

**DUKE ELLINGTON**  
Black butterfly





LC 2940

GEMA  
BIEM

BLM 52041-A

STEREO  
BLM 52041  
Side One

DUKE ELLINGTON  
BLACK BUTTERFLY

1. HAPPY REUNION (Ellington) United Artists (3:43)
2. CHINOISERIE (Tchaikovsky) arr. Ellington & Strayhorn) Copyright Control (5:06)
3. HANK CINO (Ellington & Strayhorn) Mescalito (1:35)
4. STAR CROSSED LOVERS (Ellington & Strayhorn) Mescalito (4:02)
5. SUCH SWEET THUNDER (Ellington & Strayhorn) Mescalito (2:38)

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LC 2940

GEMA  
BIEM

BLM 52041-B

STEREO  
BLM 52041  
Side Two

DUKE ELLINGTON  
BLACK BUTTERFLY

1. PERDIDO (Tizol) Mescalito (4:17)
2. BLACK BUTTERFLY (Ellington & Mills) Mills Music (4:24)
3. MEDLEY: (9:37) IN A SENTIMENTAL MOOD (Ellington, Kurtz & Mills) La Fleur - MOOD INDIGO (Ellington, Bernard & Mills) Lawrence Wright - I'M BEGINNING TO SEE THE LIGHT (Ellington, Jones & Healden) Campbell Connolly - I GOT IT BAD AND THAT AIN'T GOOD (Ellington & Webster) Mescalito - JUST SQUEEZE ME (Carter & Ellington) Robbins Music - IT DON'T MEAN A THING (Ellington & Mills) Lawrence Wright - IN MY SOLITUDE (Ellington, DeLonge & Mills) La Fleur

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# DUKE ELLINGTON

## black butterfly

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HM 61



BLM 52041

STEREO

### SIDE ONE

1. HAPPY RE-UNION (g)  
*Ellington (3,4,3)*
2. CHINOISERIE (f)  
*Tchaikovsky, arr. Ellington, Strayhorn (5,0,6)*
3. HANK CING (b)  
*Ellington, Strayhorn (1,3,5)*
4. STAR CROSSED LOVERS (d)  
*Ellington, Strayhorn (4,0,2)*
5. SUCH SWEET THUNDER (c)  
*Ellington, Strayhorn (2,3,6)*

### SIDE TWO

1. PERDIDO (b)  
*Tizol (4,19)*
2. BLACK BUTTERFLY (e)  
*Ellington, Mills (4,2,4)*
3. MEDLEY: (a) (9,5,7)  
IN A SENTIMENTAL MOOD  
*Ellington, Duriz, Mills*  
MOOD INDIGO  
*Ellington, Beard, Mills*  
I'M BEGINNING TO SEE THE LIGHT  
*Ellington, James, Hodges, George*  
I GOT IT BAD AND THAT AIN'T GOOD  
*Ellington, Webster*  
JUST SQUEEZE ME  
*Gaines, Ellington*  
IT DON'T MEAN A THING  
*Ellington, Mills*
4. SOLITUDE  
*Ellington, De Lange, Mills*

Programme selected by  
Mercer Ellington, Stanley Dance  
Production Supervisor: Jack Quinn  
Engineer Supervisor: Bernard Fox  
Sleeve Painting: LeRoy Neiman  
Sleeve Layout: Malcolm Walker  
An MF Production  
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*Happy Reunion*, the opening selection, was written by Duke Ellington for the 1958 Newport Jazz Festival. It features tenor saxophonist, Paul Gonzales, in the mood and at a tempo he liked best. His success with *Diminuendo and Crescendo in Blue* had cast him in the role of a furiously stamping sax man, and there was never any escaping it, but on ballads at slow tempo his tone, phrasing, imagination and harmonic ingenuity were all displayed to better advantage.

When Gonzales took Ben Webster's place in the band in 1950, it was partly because he was already familiar with Webster's solos and could play in his style. Harold Ashby, who took Jimmy Hamilton's chair in 1968, was even more directly influenced by Webster than Gonzales, who had originally been inspired by Coleman Hawkins. Ashby, like Gonzales, was nevertheless his own man and very inventive. The long solo he fashioned within the "oriental" framework of Ellington's *Chinatown* remains extremely impressive and is a timely reminder of the importance the leader always attached to swinging. The piece itself is from *The Afro-European Eclipse*, an eight-part suite Ellington composed in 1971 in support of Marshall McLuhan's theory that the whole world was going oriental.

The next three titles are from the Shakespearean suite, *Such Sweet Thunder*, which Ellington and Strayhorn wrote in 1957. *Hank Cing* has to do with the martial exploits and territorial gains of Henry V, and is an extraordinary piece of virtuosity on the part of trombonist Britt Woodman. *Star Crossed Lovers*, for Romeo and Juliet, is yet another example of Johnny Hodges' magic, supported as usual by marvellous band backgrounds. *Such Sweet Thunder* is brave, confident music, unmistakably Ellington, with Ray Nance's cornet poignantly por-

traying Othello.

*Perdido*, written by Juan Tizol in 1942, soon became a standard in jazz repertoires everywhere. No hint of Tizol's usual leaning towards the Latin or exotic is evident in it, and many great jazz performances have since been played on its foundations, including this one from 1968, which features Clark Terry's dazzling trumpet expertise. (It is Ray Nance in the first chorus.)

*Black Butterfly* is one of many titles which show that Ellington was well aware "black is beautiful" long before the phrase became a cliché. The number, in fact, dates back to 1936, but this interpretation featuring Johnny Hodges once more is from 1969. It is not surprising that Ellington should have said, in the eulogy he wrote at Hodges' death, "Because of this great loss, our band will never sound the same."

Finally, there is the medley, which the band was virtually obliged to play every night. Because of the length of his career, and because he had been responsible for so many hits, this was the simplest possible way for Ellington to reply to the numerous requests he always received. . . . The big ones not elsewhere in this collection, like *Mood Indigo*, are here. Hodges does *I Got It Bad* as only he could. Ozzie Bailey sings *Solitude*, and Nance is responsible for *Just Squeeze Me* and *If Don't Mean A Thing If It Ain't Got That Swing*. The last title should remind us that it expressed a belief to which Ellington always firmly adhered: He came up at a time when everybody danced and to swing was mandatory. However you define the word, it is a fact that in one way or another Ellington's music always swings!

Stanley Dance

(a) Clark Terry, Harold Baker, Cat Anderson (trumpets); Ray Nance (trumpet, vocal); Quentin Jackson, Britt Woodman (trombones); John Sanders (valve trombone); Russell Procope (alto, clarinet); Johnny Hodges (alto); Paul Gonzales (tenor); Jimmy Hamilton (clarinet, tenor); Harry Carney (baritone, clarinet, bass clarinet); Duke Ellington (piano); Jimmy Woode (bass); Sam Woodyard (drums); Ozzie Bailey (vocal).

Goteborg, 6 November 1958.

(b) as (a) but Bailey omitted and Nance (trumpet) only.

Sweden, circa 6 November 1958

(c) as (b) but Fats Ford (trumpet), Booby Wood (trombone) and Jimmy Johnson (drums) for Baker, Sanders and Woodyard.

Stockholm, 26 September 1959.

(d) Cat Anderson, Ray Burrows; Coote Williams, Ray Nance (trumpets); Lawrence Brown, Buster Cooper (trombones); Chuck Cooper (bass trombone); Cecil as (e); Duke Ellington (piano); Ernie Shepard (bass); Sam Woodyard (drums).

Stockholm, circa 6 February 1963.

(e) Coote Williams, Mercer Ellington, Mercer Ellington, Rolf Ericson (trumpets); Lawrence Brown (trombone); Chuck Connors (bass trombone); Russell Procope (alto, clarinet); Johnny Hodges (alto); Norris Turney (alto, tenor, clarinet, flute); Paul Gonzales, Harold Ashby (tenors); Harry Carney (baritone, clarinet, bass clarinet); Duke Ellington (piano); Victor Gaskin (bass); Rufus Jones (drums).  
Stockholm, 4 November 1969.

(f) Coote Williams, Mercer Ellington, Mamey Johnson, Eddie Freston, Johnny Coles (trumpets); Booty Wood, Malcolm Taylor (trombones); Chuck Connors (bass trombone); Russell Procope (alto, clarinet); Harold Minerne (alto, flute); Norris Turney (alto, tenor, clarinet, flute); Harold Ashby, Paul Gonzales (tenors); Harry Carney (baritone, clarinet, bass clarinet); Duke Ellington (piano); Joe Benjamin (bass); Rufus Jones (drums).  
Sweden, probably 9 November 1971

(g) Paul Gonzales (tenor); Duke Ellington (piano); Joe Benjamin (bass); Rufus Jones (drums).  
Sweden, probably 9 November 1971.

BLACK LION RECORDS ARE PRODUCED BY PHONOOCO, 10 CASTELLANA LONDON SW3, ENGLAND

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