



**DUKE ELLINGTON**  
**THE PRIVATE COLLECTION**

Volume Ten  
Studio Sessions  
New York & Chicago 1965, 1966 & 1971

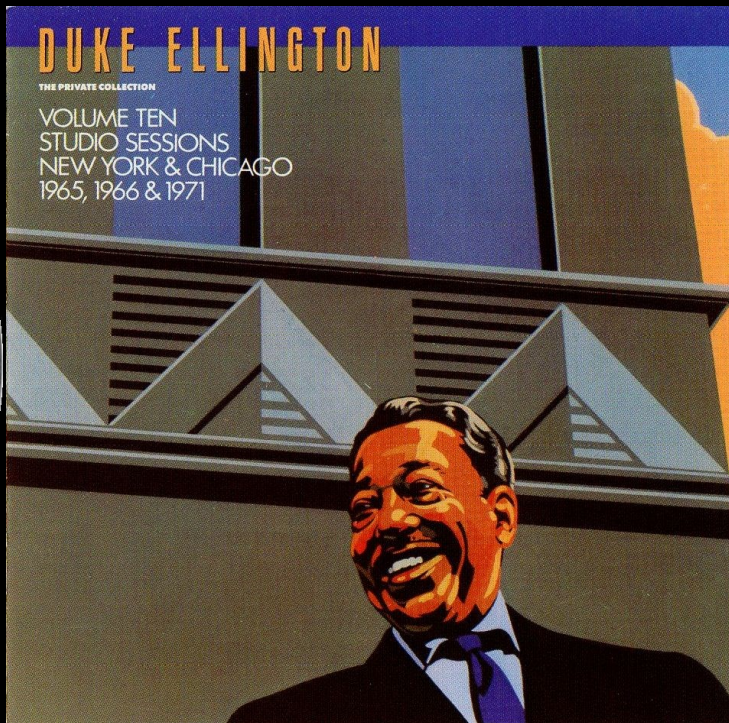


© 1983 LMR Records  
Manufactured in Germany by  
TELEDISC Record Service GmbH

1. BLACK (8:09)
2. COMES SUNDAY (5:59)
3. LIGHT (8:29)
4. WEST INDIAN DANCE (2:15)
5. EMANCIPATION  
CELEBRATION (2:36)
6. THE BLUES (5:23)
7. CY RUNS ROCK WALTZ (2:18)
8. BEIGE (2:24)
9. SUGAR HILL PENTHOUSE (4:55)
10. HARLEM (13:42)
11. AD LIB ON NIPPON (11:40)

**PRODUCER: DUKE ELLINGTON**

**wea**  
255 926-2



**DUKE ELLINGTON**

THE PRIVATE COLLECTION

VOLUME TEN  
STUDIO SESSIONS  
NEW YORK & CHICAGO  
1965, 1966 & 1971

1. **BLACK** (8:09)
2. **COMES SUNDAY** (5:59)
3. **LIGHT** (6:29)
4. **WEST INDIAN DANCE** (2:15)
5. **EMANCIPATION CELEBRATION** (2:36)
6. **THE BLUES** (5:23)
7. **CY RUNS ROCK WALTZ** (2:18)
8. **BEIGE** (2:24)
9. **SUGAR HILL PENTHOUSE** (4:55)
10. **HARLEM** (13:42)
11. **AD LIB ON NIPPON** (11:40)

All songs written by Duke Ellington.

All songs published by G. Schirmer, Inc., except HARLEM, published by Mills Music and AD LIB ON NIPPON, published by Tempo Music, Inc.

PRODUCER: DUKE ELLINGTON

Executives In Charge of Production: Mercer Ellington/Mel Fuhrman/Stanley Dance/Herb Meolis  
Produced for Compact Disc by Harry Hirsch  
Special Thanks To: Samuel J. Lefrak  
Cover Illustration: Nancy Stahl

Personnel

**DUKE ELLINGTON** piano  
**COOTIE WILLIAMS/CAT ANDERSON /  
 HERBIE JONES/PAUL SERRANO /  
 MERCER ELLINGTON/MONEY  
 JOHNSON/RICHARD WILLIAMS/  
 EDDIE PRESTON** trumpets  
**RAY NANCE** cornet & Violin  
**LAWRENCE BROWN/BUSTER  
 COOPER/CHUCK CONNORS/BOOTY  
 WOOD/MALCOLM TAYLOR** trombones  
**RUSSELL PROCOPE/JOHNNY  
 HODGES/JIMMY HAMILTON/PAUL  
 GONSALVES/HARRY CARNEY/  
 HAROLD ASHBY/NORRIS TURNEY/  
 BUDDY PEARSON** reeds  
**JOHN LAMB/JOE BENJAMIN** Bass  
**SAM WOODYARD/RUFUS JONES** Drums  
**TONY WATKINS** Vocal

**B**lack, Brown and Beige was premiered in Carnegie Hall on January 23, 1943. At that time, jazz concerts were not the common occurrences they are today. Although Duke Ellington and his orchestra had appeared on stage at the Fulton Theatre in a program with Maurice Chevalier as early as 1930, and in fully fledged concerts in London and Paris in 1933 and 1939, the only precedent for jazz at Carnegie Hall had been the Benny Goodman and Spirituals To Swing concerts in 1938.

Ellington's reputation as a composer had grown to an extent that distinguished him from all the other bandleaders, and there was an insidious pressure upon him to produce bigger works. To the more commercial minds in the music business, bigger would undoubtedly be better in terms of prestige, and jazz would also be seen as challenging the bigger forms of symphonic music. This kind of thinking had dogged jazz from the early days of Paul Whiteman, when "symphonic jazz" enjoyed a considerable vogue. A sense of inferiority had been inculcated by the variously disparaging and patronizing opinions expressed by the critical establishing in the press. Invidious comparisons were constantly drawn between the young, goodtime music of ballrooms and nightclubs on the one hand, and with the high art of a concert music backed with centuries of European tradition on the other. In effect, Ellington was now set up as the David of jazz to challenge the Goliath of "classical" music.

In the '30s, he had written compositions that required in one case two sides of a 78 record, in another four. His manager, Irving Mills, had come to Chicago one day in 1930 to tell him that a rhapsody was to be premiered next day. "Okay," Ellington said, and wrote *Creole Rhapsody* overnight. In his autobiography, *Music Is My Mistress*, he explained, "This was the seed from which all kinds of extended works later grew."

He parted from Irving Mills in 1940 and switched to the William Morris Agency, and it was William Morris, Jr., who, in December 1942, urged him to write a long work to be premiered in Carnegie Hall. He began to write it while the band was appearing at a theatre in Hartford, Connecticut. Frank Sinatra, he remembered, was on the same bill as a supporting act and the feature film was *The Cat Woman*, but just which of these had an "in" with his muse he was never quite sure!

Carnegie Hall was packed the following January 23 by an audience that included many famous people. All proceeds from the concert were to go to a Russian war relief fund, Russia having joined the allies in the struggle against Hitler. The evening was a great success, except in the view of New York's newspaper critics, who evidently had expected sixteen jazz musicians and a singer to perform a work of symphonic proportions. This despite Ellington's eminently sensible description of *Black, Brown and Beige* as *A Tone Parallel to the History of the American Negro*.

The controversy the concert provoked incidentally proved the sagacity of Ellington's commercially minded advisors. As a result of it, he was booked into the Hurricane Club on Broadway for six months—with six months of air time. The radio promotion, in turn, soon quadrupled the band's asking price. Small wonder the so-called "extended works" and suites were henceforth to become a regular part of his creative output, for their publicity value had been proven. They had an impact quite different from that of such jewel-like instrumentals as *Harlem Airshaft*, *Jack the Bear* and *Koko*, and they attracted an audience beyond that which always clamored for his like *Mood Indigo*, *Sophisticated Lady* and *Solitude*. When Ellington's concerts became regular events at Carnegie Hall, a new extended work was expected at each, and with the arrival of the LP he was in a better position than any other jazz leader to provide programs

with a degree of thematic unity. Nonetheless, as this present series shows, he continued to produce music in the shorter forms as abundantly as ever.

*Black, Brown and Beige* ended in 1943 with a flagwaving march which was very appropriate in wartime, but Ellington did not include it when he began re-recording the work in 1965. All that he then considered essential is here—over forty minutes of music. The description of his intentions in *Music Is My Mistress* (pp. 181-182) is recommended reading and may be briefly summarized as follows:

Like all three sections of the work, BLACK is in three parts.

BLACK, COME SUNDAY and LIGHT. They are concerned with the relationship between work songs and spirituals. The recurrent work song theme, as an accompaniment to manual labor, had a place for singing and "a place where you grunt." The beautiful, hymnlike COME SUNDAY, immortalized by Johnny Hodges's interpretation in Carnegie Hall (as here), conveys an impression of what went on inside the church, as seen and heard by workers who stood outside, because they were not permitted to enter. LIGHT had to do with promises and unfinished business, hence its "kind of unfinished ending."

BLACK was very vigorously conducted by Ellington, and Sam Woodyard's drumming reflects this. The soloists are Harry Carney, Cat Anderson and Lawrence Brown. On COME SUNDAY, the opening statement is made by Chuck Connors on bass trombone; he is followed by Ray Nance on violin and then by Hodges blowing over a hushed background by the three trombones, Cat Anderson and Herbie Jones, all using plunger mutes. *Light* is introduced by Ray Nance playing open cornet; John Lamb plays a Blanton-like role against trumpets with straight mutes; Lawrence Brown reprises COME SUNDAY; and Cat Anderson complains defiantly before the ensemble takes leave briskly with hat-waving brass.

The Brown section has reference to wars in which

blacks participated, and it consists of WEST INDIAN DANCE, EMANCIPATION who fought on the American side at the siege of Savannah; the second the joy of young people and the bewilderment of the old at the Proclamation of Emancipation after the Civil War; and the third the "romantic triangles" that confronted some of the "decorated heroes" on their return from the Spanish-American war. The writing for muted brass in the first two dances is particularly demanding. Nance solos in the first, Cootie Williams in the second.

Although Ellington re-recorded THE BLUES several times with different vocalists, he did not do so in 1965 with the other movements of *Black, Brown and Beige*. The 1971 version used here has vocals by Tony Watson. It was chosen not because it was sung by a man (it was usually sung by a woman), but because of the excellent instrumental treatment. Money Johnson plays the introduction with plunger (he had previously been in Cootie Williams' band and was very proficient), and after the first vocal chorus Paul Gonsalves and Harold Ashby take superb, contrasting solos. Watkins's big voice and histrionic talent are not well suited to the number, which had earlier been much more convincingly sung by Betty Roche and Joya Sherril.

BEIGE consists of a waltz, in this case titled by Ellington CY RUNS ROCK WALTZ, a second part called BEIGE, and SUGAR HILL PENTHOUSE. "The little waltz movement represented," he said, "a bit of sophistication that was somewhat rough about the edges." That may apply to the strange saxophone solo, but not to Lawrence Brown's confident treatment. BEIGE has to do with blacks "struggling for solidarity" and puts first Cootie Williams and then Paul Gonsalves in the spotlight. SUGAR HILL PENTHOUSE implies the relative comfort and affluence of those who resided on Sugar Hill in Harlem. Harry Carney's sumptuous baritone and Paul Gonsalves's meditative tenor do it justice. The rich passage by the saxophone

section are illustrative of the piece's alternative title, *Creamy Brown*. But note that this whole section is somewhat shorter than the original version played in Carnegie Hall. There was time for more at the recording session, but this may presumably be taken as defining the extent of the composer's rethinking and revision. "I don't believe in a lot of elaborate plans and preparations," he once said. "Just pour it out as it comes and then maybe do some reshaping afterwards."

*Harlem* was commissioned by the NBC Symphony while Toscanini was its conductor. Ellington wrote it on the *Ile de France* when returning from Europe in 1950. Of his truly extended works (as opposed to the suites), he considered this the most successful, and he liked to hear the band play it whenever there was time available in the recording studio. It depicts musically many aspects of the city within a city—good and bad—where cabarets were outnumbered by churches. It is a consecutive piece of music of immense variety, with quick shifts of rhythm, accent and color. It is also an orchestral work where, for once, soloists are secondary to the ensemble, although several of them make brief appearances. It is Cootie Williams who pronounces the word "Harlem" on trumpet.

What was entitled *The Far East Suite* mainly comprised compositions by Ellington and Billy Strayhorn that were inspired by the band's State Department tour of the Middle East, India, Ceylon, Pakistan and Afghanistan in 1963. AD LIB ON NIPPON was added the following year after the first tour of Japan. In four parts, the piece gives an impression of spontaneity in keeping with the title. It features the piano player and John Lamb extensively. After a passage by the band, Ellington switches to a thirty-two bar theme which he plays alone.

Then Jimmy Hamilton takes over, masterfully accompanied by Lamb, for a fine display of clarinet/virtuosity at slow and up tempos.

STANLEY DANCE  
author of *The World of Duke Ellington*  
(Da Capo Press)

THE COMPACT DISC DIGITAL AUDIO SYSTEM OFFERS THE BEST POSSIBLE SOUND REPRODUCTION—ON A SMALL, CONVENIENT SOUND-CARRIER UNIT. THE COMPACT DISC'S REMARKABLE PERFORMANCE IS THE RESULT OF A UNIQUE COMBINATION OF DIGITAL PLAYBACK WITH LASER OPTICS. FOR THE BEST RESULTS, YOU SHOULD APPLY THE SAME CARE IN STORING AND HANDLING THE COMPACT DISC AS WITH CONVENTIONAL RECORDS. NO FURTHER CLEANING WILL BE NECESSARY IF THE COMPACT DISC IS ALWAYS HELD BY THE EDGES AND IS REPLACED IN ITS CASE DIRECTLY AFTER PLAYING. SHOULD THE COMPACT DISC BECOME SOILED BY FINGERPRINTS, DUST OR DIRT, IT CAN BE WIPED (ALWAYS IN A STRAIGHT LINE, FROM CENTER TO EDGE) WITH A CLEAN AND LINT-FREE SOFT, DRY CLOTH. NO SOLVENT OR ABRASIVE CLEANER SHOULD EVER BE USED ON THE DISC. IF YOU FOLLOW THESE SUGGESTIONS, THE COMPACT DISC WILL PROVIDE A LIFETIME OF PURE LISTENING ENJOYMENT.

255926-2

**wea**

© 1989 WEA International Inc.

1. **BLACK** (8:09)  
(New York, March 4, 1965)
2. **COMES SUNDAY** (5:59)  
(New York, March 4, 1965)
3. **LIGHT** (6:29)  
(New York, March 4, 1965)
4. **WEST INDIAN DANCE** (2:15)  
(Chicago, March 31, 1965)
5. **EMANCIPATION CELEBRATION** (2:36)  
(Chicago, March 31, 1965)
6. **THE BLUES** (5:23)  
(New York, May 6, 1971)
7. **CY RUNS ROCK WALTZ** (2:18)  
(Chicago, May 18, 1965)
8. **BEIGE** (2:24)  
(Chicago, May 18, 1965)
9. **SUGAR HILL PENTHOUSE** (4:55)  
(Chicago, May 18, 1965)
10. **HARLEM** (13:42)  
(New York, August 18, 1966)
11. **AD LIB ON NIPPON** (11:40)  
(New York, March 4, 1965)

PRODUCER DUKE ELLINGTON

This is one in a series of ten albums that, taken together, is the definitive collection of the significant compositions written by Duke Ellington and some other songs long associated with his body of work. These recordings were personally produced by Duke Ellington himself and have remained in his private collection since their completion. Documenting a large portion of his musical work, some of which had never been commercially released, these private recordings are being made available to the public by Ellington's family for the first time.

These classic recordings have been transferred to digital from their original analog form. To keep as close to the original sound as possible, the best equipment has been utilized.

© 1989 LMR Records © 1989 WEA International Inc. • A Warner Communications Company

Manufactured in Germany · Fabriqué en Allemagne. TELDEC Record Service GmbH

• A Warner Communications Company

Unauthorized Copying, Hiring, Lending, Public Performance And Broadcasting Of This Record Prohibited.



0 2292-55926-2 0

255 926-2

France: WE 851

**wea**

LC 4281



LEFRAK-MOELIS RECORDS