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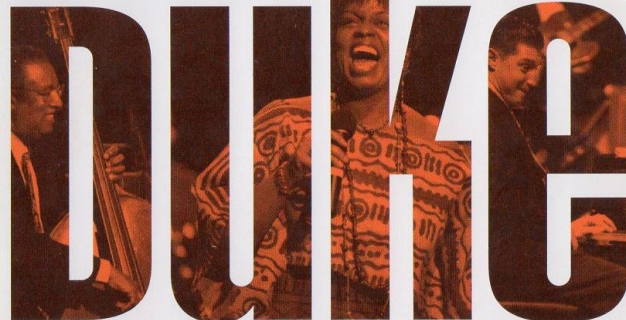
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The World Of

WDR BIG BAND KÖLN

CONDUCTED BY JOHN CLAYTON



FEATURING  
DIANNE REEVES  
RAY BROWN  
JEFF HAMILTON  
BENNY GREEN

Ellington

VOL. 2

WDR THE COLOGNE BROADCASTS

WDR THE COLOGNE BROADCASTS BVM DSD

THE WDR BIG BAND MASTERS

The World Of  
Duke  
Ellington  
VOL. 2

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# WDR BIG BAND KÖLN

CONDUCTED BY JOHN CLAYTON

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

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

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

MILAN LULIĆ, GUITAR  
FRANK CHASTENIER, PIANO, HAMMOND B3

GUEST MUSICIANS:  
DIANNE REEVES, VOCALS  
BENNY GREEN, PIANO  
RAY BROWN, BASS  
JEFF HAMILTON, DRUMS





## 'Ellington has a special place for me'

**Ray Brown and John Clayton jr. in conversation with Wolfgang Hirschmann**

R.B. It's a funny thing about Ellington. Ellington has a special place for me, because he is the guy that showed up with Jimmy Blanton, you know. That gives him a lot of points right there.

I remember taking my bass home from school and practicing with these records that you had to wind up and then put it on and grab the bass and play for two and a half minutes, then put it down and take the thing off and then wind it again, just to take stuff off the record, you know, but the only records you could hear the bass real clear was Duke Ellington records. I always heard the bass clear as a whistle.

W.H. I do imagine that they put one microphone for the whole big band and another one for the bass. You can hear every note that Blanton plays.

R.B. We are talking about the days in the thirties. It comes out great, you see. So, Ellington has a special place for me just for that. I mean, all that great music he wrote is another place, but the fact that he heard the bass and let everybody else hear it, you know...

W.H. After you took all these things off the record, did you hear the band live, did they come to Pittsburgh?

R.B. Oh yeah, at the theatre, sure.

W.H. How old were you then?

R.B. Fourteen, fifteen.

J.C. That's about the same time when I heard your records, when I was in high-school, so I was sixteen years old. Ray Brown was the guy who turned my head around, because I heard a record and said: 'Man, I haven't heard a bass like that.' And to my classical teacher - I just started lessons with him - I said: 'Have you ever heard of Ray Brown?' He said: 'Yeah, he is a good friend of mine.' So, he took out a letter from Ray Brown and it said: 'I'm going to be giving a class at the University of California. Please, tell your students about this workshop in jazz bass.' That was my last classical lesson for the time being, I went to Ray Brown.

W.H. Ray, you never played in his band, but with Ellington you played in small groups.

R.B. Well, I made some quartet records with him, Louie Bellson and Joe Pass.

I always wanted to be with the Ellington band to play all that stuff I copied from what Jimmy Blanton played. But you can't do it over again. I think, John went through the same thing with Oscar Peterson, wanting to do that stuff over again, but it never

Ray Brown, Jeff Hamilton, Benny Green & John Clayton



## Duke Ellington

works the second time. The first time it's good, but the second time is like coming home for a warmed-over meal.

**W.H. Who managed that you and Duke did the duo 'This One's for Blanton' in 1973?**

R.B. Norman Granz. He was trying to get us together for years and we just were missing each other. Duke was very busy - and finally this was the last record we made before he died. We just got it in, he was sick then.

Transcription: Gudrun Mettig

This second in the series of three Ellington concerts features a mixture of familiar and relatively obscure material, all of which is worthy of repeated and careful listening. The vocals include several works which were originally entirely instrumental compositions.

**Battle Royal** (1961) was originally composed for a unique recording which featured both the Count Basie and Duke Ellington orchestra playing together, perhaps the first time two big bands had ever been recorded in such a setting. This may have suggested the album's title, *FOR THE FIRST TIME*.

**The Brown Skin Gal (In The Calico Dress)** (1941) was originally a collaboration with lyricist Paul Webster, who also wrote the lyrics for Ellington's show *JUMP FOR JOY* (1941), which carried a civil rights message which was unusually strong for that time. Of course, Ellington seemed to be ahead of everyone in a great number of areas, some of which were well outside the sphere of interest of most composers and band-leaders. The original vocal in *THE BROWN SKIN GAL* was tastefully delivered by one of Ellington's best known male vocalists, Herb Jeffries.

Dianne Reeves





**01 BATTLE ROYAL 6:43**

MUSIC BY DUKE ELLINGTON / EMI U CATALOG INC. / TEMPO MUSIC INC.  
ARRANGED BY JOHN CLAYTON

FRANK CHASTENIER, P  
OLIVIER PETERS, TS  
HEINER WIBERNY, AS  
JOHN MARSHALL, TP  
ROLF RÖMER, TS  
HENNING BERG, TB  
JEFF HAMILTON, DR

**02 BROWN SKIN GAL 3:25**

MUSIC BY DUKE ELLINGTON & T.WEBSTER / EMI ROBBINS CATALOG INC.  
ARRANGED BY JOHN CLAYTON

DIANNE REEVES, VOC  
JOHN MARSHALL, TP

**03 MOOD INDIGO 5:15**

MUSIC BY DUKE ELLINGTON & BARNEY BIGARD / EMI MILLS MUSIC  
ARRANGED BY JOHN CLAYTON

DIANNE REEVES, VOC  
ROLF RÖMER, TS

**04 DON'T GET AROUND  
MUCH ANYMORE 2:44**

MUSIC BY DUKE ELLINGTON & BOB RUSSELL / CHELSEA-MUSIC  
PUBLISHING CO. LTD / EMI CATALOGUE PARTNERSHIP AUSTRALIA  
ARRANGED BY JOHN CLAYTON

DIANNE REEVES, VOC  
FRANK CHASTENIER, P

**05 SENTIMENTAL LADY /  
COME SUNDAY 5:56**

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC. / TEMPO MUSIC INC.  
ARRANGED BY JOHN CLAYTON

ROLF RÖMER, TS  
MILAN LULIĆ, G  
JOHN MARSHALL, TP

**06 SATIN DOLL 6:21**

MUSIC BY DUKE ELLINGTON & BILLY STRAYHORN /  
CAMPBELL CONNELLY CO. LTD. ARRANGED BY JOHN CLAYTON

KLAUS OSTERLOH, TP  
OLIVIER PETERS, TS  
FRANK CHASTENIER, B3  
ANDY HADERER, TP

**07 FIVE O'CLOCK WHISTLE 4:59**

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC.

JOHN CLAYTON, B; RAY BROWN, B

**08 A FLOWER IS A  
LOVESOME THING 4:10**

MUSIC BY BILLY STRAYHORN / TEMPO MUSIC INC.  
ARRANGED BY JOHN CLAYTON

**09 CARAVAN 6:27**

MUSIC BY DUKE ELLINGTON & JUAN TIZOL / EMI MILLS MUSIC INC.  
ARRANGED BY JOHN CLAYTON

DIANNE REEVES, VOC

**10 DO NOTHIN' TILL  
YOU HEAR FROM ME 3:39**

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC.  
ARRANGED BY JOHN CLAYTON

DIANNE REEVES, VOC

**11 JACK THE BEAR 4:17**

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC.  
ARRANGED BY JOHN CLAYTON

HEINER WIBERNY, CL  
JOHN MARSHALL, TP  
JOHN CLAYTON, B  
RAY BROWN, B

**12 COTTONTAIL 5:40**

MUSIC BY DUKE ELLINGTON / EMI ROBBINS CATALOG INC.  
ARRANGED BY JOHN CLAYTON

BENNY GREEN, P

Benny Green & Dianne Reeves



**Mood Indigo** (1930) and **Caravan** (1932) were highly evocative mood pieces, to which lyrics were added later on. The former remains one of the best examples of Ellington's ability to create a strong musical result with extraordinarily simple means. The latter was a collaboration with Ellington's Puerto Rican valve trombonist, Juan Tizol, and an early example of the effective combination of Latin American music with jazz.

**Don't Get Around Much Anymore** (1942) is a somewhat simplified vocal adaptation of the earlier instrumental **NEVER NO LAMENT** (1940), which originally featured alto saxophonist Johnny Hodges and trombonist Joe 'Tricky Sam' Nanton's unique plunger techniques.

**Sentimental Lady** (1942) originally featured Johnny Hodges and cornetist Rex Stewart in addition to Ellington's piano. It was recorded earlier under the title **HOME**. After Bob Russell added lyrics, it became known as **I DIDN'T KNOW ABOUT YOU**.

**Satin Doll** (1953) is probably the most well known

of all the Ellington and Strayhorn collaborations. Johnny Mercer later wrote lyrics, and the piece became a great popular hit. As well known as this piece is, however, most musicians still don't know the original chord at the beginning of the second half of the central eight-bar phrase. Perhaps this is also due to the fact that most people today are still more familiar with recordings which other musicians have made of Ellington's material than they are with recordings by the Ellington orchestra itself.

The version of **A Flower Is A Lovable Thing** from the recording **UNKNOWN SESSION** includes an inspired performance by baritone saxophonist Harry Carney, who remained with Ellington and the orchestra for almost the entire duration (1926 - 1974). This version is also a fine illustration of just how modern and experimental Ellington's rhythm section could be in the appropriate setting.

**Do Nothin' Till You Hear From Me** (1943) is a simplified adaptation of one of Ellington's instrumental masterpieces, **CONCERTO FOR COOTIE** (1940). Although the resulting popular song is musically attractive in

its own right, it is well worth listening to recordings of its instrumental predecessor, which not only features three distinctly different facets of Cootie Williams' imaginative trumpet playing, but also displays Ellington's mature ability to use a great variety of orchestral textures, phrase lengths and developmental techniques in a natural and convincing manner. It is also worth looking for Andre Hodeir's insightful analysis of this work in his book, *JAZZ, IT'S EVOLUTION AND ESSENCE*.

**Jack The Bear** (1940) was the first important jazz composition to feature the string bass as a solo instrument in a big band setting. The original soloist was Jimmy Blanton, who was the single most important bassist in terms of popularizing the formerly unexplored solo potential of the instrument. Every bassist to come after was strongly influenced by Blanton's contribution, and this was further enhanced by Ellington's insistence that the natural sound of the bass be clearly and faithfully captured in even his earliest recordings. The clear and natural bass

sound is a consistent feature on every legitimate Ellington recording from the late 1920's throughout Ellington's entire career.

In addition to the surprising formal innovations in Ellington's *Cottontail*, beginning with the replacement of the last eight-bar phrase of the opening theme with a four-bar interlude, it exposes a fully mature vocabulary of bebop rhythms, melodies and harmonies several years in advance of the earliest recordings of Dizzy Gillespie and Charlie Parker. This is just one more instance in which Ellington was ahead of everyone else.

The world of Duke Ellington is so vast, that we may never uncover it all. From one point of view this may seem unfortunate and frustrating, especially in relation to such a uniquely creative musical figure. From a more positive point of view, however, it ensures even the most casual Ellington enthusiast of an unending series of interesting and rewarding musical discoveries.

Bill Dobbins

Jeff Hamilton





Produced by Wolfgang Hirschmann

Recorded live June 5, 1994 at the Kölner Philharmonie  
except „A Flower is a Lovesome Thing“, recorded June 1, 1994 at WDR  
Studio 4, Cologne, & „Jack The Bear“, recorded June 3, 1994 at WDR Studio 4, Cologne

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Recording Engineer: Reinhold Nickel

Mixed by Wolfgang Hirschmann  
Assistant Engineer: Ruth Witt at WDR Studio 4, Cologne in Spring 2007  
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THE WDR BIG BAND MASTERS







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