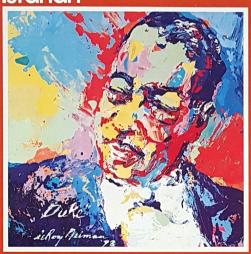
DUKE ELLINGTON Isfahan





SUM CELE

STEREO 331/4 RPM 08-022725-2

BLM 52031



ISFAHAN

 SATIN DOLL (3:47) (Ellington, Strayhorn & Mercer) Campbell Connolly 2. ISFAMAN (4:18) (Ellington) United Artists
 DIMINUENDO AND CRESCENDO IN BLUE (10:17) (Ellington) Mecalico

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@ 1983 PHONOCO An M. F. Production

ISFAHAN

JEEP'S BLUES (4-05) (Ellington & Hodges) Mills Music
 PYRAMID (3:39) (Ellington & Tizol) Mecolico 3. LA PLUS BELLE
 AFRICAINE (10:43) (Ellington) United Artists

DUKE ELLINGTON

1983 PHONOCO An M. F. Production

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4.

SIDE ONE

- 1. SATIN DOLL (a) Ellington, Strayhorn, Mercer (3.47)
- 2. ISFAHAN (d) Ellington, Strayhorn (4.18)
- 3. DIMINUENDO AND CRESCENDO IN BLUE (a) Ellington (10.17)

SIDE TWO

- I. JEEP'S BLUES (A.) Ellington, Hodges (4,05)
- 2. PYRAMID (c) Ellington, Tizol (3.39)
- 3. LA PLUS BELLE AFRICAINE(e) Ellington (10.43)

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

Sain Doll was composed in 1953 and gradually grew to become one of Ellingforts most famous numbers. Now that it is of amiliar, it seems strange that its climb to popularity was slow, but this was by no means the first time an Ellington tune required repeated performance before it was accepted by the masses. Original in conception and hards basistic, in this case Jimmi Woode for the hand's basistic, in this case Jimmi Woode

Islahan, Ellington said, "Is a place where everyphing is poetry." The number it inspired, after the visit to Iran in 1963, is among the most beautiful vehicles he and Strayhorn ever wrote for the band's most poetic soloist—Johnny Hodges. And great as Hodges was, the backgrounds they gave him invariably enhanced his work, as he always readily acknowledges.

When Dimnuendo and Crescendo in Blue Itrist appeared in two parts on a 78 ft. pm. in 1937, what surprised Elinghon's followers was that it depended surprised Elinghon's followers was that it depended by the period of the perio

The 1956 performance of Diminuendo and Crescendo in Blue is one of the many triumphs of the blues in the history of jazz. After all the complicated, contrived, mechanical and harebrained novelties have been heard and rejected, the blues have a way of coming on the scene almost casually and seizing the audience. Jeep's Blues was first recorded by a small group in 1938, and it was soon crying out from every Harlem juke-box. Because of his surpassing mastery of ballads and "mood" pieces, many people forgot that Johnny Hodges was also one of the greatest blues players. No one was in any doubt of it however in 1938, and this version, made twenty years later, shows that he never lost the ability to tell his blues story with complete authority

Pyramid is another result of Elington's collaboration with Juan Tizol, this time in 1938, Although it never attained the popularity of Caravan, its distinctive character ensured renewed performance from time to time. This interpretation was recorded in 1963 and features Lawrence Brown, Cootle Williams and Harry Carney.

In 1966, Ellington went to Africa for the first time, "after writing African music," as he said, "thor 'inter-writing African music," as he said, "thor 'intriv-five years!" La Plus Belle Africaine was inspired by the rip and finally evoide into a thoroughly worthy showcase for Harry Carney and the bass player. In this early version the work is full of delightful surprises, lirriguing solos and recurring ensemble chants. Besdes Ellington, the ring ensemble chants. Besdes Harrison (almost players) and the properties of the p

Stanley Dance

(a) Clark Terry, Harold Baker, Cal Anderson, Ray Nance (trumpest) Quentin Jackson, first Woodman (trombonsk), John Sanderr, pie trombone): Russell Procoped (alto, clarinet): Johniny Hodges (alto): Paul Gonsalves (tenor); Jimmy Hamilton (clarinet, tenor): Harry Carney (bartone, clarinet, bass clarinet): Duke Ellington (piano); Jimmy Woode (bass); Sam Woodyard (drums).

Wood (trombone) and Jimmy Johnson (drums) for Baker, Sanders and Woodyard.

(c) Cat Anderson, Roy Burrowes, Cootie Williams, Ray Nance (trumpets); Lawrence Brown, Buster Cooper (trombones); Chuck Connors (bass trombone); reeds as (a); Duke Ellington (piano); Ernie Shepard (bass); Sam Woodyard (drums).
Sweden circa 6 February 1963

(d) as (c) but Rolf Ericson (trumpet) for Roy Burrowes. Sweden, circa March 1964.

(e) Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (trumpets); trombones as (e); reeds as (a); Duke Ellington (piano); John Lamb (bass); Sam Woodyard (drums). Copenhagen, 6 February 1966.

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