



TCHAIKOVSKY: THE NUTCRACKER SUITE**OVERTURE****TOOT TOOT TOOTIE TOOT**

(Dance Of The Reed-Pipes)

PEANUT BRITTLE BRIGADE (March)**SUGAR RUM CHERRY**

(Dance Of The Sugar-Plum Fairy)

ENTR'ACTE**THE VOLGA VOUTY (Russian Dance)****CHINOISERIE (Chinese Dance)****DANCE OF THE FLOREADORES**

(Waltz Of The Flowers)

ARABESQUE COOKIE (Arabian Dance)**SAXES:** Johnny Hodges, Harry Carney,

Jimmy Hamilton, Paul Gonsalves,

Russell Procope

TRUMPETS: Ray Nance, Willie Cook,

Andres Meringuito, Eddie Mullins

TROMBONES: Lawrence Brown, "Booty" Wood,

Britt Woodman, Juan Tizol

DRUMS: Sam Woodyard**BASS:** Aaron Bell**PIANO:** Duke Ellington

Selections from

GRIEG: PEER GYNT SUITES Nos. 1 and 2**MORNING MOOD****IN THE HALL OF THE MOUNTAIN KING****SOLVEJG'S SONG****ASE'S DEATH****ANITRA'S DANCE****SAXES:** Johnny Hodges, Harry Carney,

Jimmy Hamilton, Paul Gonsalves,

Russell Procope

TRUMPETS: Ray Nance, Willie Cook,

Andres Meringuito, Eddie Mullins

TROMBONES: Lawrence Brown, "Booty" Wood,

Britt Woodman

DRUMS: Sam Woodyard**BASS:** Aaron Bell**PIANO:** Duke Ellington

ELLINGTON-STRAYHORN:
SUITE THURSDAY

MISFIT BLUES
SCHWIPHTI
ZWEET ZURZDAY
LAY-BY

SAXES: Harry Carney, Jimmy Hamilton,
Paul Gonsalves, Russell Procope,
Paul Horn

TRUMPETS: Ray Nance, Willie Cook,
Andres Meringuito, Eddie Mullins

TROMBONES: Lawrence Brown, "Booty" Wood,
Juan Tizol, Mathew Gee

DRUMS: Sam Woodyard

BASS: Aaron Bell

PIANO: Duke Ellington

Previously released as CS 8341 and CS 8397.

Duke Ellington and Peter Ilich Tchaikovsky met in Las Vegas while Duke's band was setting attendance records at the Riviera Hotel. For the first time in Ellington history, Duke had decided to devote an entire album to arrangements of another composer's works instead of his own, and Tchaikovsky was the natural choice.

Because the suite is a favorite form for Ellington composition, the *Nutcracker* was the obvious Tchaikovsky work to choose. Duke and Billy Strayhorn needed some reassurance that nobody, including the famous Russian composer, would mind if the Suite was translated into the Ellington style, but once these fears were banished, they attacked the "Sugar-Plum Fairy" and the "Waltz Of The Flowers" as if they were no more sacred than "Perdido."

Duke's band had undergone some changes during his Las Vegas stand, and as he arrived in Los Angeles to begin the recording, the trombone section included two Ellington alumni, Lawrence Brown and Juan Tizol, back for postgraduate courses. The rhythm section also included Sam Woodyard, back with the band after a year's absence, and Aaron Bell, one of the fine bass players in jazz. Eddie Mullins was new in the trumpet section, as was Meringuito, and Willie Cook had returned to the band. The sax section

and, of course, the piano player, were unchanged.

"Overture"—The Suite begins, naturally enough, with an overture based on the first of many famous themes Duke and Billy Strayhorn arranged for this recording. Soloists are Paul Gonsalves, "Booty" Wood on trombone *con plunger*, and Ray Nance, playing a beautiful solo on open horn. The ensemble last chorus gives a first taste of the kind of driving band sound that characterizes the Ellington version of *The Nutcracker*.

"Toot Toot Tootie Toot (Dance Of The Reed-Pipes)"—You will by now have noticed that titles of the various dances have undergone an Ellingtonian change. Duke and Billy devoted many hours to rstoffing, mainly because Duke, having adapted the Suite to his style, felt the titles were also in need of "reorchestrating." (The full title for this piece, for instance, is "Calioptootie toot tootie Toot," but none of us could spell it, so we shortened it.) It features reed duets by Jimmy Hamilton and Russell Procope and by Paul Gonsalves and Harry Carney, a toy pipe foursome if ever there was one.

"Peanut Brittle Brigade (March)"—This is one of the fine examples of the full Ellington band turning a four-sided march theme into a great jazz performance. After the ensemble, Ray Nance and Jimmy Hamilton take solos, and there is a

piano solo, one of the few in this Suite. Duke devoted so much time to the band during this recording he rarely had time to sit at the piano. The ensemble following the piano interlude features a five-octave sax figure from the bottom of Harry Carney's baritone to the top of Jimmy Hamilton's clarinet, and, the march ends with Paul Gonsalves' solo to an ending that even Tchaikovsky could hear.

"Sugar Rum Cherry (Dance Of The Sugar-Plum Fairy)"—This famous delicacy opens with a drum figure leading to Harry and Paul on baritone and tenor saxes. Paul continues the melody while the Ellington pep section, made up of Ray Nance and Willie Cook, trumpets, and Booty Wood, trombone, wail the background. The melody returns to Paul and Harry again and fades, and the Sugar-Plum Fairy, now a West Indian beauty, disappears into the cane fields.

"Entr'acte"—The entr'acte returns to the overture in a freer form and introduces Johnny Hodges, while Harry Carney and Paul Gonsalves join in the build-up. Lawrence Brown then takes over on muted trombone, a wonderfully welcome sound. Jimmy Hamilton's clarinet and Lawrence's trombone complete the intermission music.

"Chinoiserie (Chinese Dance)"—This is a duet by Jimmy Hamilton and Paul Gonsalves with the assistance of drums and bass and a touch of

trombones. It is played straight, although not straight-faced, and after another piano interlude, the two soloists reverse the music and play each other's solos for the last chorus. Naturally, the pianist has the last word.

"Danse Of The Floreadores (Waltz Of The Flowers)"—Whatever Floreadores are, they are not waltz lovers, and this onetime waltz now jumps. Booty has the opening plunger statement. Ray Nance plays the first plunger trumpet solo, followed by Hamilton and then Nance again. Lawrence Brown sails into his solo, and the *danse* concludes with Booty and Britt Woodman.

"Arabesque Cookie (Arabian Dance)"—Russell Procope has been practicing on a bamboo whistle for months for his debut on records. This is it, and he has made the most of it. Juan Tizol, a tamberine expert, sets the rhythmic color with Sam Woodyard and Aaron Bell, and then Harry Carney on bass clarinet and Jimmy Hamilton on the regular kind, play the "Arabian Dance." Willie Cook plays with the reed section on this number, and as the Moorish flavor turns into a swinging beat, Johnny Hodges plays. The dance returns to the original for the ending, and Tizol has the last shake.

Duke Ellington's first brush with the classics is successfully completed. It is a tribute, I think, to Duke and Billy and to Tchaikovsky. The Ellington

forces have proved once again that in any setting, this great band and its strong personality pervade all the music it plays. But that Tchaikovsky has also triumphed is an indication of the perennial strength of his music. As Duke commented, "That cat was it!"

* * * * *

When the Ellington-Strayhorn version of Tchaikovsky's *Nutcracker Suite* was released, many reviews of this wonderful recording expressed surprise that Duke and Billy had remained so true to the composer, preserving his melodies and his moods so carefully. This Ellington recording of *Peer Gynt* will probably inspire similar comments, but Ellington fans will not be surprised. Duke has deep respect for all things of worth, and as a composer he has suffered a thousand times over the things that have been done to his own music through the years. His approach to the music of other composers is the approach he hopes he will receive from interpreters of his own music—a mixture of respect and innovation. Mr. Grieg, had he led a band, would probably have swung "Mountain King" himself, but perhaps not with Ellington harmonies and Ellington plungers. Duke's five selections from the *Peer Gynt Suites* were recorded in Hollywood at the same time *The Nutcracker Suite* was made. And, even more than his Tchaikovsky arrangements, Ellington's Grieg demonstrates

the remarkable things his fifteen musicians can do. Calling this orchestra a jazz band is as inadequate as classifying Duke Ellington as a piano player.

The *Peer Gynt Suite No. 1* contains four of the selections Duke chose. The first is "Morning," which the Ellington orchestra plays with marvelous dynamics and delicate melody, beginning with Paul Gonsalves' tenor sax and building through Jimmy Hamilton's clarinet to a suitable sunrise from Harry Carney's baritone. There is full, deep brass support. Duke concocted his arrangement of "In The Hall Of The Mountain King" while strolling around the halls of the Chateau Marmont Hotel on Hollywood's Sunset Strip, and, as you might expect, it jumps all the way. The Ellington "pep section" is featured throughout (Ray Nance and Willie Cook, trumpets, "Booty" Wood, trombone), and there's lots of piano. "Solvejg" is from the second *Peer Gynt Suite*, and it features Jimmy Hamilton's very "legitimate" clarinet, cadenzas and all, and "Booty" Wood's trombone. "Ase's Death" is a beautiful blending of Ellington and Grieg, with Sam Woodyard providing the sombre rhythm and Duke's reeds and brass making the wonderful sounds no other band in the world can produce. "Anitra's Dance" closes the *Peer Gynt* side and features Johnny Hodges' alto sax, Jimmy Hamilton's clarinet, and Paul Gonsalves' tenor sax.

* * * * *

Suite Thursday is the result of a commission from the directors of the Monterey Jazz Festival in Monterey, California for an original Ellington work to be written and presented at the Festival on September 23rd, 1960. Monterey is Steinbeck country, and the author's "Sweet Thursday" inspired the title of Ellington's four-part suite as well as many of its musical episodes. It was recorded in Hollywood immediately after the Festival with the regular Ellington orchestra, minus Johnny Hodges, who was ill at the time, and Britt Woodman, who was replaced by Mathew Gee. Paul Horn, excellent West Coast alto saxophonist, replaced Hodges, and Juan Tizol joined the band for this recording.

Suite Thursday is an Ellington-Strayhorn opus, filled with the inspired variety of solos and section sounds of the band. As usual, it has eluded many reviewers, and its titles and relation to Steinbeck are not to be explained here; but because at least one critic failed to see any relationship between the movements, it is perhaps necessary to point out that the Suite begins and ends with a minor-sixth interval, and that this interval occurs dozens of times throughout, forming a striking theme for the Suite.

Part I is called "Misfit Blues." It begins with Lawrence Brown playing the interval and leads to a piano solo and a rocking tempo. Most of this section features the reeds with Willie Cook's

trumpet mixed in, and in Monterey, Duke said it described John Steinbeck, "a swinger." The part ends with shattering brass chord. Part II, called "Schwiphti," proves, according to Duke, that "Cannery Row had a tempo." It is a fast, flying piece with Ellington piano passages throughout, solos by Ray Nance, trumpet, and Paul Gonsalves. It features also the brass section in an array of mutes and comes to a soaring finale with Meringuito's high trumpet and a plunge to the reeds. Duke calls Part III "Zweet Zurzday" and uses it to describe episodes in the Steinbeck novel. It begins with a Latin beat and the theme again, this time on piano. "Zweet Zurzday" moves into 4/4 tempo for the reed chorus and a Lawrence Brown trombone solo. Duke provided program notes at Monterey during this section by describing the clarinet solo as "The beautiful dream," or "The fuzz of imagination," and the Gonsalves tenor solo as "The fog that clouds it." I know of no better explanations. The final part, called "Lay-By," (an emergency parking area in England), describes Doc and Suzy "swinging off to La Jolla," to quote another Ellington program note! Again, the theme is featured throughout, this time faster. This section features Ray Nance on violin all the way, alternating between bowed and pizzicato figures. It is one of the great Nance solos, and it proves that if a man plays jazz, he swings even on a fiddle. Thus Mr. John Steinbeck

and Mr. Edvard Grieg have been harmonized by Mr. Duke Ellington. As *Time* magazine once said, Duke Ellington "could probably write a composition based on a stock report," and perhaps he will. If he does, his band will turn the *Wall Street Journal* into the wildest chart you ever heard.

—IRVING TOWNSEND

Liner notes taken from the original analog recordings.

Digital Producer: Michael Brooks
Digital Remix and Restoration by Larry Keyes,
CBS Records New York Studio
Jazz Masterpieces Series Coordination: Mike Berniker,
Amy Herot, and Gary Pacheco
Package Coordination: Tony Tiller
Art Direction: Allen Weinberg
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PRODUCER'S NOTE: Every effort has been made to preserve the integrity of the original pre-stereo, analog recordings. The listener should be aware, however, that these transfers from metal or shellac parts contain imperfections which were inherent in the recording equipment and techniques of that time.

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This incredible collection picks up with Louis leaving Chicago for New York in 1929, on the verge of becoming a worldwide sensation. Highlights include Louis' first shot at playing, and *singing*, a current popular song. The effect that his vocal treatment of "I Can't Give You Anything But Love" had on popular music was, and is, incalculable.

Also featured is Armstrong's "Ain't Misbehavin'," which at once became the

definitive version, not just because of his glorious trumpet, but again because of his amazing projection of personality in his vocal. Musicians include Jack Teagarden, Joe Sullivan, Eddie Condon, J.C. Higginbotham, and more.

★★★ Includes previously unknown alternate takes of "After You've Gone," the first new Armstrong OKeh material found in over fifty years!

Bix Beiderbecke, Volume 2: "At The Jazz Band Ball" (CK, CT-46175)

When Bix's ill-fated engagement at the Club New Yorker came to an end, he and his musical alter-ego, Frank Trumbauer, embarked on a series of freelance record dates that have become jazz classics.

Bix Beiderbecke, Volume 2, includes all the known takes of the fabulously rare Chicago Loopers session, originally released on the Pathe label. Also featured are the first sides he made with selected musicians from Paul Whiteman's Orchestra, plus a recently discovered date under the leadership of Lou Raderman which is a previously unknown Beiderbecke session.

Dave Brubeck Quartet: "Jazz Impressions Of New York" (CK, CT-46189)

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Commissioned as a musical backdrop for television's "Mr. Broadway," the Brubeck Quartet explores a wide range of musical expression. We get blues, waltzes, bossa nova, rumba, and a gamut of emotions and moods from horror to glamor, romantic to violent. All essential Brubeck creations.

Duke Ellington: "Three Suites"

(CK, CT:46825)

Three Suites is a remarkable collection showcasing Ellington's genius of interpretation and composition.

The *Nutcracker Suite* was Ellington's first foray into the arrangements of another composer, and Tchaikovsky was the natural choice, since the suite is a favorite form of Ellington's. The band delivers its strong personality in this triumphant rendition, while remaining very true to the composer.

His interpretation of the *Peer Gynt Suites* is a mixture of respect and admiration. Ellington's 15-musician band is dazzling on these beautiful pieces, with remarkable harmony and swing.

Ellington's own *Suite Thursday* is a work of genius, filled with the inspired variety of solos and section sounds of the band.

Dexter Gordon: "Homecoming: Live At The Village Vanguard"

(C2K, C2T:46824)

RECORDED LIVE AT THE VILLAGE

VANGUARD in New York City on

December 11 and 12, 1976

The excitement Dexter Gordon created in New York in 1976 surprised almost everyone who was part of it. The hardcore jazz fans were startled by the overflow crowds. The new fans, who had read that he was John Coltrane's initial inspiration, discovered a master musician at the pinnacle of his art.

As you will hear, his sound is huge, from his booming lower register all the way up to a rich falsetto range. The group chemistry is exceptional and, with Gordon at the helm, they span an unusually broad stylistic range with an unusual combination of elegance and urgency. An impressive, inspiring show.

"The Quintessential Billie Holiday, Volume 7 (1938-1939)"

(CK, CT:46180)

Continuing to document Billie's illustrious recording career at Columbia Records, this collection marks the end of her collaboration with producer John Hammond. Featuring incredible musicians like Chu Berry, Bobby Hackett, Roy Eldridge, Benny Carter, and Teddy Wilson, and the masterpieces...

"LONG GONE BLUES," alone worth the price of admission. A superb vocal, encapsulating the essence of her artistry.

"SOME OTHER SPRING," a song Billie always cited as her favorite. There is just so much to ingest in the words and music that it should be taken in small doses, like fine brandy.

Charlie Rouse: "Unsung Hero"

(EK, ET:46181)

If Charlie Rouse hadn't existed, Thelonious Monk would have had to invent him. As Monk's frontliner for 11 years, he shared Monk's unique attitudes towards melody, meter, and phrasing.

Early in their collaboration, some years before Monk came to Columbia, Rouse recorded these landmark achievements for Epic Records under producer Mike Berniker. His treatment of standards excites, while his putty-edged tone and staccato melodic structure come straight at you. His ballad improvisations resound as particularly impressive, with his remarkable playing stating it simply and elegantly, Rouse style.

Other Columbia Jazz Masterpieces include:

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Volume I: "The Hot Fives" (CK, C, J, C, J, T:44049)

Volume II: "The Hot Fives & Hot Sevens" (CK, C, J, C, J, T:44253)

Volume III: "The Hot Fives & Hot Sevens" (CK, C, J, C, J, T:44422)

Volume IV: "Louis Armstrong and Earl Hines" (CK, C, J, C, J, T:45142)

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DUKE ELLINGTON

THREE SUITES

TCHAIKOVSKY: THE NUTCRACKER SUITE

1. OVERTURE (3:22)
2. TOOT TOOT TOOTIE TOOT
(Dance Of The Reed Pipes) (2:30)
3. PEANUT BRITTLE BRIGADE (March) (4:37)
4. SUGAR RUM CHERRY
(Dance Of The Sugar-Plum Fairy) (3:05)
5. ENTR'ACTE (1:53)
6. THE VOLGA VOUTY (Russian Dance) (2:52)
7. CHINOISERIE (Chinese Dance) (2:50)
8. DANSE OF THE FLOREADORES
(Waltz Of The Flowers) (4:04)
9. ARABESQUE COOKIE (Arabian Dance) (5:44)

GRIEG: PEER GYNT SUITES NOS 1 AND 2

10. MORNING MOOD (4:24)
11. IN THE HALL OF THE MOUNTAIN KING (2:33)
12. SOLVEIG'S SONG (3:59)
13. ASE'S DEATH (3:47)
14. ANITRA'S DANCE (2:58)

ELLINGTON-STRAYHORN: SUITE THURSDAY

15. MISFIT BLUES (4:09)
16. SCHWIPHTI (3:04)
17. ZWEET ZURZDAY (3:56)
18. LAY-BY (4:50)

Columbia

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ADD

TCHAIKOVSKY: THE NUTCRACKER SUITE

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8. DANSE OF THE FLOREADORES
(Waltz Of The Flowers) (4:04)
9. ARABESQUE COOKIE (Arabian Dance) (5:44)

GRIEG: PEER GYNT SUITES NOS 1 AND 2

10. MORNING MOOD (4:24)
11. IN THE HALL OF THE MOUNTAIN KING (2:33)
12. SOLVEJG'S SONG (3:59)
13. ASE'S DEATH (3:47)
14. ANITRA'S DANCE (2:58)

ELLINGTON-STRAYHORN: SUITE THURSDAY

15. MISFIT BLUES (4:09)
16. SCHWIPHTI (3:04)
17. ZWEET ZURZDAY (3:56)
18. LAY-BY (4:50)

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