

DUKE ELLINGTON

Jungle triangle





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BLM 5201

STEREO

SIDE ONE

1. CARAVAN (f)
Ellington, Tizol, Mills (5.10)
2. JUNGLE TRIANGLE (d)
Ellington (3.50)
3. SENTIMENTAL LADY (h)
Ellington (2.46)
4. GUITAR AMOUR (c)
Ellington (6.15)

SIDE TWO

1. EL VITI (g)
Wilson (3.29)
2. PASSION FLOWER (a)
Strayhorn (5.05)
3. AGRA (c)
Ellington, Strayhorn (2.18)
4. WHAT AM I HERE FOR? (b)
Ellington, Laine (4.40)
5. FLIRTIBIRD (h)
Ellington (2.54)

Programme selected by
Mercer Ellington, Stanley Dance
Production Supervisor: Jack Quinn
Engineer Supervisor: Bernard Fox
Slave Painting: LeRoy Neiman
Slave Layout: Malcolm Walker

An MF Production
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Caravan was one of several successful collaborations between Ellington and that unique Puerto Rican stylist of the valve trombone, Juan Tizol. With the notable exception of *Perdido*, most of Tizol's compositions were of an exotic Latin or pseudo-oriental character. Caravan was written in 1936, the band's arrangement subsequently undergoing numerous modifications, this one being well suited to the majestic trumpet style of Cootie Williams who had returned to Ellington two years before after too long an absence.

Jungle Triangle was written for an exciting dance act in "My People," the show Ellington almost single-handedly produced in 1963 for the Century for Negro Progress Exhibition in Chicago. Louis Bellson on drums and Juan Amalberti on conga make a vitally important rhythmic contribution to this exciting performance.

Sentimental Lady, written in 1942, became *I Didn't Know About You* when lyrics were added. Here Ellington and Johnny Hodges answer a request for it a quarter-century later, by which time the arrangement was either no longer in the book or the band was unaccustomed to playing it. In any event, this sensitive, intimate interpretation is wholly appropriate to a very pretty tune. It is probably unnecessary to add that Ellington was happily familiar with sentimental ladies.

Guitar Amour derives from the movie, "Paris Blues," for which Ellington wrote the music in 1960. Ray Nance brings out the greasy flavor with his usual flair on violin, and there are all kinds of implications about the course of "amour" from the rhythm section.

El Viti was composed and arranged by Gerald Wilson, who played trumpet in the Ellington and Lunceford bands before settling in Los Angeles. Extremely talented, and active as bandleader and arranger for many years, he became musical director for the Redd Fox Show in 1977. In the meantime,

he developed a passionate interest in bullfighting in Mexico and *El Viti* is his tribute to one of its star performers. It is also a superior vehicle for Cat Anderson's swordlike trumpet, the sombre back-grounds suggesting that the bullring's counterparts of linal and glamour are blood and death.

Passion Flower dates from 1941 and has always been regarded as one of Strayhorn's best show-cases for Johnny Hodges. Originally recorded by a small group, it took on new richness when arranged for the full band. Hodges was, of course, a musician it was always impossible to do justice to, and is still, in the opinion of many, the greatest alto saxophonist in jazz history. Here his wonderful tone and depth of feeling are extremely moving.

What Am I Here For? is a ballad Ellington wrote in 1942 when his band contained such soloists as Rex Stewart, Ben Webster and Tricky Sam Nanton. In this 1962 version the only soloist is the uncommonly promising Ray Nance. Ellington liked players who could convey emotion by their tone as well as by their phrasing. In this respect Nance's vocalized cornet tone served him superbly, just as Hodges' tone did on alto saxophone.

One of Ellington's most significant undertakings was his tour of the Near and Middle East for the U.S. State Department in 1963. The music that resulted from his and Billy Strayhorn's impressions was varied and imaginative. *Agra* is their joint portrait of the Taj Mahal, and its noble theme is entrusted to Harry Carney, the nonpareil of the baritone saxophone.

Flirtibird is another excellent number from the "Anatomy of A Murder" score, and it is also entrusted to Nance, becoming in a sense a concerto for cornet. Because of its quality and originality, the music from this film deserves much more attention than it has ever received.

Stanley Dance

(a) possibly Clark Terry, Cat Anderson, Fats Ford, Ray Nance (trumpets); Quentin Jackson, Britt Woodman (trombones); Russell Procope (alto, clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Jimmy Hamilton (clarinet, tenor); Harry Carney (baritone, clarinet, bass clarinet); Duke Ellington (piano); Jimmy Woode (bass); Sam Woodyard (drums).

(b) Cat Anderson, Roy Burrows, Bill Berry, Ray Nance (trumpets); Lawrence Brown, Leon Cox (trombones); Chuck Connors (bass trombone); reeds as in (a); Duke Ellington (piano); Aaron Bell (bass); Sam Woodyard (drums). New York City, 24-25 May 1962.

(c) Cat Anderson, Roy Burrows, Cootie Williams (trumpets); Lawrence Brown, Buster Cooper (trombones); Chuck Connors (bass trombone); reeds as in (a); Duke Ellington (piano); Ernie Shepard (bass); Sam Woodyard (drums); Ray Nance (violin). Stockholm, circa 7 February 1963.

(d) Bill Berry, Ziggy Harrell, Nat Woodard, Ray Nance (trumpets); Britt Woodman, Brody Wood, John Sanders (trombone); Russell Procope, Rudy Powell (altos); Harold Ashby, Pete Clark (tenors); Bob Freedman (baritone); Billy Strayhorn (piano, director); Joe Benjamin (bass); Louis Bellson, Juan Amalberti (drums). "My People" Original Cast Recording - Chicago, August 1963.

(e) as (c) but Rolf Ericson (trumpet) replaces Roy Burrows. Stockholm, circa 9 March 1964

(f) as (e) Göteborg, 11 March 1964.

(g) Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (trumpets); trombone as (c); reeds as (a); Duke Ellington (piano); John Lamb (bass); Sam Woodyard (drums). Stockholm, circa 7 February 1966.

(h) Cootie Williams, Cat Anderson, 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 Gonsalves, Harold Ashby (tenors); Harry Carney (baritone, clarinet, bass clarinet); Duke Ellington (piano); Victor Gaskin (bass); Rufus Jones (drums). Stockholm, 4 November 1969.

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