



WDR BIG.. BAND KÖLN

CONDUCTED BY **JERRY VAN ROOYEN**

HEINER WIBERNY, ALTO SAXOPHONE
HARALD ROSENSTEIN, ALTO SAXOPHONE
OLIVIER PETERS, TENOR SAXOPHONE
ROLF RÖMER, TENOR SAXOPHONE
JENS NEUFANG, BARITONE SAXOPHONE

ANDY HADERER, TRUMPET
ROB BRUVNEN, TRUMPET
KLAUS OSTERLOH, TRUMPET
RICK KIEFER, TRUMPET
JOHN MARSHALL, TRUMPET

DAVE HORLER, TROMBONE
HENNING BERG, TROMBONE
BERNT LAUKAMP, TROMBONE
ROY DEUVALL, BASS-TROMBONE

FRANK CHASTENIER, PIANO
MILAN LULIĆ, GUITAR

GUEST MUSICIANS:

FREDA PAYNE, VOCALS
MILT GRAYSON, VOCALS
JIMMY WOODS, BASS
GRADY TATE, DRUMS



'Well, of course, I met the Maestro, Mr. Ellington'

**Jimmy Woode and Grady Tate
in conversation with Wolfgang Hirschmann**

G.T. We were really trying to decide when we met for the first time and Jimmy thought it was before 1957. But I didn't start playing drums until 1959, so it had to have been after that.

J.W. I left America to live in Europe 1960 and I did not go back to America until 1973, the first time. Previous to my going back I had heard so much about Grady Tate and had listened to his music. As soon as I had met him as a person, I must have played with him, because he sounds and feels like me - and that is how it sounds and feels today as if we've been playing together before, but..... 'this is virgin territory'.

W.H. So it's the 'premiere' now. You played both with Duke Ellington, but at different times. How did you meet?

J.W. Well, of course, I met the maestro, Mr. Ellington, when I was a very young boy, because of my family coming from music. And one of my aunts, Edwina, she had a rooming-house in Boston, Massachusetts, and many of the bands, artists etc.... Chick Webb's Orchestra, they would stay in the house. And I met these people. I grew up and finally became a professional musician. My first experience with the maestro - we were acquainted, of course, but Wendel Marshall was

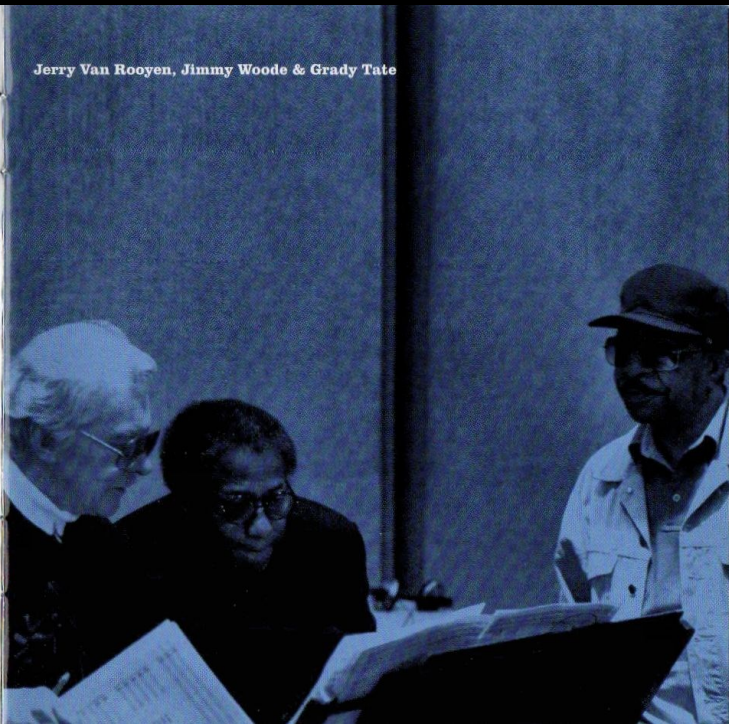
the bassist. He got sick, I replaced him for ten days and went back to Flip Phillips and Ella Fitzgerald and a century later when Junior Raglin became sick in Boston, Massachusetts, - I was working with Jaky Byard in the North of Boston - Ellington said: 'Can you do it?' I said, 'Yes, but my wife is pregnant, I need six more credits for my degree from the university, I like to stay home and never travel again.' This is after Charlie Parker, after Dizzy Gillespie, Billy Holiday, Ethel Water, Maxine Sullivan etc etc.

But Duke Ellington... it was impossible to say no to him with his psychology. Perhaps he would have a silk vest on and was picking lint of his suit with his psychology. However, I said, 'I will do it for two weeks'. Two weeks became two years, two years became five years, five years became six years, three weeks, four days and two hours after I had said: 'No, I'm sorry, I will never go on the road again.'

W.H. How did Ellington start working with the band with new arrangements? Were there steady rehearsal times?

J.W. If you are a bass player and you are going to play Jack the Bear' which James Blanton did, the first thing he would tell Oscar Pettiford or Charles

Jerry Van Rooyen, Jimmy Woode & Grady Tate



Mingus or Wendel Marshall: 'Do not try to play it like Jimmy Blanton. Play it the way you want, the way that you feel it.' The orchestra would rehearse perhaps two or three times a year, if there was something special, maybe a show, extravaganza or gala. But concertwise, arrangementwise perhaps the maestro would write tunes on the bus or in a car with Harry Carney, and you come to the concert that night he passes out the music and you play it on the concert. This is the way you do it and if there is some mistake made, he will say, 'Give the music back and perhaps you will see this music again next year or perhaps six months later, different version, different tempo. But these gentlemen with the Ellington orchestra then had been playing together for so long, they knew how they can look at the music and knew immediately how to phrase it. Johnny Hodges with the first alto, he can look at the music and smell how the maestro would want it. Or Cat Anderson playing first or Glen Jackson playing lead, it doesn't matter, you do not rehearse it, you play it while the ink is still wet.

G.T. They had also heard so many of his arrangements, so many of his clusters until they knew if the-

re was something wrong. And if they were to play a wrong note, a note that's really wrong, they had the insight and the musical skills to either lip it up or lip it down - and as a result the chord was always right. All of his arrangements were incidentally correct.

W.H. How many times did you work together with Duke?

G.T. Probably six or seven times - I don't remember. I came over and did a lot of things with Ella and that was with his band. At that time I was so young in the business. First of all I was scared to death, all these giants, these people that I had read about and fantasized about all my life, and now I was here with them - scared me to death, you know. You couldn't ask anybody anything, because it was like 'get away from me, boy!' So you didn't ask, no matter what the music was you never said anything to anybody.

J.W. And if you asked they were not going to tell you. For example 'Sophisticated Lady': When I came to the band there were eleven, minimum eleven different arrangements of 'Sophisticated Lady'. So, I'm the new boy on the block, I don't know which arrangement of 'Sophisticated Lady' is going to be played. No one would tell you one word, you must find out for yourself.

Frank Chastenier & Freda Payne



01 TAKE THE A-TRAIN 1:07

MUSIC BY BILLY STRAYHORN / TEMPO MUSIC INC.
ARRANGED BY JERRY VAN ROOYEN

02 ROCKIN' IN RHYTHM 3:35

MUSIC BY DUKE ELLINGTON & HARRY CARNEY / MILLS MUSIC INC.
ARRANGED BY DUKE ELLINGTON

DAVE HORLER, TB
JENS NEUFANG, CL

03 CREOLE LOVE CALL 3:33

MUSIC BY DUKE ELLINGTON / EMI MILLS MUSIC INC.
ARRANGED BY ROB PRONK

FREDA PAYNE, VOC
KLAUS OSTERLOH, TP
JOHN MARSHALL, TP

04 IT DON'T MEAN A THING 3:24

MUSIC BY DUKE ELLINGTON & IRVIN MILLS / EMI MILLS MUSIC INC.
ARRANGED BY JERRY VAN ROOYEN

FREDA PAYNE, VOC
OLIVIER PETERS, TS

05 BLACK AND TAN FANTASY 4:54

MUSIC BY DUKE ELLINGTON / EMI MILLS MUSIC INC.
ARRANGED BY BORA ROKOVIC

HARALD ROSENSTEIN, AS
RICK KIEFER, TP
HENNING BERG, TB
HEINER WIBERNY, CL

06 I LIKE THE SUNRISE 5:40

MUSIC BY DUKE ELLINGTON / TEMPO MUSIC INC.
ARRANGED BY DUKE ELLINGTON

MILT GRAYSON, VOC
JENS NEUFANG, BS
HEINER WIBERNY, CL

**07 DON'T GET AROUND
MUCH ANYMORE 3:38**

MUSIC BY DUKE ELLINGTON & BOB RUSSELL / CHELSEA-MUSIC PUBLISHING /
EMI CATALOGUE PARTNERSHIP AUSTRALIA.
ARRANGED BY JERRY VAN ROOYEN

MILT GRAYSON, VOCAL
HEINER WIBERNY, AS

08 EAST ST. LOUIS TOODLE-OO 5:19

MUSIC BY DUKE ELLINGTON & BUD MILEY / EMI MILLS MUSIC INC.
ARRANGED BY DUKE ELLINGTON

JOHN MARSHALL, TP
DAVE HORLER, TB
ROLF RÖMER, CL

09 SOPHISTICATED LADY 6:30

MUSIC BY DUKE ELLINGTON, IRVING MILLS & MIKHELL PARISH /
EMI MILLS MUSIC INC. ARRANGED BY JERRY VAN ROOYEN

FRANK CHASTENIER, P
JENS NEUFANG, BS
MILT GRAYSON, VOC

10 THE BLUES 3:23

MUSIC BY DUKE ELLINGTON / G. SHIRMER
MILT GRAYSON, VOCAL
FRANK CHASTENIER, P

11 JUMP FOR JOY 3:23

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC.
ARRANGED BY BORA ROKOVIC

HENNING BERG, TB
KLAUS OSTERLOH, TP
OLIVIER PETERS, TS

12 MEDITATION 4:14

MUSIC BY DUKE ELLINGTON / EMI MILLS MUSIC INC.
FRANK CHASTENIER, P

But these gentlemen had been with the maestro for so long, when he makes the introduction they know exactly which one of the eleven they are going to play. And they remember everything here.

G.T. And you're looking at anybody's music, they would even hide it, so you couldn't see it, you know.

But that's what made the band what it was. It was fun to them, that was their whole lives right there in that band.

And there were those in the band who hadn't spoken to one another in thirty years.

J.W. There was another facet in the band: They did not say anything about anything, get on the band stand, play those same notes, phrase it different from night to night depending on the intake, that was it, and never speak.

W.H. Did you make contracts?

J.W. The contract is when the maestro would say: 'Come on, let's have some fun together.' There was never anything written. And you agree about the amount of money. Then after a while because of inflation etc, then you ask for a raise. But nothing was ever on paper, never.

W.H. How about playing in sections. Listening to

Ellington's music my feeling is that it is written for sections, but everybody plays individually.

G.T. Big bands play behind, I mean, that's supposed to be the groove and Basie was the prime example of a band that played behind the beat, because that's the way they got their groove and the charts were written for that, you know. But Ellington and Lunceford, you see, they came from a totally different viewpoint. You played on top of the thing if anything, you know.

J.W. The reason was a different conception of the eighth-note. If you don't have a conception of the eighth-note you can never swing, you can never play jazz.

G.T. Ellington's orchestra is a rip band and is right there on that beat. And what you lay back is no longer Ellington. Ellington wrote so mathematically correct, each section fit the other section.

J.W. You want to hear an interesting story? There was a famous or infamous ballroom in Detroit called 'The Greystone Ballroom' where you dance to jazz.

G.T. That was the popular music at that time.

J.W. So, four bands at this 'Greystone Ballroom'. You had the main band stand and then there was another

Milt Grayson



band, and over there you had another room. So now, we had what is called battle of the bands, two times, once Stan Kenton and Duke Ellington and this particular night Count Basie and Duke Ellington, very close friends. So at Basie's suggestion 'Let's change books!', the maestro said: 'Yeah, that would be very interesting!' So, Basie played the Ellington book and Ellington's orchestra played the Basie book. Now, these musicians in both bands are excellent readers. When Ellington's band was playing the Basie book, it sounded like a high-school-band, and vice versa, when Basie's band played the Ellington book, it sounded like a church band. It was terrible, but a lot of fun.

G.T. Was that recorded?

J.W. Unfortunately not!

W.H. **What did Ellington do to bring new pieces to the band?**

J.W. For my experience he would listen to it, and if perhaps the colour for this person or the phrasing was not right, he would ask for it back and then he would change the colour. For example many times Harry Carney (sax) would be playing a trumpet part, I might be playing Harry Carney's part for eight

bars, now the colour that he wanted and this colour fits you as a personality, the colour of your instrument, the way you phrase. Perhaps the next time you see the music a few months later, I as a bass player or I as a trombone player perhaps might be playing a few bars of Jimmy Hamilton's part on clarinet, just for a short snip. He would write for the colour of the personality, the character of the musician. He would write in colours that suited and fitted to the individual player. Everything that the maestro wrote he has recorded so many times, and if you listen carefully the voicing differentiates as does the tempo. It changes. He was constantly experimenting for what he wanted to hear and feel for the colour of the music which of course is the colour of the person who is expressing this particular snip or segment. It was never the same. Strayhorn might say to him: 'Well, Edward, don't you think that's a little more azure than...?'

W.H. **Which one was Ellington's favourite piece?**

J.W. He was asked this question so often by journalists: 'Mr. Ellington, what is your favourite?'

G.T. He didn't say, the last one, did he?

J.W. No, he said: 'The next one!'

Milt Grayson & Freda Payne



Produced by Wolfgang Hirschmann

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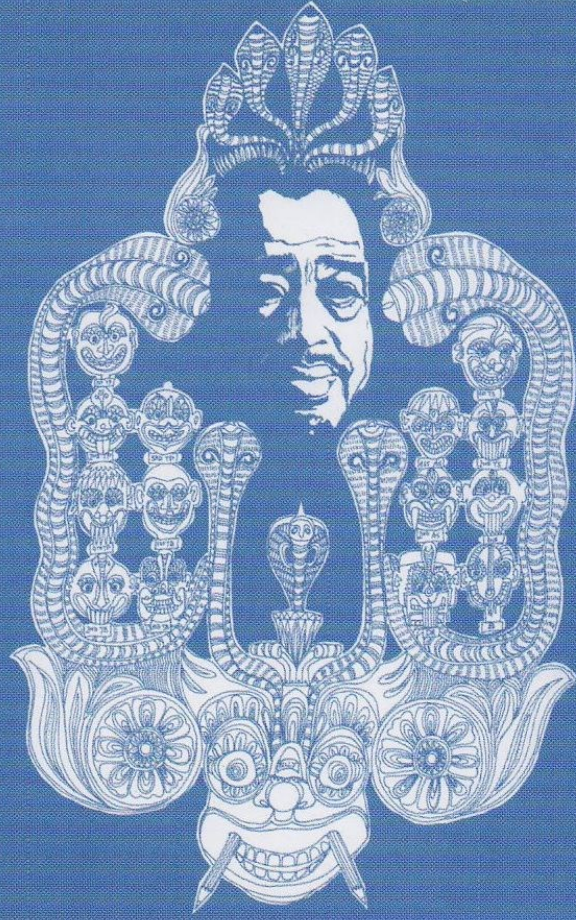


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THE WDR BIG BAND MASTERS



THE WORLD OF DUKE ELLINGTON VOL. 1



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THE WDR BIG BAND MASTERS

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