



TOGO BRAVA SUITE



DUKE ELLINGTON AND HIS ORCHESTRA

DR

STORYVILLE

TOGO BRAVA SUITE

TOGO BRAVA SUITE 29:05

1. **MKIS** (Soul Soothing Beach) (Duke Ellington) 3:34
 2. **TEGO** (Duke Ellington) 7:42
 3. **TOGO OR YO-YO** (Naturellement) (Duke Ellington) 5:46
 4. **TOO KEE** (Amour, Amour) (Duke Ellington) 2:15
 5. **BUSS** (Right On Togo) (Duke Ellington) 3:00
 6. **SOSO** (Duke Ellington) 3:48
 7. **TOTO** (Afrique) (Duke Ellington) 2:58
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8. **PEKE** (Duke Ellington) 3:57
 9. **CHECKERED HAT** (Norris Turney) 4:14
 10. **THERE'S A PLACE** (Duke Ellington) 4:40
 11. **BLUES** (Duke Ellington) 3:25
 12. **HICK** (Duke Ellington) 7:47
 13. **GRAP** (The Giggling Rapids) (Duke Ellington) 3:11
 14. **SOMETHING** (Duke Ellington) 5:19
 15. **MAKING THAT SCENE** (Love Scene) (Duke Ellington) 1:50
 16. **LOVER MAN** (J. Davis; R. Ramirez, J. Sherman) 4:16
 17. **PERDIDO** (J. Tizol) 3:58

Total time: 72:33

Discography:

The number with a hyphen after the title is the "track number" (not the take number), indicating the succession of recordings regardless of titles during the recording session in question.

National Recording Studio, New York City, NY. 1971-02-03:

Pers.: Cootie Williams, Eddie Preston, Money Johnson, Mercer Ellington (tp); Booty Wood, Malcolm Taylor, Chuck Connors (tb); Russell Procope, Norris Turney, Harold Ashby, Paul Gonsalves, Harry Carney (s); Wild Bill Davis (org); Duke Ellington (p); Joe Benjamin (b); Rufus Jones (dm);
Peke -45

National Recording Studio, New York City, NY. 1971-02-23:

Pers.: Same as 1971-02-03.

Checkered Hat -10

Add Nell Brookshire, Tony Watkins (vo)

There's A Place -15

Omit Nell Brookshire, Tony Watkins (vo)

Duke Ellington, Wild Bill Davis, Joe Benjamin, Rufus Jones only:

Blues -16

National Recording Studio, New York City, NY. 1971-04-28:

Pers.: Same as 1971-02-03, but Russell Procope and Wild Bill Davis out, and Harold Minerve (s,fl) added.

Hick -31

Grap (The Giggling Rapids) -33

Something -34

Add Tony Watkins (vo)

Making That Scene (Love Scene) -35

Omit Tony Watkins (vo)

National Recording Studio, New York City, NY. 1971-05-13:

Pers.: Same as 1971-02-03, but Russell Procope out, and Buddy Pearson (s) added.
Lover Man -6 and -7, second attempt
Perdido -11

National Recording Studio, New York City, NY. 1971-06-28:

Pers.: Same as 1971-02-03, but Eddie Preston out, and Richard Williams (tp), and Buddy Pearson (s) added.

Togo Brava Suite:

Mkis (Soul Soothing Beach) -1

Tego -3

Togo or Yo-yo (Naturellement) -7

National Recording Studio,

New York City, NY. 1971-06-29:

Pers.: Same as 1971-06-28

Togo Brava Suite:

Too Kee (Amour, Amour) -12

Buss (Right On Togo) -17

Soso -22

Toto (Afrique) -34

Produced for CD release:

Bjarne Busk & Anders Stefansen

Duke Ellington's legendary "stockpile", the collection of tapes with the band, recorded at Ellington's own expense during the last 20-30 years of his life, continues to offer the most exquisite music, unissued until now. On this CD we are in the year of 1971.

TOGO BRAVA SUITE

The African republic Togo had honoured Duke Ellington by including his picture in a series of 4 stamps dedicated to great composers, Bach, Beethoven, Debussy and Ellington. Duke responded by composing the suite TOGO BRAVA in 7 parts, which he recorded in National Studio, New York on June the 28th and June the 29th 1971. The complete suite is presented here for the first time ever, the source being a tape in the "stockpile" collection, donated by Mercer Ellington to The Danish Broadcasting Corporation, Jazz Department (DR), bearing the title "Togo Brava Master", and containing these 7 selections. The recordings were not issued, but during the next years Duke played selections from the suite at concerts, normally 4 parts, in the later period only 3 parts. The fact that there were differences between the studio versions and the concert versions of the suites was the rule rather than the exception, and in some cases we even have several studio versions, most notably of "Black, Brown, And Beige". Also "The New Orleans Suite", recorded in 9 parts, was never played in its recorded entirety in concerts. The same goes for "Such Sweet Thunder", "The Afro Eurasian Eclipse", "The Far East Suite" and more. Ellington - having recorded the seven parts of TOGO BRAVA, and assembled the parts on the tape, which he named "Togo Brava Master"- possibly decided that the suite was too long for concert performance, and announced it as only four parts in concerts. One of the compositions "Toto" was a re-use of a composition from the year before, called "Afrique", and later to be used in "The Afro-Eurasian Eclipse" (as was - by the way - a composition from The First Sacred Concert "Tell Me It's The Truth", which was retitled "True"). In 1971 many great soloists were still in the band, notably the sax players, Paul Gonsalves, Harold Ashby, Russell Procope, Norris Turney and the one and only Harry Carney. But the greatest soloist was Duke himself, as can be heard in most parts of the suite. The music in TOGO BRAVA is beautiful, genuine Ellington at his creative best. It can be said that TOGO is the most African of all Duke Ellington's works, the rhythmical elements being so prominent, but also the tonal colours with the extensive use of the trombone section, and the beautiful melodies seem to build a musical bridge between Africa and America. Furthermore there is a thematic relationship between several of the parts, which makes the work a unity, growing every time one listens to it. The suite lasts more than 29 minutes. The parts are the following:



Photo: Bengt H. Malmqvist

The following 7 numbers are TOGO BRAVA SUITE

1. **Mkis** (Soul Soothing Beach).
Soloists: Duke Ellington, Norris Turney (fl).
The trombone section is prominent throughout this number, as in several other parts of the suite.
2. **Tego**
Soloists: Duke Ellington, Russell Procope (cl), Harry Carney, Money Johnson. A lazy and voluptuous new melody by Duke contrasting to the harder rhythms of other parts of the suite.
3. **Togo or Yoyo** (Naturellement)
Soloists: Rufus Jones, Duke Ellington, Harold Ashby, Harry Carney.
Harold Ashby is the main soloist here in his own very personal style.
4. **Too Kee** (Amour, Amour)
Soloists: Duke Ellington, Norris Turney (fl), Joe Benjamin.
There is much love in this beautiful melody by Duke.
5. **Buss** (Right On Togo)
Soloists: Duke Ellington, Joe Benjamin, Rufus Jones.
The trombone section leads the way, with a very alert and busy rhythm section.
6. **Soso**
Soloists: Duke Ellington, Joe Benjamin, Harold Ashby, Norris Turney, Paul Gonsalves.
This is the first recording of the piece, which later for unknown reasons has been mistitled by discographers as Wood or Woods. The title Woods belongs to a complete different composition, also known as "The Piano Player" and has nothing to do with Soso. Again the trombone section is prominent, but the three sax soloists are really in the foreground here, especially Harold Ashby with a very characteristic and bluesy solo.

7. **Toto** (Afrique)
Soloists: Duke Ellington, Joe Benjamin, Norris Turney (fl).
Toto (Afrique) in a way seems to sum up The Togo Brava Suite as the unique tribute to Africa, Norris Turney' flute being a great asset to this musical painting.

1971 was altogether a year of much creativity for Duke Ellington. Several new suites, and many new compositions. The following number was recorded on February the 3rd :

8. **Peke**
Soloists: Duke Ellington, Wild Bill Davis, Harold Ashby, Malcolm Taylor, Cootie Williams.
Another blues by Duke, and the only recording of this composition.

Two new pieces were recorded on February the 23rd , together with some blues played by the rhythm group:
9. **Checkered Hat**
Soloists: Norris Turney.
This is the studio premiere of Norris Turney's tribute to his predecessor in the band Johnny Hodges, beautifully played with the full bodied alto saxophone tone that was also so characteristic of Johnny Hodges.
10. **There's A Place**
Soloists: Nell Brookshire, Tony Watkins, Harold Ashby,
This tune was also used for another vocal number "One More Time For The People". There are several preachers in this gospel-rock number with its "love and peace" message, not least Harold Ashby's tenor sax.

11. **Blues**

Soloists: Joe Benjamin, Wild Bill Davis, Duke Ellington.
Only a quartet is playing here, a blues to wind up the activities of the day. A similar blues was played afterwards, but this was the swingiest one, showing off some bass playing techniques by Joe Benjamin.

The following four titles are the complete output from a recording session on April the 28th .

12. **Hick**

Soloists: Malcolm Taylor, Norris Turney (fl), Harold Minerve (pi-fl), Joe Benjamin, Duke Ellington.
Yet another blues. This is the only existing recording, but the main motif of Hick was used again by Ellington the following year for the song "New York, New York". It is a rather rough, hard swinging performance, so often favoured by Duke to the more polished efforts.

13. **Grap** (The Giggling Rapids)

Soloists: Duke Ellington.
This piece from the ballet suite "The River" was recorded by Duke several times after the premiere recording in 1970. This version is considerably better performed than the earlier issued version.

14. **Something.**

Soloists: Duke Ellington, Norris Turney (fl), Harry Carney.
"Something" is the 3rd part of "The Goutelas Suite". This recording was made the day after the version issued on Pablo.

15. **Making That Scene** (Love Scene)

Soloists: Tony Watkins, Wild Bill Davis.
Duke introduced this recording in the studio with the words: "Tony Watkins will now do his conception of Tony Bennett, doing Tony Bennett's conception of Tony Watkins".

Finally we have 2 recordings from May 13th:

16. **Lover Man**

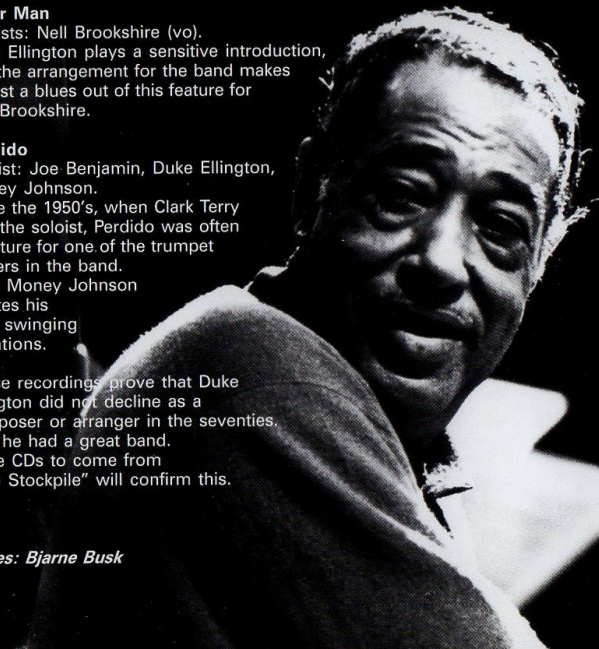
Soloists: Nell Brookshire (vo).
Duke Ellington plays a sensitive introduction, and the arrangement for the band makes almost a blues out of this feature for Nell Brookshire.

17. **Perdido**

Soloist: Joe Benjamin, Duke Ellington, Money Johnson.
Since the 1950's, when Clark Terry was the soloist, Perdido was often a feature for one of the trumpet players in the band. Here Money Johnson creates his own swinging variations.

These recordings prove that Duke Ellington did not decline as a composer or arranger in the seventies. And he had a great band. More CDs to come from "The Stockpile" will confirm this.

Notes: Bjarne Busk





STCD 8323

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Notes: Bjarne Busk.
Issued by arrangement with Lene Ellington
& The Duke Ellington Masters.
Produced for CD release by
Anders Stefansen & Bjarne Busk.
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Total time 72:33



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STORYVILLE
STCD 8323

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