

We love you madly...



Mr Acker Bilk



Ian Carr



Tony Cox



Joe Harriott



Don Rendell



pay musical tribute to DUKE ELLINGTON with



Stan Tracey

The Stan Tracey Big Brass

EMI



33¹/₃

(YAX.3810)

© 1969

1

STEREO
SCX 6320

(Lansdowne Series)

1

WE LOVE YOU MADLY

1. BLUE FEELING (Ellington) Laffeur, Mills Music, Mecolico.
2. I LET A SONG GO OUT OF MY HEART (Ellington—Mills—Nemo)
(Featuring: Stan Tracey—Piano)
L. Wright, Mills Music, Mecolico, BIEM, NCB, 3 PASSION FLOWER
(Strayhorn) Featuring: Don Rendell—Sop. Sax.) Campbell Connelly
NCB, 4. LAY BY (Ellington) (Featuring: Tony Coe—Ten. Sax.)
United Artists Music Ltd, Mecolico, BIEM, NCB.

THE STAN TRACEY BIG BRASS

Arrangements by Stan Tracey

EMI

33¹/₃

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2

STEREO
SCX 6320

(Lansdowne Series)

2

WE LOVE YOU MADLY

1. CREOLE LOVE CALL (Ellington) (Featuring: Mr. Acker Bilk—
Clarinet) L. Wright, Mills Music, Mecolico, BIEM, 2. I'M BEGINNING
TO SEE THE LIGHT (Ellington—James—Hodges—George) (Featuring:
Ian Carr—Flugelhorn) C. Connelly, World Music, Mecolico, BIEM, NCB.
3. IN A SENTIMENTAL MOOD (Ellington—Mills—Kurtz)
(Featuring: Joe Harriott—Alto Sax.) Laffeur.
4. WE LOVE YOU MADLY (Tracey) P.S.M.

THE STAN TRACEY BIG BRASS

Arrangements by Stan Tracey

EMI



Lansdowne Series

WE LOVE YOU MADLY THE STAN TRACEY BIG BRASS

Arrangements by STAN TRACEY.

featuring
Mr. ACKER BILK
IAN CARR
TONY COE
JOE HARRIST
DON RENDELL
B
STAN TRACEY

Piano
Derek Watkins
Paul Tongmy
Kenny Baker
Eddie Blair
Les Condon

Trumpets

Keith Christie
Don Lusher
Chris Pyne
Bobby Lambie
Chris Smith

Trombones

Lennie Bush
Barry Morgan

Bass
Drums

A RECORD SUPERVISION PRODUCTION

Supervision: Denis Preston
Sleeve Design: Peter Leslie
Stencilling: Denis Preston
Cover Photo (Duke Ellington): David Redfern
Engineer: Adrian Kenning

© 1976

WHERE THERE'S SUCH a thing as a late Lover's Diary (and why not?) Ben Spos, here, you, as the maestro, even philosophy) and jazz should would surely be especially glib-edged... notably that bearing the date April 26th. For a contemporary's singular experience to jazz history—and possibly one of the half-dozen most significant anniversaries in the whole of that world of music—the birthday of Duke Ellington, born Edward Kennedy of that ilk in Washington D.C. in 1899. Which means further that April 26th finds music a particularly important anniversary—the anniversary birthday of a man still alive, vital and contributory to a business generally regarded as a relatively youthful pursuit.

To paraphrase Jelly Roll Morton, *Crescent Love Call* by Duke Ellington was no doubt the first music I ever bought in my life... in 1935. Later, however, on date of issue, was the third—*Mean Anticipation* (Columbia) was the first. As further testimony of my credence in a home like Duke Ellington I claim to be one of the survivors of the Great Transition (the '70s... to the Twentieth Century's end) to witness Duke Ellington's premier concert appearance in London. When this album was coming to a close, I was then in a great mood as a great musician, I hoped intuitively to Stan Tracey for cooperation, and I could think of no better music than the early world of Ellington in all its aspects, one and—despite the high originality of his own writing and playing—more deeply infected by the Duke's influence. The reflection of soloists was self-evident. All art musicians long associ-

SIDE ONE

1 BLUE FEELING

2 I LET A SONG GO OUT OF MY HEART

(Ellington/Mills/Rosen) featuring: STAN TRACEY—Piano

3 PASSION FLOWER

(Ellington) featuring: DON RENDELL—Sax. Sax.

4 LAY BY

(Ellington) featuring: TONY COE—Sax. Sax.

SIDE TWO

1 CREOLE LOVE CALL

(Ellington)

featuring: MR. ACKER BILK—Clarinet

2 I'M BEGINNING TO SEE THE LIGHT

(Ellington/Condon/Harmon/Gentry)

featuring: IAN CARR—Flugelhorn

3 IN A SENTIMENTAL MOOD

(Ellington/Mills/Rosen)

featuring: JOE HARRIST—Sax. Sax.

4 WE LOVE YOU MADLY

(Stan Tracey)

ed with my own recording career: all shared my personal enthusiasm for this project. Ackers Bilk first recorded with me in 1974. In 1975, I met him in 1966. Don Rendell is one of my oldest mates in the business. He recorded with me for the first time in 1974. Joe Harriott has recorded with me ever since he came to this country from Jamaica in '52 and Tony Coe has been a much-appreciated associate on many a recording—and in—since the old classic-the days with Humphrey Lyttelton.

The choice of material was left to the soloists. Ackers' credit almost here has passed it, so could Stan's choice for a piano feature. The lastest record *Passion Flower* by Ellington's other eye, the late Billy Strayhorn gave Don Rendell the opportunity of displaying his ever-increasing mastery of the soprano saxophone. *Lay By* gave Tony Coe the opportunity of displaying his mastery of the swinging tempo and the haunting chords. The solo most seem to have been less than a very progressive player, to the most meaningful sense of the word—choosing that old though lovely warhorse, *For Beginners* by Stan Tracey, and Joe Harriott—did most viciously aggressive of modernists—the approach titled *In A Sentimental Mood*. It is not uncommon that the soloist goes in this album, *Crescent Love Call*, and the most recent, *Lay By*, are both blues, for this is a form which Ellington has utilized more effectively, more subliminally, and indeed, more frequently than any other noted jazz composer. *For Beginners*, then, from the very first, is an example—a delicate, together (later showing) with a touch of the composer's own. Finally, and the most beautiful, *We Love You Madly*, is a song which is a program and allocating the solo passages with an ear to contrast and effective contrast—addition to the highly evocative. It's Tony Coe and Don Rendell on lower saxophones. While most of those recorded across Ellington's enthusiasm within the environs of Lansdowne Recording Studio when this album was being made, we're hand-picked by the soloists, Stan Tracey, Adrian Kenning and myself. And we like to think that our mutual reverence of the music and the music and the excitement we shared in this project have been transmitted to the grooves of these recordings, whose overall role is expression of all our feelings, and those of men upon you of thousands there... DUKE ELLINGTON... WE LOVE YOU MADLY!

SCX 6320
stereo



JAZZ LOVER "UNDER MELA" MUSIC
STAN TRACEY QUARTET
SCX 1774 (mono)



TONY COE
TONY COE
SCX 6178 (mono)



JOE HARRIST
JOE HARRIST/LOUIS LAMIER
DOUBLES QUARTET
SCX 6215 (mono)



PERSONAL PORTRAIT
JOE HARRIST
SCX 6249 (mono)



BLUE ACKER
MR. ACKER BILK
TWO TWO (mono)



DOE RENDELL IAN CARR "LIVE"
DOE RENDELL IAN CARR QUARTET
SCX 6249 (mono)



JOE HARRIST
AMAZON DUBS
SCX 6322 (mono)



TWO FROM DUK
HAROLD ASHBY & PAUL GENTLES
Don't Get Around Much Anymore
The Midnight Sun Will Never Set
Jung's Blues
Backbeat
On Deck
Get of Me
My Baby
Swimming in the Sea
SCX 6326 (mono) SCX 6328 (mono)

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