

DUKE ELLINGTON

Serenade to Sweden





LC 2940

GEMA
BIEM

BLM 52 001-A

STEREO
BLM 52 001
Side One

DUKE ELLINGTON
SERENADE TO SWEDEN

1. TAKE THE 'A' TRAIN (Billy Strayhorn) Campbell Connelly (3:49)
2. TAFFY TWIST (Mercer Ellington) Cap. Con. (5:49)
3. BLACK and TAN FANTASY (Duke Ellington / Bubber Miley) Lawrence Wright (4:30)
4. STOMPY JONES (Duke Ellington) Boosey & Hawkes (3:37)

A PHONOCO recording
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An M. F. Production



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LC 2940

GEMA
BIEM

BLM 52 001-B

STEREO
BLM 52 001
Side Two

DUKE ELLINGTON
SERENADE TO SWEDEN

1. SOPHISTICATED LADY (Duke Ellington) Lawrence Wright (3:43)
2. C JAM BLUES (Duke Ellington) Robbins (5:24)
3. SERENADE TO SWEDEN (Duke Ellington) United Artist (2:40)
4. BOO-DAH (Billy Strayhorn) Tempo Music (3:42)
5. MEDLEY, I LET A SONG GO OUT OF MY HEART / DON'T GET AROUND MUCH ANYMORE (Duke Ellington) Mills Music (3:37)

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DUKE ELLINGTON

Serenade to Sweden

STEREO BLM 52001

Also available on multicaassette
BLM 52001 C

DISTRIBUTION



SIDE 1.

- (a) TAKE THE "A" TRAIN (3:47)
- (b) TUFFY TWIST (5:49)
- (c) BLACK AND TAN FANTASY (4:30)
- (d) STOMPY JONES (3:37)

SIDE 2.

- (a) SOPHISTICATED LADY (3:41)
- (c) C JAM BLUES (5:24)
- (e) SERENADE TO SWEDEN (2:40)
- (c) BOO-DAH (3:42)
- (d) MEDLEY: I LET A SONG GO OUT OF MY HEART/DON'T GET AROUND MUCH ANY MORE (3:38)

(a) Clark Terry, Harold Baker, Cat Anderson, Roy Nance (trumpets); Quentin Jackson, John Sanders, Britt Woodman (trombones); Jimmy Hamilton (clarinet/tenor); Russell Procope (alto/clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Harry Carney (baritone); Duke Ellington (piano); Jimmy Woode (bass); Sam Woodard (drums).
Possibly Oslo, November 5, 1958.

(b) Cat Anderson, Bill Berry, Harold Baker, Roy Nance (trumpets); Lawrence Brown, Chuck Connors, Leon Coit (trombones); Jimmy Hamilton (clarinet/tenor); Russell Procope (alto/clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Harry Carney (baritone); Duke Ellington (piano); Aaron Bell (bass); Sam Woodard (drums).
New York City, February 13, 1962.

(c) as (b) plus Roy Barrows (trumpet). Bell Station, New York City, May 24 or 25, 1962.

(d) Probably similar to (c), 1962.
Roy Nance (vocal).

(e) Probably Cootie Williams, Cat Anderson, Roy Barrows (trumpets); Roy Nance (trumpet/violin); Lawrence Brown, Chuck Connors, Buster Cooper (trombones); Jimmy Hamilton (clarinet/tenor); Russell Procope (alto/clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Harry Carney (baritone); Duke Ellington (piano); Ernie Shepard (bass); Sam Woodard (drums).
Stockholm, February, 1963.

(f) probably as (e), 1963.

(g) Lawrence Brown (trombone, unidentified tenor sax); Duke Ellington (piano); Paul Kowdzioła (bass); Rufus Jones (drums).
Probably Stockholm, 1969.

As MF Production
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Take the "A" Train is very properly the opening selection in this program. It was written in 1941 by Billy Strayhorn, Ellington's invaluable colleague and co-composer, who in this instance patterned his arrangement on the work of a great precursor, Fletcher Henderson. Lyrics were added to detail "the quickest way to get to Harlem," and Ellington, with typical largeness of spirit, adopted it as his theme. It was soon identified with Ray Nance, whose cornet solo became an integral part of the performance.

Tuffy Twist was written by Mercer Ellington in 1962 when the Twist and Chubby Checker were all the rage. It is a light-hearted affair, and the pianist is clearly enjoying himself. After more Nance cornet, it resolves into a feature for Jimmy Hamilton on tenor saxophone. Hamilton was the band's clarinet virtuoso and he regarded the saxophone with something like contempt, but he played the "inferior" instrument in an early manner that was more acceptable to sections of the audience than the convoluted style of Paul Gonsalves. Ellington recognized the potential in this number of his son's by incorporating it into one of his later extended works.

Black and Tan Fantasy was a 1927 collaboration between Ellington and Bubber Miley, the band's first plunger mute specialist, and it was used in an art film shot with the same title. In this version, both of the band's pianists can be heard, Ellington in the foreground and Strayhorn more distantly, but effectively on a "lack" piano. Lawrence Brown and Ray Nance make the joint plunger statement together, the cornetist and Harry Carney (on baritone saxophone) being the main soloists.

Stomp Jones, written and first recorded by Ellington in 1934, was not untypical in either form or tempo of numbers played by black bands years before anyone heard of the Swing Era. It always served to feature a number of different soloists, and this 1963 version culminated with Cat Anderson's stratospheric

trumpet. The title refers to Ellington's much-loved valet of twenty years, Richard Bowden Jones.

Sophisticated Lady, one of Ellington's most popular tunes, was written in 1932, when it was considered very advanced. He credited its inspiration publicly to black Washington schoolteachers who spent their summer vacations in Europe, but in his son's view it had more to do with his teenage sweetheart, Edna, the break-up of their marriage and subsequent separation. Many versions were recorded, but when this was made it was established as a feature for Harry Carney's inimitable baritone saxophone and his circular breathing technique.

C. Jam Blues, like Stomp Jones, proved an admirable vehicle for featuring several soloists in a relatively short time. Here, besides Ellington himself, are Nance (violin), Cootie Williams (trumpet), Paul Gonsalves (tenor saxophone), Buster Cooper (trumpet) and Jimmy Hamilton (clarinet). The number's suitability for jamming was quickly appreciated, and it passed into the general jazz repertoire soon after its creation in 1941.

Ellington wrote Serenade to Sweden in 1939, with gratitude for the reception accorded him in Sweden. The visit there was part of his last European tour before World War II, and it made an enduring impression on him. This performance, recorded three decades later, features his piano and Lawrence Brown's evocative trombone.

Boo-dah was one of several arrangements Billy Strayhorn wrote for the band's dance book around 1950, a time when the provision of dance music was still considered a major function of all big bands. Constructed on clean and lucid lines well suited to swinging interpretation, Strayhorn's conception makes an elegant showcase for Nance's warm cornet.

I Let A Song Go Out of My Heart, another of Ellington's biggest hits, was written for the 1938 Cotton Club Show – and rejected. It was a major gaffe on the producer's part, one well worthy of Broadway or Hollywood, but the public had better ears and the song has remained a lasting favorite. When Ellington wrote a new variation and called it *Never No Lament*, audiences still demanded the original. With lyrics added, *Never No Lament* became *Don't Get Around Much Anymore*, another hit which incidentally proved the wisdom of Ellington's maxim: "It's okay to steal so long as you steal from yourself." Here the two big songs are played back-to-back, Carney and Gonsalves soloing on the first, Ray Nance (vocal and cornet) on the second.

Stanley Dance



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