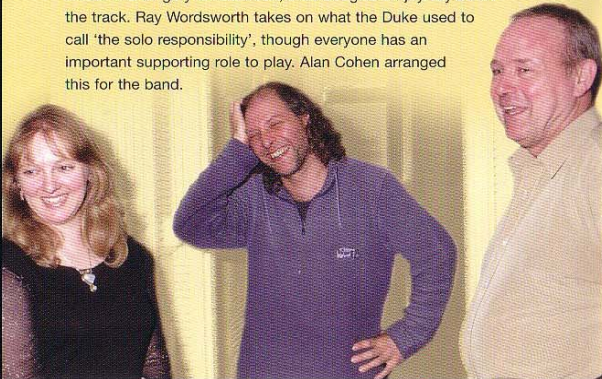


Clockwise from the top: Karen Sharp, Ray Wordsworth, Ted Beament, Adrian Macintosh, Nick Taylor, Verona Chard, Humphrey Lyttelton, John Rees- Jones and Jimmy Hastings.

Dates in brackets indicate previous recordings of the composition by the band.

- 1 **LION RAMPANT** (1975) paid tribute to Duke Ellington and, by association, to William Henry Joseph Berthol Bonaparte Bertholoff Smith, otherwise known as Willie 'The Lion' Smith, master 'stride' pianist and one of the Duke's earliest influences. He is honoured here with sixteen bars of 'stride' ensemble. Solos by HL, Karen Sharp and John Rees-Jones.
- 2 **HAPPY-GO-LUCKY LOCAL** (1987), from Duke Ellington's Deep South Suite, depicts a little train with rickety upright engine that gets up steam in a lengthy introduction, then boogies off joyfully down the track. Ray Wordsworth takes on what the Duke used to call 'the solo responsibility', though everyone has an important supporting role to play. Alan Cohen arranged this for the band.



- 3 **(Back Home Again in) INDIANA** – what a staunch old warrior ! Written in 1917 by Ballard MacDonald and James Hanley to be sung sentimentally by barber's shop quartets, it survives to this day in the repertoire of jazz groups large and small, ancient and modern. In a feature for three clarinets, Karen Sharp has the first solo (and the last laugh), HL and Jimmy Hastings follow.
- 4 **SAD, SWEET SONG** (1996) was originally an instrumental salute to the great cornettist, Ruby Braff, under the title Song for Ruby. It has since been given lyrics by the composer which, following a precedent established many years ago by Hoagy Carmichael, he delivers himself. Jimmy Hastings plays a fragment of sad, sweet alto before the original instrumental conclusion takes over
- 5 **AH, MERSEY !** (1987) was couched in an R & B style that was fashionable in the Eighties and has since proved to be timeless, audiences responding to the rocking rhythm with as much enthusiasm today. Belated thanks to the legendary Stax label for the loan of some riffs ! Solos by Ted Beament, HL, Karen Sharp, Jimmy Hastings and Ray Wordsworth.
- 6 The wistful **RUE PARADIS** was written by Karen Sharp at HL's behest. She did the arrangement and shares solo space with Ted Beament.

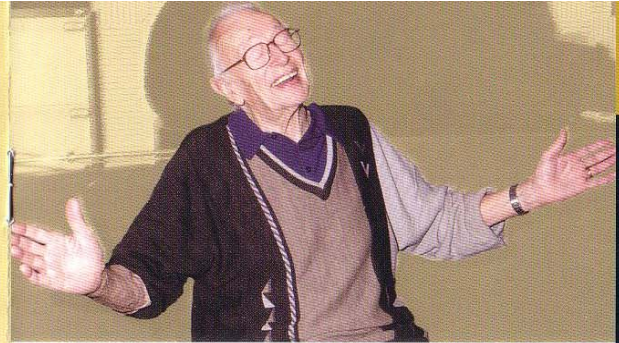
Sad, Sweet Songs & Crazy Rhythms – Humphrey Lyttelton and his Band On CD as CLG CD 042

7 **ORY'S STORY** (1976) is a happy calypso based on the harmonies of Kid Ory's Muskrat Ramble. Jimmy Hastings plays the flute, Ted Beament demonstrates his mastery of Latin keyboard rhythms perfected during a long residency in the River Room of the Copacabana Club, Stoke Poges (don't go looking for it), and the composer enjoys himself, vocally and otherwise.

8 **WE FELL OUT OF LOVE** (1975) was sung by Elkie Brooks, at that time a regular guest with the band on stage. Vocal and trumpet here by the song's writer.

9 **THE LADY OF THE LAVENDER MIST** (1981, 1991) has been a feature for three successive alto-players in the band – Bruce Turner, Alan Barnes and now Jimmy Hastings, who puts on it his own tender stamp. Alan Cohen was again the arranger

10 With a cursory but grateful nod in the direction of Maurice Ravel and the Spanish dance which he immortalised, **BLUES IN BOLERO** (1974) is more blues than bolero, though Joe Temperley cried 'Ha, Modal Humph' when he heard it. Solos by HL, Karen Sharp, Jimmy Hastings, Ray Wordsworth and Ted Beament.

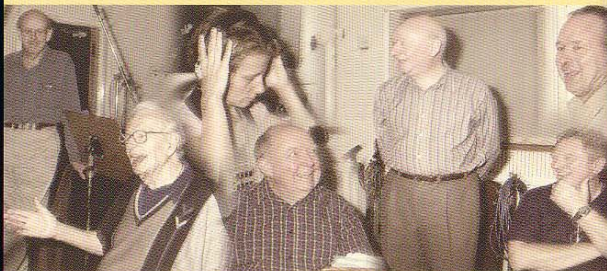


11 **MADLY** (1973) took its title from Duke Ellington's valediction 'The kids in the band want you to know they do love you madly'. Originally a counter-melody inspired by a hero, British march-composer Kenneth Alford, it's now the main theme for a duet by Karen Sharp and Jimmy Hastings.

12 **JAIL BREAK** (1953) made a somewhat surprising appearance in the HL repertoire, at a time when the band took part in a BBC radio series called Ballads and Blues with leading folk-singers. Over a traditional Southern US worksong theme, our guest, mezzo-soprano Verona Chard, captures the spirit of the lament originally assigned to Iris Grimes.

13 **Y.O.U.** A not-so-sad song.

14 **YEAH, YEAH, YEAH! HA, HA! YUKAHTYA FREN DAFU!** (1974) was the cry of a small Kenyan street-vendor in the Nairobi market when he was reminded that, on the previous day, he had heard me call my colleague Bruce Turner a fool for succumbing to the boy's sales pitch. Transl: 'You called your friend a fool!'



Produced by Humphrey Lyttelton. Recorded by Nick Taylor at the Porcupine Studios, London SE9 on October 18th, 19th and 20th 2004. Photographs by Rosie Still
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Sad, Sweet Songs & Crazy Rhythms

1 **Lion Rampant**
(Lyttelton) Humph Music/Paul Rodriguez Music

2 **Happy-Go-Lucky-Local**
(Ellington) Campbell Connolly & Co

3 **(Back Home Again In) Indiana**
(Hankley/Macdonald arr Lyttelton) Humph Music/
Paul Rodriguez Music

4 **Sad, Sweet Song**
(Lyttelton) Humph Music/Paul Rodriguez Music

5 **Ah, Mersey!**
(Lyttelton) Humph Music/Paul Rodriguez Music

6 **Rue Paradis**
(Sharp) Humph Music/Paul Rodriguez Music

7 **Ory's Story**
(Lyttelton) Humph Music/Paul Rodriguez Music

8 **We Fell Out Of Love**
(Lyttelton) Humph Music/Paul Rodriguez Music

9 **Lady Of The Lavender Mist**
(Ellington) EMI United Partnership

10 **Blues in Bolero**
(Lyttelton) Humph Music/Paul Rodriguez Music

11 **Madly**
(Lyttelton) Humph Music/Paul Rodriguez Music

12 **Jail Break**
(Lyttelton) Humph Music/Paul Rodriguez Music

13 **Y.O.U.**
(Lyttelton) Humph Music/Paul Rodriguez Music

14 **Yeah, Yeah, Yeah! Ha, Ha!
Yukahtya Fren Dafu**
(Lyttelton) Humph Music/Paul Rodriguez Music

Humphrey Lyttelton, trumpet, clarinet (3), vocal (4,7,8,13); Jimmy Hastings, alto sax, soprano sax (10,14), flute (7), clarinet (3), bass clarinet (12); Karen Sharp, tenor sax, baritone sax (1,2,9); Ray Wordsworth, trombone; Ted Beament, piano; John Rees-Jones, bass; Adrian Macintosh, drums; Verona Chard, voice, guests on (12).

Copy of the inlay from the Band's CD released in 2005 by the late Humphrey Lyttelton's record label, Calligraph Records. The code is CLG CD 042 and the barcode is 5 015231 004227