
Sevens, Fletcher Hender-
son, Duke Ellington, Bix
Beiderbecke, Bessie
Smith, Ethel Waters, Ted-
dy Wilson, Billie Holiday,
Mildred Bailey and Red
Norvo, Count Basie, Ben-
ny Goodman, Harry
James, Gene Krupa and
Woody Herman.
Columbia's introduction
of the 33 1/3 LP in 1948
launched two de-
cades of record-
ings that empha-
sized influential
small groups led by
Erroll Garner, Dave
Brubeck, Miles Davis and
Thelonious Monk. Larger
ensembles were also docu-
mented, including the
unequaled Miles Davis/
Gil Evans collaborations,
the combustible mid-size
groups of Charles Mingus
and some of the early merg-
ers of jazz and classical
music involving Gunther
Schuller. Columbia's his-
toric first live recordings at
the Newport Jazz Festival
in 1956 returned the Duke
Ellington Orchestra
to its

deserved
position of jazz
preeminence.

Another evolutionary step
was being taken by the end
of the '60s. This was fusion,
the earliest stages of which
can be traced through sev-
eral of Miles Davis' Colum-
bia recordings. The trum-
peter's innovations in-
spired his sidemen to cre-
ate groups of their own
such as Weather Report,
featuring Wayne Shorter
and Josef Zawinul, Chick
Corea's Return To Forever,



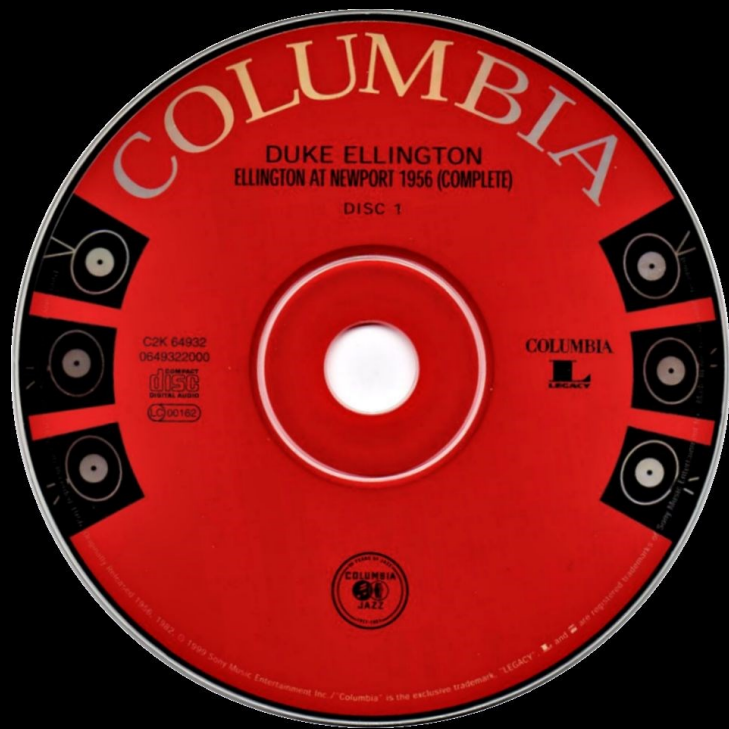
Herbie Hancock's
Headhunters, John
McLaughlin's
Mahavishnu Or-
chestra and the Tony
Williams Lifetime, all
of which made impor-
tant recordings on Colum-
bia during the '70s. At
the same time, the label
documented pioneers of
acoustic new music with
important recordings by
Ornette Coleman, Charles
Mingus, Bill Evans, Dexter
Gordon and Woody Shaw,
plus the more pop-oriented
instrumentals of Bob
James and Lee Ritenour.
Columbia again led the
way when the jazz tradi-
tion was revisited by
a generation

of
young
musicians
in the '80s.
Wynton and
Branford Marsal-
is, Terence Blan-
chard and Donald
Harrison, Marcus Rob-
erts, James Carter,
David Sanchez and Leon
Parker are among this
new wave of musicians
that has sparked a new
interest in jazz through their
Columbia recordings. At
the same time, Columbia
continued to document jazz
in all its varieties, from
the classic sounds of Doc
Cheatham to the uncate-
gorizable creations of
Henry Threadgill. Add
the strong reissue activi-
ty under the Legacy
imprint and Colum-
bia continues
its history as
jazz's most
comprehen-
sive home
base.



DUKE | 00 YEARS





C2K 64932

Duke Ellington Ellington At Newport 1956 (Complete) COLUMBIA/LEGACY

While it may challenge credulity today to think of the singularly astounding career of Edward Kennedy Ellington (1899-1974) as ever having been in eclipse, in the mid-1950s his fortunes were at something approaching low ebb. Ellington's records hadn't sold particularly well. In a while, his wonderful band placed a distant fourth to Count Basie's in the 1955 *downbeat* readers' poll, and in the same year he left Capitol Records with no new contract in the offing.

But 1955 was also the year prodigal son Johnny Hodges, the orchestra's star alto saxophonist, returned to the fold after a four-year hiatus as a leader, and drummer Sam Woodyard, beginning a 13-year stay, added needed punch. Thus revitalized, and excited by the prospect of a cover story about him at long last in *Time* magazine, Duke led his 15 men to Rhode Island's playground for the super-rich, which in 1954 had begun hosting what soon would become synonymous with open-air jazz festivals. And as trumpeter (and long-time Columbia label mate) Miles Davis had done at Newport the previous summer, Ellington & Co. wowed the crowd and began *The Comeback at Newport '56*.

In fact, there were two Ellington sets on the evening/early morning of July 7-8. The Maestro was dissatisfied with the first, owing to the absence of four key operatives: At about midnight, though, the full ensemble was on the bandstand and primed to deliver an hour for the ages. The highlight was an extended "Diminuendo and Crescendo In Blue," wherein Paul Gonsalves rocked the throng with 27 rousing blues choruses amounting to the most viscerally exciting tenor saxophone solo since a 19-year-old Illinois Jacquet launched his career in 1942 on Lionel Hampton's "Flying Home." This is the track most responsible for making **ELLINGTON AT NEWPORT** the best selling album in Duke's voluminous discography.

"Diminuendo" in all its glory is also the centerpiece of this deluxe package. Now a 2-CD set and most of it in stereo for the first time, **ELLINGTON AT NEWPORT 1956 (COMPLETE)** boasts 100 minutes of previously unreleased music. Reissue Producer Phil Schaap, who also contributed extensive new liner notes to complement original producer George Avakian's earlier annotation, solves the twin mysteries of why poor microphone placement led Columbia to re-record Ellington's set on Monday (whence comes the bonus material) and how those numbers were passed off—with bogus applause—as live for more than four decades.

With the real hour-plus concert available for the first time, plus the wealth of new material, this Centennial Edition of **ELLINGTON AT NEWPORT** is the capstone that completes a monument.



COLUMBIA
LEGACY

DISC ONE

- 1 **Star Spangled Banner**
- 2 Father Norman O'Connor Introduces Duke & The Orchestra/
Duke Introduces Tune & Anderson, Jackson, & Procope
- 3 **Black And Tan Fantasy**
- 4 Duke Introduces Cook & Tune
- 5 **Tea For Two**
- 6 Duke & Band Leave Stage/Father Norman O'Connor
Talks About The Festival
- 7 **Take The A Train**
- 8 Duke Announces Strayhorn's A Train & Nance/
Duke Introduces Festival Suite, Part I & Hamilton
- 9 **Part I - Festival Junction (Live)**
- 10 Duke Announces Soloists, Introduces Part II (Live)
- 11 **Part II - Blues To Be There (Live)**
- 12 Duke Announces Nance & Procope, Introduces Part III (Live)
- 13 **Part III - Newport Up (Live)**
- 14 Duke Announces Hamilton, Gonsalves, & Terry/
Duke Introduces Carney & Tune (Live)
- 15 **Sophisticated Lady (Live)**
- 16 Duke Announces Swenson & Tune (Live)
- 17 **Day In, Day Out (Live)**
- 18 Duke Introduces Tune(s) and Paul Gonsalves Interludes (Live)
- 19 **Diminuendo In Blue and Crescendo In Blue (Live)**
- 20 Announcements, Pandemonium (Live)
- 21 Pause Track

C8 741

2CDM



5 099706 1493228

DISC TWO

- 1 Duke Introduces Johnny Hodges
- 2 **I Got It Bad (And That Ain't Good) (Live)**
- 3 **Jeep's Blues (Live)**
- 4 Duke Calms Crowd: Introduces Nance & Tune
- 5 **Tulip Or Turnip**
- 6 Riot Prevention
- 7 **Skin Deep**
- 8 **Mood Indigo**
- 9 Studio Concert (Excerpts)
- 10 Father Norman O'Connor Introduces Duke Ellington/
Duke Introduces New Work, Part I, & Hamilton
- 11 **Part I - Festival Junction (Production)**
- 12 Duke Announces Soloists, Introduces Part II (Production)
- 13 **Part II - Blues To Be There (Production)**
- 14 Duke Announces Nance & Procope,
Introduces Part III (Production)
- 15 **Part III - Newport Up (Production)**
- 16 Duke Announces Hamilton, Gonsalves, & Terry/Pause/
Duke Introduces Johnny Hodges (Production)
- 17 **I Got It Bad (And That Ain't Good) (Production)**
- 18 **Jeep's Blues (Studio)**
- 19 Pause Track

* PREVIOUSLY UNRELEASED TRACK

ORIGINAL RECORDINGS PRODUCED BY GEORGE AVAKIAN

PRODUCED FOR REISSUE BY PHIL SCHAAP

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