DUKE ELLINGTON · BLUES IN ORBIT







BLUES IN ORBIT DUKE ELLINGTON AND HIS AWARD WINNERS

Stereo 33 T



IM Gee D. Ellington) Tempo Music Inc.

(D. Hindson) Robbins Music Com.

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2 - BLUES IN BLUEPRINT ID [lington] Lampo Music Inc. 3 . THE SWINGERS OFT THE BLUES TOO

4 - THE SWINGER'S JUMP





CBS 84307

3/38
2'30
3'05

4'50



BLUES IN ORBIT

DUKE ELLINGTON AND HIS AWARD WINNERS



The time is midnight, December 2, 1959. The place, the CBS Studio on East 30th Street. The band, Duke Ellington's. Recording at this hour may seem strange to some; but to Duke and his Band no hour of recording is strange or better than any other hour for recording. It could just as well have been at 5:00, as was the case with Duke's "Festival Session" CBS 8:4412. Actually, the reasons for this late recording hour were Duke's busy schedule and the unavailability of 30th Street at an earlier hour. (This studio hardly shuts down at all. It is tritually an around-the-clock operation.)

Well this particular night, things started to settle down after the first take, and from then on it was a wailing session. One blues tune after another was recorded until it was time for Duke's dinner at about 2.00.

The sizzling steak arrived along with two portions of American cheese, two halves of grapefruit, one large jar filled with black coffee and halves of lemon, and a small hamburger for me. I'm a little plump anyway, but I think I'll try Duke's diet next time.

We resumed recording after Duke had eaten part of his dinner, after everyone had a breather, and after I had picked out my policy number for the following day.

"What's the name of the next one, Duke?" was my question over the intercom. "It's Smada," replied Duke.

"O.K., stand by, please." And then we were recording again and swinging. The session finished around 5:00 with five great new numbers on tape. Why only five in five hours? Well, Duke and Billy Strayhorn had to take time out to write parts for the band since the copyist was nowhere to be found. We continued recording this album the

following midnight. Things were pretty much the same as the night before, steak, black coffee with halves of lemon, American cheese, two halves of grapefruit, and a hamburger for me (I'll change my diet next time) and no copyist.

When Duke finished recording the eighth selection the second night, he said, Teo, I guess that's it." My first reply was, "We only have eight, Duke."

He said, "Don't you have two from the other two sessions?"

"I'm not sure, Duke. Please, for me, would you do one more?"
"O.K. . . . Let's go guys," and he finished out in a blaze of glory
with a blowing blues featuring most of his men.

I wonder what happened to the copyist.

Duke Ellington, in a way, is like Stravinsky or Picasso in that he never settles for the comfortable way. He is always seeking and trying new ways, both with his band and the pen, with which to broaden his musical horizons. Every album, every performance with Duke is a memorable one. There just doesn't seem to be any limit to his creativeness.

Some of you may not be able to hear this album before purchasing it because of one thing or another but, take it from me, it's wonderful. This might be a little presumptuous of me, but, nevertheless—man, it's great!

Primarily, this is a blues album. There's no denying that the blues can be happy as well as sad, fast as well as slow, and dissonant as well as tonal. You have them all here, and all by Duke Ellington and his Award Winners. Why Award Winners? BECAUSE THEY ARE!

Notes by TEO MACERO

SIDE 1,	TITLE 1. THEEE 7s RUES. 2. SMADA 3. PIE CYCS RUES. 4. SWEET AND PUNGENT 5. G JAM RUES.	BILLY STRAYHORN DUKE ELLINGTON DUKE ELLINGTON & BILLY STRAYHORN DUKE ELLINGTON	SEGENTS INFO SAA INFO INFO SAA INFO INFO INFO INFO INFO INFO INFO IN
	1. IN A MELLOW TONE	COMPOSER: DUKE ELLINGTON	SOLDISTS: HARRY CARNEY BARITONE SAX
	Z. BLUES IN BLUEPRINT	DUKE ELLINGTON	RAY NANCE TRUMPET HARRY CARNEY BASS CLARINET JIMMY WOOD BASS
SIDE 2.	3. THE SWINGERS GET THE BLUES TOO	MATHEW GEE & DUKE ELLINGTON	RAY NANCE TRUMPET MATHEW GEE JR. BARITONE HORN RAY NANCE TRUMPET
	4. THE SWINGER'S JUMP	MATHEW GEE JR.	JOHNNIE HODGESALTO SAX JOHNNIE HODGESALTO SAX RAY NANCE TRUMPET
	5. BLUES IN ORBIT. 6. VILLES VILLE IS THE PLACE, MAN.	DUKE ELLINGTON & BILLY STRAYHORN	JIMMY HAMILTON TEROR SAX BOOTY WOOD TROMBONE JIMMY HAMILTON CLARINET JUNE ELLINGTON PIANO JOHNNE HOOGES ALTO SAX HARRY CARNEY BARITONE SAX

The selections are followed by their timings, the publisher is Tempo Music, Inc. (ASCAP) unless otherwise noted,

Sign I, Three J's Bluer=-2150; Smada-2:35; Pie Kyr's Bluer=-3:25-Comstock Music, Inc. (ASCAP); Sweet and Pungent-4:00; C Jam Bluer=-4:50-Robbins
Music Corp. (ASCAP).

Music Corp. (ANCAP).

Sins II: In a Mellow Tone—3:38—Robbins Music Corp. (ANCAP); Blues in Blueprint—2:38; The Swingers Get the Blues Too—3:05; The Swinger's Jump—4:50; Blues in Orlet—2:23; Villes Ville Is the Place, Man—2:28.

This CBS High Fidelity recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future