

# TERRY GIBBS PLAYS THE DUKE

A TRIBUTE TO  
DUKE ELLINGTON  
BY THE  
TERRY GIBBS  
QUARTET

TERRY GIBBS  
PETE JOLLY  
LEROY VINNEGAR  
GARY FROMMER

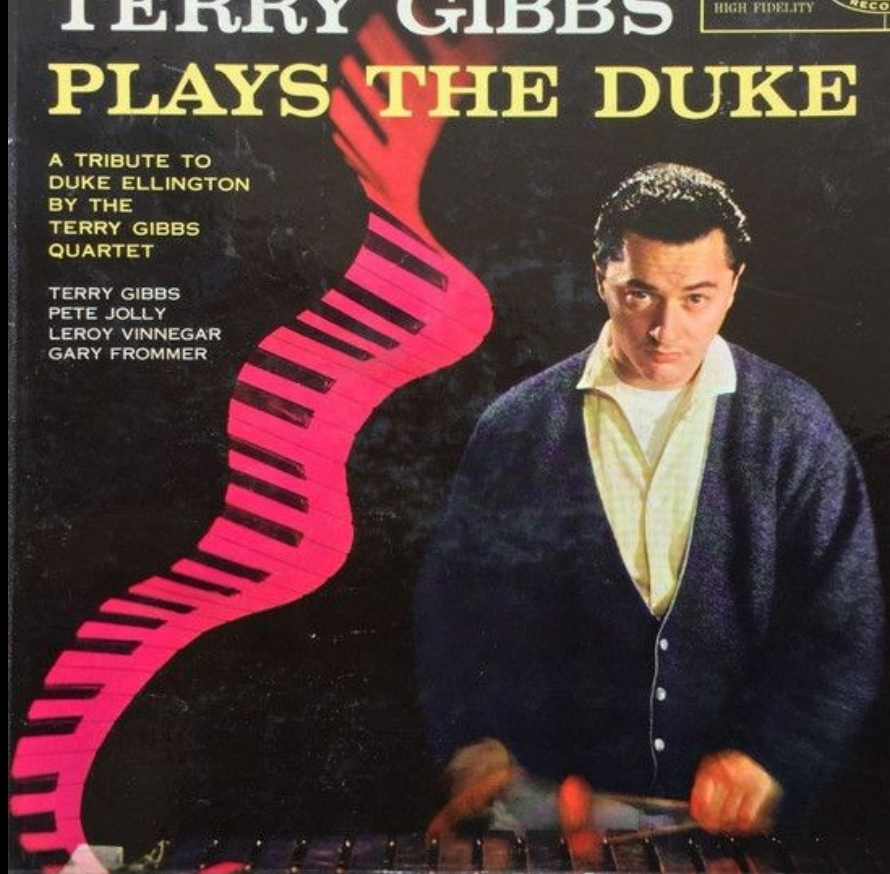


photo by Gianni & Mervin



# TERRY GIBBS PLAYS THE DUKE

## THE INSIDE STORY

**TYPE OF MUSIC:** Neatly-arranged, deftly-swinging small group treatments of some great Duke Ellington standards, featuring Terry Gibbs' fleet vibraphone and Pete Jolly's finger-stretching accordion.

**HIGHLIGHTS:** The rollicking *Rockin' In Rhythm*... Gibbs' marimba solo on *Do Nothin' Till You Hear From Me*... Jolly's driving solo on *Caravan*... The haunting mood Gibbs establishes on *Sophisticated Lady*... Leroy Vinnegar's immense bass work throughout.

### SIDE ONE

- (1) **ROCKIN' IN RHYTHM**  
(Ellington-Carney-Mills)..... (2:39)
- (2) **I LET A SONG GO OUT OF MY HEART**  
(Ellington-Nemo-Mills)..... (3:01)
- (3) **CARAVAN** (Ellington-Tizol-Mills)..... (4:10)
- (4) **SOLITUDE** (Ellington-DeLange-Mills) .. (3:31)
- (5) **TAKE THE A TRAIN** (Strayhorn)..... (3:01)

### SIDE TWO

- (6) **SOPHISTICATED LADY**  
(Ellington-Parish-Mills)..... (3:14)
- (7) **DO NOTHIN' TILL YOU HEAR FROM ME**  
(Ellington-Russell)..... (3:45)
- (8) **DON'T GET AROUND MUCH ANYMORE**  
(Ellington-Russell)..... (2:34)
- (9) **JOHNNY COME LATELY** (Strayhorn) (2:54)
- (10) **C-JAM BLUES**  
(Ellington-Roberts-Katz-Thiele)..... (4:55)

Recorded in Los Angeles, Calif., Dec. 4, 1957.

Personnel: **TERRY GIBBS**, vibraphone, marimba, and xylophone; **PETE JOLLY**, accordion; **LEROY VINNEGAR**, bass; **GARY FROMMER**, drums.

Cover Photo: Garrett-Howard.  
Supervision: Bob Shad.

Terry Gibbs plays the compositions of Duke Ellington?

A first reaction on the part of many might be, "Why?"

Ellington is the suave, debonair composer associated with rich and worldly big band sounds. Gibbs is an intense, driving individual who works in small combo context and plays vibes as if they should be five feet longer in order that he might have even more fiery ground to cover.

But examine the material of Duke's that Terry has chosen to explore here and it all makes a great deal of sense.

There is such a thing as writing music that swings, music that even a society pianist would sound fairly acceptable playing if he gave the notes and phrases the values and dynamics assigned to them on paper.

Duke Ellington and the people with whom he collaborated on these tunes wrote that kind of music. Try something: hum *Take The A Train* to yourself, as an example, and see how automatically your foot begins patting out a comfortable beat. It swings.

And Terry is a swinger. He has a compulsive, impelling push to his playing that has touched off storms in many a group, from Benny Goodman's sextet to Woody Herman's supercharged powerhouse of the late 1940s. Add the beat inherent in all this Ellingtonia to its challenging structure and you have an assemblage that would provide any jazzman with the musical equivalent of a thick slice of roast beef, rare, and a bottle of ale.

Terry likes roast beef. Rare. And so here he has sliced off some choice Duke, and with care and respect and planning has adapted it to a small group, utilizing the fleet fingers of Pete Jolly, nominally a pianist, on accordion, plus a rhythm section of the original one-man gong, Leroy Vinnegar, bass, and Gary Frommer, drums.

In addition, you'll hear Gibbs play marimba for the first time on records on *Don't Get Around Much Anymore* and *Do Nothin' Till You Hear From Me*, with an added dash of xylophone on the former and on *C-Jam Blues*. I would not be surprised to see Terry begin using the marimba more often in the future—even to utilizing it on club dates—so successfully does he bring off his solos on the wooden and rather mournful cousin to the vibes here.

There is a compactness and orderliness to this session that takes it well out of the "blowing date" category without constricting the soloists or making them at all subservient to the material at hand. Nothing was written down formally; instead, the group took each tune and worked out a head arrangement on it that would both pay respect to the Ellington tradition and allow ample playing room.

Take *Caravan*, for example, with its Afro-suggested melody stated first. Then a straight four-four takes over, with Jolly feeding for Gibbs before catapulting into his own driving solo. Vinnegar is notably stalwart.

Or the infectious *Rockin' In Rhythm*, a musical line of great charm. It kicks off swingingly as the group figuratively looks hands in a fine display of ensemble effort, then gives Terry some elbow room, for his solo, finally comes back to an exclamation mark ending.

In all the arrangements the group musically tips its hat respectfully to Ellington at the beginning, dashes off in its own individualistic way for awhile, then darts back in to close with a short bow from the waist.

I think Duke will be pleased when he hears this salute from a group of younger jazzmen who pay tasty tribute to the enormous influence he has wielded in jazz.

And I think you might, too.

*Jack Tracy*  
Jack Tracy  
Director, Emarcy Jazz

This Emarcy Long Playing 33 1/3 r.p.m. recording was made possible through the use of the **MERCURY SOUND MAGNICON** process—a technique whereby it has become possible for Mercury to produce the most beautiful disc of truly superior quality, especially with respect to brilliance, clarity, dynamic range and reliable stylus tracking. This record can be played on any 33 1/3 r.p.m. turntable.

A PRODUCT OF MERCURY RECORD CORPORATION, CHICAGO, ILLINOIS

Printed in U.S.A.

