

【STEREO】
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ON MONO EQUIPMENT



Duke Ellington

And His Orchestra

Ellington-Strayhorn-Tchaikovsky: Nutcracker Suite

Ellington-Grieg: Peer Gynt Suites Nos.1 And 2

The Nutcracker Suite: Overture · Toot Toot Tootie Toot (Dance of the Reed-Pipes) · Peanut Brittle Brigade (March)
Sugar Rum Cherry (Dance of the Sugar-Plum Fairy) · Entr'Acte · The Volga Vouty (Russian Dance)
Chinoiserie (Chinese Dance) · Dance Of The Floreadores (Waltz of the Flowers) · Arabesque Cookié (Arabian Dance)
Peer Gynt Suites Nos. 1 & 2 (Selections): Morning Mood · In The Hall Of The Mountain King
Solvejg's Song · Ase's Death · Anitra's Dance



**DUKE ELLINGTON
and his orchestra**

THE NUTCRACKER SUITE (Beginning)
-P. Tchaikovsky - adaptation:
Duke Ellington-

1. OVERTURE

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STEREO

SIDE 1

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2. TOOT TOOT TOOTIE TOOT (Dance of the
Reed-Pipes)
3. PEANUT BRITTLE BRIGADE (March)
4. SUGAR RUM CHERRY (Dance of the
Sugar-Plum Fairy)
5. ENTR'ACTE
6. THE VOLGA VOUTY (Russian Dance)
7. CHINOISERIE (Chinese Dance)
8. DANCE OF THE FLOREADORES
(Waltz of the Flowers)

**DUKE ELLINGTON
and his orchestra**

THE NUTCRACKER SUITE (Conclusion)
-P. Tchaikovsky - adaptation: Duke Ellington-
1. ARABESQUE COOKIE (Arabian Dance)
PEER GYNT SUITES NOS. 1 & 2 (Selections)
-E. Grieg - adaptation: Duke Ellington-

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STEREO

SIDE 2

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2. MORNING MOOD (from "Peer Gynt Suite
No. 1")
3. IN THE HALL OF THE MOUNTAIN KING (from
"Peer Gynt Suite No. 1")
4. SOLVEJG'S SONG (from "Peer Gynt Suite
No. 2")
5. ASE'S DEATH (from "Peer Gynt
Suite No. 1")
6. ANITRA'S DANCE (from "Peer
Gynt Suite No. 1")

JAZZ ODYSSEY

ELLINGTON STRAYHORN-TCHAIKOVSKY:

NUTRACKER SUITE:

ELLINGTON GRIGG:

PEER GYNT SUITES NOS. 1 AND 2

DUKE ELLINGTON and His Orchestra

Side 1

NUTRACKER SUITE: (Beginning) (ASCAP)

Overture (3:20)

Too Too Tootie Toot (Dance of the Reed-Pipes) (2:29)

Peanut Brittle Brigade (March) (4:36)

Sugar Rum Cherry (Dance of the Sugar-Plum Fairy) (3:04)

En't a'ct (1:53)

The Volga Vouty (Russian Dance) (2:51)

Chinoiserie (Chinese Dance) (2:50)

Dance of the Floradodes (Waltz of the Flowers) (4:04)

Side 2

NUTRACKER SUITE: (Conclusion)

Arabesque Cookie (Arabian Dance) (5:43)

PEER GYNT SUITES NOS. 1 AND 2 (Selections)

(ASCAP)

Morning Mood (From "Peer Gynt Suite No. 1") (4:26)

In the Hall of the Mountain King

(From "Peer Gynt Suite No. 1") (2:34)

Solveig's Song (From "Peer Gynt Suite No. 2") (4:00)

Ase's Death (From "Peer Gynt Suite No. 1") (3:48)

Anitra's Dance (From "Peer Gynt Suite No. 1") (2:57)

(Recorded in May and June, 1960)

Personnel

Saxophones: Johnny Hodges, Harry Carney, Paul Gonsalves,

Russell Procope, Jimmy Hamilton

Trumpets: Ray Nance, Willie Cook, Andres Meringuito,

Eddie Mullins

Trombones: Juan Tizol, Lawrence Brown, Britt Woodman,

"Booby" Wood

Drums: Sam Woodyard

Bass: Aaron Bell

Piano: Duke Ellington

Duke Ellington and Peter Ilich Tchaikovsky met in Las Vegas while Duke's band was setting attendance records at the Riviera Hotel back in 1960. For the first time in Ellington history, Duke had decided to devote an entire album to arrangements of another composer's works instead of his own, and Tchaikovsky was his choice.

Duke's first brush with the classics is a tribute to Duke and Billy Strayhorn, and to Tchaikovsky. The Ellington forces proved once again that this great band and its strong personality pervade all the music it plays. But that Tchaikovsky also triumphed is an indication of the perennial strength of his music. As Duke commented, "That cat was it."

"Overture"—The *Nutracker Suite* begins, naturally enough, with an "Overture," based on the first of many famous themes Duke and Billy Strayhorn arranged for this

album. Soloists are Paul Gonsalves, "Booby" Wood on trombone con plunger, and Ray Nance, playing a beautiful solo on open horn.

"Too Too Tootie Toot (Dance of the Reed-Pipes)"—You will by now have noticed that titles of the various dances have undergone an Ellington change. Duke and Billy devoted many hours to retiling, mainly because Duke, having adapted the *Suite* to his style, felt the titles were also in need of "reorchestrating." "Too Too Toot" features rec'd solos by Jimmy Hamilton and Russell Procope and by Paul Gonsalves and Harry Carney, a top pipe foursome if ever there was one.

"Peanut Brittle Brigade (March)"—This is one of the fine examples of the full Ellington band turning a four-sided march theme into a great jazz performance. After the ensemble, Ray Nance and Jimmy Hamilton take solo, and there is a piano solo by Duke, who devoted so much time to the band during this recording he rarely had time to sit at the piano.

"Sugar Rum Cherry (Dance of the Sugar-Plum Fairy)"—This delicacy opens with a drum figure leading to Harry and Paul on baritone and tenor saxes. Paul continues the melody, while the Ellington "pep section" (Ray Nance and Willie Cook, trumpets, and "Booby" Wood, trombone) waits the background. The melody returns to Paul and Harry, and the Sugar-Plum Fairy, now a West Indian beauty, gradually disappears into the cane fields.

"En't a'ct"—The "En't a'ct" returns to the "Overture" in a freer form and introduces Johnny Hodges, while Harry Carney and Paul Gonsalves join in the build-up. Lawrence Brown then takes over on muted trombone. Jimmy Hamilton's clarinet and Lawrence's trombone complete the intermission music.

"The Volga Vouty (Russian Dance)"—Right away, Duke lets you know that Tchaikovsky's tune is now something else altogether. After saxes have set the pace, the soloists move in—first Ray Nance, then Johnny Hodges, and finally Jimmy Hamilton on clarinet. We end up no nearer the Volga than when we started, but the trip was a treat.

"Chinoiserie (Chinese Dance)"—This is a duet by Jimmy Hamilton and Paul Gonsalves with the assistance of drums and bass and a touch of trombone. It is played straight, although not straight-faced, and after another piano interlude, the two soloists reverse the music and play each other's solos for the last chorus.

"Dance of the Floradodes (Waltz of the Flowers)"—Whatever Floradodes are, they are not waltz lovers, and this one-time waltz now jumps. "Booby" has the opening plunger statement. Ray Nance plays the first plunger trumpet solo, followed by Hamilton and then Nance again. Lawrence Brown sails into his solo, and the dance concludes with "Booby" and Britt Woodman.

"Arabesque Cookie (Arabian Dance)"—Russell Procope practiced on a bamboo whistle for months for his debut on records. This is it, and he has made the most of it. Juan Tizol, a tambourine expert, sets the rhythmic color with Sam Woodyard and Aaron Bell, and then Harry Carney on bass clarinet and Jimmy Hamilton on the regular kind play the "Arabian Dance." Willie Cook plays with the rec'd section on this number, and as the Moorish flavor turns into a swinging beat, Johnny Hodges plays. The dance returns to its original for the ending, and Tizol has the last shak.

Duke's five selections from the *Peer Gynt Suites* were

recorded in Hollywood at the same time the *Nutracker Suite* was made. And, like his Tchaikovsky arrangements, Ellington's Grigg demonstrates the remarkable things his fifteen musicians can do. Calling this orchestra a jazz band is as inadequate as classifying Duke Ellington as a piano player.

The *Peer Gynt Suite No. 1* contains four of the selections Duke chose. The first is "Morning Mood," which the Ellington orchestra plays with marvelous dynamics and delicate melody, beginning with Paul Gonsalves' tenor sax and building through Jimmy Hamilton's clarinet to a suitable murmur from Harry Carney's baritone. There is fall, deep brass support. Duke concocted his arrangement of "In the Hall of the Mountain King" while strolling around the halls of the Chateau Marmont Hotel on Hollywood's Sunset Strip, and, as you might expect, it jumps all the way. The Ellington "pep section" is featured throughout, and there's lots of piano. "Solveig's Song" is from the second *Peer Gynt Suite*, and it features Jimmy Hamilton's very "legitimate" clarinet, cadenzas and all, and "Booby" Wood's trombone. "Ase's Death" is a beautiful blending of Ellington and Grigg, with Sam Woodyard providing the somber rhythm and Duke's rec'ds and brass making the wonderful sounds no other band in the world can produce. "Anitra's Dance" closes the *Peer Gynt* side and features Johnny Hodges' alto sax, Jimmy Hamilton's clarinet, and Paul Gonsalves' tenor sax.



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