



# AFRO-BOSSA

DUKE ELLINGTON  
and his orchestra

DS-871

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**DUKE ELLINGTON**  
*and his orchestra*  
**AFRO-BOSSA**

1. **AFRO-BOSSA**  
*(Ellington)*

SIDE ONE

DS-871

2. **PURPLE GAZELLE**  
*(Ellington)*

3. **ABSINTHE**  
*(Strayhorn)*

4. **MOONBOW**  
*(Ellington)*

5. **SEMPRE AMORÉ**  
*(Ellington)*

6. **SILK LACE**  
*(Ellington)*

All music published by  
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**DUKE ELLINGTON**  
*and his orchestra*  
**AFRO-BOSSA**

1. **TIGRESS**  
*(Strayhorn) Tempo Music, Inc. ASCAP*

SIDE TWO

DS-871

2. **ANGU**  
*(Ellington) Tempo Music, Inc. ASCAP*

3. **VOLUPTÉ**  
*(Ellington) Tempo Music, Inc. ASCAP*

4. **BONGA**  
*(Ellington) Tempo Music, Inc. ASCAP*

5. **PYRAMID**  
*(Ellington-Tizol) American Academy of Music, Inc. ASCAP*

6. **EIGHTH VEIL**  
*(Strayhorn) Tempo Music, Inc. ASCAP*

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# DUKE ELLINGTON *and his orchestra* AFRO-BOSSA

1899-1974

## AFRO-BOSSA

*Afro-Bossa is the first album produced by the Ellington Jazz Wing of Reprise. It is also an album for which Duke Ellington is more directly responsible than any other made in his long career. To his customary roles of pianist, composer, arranger and conductor, he added here that of a. and r. man as well. His own supervisor, and given "carte blanche" to record what he wished, he aspired to new heights.*

*Afro-Bossa reflects an awareness of what he humorously terms "une nouvelle vague exotique." Via rhythms and percussion, a basically African impulse has been given to that complex microcosm which is the Ellington musical world.*

*"Latin-American" is a tag loosely applied to music that might often more justly be described as Afro-Iberian, so predominant are its African, Spanish and Portuguese characteristics. The recent birth of "bossa nova" in Brazil, resulting from an affair between jazz and the samba, parallels what has happened around the Mediterranean for centuries. There, where Africa, Asia and Europe meet, the traffic in music and ideas has obviously been intense and continuous. The Carthaginians, for example, took Africa into Europe; and besides science and medicine, the Moors certainly introduced their music into Spain. The ancient historian, Pliny, merely repeated what was commonly said among the Greeks when he wrote, "Out of Africa always something new."*

*Afro-Bossa, the opening number, is familiarly known to Duke and his men as "the gutbucket bolero." From its mysterious beginning, where the cup-muted trumpets enter one by one, it builds to a climax of tremendous power. As the drums fade into the distance at the end, they may evoke the feeling that Hannibal, perhaps, is over the Alps, elephants and all. The major solo statement is brilliantly made by Ray Nance on cornet. Johnny Hodges, Paul Gonsalves and Jimmy Hamilton are the other soloists heard.*

*Purple Gazelle, also referred to by its composer as "the ragtime cha-cha," makes a sprightly contrast. Cootie Williams celebrates his return to the band in a plunger-muted solo which exhibits all his old authority. Ray Nance (open horn) and Paul Gonsalves are also featured.*

*Absinthe is by Billy Strayhorn, who plays piano here while Duke conducts, reflecting the emerald-green liqueur's mysterious warmth. Paul Gonsalves, Harry Carney, Ray Nance and Jimmy Hamilton are the soloists, and the rhythm section is supplemented by Ray Burrows with cowbell and Cat Anderson with two dexterously wielded derbies.*

## Side One

1. AFRO-BOSSA ..... Ellington (4:19)
2. PURPLE GAZELLE ..... Ellington (2:42)
3. ABSINTHE ..... Strayhorn (3:32)
4. MOONBOW ..... Ellington (2:32)
5. SEMPRE AMORÉ ..... Ellington (3:11)
6. SILK LACE ..... Ellington (2:31)

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## Side Two

1. TIGRESS ..... Strayhorn (3:05)  
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2. ANGU ..... Ellington (2:39)  
Tempo Music, Inc. ASCAP
3. VOLUPTÉ ..... Ellington (2:43)  
Tempo Music, Inc. ASCAP
4. BONGA ..... Ellington (2:49)  
Tempo Music, Inc. ASCAP
5. PYRAMID ..... Ellington-Tizol (3:02)  
American Academy of Music, Inc. ASCAP
6. EIGHTH VEIL ..... Strayhorn (2:48)  
Tempo Music, Inc. ASCAP

*Moonbow is an exciting impression of a rare natural phenomenon—the night's equivalent of the rainbow—which Duke witnessed in 1962. The three clarinets and Ray Nance's plunger-muted cornet surround the serene statements of Johnny Hodges and Paul Gonsalves with an atmosphere of eerie enchantment.*

*Sempre Amore, a showcase for Ray Nance's mesmeric violin, has a recurring and particularly haunting motif for the supporting ensemble. Here is a new thing, the Ellington bossa in a performance surely destined for a long and popular life. Besides the assistance of Messrs. Anderson and Burrows as on Absinthe, the percussion section is further reinforced by Billy Strayhorn and Cootie Williams. Sam Woodyard heightens the rhythmic effect by beating the snare drum with maracas.*

*Silk Lace is given a smooth and delicate performance appropriate to the title. The immaculate clarinet is played by Jimmy Hamilton.*

*Tigress is illustrative of the Ellington proposition that beneath the flowerlike exterior of many a woman there lurks a consuming animal, a veritable tigress. Paul Gonsalves displays the smoldering theme on tenor, Jimmy Hamilton and Cootie Williams oppose ensemble formalism, and the percussionists have themselves another ball.*

*Angu is a plaintive number. "It's not quite a tango, but almost blue," says Duke helpfully. The inimitable Hodges also takes care of the melody, which Ray Nance's cornet also illumines, and Billy Strayhorn, on an old mandolin-piano, duets with the maestro at the Steinway.*

*Volupté, in Duke's words, seeks to portray "the essence of voluptuousness." Himself the chief artist, the conception expressed at the keyboard is highly individual, spare and veiled.*

*Bonga, sub-titled "Empty Town Blues," paints a weird and mysterious picture of a deserted border town. The assertive brass trio with plunger mutes consists of Nance, Williams and Brown. Jimmy Hamilton and Buster Cooper's are the ghost voices echoing forlornly in the streets.*

*Pyramid is not Duke's first venture up the Nile. Lawrence Brown and Cootie Williams are the soloists in this imposing version.*

*The Eighth Veil, the finale, flourishes Cat Anderson's trumpet virtuosity in a wild dance before an elaborate orchestral backdrop.*

—STANLEY DANCE

## PERSONNEL:

Duke Ellington, piano; Cat Anderson, Roy Burrows, Cootie Williams, trumpets; Ray Nance, cornet and violin; Lawrence Brown, Buster Cooper, trombones; Chuck Connors, bass trombone; Russell Procope, alto saxophone and clarinet; Johnny Hodges, alto saxophone; Jimmy Hamilton, clarinet and tenor saxophone; Paul Gonsalves, tenor saxophone; Harry Carney, baritone saxophone, clarinet and bass clarinet; Billy Strayhorn, piano; Ernie Shepherd, bass; Sam Woodyard, drums; Cat Anderson, Roy Burrows, Cootie Williams, Billy Strayhorn, auxiliary percussionists.

\*Appears courtesy of Verve Records.

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AN ALBERT MAYS PRODUCTION

Also on Discovery Records:  
DS-841 Duke Ellington & His Orchestra  
"Concert in THE VIRGIN ISLANDS"

On TREND:  
TR-529 "THE SYMPHONIC ELLINGTON"

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