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P.O. Box 845  
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**Monty Alexander • Ray Brown • Herb Ellis**

**Triple Treat**



CCD-4193



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# Monty Alexander

# Ray Brown

# Herb Ellis

# Triple Treat

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## 1. (MEET THE) FLINTSTONES (3:01)

(William Hanna-Joseph Barbera-Hoyt Curtin) Barbera-Hanna Music—BMI

## 2. BODY AND SOUL (6:08)

(John Green-Edward Heyman-Robert Sour-Frank Eyton) Warner Bros. Inc.—ASCAP

## 3. SMALL FRY (3:52)

(Hoagy Carmichael-Frank Loesser) Famous Music Corp.—ASCAP

## 4. WHEN LIGHTS ARE LOW (6:51)

(Benny Carter-Spencer Williams) Mills Music, Inc.—ASCAP

## 5. TRIPLE TREAT BLUES (6:31)

(Monty Alexander-Ray Brown-Herb Ellis) Backbone Pub. Co.—BMI/Edson Publishing Co.—ASCAP

## 6. FUNGI MAMA (3:47)

(Blue Mitchell-Thomas Browne-Claudette Washington-Dennis Bell) Unart Music Corp./Roaring Forks Music—BMI

## 7. SWEET LADY (5:49)

(Monty Alexander) Monass—BMI

## 8. BUT NOT FOR ME (4:56)

(George & Ira Gershwin) Warner Bros. Inc.—ASCAP

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Marca Registrada

Executive Producer: Carl E. Jefferson  
Producer: Yoichiro Kikuchi  
Recorded at: Sounds Creation, Osaka,  
Japan March 1982

Recording Engineer: Yoshihisa Watanabe  
Remixed at PER, San Francisco, California  
Remix Engineer: Phil Edwards  
Cover photo: David Fischer  
Food stylist: Bunny Martin  
Art Direction: Dick Hendler

Special thanks to: Mr. Takao Ishizuka, All  
Art Promotion, Inc.

Monty Alexander, Ray Brown and Herb  
Ellis have many albums, cassettes and  
Compact Discs on the Concord label. For  
a complete list, please send for catalog.

"TRIPLE TREAT" is also available on LP  
and Cassette.

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Future historians may well write of the 1980s as a time of desperate seaching for true values, technology having run amok and plunged everything into chaos, from the arts to the behavioral sciences. The more perceptive among them, however, will note that beneath the prevailing confusion there existed living examples of the fact that a sane, creative and even joyful life was possible in such a world.

Excellent cases in point are pianist Monty Alexander, guitarist Herb Ellis and bassist Ray Brown, three masters of the art of creating brilliantly logical order out of any given chaos. Such is the responsibility of the true jazzman, and nobody carries it out more efficiently than these tried and true musicians, happily united for the second time on Concord Records.

Their technical excellence was perceivable the moment they made their respective debuts on the recording scene, each at an early age. What sets them apart from most is the high standard of priorities they have maintained for their art. While consistently

dynamic and imaginative, their music always has contained a healthy amount of humanity.

Each is generous with his wit. And none is afraid to try a little tenderness.

Although each has been active in a wide variety of musical projects, they have the rapport of a group that has been performing together for years. Each piece in this appealingly diversified set is a perfect little gem. And it's all pure jazz.

At times the trio becomes, in effect, a quartet with the guitarist laying out by virtue of Herb's switching from the strings to the body of his instrument to provide percussion support for Monty's driving piano.

Brown, for the most part, is content with building sturdy bridges and roads for his partners to venture across. When he does come forth to solo, however, his statements carry the authority of an encyclical from Pope Leo XIII. Many over-chatty bassists of today would do well to heed Ray's wisdom.

A third Concord Records version of the "Flint-

stones" theme (Ray and Herb also were involved in the first two) gets the album off to a sunny start, Monty's great individuality making this a totally fresh reworking.

Next comes a gorgeous update of the classic instrumental trio version of "Body and Soul" recorded nearly 40 years ago by Nat "King" Cole with Oscar Moore on guitar and Johnny Miller on bass. Beautiful solo interchanges by Herb and Monty, and a profound comment by Ray make the new version even better than the perfect original, which sort of tells you what inspiration is all about.

The trio's upbeat treatment of "Small Fry" could well be retitled "A Portrait of Hoagy Carmichael" in honor of the late, great composer it serves so well, and living legend Benny Carter is sure to appreciate the trio's rendition of his durable standard, "When Lights Are Low."

"Triple Treat Blues" is a spellbinding journey through the great "After Hours" tradition established

by the superb blues pianist, Avery Parrish, in a 1940 recording with the Erskine Hawkins orchestra. Solos by Herb and Ray sustain the haunting mood set by Monty's piano.

On the late Blue Mitchell's "Fungi Mama," Jamaican-born Monty indulges himself in some bright Calypso moods around some driving 4/4 swinging by Herb.

Then Ray's arco bass lays the groundwork for the album's beauty queen, Monty's "Sweet Lady," which features the composer's piano at its sensitive, lyrical best and also includes a fine example of Herb's ballad mastery.

A loping jaunt through George Gershwin's "But Not For Me," complete with powerful finishing kick, caps the more than 40 minutes of musical sunshine. Another Concord Records classic!

GORDON RADDUE