



1. **BAD WOMAN** (4:35)  
(Duke Ellington)  
Duke Ellington Music
2. **JEEP'S BLUES** (4:09)  
(Duke Ellington/Johnny Hodges)  
Mills Music, Inc.
3. **STOONA** (4:33)  
(Duke Ellington)  
Tempo Music, Inc.
4. **SERENADE TO SWEDEN** (2:38)  
(Duke Ellington)  
SBK Robbins Catalog, Inc.
5. **HARMONY IN HARLEM** (4:21)  
(Duke Ellington/Johnny Hodges/Irving Mills)  
Mills Music, Inc.
6. **ACTION IN ALEXANDRIA** (2:31)  
(Duke Ellington)  
Tempo Music, Inc.
7. **TAJM** (3:21)  
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(Duke Ellington/Billy Strayhorn)  
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14. **M.G.** (2:54)  
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Tempo Music, Inc.

15. **BLUE ROSE** (2:48)  
(Duke Ellington)  
Duke Ellington Music
16. **JULY 18TH BLUES** (5:33)  
(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** Piano  
**RAY NANCE** Cornet  
**JOHNNY HODGES,**  
**RUSSELL PROCOPE** Alto Saxophones  
**JIMMY HAMILTON** Clarinet and Tenor Saxophone  
**PAUL GONSALVES** Tenor Saxophone  
**HARRY CARNEY** Baritone Saxophone  
**ERNIE SHEPARD** Bass  
**SAM WOODYARD** Drums  
**CAT ANDERSON,**  
**COOTIE WILLIAMS,**  
**ROLF ERICSON,**  
**EDDIE PRESTON**  
(not on *Action In Alexandria*). Trumpets  
**LAWRENCE BROWN,**  
**BUSTER COOPER,**  
**CHUCK CONNERS** Trombones

The three complete sessions presented here were privately recorded by DUKE ELLINGTON during a period of three months in 1963. Never before issued, they are typical of what he customarily referred to as "the stockpile."

The stockpile owed its origin to several different factors: (1) the most valuable members of his band were on regular salary, so when a gap in engagements occurred it make good economic sense to make use of their remarkable talents in recording, (2) the recording sessions enabled Ellington to hear what he had most recently written and to experiment with new ideas before putting them on public display; (3) recording without supervision, without benefit of "producer" or "director" was a prime source of pleasure.

Some of Ellington's happiest hours were, in the writer's opinion, thus spent in the recording studio. Sometimes he called a session and did not have time to write new material for it. When this happened, spontaneous music-making ensued, and the session usually ended with blues improvisation. Sometimes he arrived late for his own date, and this put his men in especially good humor, because they could remind him of it when they themselves, were late. In any event, the atmosphere was almost invariably relaxed, which is not to say that the general intent was anything but serious.

Except for four titles, on which the full band performs, the group heard here consists of Ray Nance on cornet with the reed and rhythm sections, six members of the regular brass being given a couple of days off. It is perhaps necessary to stress at this point the importance of the much underrated Nance. He was certainly one of the musicians the leader most esteemed. "Raymond?" Ellington once said. "He has perfect taste." From the time he took Cootie Williams' place in the band until Williams returned, Nance brilliantly maintained the plunger-mute tradition Bubber Miley began and which Williams had continued.

But more than that, he was a creative, sensitive and serious musician in his own right. Because he also danced and delivered humorous vocals (he played violin, too), many otherwise discerning listeners seem not to have appreciated his great talent first on trumpet and then, from 1960 onwards, on cornet, a talent abundantly in evidence on this record. He admitted to playing with "more of an emotional impulse" than younger musicians, and this was enhanced when the cornet's more mellow sound was added to the warm, vocal quality natural to him. His basic influence was Louis Armstrong and he believed Duke Ellington's to be the greatest jazz of its day. "Technically," he said, "you may be a bitch, but to play his music you've got to feel it."

On the opener, the jaunty **BAD WOMAN**, Nance's versatility is immediately manifest as he blows open horn and muted with felt hat, harmon and plunger Jimmy Hamilton solos on tenor saxophone in that tough style which contrasts so curiously with the smooth sophistication of his clarinet playing.

**JEEP'S BLUES**, usually a vehicle for Johnny Hodges, is also turned over to Nance, whose feeling for the blues makes a very personal statement of it. Among the visitors in the studio that night were four outstanding trumpet players—Clark Terry, Snooky Young, Willie Cook and Dizzy Gillespie—but playing before his peers caused no exhibitionistic deviation on Nance's part.

**STOONA**, Ellington explained, had reference to "a meeting place in Sweden where families get together." Here Nance puts the plunger mute to good use, and Johnny Hodges answers the leader's request for "two choruses of intimate smoldering." Sweden had much impressed Ellington when the band played there for the first time in 1939, and **SERENADE TO SWEDEN** was a tribute he wrote when he returned home. There is no piano on this version, where Nance plays against Paul Gonsalves' inspiring counter-melody.

**HARMONY IN HARLEM** was originally

recorded in 1937. In this lively revival, the soloists are Nance, Hodges, Hamilton (on clarinet throughout) and Gonsalves.

**ACTION IN ALEXANDRIA** was specially written a couple of months earlier by Ellington for an album project under Paul Gonsalves' name related to the movie, *CLEOPATRA*, starring that "Lass unparallelé," Elizabeth Taylor. Only a small studio group was used in that case, but this version gets the full band treatment, while Gonsalves remains responsible for the central solo, before and after which the trumpet section's use of derbies is worth noting.

**TAJM** precedes the period when Ellington adopted a four-letter code, for his own convenience, to identify new compositions. This number was written in Sweden during another tour and the title referred, he said, to the "name of a candy—only the first letter is different." Ellington solos first in a sprightly performance, then Cootie Williams with a Carney obbligato, Hodges against the trombones, Lawrence Brown, Cootie and Hodges again, and finally Nance, open, in the classic Armstrong vein.

**ISFAHAN** was later to be made famous when remodeled and beautifully restyled by the peerless Johnny Hodges. This was his first encounter with it and the interpretation is somewhat tentative and rather more melancholy than later versions. "Seven flats!" Ellington exclaimed on seeing the score.

**KILLIAN'S LICK** is in fond memory of high-note trumpet man Al Killian, who had replaced Cat Anderson in 1947 and met a tragic death in 1950. Over Sam Woodyard's infectious shuffle rhythm, Ray Nance pays tribute both open and with harmon mute. Carney, Procope (clarinet), Hamilton (tenor saxophone) and, before Nance's last chorus, Gonsalves, are also heard to advantage.

**BLOUSONS NOIRS** and Strayhorn's wistful *ELYSEE* offer further scope to Nance's "emotional impulse." On the former he uses a felt hat to get an appropriately veiled tone as the saxophones chant responses to his statements. This prompted

trombonist Quentin Jackson, another studio visitor, to murmur in admiration, "Mr. Warm Heart." Paul Gonsalves helps light up *ELYSEE* before the climactic cornet chorus.

When Jackson was joined by his old friend and colleague, Shory Baker, it gave Ellington the title for the next number. Both had formerly been members of his band, when Jackson's nickname was "Butte," so in their honor he named it **BUTTER AND OLEO!** The soloists are Ellington, Nance, Hodges, Hamilton (tenor saxophone), Nance, Gonsalves, and Nance again. One take was enough. "There's a spontaneity there we can't duplicate," said a smiling Ellington.

**GOT NOBODY NOW** is a forlorn, grieving song to which Nance does full justice. After his muted exposition of the theme, he lifts the performance to a more optimistic plane with a bold variation.

**M.G.** incorporated an idea suggested by yet another visitor, trombonist Matthew Gee, hence the use of his initials as title. The longest-lived saxophone section in jazz history gives it an exhilarating bounce, and Nance blows first into his felt mute and then with harmon. Note the tonal compatibility of Carney and Gonsalves as they duel together with Nance in his last appearance.

**BLUE ROSE** was originally written for an album project on which Rosemary Clooney sang. Johnny Hodges introduces the piece, after which there is more feeling through felt (pardon!) from the cornetist and rich saxophone backgrounds.

To end the last session and this collection, what better than more improvised blues on a familiar riff? Ellington plays the introductory choruses, to **JULY 18TH BLUES**, but up from the piano midway to conduct and dance, leaving the rhythmic duties to the admirable team of Shepard and Woodyard. Nance is the first soloist of the horns, then Hamilton, Cooper, Gonsalves and Cootie Williams. The brass use their plungers to good, guttural effect and everybody swings out as Hamilton's clarinet soars over the ensemble.

**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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