

DUKE ELLINGTON

Magenta Haze





LC 2940

GEMA
BIEM

BLM 52011-A

STEREO
BLM 52011
Side One

DUKE ELLINGTON
MAGENTA HAZE

1. FEELING OF JAZZ (Ellington, Traus A. Simon) Campbell Connelly (3:40)
2. MAGENTA HAZE (Ellington) Campbell Connelly (2:50)
3. DANCERS IN LOVE (Ellington) Campbell Connelly (2:05)
4. I'M GONNA GO FISHIN' (Ellington) Campbell Connelly (3:52)
5. ROCKIN' IN RHYTHM (Ellington, Carney & Mills) Lawrence Wright (5:33)

A PHONOCO recording
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An M. F. Production



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LC 2940

GEMA
BIEM

BLM 52011-B

STEREO
BLM 52011
Side Two

DUKE ELLINGTON
MAGENTA HAZE

1. MR. GENTLE & MR. COOL (Ellington & Baker) United Artists (7:00)
2. SMADA (Strayhorn) Campbell Connelly (3:30)
3. JUMP FOR JOY (Ellington & Webster) Francis Day (3:10)
4. THINGS AIN'T WHAT THEY USED TO BE (Ellington) Campbell Connelly (3:58)

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LUKE ELLINGTON

magenta haze

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 STEREO

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SIDE ONE

1. FEELING OF JAZZ (c)
 (Ellington, Trap, Simon) (3.40)
 (Ellington) (2.50)
2. MAGENTA HAZE (c)
 (Ellington) (2.50)
3. DANCERS IN LOVE (f)
 (Ellington) (2.05)
4. I'M GONNA GO FISHIN' (c)
 (Ellington) (3.52)
5. ROCKIN' IN RHYTHM (a)
 (Ellington, Carney, Mills) (5.33)

SIDE TWO

1. MR. GENTLE AND MR. COOL (d)
 (Ellington, Baker) (7.00)
2. SM ADA (c)
 (Strayhorn) (3.30)
3. JUMP FOR JOY (c)
 (Ellington, Webster, Kuller) (3.10)
4. THINGS AIN'T WHAT THEY
 USED TO BE (b)
 (M. Ellington) (3.58)

Programme selected by:
 Mercer Ellington, Stanley Dance
 Production Supervisor: Jack Quinn
 Engineering Supervisor: Bernard Fox
 Sleeve Painting: LeRoy Nelman
 Sleeve Layout: Malcolm Walker

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The Feeling of Jazz, written in 1962, served for several years as the theme of the radio show Mercer Ellington conducted over WLIB in New York. Although Duke Ellington recorded this and vocal versions at the time, the only performances of the attractive number previously available to the general public on records was one made with John Coltrane and another with three violinists in Paris. The treatment here is more in accordance with the title, the soloists being the leader, Johnny Hodges, Lawrence Brown, Ray Nance and Jimmy Hamilton.

So many fine lyrical numbers were written for Johnny Hodges by Billy Strayhorn that it is sometimes forgotten how effectively Ellington himself wrote in the same vein. Warm Valley is a case in point, and so is *Magenta Haze*, where Hodges' beautiful tones and effortless execution are just as impressive as when he recorded it for the first time twenty years before.

Ellington's first movie score was for "Anatomy of a Murder," and to this day it continues to baffle film critics unaccustomed to music in such an uncompromising idiom. When Peggy Lee put lyrics to it, the rather sinister introductory theme became *I'm Gonna Go Fishin'*. In this instrumental version the ominous character of the original is retained. Ellington and Ray Nance are again in the foreground.

Dancers in Love, subtitled *Naïveté* at one time, is a piano showcase first introduced in *The Parting Suite* of 1945. Ellington's infectious performance always delighted audiences, especially when he invited them to participate with finger-snapping.

Rockin' in Rhythm remained one of the band's most colorful staples after it was composed by Ellington and Carney in 1930. Minor modifications were made in the treatment through the years, and the tempo went up when it was no longer tied to the physical needs of shake dancer Bessie Dudley. The character of the number nevertheless stayed essentially the same, and to judge from continued audience reaction its appeal never diminished. Ellington customarily established the climate with an exhilarating piano workout before the entry of the red section, after which Harry Carney played the traditional sixteen bars of clarinet. The plunger trombone statements are made here with great skill

and professionalism by Quentin Jackson.

Mr. Gentle and Mr. Cool was originally devised in 1938 to feature Ray Nance's romantic violin and Shorty Baker's immaculate trumpet. Neither Ellington nor anyone else was ever quite sure who was gentle and who was cool, and the problem was not solved when Paul Gonsalves took Baker's place on tenor saxophone. Nance and Gonsalves were close friends and had complete understanding of each other's musical thought and feeling. Their long, sensitive exchange here shows why they were two of the musicians Ellington most esteemed.

Sm ADA is another of Billy Strayhorn's instrumentalizations for the dance book, this one named for a disc jockey friend (just reverse the letters in the title). Ray Nance is again featured on cornet. There is virtually no piano to be heard on this or *Too-dah*—because the leader was either conducting or dancing, or both.

Jump for Joy, a show described as "A Sun-Tanned Revue-sical," was premiered in Los Angeles in 1941. It was what Ellington called one of his "social significance thrusts," and it was full of pointed comment on the racial situation. The lyrics of the title song were originally sung by Herb Jeffries, and their message has subsequently often been brought to the public's attention by Joe Williams. In this interpretation the vocalist is the multi-talented Ray Nance, and it is his cornet in the first chorus. The alto saxophone solo is by Russell Procope. The texture of the opening ensemble recalls, incidentally, from the use of reeds, trombones and one trumpet only, Cat Anderson's.

Things Ain't What They Used to Be, a hardy perennial written by Mercer Ellington in 1941, was normally used as a showcase for Johnny Hodges' peerless alto saxophone, and often as a sign-off theme. Playing it every night of their lives, the musicians might have been expected to have become bored by it, but it was a number for which they always retained enthusiasm, as you can tell from the brass figures towards the end of this performance. It was rare indeed that the piece did not provoke a very positive audience reaction. In this 1958 version, everyone seems to be at the top of his game, Hodges' wailing away soulfully and Sam Woodyard providing energetic impetus on drums.

Stanley Dance

(c) Cat Anderson, Bill Berry, Roy Burrows, Ray Nance (trumpets); Lawrence Brown, Chuck Connors, Buster Cooper (trombones); Jimmy Hamilton (clarinet/tenor); Russell Procope (alto/clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Harry Carney (baritone); Duke Ellington (piano); Aaron Bell (bass); Sam Woodyard (drums); Bels Studios, New York, July 3, 1962.

(f) as (c) but Cootie Williams, Mercer Ellington and Herb Jones (trumpets) replace Berry, Burrows and Nance and John Lamb (bass) replaces Bell. Probably Stockholm, February 8, 1966.

(f) Duke Ellington (piano); Ernie Shepard (bass); Sam Woodyard (drums). Probably Stockholm, February 7, 1963.

(c) as (c) plus Harold Baker (trumpet), Leon Cox (trombone) replaces Buster Cooper, Bels Studios, New York, May 24 or 25, 1962

(a) probably Clark Terry, Harold Baker, Ray Nance and unknown (trumpets); Quentin Jackson, John Sanders, Britt Woodman (trombones); Jimmy Hamilton (clarinet/tenor); Russell Procope (alto/clarinet); Johnny Hodges (alto); Paul Gonsalves (tenor); Harry Carney (baritone); Duke Ellington (piano); Jimmy Woode (bass); Sam Woodyard (drums). Sweden, 1958.

(d) probably as (c). Date unknown

(b) as (a) but Cat Anderson replaces unknown trumpet. Gothenburg, November 6, 1958.

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