



1. **MAIN STEM** (3:26)  
(Duke Ellington)  
SBK Robbins Catalog
2. **DANCING IN THE DARK** (4:22)  
(Arthur Schwartz/Howard Dietz)  
Warner Bros. Inc.
3. **STOMPY JONES** (3:37)  
(Duke Ellington)  
Mills Music, Inc.
4. **TIME ON MY HANDS** (4:37)  
(V. Youmans/Adamson/M. Gordon)  
SBK Miller Catalog
5. **STOMPING AT THE SAVOY** (5:29)  
(B. Goodman/E. Sampson/C. Webb/A. Raza)  
SBK Robbins Catalog/Rytroc Music
6. **SOPHISTICATED LADY** (3:44)  
(Duke Ellington/M. Prish/Irving Mills)  
Mills Music, Inc.
7. **TAKE THE "A" TRAIN—  
Instrumental** (4:27)  
(Billy Strayhorn)  
Tempo Music, Inc.
8. **ALL HEART** (3:46)  
(Duke Ellington/Billy Strayhorn)  
Tempo Music, Inc.
9. **JUST A-SETTIN' AND A-ROCKIN'** (4:16)  
(D. Ellington/B. Strayhorn/L. Gaines)  
SBK Robbins Catalog
10. **TAKE THE "A" TRAIN—Vocal** (3:53)  
(Billy Strayhorn)  
Tempo Music, Inc.
11. **WHERE OR WHEN** (4:30)  
(Richard Rodgers/Lorenz Hart)  
Chappell Music Co.
12. **THE MOOCH** (5:41)  
(Duke Ellington)  
Duke Ellington Music
13. **ONE O'CLOCK JUMP** (6:11)  
(Count Basie)  
SBK Feist Catalog, Inc.
14. **AUTUMN LEAVES** (6:47)  
(Prevert/J. Mercer/Kosma)  
Morley Music, S.D.R.M.

15. **OH, LADY BE GOOD** (4:20)  
(I. Gershwin/G. Gershwin)  
New World Music Corp.
16. **THINGS AIN'T WHAT  
THEY USED TO BE** (1:37)  
(Mercer Ellington/Ted Parsons)  
Tempo Music, Inc.

PRODUCER: DUKE ELLINGTON  
Executives In Charge of Production:  
Mercer Ellington/ Mel Fuhrman/  
Stanley Dance/  
Herb Moelis  
Produced for Compact Disc by Harry Hirsch  
Music Consultant: Bob Carlton  
Cover Illustration: Nancy Stahl  
Special Thanks To: Samuel J. Lefrak

*Personnel:*

**DUKE ELLINGTON** Piano  
**HAROLD "SHORTY"  
BAKER/CLARK TERRY** Trumpets  
**RAY NANCE** Trumpet, Violin and Vocal  
**QUENTIN JACKMAN/  
BRITT WOODMAN/  
JOHN SANDERS** Trombones  
**RUSSELL PROCOPE** Alto Saxophone and Clarinet  
**BILL GRAHAM** Alto Saxophone  
**PAUL GONSALVES** Tenor Saxophone  
**JIMMY HAMILTON** Clarinet and  
Tenor Saxophone  
**HARRY CARNEY** Baritone Saxophone,  
Clarinet and Bass Clarinet  
**JIMMY WOODIE** Bass  
**SAM WOODYARD** Drums  
**OZZIE BAILEY** Vocal

But your eyes and imagine you are at Travis Air Force Base, California, the night of March 4th, 1958. A dance is in progress and Duke Ellington's orchestra is on the stand. The musicians swing their leisurely way through MAIN STEM, a number Ellington had written on a blues framework more than fifteen years before. Six of the band's chief soloists are featured: Ray Nance, Russell Procope, Jimmy Hamilton, Quentin Jackson, Paul Gonsalves and Britt Woodman. The tempo serves to warm up the dancers, but at this early stage in the evening a romantic standard at a slower pace is appropriate, so DANCING IN THE DARK follows, with Harry Carney and Ray Nance as the two protagonists before rich, drifting backgrounds.

Next is STOMPY JONES, another Ellington favorite designed for swinging, this one written as long ago as 1934. Its loose, easygoing gait always pleases musicians and here, too, a number of the band's stars are heard from individually, in this order: Britt Woodman, Jimmy Hamilton, Ray Nance, Harry Carney, Woodman again, Carney again, Quentin Jackson, and Hamilton again. The last's facile clarinet is also showcased in TIME ON MY HANDS, a standard which affords a sharp contrast in mood and tempo.

With STOMPING AT THE SAVOY, we are immediately aware that the maestro is at the keyboard as he stomps off the first chorus. At such affairs as this, he usually lets Harry Carney set the band in motion while he talks to the top brass or to old friends before making his public entrance. But now he is in control of his instrument—the orchestra—via the piano and the musicians drive into an arrange-

ment written by Dick Vance, a former trumpet player with Chick Webb, whose band made the number world famous. The soloists here are Hamilton, Clark Terry, Carney, Gonsalves and Procope. Carney then returns to the microphone, front and centre, for one of Ellington's most popular compositions, SOPHISTICATED LADY, to which his big velvety tone adds a unique dimension.

TAKE THE "A" TRAIN, written by Billy Strayhorn and generously adopted by Ellington as his theme, is liable to appear, as you will hear, anywhere in the band's program. Here, following a "coffee break," is the instrumental version featuring Ray Nance in a treatment he virtually established as traditional. (It was later maintained by Cootie Williams.) Announcing the title at the performance's end, Ellington acknowledges and salutes the dancers' response. "And you were bouncing!" says he.

ALL HEART was written by Ellington and Strayhorn as a tribute to Ella Fitzgerald, and it brings to the fore another member of the three-piece trumpet section that performs so valiantly on this occasion—Harold "Shorty" Baker (Cat Anderson, like Johnny Hodges, was temporarily absent.) In two moving choruses, Baker's control and bright, full-bodied tone do ample justice to an admirable subject and an admirable composition.

Ray Nance returns to sing JUST A-SETTIN' AND A-ROCKIN' in his inimitable, witty fashion, with warm support from Paul Gonsalves. And then—surprise!—Nance is back again with "A" TRAIN, this time singing three hilarious vocal choruses—to choral echoes from his colleagues—that embellish a routine originated by Bette Roché. By this time the dancers and the band are attaining



a state of mutual happiness, getting into the spirit of things or, as some would say, getting into the sauce. In such circumstances, Ellington cheerfully complies with requests for repetitions.

The Rodgers-Hart standard, WHERE OR WHEN, is well suited to the lyrical side of Paul Gonsalves' musical make-up. Famous as an extroverted improviser at up tempos, he nevertheless excelled most surely on this kind of number, inspiring who knows what passionate sentiments in the couples swaying below him.

THE MOOCH is one of the oldest, best and most durable of Ellington classics. Fortunately, there were few performances at which someone was not on hand to request it. A prime example of what used to be called "jungle" music at the Cotton Club, this features both Procope and Hamilton on their clarinets, and Nance and Jackson wielding plunger mutes to produce the required atmosphere of terror and primitive ferocity.

ONE O'CLOCK JUMP is, of course, Count Basie's theme, and Ellington often saluted a worthy rival by playing this arrangement he had commissioned from Basie's famous trumpet soloist, Buck Clayton. The band plays it with great enthusiasm, even abandon. Apart from the fact that the end of the night's work was nearing, generous hosts had undoubtedly seen to it that the musicians were frequently refreshed. The piano player leads off, simulating Basie affectionately; then Hamilton, playing earthy tenor saxophone instead of his usual polished clarinet, takes two choruses; so do Britt Woodman, Paul Gonsalves and Clark Terry. The ensemble takes over for six choruses, the trumpets blowing with especial vitality. Late though the hour may be, it's as

though they want never to stop—a prime example of musicians elevated by the joy of swinging. This kind of riffing, incidentally, was long held to be the prerogative of Kansas City bands, but Ellington and his men knew all about it long before Basie returned to the East, as STOMPY JONES, for example, had already shown.

To give the dancers a little respite, Ellington calls on vocalist Ozzie Bailey and violinist Ray Nance for three tender choruses on AUTUMN LEAVES. Bailey even sings the first in French (and with a good accent), although when he did this in France audiences were disapproving. Here, to judge from the noises coming off the floor, everybody was loving everybody madly and would have approved had he sung in Swahili.

It's late now, and one more persistent request has to be answered, for OH, LADY BE GOOD. No arrangement was apparently in the band's book, so one is hatched up orally and from memory. The wild, rather comical performance that results has improvisations by Gonsalves, Graham, Procope and Hamilton, in the course of which a number of bebop clichés are humorously employed. Accepting the applause suavely, Ellington thanks the audience for inspiring his men, whom he leads into the sign-off theme, THINGS AINT WHAT THEY USED TO BE.

Now it's time to go. Everyone, on stage and off, has had a good time. How fortunate that the superb audio engineer, Wally Heider, was able to capture the occasion so well—in stereo, in 1958.

STANLEY DANCE  
(author of THE WORLD OF DUKE ELLINGTON,  
Da Capo Press.)

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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.

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