



## DUKE ELLINGTON

1. **MEDLEY:**  
**BLACK AND TAN FANTASY**  
(Ellington, Mills)  
**CREOLE LOVE CALL**  
(Ellington)  
**THE MOOCHE**  
(Ellington, Mills)
2. **NEWPORT UP**  
(Ellington, Strayhorn)
3. **SONET IN SEARCH OF AMOUR**  
(Ellington, Strayhorn)
4. **KINDA DUKISH/ROCKIN' IN RHYTHM**  
(Ellington, Ellington, Harry Carney, Mills)
5. **EL GATO**  
(Anderson)
6. **ALL OF ME**  
(Seymour Simons, Gerald Marks)
7. **WON'T YOU COME HOME BILL BAILEY**  
(Hugh Cannon)
8. **WALKIN' AND SINGIN' THE BLUES**  
(Greenwood, Ellington)
9. **VIP BOOGIE**  
(Ellington)
10. **JAM WITH SAM**  
(Ellington)
11. **SKIN DEEP**  
(Ellington)

## 12. ELLINGTON MEDLEY:

### **DON'T GET AROUND MUCH ANYMORE**

(Ellington, Russell)

### **DO NOTHING TILL YOU HEAR FROM ME**

(Ellington, Russell)

### **IN A SENTIMENTAL MOOD**

(Ellington, Mills, Kutz)

### **MOOD INDIGO**

(Ellington, Mills, Bigard)

### **I'M BEGINNING TO SEE THE LIGHT**

(Ellington, James, Hodges, George)

### **SOPHISTICATED LADY**

(Ellington, Mills, Parrish)

### **CARAVAN**

(Ellington, Mills, Tizol)

### **SATIN DOLL**

(Ellington)

### **JUST SQUEEZE ME**

(Ellington)

### **IT DON'T MEAN A THING IF YOU AIN'T GOT THAT SWING**

(Ellington, Mills)

### **SOLITUDE**

(Ellington, Mills, Balange)

### **DON'T GET AROUND MUCH ANYMORE**

(Ellington, Russell)

Duke Ellington and his Orchestra personnel: Clark Terry (tp), Cat Anderson, Andres Meringuito (tp); Ray Nance (tp, vl); Britt Woodman, Booty Wood, Quentin Jackson (trn); Russell Procope (clt, alt), Jimmy Hamilton (clt, alt), Johnny Hodges (alt); Paul Gonsalves (ten); Harry Carney (bar, clt); Duke Ellington (piano); Jimmy Woode (bs); Jimmy Johnson (d); Lil Greenwood (vcl).

Concerts: Salle Pleyel Paris — September 20 1959



The music on these two records was recorded on a European tour during the autumn of 1959. Dates in Amsterdam, Stockholm, Berlin and Munich, as well as Paris, were included on this itinerary. Although Harold Baker had left the band prior to the visit, the personnel, with the exception of Jimmy Johnson, was fairly standard for the period. (Sam Woodyard remained in New York working with Mercer Ellington). Immediately after the tour, Clark Terry and Quentin Jackson left Ellington to join the new Quincey Jones 'Free and Easy' band in Europe.

The first side opens with a familiar melody: *Black and Tan Fantasy*, *Creole Love Call* and *The Mooche*. It features Meringuito, Jackson, Procope and Nance, with some fine underpinning from Harry Carney on clarinet and bass clarinet. *Newport* (from the 1956 Newport Suite) follows featuring Hamilton, Terry and Gonsalves, leaving Terry to graduate with honours. The last track is *Othello*, from *Such Sweet Thunder Suite*, and features Nance throughout.

*Kinda Dukish/Rockin' In Rhythm*, a combination later recorded for the 'Piano In The Background' album, begins the second side. Comments are made by Carney, again on the clarinet, and Quentin Jackson. This preceded *El Gato*, a trumpet chase with the whole section working in tandem. Johnny Hodges is featured on *All Of Me*, elegantly draped over the trombones. The side is completed by two outings for Lil Greenwood who worked festival dates with the band in 1958 and 1959.

Side three starts with a cadenza and solo by Carney, using the largest instrument, on *VIP Boogie*. He is followed by Hamilton on clarinet. On *Jam With Sam* the 'pianist' introduces the soloists, they are Terry, Gonsalves, Wood, Procope, Anderson, Jackson, Meringuito with Anderson to finish. A drum solo completes the side, the old chestnut *Skin Deep*, being a showcase for Johnson.

A medley throughout the final side gives a broad selection of Ellington's most popular tunes. The leader has an extended outing on the earlier section,

with Carney appearing on *Sophisticated Lady*.

Coming generations interested in the development of jazz and popular music, have been left a well documented history by one of the major contributors. Unlike lesser immortals, Duke Ellington was unable to commit much of his output to record; over the last few years a whole spate of 'live' recordings have become available to supplement his studio works. It is fortunate that these recordings have been kept for posterity, for they give an added dimension to the character of the Ellington Orchestra.

One aspect will always be missing from discs, that is the visual 'Take the A Train', which would start a concert performance. It seemed that Harry Carney, pumping his left foot, was working bellows to inflate the band for the arrival of the 'pianist'. Johnny Hodges would appear content for most of the proceedings, to count the number of people in the audience. Sitting behind the piano Ellington would voice encouragement to the band, lifting it upward and onward. Out front with hips and arms swivelling, the Maestro would inject sudden punches and swings into the ensemble. A certain raggedness was often present in performances, with the soloists missing cues. The result was one of the most powerful jazz bands in the history of the Music.

Ellington's music, and his orchestra, never had the static quality of many big bands. The sound was governed by the constituent parts of the orchestra, which gave every concert a unique quality. Other big bands, particularly during the 'Swing Era', played with a rigid precision that denied any individual contribution to the collective whole. Hearing Ellington 'live' people became aware that the current concert performance was the definitive offering, denying many preconceived ideas acquired from records.

There was a tendency, among critics, to suggest that Ellington tailored his concerts to public taste, using more well known material. To an extent this was true, but nearly as much pleasure could be obtained from the orchestral textures, as the melodies themselves. No other big band has recorded an Ellington arrangement and ending with a sound anything like the original.

Paul Gonsalves leads the saxophones on *Satin Doll*, with some 99 octane work from Woode. Vocals follow with Ray Nance swinging *Just Squeeze Me* and *It Don't Mean A Thing*, followed by Lil Greenwood on *Solitude*. Completing the medley is *Don't Get Around Much Anymore*, underlayed with *I Let A Song*.

A broad picture of the Ellington's orchestra on stage.

**Trevor Salter**

**1979**

*With thanks to Alun Morgan and Mike Doyle for the research.*

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