

DYNAMIC AUDIO & VIDEO

DUKE ELLINGTON  
LIVE IN '58





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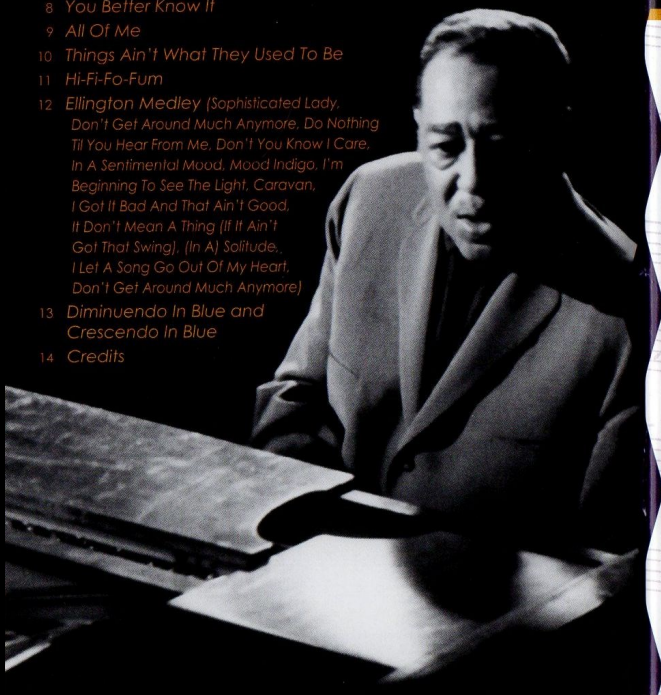
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## DUKE ELLINGTON

### HOLLAND 1958

- 1 Black And Tan Fantasy/Creole Love Call/The Mooch
- 2 Harlem Air Shaft
- 3 Sophisticated Lady
- 4 My Funny Valentine
- 5 Kinda Dukish/Rockin' In Rhythm
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- 12 Ellington Medley (Sophisticated Lady, Don't Get Around Much Anymore, Do Nothing Til You Hear From Me, Don't You Know I Care, In A Sentimental Mood, Mood Indigo, I'm Beginning To See The Light, Caravan, I Got It Bad And That Ain't Good, It Don't Mean A Thing (If It Ain't Got That Swing), (In A) Solitude, I Let A Song Go Out Of My Heart, Don't Get Around Much Anymore)
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**M**y name is Edward Kennedy Ellington II, and Duke Ellington is my grandfather. So much for all my positive qualities.

During my life, there have been numerous attempts, by friends and family, to show me the proper path. Unfortunately, their noble endeavors have rendered mixed results.

Two lessons by my grandfather come to mind.

Once, while performing at the Rainbow Room in Manhattan, Ellington discovered the band lacked one musician for the union mandate. He immediately told me to borrow one of my father Mercer's trumpets and sit next to Cootie Williams in the trumpet section.

The euphoria of actually being in the Duke Ellington Band was so overwhelming that I began to believe I could actually play. As I raised the trumpet to my lips, Cootie said, "If you play one note, you'll be dead before it's heard."

Ellington also possessed a chess player's mind—he saw the complete picture. Before going onstage in Las Vegas, Ellington asked me to hold \$500 until he returned—he liked his pants to lay flat.

Of course, being a dumb teenager, the money was gone in minutes. When Ellington discovered what I had done, he went to my father and asked for more money. When Mercer asked him what happened to the \$500, Ellington replied, "I lost it."

Many years later, while traveling through Europe with the band, Ellington asked me for \$20 to pay a cab fare. I gladly gave him the money; after all, he was paying for my trip. He then leaned over to me and said, "That makes it \$480."

It's so great to see my grandfather and all of those marvelous musicians I hung out with many years later, looking so young and debonair on this DVD. They were always a blast but they were serious about the music and it shows. I'm proud to carry his name but there will never be another Duke Ellington.

—Edward Kennedy Ellington II





Duke Ellington and his orchestra were enjoying heady years after their triumph at the 1956 Newport Jazz Festival where Paul Gonsalves' electrifying midnight performance of "Diminuendo In Blue and Crescendo In Blue" moved the audience to turn the aisles of Freebody Park into an alfresco dance floor. Steadfastly focused on the future, Ellington declined requests thereafter to discuss his earlier career with, "Let's not get historical. I was born at Newport in 1956."

In succeeding months, the band played "Ellingtonia" with the Cleveland Summer Symphony and recorded for Columbia on rare "days off". Duke, bass violinist Jimmy Woode and drummer Sam Woodyard appeared in concert with the Buffalo Philharmonic, the National Symphony and the New Haven Symphony. Ellington and his writing and arranging companion Billy Strayhorn collaborated on a commission from the Stratford, Ontario, Canada Shakespeare Festival to write a collection of musical vignettes on the Bard's plays. Duke and Billy invented a delightful recombinant casting of characters collected under the umbrella of "Such Sweet Thunder", performed at Stratford in the fall of

## liner notes

1957. Simultaneously they created "A Drum Is A Woman", their allegory on the history of jazz "from the very first drum beat" for telecast "in compatible color" on CBS's U.S. *Steel Hour* on May 8, 1957.

Along with the usual heavy itinerary of one-nighters—upscale hotels, high school gymnasiums, prestigious concert halls, Elks Lodge dances and college campuses—relieved only sparsely by more extended club dates at Frank Holzfeind's Blue Note in Chicago and New York's Birdland, the full Ellington band played an impressive number of network television and radio shows. The Maestro, with and without his rhythm section, was a presence on nearly every top variety and talk show. In February 1958, G. William Ross, a young Canadian pianist living in Los Angeles, assembled the core group of the international Duke Ellington Jazz Society (later The Duke Ellington Society), establishing chapters in twenty-four cities throughout fifteen countries. Also in February, the band recorded the 1943 "Black, Brown & Beige", this time with the majestic Mahalia Jackson singing the religious theme "Come Sunday". The Fifth Annual Newport Jazz Festival's opening night, July 3, 1958, was "A Tribute to Duke Ellington" with the Ellington Orchestra premiering half a dozen new compositions.

Impresario Norman Granz, who had a love/not-quite-hate relationship with Ellington for decades (Granz had persuaded alto saxophonist Johnny Hodges, trombonist Lawrence Brown and drummer Sonny Greer to defect in 1951), decided this was the time for Duke to re-conquer Europe. Because of Great Britain's Labor Union restrictions, the Ellington band had not been seen there since 1933, although Duke, Ray Nance and singer Kay Davis, billed officially as "cabaret acts," had been allowed to play twelve days at the London Palladium and nine one-nighters at other venues in 1948. The band's last tour of the continent was in 1950. Even though Ellington/Granz relations had thawed considerably during the mutually enjoyable series of 1957 recording sessions for *Ella Fitzgerald Sings The Duke Ellington Song Book*, produced by Granz, Duke initially refused Norman's European tour proposal. Otto Preminger was talking about Ellington composing the score for his 1959 *Anatomy Of A Murder*, and Duke, Strayhorn and Sid Kuller were updating their 1941 Los Angeles hit musical revue *Jump For Joy*, to open January 20, 1959 at Copa City, Miami Beach, Florida. Granz convinced Ellington that his prodigious and herculean talents could easily parlay all these opportunities into artistic triumphs. Duke would not dispute such an argument. The schedule, however, was daunting.

In Great Britain, Granz, in association with British promoter Harold Davison, advertised the "nationwide tour" commencing at London's prestigious Royal Festival Hall on October 5, 1958 and covering every major city in England and on into Scotland with two



complete concerts every night through October 26.

The only two days the musicians were not onstage were devoted to interviews updating the press on the intervening years and promoting the remaining performances. Media coverage was intense. Some critics wanted more of the classic Ellington they had enjoyed a quarter-century earlier, and some felt deserving of an all-new program, composed exclusively for the tour. Max Jones, in *The Melody Maker*, complained, "They got something to please everybody, and were delighted...but not left limp," concluding, however, that "Ellington still leads the world's richest, most rewarding jazz band."

Duke was in high spirits. Their Atlantic crossing on the *Ile de France* had been privileged, he reported, because "Norman treats artists with such respect and indulgence. He makes you feel that you are enconced upon an enormous satin pillow while your every wish is being granted."

Most impressive to the bandleader was his being presented to Her Majesty Queen Elizabeth II at the First Leeds Festival of the Arts, on Saturday, October 18. Ellington, who took the nickname given to him by childhood friends seriously, spent a lifetime living up to his dubiously acquired title.

"She told me she was sorry she couldn't see the concert herself," Ellington reported. "I told Her Majesty that meeting her made me feel tremendously inspired, and that I must write something to mark the occasion."

Four months later in New York, Duke conducted the first of several recording sessions for "The Queen's Suite." Much was made of his announcement that only one copy [LP] would be pressed, and that it would be dispatched by courier to Queen Elizabeth. While the band played individual pieces from this collection in concert, not until 1976 were rights negotiated with the Ellington Estate for a recording of the entire suite to be distributed to the public.

With a day set aside for Channel crossing, the performance barrage resumed on October 28. Now under the exclusive aegis of Granz, they were booked again with double concerts at nearly every venue, beginning with the Palais de Chaillot in Paris and on to Germany, Belgium, the Netherlands, Sweden, Norway, Denmark, Austria, Switzerland, Italy, and culminating at a third Paris site, the famed Salle Pleyel on November 20.

"We talked about being exhausted...from a major concert every night in a different city or country," remembers valve trombonist John Sanders, now Monsignor Sanders, "but once you got your instrument out and your uniform on, all the rigors of travel disappeared. We could feel the music speak to the people. It was an exciting experience."



Contracts had been signed for AVRO, one of six Netherlands broadcast unions, to record and film the Amsterdam concerts for subsequent radio broadcast and for telecast fifteen days later.

Sjef Hoefsmit, today's preeminent authority on Ellington music and recordings, had tickets for both the 1958 Amsterdam concerts and would hear the Ellington Orchestra live for the second time in his life. In 1950, Ellington's concert at The Hague was a revelation. At last, the wonderful solos and ensembles on his burgeoning record and tape collection were animated, intense individuals on a stage. Hoefsmit's introduction in his early teens to Ellington music was not aural, but in a borrowed contraband pre-war issue of *Jazzworld*, a Dutch jazz magazine forbidden to exist during the 1940-45 German occupation of the Netherlands. Intrigued by the written description of the music, he copied the entire article on the illegal typewriter his family kept hidden. Private ownership of typewriters also was *verboden* by the Nazis. "And Hitler banned all 'Negro music'—even spirituals," Hoefsmit adds. Haunting second-hand sales and junkshops, he was finally able to buy a worn 78 rpm disc of the Ellington band playing "The Mooch" and "The Dirty Glide." By war's end, young Sjef owned ten Ellington 78s. Today, discographers and historians consult him.

At Amsterdam in 1958, throughout the first concert, Hoefsmit



watched AVRO cameramen plot their angles, note soloists positions and time solos to prepare for smooth, efficient operation during Concert Number Two. Apparently Ellington noticed, too, and, not wanting to be considered predictable or be taken for granted, altered the program for the second concert, sending the men with the cameras scrambling. Msgr. Sanders, however, suggests that the leader may have been responding to requests received between shows.

Tapes for both radio and television were edited, probably for time constraints, before broadcast. Curiously, the two radio broadcasts were edited differently, according to Hoefsmit, who has copies of both. One radio broadcast matches the telecast edit, and the other restores those omissions and omits other selections. The radio broadcasts are introduced by a commentator who fortunately never was heard by Ellington: "In the hall...there is murmur and talk...about a great man, who stands with his fifty-nine years with both feet on the ground of his own domain...It is almost certain that we will be joining this evening the last performance of the Duke in the 'ancient world.' Edward Kennedy Ellington, even in those days named 'the Duke' by his fellow schoolboys, because he looked so dignified, visited Europe also in 1933, '39 and '50. And he decided to consider this fourth tour as his last. We call ourselves happy to be able to be present at this parting...in a few moments, here will be entering one of the most important people in the history of jazz—Duke Ellington!"

At no time had Ellington suggested that this would be his last tour of Europe. Even if he had believed it to be true, which he did not, his intense superstitiousness would have suppressed all such thought or mention. In fact, the Ellington band was booked to return to the Concertgebouw in ten months and would tour Europe eleven more times, the Far East four times, South America and Africa twice, the Middle East, the Soviet Union for the U.S. Department of State, and, he, in one two-week period in 1973, would appear on five continents.

Duke also would not have appreciated the reference to his fifty-nine years. He had been increasingly annoyed at *Down Beat* magazine's recent policy of preceding every reference to him, no matter how laudatory, with obligatory numbers, as in "Fifty-eight-year-old Duke Ellington's latest...." He wasn't in denial, he just felt that the public responded more positively to youthful vigor than to antiquity. He, of course, was absolutely right. Newly svelte from dedicated adherence to a diet of New York steak—medium well—and fresh grapefruit, he had never looked better, or seemingly, had more energy.

Duke Ellington strode onto the stage of the venerable, seventy-year-old Concertgebouw (Dutch for *Concert Hall*) on November 2, 1958, assuring the packed house that "all the kids in the band want you to know that we do love you madly." The "kids" ranged from thirty-, thirty-one- or thirty-two-year-old Jimmy Woode (depending upon which of several



### The 1958 Ellington Orchestra

#### Reeds:

Johnny Hodges (alto sax)  
Russell Procope (alto sax, clarinet)  
Paul Gonsalves (tenor sax)  
Jimmy Hamilton (tenor sax, clarinet)  
Harry Carney (baritone sax, clarinet, bass clarinet)

#### Trumpets:

William "Cat" Anderson  
Harold "Shorty" Baker  
Ray Nance (trumpet, violin, vocal)  
Clark Terry

#### Trombones:

Quentin "Butter" Jackson  
John Sanders (valve trombone)  
Britt Woodman

Rhythm section:  
Duke Ellington (piano)  
Jimmy Woode (bass)  
Sam Woodyard (drums)

Ozzie Bailey (vocal)

self-proclaimed birth years he was using that season) to fifty-one- or fifty-two-year-old alto saxophonist Johnny Hodges. Hodges claimed that published references were in error, and he actually was born in 1907.

A few of the assembled virtuosi had been interpreting Ellington's innovative compositions, collaborations, arrangements and improvisations since they were barely *post-kid*. Harry Carney was a seventeen-year-old alto saxophone and clarinet player when Duke hired him in June of 1927. Hodges, three years Carney's senior, joined soon after. In 1928, Carney could remember reading in *Variety* an enthusiastic commentary on "Ellington and his colored jazzists."

When Duke announces, "And now a little bit of Black And Tan Fantasy," Creole Love Call and "The Mooch," he is alluding to the somewhat condensed combination of these 1927-28 numbers he frequently employed as concert openers. He couldn't have known that AVRO engineers would delete another "little bit." The familiar segue from "Love Call" to "Mooch" has been edited. According to Hoefsmit, the complete



arrangement was played at the concert and heard on one of the radio broadcasts. On some occasions, Duke would identify the three classics as "from our Cotton Club period...(pause)...before I joined the band."

Ellington musicians' mastery of the versatile plunger mute, especially the growl, initially conjured the term "jungle music," which audiences found exotic and Ellington considered amusing since neither he nor any of his unique and very urban American players had ever been near a jungle. The composer was born and reared in a loving, religious and financially comfortable family environment in segregated Washington, D.C. His first piano teacher, when he was seven, was a Mrs. Marietta Clinkscales. With Ellington's penchant for provocative titles and characteristic hyperbole, there has been doubt about the lady's name. Research in early Twentieth Century Washington D.C. city directories confirms her existence and profession.

In "Black And Tan Fantasy", trombonist Quentin Jackson and cornettist Ray Nance demonstrate their delicate dynamics with the amazing plumbers' standby. Never called Quentin by his colleagues, Jackson was known universally as "Butter", a nickname he relished, especially in France, "where some very pretty girls addressed me as 'Monsieur Le Beurre' for my soft, smooth skin, they said." A warm, gregarious man, "Butter", who joined Ellington in 1948, had been and would continue to be a distinctive instrumental voice in nearly every major, predominantly black band. A great storyteller, he regularly drew circles of rapt listeners as he recounted behind-the-scenes jazz history from his first-person perspective.

Little more than two years after the first recording of "Black And Tan Fantasy", on April 7, 1927, Ellington, dancer-actress Fredi Washington and the Ellington band, "by arrangement with [publisher/manager] Irving Mills," made a somewhat melodramatic two-reeler entitled "Black And Tan," a fictionalized tale of the creation of the starving composer's masterpiece and the sacrifices of his terminally ill lady-love. The acting was acceptable, the dancing by Washington, the Five Hot Shots and the Cotton Club Girls was terrific, and the music was superb. The film was most notable for portraying an African American couple with dignity in an era when black performers were only seen on screen as shuffling eye-rollers speaking in stereotypical dialect (although there is a brief turn by a pair of traditional-style comedians). Despite the association of "Black And Tan Fantasy" as the soundtrack to tragedy, Ellington told interviewers in later years that the music actually told the story of "the Black and Tan...a Prohibition speakeasy where people of all races and colors mixed together for the purpose of fulfilling their social aspirations."

Russell Procope's alto saxophone makes his statement, inviting Nance's return until the three clarinets of Jimmy Hamilton, Procope and Carney (bass clarinet) summon "Creole Love Call".

In the summer of 1958, Ellington told a New York audience, "I



wrote 'Creole Love Call' in one afternoon for a vaudeville show we were doing in a Salem, Massachusetts theater. I finished it just before we were to go on and went around to the fellas and told each of them his part. That's the way we did it in those days. I found if I'd just go up to one of my musicians and hum his part to him he'd memorize it immediately, where if you go and hand him a piece of music, it takes forever for him to learn it. We played 'Creole Love Call' the first show that day, and the audience loved it."

Procope, thirty-eight when he came to Ellington in 1946, embodied a rich background of jazz icons going back to Jelly Roll Morton, a musical history that infused his sound, rendering his voice a hybrid original. Soprano saxophone was his other instrument.

Since its introduction in 1927, Duke had told a variety of backstories for "The Mooch", which he insisted was spelled thusly, not with the terminal "c" he repeatedly discovered on his recordings. By 1958 Ellington was describing "The Mooch" as "strippers and shake dance music. They didn't inspire it. They adopted it. I communicated with them. In fact, I've always enjoyed an agreeable communication with strippers and shake dancers, despite the distance."

Ellington was an original. The musicians he collected were originals.







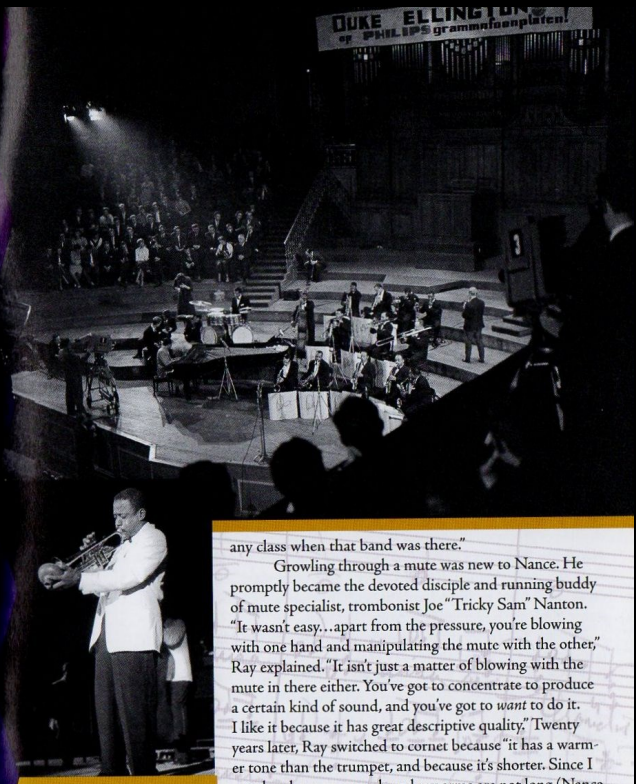


He orchestrated them in opposition and apposition, defying tradition ("Rules are made to be broken," he decreed) but acquiescing to superstition, hearing music in a palette of colors and conceiving chords, which sometimes could not be captured on manuscript paper, to produce some of the most tantalizing harmonies and agreeable dissonances ever heard. Succeeding generations read scores and parts in his archives but no one can make them sound like Ellington's musicians because this music was organically theirs, written for their unparalleled talents, peculiarities and limitations. The Maestro never sought formally schooled sidemen. More often he searched for unique personalities. Experience was both an advantage and a detriment. With Jackson and Procope, theirs was profound seasoning, and with the fresh, adolescent Carney, unnecessary. Within months, Harry decided to explore the deeper baritone sax "because it seemed like *the man* of the saxophone family."

While the band was on the stand, Billy Strayhorn was free to scout talent in the clubs of every city they visited. In late 1940, just as trumpeter Cootie Williams was preparing to end his first eleven Ducal years to join Benny Goodman, Billy told Duke about the phenomenal young artist he had discovered at Joe Hughes's club on Chicago's South Side: "He plays great trumpet, very beautiful violin *and* he sings *and* he dances!"

"I was so thrilled to think I was even considered for the job," Ray Nance told *Down Beat* magazine years later. "Just to be connected with Duke Ellington was the greatest thing that ever happened to me. I'd admired the band so long. I used to skip school when it was at the Oriental Theatre. Kids all over the South Side did. You couldn't find five kids in

(l-r): Paul  
Gonsalves,  
Jimmy Hamilton,  
Harry Carney,  
Johnny Hodges,  
Russell Procope



Ray Nance

any class when that band was there."

Growling through a mute was new to Nance. He promptly became the devoted disciple and running buddy of mute specialist, trombonist Joe "Tricky Sam" Nanton. "It wasn't easy...apart from the pressure, you're blowing with one hand and manipulating the mute with the other," Ray explained. "It isn't just a matter of blowing with the mute in there either. You've got to concentrate to produce a certain kind of sound, and you've got to *want* to do it. I like it because it has great descriptive quality." Twenty years later, Ray switched to cornet because "it has a warmer tone than the trumpet, and because it's shorter. Since I use the plunger so much and my arms are not long (Nance was five feet, four inches tall), it is more comfortable for

me. And, too, I play the lower parts in the section, and it's a better blend between the trumpets and the trombones."

Despite his love for Ellington and his music, or perhaps because of it, Ray very much disliked Duke's practice of dropping new parts on his instrumentalists moments before recording sessions and live perfor-



mances, or, as Duke described with the debut of "Creole Love Call", telling each musician his role. Ellington apparently believed that on-the-spot challenges produced the highest level of spontaneous expression but Ray Nance was committed to practice and "living with" new music to achieve optimum interpretation. Ray, but never Duke, often was harshly self-critical about the way he played parts assigned him on short notice. Ellington's only comment: "Raymond? He has perfect taste."

Clark Terry's beautiful treatment of Duke's 1940 "Harlem Air Shaft" is being seen and heard on this DVD for the first time since the live audience enjoyed it in 1958. It was inexplicably edited from both the Dutch television and radio broadcasts, and was presumed lost until the summer of 2007, days before the final DVD master was being prepared, when four songs were discovered on a mislabeled reel of film in the AVRO archives. Clark matriculated from the Count Basie Orchestra in 1951. He and "Butter" ultimately left Ellington for Quincy Jones's 1959 *Free And Easy* band and can be seen on the *Jazz Icons: Quincy Jones: Live In '60* DVD.

"You get the full essence of Harlem in an air shaft," Ellington reflected. "You hear fights, you smell dinner, you hear people making love, you hear intimate gossip floating down. You hear the radio. An air shaft is one great big loudspeaker... You hear the janitor's dogs. The man upstairs' aerial falls down and breaks your window. You smell coffee. You hear people praying, fighting, smoking... Jitterbugs are jumping up and down, always

over you, never below you... I tried to put all that in 'Harlem Air Shaft.'"

Ellington's classic "Sophisticated Lady" had become a tour de force for the redoubtable Carney and his phenomenal final sustained note, achieved through circular breathing. As a youth, he learned this challenging technique, requiring smooth nasal inhalation with simultaneous, uninterrupted oral exhalation, from clarinetist Buster Bailey.

In 1946, Billy Strayhorn went to Barney Josephson's Café Society Downtown to hear pianist Teddy Wilson and discovered a prospective new voice for Ellington's reed section—Jimmy Hamilton. Always studying and absorbing, Jimmy contributed ideas and arrangements to the Ellington book. While other musicians socialized, Hamilton practiced backstage, in hotel rooms, and on the bus. "Jimmy Hamilton is our *serious* musician," Duke would intone into the microphone. Jimmy would flash his dimpled smile as Duke continued, "And there is no musician as serious as a jazz musician." Hamilton gives Richard Rodgers's familiar 1937 melody "My Fanny Valentine" a coolly passionate update, "Butter" wahwah-ing appealingly to the coda.

"The piano player," as the bandleader identified himself, emphasizes that identity with his "Kinda Dukish" intro to "Rockin' In Rhythm", the 1930 showcase for the saxophone front line. "Kinda Dukish", first recorded as a piano solo on December 3, 1953, soon became irrevocably, and logically, joined to the longer piece.

"Rockin' In Rhythm" began as an improvisation behind a comedy duo at a Baltimore theater, according to former Ellington clarinetist Barney Bigard, and it thrives as the rousing and joyful manifestation of the world's most enduring (1950-68) and brilliant reed section—notwithstanding Hodge's four-and-a-half year absence (1951-55).

"Mr. Gentle and Mr. Cool" is the perfect collaboration of affection and wit by Nance, Harold Baker, whom everyone called "Shorty Boo", and Ellington. Composed for its premiere at the Newport Festival four months earlier, "Mr. Gentle and Mr. Cool" had only one complaint—although Baker had a hand in the writing, Ellington refused to acknowledge who was who. Both gentlemen, of course, aspired to be Mr. Cool.

Another veteran of the great big bands, "Shorty Boo" was an Ellingtonian six times, with tenures extending from several months to more than five years. He was midway in his fifth Ellington residency at the Amsterdam concert. Duke said of him, "With his phenomenal phrasing and tone control, he is an immense asset. He adlibs hot or blues. His way of playing a melody is absolutely personal, and he has no bad notes at all." He was also popular within the band for his pixie sense of humor.

"Jack The Bear", titled in tribute to admired Harlem stride pianist John Wilson, was written by Ellington specifically for the spectacular string bass talents of Jimmie Blanton. Bass violinists invited to play this composition considered it the supreme Ducal compliment. Jimmy



Woode accepts the kudos with a flourish, enhanced by Hamilton and Carney *obligatos*.

In "A Drum Is A Woman", the central character is a beautiful but quixotic personification of the music named "Madame Zaji." Ozzie Bailey, certainly one of Ellington's all-time, very best baritones, reprises his prominent role from the TV production with "You Better Know It", addressing her twice in the lyrics. This number and "Jack The Bear", also believed lost, were found with the "Harlem Air Shaft" footage and are seen here for the first time since the original concert.

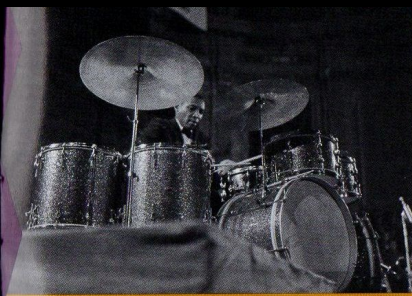
Also saxophonist Johnny Hodges, undoubtedly the most in-demand soloist in the band, looks nonchalant but plays with restrained eloquence and stirring intensity in Gerald Marks and Seymour Simon's "All of Me"—the only other non-Ellington number on the concert. In the band's book since 1949, this appealing standard evolved into a popular vehicle for Hodges in 1957. "Things Ain't What They Used To Be" (originally titled "Time's A Wastin'") became the rollicking Hodges encore everyone anticipated early on and couldn't help but move their feet to.

Hodges came to Ellington in 1928 on recommendation of bandleader Chick Webb and Carney, Johnny's childhood friend. The pair lived in neighboring Massachusetts cities—Cambridge and Boston—and would explore tonal qualities and harmonic concepts together at Carney's Boston home.

"Johnny Hodges has complete independence of expression," Duke averred. "He says what he wants to say on the horn... He says it in his language... He's the only man I know who can pick up a cold horn and play it in tune without tuning up. And I've heard plenty of cats who can't play in tune after they tune up all day."

Johnny died from a heart attack in May, 1970. Duke, in his eulogy, cited "All Of Me" as quintessential Hodges.

In 1958, high fidelity or *hi fi* was cutting edge sound technology and terminology; therefore, the title of Ellington's newest drum resource for Sam Woodyard had to be "Hi Fi Fo Fum", presented initially at the 1958 Newport Festival. Woodyard, a 1955 recruit from organist Milt Buckner's trio but a big band novice, slid into place, a perfect fit, anticipating and executing tempos and musical ideas to the elation of Duke and "the kids." He had long admired his predecessor Louie Bellson's innovative double bass drums, and, at Duke's behest, happily adopted a similar drumset. In



Sam Woodyard

and out of the band eight times or more, usually for serious health concerns, Sam finally left in 1968 to become Ella Fitzgerald's drummer. Here, he augments his rhythmic and melodic performance with the very effective device Duke liked to announce as a discrete percus-

sion instrument—"Sam's Elbow." Duke's enigmatic remark that "Sam Woodyard wants you to know that a drum is a woman" actually is a plug for the composer's Columbia album of the same name, on which Sam is one of the drummers, and *not*, as one Southern California critic wrote, "Duke Ellington is now advocating beating women."

The Maestro claimed to have been "very lucky as a songwriter..." the signal for his medley of hits and a guaranteed crowd pleaser. As always, it affords "the piano player" another shot at fulfilling what he termed "heavy requests." A glimmer of "Sophisticated Lady" introduces his authoritative solo keyboard journey through "Don't Get Around Much Any More," "Do Nothing 'Til You Hear From Me," "Don't You Know I Care" and "In A Sentimental Mood" until he is joined by the magnificently voiced trio of trombonists Britt Woodman and Jackson flanking Carney's bass clarinet for "Mood Indigo" and "I'm Beginning To See The Light" when the band takes over. More of the piano player's "Sophisticated Lady" leads into Juan Tizol's "Caravan" with a brief but sensitive solo by his successor John Sanders. Hodges returns with Strayhorn's 1955 welcome-back-to-the-band Johnny arrangement of the plaintive "I Got It Bad And That Ain't Good", written originally as "Ivie Anderson music" for *Jump For Joy*. Nance, the kinetic embodiment of the music (his shoulders in sync with the brass exclamations in "Mr. Gentle..."), sings, dances and pantomimes through "It Don't Mean A Thing." Ozzie Bailey sings an exquisitely lonely "Solitude", and the piano player is back cleverly interweaving "I Let A Song Go Out Of My Heart" into the band's reprise of "Don't Get Around Much Anymore." Despite Ellington's allusion, "Just Squeeze Me" was seemingly cut from the original broadcast.

Sanders' 1954 initiation was a genuine Ellingtonian adventure—Duke asked John to sit in. Tizol was leaving and handed John his uniform jacket and his book, indicating what would be played the



Johnny Hodges



next set at the Apollo Theater. As John started to examine the music, the house lights dimmed, and the show began. "If ever reading music was important," John thought, "this is the time." Suddenly "Butter" warned, "No, you don't play what's on the book. We never do that. Just listen! Listen and you'll know what to play. If you follow the written arrangement, you'll be all by yourself!"

Paul Gonsalves believed that music was the most profound statement of beauty. He loved ballads but he was always up for anything Ellington or Strayhorn, even if audiences expected to relive Newport '56 every time he played what Duke had come to call the "whaling" interval in "Diminuendo in Blue and Crescendo in Blue". Here, amazingly, he does it again with the driving support of the same rhythm section of Woode, Woodyard and Duke and finger-snapping, handclapping brass and reed players. Trumpeter William "Cat" Anderson ascends climactically to the spectacular "Crescendo".

This DVD captures the 1958 Duke Ellington Orchestra at its very best. And they feel it. See the musicians' smiles. Ray Nance's ecstatic expression with his violin, as he dances. "Butter" smiling every time he lifts his horn. Carney exuberant in his chair. Woodyard grinning at his drums. Except for the dour Hodges: No. After the DVD credits finish, we get to watch the band pack up and disperse. Look carefully—before he leaves the stage, the camera catches Johnny Hodges smiling!

—Patricia Willard  
June 2007

Patricia Willard, former Historical Consultant to the Duke Ellington Collection at the National Museum of American History of the Smithsonian Institution and Consultant in Jazz & Popular Music at the Library of Congress, was research, production and public relations counsel to Ellington for 25 years and is completing a book on that period of his life.

The author gratefully acknowledges the research assistance of Sjef Hoefsmit, Brooks Kerr and Msgr. John Sanders.



Paul Gonsalves

## producers' notes

When we released the first Jazz Icons™ DVD series in 2006, we didn't know what to expect. Jazz DVDs don't generally sell that well and vintage titles fare even worse. Needless to say, we were overwhelmed by the positive response from critics and consumers alike. Having promised more if the first series did well, we are now honored to present the second series of Jazz Icons™ DVDs: Dave Brubeck, John Coltrane, Duke Ellington, Dexter Gordon, Charles Mingus, Wes Montgomery and Sarah Vaughan. These seven new titles are every bit as worthy of inclusion in the elite Jazz Icons™ family as the first nine and meet all the criteria of the first series: every artist is a household name that has in some important way helped shape the history of jazz; the concerts capture the artists in their primes during an important and vital period in their careers; we have the full blessing and support of the artists or their estates; and finally, all of the side-musicians are being fairly paid.

The fact that these DVDs fill such an important void in jazz points out what a debt of gratitude we owe the European TV stations that had the original passion and foresight to film and preserve these full-length concerts. Were it not for them, an important part of American culture and heritage would have been lost forever.

No project of this magnitude can get off the ground without a great team and we're fortunate to have one of the best: Jim Sturgeon at Naxos has become a trusted ally and champion of the entire series; Rick Eisenstein again handled the monumental task of artist and publishing clearances; Steve Scoville again worked his editing magic; our associate producer Don Sickler and consultant Hal Miller each shared their vast wealth of knowledge time and again; and finally, you, the loyal jazz lovers who bought the first series and helped us spread the word. We thank you for allowing us to do this again.

In this day and age, jazz is sadly underappreciated given its tremendous contribution to society. The International Association for Jazz Education™ is doing much to help remedy this, and we're proud that a percentage of proceeds from each sale of the second series will go to the IAJE's Campaign For Jazz, providing support for student scholarships, jazz advocacy and teacher training.

During production on many of our DVDs, it seems "lost" footage has a way of finding us. This time it was a tape labeled "Duke Ellington 1965" that was discovered in our client's vaults towards the end of production. To our great fortune, the mislabeled tape instead contained four additional songs cut from the 1958 concert ("Harlem Air Shaft," "Jack The Bear," "You Better Know It" and "Sophisticated Lady"). After studying the footage carefully, Patricia Willard and Don Sickler were able to determine the position of the songs in the original set. Steve Scoville's meticulous editing then restored them to their rightful place, making this a seamless 78-minute concert.

Our hope is that these DVDs underscore the essential, indisputable qualities that make jazz one of the greatest American art forms. We also hope to see you soon for series three.

David Peck, Phillip Galloway & Tom Gulotta  
Reelin' In The Years® Productions  
(July 2007)



"This is like the discovery of a bonanza of previously unknown manuscripts of William Shakespeare."

—Nat Hentoff, *Wall Street Journal*

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- ◆ John Coltrane • *Live in '60, '61 & '65*
- ◆ Duke Ellington • *Live in '58*
- ◆ Ella Fitzgerald • *Live in '57 & '63*
- ◆ Dizzy Gillespie • *Live in '58 & '70*
- ◆ Dexter Gordon • *Live in '63 & '64*
- ◆ Quincy Jones • *Live in '60*
- ◆ Charles Mingus • *Live in '64*
- ◆ Thelonious Monk • *Live in '66*
- ◆ Wes Montgomery • *Live in '65*
- ◆ Buddy Rich • *Live in '78*
- ◆ Sarah Vaughan • *Live in '58 & '64*

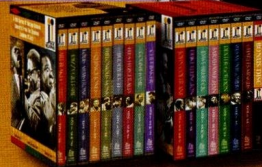
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Series 1 box contains all nine original titles.

Series 2 box contains all seven new titles plus a bonus disc, not sold separately, containing unseen performances by John Coltrane, Dave Brubeck,

Dexter Gordon and Sarah Vaughan.

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### Producers

David Peck, Phillip Galloway and  
Tom Gulotta for Reelin' In  
The Years® Productions

Associate Producer  
Don Sickler

Consultants  
Don Sickler and Hal Miller

Editor  
Steve Scoville

Inspiration  
Mika Peck

Clearances  
Rick Eisenstein & Cathy Carapella at  
Diamond Time LTD

Art Direction and Design  
Tom Gulotta

DVD Menus & Authoring  
Metropolis

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Filmed in Holland,  
November 2, 1958

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American Federation of Musicians	Carolyn James
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Scott Chaffield	Bill McFarlin
Jackie Clary	Victoria Metzger
Ed Coleman	Elena Moats
John D'Agostino	Naxos of America
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Association For Jazz Education	Jim Sturgeon
	John Van Der Klauw
	Patricia Willard

NOTE: Every effort has been made to present the best-possible quality of the audio and video on this DVD. However, due to the age and varying conditions of the original masters, even after digital remastering, some anomalies may be present.

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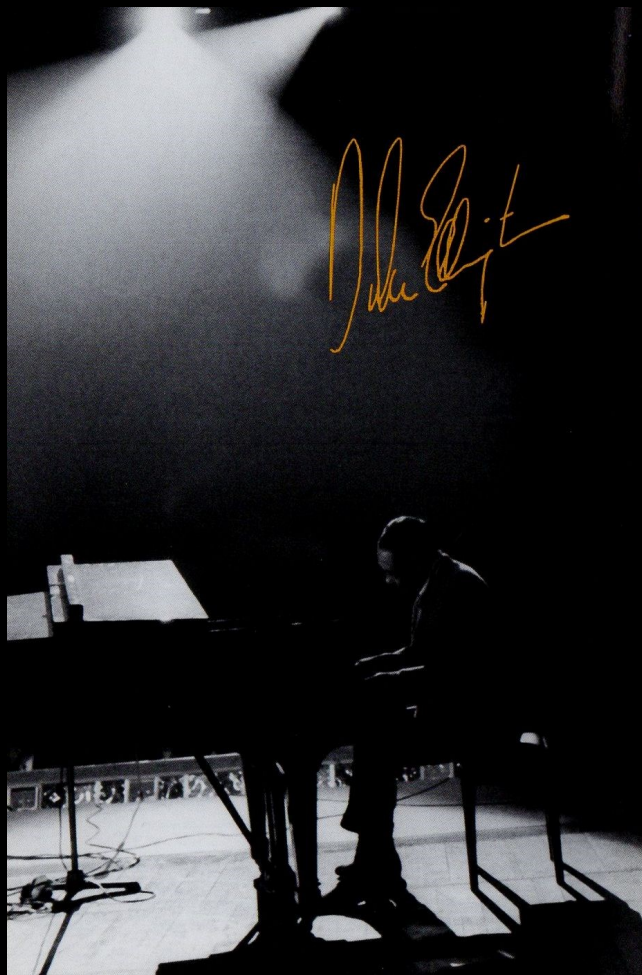


A percentage of the sale of this DVD goes  
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"The release of *Jazz Icons*™ is like the unearthing of a musical time capsule—an audio-visual treasure trove of the music that changed the world. From an educational standpoint this series is a gift to our culture."

—Quincy Jones

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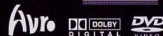
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[www.jazzicons.com](http://www.jazzicons.com)



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## SONGS

### HOLLAND 1958

- 1 Black And Tan Fantasy/  
Creole Love Call/The Mooch
- 2 Harlem Air Shaft
- 3 Sophisticated Lady
- 4 My Funny Valentine
- 5 Kinda Dukish/  
Rockin' In Rhythm
- 6 Mr. Gentle And Mr. Cool
- 7 Jack The Bear
- 8 You Better Know It
- 9 All Of Me
- 10 Things Ain't What They  
Used To Be
- 11 Hi-Fi-Fo-Fum
- 12 Ellington Medley (10 songs)
- 13 Diminuendo In Blue and  
Crescendo In Blue

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- liner notes by Patricia Willard
  - foreword by Duke's grandson,  
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B&W • All region • English • Mono • 80 min.



DUKE ELLINGTON

LIVE IN '58



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