



A Tribute to
**DUKE
ELLINGTON**

GOING
HOME...

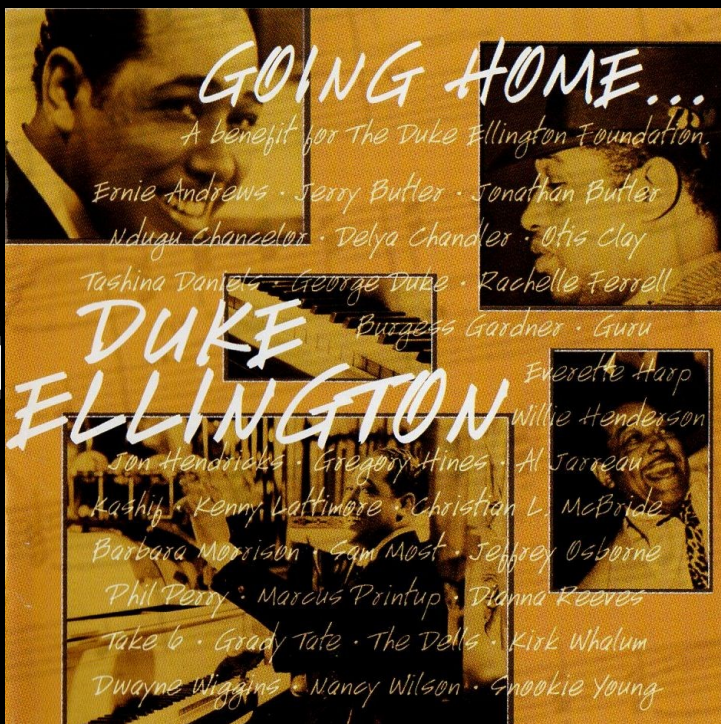
COMPACT
disc
DIGITAL AUDIO

1. GOING HOME
2. I AM NOT GOT NOTHING
BUT THE BLUES
3. ELLINGTON MEDLEY
4. THE DUKE
5. COME SUNDAY
6. SWINGING AT THE
COTTON CLUB
7. DON'T GET AROUND
MUCH ANYMORE
8. SMOKIN'
9. BRING THAT DUKE
10. IT DON'T MEAN
A THING

Piped
PIRELLA

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GOING HOME...

A benefit for The Duke Ellington Foundation

Ernie Andrews · Jerry Butler · Jonathan Butler

Indugu Chancellor · Delya Chandler · Otis Clay

Tashina Daniels · George Duke · Rachelle Ferrell

Burgess Gardner · Guru

**DUKE
ELLINGTON**

Everette Harp

Willie Henderson

Jon Hendricks · Gregory Hines · Al Jarreau

Kashif · Kenny Lattimore · Christian L. McBride

Barbara Morrison · Sam Most · Jeffrey Osborne

Phil Perry · Marcus Pointup · Dianna Reeves

Take 6 · Grady Tate · The Dells · Kirk Whalum

Dwayne Wiggins · Nancy Wilson · Snookie Young

GOING HOME...

Edward Kennedy "Duke" Ellington was born on April 29, 1899, in Washington, D.C. He was the son of a locally prominent caterer and butler, James Edward Ellington, and Daisy Kennedy Ellington, of whom he later wrote, "no one else but my sister Ruth had a mother as great and as beautiful as mine." Little Edward was pampered in every conceivable way by the considerable contingent of women in the family. He also got piano lessons from a Mrs. Marietta Clinkscales, although he remembers missing more lessons than he took, "because of my enthusiasm for playing ball, and running and racing through the street." His father, seeing that Edward had a talent for painting and drawing, encouraged him to become an artist. But by his high school days, Duke had settled permanently on both a nickname and a vocation: "I learned that when you were playing piano, there was always a pretty girl standing down at the bass clef end."

Ellington made his first, unsuccessful stab at a musical career in New York in 1922. But the following year he took the advice of Fats Waller and went back as pianist with Elmer Snowden's Washingtonians. This five-piece group started out at the Kentucky Club on Broadway. As their fortunes grew, they enlarged the band to ten pieces, bringing on many of the players who would share in the glory to come over the next forty years. By 1927, Ellington had taken over the band and moved it to Harlem's famed Cotton Club. There it became famous for accompanying the club's lavish production numbers with so-called "jungle music" as well as providing songs for dancing and "pure" jazz instrumentals. Recordings and Hollywood film appearances followed, and by the early 1930s, Duke Ellington and his Famous Orchestra were indeed world-famous.

During the next decade, Ellington wrote many of the great songs heard on this CD. His big band toured extensively, performing at Carnegie Hall and in venues all over America and Europe. He began writing a number of longer works, such as ballets and suites both for his band and for symphony orchestras, but his lasting fame would come from the hundreds of three-minute singles he produced, mainly of his own songs and instrumentals. Duke Ellington was able to draw upon the varied talents and approaches of his band members to help create strikingly original melodies, tone colors, and orchestral effects. Throughout his life, he held fast to the idea that he was doing far more than selling records and selling out dance halls and concerts:

"I am not playing jazz. I am trying to play the natural feelings of a people."

"We are children of the sun and our race has a definite tradition of beauty and glory and vitality that is as rich and powerful as the sun itself. These traditions are ours to express, and will enrich our careers in proportion to the sincerity and faithfulness with which we interpret them."

The young composer, arranger and pianist Billy Strayhorn wrote *Day Dream* shortly after Duke brought him into his organization in 1939. Originally a "concerto" for the creamy sound of Johnny Hodges, lead alto sax player in the band, it was featured in Ellington's first Carnegie Hall concert in 1943. Here Jonathan Butler's unforced vocals and acoustic guitar perfectly capture the mood of the song.

Prelude to a Kiss dates from 1938 and shows Duke at his romantic height. The melody gracefully arches along the chromatic scale (a combination of all the black and white notes on the piano) in a most sensual — and never predictable — way. Jeffery Osborne more than does it justice on this CD.

Come Sunday first appeared in 1943 (with Hodges again soloing) as part of the concert suite *Black, Brown, and Beige*. It gained greater renown in 1958 when Ellington recorded it with the inimitable Mahalia Jackson delivering both the lyrics and wordless, almost instrumental vocals afterwards. When Ellington turned to composing and compiling music for sacred concerts in the 1970s, he gave *Come Sunday*, in a revamped arrangement, a place of honor in his first sacred concert. The arrangement on this CD is by trumpeter Burgess Gardner, who also solos.

Don't Get Around Much Anymore began life in 1940 as an instrumental called *Never No Lament*. In that uptempo form it spotlighted Hodges, trumpeter Cootie Williams and trombonist Lawrence Brown. Two years later, Bob Russell added lyrics, and now countless singers have added their own take to those phrases, sad but hip, melancholy but swinging — "Missed the Saturday dance/Heard they crowded the floor/Couldn't bear it without you . . ."

Ellington wrote *It Don't Mean A Thing* in 1932, recording it immediately and highlighting it on his tour of Europe the following year. It's not hard to see why it became an instant classic, its driving rhythms and high spirits perfectly capturing the spirit of swing for all time. The Duke himself said that he first heard this immortal phrase from his original Cotton Club trumpet player, Bubber Miley, in the 1920s. Having made dozens of arrangements of this tune himself, he would undoubtedly enjoy hearing Dwayne Wiggins' hip-hop version included here.

— Lawrence Schenker

Look what
happens
when you
bring
these
people
together-

George Duke, Dwayne Wiggins, Kashif, Willie Henderson, Burgess Gardner, Dianne Reeves, Rodolfo Remit, Al Jarreau, Jon Hendricks, Jonathan Butler, Jeffrey Osborne, Take 6, Nancy Wilson, Kenny Lattimore, Snookie Young, Sam Most, Ernie Andrews, Barbara Morrison, Kirk Whalum, Grady Tate, Marcus Printup, Everett Harg, Christian L. McBride, Gregory Hines, Ndugu Chanactor, Otis Clay, Delya Chandler, The Dells, Jerry Butler, and more.....

In celebration of Edward Kennedy "Duke" Ellington's 100th anniversary, Over The Edge Records, in conjunction with The Duke Ellington Foundation and Platinum Entertainment bring you what is considered the only true tribute to the man known as the Greatest American Composer of the Twentieth Century. By bringing together the talents of legendary producers George Duke, Kashif and Dwayne Wiggins, this album has captured Duke Ellington's influence on all genres of music today, and the sounds of tomorrow as well.

George Duke - Critically acclaimed writer, performer, and producer has brought to the album his interpretation of Duke Ellington's music in the jazz genre and how it would be performed if the Duke were here today. In addition to the soulful remakes of The Duke's Motley, George Duke also has written, orchestrated, and performed two new tracks done in the style of Duke Ellington as tribute to the artist, composer, and leader including the title track "Going Home" a 2000 version of the big band sound featuring the likes of Al Jarreau, Jon Hendricks, Gregory Hines and Take 6, and a stellar all star cast including Christian L. McBride, Marcus Printup, Kirk Whalum, Everett Harg, Ndugu Chanactor and Paul Jackson, making up the Big Band.

Kashif - Known for his contributions to the success of such artists as Cherise Moore, Whitney Houston, and numerous others in the R&B Pop genre, brings to the album his unique ability to show us where Duke Ellington's Music would be in the 90s Pop and R&B category, with his beautiful remake of the very up-beat "Don't Get Around Much Anymore," which Kashif has turned into a soulful love song paying the incomparable Nancy Wilson with the equally talented Kenny Lattimore.

Dwayne Wiggins - Known in the Urban Music/ Hip Hop culture as the force and talent behind Tony, Toni, Tone, as well as that of Destiny's Child, Dwayne uses his unique talents to recreate one of Duke Ellington's most famous songs "It Don't Mean A Thing, If It Ain't Got That Swing" into a Hip Hop dance sensation.

What is especially unique about all the producers on this album is their ability create all the necessary nuances that define the different genres of music - such as synthesizers, drum machines and bass machines that are so important to Hip Hop and R&B today. And create those sounds using that of a full 18-piece orchestra truly in the essence and style of the master, Duke Ellington.

Jon Hendricks, Al Jarreau, Take 6, Gregory Hines

1

(George Duke, Al Jarreau, Jon Hendricks, Mark Kibble, Alvin Ches, David Thomas, Joey Kibble, Claude McNight)
Myconae Music (ASCAP)/Al Jarreau Music, admin. by MCI Music Pub. (BMI)/Hendricks Music, Inc., admin. by Bug Music (ASCAP)
/Winston Kae Music (BMI)/Warner Tamerland Pub. Corp
/Kumeth Music/Dee Mee Music/Joel Alan Tunes
/Claude Vee Music (ASCAP)
Al Jarreau, Jon Hendricks,
Take 6; vocals/Gregory Hines;
tap dance/Everette Harg;
alto saxophone solo
Produced, Arranged and
Orchestrated by George Duke for
George Duke Enterprises
Tracked at Cello Studio; Overdubbed &
Mixed at Le Gons West by Erik Zabler
Assistant Engineers Wayne Holmes,
John Sorensen
Production Coordinator Corine Duke

Going
Home

5:40

I Ain't Got Nothing But The Blues 2:44

2

Otis Clay

(Duke Ellington, Don George, Larry Fortin)
Arranger/Conductor – Burgess Gardner
Ricki Music Co. (ASCAP)/Famous Music Corp. (ASCAP)
/Tempo Music, Inc. (ASCAP)
Andrew Goodrich, Aaron Horne; alto saxophone/Gene Barge,
Byron Bowie, tenor saxophone/Mawata Bowden; baritone
saxophone/Larry Bowen, Kenneth Anderson, Marvin Davis,
Burgess Gardner; trumpets/Raymond Thomas, Samuel
Walton, Tillman Buggs; trombone/Willie Woods; bass
trombone/Willie Pickens; piano/Gerald Sims; guitar/Leon
Joyce, Jr.; drums/William Yancy; bass
Produced by Burgess Gardner and Lance Saperstein
Recorded at CRC Studios, Chicago, IL – July 9, 1999
Recording Engineer Dennis Tousana
Musician Contractor Thomas Washington

*Jonathan Butler, Dianne Reeves,
Jeffrey Osborne*

"Day Dream"

(Duke Ellington, Billy Strayhorn, John Latouche)
EMI Robbins Catalog, Inc. (ASCAP)/Billy Strayhorn Songs, Inc.
(ASCAP)/Estate of Mercer K. Ellington
Publishing (ASCAP)
Jonathan Butler; vocals, acoustic guitar

"I Didn't Know About You"

(Duke Ellington, Bob Russell)
EMI Robbins Catalog, Inc. (ASCAP)
/Harrison Music Corp. (ASCAP)
Dianne Reeves; vocal

"Prelude To A Kiss"

(Duke Ellington, Irving Mills, Irving Gordon)
Famous Music Corp. (ASCAP)
Jeffrey Osborne; vocals/Phil Perry,
background vocals/Dan Higgins; tenor
saxophone/Bruce Fowler; trombone
Produced, Arranged and Orchestrated by
George Duke for George Duke Enterprises
Tracked at Cello Studio; Overdubbed &
Mixed at Le Gongs West by Erik Zobler
Assistant Engineers Wayne Holmes,
John Sorensen
Production Coordinator Corine Duke

Ellington Medley 8:35

3

The Duke 1:03

*Rachelle Ferrell, Grady Tate,
Christian L. McBride, Kirk Whalum,
Marcus Printup, Everett Harp*

(George Duke)

Myconae Music (ASCAP)

Rachelle Ferrell, Grady Tate; vocals/Christian L. McBride;

bass/Marcuss Printup; trumpet solo/Kirk Whalum;

tenor saxophone solo/Everette Harp; alto saxophone solo

Produced by George Duke

Recorded at CRC Studios, Chicago, IL

Produced, Arranged and Orchestrated

by George Duke for

George Duke Enterprises

Tracked at Cello Studio; Overdubbed &

Mixed at Le Gons West

by Erik Zobler

Assistant Engineers Wayne Holmes,

John Sorensen

Production Coordinator Corine Duke

4

Come Sunday 7:10

Otis Clay

(Duke Ellington)

G. Schirmer, Inc. (ASCAP)

Arranger/Conductor – Burgess Gardner

Burgess Gardner; trumpet soloist, background vocal

arrangement/Micoa Thamses, Terri Boston, Carla McElroy,

Greg McElroy; background vocals/Andrew Goodrich,

Aaron Horne; alto saxophone, clarinet/Gene Barge,

Byron Bowie; tenor saxophone, clarinet/Mawata Bowden;

baritone saxophone, bass clarinet/Larry Bowden,

Kenneth Anderson, Marvin Davis,

Burgess Gardner; trumpet/Raymond Thomas,

Samuel Walton, Tillman Buggs;

trombone/Willie Woods;

bass trombone/Willie Pickens,

piano/Gerald Sims, guitar/Leon Joyce,

Jr.; drums/William Yancy; bass

Produced by Burgess Gardner

and Lance Saperstein

Recorded at CRC Studios,

Chicago, IL – July 9, 1999

Recording Engineer Dennis Tousana

Musician Contractor Thomas Washington

5

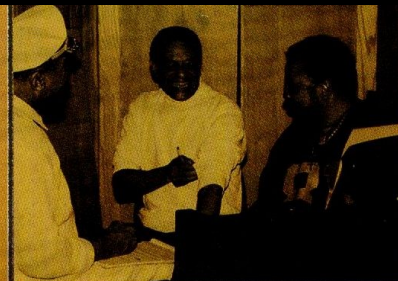


Jonathan Butler

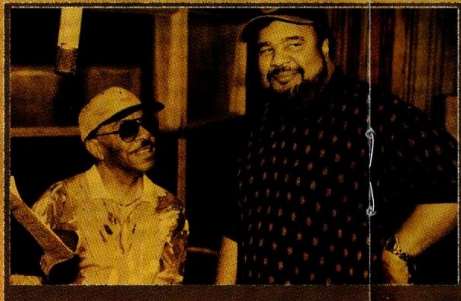
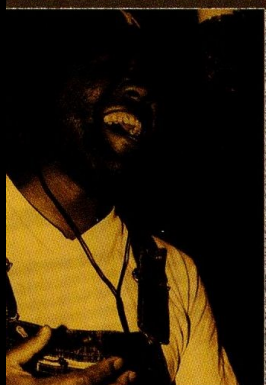
Take 6



Nancy Wilson

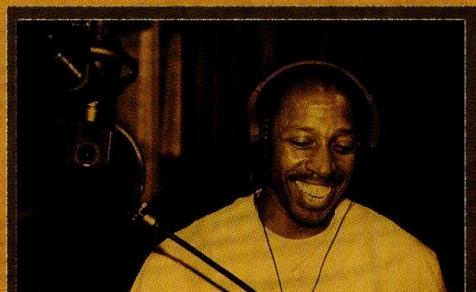


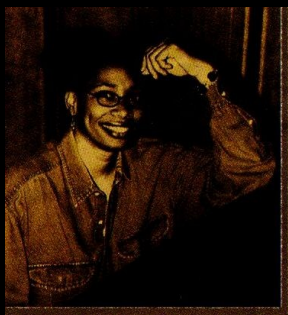
*Jon Hendricks, Al Jarreau,
George Duke*



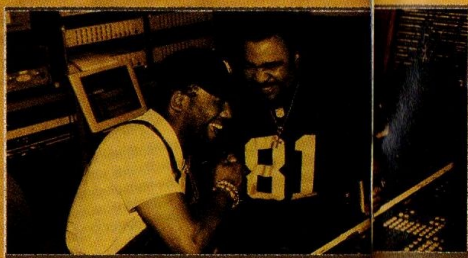
Grady Tate, George Duke

Jeffrey Osborne





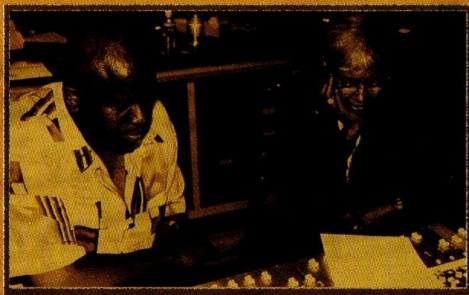
Rachelle Ferrell



*Jonathan Butler,
George Duke*



Take 6, George Duke



Kashif, Nancy Wilson



Dianne Reeves



*Jon Hendricks, Al Jarreau,
George Duke*

6

Swinging At The
Cotton Club 4-34*Jerry Butler, The Dells,*

Chicago Big Band

Produced by Willie E. Henderson, Jr.

Engineer: Dennis Tousanna

Recorded at CRC Studios, Chicago, IL

Part 1 – Jerry Butler

(Willie E. Henderson, Jr., Thomas Washington)

Arranged by James Mack

Eight-Nine Music/Thesaurus Music

Part 2 – The Dells

(Willie E. Henderson, Jr.) Vocals

Arranged by Thomas (Tom-Tom) Washington

Eight-Nine Music

Don't Get
Around
Much
Anymore 4-47

7

Nancy Wilson, Kenny Lattimore

(Duke Ellington, Bob Russell)

Harrison Music Corp. (ASCAP)

Nancy Wilson, Kenny Lattimore (courtesy of Arista);

vocals/Ndugu Chancelor Kashif; drum/Bashiri Johnson; per-

cussion/Larry Kimpel; bass/Sandy Stein, piano solo

Produced and Arranged by Kashif and Sandy Stein

Horn arrangements by Kashif and Sandy Stein

Horn performed by "Kashif's Biggest Band" Courtesy of

Brooklyn Boy Entertainment

All other instruments performed by Kashif and Sandy Stein

Vocals recorded at Music Grinder Studio, Hollywood,

CA/Brooklyn Boy Studio/West, Pacific Palisades, CA

Horns recorded at Sound Castle Studio, Hollywood, CA

Engineered by Kashif and Yuzuro "Joe" Koyanagi

Mixed at Brooklyn Boy Studio/West/West,

Pacific Palisades, CA

Horn Session Engineered by Eric Zabler

Smokin'

4:02

Sam Most, Snookie Young

(Kashif, Larry Hopkins)
Warner - Tamerlane Pub. Corp./Kashif Music/
Larry Hopkins Music (BMI)
Sam Most; vocals/Snookie Young; trumpet solo/
Ndugu Chancelor; drums
Produced and Arranged by Kashif and Sandy Stein
Horn arrangements by Kashif
and Sandy Stein
Horns performed by "Kashif's
Biggest Band" Courtesy of
Brooklyn Boy Entertainment
All other instruments performed
by Kashif and Sandy Stein
Vocals recorded at Music Grinder
Studio, Hollywood, CA/
Brooklyn Boy Studio/West, Pacific
Palisades, CA
Horns recorded at Sound Castle
Studio, Hollywood, CA
Engineered by Kashif and Yuzuro "Joe" Koyanagi
Mixed at Brooklyn Boy Studio/West, Pacific Palisades, CA
Horns Session Engineered by Eric Zobler

8

Ernie Andrews, Barbara Morrison

(Kashif, Sandy Stein)
Tamerlane Pub. Corp./Kashif Music/Red Tongue Tunes (BMI)
Ernie Andrews, Barbara Morrison; vocals/
Ndugu Chancelor Kashif; drums/Sandy Stein; piano
Produced and Arranged by Kashif and Sandy Stein
Horn arrangements by Kashif and Sandy Stein
Horns performed by "Kashif's Biggest Band" Courtesy
of Brooklyn Boy Entertainment
All other instruments performed by Kashif and Sandy Stein
Vocal Introduction Chuck Niles
Vocals recorded at Music Grinder Studio, Hollywood, CA/
Brooklyn Boy Studio/West, Pacific Palisades, CA
Horns recorded at Sound Castle Studio, Hollywood, CA
Engineered by Kashif and Yuzuro "Joe" Koyanagi
Mixed at Brooklyn Boy Studio/West, Pacific Palisades, CA
Horns Session Engineered by Eric Zobler

9

Bring
That Duke

3:29

It Don't Mean A Thing 4:07

10

Guru, Tashina Daniels

(Duke Ellington) Arranged by John Mack
EMI Mills, Inc./Famous Music Corp. (ASCAP)
Tashina Daniels; main vocals/Guru (Gangstar);
rap/Grady Tate; bebop-scat/Chicago Big Band;
all instruments/Brian Collier; drums/Thomas Cryer;
keyboards/Myron Glasper; drum programming
Produced by Dwayne Wiggins for Grassroots Ent.
Recorded at CRC Studios, Chicago, IL/House of Music,
Oakland, CA/Sorcerer Sound Studios, NY, NY
Engineered by Joey Swails, Oakland, CA/
Dennis Toussand, Chicago, IL
Mixed at House of Music, Oakland,
CA/Laughing Tiger Studios, San Rafael, CA

Courtesy Credits

George Duke: courtesy of Warner Bros. Records • Kirk Whalum: courtesy of Warner Bros. Records
Rachelle Ferrell: courtesy of Blue Note Records • Dianne Reeves: courtesy of Blue Note Records
Marcus Printup: courtesy of Blue Note Records • Everette Harp: courtesy of Blue Note Records
Al Jarreau: courtesy of GRP Records • Christian McBride: courtesy of Verve Records
Paul Jackson, Jr.: courtesy of Blue Note Records • Jeffrey Osborne: courtesy of Windham Hill Records
Take 6: courtesy of Warner Bros. Records/Nashville • Jonathan Butler: courtesy of N'Codé Music
Phil Perry: courtesy of Peak Records/Private Music • Jeff Clayton: courtesy of Qwest Records
Gary Bias: courtesy of ThunderBop Records • Terry Harrington: courtesy of Dan Well Records
George Graham: courtesy of Sea Breeze Records • Michael Stewart: courtesy of Hip Bob Records

Big Band

Bill Hughes; contractor • Gary A. Bias; alto saxophone • Jeff Clayton; alto saxophone, flute
C. Terry Harrington; tenor saxophone, clarinet • Daniel L. Higgins; tenor saxophone, clarinet
Jack Nimitz; baritone saxophone • Rick Baptist; trumpet flugelhorn • Oscar Brashear; trumpet,
flugelhorn George E. Graham; trumpet, flugelhorn • Michael K. Stewart; trumpet, flugelhorn
George R. Bohanon; trombone • Bruce L. Fowler; trombone • Maurice R. Spears; bass trombone
George Duke; keyboards • Christian L. McBride; bass • Leon Ndugu Chancelor; drums
Paul Jackson, Jr.; guitar • Lenny Castro; percussion

Special thanks to Euphonix for the use of their R1 Hard Disc Recorder.

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The Duke Ellington Foundation.

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Duke Ellington

Going Home - A Tribute To Duke Ellington

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1. *Going Home* - 5:40
Jon Hendricks, Al Jarreau, Take 6, Gregory Hines
2. *I Ain't Got Nothing But The Blues* - 2:44
Otis Clay
3. *Ellington Medley* - 8:35
Jonathan Butler, Dianne Reeves, Jeffrey Osborne
4. *The Duke* - 7:03
*Rachelle Ferrell, Grady Tate, Christian L. McBride,
Kirk Whalum, Marcus Printup, Everett Harp*
5. *Come Sunday* - 7:10
Otis Clay
6. *Swinging At The Cotton Club* - 4:34
Jerry Butler, The Dells, Grady Tate
7. *Don't Get Around Much Anymore* - 4:47
Nancy Wilson, Kenny Lattimore
8. *Smokin'* - 4:02
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9. *Bring That Duke* - 3:29
Ernie Andrews, Barbara Morrison
10. *It Don't Mean A Thing* - 4:07
Guru, Tashina Daniels



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