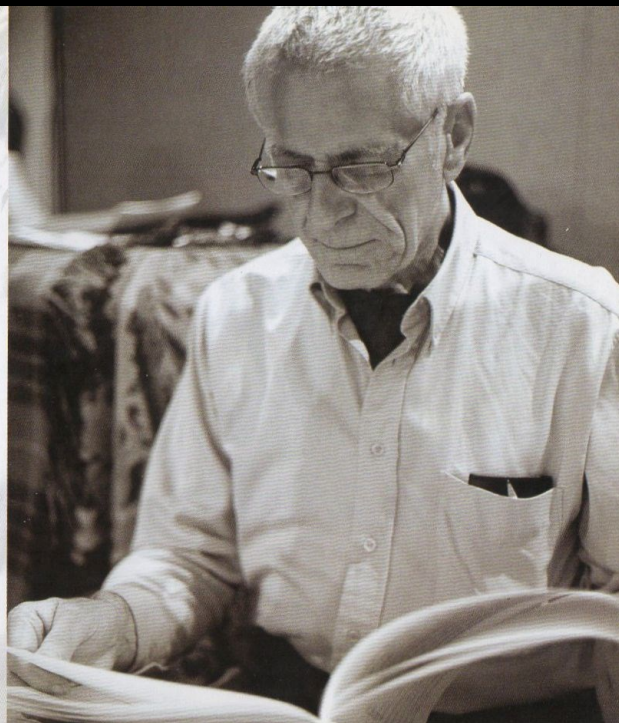






HARLEM AIRSHAFT

Alan Barnes approached me about writing this album in May 2007. His idea was for an album featuring lesser known Ellington/Strayhorn pieces and he was generous enough to give me carte-blanche as far as choice of material and treatment was concerned. Having been an Ellington freak since hearing the band live for the first time in Liverpool during Duke's 1958 tour, this was nothing less than a dream assignment for me. The 'dream' became even more unreal when he told me who was to be in the band, including Alan himself, eight undeniably world class musicians. After deciding on the repertoire, the writing was done during June and July 2007, which left me with a frustrating six months to wait before hearing these wonderful musicians bring the music to





life. After an afternoon's rehearsal in January, the band played two concerts in London and Welwyn Garden City to standing-room-only audiences before moving into the studio for the recording sessions.

Take the 'Duke' Train is of course a barely disguised *Take the 'A' Train*. The arrangement starts with an orchestration of Ellington's two chorus intro to the version of *A Train* heard on the Ellington *Uptown* album from around 1953. The third chorus has Alan Barnes soloing on clarinet over ensemble backgrounds which briefly quote half a dozen or so other Ellington or Strayhorn compositions, including *Rockin' in Rhythm*, *Things Aint What They Used to Be*, *Johnny Come Lately*, *Satin Doll*, *Cottontail*, *Primping at the Prom*, *Tulip or Turnip* and *Upper Manhattan Medical Group*. The soloists are Alec Dankworth, Tony Coe, John Horler, and Alan Barnes and Bruce Adams sharing two choruses of four bar exchanges.





Snibor is a Billy Strayhorn composition. John Horler's piano intro is taken from the version on Duke's tribute album recorded after Strayhorn's death in 1967. Solos are by Tony Coe and Andy Wood.

Second Line is from Duke's *New Orleans Suite*. The arrangement follows the original except for the solo sequence. All five horns solo at various times, with Alan on clarinet and Tony Coe on tenor sax.

Black Butterfly is a feature for Bruce Adams. The arrangement starts with an orchestration of Duke's piano intro to the version on the *70th Birthday* album recorded in 1970 and concludes with an orchestration of the final 24 bars of the original solo by Johnny Hodges used as backgrounds to Bruce's solo. John Horler solos briefly before Bruce's entry.





Fantazm is a piece of wonderful Ellington exotica from the 1940s. Alan Barnes and Andy Wood are featured on bass clarinet and trombone on this new arrangement which follows the routine of the original version until the final few bars which borrows from phrases heard earlier in the score.

Harlem Airshaft is superficially similar to the classic 1940s original. All the original ingredients are there but expanded somewhat. The four bar interludes in the original recording were part of one 32 bar chorus, here they each lead to a key change and a new soloist until the final chorus which reflects the final chorus of Duke's original conception. Solos are by John Horler, Bruce Adams and Tony Coe.

Sunswept Sunday was part of Duke's score for the Otto Preminger movie *Anatomy of a Murder*. We have used Duke's (Strayhorn's?) arrangement but



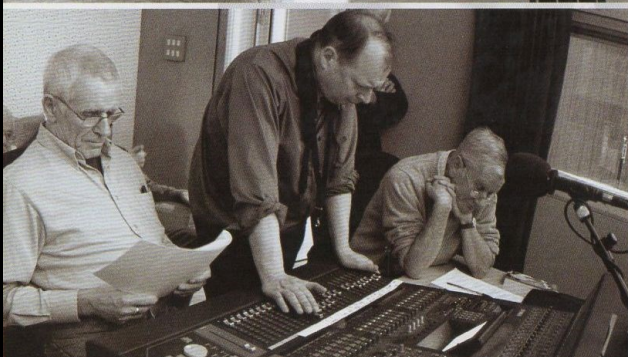


extended it to feature the amazing clarinet playing of Tony Coe.

Battle Royal is a riotous track on the *First Time* album that featured the combined Duke Ellington and Count Basie Orchestras. This arrangement follows the original except for the solo sequence. The solos are by John Horler, Andy Wood, Alan Barnes, Tony Coe (on soprano sax), Andy Panayi, Bruce Adams and Mike Smith.

Tonight I Shall Sleep (With A Smile On My Face) features Andy Wood and Alan. The arrangement follows the same routine as the original but with new ensemble backgrounds. Duke's original piano intro is used as the basis for the ensemble intro here and the rhythmic motif recurs two or three times later in the arrangement.





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Fife was written for Norris Turney around 1969. After the initial waltz section Duke moved into a very brisk up-tempo romp for Norris Turney. We omit that section and expand the waltz for Andy Panayi's solo flute. John Horler is also featured.

Brown Penny was one of a series of gorgeous ballad features composed by Billy Strayhorn for the peerless Johnny Hodges. Alan Barnes is featured throughout this new arrangement which hints at the original only in the final four bars.

La Plus Belle Africaine is rightly considered one of the classics of Ellington's final years. This new arrangement is the most radical re-working of all the pieces on the album although all the elements of Duke's original can be heard. Solos are by Tony Coe (clarinet), John Horler and Mike Smith.

Tony Faulkner - February 2008

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1. Take the Duke Train
(Strayhorn) 9.40
2. Snibor
(Strayhorn) 8.04
3. Second Line
(Ellington) 5.12
4. Black Butterfly
(Ellington) 4.52
5. Fantazm
(Ellington) 6.00
6. Harlem Airshaft
(Ellington) 6.46
7. Sunswept Sunday
(Ellington) 4.06
8. Battle Royal
(Ellington) 6.53
9. Tonight I Shall Sleep (With A Smile On My Face)
(Ellington) 4.01
10. Fife
(Ellington) 4.35
11. Brown Penny
(Ellington) 4.11
12. La Plus Belle Africaine
(Ellington) 7.40

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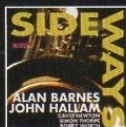
Bruce Adams *Trumpet & Flugel Horn*
Andy Wood *Trombone & Valve Trombone*
Alan Barnes *Alto Sax, Clarinet & Bass Clarinet*
Tony Coe *Tenor Sax, Soprano Sax & Clarinet*
Andy Panayi *Baritone Sax, Clarinet & Flute*
John Horler *Piano*
Alec Dankworth *Double Bass*
Mike Smith *Drums*

Arrangements by Tony Faulkner

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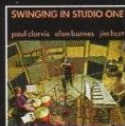
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John Hallam 'Sideways'



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BRUCE ADAMS TRUMPET & FLUGEL HORN
ANDY WOOD TROMBONE & VALVE TROMBONE
ALAN BARNES ALTO SAX, CLARINET & BASS CLARINET
TONY COE TENOR SAX, SOPRANO SAX & CLARINET
ANDY PANAYI BARITONE SAX, CLARINET & FLUTE
JOHN HORLER PIANO
ALEC DANKWORTH DOUBLE BASS
MIKE SMITH DRUMS

ARRANGEMENTS BY TONY FAULKNER

- 1 TAKE THE DUKE TRAIN (STRAYHORN) 9.40
- 2 SNIBOR (STRAYHORN) 8.04
- 3 SECOND LINE (ELLINGTON) 5.12
- 4 BLACK BUTTERFLY (ELLINGTON) 4.52
- 5 FANTAZM (ELLINGTON) 6.00
- 6 HARLEM AIRSHAFT (ELLINGTON) 6.46
- 7 SUNSWEPT SUNDAY (ELLINGTON) 4.06
- 8 BATTLE ROYAL (ELLINGTON) 6.53
- 9 TONIGHT I SHALL SLEEP
(WITH A SMILE ON MY FACE) (ELLINGTON) 4.01
- 10 FIFE (ELLINGTON) 4.35
- 11 BROWN PENNY (ELLINGTON) 4.11
- 12 LA PLUS BELLE AFRICAINE (ELLINGTON) 7.40

Total Time 72.27

PRODUCED BY ALAN BARNES

Recorded at Red Gables Studio, Greenford Middlesex by Dick Hammet 21 January 2008.

Mixed by Andrew Cleyndert assisted by Alan Barnes & Ray Swinfield, March 2008.

Photography and Design by Andrew Cleyndert.

Old Buffer - Dick Laurie.

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