





THE DUKE IN MUNICH

Live at Kongressaal, Deutsches Museum, Munich, Germany, November 14, 1958

- | | |
|---|---|
| 1. Take The "A" Train 3:38
(Billy Strayhorn) | 14. Mood Indigo 0:56
(Duke Ellington - Barney Bigard - Irving Mills) |
| 2. Medley 9:28
Black and Tan Fantasy
(Duke Ellington - Bubber Miley)
Creole Love Call
(Duke Ellington - Bubber Miley - Rudy Jackson)
The Mooche
(Duke Ellington - Irving Mills) | 15. I'm Beginning To See The Light ... 0:59
(Duke Ellington - Johnny Hodges - Harry James - Don George) |
| 3. Newport Up 5:27
(Duke Ellington - Billy Strayhorn) | 16. Sophisticated Lady 0:14
(Duke Ellington - Mitchell Parish - Irving Mills) |
| 4. Sophisticated Lady 3:55
(Duke Ellington - Mitchell Parish - Irving Mills) | 17. Caravan 0:55
(Juan Tizol) |
| 5. Sonnet to Hank Cinq 2:06
(Duke Ellington) | 18. I Got It Bad (And That Ain't Good) . 1 :18
(Duke Ellington - Paul Webster) |
| 6. What Else Can You Do With A Drum? 2:23
(Duke Ellington - Billy Strayhorn) | 19. Just Squeeze Me 1:29
(Duke Ellington - Lee Gaines) |
| 7. Do Nothin' Till You Hear From Me 2:23
(Duke Ellington - Bob Russell) | 20. It Don't Mean A Thing If It Ain't Got That Swing 1:45
(Duke Ellington - Irving Mills) |
| 8. Jeep's Blues 4:04
(Duke Ellington - Johnny Hodges) | 21. Satin Doll 3:49
(Duke Ellington - Billy Strayhorn - Johnny Mercer) |
| 9. Take The "A" Train (fragment) 0:24
(Billy Strayhorn) | 22. Solitude 2:24
(Duke Ellington - Eddie de Lange - Irving Mills) |
| 10. Hi Fi Fo Fum 8:03
(Duke Ellington - Sam Woodyard) | 23. I Let A Song Go Out Of My Heart / Don't Get Around Much Anymore 3:43
(Duke Ellington - Irving Mills - John Redmond/ Duke Ellington) |
| 11. Ellington Medley 11-23
Don't Get Around Much Anymore 1:19
(Duke Ellington) | 24. Diminuendo in Blue, followed by Wailing Interval 5:00
(Duke Ellington) |
| 12. Do Nothin' Till You Hear From Me 0:17
(Duke Ellington) | |
| 13. In A Sentimental Mood 0:18
(Duke Ellington - Manny Kurtz - Irving Mills) | |

Total time: 66:31

Duke Ellington and his Orchestra:

Ray Nance (tp, vo, vln), Clark Terry (tp, fh), Cat Anderson, Harold »Shorty« Baker (tp), Quentin Jackson, Britt Woodman (tb), John Sanders (vtb), Jimmy Hamilton (cl, ts), Russel Procope (as, cl), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bs, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dr), Ozzie Bailey (vo).





The Magic

It seems to me that artists send out personalized communication lines when they deliver their message, wrapped in feelings that may be recognized - or not. This might explain why one person gets tears in his eyes, while another remains unmoved.

Although living in a culture where the general belief is that everything can be explained by science, artists are often capable of producing "supernatural effects". The truly great ones have an overpowering quality that lends singular distinction and enchantment.¹ In other words, great artists are qualified magicians. And as any child will tell you, nothing compares to experiencing magic *live*.

Since 1967 I learned that whatever Duke Ellington and his men produced, it has been specifically aimed at *me*. Duke hits me. Shivers, tears, amazement, cheerfulness. You name it. *Total communication*, if you will. Interestingly enough, many tens of thousands of others, very old and very young, seem to have had and are increasingly having a similar experience. By the way: it was a *live* recording that did it.² Live magic.

Those who did see Duke Ellington perform on stage, or worked with him, speak of a magical experience. They get a special look in their eyes, recalling many pleasure moments. Still impressed. To cater them *and* those unfortunate enough to have missed Duke Ellington and his Orchestra live, a seemingly never ending stream of live recordings is becoming available. So, magic can be re-experienced.

When you listen to "The Duke at Fargo 1940", the widely acclaimed Storyville 60th Anniversary Edition, and play it at the right volume, you can re-experience the 1940 Ellington magic. A tip: live music must be played loud. Or at least, at a volume you would have experienced if you had been in the front row.

This never before released live recording offers you the magic of the 1958 Ellington band. The tour was Duke's second in Germany, part of an extended

¹ The Heritage Illustrated Dictionary of the English Language; definition of "magic".

² Blue Reverie, as played by Johnny Hodges, Harry Carney and Cootie Williams, guests at Benny Goodman's 1938 Carnegie Hall Concert. Duke wasn't at the piano. But he was in the audience.

European tour. Within two months the orchestra gave dozens of concerts, from London to Vienna, from Stockholm to Rome. For the first time ever in Munich, the orchestra performed in the Kongressaal in the Deutsches Museum.

A few months earlier, Duke recorded both the Bal Masqué and The Cosmic Scene albums. Live recordings are 'At Newport 1958', Jazz at the Plaza and the Travis and Mather Air Force Base Dance Dates. Early '59, Jazz Party, Back to Back, Side by Side and The Queen's Suite (which wasn't available until 1976) were made. 1958 was also just two years after Ellington's once-and-for-all comeback at the Newport Jazz Festival. The Shakespearean suite Such Sweet Thunder and A Drum is a Woman were still fresh in the record stores. With Billy Strayhorn as his brother-in-arts, Duke Ellington was more creative and self-confident than ever. The orchestra on this CD is practically the same³ as the one that made the Ellington at Newport (1956) and the Such Sweet Thunder albums, both of which became Ellington classics. The Munich concert contains selections from both.

When one looks at the playlists of the concerts of the European tour⁴ it looks like Ellington uses the opportunity to play his recent successes and, to conquer a new audience with new arrangements of his earlier ones. As there were so many, he turned a number of them into medleys - an effective way to keep the old successes alive. But: they also provide a lot of work for everyone in the band. Including the piano player, who often sounds the busiest. Ellington's medleys were a real treat to both the fan and those who were first exposed to the Ellington magic. However, some *die-hard* fans were irritated by the fact that all these famous songs were only 'mentioned in passing'. They rather heard the Ellington & Strayhorn works that were less familiar to most. The Duke usually put those selections before the break - as you can witness on this live recording.

Another way to keep musicians sharp and busy - creative - is to feature them extensively. For example, the Amsterdam concert, on November 25, featured Ray Nance (tp/vln), Harold Baker (tp) and Quentin Jackson (tb). In Munich, November 14, it was Britt Woodman's (tb), Clark Terry's (tp) and Harry Carney's (bs) turn. Hodges, Gonsalves (after July 1956) and Hamilton were always featured.

³ Harold "Shorty" Baker (tp) replaces Willie Cook (tp).

⁴ To be found in Massagli & Volunté's *The New DESOR*.

⁵ Impeccably filmed for Dutch AVRO television by Leen Timm.



The Music

In 1941 **Strayhorn's Take The A-Train** had become the orchestra's opening piece. 1958: another new arrangement. A-Train sets the band in motion. The whole orchestra is 'in the groove' right away, to quote a phrase Duke once sang in one of the few songs he ever recorded ⁶.

The first medley, or as Duke calls it here, "potpourri", has **Black And Tan Fantasy, Creole Love Call and The Mooche**. Vintage Ellington, dating back to the late Twenties. Listen to the wonderful Ray Nance, whose growling technique had reached such perfection that one easily forgets Bubber Miley and Cootie Williams, his predecessors. To Russell Procope, playing his warm, wooden New Orleans clarinet - but doing the parts in such a fashion one doesn't miss Barney Bigard. Here you can hear him using a technique his colleague Harry Carney became famous for: circular breathing. To Shorty Baker's clear trumpet. And listen to Quentin Jackson, who fully mastered the use of mute and plunger, like Tricky Sam Nanton, Lawrence Brown and Tyree Glenn before him. Nance, Procope, Baker, Jackson: they were never imitators. Rather, inimitable artists, in their very own ways.

Newport Up is a feature for Clark Terry (on flugelhorn), Jimmy Hamilton and Paul Gonsalves. You hear a version which is faster and freer than the original on the 1956 'At Newport' CD - live as well as in the studio. The musicians are clearly having a ball. This is a band that ate and digested both the swing and the bebop-eras. Is this a homage to Dizzy? That is the theme from Tadd Dameron's *Hot House* you hear at the end, made famous by Dizzy Gillespie. By the way, Dizzy was once part of Ellington's trumpet section, in 1943. Early 1959 they would team up again for the *Jazz Party* album.

Harry Carney was the number one baritone sax player *ever*. Anyway, that's what baritone sax players say. His playing on **Sophisticated Lady** shows why. Carney provided not just a cornerstone to the band. He took care of half the orchestra's foundation. In 1958, use of circular breathing was a rarity. Carney and Procope have been among the first recorded jazz artists who used it - in a musical way⁷.

⁶ This line refers to: *I've Got To Be A Rug Cutter* (1938).

⁷ In 1966 Ellington integrated Carney's circular breathing technique in *La Plus Belle Africaine*.

Hearing Ellington play selections from his and Strayhorn's Shakespearean suite *Such Sweet Thunder* is always a treat. Like so often in his composing and arranging career, Ellington crafted **Sonnet to Hank Cinq** with a specific soloist in mind. This one's for Britt Woodman. After his departure, **this piece** was never again performed by Duke. Also pay attention to Ellington's tongue-in-cheek introduction.

This concert has five vocals: three by Ozzie Bailey, two by Ray Nance. Bailey was hired for his trained voice and the more 'serious' selections. He may sound a bit dated to our 21st century ears. The band however, does not. Nance loved to entertain the audience, but also, his band mates. His full artistry - vocals, but more, his unique violin, virtuoso trumpet playing and even his wonderful dance routine⁸ - stand the test of time.

A Drum Is A Woman is a ballet suite which is primarily known to fans of Ellington and Strayhorn. **What Else Can You Do With A Drum?** A great song. It reminds one of caribbean-calypso-type music, flavored with Black American dressing, as popularized by Harry Belafonte and Sonny Rollins in the Fifties. Bailey delivers the song with gusto. Listen to the arrangement. Talking about magic; Ellington and Strayhorn could do *anything* with the orchestra.

Do Nothin' 'Till You Hear From Me started off as a theme from *Concerto for Cootie* in 1940. To this lyrics were added and another Ellington classic was born. It will be hard to find a jazz vocalist who *hasn't* had *Do Nothin'* on his or her repertoire. Bailey sings the song - but again the orchestra lifts it to the level where it belongs.

The 1956 'At Newport' album was heavily promoted during this tour. A highlight is **Jeep's Blues**, a feature for Johnny Hodges. What more can one say about the champion of alto sax players of the 20th century, including Charlie Parker? *Unsurpassed?*

After *Jeep's Blues* there was an intermission. Then, a brief homage was paid to

⁸ I wouldn't be at all surprised if Bill Cosby's well known dance routine was (co-) inspired by Ray Nance.



The Music

Billy Strayhorn. Sometimes he appeared on stage, at other times he was sitting in the audience. The **A-Train** fragment you hear is the way the orchestra 'bowed' to Strayhorn.

Drum solos had become a popular feature in jazz concerts. "You need to see it", people will tell you when you get bored listening to one. For several reasons I find Sam Woodyard's Hi Fi Fo Fum, the orchestral bits of which were Ellington's work, more than bearable. It was premiered at the 1958 Newport Jazz Festival. After this tour, it was never performed again. Woodyard could be a so-called powerhouse drummer. Here he is quite subtle and his solo is easy to follow. When Gunther Schuller says that music should have melody, rhythm and harmony, one could then argue that a drum solo isn't music - just rhythm. What makes Sam's solo worth listening to is the way he adds those typically Ellingtonian characteristics: imagination and colour. When you close your eyes, you may even see Sam work his kit. Some argue Sam was Duke's best drummer ever. I agree.

Then, the second medley. Safe to say that the piano player is the primary soloist. When comparing these medleys, it is evident from the start that they were all done *differently*. Make no mistake. Ellington *never* fell back on routine. He could only continue playing this music because he created on the spot. For the n-th time, maybe, but created nevertheless. His attitude towards performing his string of hits again and again was an example to his musicians. When you see the orchestra do the medleys, they are having *fun*.

Don't Get Around Much Anymore, Do Nothin' 'Till You Hear From Me and **In A Sentimental Mood** are first touched upon, then orchestral magic steps in with **Mood Indigo**. The trio has Carney on bass clarinet and Woodman and Jackson on muted trombones⁹. Amazing, the way they hold that last note well into the different scene of **I'm Beginning To See The Light**. Then it's the piano player's turn again, who hits **Sophisticated Lady**, followed by **Caravan**. A total change of atmosphere, yet again. You hear John Sanders' brilliant valve trombone. Hodges' second solo is a magnificent take of **I Got It Bad (And That Ain't Good)**. One more mood swing: Ray Nance takes the stage to sing and fool around on **Just**

9. This trio played *Mood Indigo* in the Amsterdam Concertgebouw, 12 days earlier, in virtually the same medley.

Squeeze me (But Please Don't Tease Me). Nance had fun and took care his bandmates had fun as well. He gave his all, singing, scatting and dancing. Result: the band accelerates, as it should, on **It Don't Mean A Thing If It Ain't Got That Swing**. Change of pace and cooling down seems to be why the medley closes with three more lengthy pieces. **Satin Doll** is impeccably played. Bassist Jimmy Woode, duetting here with Ellington, proves he was a worthy follower of the late Jimmy Blanton. Ozzie Bailey returns for **Solitude**. Again, don't forget to pay attention to the wonderful arrangement. A small surprise: at the end, you hear Ellington play half the theme of a composition that would not be recorded until five months later as part of *The Queen's Suite: A Single Petal Of A Rose*. He didn't do this in Amsterdam, 12 days earlier. An Ellington Medley *boring*? Uninteresting? *C'mon!*

When in 1940 *Never No Lament* came out, it struck Ellington fan George Avakian, that its opening phrase and the phrase that opens the 1938 **I Let A Song Go Out Of My Heart** were reversible countermelodies¹⁰. *Never No Lament* had lyrics added and was renamed **Don't Get Around Much Anymore**. Later Ellington wove the two songs into one, and performed the result as early as 1946. It became the usual end of the Ellington Medley, in earlier days called, the "cavalcade of hits".

July 7, 1956, at the Newport Jazz Festival, the Duke Ellington Orchestra began its second life. That is, the orchestra had been making great music all along, but the jazz public had shifted its general interest towards small ensembles. Big bands were considered passé. Until Duke and his band got 'in the groove' on his classic but lesser known 1937 twin compositions, **Diminuendo in Blue** and **Crescendo in Blue**. Paul Gonsalves soloed on his tenor sax between the two. This had been done several times before, but in Newport Paul's solo was the right time and place. Since then, it became a miniature event. Nearly every night Duke Ellington announced it, often as 'an encore'. He did so in Munich. *Crescendo in Blue* was played, but not recorded. *Diminuendo in Blue* was, and a considerable part of Gonsalves' solo: the **Wailing Interval**.

For those who care to listen and meanwhile, re-experience what was a "regular"

10 In a recent message to Ellington & Strayhorn aficionados and aficionadas. Avakian is famous for his work as a producer, a.o. with Louis Armstrong, Duke Ellington (At Newport, 1956), Dave Brubeck and Miles Davis.



The Music

Ellington concert, there is, as usual, an abundance of treats. Since 1974 it is impossible to experience this magical music live. Many have tried and are still trying to re-create it. Sometimes they come close. Like Wynton Marsalis' Lincoln Center Jazz Orchestra or David Berger's Sultans of Swing. One of Ellington's secrets was his ability to write for a single individual artist - a typical Ellingtonian, as they were to be called: highly professional artists, unique personalities, musicians with a highly personal sound. Blessed with Ellington magic. Also a group that would be the nightmare of any manager. Meanwhile, men who obviously needed a magician like Duke to fully use these sounds and show off their individual talents. A genius who succeeded time and again in turning this troupe of individuated artists, among them some genuine champions, in the greatest team in music. Don't forget, nearly every individual musician into this band became an immortal name in jazz. The Duke Ellington Orchestra was, like Billy Strayhorn once remarked, "beyond category".

Loek Hopstaken

Thanks to Louis Tavecchio for his help and advice.





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Liner notes: Loek Hopstaken. Photo: Storyville Archive. Layout: ChrisnaMorten
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