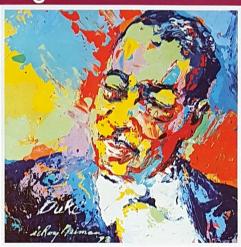
DUKE ELLINGTONMagenta Haze











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magenta haze

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SIDE ONE

- 1. FEELING OF JAZZ (e) (Ellington, Troup, Simon) (3.40)
- 2. MAGENTA HAZE (g) (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

- MR. GENTLE AND MR. COOL (d) (Ellington, Baker) (7.00)
- 2. SMADA (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 Neiman Sleeve Layout: Malcolm Walker

An MF Production CAP Phonoco 1983 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 for gotten how effectively Ellington himself wrote in the ame vein. Warm Valley is a case in point, and so is Magenta Haze, where Hodges' beautiful tone and effortless execution are just as impressive as when he recorded it for the first time twenty years

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 fore-

invited them to participate with finger-snapping.

made in the treatment through the years, and the 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 reed section, after which Harry Carney played

Gentle and Mr. Cool was originally devised in 1958 to feature Ray Nance's romantic violin and Shorty Baker's immaculate trumpet. Neither Ellingtoo nor anyone else was ever quite sure who was gentle and who was cool, and the problem was not lolved 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.

Smada is another of Billy Strayhorn's instrumentals for the dance book, this one named for a disc lockey 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 Boo-dah -because the leader was either conducting or dancing or both

Jump for Joy, a show described as "A Sun-Tanned Revu-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 Dancers in Love, subtitled Naivété at one time, is a piano showcase first introduced in The Pertume alto saxophone solo is by Russell Procope. The Suite of 1945. Ellington's infectious performance loxture of the opening ensamble results, incidentalways delighted audiences, especially when he ally, from the use of reeds, trombones and one trumpet only, Cat Anderson's

Rockin' In Rhythm remained one of the band's most. Things Ain't What They Used to Be, a hardy perencolorful staples after it was composed by Ellington nial written by Mercer Ellington in 1930. Minor modifications were mally used as a showcase for Johnny Hodges. peerless alto saxophone, and often as a sign-off tempo went up when it was no longer tied to the theme. Playing it every night of their lives, the physical needs of shake dancer Bessie Dudley. Musicians might have been expected to have become bored by it, but it was a number for which they always relained 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 the traditional sixteen bars of clarinet. The plunger his game, Hodges wailing away soulfully and Sam trombone statements are made here with great skill Woodyard providing energetic impetus on drums. Cat Anderson, Bill Berry, Roy Burrowes, 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). Bells Studios, New York, July 3, 1962,

g) as (e) but Cootie Williams, Mercer Ellington and Herb Jones (trumpets) replace Berry. Burrowes and Nance and John Lamb (bass)

Probably Stockholm, February 8, 1966.

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

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

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.