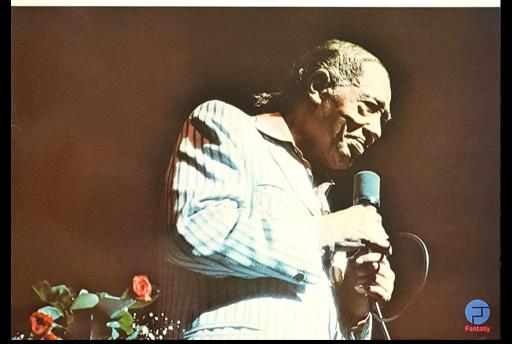
DUKE ELLINGTON AND HIS ORCHESTRA











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DUKE ELLINGTON AND HIS ORCHESTRA YACE CONCERT

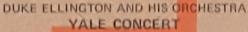
- 1. THE LITTLE PURPLE FLOWER (paris 1 & 2) (Ellington) 10'87 2. PUT-TIN (Ellington-Strayborn) 4'06
- 3. A CHROMATIC LOVE AFFAIR (Ellington) 4'22
 - 4. BOOLA, BOOLA (Hirsch) 3'38





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FACE B

1. A Johnny Hodges Medley's WARM VALLEY (Ellington) . DRAG (Ellington) 8'28

2. SALOME (Fon 3'48 3. SWAMP GOO (Ellington) 4'45

4. UP-JUMP (Ellington) 3'31 5. TAKE THE A-TRAIN (Strayhorn) 3'50

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YALE CONCERT

DUKE ELLINGTON AND HIS ORCHESTRA

Side 1

The Little Purple Flower (Parts I and II)

2. Put-tin

3. A Chromatic Love Affair

4. Boola, Boola AND (Allen Hirsch) public domain 3:38

Side 2

1. A Johnny Hodges Medley: 8:28 Warm Valley

> Drag (Ellington) Tempo

2. Salome (Rey Fol) Tempo 3:46 3. Swamp Goo

3. Swamp Goo (Ellin Jion) Tempo 4:

4. Up-Jump
(Ellington) Tempo 3:31

5. Take the A-Train

(Billy Strayhorn) Tempo 3:50

All selections (except "Boola, Boola"): ASCAP
Recorded at Woolsey Hall: New Haven, Conn...

on January 26, 1968.

Duke Ellington—piano
Cat Anderson—trumpet, flugelhorn

Cootie Williams, Mercer Ellington, Herbie Jones—trumpets Lawrence Brown, Buster Cooper, Chuck Connors—trombones

Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney—reeds Jeff Castleman—bass Sam Woodyard—drums

Art Direction—Tony Lane Cover Photo—Baron Wolman Back cover photo—Joel Katz

DISTRIBUTION MUSIDISC-EUROPE

Yale's Woolsey Hall is not exactly the place you would choose as ideal for an Ellington concert. It inclines to the cavernous in a Victorian-Gothic style. A fine display of organ pipes soars roofwards behind the stage, and, if you look down through the gratings underfoot as you walk up the aisles, it is easy to imagine captives on their way to dungeons, fire and torture. Although the hall was probably built for solemn academic occasions, or for Wagnerian rides with the valkyries, it has come vibrantly into the twentieth century each time Ellington has played there.

The audiences-youngish. integrated enthusiastic—always helped. They warmed the place by their presence, audibly and visually even before the band did. And Ellington, of course, responded immediately sensing the good vibrations. On this particular night. additionally, the concert was a benefit. (The worthy cause, Dwight Hall, is the focal point for a special kind of student activity, providing the structure whereby concerned undergraduates seek "to meet the special needs of the poor, the undereducated the mentally ill the criminal the lonely, and the culturally disadvantaged members of New

disadvantaged members of New Haven's urban community.") It is improbable that the band

members knew anything of this. What they did know was that it was a bitterly cold day in New Haven, that they had spent most of the night on a bus traveling from Baltimore-and that the Maestro had called an afternoon rehearsal! Anyone who did not know them might have suspected that the odds were against an exciting concert, yet once again they seemed to take a perverse pride in defying adversity. Such was their mood that night, and such was the atmosphere in the hall, that when the concert ended they were surprised to learn they had played 30 minutes longer than usual.

The program from which this album has been drawn was an uncommon one, and most of these selections have never before appeared on record. The opener, The Little Purple

Flower, is a work in two parts. As Ellington himself explains with typically fanciful wit at its mid-point, the first section suggests the simultaneous innocence and mystery of the little flower growing by the wayside. (As in The Latin American Suite-Fantasy 8419-written later in 1968, there is unusual emphasis on the ensemble, and Ellington, at the piano, is chief soloist, embellisher and stimulating agent.) After being taken to the city and introduced to the medical profession, the little flower is invited, by pleasure-seekers from the other side of town, on a trip that is the subject of the second part. A great deal of excitement is generated. and a rare state of euphoria attained. over Sam Woodyard's insistently swinging shuffle rhythm, Harry Carney's contribution to the ensemble, his solo statement and brief dialogue with colleagues Paul Gonsalves and Russell Procope, are also noteworthy. "Put-tin", well-designed vehicle

for Cootie Williams' trumpet, maintains a splendid tradition of barbaric, plunger-muted brass, and contrasts it with some relatively reflective and sombre open-horn work.

"A Chromatic Love Affair" is pursued, in Ellington's words, "a halfstop at a time." The sound and scope of Carnoy's barilone saxophone are handsomely featured in this gravely romantic, yet emotion-charged performance.

On Yale's own "Boola-Boola".

On Yale's own "Boola-Boola".

In your bow player, Jeff Castleman, your bow player, Jeff Castleparticles of the Jeff Castleparticles of the Jeff Castleman, Jeff Castle, which only the previous
year had given him an honorary degree
and made him a Doctor of Music.)

Of all the showcases devised for the late Johnny Modges, "Warm Valley" was probably the most successful and the most esteemed. When a newspaperman asked Count Basie early in 1973 if he had a favorite song, the promptly named this one. "It has been my favorite for years," he said. And Hodges, of course, was always one of his favorite musicians. Here the great allo saxophonist worke his inimitable magic for us once more before the background he loved, one in which the three frombones and their plunger mutes are especially offective. "Drag", which follows as a kind of inatant encore, is a journly standard. Hodges eases into it quietly, and when everything is swinging you can hear the leader egging him on:

"I like that. One more time now!"
"Salome" displays Cat Anderson's
formidable virtuosity exceptionally
well, first on flugelhorn, then on
trumpet. It is not divulged whether
this is the Salome who danced for
Herod Antipas, but it is clear that
nobody lost his head.

"Swamp Goo", In complete dramatic contrast, Introduces "Russell Procope and his New Orleans clarinet in a mess of swamp goo from the bayous of Louisiana." Here is another reminder of how traditions are maintained and constantly updated in this unique orchestra.

Ellington himself refers to "Up-Jump" as "traditional", and it is the kind of steaming, up-tempo ride that Gonsalves long ago made famous, the kind that the paying customers constantly domand. They cortainly get their money's-worth in the extraordinary "tenor saxophonic calisthenics" of the code.

To end appropriately, there is the band's theme, Billy Strayhorn's time-defying "Take the A-Train", with Cootie Williams taking masterly charge of the trumpel solo.

charge of the fumple scot.

There are no trained in a grey bus was already drawn up outside. But before it could begin to roil down the New England Thruway to the Apple, the whole band was invited to a reception in the President's Room. Kingman Browster, Jr., and the Rev. William Sloane Coffin were there to greet Ellington. The Rev. John Boyles, but the standard of the William Sloane Coffin were there to greet Ellington. The Rev. John Boyles, but the standard before the Standard Stand

STANLEY DANCE author of The World of Duke Ellington (Scribner's).