



DUKE ELLINGTON
THE PRIVATE COLLECTION
VOLUME SIX
DANCE DATES
CALIFORNIA 1958

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1. SUCH SWEET THUNDER (2:48)
2. THE BLUES TO BE THERE (7:08)
3. JUNIFLIP (4:39)
4. THE STAR-CROSSED LOVERS (4:23)
5. TOGETHER (4:09)
6. CALIFORNIO MELLO (3:47)
7. SUBURBAN BEAUTY (3:43)
8. C JAM BLUES (5:33)
9. BLUES IN ORBIT (5:09)
10. MOOD INDIGO (8:19)
11. HONEYSUCKLE ROSE (4:39)
12. WILLOW WEEP FOR ME (3:36)
13. CARAVAN (8:00)
14. WAILING INTERVAL (3:37)

PRODUCER: DUKE ELLINGTON



91230-2

MADE IN U.S.A. BY WEA MANUFACTURING INC.



DUKE ELLINGTON

THE PRIVATE COLLECTION

VOLUME SIX
DANCE DATES
CALIFORNIA 1958

1. **SUCH SWEET THUNDER** (2:48)
(Duke Ellington/Billy Strayhorn)
Tempo Music, Inc./Duke Ellington Music Co.
2. **THE BLUES TO BE THERE** (7:08)
(Duke Ellington)
Duke Ellington Music Co.
3. **JUNIFLIP** (4:39)
(Duke Ellington)
Duke Ellington Music Co.
4. **THE STAR-CROSSED LOVERS** (4:23)
(Duke Ellington/Billy Strayhorn)
Tempo Music, Inc.
5. **TOGETHER** (4:09)
(Henderson, Brown, De Sylva)
Chappell & Co./Henderson Music/Balantine Music
6. **CALIFORNIO MELLO** (3:47)
(Duke Ellington)
Duke Ellington Music Co.
7. **SUBURBAN BEAUTY** (3:43)
(Duke Ellington)
Duke Ellington Music Co.
8. **C JAM BLUES** (5:33)
(Duke Ellington)
SBK Robbins Catalog
9. **BLUES IN ORBIT** (5:09)
(Duke Ellington/Billy Strayhorn)
Tempo Music, Inc./Duke Ellington Music Co.
10. **MOOD INDIGO** (8:19)
(Duke Ellington/I. Mills/B. Bigard)
Mills Music/Duke Ellington Music Co./
Albany Bigard Music
11. **HONEYSUCKLE ROSE** (4:39)
(Fats Waller/Andy Razaf)
Chappell & Co./Razaf Music
12. **WILLOW WEEP FOR ME** (3:36)
Ann Ronell Music
Bourne Music & Co.
13. **CARAVAN** (8:00)
(Juan Tizol/Duke Ellington)
Mills Music/Duke Ellington Music Co.

14. **WAILING INTERVAL** (3:37)
(Duke Ellington)
Duke Ellington Music Co.

Recorded at Travis Air Force Base, March 4, 1958 and
Mather Air Force Base, March 5, 1958.

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

Personnel:
DUKE ELLINGTON piano
HAROLD "SHORTY" BAKER Trumpet
CLARK TERRY Trumpet and Flugelhorn
RAY NANCE Trumpet and Violin
**QUENTIN JACKSON/BRITT
WOODMAN/JOHN SANDERS** Trombones
RUSSELL PROCOPE Alto Sax and Clarinet
BILL GRAHAM Alto Sax
PAUL GONSALVES Tenor Sax
JIMMY HAMILTON Tenor Sax and Clarinet
HARRY CARNEY Baritone Sax and Bass Clarinet
JIMMY WOODIE Bass
SAM WOODYARD Drums
OZZIE BAILEY Vocal

Volume II in this series consisted of excerpts from a performance by the Duke Ellington band at Travis Air Force Base in California on March 4, 1958. The following night, the band played at Mather Air Force Base and Wally Heider and his equipment were again fortunately on hand to record what took place, in stereo.

Many of the same numbers were played on each occasion. Although the band and the audience were perhaps more restrained at Mather than at Travis, a considerable degree of informality nevertheless prevailed on the stand. This collection, mostly drawn from the Mather program, also included some outstanding performances from Travis for which there was not room in Volume II. The whole should give a good picture of the band at a dance—relaxed and enjoying itself. The fact that two of its stars, Johnny Hodges and Cat Anderson, were temporarily absent clearly had no ill effect on its morale, but rather the reverse, because more solo opportunities became available to the other musicians. The three trumpet players took the fullest advantage of this and are particularly impressive, singly and as a section. The leader's announcements also show that he was himself in a very genial mood.

The opener, SUCH SWEET THUNDER, is from Ellington's Shakespearean Suite of the same name. It has to do with Othello, and not only with his marital exploits, as the band's ribald chanting of "All night long!" intimates. The strutting tempo and Ray Nance's cocky trumpet solo have an appropriately macho quality, but the chorus in which John Sanders and Britt Woodman sound a romantic note on trombones possibly hints at Desdemona's charms. The muted brass creates a typically Ellington effect and is unique in its perfection.

THE BLUES TO BE THERE is the second movement of THE NEWPORT JAZZ FESTIVAL SUITE, which was premiered in 1956 on the triumphant night that put Ellington back PUBLICLY where he had always belonged, in the very forefront of jazz.

Before a large outdoor crowd, this subtle and moving blues did not have the impact of DIMINUENDO AND CRESCENDO IN BLUE later in the program, but its simplicity and beauty are splendidly captured in this recording. The melody virtually sings the title and the slow, languishing tempo must have pleased amorous couples on the Mather dance floor. The soloists are Ellington, Russell Procope on clarinet, and again Ray Nance. Nance's two choruses are exemplary in taste and tone, his long-held final note drawing a cackle of delighted appreciation from Sam Woodyard. The two concluding ensemble choruses firmly emphasize the primacy of the blues.

JUNIFLIP in complete contrast, is a vehicle for Clark Terry's dazzling virtuosity on the flugelhorn. Terry's ability to play fast with good tone, good articulation, rhythmic assurance and apparent ease, have made him one of the giants of the trumpet and its big brother for forty years.

THE STAR-CROSSED LOVERS was normally a feature for Johnny Hodges, but here the solo responsibility is assumed by Ozzie Bailey, whose sensitive musicianship is admirably expressed in his wordless vocalizing. Ellington's liking for the use of the voice in this manner recalls such ladies as Adelaide Hall, Kay Davis and Alice Babs, but his male singers were rarely given comparable opportunities.

Bailey is also out front on TOGETHER, which Ellington sets up brilliantly. Where nowadays overstatement is so often the rule at jazz concerts, at the dances of yesterday the reverse held true as often as not. The introductory piano chorus primarily states the melody, but it is done with casual, tongue-in-cheek charm before Woodyard brings in the powerful ensemble. The whole lazily rocking performance, with Bailey's sentimental singing and Carney's recurring baritone figure beneath, is reminiscent of the Jimmie Lunceford band's way with lovemorn ballads.

CALIFORNIO MELLO also shows how effectively Harry Carney's big baritone sound could be used to add a propulsive RHYTHMIC foundation. Here again are a dance tempo and mellow mood, such as concert

audiences would be less likely to relish, but experienced leaders like Ellington were always quick to size up what was best suited to a floorful of dancers. The tenors saxophone soloist, as on TOGETHER, is Paul Gonsalves.

SUBURBAN BEAUTY is, for the most part, similarly devoted to the ensemble, although the tempo is brisker and the mood more assertive. The rhythm section (note the piano player's carefree, encouraging cries) and the trombones have the major responsibilities on this robustly swinging number, but the muted trumpets deliver an intriguing counter-melody that is both pretty and poignant. The significance of the title has never, to this writer's knowledge, been adequately explained, nor the reason why the potential of so inflectious a composition was not more fully exploited.

CJAM BLUES offers another contrast with a loose sequence over familiar backgrounds of two-chorus solos by Ellington, Nance (violin), Shorby Baker, Paul Gonsalves, Quentin Jackson and Jimmy Hamilton (clarinet). The blues are, of course, a dominant element in Ellington's music and, as this series so bountifully illustrates, it was his regular practice to give his stars chances to express themselves freely in the blues idiom.

A "coffee break" follows. Always affecting concern about the welfare of the patrons, Ellington liked to suggest that he might have been tiring them, while at the same time recommending reviving "sips". He does so here as the band plays MOOD INDIGO gently behind him.

Then it is back to the blues, to BLUES IN ORBIT in a longer version than that originally recorded a few months earlier. Critic Stanley Crouch has advanced an interesting theory about how Ellington sought and found "colors" in his piano playing. There are excellent examples of this in the present collection. It was often the case that he played all the solos in a new arrangement before deciding on the individuals to whom they should be allotted. But he had evidently decided to keep this number as a sort of piano showcase, and it becomes a remarkable example of his gifts

as a blues player, because the performance is full of feeling, of music "colored" blue.

Next, an inevitable request for MOOD INDIGO is answered at length, with solos by Russell Procope and Shorby Baker; the latter in magnificent form for three outstanding choruses. Ellington liked to dress old favorites in different ways, so here the trio consists of two trombones and Carney's bass clarinet.

Introduced by a lively piano chorus, HONEY-SUCKLE ROSE is given over to Jimmy Hamilton's facile clarinet. A self-confessed admirer of Benny Goodman, Hamilton flies fleetly and the band backs him enthusiastically in the last chorus. Whether embellishing an ensemble in a kind of up-dated New Orleans style or flying solo as here, the clarinetist's musicianship was always immaculate.

WILLOW WEEP FOR ME, a memorable evergreen, brings back Shorby Baker for a definitive interpretation. Baker was one of the greatest of the great trumpet players in the Ellington story. His elegant phrasing and fine tone gained him a big name in his profession, although he was less known to the public perhaps because he eschewed exhibitionism. He had been married to Mary Lou Williams in the '40s and apparently enjoyed a reputation as a ladies' man, for Ellington refers to him as "the voice of romance" in the humorous introduction to CARAVAN.

The "authentic" rhythm of CARAVAN and solo statements by Hamilton's clarinet and John Sanders's valve trombone give this "synthetic hybrid" familiar characteristics, but what distinguishes it is Ray Nance's 32-bar trumpet solo. The good humor engendered by this performance carries over into THE WAILING INTERVAL. In it Paul Gonsalves may be recalling his epic feat at Newport two years before, but the other musicians have their minds set on their own idea of a good time, which includes a salute in passing to their Basie rivals. Ellington gives them a loose reign as he rides out with them.

STANLEY DANCE

AUTHOR OF
THE WORLD OF DUKE ELLINGTON
(DA CAPO PRESS, NEW YORK)

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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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