



|         |  |    |
|---------|--|----|
| 2 : 5 7 | (Duke Ellington) <b>Satin Doll</b><br>Clark Terry, Cat Anderson, Willie Cook, Ray Nance, trumpets; Quentin Jackson, Britt Woodman, Juan Tizol, trombone; Russell Procope, alto saxophone, clarinet; Rick Henderson, alto saxophone; Paul Gonzales, tenor saxophone; Jimmy Hamilton, tenor saxophone, clarinet; Harry Carney, baritone saxophone, bass clarinet; Duke Ellington, piano; Wendell Marshall, bass; Butch Ballard, drums<br>Recorded in Los Angeles on April 6, 1953. Originally issued on <i>The Best Of Duke Ellington</i>                                      | 1  |
| 2 : 2 6 | (H. Carmichael-M. Parish) <b>Star Dust</b><br>same personnel as track 1<br>Recorded in Los Angeles on April 7, 1953. Originally issued on <i>Premiered By Ellington</i>  | 2  |
| 5 : 1 2 | (E. Durham-C. Basic) <b>One O'Clock Jump</b><br>same personnel as track one, except George Jean replaces Juan Tizol and Dave Black replaces Butch Ballard.<br>Recorded in Chicago on January 2, 1954. Originally issued on Ellington   | 3  |
| 3 : 0 9 | (H. Arlen-T. Koehler) <b>Stormy Weather</b><br>same personnel as track 1<br>Recorded in Los Angeles on April 7, 1953. Originally issued on <i>Premiered By Ellington</i>   | 4  |
| 3 : 5 5 | (Billy Strayhorn) <b>Take The A Train</b><br>Cat Anderson, Cootie Williams, Rolf Ericson, Mercer Ellington, trumpets; Lawrence Brown, Chuck Connors, trombone; Johnny Hodges, alto saxophone; Norris Turner, alto saxophone, tenor saxophone, clarinet; Harold Ashby, Paul Gonzales, tenor saxophones; Harry Carney, baritone saxophone, bass clarinet; Duke Ellington, piano; Wild Bill Davis, organ; Victor Gaskin, bass; Rufus Jones, drums<br>Recorded live at the Free Trade Hall, Manchester, England on November 26, 1969. Originally issued on 70th Birthday concert | 5  |
| 5 : 0 5 | (Duke Ellington) <b>4:30 Blues</b><br>same personnel as track 5. Originally issued on 70th Birthday Concert  | 6  |
| 6 : 1 5 | (Duke Ellington) <b>In Triplicate</b><br>same personnel as track 5. Originally issued on 70th Birthday Concert   | 7  |
| 2 : 4 0 | (Duke Ellington) <b>Chile Bowl</b><br>Ray Nance, violin; Duke Ellington, piano; Wendell Marshall, bass; Dave Black, drums<br>Recorded in New York City on December 15, 1953. Originally issued on <i>The Complete Capitol Recordings Of Duke Ellington</i>   | 8  |
| 2 : 1 1 | (Duke Ellington) <b>Janet</b><br>Duke Ellington, piano; Wendell Marshall, bass; Butch Ballard, drums<br>Recorded in Los Angeles on April 13, 1953. Originally issued on <i>Piano Reflections</i>   | 9  |
| 4 : 2 5 | (Duke Ellington) <b>Happy Reunion</b><br>Paul Gonzales, tenor saxophone; Duke Ellington, piano; Joe Benjamin, bass; Rufus Jones, drums<br>Recorded at the Odeon Theatre, Bristol, England on October 22, 1971. Originally issued on <i>Yogi Bressa Suite</i>   | 10 |
| 4 : 1 2 | (J. Tizol-D. Ellington) <b>Caravan</b><br>Duke Ellington, piano; Charles Mingus, bass; Max Roach, drums<br>Recorded in New York City on September 17, 1962. Originally issued on <i>Money Jungle</i>   | 11 |
| 3 : 1 7 | (Duke Ellington) <b>Wig Wise</b><br>same personnel as track 11. Originally issued on <i>Money Jungle</i>   | 12 |

Original sessions produced by Dave Dexter (#1-4, 8, 9)  
Noel Walker (#5-6, 10) and Alan Douglas (#11, 12)  
Compilation produced by Michael Cuscuna

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## 6 DUKE Ellington

It is hard to imagine life in the 20th century without the music of Duke Ellington. More than any other jazzman, Ellington's oeuvre spread past the jazz audience to the general populace. In the course of his lifetime, he wrote scores of tunes that became pop hits, from "Mood Indigo" and "Don't Get Around Much Anymore" to "I'm Beginning To See The Light" and "Satin Doll." Though these songs reached their peak influence decades ago, they are still heard today as played by bands in jazz haunts and neighborhood bars, on TV swing era specials, at weddings and parties. Given the millions of performances these and the other Ellington songs, as well as his jazz compositions—the grand total runs close to 2000—he have received, his impact on our times is immeasurable.

Of course, it is not as a pop tunesmith but as the greatest jazz composer who ever lived that Edward Kennedy Ellington will best be remembered. Born April 29, 1899 in Washington, D.C., Ellington was a professional by age 17, and had moved to New York and taken over Elmer Snowden's five-piece Washingtonians by the mid-1920s. His early pieces for his orchestra such as "East St. Louis Toodle-

Oo" signaled his genius, which was clearly visible by 1930's "Mood Indigo," co-written by clarinetist Barney Bigard. Here Ellington, a self-taught orchestrator, masterfully blended clarinet, trumpet and trombone, using a formula he would employ all his life: writing for the individual members of his band. Among his many stars were saxophonists Johnny Hodges, Ben Webster and Paul Gonsalves and trumpeters Cootie Williams, Ray Nance, Cat Anderson and Clark Terry.

A superb pianist whose tone was as regal and resonant as his speaking voice, Ellington often said his real instrument was his band, and he exploited it wondrously. He wrote numbers that became jazz classics, such as "Cottontail" and "Satin Doll"; he wrote suites, from the 1940s' "Black, Brown and Beige" to "Suite Thursday" and "Togo Brava" in the 1960s and 70s; he composed sacred works. Most of this music was imbued with a magnificent

*No jazz artist that has come up in the last fifty years is not influenced by the music of Duke Ellington. As a pianist, band leader, arranger and, especially, composer, he created an immense body of work, most of which is stunningly timeless. His music ranges from originals that have become pop standards (like "Satin Doll") to amazingly modern piano explorations with Max Roach and Charles Mingus.*

blues essence and much of it was underpinned by a rippling rhythmic drive, this not in small part supplied by Ellington's piano playing, that gave it a rambunctious, unique swing feeling.

Ellington basically lived on the road, and played

there almost until his death on May 24, 1974. His performances included concerts, club dates and dances, and during an evening, one often heard groups of varying sizes; he also recorded with these ensembles. And while this Jazz Profile set is comprised of numbers recorded both "live" and in the studio, its path from orchestral pieces to trio numbers both resembles hearing Ellington in a casual setting and displays his commanding versatility.

The package kicks off with the April, 1953 debut recording of Duke's greatest hit, "Satin Doll," co-written by his remarkable associate, Billy Strayhorn, with words added by the magical Johnny Mercer. Ray Nance, who would also play violin with the band, is the trumpet soloist.

The subsequent "Star Dust" was one of the many non-Ellington-composed numbers that populated the book, pieces that were usually aired at dances. It receives its first Ellington recording here. Clark

in 1961—so this 1954 musical tribute to Duke's colleague is apropos. It is interesting to note the Ellington voicings behind his soloists; they are far more complex than Basie's band offered on the same tune, proof that Duke rarely did things straight-forwardly yet still kept the swing level high.

"Stormy Weather" had been a hit for Ellington when he led his band at the Cotton Club in Harlem in the '30s, but then it was a vocal featuring Ivey Anderson. Here, in a new arrangement written by Strayhorn, it's an instrumental spotlighting baritone saxophonist Harry Carney—a lifelong Ellingtonian, he was with Duke from 1927 to 1974—and a triad of trumpets: Willie Cook, Nance and high note maestro Cat Anderson.

Ellington's theme, Strayhorn's "Take The 'A' Train," was one of the hardest swinging pieces in Duke's book; Strayhorn intended it to be when he wrote it in 1941. Here the band's "pianist" takes the first solo, then on comes trumpeter Cootie Williams, who is given a mighty heft by the arrangement which swirls all around him.

Both the somber "4:30 Blues" and the raucous "In Triplicate" were new additions to the Ellington repertoire when he recorded them in London in 1969. The latter is notable for the runaway stampede provided by tenorists Gonsalves, Harold Ashby and Norris Turney—Duke rarely offered tenor battles—while the former showcases the redoubtable Russell Procope's clarinet.

Terry offers a fairly tender reading of the timeless Hoagy Carmichael theme.

"One O'Clock Jump" is, of course, Count Basie's theme. But Ellington and Bill Basie were longtime friends—they even recorded together for Columbia

With "Chile Bowl," we move to small group Ellington, and the pianist is in the spotlight; notice his characteristically heavy left-hand chords at the outset of this blues number, and during his solo. "Chile" is a quartet featuring Nance's violin, while the following "Janet" is simply trio with the splendid Ellington piano in front all the way. The shift of tempo from bright uptempo to heartbreak slow and back is classic Duke.

Ellington often introduced the sumptuous "Happy Reunion" by referring to soloist Paul Gonsalves as "the hero of the Newport Jazz Festival." The tenorist was a star at that 1956 event in Newport, R.I., when he played 27 choruses of jump-shout blues on "Diminuendo" and "Crescendo In Blue" and kicked off a new era of popularity for Ellington.

This Jazz Profile set concludes with two tracks – "Caravan" and "Wig Wise" – which showcases Ellington in a most modern setting, performing with Charles Mingus, his one-time bassist, and bebop drum ace Max Roach on the album *Money Jungle*. These 1962 recordings reveal—as does the Impulse! recording made with John Coltrane the same year—how flexible Ellington was, how easily he could fit into any jazz-rooted environment.

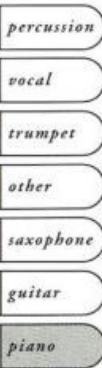
— ZAN STEWART

1996 recipient of the  
ASCAP-Deems Taylor Award

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## JAZZ PROFILE:

## Duke Ellington



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ORIGINAL SESSIONS PRODUCED BY DAVE DULLEY (#1-4, 8, 9)  
MAX WALKER (#5-6, 10) AND ALAN BOUGLAS (#11, 12)  
COMPILATION PRODUCED BY MICHAEL CRESCHNA

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