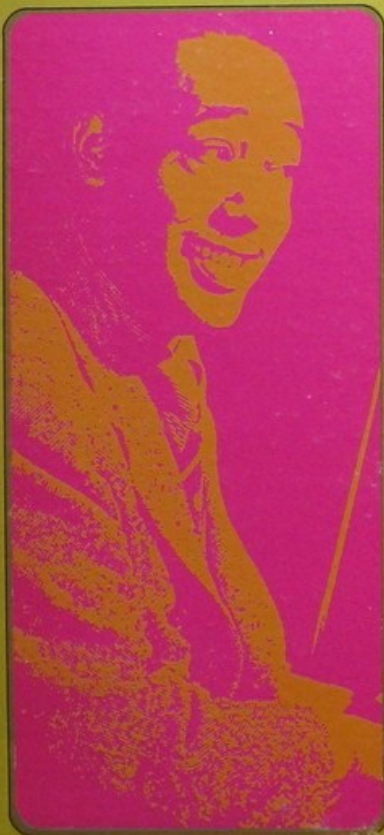


STEREO  
ELECTRONICALLY RE-RECORDED  
TO SIMULATE STEREO

FS-249



# DUKE ELLINGTON

## VOL. II THE EARLY YEARS

THE BEAUTIFUL INDIANS - HIAWATHA  
THE BEAUTIFUL INDIANS - MINNEHAHA  
HAPPY-GO-LUCKY LOCAL Pt 1.  
HAPPY-GO-LUCKY LOCAL Pt 2.  
FLIPPANT FLURRY  
BLUE SKIES  
MAGENTA HAZE  
GOLDEN FEATHER  
SULTRY SUNSET  
DIMINUENDO IN BLUE





**SIDE 1**

**FS-249-A**

**DUKE ELLINGTON — Vol. II — The Early Years**

- |                                      |      |
|--------------------------------------|------|
| 1. THE BEAUTIFUL INDIANS — HIAWATHA  | 2:45 |
| 2. THE BEAUTIFUL INDIANS — MINNEHAHA | 2:57 |
| 3. HAPPY-GO-LUCKY LOCAL Pt. 1.       | 2:57 |
| 4. HAPPY-GO-LUCKY LOCAL Pt. 2.       | 2:45 |
| 5. FLIPPANT FLURRY                   | 3:23 |



**SIDE 2**

**FS-249-B**

**DUKE ELLINGTON — Vol. II — The Early Years**

- |                       |      |
|-----------------------|------|
| 1. BLUE SKIES         | 2:35 |
| 2. MAGENTA HAZE       | 3:00 |
| 3. GOLDEN FEATHER     | 2:47 |
| 4. SULTRY SUNSET      | 3:08 |
| 5. DIMINUENDO IN BLUE | 2:48 |

STEREO  
ELECTRO-DYNAMICALLY RECORDED  
TO SIMULATE STEREO

General stereo records may be played with excellent results on any modern mono player with a left/right pickup. Whether played mono or stereo, song life and full stereo fidelity are assured.

FS-249

# DUKE ELLINGTON

## VOL. II THE EARLY YEARS

The Songs:

**DIMINUENDO IN BLUE — MAGENTA HAZE**

Recorded October 23, 1946 in New York City.

Duke Ellington, piano; Stratton Hepburn, Francis Williams, Tatt Jordan, trumpets; Ray Nance, trumpet and violin; Claude Jones, Lawrence Brown, Wilbur DeParis, trombones; Jimmy Hamilton, clarinet and tenor sax; Russell Procope, Johnny Hodges, alto sax; Al Sears, tenor sax; Harry Carney, baritone sax; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums. **SULTRY SUNSET — HAPPY GO LUCKY LOCAL Parts 1 & 2 — BLUE SKIES** (Originally titled TRUMPET (NO END) — FLIPPANT FLURRY — BEAUTIFUL INDIANS, HAWAIIA)

Recorded November 25, 1946 in New York City.

Duke Ellington, piano; Harold Baker, Cal Anderson, Francis Williams, Tatt Jordan, trumpets; Ray Nance, trumpet, violin, vocal; Claude Jones, Wilbur DeParis, Lawrence Brown, trombone; Jimmy Hamilton, clarinet and tenor sax; Russell Procope, clarinet and alto sax; Johnny Hodges, alto sax; Al Sears, tenor sax; Harry Carney, baritone sax; clarinet; bass clarinet; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums; Kay Davis, Al Hobbler, vocals.

**GOLDEN FEATHER — BEAUTIFUL INDIANS, MINNEHAHA**

Recorded December 5, 1946 in New York City.

Same personnel as last session.

Duke Ellington was born April 29, 1899 in Washington, D.C.

The "Duke" started piano lessons in 1906, but learned more by listening to various ragtime pianists around town. He won a poster contest in his high school years, painted commercial signs and played "legit" in June 1918, when he married Edna Thompson, he was doing very well supplying orchestras for private parties and dances.

The Duke's first trip to the big city of New York was a bomb. He joined a pseudo-symphonic band, and after a short stay with it, he returned to Washington. In the Spring of 1923, Fats Waller persuaded Duke to return to New York where he worked for Ada Smith, then to Blanton's in Harlem, where he became the official leader. It was at this time when his first orchestral ideas and solo styles of the group began to be formed. In 1926 the rhythm section was formed, which remained together as a group.

Duke wrote his first revue score called "Chocolate Kiddies," which ran for 2 years in Germany, but never made Broadway. This was in 1924.

On December 4, 1927, the band began their run at the COTTON CLUB on Lenox Avenue, remaining there until 1932, although the Duke took time out to make a picture in Hollywood. The band made frequent radio broadcasts from the COTTON CLUB, and the Duke's name became famous for the best in big band jazz.

Ellington's first big record was titled DREAMY BELLES, and was released in 1930. It did not become a hit until it was retitled MOOD INCOGNITO in 1931, when he has written many big songs—SOPHISTICATED LADY, IN A SENTIMENTAL MOOD, ROCKIN' IN RHYTHM, DON'T GET AROUND MUCH ANYMORE, DO NOTHING TIL YOU HEAR FROM ME, I'M BEGINNING TO SEE THE LIGHT, JUST A LUCKY SO AND SO, JUST A SITTIN' AND A ROCKIN', I DIDN'T KNOW ABOUT YOU, and Stains more.

In 1933 Billy Strayhorn joined the band, as had Jimmy Blanton and Ben Webster, and from this time to August 1, 1942 when a recording ban went into effect, the band did some of their best work. A series of superb performances such as TAKE THE A TRAIN, CHELSEA BRIDGE, and JOHNNY COME LATELY. The band also appeared in the Hollywood Revue, JUMP FOR JOY, which produced some other outstanding songs such as I GOT IT BAD, and the title tune.

During the 40's, which was the period when these recordings were made, the band played a Carnegie Hall concert, where the Duke presented his brilliant BLACK, BROWN AND BEIGE, an extended composition lasting about 50 minutes, but was never recorded. A concert at the Metropolitan Opera House and additional concerts at Carnegie Hall followed.

In 1948, the band toured England and France, and in 1950 the rest of the European Continent. Juan Tizol, Willie Smith and Louis Bellson joined the Duke, having just left Harry James, and the drive which was contributed by Bellson gave the entire band renewed spirit. In 1953 Bellson and Smith left and there was a general turnover for the next two years until Johnny Hodges rejoined them and for the next five years another revitalization took place.

By 1960, the Duke could look back on 33 years as a man at music, a leader in his field, respected by critics and musicians alike. A man who has made extensive and important contributions than any other figure in the field of jazz.

Les Palmer

Side 1

THE BEAUTIFUL INDIANS —  
HAWAIIA 2:45  
THE BEAUTIFUL INDIANS —  
MINNEHAHA 2:57  
HAPPY-GO-LUCKY LOCAL Pt. 1 2:57  
HAPPY-GO-LUCKY LOCAL Pt. 2 2:45  
FLIPPANT FLURRY 3:23

Side 2

BLUE SKIES 2:35  
MAGENTA HAZE 3:00  
GOLDEN FEATHER 2:47  
SULTRY SUNSET 3:08  
DIMINUENDO IN BLUE 2:48

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

### A STATEMENT OF PURPOSE

With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of Americana. It is well nigh impossible to successfully manufacture those unselfconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.

Authentic performances of indigenous and unselfconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and on not so high-fidelity discs during the thirties and forties. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.

It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices.

The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.

In order to transcribe these oft-times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously splicing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback. As many as 500 splices may be made in one recording to eliminate the "cass" and distortions without impairing the performance. In any case—the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerity and soul of the artists.

The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!