



1. **ESP** (4:44)  
(Duke Ellington)  
Duke Ellington Music
2. **BLUE, TOO—The Shepherd** (4:08)  
(Duke Ellington)  
Tempo Music, Inc.
3. **TUNE UP** (3:25)  
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12. **MONK'S DREAM** (2:26)  
(Thelonious Monk)  
Thelonious Music
13. **FRERE MONK** (2:24)  
(Duke Ellington)  
Duke Ellington Music
14. **CORDON BLEU** (4:19)  
(Duke Ellington)  
Duke Ellington Music
15. **NEW CONCERTO FOR COOTIE** (2:32)  
(Cootie Williams/Elwyn Fraser)  
SBK Unart Catalog, Inc.

16. **SEPTEMBER 12TH BLUES** (5:05)  
(Duke Ellington)  
Duke Ellington Music

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/**  
**BILLY STRAYHORN** Piano  
**BRITT WOODMAN/BUSTER COOPER/**  
**CHUCK CONNERS/**  
**LAWRENCE BROWN** Trombones  
**JOHNNY HODGES/**  
**RUSSELL PROCOPE** Alto Saxophones  
**PAUL GONSALVES** Tenor Saxophone  
**JIMMY HAMILTON** Tenor Saxophone  
and Clarinet  
**HARRY CARNEY** Baritone Saxophone  
**AARON BELL** Bass  
**SAM WOODYARD** Drums  
**RAY NANCE/CAT ANDERSON/**  
**ROY BURROWS/BILL BERRY/**  
**COOTIE WILLIAMS** Trumpets  
**MILT GRAYSON** Vocal

As a result of the great triumph at the Newport Jazz Festival in 1956, to which Paul Gonsalves contributed so significantly, Duke Ellington found himself with a new and popular star in his band. He had always valued Gonsalves highly as musician and human being, but after that famous night his appreciation was also expressed in a warm protectiveness that bound them together for life.

Although the tenor saxophonist was obliged to repeat his long and remarkable solo within the framework of DIMINUENDO and CRESCENDO IN BLUE on innumerable occasions, Ellington was at pains to devise new settings for his talent. By his colleagues, Gonsalves' forte was held to be the interpretation of ballads, but the Newport performance had established him in the public's mind as the very image of a wild frenetic tenor man, carried away and gone in furious up-tempo improvisation. For the 1962 Newport Festival, where something new was always expected of Ellington, that leader prepared for him a fresh vehicle, which was first entitled BROAD-STREAM, then P.M.G., and finally E.S.P. (for Extra Sensory Perception).

E.S.P. the opener here, was made a couple of months later. Gonsalves threads his way through the complicated arrangement with the quick-thinking skill that always astonished even his most devoted admirers. Also moving adroitly through this extravaganza together are Ray Nance, Bill Berry and Lawrence Brown, a trio Ellington referred to as "the pep section."

His own recording sessions were, of course, great opportunities for Ellington to try out new material. For example, Volume IV of this series, includes Johnny Hodges' first encounter with Billy Strayhorn's ISFAHAN. In this volume, BLUE, TOO is

the first recording of a number that, in a modified version, was to become famous as THE SHEPHERD six years later, when it was introduced in the Second Sacred Concert as a feature for Cootie Williams. After an extraordinary misterioso introduction, there is less fire and brimstone in the "preaching" of Paul Gonsalves, and the responses of the "congregation" are more restrained, but... it's blues, too.

TUNE UP is based on the same foundation, but the character of the number is entirely changed by the brisk, hand-clapping tempo on which the congregation rejoices. Ellington similarly transformed the hymnlike COME SUNDAY into the fast DAVID DANCED BEFORE THE LORD for his First Sacred Concert.

TAKE IT SLOW was written by Billy Strayhorn, who is on piano throughout, apart from the introduction which Ellington plays. As on the two preceding numbers (where there was, however, no piano!), the instrumentation is extremely unusual: three trombones, three saxophones and three rhythm. Its potential is splendidly realized in this sombre piece that lives up to its title as Gonsalves tells his own melancholy tale.

TELSTAR is a catchy little sixteen-bar theme on which first Johnny Hodges and then Harry Carney set the scene for Gonsalves to make his entry and ride out above the chanting, plunger-muted trombones. Again, Ellington plays the introduction and then hands over the keyboard to Strayhorn, perhaps because the latter's good friend, Lena Horne, and her husband were among the studio visitors. Strayhorn is also on piano throughout TO KNOW YOU IS TO LOVE YOU, on which the full band returns and Milt Grayson delivers the Don George lyrics with emotion.

LIKE LATE and the following three numbers were made at the same session as TELSTAR

after Hodges, Carney and Strayhorn had gone home. Since the session ran from 11:30 to 5 a.m., the title is not inappropriate, but it was originally called SPIC AND SPAN, a wry piece of ethnic humor or perhaps a reference to its odd Caribbean flavor. The playful nature of the number evidently inspired Gonsalves' bizarre choice of notes and phrases.

MAJOR and MINOR, both written with Gonsalves in mind, are unique melodies. The first is so attractive that it is surprising lyrics have not been put to it, for by now it could well have become another Ellington standard. MINOR is strangely flavored and more of a chant, but also distinctive.

"G" FOR GROOVE makes good use of the trombones and proves another excellent vehicle for Gonsalves, who weaves his way confidently through a maze of his own making. Note Ellington's tireless and rhythmically energizing piano behind him. The title was a bow in the direction of visitor Matthew Gee, whom Ellington deputized to conduct the trombones and do the Twist for their edification. It was down by the time the musicians had descended to the street after finishing this performance.

THE LONELY ONES has more Don George lyrics and Milt Grayson emoting. The trumpet obbligato is by Cootie Williams, and the wawa brass is by Ray Nance, Bill Berry, Lawrence Brown and Buster Cooper. Again, note the timing and effect of Ellington's piano in the last few bars.

BLUE MONK and FRERE MONK were both specially arranged by Billy Strayhorn for the 1962 Newport Festival and a guest appearance with the band by Thelonious Monk, the composer of the first title, on which Jimmy Hamilton's clarinet is used colorfully. Ellington and Gonsalves also solo. FRERE MONK develops with increasing urgency as Cootie Williams blows his plungered horn passionately. Ellington must have savored the Newport association

with the other composer-pianist. "Sounds like he's stealing my stuff," he said when first introduced to Monk (on records) by Ray Nance in 1948.

CORDON BLEU serves primarily as a showcase for an Ellington piano improvisation. At one point, he got up to conduct the ensemble and Strayhorn took over for a few bars. On his return to the piano bench, they duetted briefly, and then Ellington carried on alone. Sam Woodyard's sweeping rhythm and Aaron Bell's steadily propulsive bass are admirably supportive.

NEW CONCERTO FOR COOTIE stems logically from CONCERTO FOR COOTIE and DON'T GET AROUND MUCH ANYMORE. The backgrounds to the powerful statements of Cootie Williams are by Ray Nance (with derby mute), the trombones, the saxophones and the rhythm section. The other three trumpets sit this one out.

SEPTEMBER 12TH BLUES was made at Cootie Williams first record session with the band when he returned to it after an absence of twenty-two years. Always loyal to his musicians, Ellington had welcomed him back warmly, and he gave him the climactic position in this exciting performance. After Aaron Bell's introduction, Ellington takes a chorus and then, as he points to each soloist, Hodges, Brown, Carney, Hamilton, Cooper and Gonsalves get up in turn to take two choruses apiece. Williams has three, the last two blown lustily over pumping ensemble riffs. It was a happy way to end a session and it makes a happy ending to this collection.

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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