



MASTERPIECES BY ELLINGTON

Mood Indigo • Sophisticated Lady • The Tattooed Bride • Solitude

DUKE ELLINGTON and his Orchestra

Exclusive trade mark
of Columbia RecordsExclusive trade mark
of Columbia Records

Rarely in popular music does a composition earn the status of a masterpiece. There is so much that is ephemeral, and so much that is worthless, that the few lasting and memorable pieces shine like the well-known stars in a singularly naughty world. Duke Ellington's contributions to this small galaxy are among the brightest and most secure, and four of the finest have been chosen for this collection. Although in his time the Duke has been responsible for an occasional concert, the best of his work has been such as to inspire the warm admiration and envy of other working composers and orchestra leaders, and his place among the jazz immortals has long been assured.

Three of the compositions in this group are vintage Ellington, from one of his most creative periods. These are *Mood Indigo* of 1931, *Sophisticated Lady* of 1933, and *Solitude* of 1934. *The Tattooed Bride*, showing many contemporary influences, dates only from 1950, but, like the others, is completely Ellington in its conception. These recordings, incidentally, were the last made before extensive changes in orchestral personnel took place early in 1951. But most important in the consideration of the compositions is the fact that never before have they been available at full-length on records. At best, some eight minutes' worth of each arrangement has been obtainable for the edification and enjoyment of musicians and public, but the complete, concert-type arrangements that have consistently dazzled Ellington fans have simply been impractical for ordinary record purposes. Thanks to *Long Play* records, these great Ellington settings can now be heard at last in their entirety.

Even the most casual listening attests to the fact that Ellington has again and again revised these settings. Not content to stop at the original motifs, he has added and subtracted, using an eclectic approach (in the better sense of the word) to polish and enlarge them. There is still to be found the supremely mellow sound that is the Ellington trademark. There is also the texture of a splendidly proficient orchestra. There are still the long, semi-eclectic melodic lines. But with all these, there is an added experimentation with harmonies and rhythms that increases the interest of already-familiar music.

Always an innovator, Ellington has clearly selected the best of the present-day trends and worked them into his own musical scheme. The modern thinking of *The Tattooed Bride* is echoed again and again in these arrangements of the earlier

numbers, broadening their scope as both popular music and as music with recognizable claims to serious attention. Ellington once lauded George Gershwin, Stravinsky, Debussy and Ravel as his favorite composers, a significant group of choices to remember in listening to his music. Gershwin, the inspired melodicist, also showed a masterly preoccupation with intricate rhythms and meters. Stravinsky, certainly the most important influence in modern classical music, is an experimenter of the first order, continually exploring rhythms and textures in his compositions. Debussy is the master of Impressionism, refining delicate themes to a gauzy web of articulate grace. And Ravel, whatever his claims as a composer, was a master of orchestration. These revealing choices give the cue to the basis of Ellington's music, and to its characteristically immense appeal: melody, rhythm, delicacy and color.

Moreover, the Ellington orchestras have always been virtuoso groups, capable of superb ensemble playing and inspired solo feats. Through the years, from his initial success in 1927 up to the present, changes in personnel have been infrequent. This has given the group a continuity and a unity that is achieved generally only by the great symphony orchestra. The musical thought has been congenial and general, and has given the orchestra's experiments a group origin and association that are as polished as they are rare. For the Ellington orchestras has compelled serious musicians to take note. Concerts in Carnegie Hall and at the Metropolitan Opera House have been reviewed by responsible critics, and the orchestra's European fame is of surprising stature. Recently Ellington was commissioned by the Republic of Liberia to write a composition signaling its centennial, and the composer of the provocative *Liberian Suite*. Other notable Ellington works include *Black, Brown and Beige*, and the score for the musical *Brogan's Holiday*.

Born in Washington, D. C. on April 29, 1899, he earned the name Duke in high school, for his exceptionally neat dress and fastidious manners. Duke Kennedy Ellington took only a few piano lessons, but became proficient enough to acquire a job as jazz pianist in Washington cafes during the first World War. At the same time, he became a member of a large orchestra organized by Russell Woodling to give Sunday night concerts in the wartime capital.

Later, he became the leader of one of Oliver "Doc" Perry's orchestras, and in 1922 he joined

Elmer Snowden's orchestra, where he met trumpeter Arthur Whetzel, drummer Sonny Greer and saxophonist Otto Hardwick. Next he played with Willard Swenson's band, and sometimes obtained outside engagements with a five-piece group known as the Washingtonians, including the above-named players, with James Bly as second trumpeter and trombonist Charley Brice.

In 1926, he moved to New York and began playing at the Kentucky Club with his own orchestra. His fame began to spread, and soon publisher Irving Mills stepped in to foster the growth and promotion of the orchestra. On December 4, 1927, Ellington opened at the then-famous Cotton Club in Harlem, and here the tingling excitement of his music really burst into the limelight. The startling arrangements, the unforgettable originals poured forth in rich profusion, and the orchestra was securely established as one of the great organizations in music, a popular success, and a critical success. This record presents, for the first time in full-length recorded arrangements, four of the finest Ellington scores, typical of the advancement and lively intelligence that the Duke has brought to popular music. Each is genuinely a masterpiece, and each, obviously, could only have been created by Duke Ellington and his orchestra. —GBD

Recorded December 19, 1950

PIANO

Duke Ellington, Billy Strayhorn

SAXOPHONES

Russell Procope, Jimmy Gonzalez,

Johnny Hodges, Jimmy Hamilton

TRUMPET

Nelson Williams, Andrew Ford,

Harold Baker, Ray Nance, William Anderson

TROMBONE

Quentin Jackson, Lawrence Brown,

Tyne Glenn

HORN

Mercer Ellington

DRUMS

Sonny Greer

BASS

Wendell Marshall

VOCALIST

Yvonne

ON "MOOD INDIGO," "SOPHISTICATED LADY," "TATTOOED BRIDE" AND "SOLITUDE," THE PERSONNEL IS:

Cat Anderson, Harold "Shorty" Baker, Nelson Williams, Andres Merenghito (Fats Ford), Ray Nance (trumpets), Lawrence Brown, Quentin Jackson, Tyne Glenn (trombones), Mercer Ellington (French horn), Johnny Hodges (alto sax), Russell Procope (alto sax, clarinet), Jimmy Hamilton (tenor sax, clarinet), Paul Gonsalves (tenor sax), Harry Carney (baritone sax), Duke Ellington, Billy Strayhorn (piano), Wendell Marshall (bass), Sonny Greer (drums), Yvonne Lanauze (vocal - on "Mood Indigo" and "Sophisticated Lady").

Recorded at Columbia's 30th Street Studio on December 19, 1950

ON "VAGABONDS," THE PERSONNEL IS:

Francis Williams, Harold "Shorty" Baker, Willie Cook, Clark Terry, Ray Nance, (trumpets), Quentin Jackson, Britt Woodman, Juan Tizol (trombones), Willie Smith (alto sax), Russell Procope (alto sax, clarinet), Jimmy Hamilton (tenor sax, clarinet), Paul Gonsalves (tenor sax), Harry Carney (baritone sax), Duke Ellington (piano), Wendell Marshall (bass), Louie Bellson (drums).

Recorded at Columbia's 30th Street Studio on December 11, 1951

ON "SMADA" AND "ROCK SKIPPIN' AT THE BLUE NOTE," THE PERSONNEL IS:

Nelson Williams, Harold "Shorty" Baker, Ray Nance, Andres Merenghito (Fats Ford) (trumpets), Quentin Jackson, Britt Woodman, Juan Tizol (trombones), Willie Smith (alto sax, soprano sax), Russell Procope (alto sax, clarinet), Jimmy Hamilton (tenor sax, clarinet), Paul Gonsalves (tenor sax), Harry Carney (baritone sax), Billy Strayhorn (piano), Wendell Marshall (bass), Louie Bellson (drums).

Recorded at Columbia's 30th Street Studio on August 7, 1951

Note: The reverb heard on these two selections were in the original recordings.

#1-4 originally issued as *Masterpieces By Ellington* (Columbia Masterworks ML 4418), #5 originally issued on *The Collector's Ellington* (Franklin Mint FM 4002), #6 originally issued on Okeh single 6911, #7 originally issued on Columbia single 39942.



1. **Mood Indigo** (15:26)
(A. BIGARD-D. ELLINGTON-I. MILLS)
2. **Sophisticated Lady** (11:28)
(D. ELLINGTON-M. PARISH-I. MILLS)
3. **The Tattooed Bride** (11:41)
(D. ELLINGTON)
4. **Solitude** (8:24)
(D. ELLINGTON-E. DELANG-I. MILLS)

BONUS TRACKS

5. **Vagabonds** (3:09)
(D. ELLINGTON-TIZOL-BURKE)
6. **Smada** (2:48)
(D. ELLINGTON-B. STRAYHORN)
7. **Rock Skippin' At The Blue Note** (2:38)
(D. ELLINGTON-B. STRAYHORN)



arely in popular music does a composition earn the status of a MASTERPIECE.

There is so much that is ephemeral, and so much that is worthless, that the few lasting and memorable pieces that shine like the well-known stars in a singularly naughty world. Duke Ellington's contributions to this small galaxy are among the brightest and most secure, and four of the finest have been chosen for this collection. Although in his time the Duke has been responsible for an occasional comet, the best of his work has been such as to inspire the warm admiration and envy of other working composers and orchestra leaders, and his place among the jazz immortals has long been assured.

Three of the compositions in this group are vintage Ellington, from one of his most creative periods. These are "Mood Indigo" of 1931, "Sophisticated Lady" of 1933, and "Solitude" of 1934. "The Tattooed Bride," showing many contemporary influences, dates only from 1950, but, like the others, is completely Ellington in its conception. These recordings, incidentally, were the last made before extensive changes in orchestral personnel took place early in 1951. But most important in the consideration of the compositions is the fact that never before have they been available at full-length on records. At best, some eight minutes worth of each arrangement has been obtainable for the edification and enjoyment of musicians and public, but the complete, concert-type arrangements that have consistently dazzled Ellington fans have simply been impractical for ordinary record purposes. Thanks to Long Playing records, these great Ellington settings can now be heard at last in their entirety.

Even the most casual listening attests to the fact that Ellington has again and again revised these settings. Not content to let them rest on their original merits, he has added and subtracted, using an eclectic approach (in the better sense of the word) to polish and enlarge them. There is still to be found the supremely mellow sound that is the Ellington trade-mark. There is the almost tangible texture of a splendidly proficient orchestra. There are still the long, semi-erotic melodic lines. But with all these, there is an added experimentation with harmonies and rhythms that increases the interest of already-fascinating music.

Always an innovator, Ellington has clearly selected the best of the present-day trends and worked them into his own musical scheme. The modern thinking of "The Tattooed Bride" is echoed again and again in these arrangements of the earlier numbers, broadening their scope as both popular music and as music with recognizable claims to serious attention. Ellington once listed George Gershwin, Stravinsky, Debussy and Respighi as his favorite composers, a significant group of choices to remember in listening to his music. Gershwin, the inspired melodist, also showed a mastery

preoccupation with intricate rhythms and meters. Stravinsky, certainly the most important influence in modern classical music, is an experimenter of the first order, continually exploring rhythms and textures in his compositions. Debussy is the master of Impressionism, refining delicate themes to a gauzy web of articulate grace. And Respighi, whatever his claims as a composer, was a master of orchestration. These revealing choices give the clue to the basis of Ellington's music, and to its incontestably immense appeal: melody, rhythm, delicacy and color.

Moreover, the Ellington orchestras have always been virtuoso groups, capable of superb ensemble playing and inspired solo feats. Through the years, from his initial success in 1927 up to the present, changes in personnel have been infrequent. This has given the group a continuity and a unity that is achieved generally only by the great symphony orchestras. The musical thought has been congenial and general, and has given the orchestra's experiments a group origin and execution that are as polished as they are rare. For the Ellington orchestra has compelled serious musicians to take note. Concerts at Carnegie Hall and at the Metropolitan Opera House have been reviewed by responsible critics, and the orchestra's European fame is of surpassing stature. Recently Ellington was commissioned by the Republic Of Liberia to write a composition signaling its centennial, resulting in the provocative "Liberian Suite." Other notable Ellington works include "Black, Brown And Beige," and the score for the musical *Beggar's Holiday*.

Born in Washington, D. C. on April 29, 1899, he earned the name Duke in high school, for his exceptionally neat dress and fastidious manners. Edward Kennedy

Ellington took only a few piano lessons, but became proficient enough to acquire a job as a jazz pianist in Washington cafes during the first World War. At the same time, he became a member of a large orchestra organized by Russell Wooding to give Sunday night concerts in the war-time capital.

Later, he became the leader of one of Oliver "Doc" Perry's orchestras, and in 1922 he joined Elmer Snowden's orchestra, where he met trumpeter Arthur Whetsel, drummer Sonny Greer and saxophonist Otto Hardwick. Next he played with Wilbur Sweatman's band, and sometimes obtained outside engagements with a five-piece group known as the Washingtonians, including the above-named players, with James Milley as second trumpeter and trombonist Charley Ervis.

In 1926 he moved to New York and began playing at the Kentucky Club with his own orchestra. His fame began to spread, and soon publisher Irving Mills stepped in to foster the growth and promotion of the orchestra. On December 4, 1927, Ellington opened at the then-famous Cotton Club in Harlem, and here the tingling excitement of his music really burst into the limelight. The startling arrangements, the unforgettable originals poured forth in rich profusion, and the orchestra was securely established as one of the great organizations in music, a popular success, and a critical success. This record presents, for the first time in full-length recorded arrangements, four of the finest Ellington scores, typical of the advancement and lively intelligence that the Duke has brought to popular music. Each is genuinely a masterpiece, and each, obviously, could only have been created by Duke Ellington and his orchestra.

—George Dale

Masterpieces By Ellington were a category — a concept categorically shunned by the Maestro



6

— hundreds of CDs might qualify. This one, with expert transfers from the original source music for the LP of that title, offers three additional 1951 triumphs by Duke Ellington And His World Famous Orchestra, as it was advertised then.

These are masterpieces in composition and performance by Ellington, Billy Strayhorn, Lawrence Brown, Jimmy Hamilton, Harry Carney, Paul Gonsalves and the ensemble members, including a predecessor, clarinetist-composer Albany Leon "Barney" Bigard.

"Mood Indigo" achieved mini-masterpiece status repeatedly since its October 1930 debut. Not until Columbia introduced the 33 1/3 rpm long-playing record in 1948 could the extended works of Ellington, Strayhorn and their colleagues be heard outside of concert halls. The LP encouraged the artists to develop more excitingly complex works such as "The Tattooed Bride."

Origins of "Mood Indigo" are mired in conflicting legends. Master talespinner Ellington delighted in awing his audience with how he dashed off "our first big hit while waiting for my mother to finish cooking dinner... In fifteen minutes, I wrote the score for 'Mood Indigo'... recorded the following day with a six-piece band... Irving Mills put a lyric on it, and royalties are still coming in for my evening's work."

Bigard amplified that account in an April 22, 1976 interview for The National Endowment For The Arts Jazz Oral History Project. He did not claim the quarter-hour orchestration but explained that he wrote the major portion of the song, "then Duke added a beginning... Mills got a hold of it and gave me twenty-five dollars, and for the first twenty-eight years of the copyright, there was no Barney Bigard royalties."

As to the melancholy words Yvonne sings here, the distinguished lyricist Mitchell Parish — "Star Dust," "Sweet Lorraine," "Moonlight Serenade" and "Ruby" are among his many creations — told a gathering of the Duke Ellington Society Of New York, December 19, 1990, that in 1931 he was a staff writer for Mills Music, the publishing firm owned by brothers Irving and Jack Mills, and Irving assigned Parish the tune, first known as "Dreamy Blues." He couldn't remember whether he, Ellington or Mills came up with the more appealing title but the lyrics were one-hundred-per-cent-Parish. As an employee, he was producing work-for-hire. Occasionally, Mills would allow him co-credit for his work. This time, Parish reported, Mills said, "No, I like these lyrics. You can have your name on your next one."

Ray Nance and Russell Procope recommended Yvonne Lanauze to Duke after hearing her sing at Washington, D.C.'s Crystal Caverns in September, 1950. Duke was equally enthusiastic about the purity of her voice but decided not to struggle with the unusual pronunciation of her surname.

Pianist-vocalist-leader of her own Vancouver, B.C.-based trio and known professionally as Eve Smith since the early 1970s ("I always felt more like Eve than Yvonne"), she remembers vividly her Ellington recording

7

sessions. On their initial run-through of "Mood Indigo," she questioned the tempo, "I thought it should have been slower but Duke said, 'You just follow my lead.' He started it, then Billy took over the piano, and Duke came back and finished it... 'Sophisticated Lady' is a hard song for a novice, and that's what I was. I kept getting hung up on the bridge. He overruled my reluctance with 'No, you sing 'Sophisticated Lady. Your range is what I want... it will sound like a horn.' On that and on 'Solitude,' Duke played all the way through. For 'The Tattooed Bride,' Sweetpea [Strayhorn] started but Duke ended it."

Tyree Glenn, Quentin Jackson and Carney on bass clarinet harmonize the unique "Mood Indigo" melodic statement and reprise, Glenn interjecting his identifying "wah-wahs," with individual statements by Procope, Johnny Hodges, Gonsalves and Nance. Some discographies attribute the piano introduction to Strayhorn.

Ellington sometimes identified inspiration for "Sophisticated Lady" as a pair of awesomely elegant, Washington, D.C. schoolteachers who summered in Europe. Bigard, however, corroborated Brown's account in his June 19, 1976 NEA Oral History: "The first eight bars is a theme I played all the time," Brown related. "The release is Otto Hardwick's, then my eight bars are repeated. That was the basic tune of 'Sophisticated Lady.' I got a check for fifteen dollars [from Duke], and Otto got fifteen dollars too. In those days [1932], fifteen dollars was something good." The orchestration is uncontested Ellington, and this time Mills allowed Parish to share credit for his rather un-schoolteacherish lyrics. Principal horns are Carney on bass clarinet, the exquisite extended solos of Harold Baker and Brown and briefly, Hamilton's clarinet.

From its premiere, November 13, 1948 at Carnegie Hall, "The Tattooed Bride" became what Duke referred to as "a heavy request for Jimmy Hamilton," played at every

concert, club date and broadcast. Truly, Hamilton, whom the leader frequently described as "our serious musician," soared to new heights. Wendell Marshall, Cat Anderson, Brown, Baker, Procope and Carney contribute to the allegory.

The enigmatic Ellington reveled in his slyly delivered introductory narrative about "a musical striptease," applying what must be his all-time most erotic neologism, "contrapuntal anticipation," to an energetic young man and his bride and the climactic moment "when he discovers that she is tattooed all over with Ws!... on the occasion of their honeymoon in Aberdeen, South Dakota."

No further amplification ever was offered except that, questioned, Duke revealed that the Ws represented two sets of parallel thematic notes. Beyond that, one could only conjecture about what may have occurred October 8-9, 1948, when the orchestra played Northern Teachers College at Aberdeen.

The lovely, seemingly introspective "Solitude," a 1934 composition Ellington said that he wrote in twenty minutes in a recording studio, was named by the band's trumpeter Arthur Whetsel. Lyrics are by Eddie DeLang, another member of the Mills Music writing staff, whose hits include "Moonglow," "Darn That Dream" and "Do You Know What It Means To Miss New Orleans?" Here, Carney, Brown, Jackson, Gonsalves, Nance, Hamilton and their leader conspire to demonstrate their commitment to beauty.

The last three selections are masterful pieces, infused with the fresh new voices of trombonist Britt Woodman, as of February 15, 1951, and five weeks later by the bounty of what came to be known as the Great James Robbery, alto saxophonist Willie Smith, valve

trombonist/returnee Juan Tizol and drummer Louie Bellson, who left Harry James to join Ellington.

"Vagabonds," several months hence, reflects the tonal and conceptual evolution contributed by arrivals of trumpeters Clark Terry, November 11, and Willie Cook the same week. Tizol, also the composer of "Purdido" and "Caravan," was a fine melodist and instrumentalist but confessed to no arranging ability, eagerly anticipating Duke's transformations of his tunes. Here, Bellson, Terry, Smith, Hamilton and the transformer welcome Juan's latest. Terry, however, listening in 2003, recognizes "Vagabonds" as a Dick Vance arrangement.

To Southern California radio listeners of the early 1950s, "Smada" was the daily signal for three hours of the very best jazz, hosted by Station KOWL's "Mayor Of Melody" Joe Adams. Strayhorn and Ellington personally delivered an advance pressing of the 78 rpm single to Adams on the air. Although researchers have discovered four earlier titles on manuscripts for this piece, "Smada" (a reverse spelling of Adams), this is the first recording of the music. Strayhorn, Hamilton and the band salute the man whose career soon was to embrace major roles in Broadway and film dramas, and, since 1959, the helm of Ray Charles Enterprises.

The occasion was a lazy afternoon walk along the Lake Michigan shore. The strollers were Billy Strayhorn and Louie Bellson. The impulse was to skim pebbles across the water's smooth surface. The Chicago gig was at Frank Holzfeind's Blue Note. "And when we got back to the hotel," Bellson relates, "Billy wrote 'Rock Skippin' at the Blue Note.'" Nance has the bouncy trumpet solo. "It's one of my very favorite pieces," Bellson smiles, "Strayhorn's little masterpiece."

—Patricia Willard

© Copyright Patricia Willard, 2003

Patricia Willard is a free-lance writer and former *JazzTimes* columnist. *Down Beat* and *Jazz & Pop* contributing editor, Historical Consultant to *The Duke Ellington Collection* at the Smithsonian Institution, Consultant in Jazz and Popular Music at the Library Of Congress, and was research, editing and West Coast Public Relations Consultant to Duke Ellington for more than 25 years. She is completing a book on that period of Ellingtonia and collaborating with Louie Bellson on his autobiography *Skin Deep*.

The author gratefully acknowledges the research assistance of Joe Adams, George Avakian; Louie Bellson; (filmmaker) David G. Berger; Sief Hoelsmit, editor, *International Duke Ellington Music Society Bulletin*; Brooks Kerr; Steven Lasker; Holly Maxson; G. William Ross, founder, *The International Duke Ellington Jazz Societies*; Eve Smith; Gwen and Clark Terry; Jack Towers— and Edward Kennedy Ellington. Bibliography: Aasland, Benny: *The Waxworks Of Duke Ellington* Ellington, Duke: *Music Is My Mistress* Kernfeld, Barry, ed.: *The New Grove Dictionary Of Jazz* Lambert, Eddie: *A Listener's Guide, Duke Ellington* Massagli, Luciano & Volonte, Giovanni M.: *The New Duke Ellington Story On Records* National Endowment for the Arts Jazz Oral History Project interviews with Barney Bigard, Lawrence Brown, Juan Tizol Nielsen, Ole J.: *Jazz Records 1942-80, A Discography, Vol. 6* Stratmann, Klaus: *Duke Ellington, Day By Day And Film By Film* Timmer, W.E.: *Ellingtonia, The Recorded Music Of Duke Ellington And His Siders*, Fourth Edition Van De Leur, Walter: *Something To Live For, The Music Of Billy Strayhorn*

ORIGINAL SESSIONS PRODUCED BY
GEORGE AVAKIAN

RECORDING ENGINEERS:
FRED PLAUT AND HAROLD CHAPMAN

REISSUE PRODUCED BY
MICHAEL BROOKS AND MICHAEL CUSCUNA
TRANSFERRED AND MASTERED USING DSD
TECHNOLOGY BY MARK WILDER,
SONY STUDIOS, NEW YORK CITY

LEGACY A&R: STEVE BERKOWITZ
PROJECT DIRECTOR: SETH ROTHSTEIN
A&R COORDINATION: DARREN SALMIERI
ART DIRECTION: HOWARD FRITZSON
DESIGN: RANDALL MARTIN
DESIGN ASSISTANCE: ROSA MENKES
LINER PHOTOGRAPHY: DON HUNSTEIN/
SONY MUSIC ARCHIVES
PHOTO RESEARCHER: LIZ REILLY

What are you going to listen to next?
For a complete listing of titles from
Legacy Recordings, please visit us at:

duke-ellington.com
sonymusic.com
columbiarecords.com
legacyrecordings.com

This Compact Disc was manufactured to meet critical
quality standards. If you believe the disc has a
manufacturing defect, please call our Quality Management
Department at 1-800-255-7514. New Jersey residents
should call 856-722-8224.

© 2004 Sony Music Entertainment Inc. / Originally
Recorded 1951 & Released 1980, Originally
Released 1951 & Released © 2004 Sony Music
Entertainment Inc. / Manufactured by Columbia
Records / 550 Madison Avenue, New York, NY
10022-3211 / "Columbia," "Legacy" and "Reg."
U.S. Pat. & Tm. Off. Marca Registrada. / WARNING:
All Rights Reserved. Unauthorized duplication is a
violation of applicable laws.

DUKE ON COLUMBIA

16 MOST REQUESTED SONGS CK 57901

ANATOMY OF A MURDER CK 65569

AT NEWPORT 1956 - COMPLETE/2-CD SET C2K 64932

BEST OF THE BIG BANDS - WHIS GREAT VOCALISTS CK 66372

BLACK, BROWN & BEIGE CK 65566

BLUE ROSE (W/ROSEMARY CLOONEY) CK 65506

BLUES IN ORBIT CK 66007

THE DUKE (3 CD BOX SET - 1927-1961) C3K 65841

THE DUKE'S MEN: SMALL GROUPS, VOL. 1 (1934-1938) C2K 46995

THE DUKE'S MEN: SMALL GROUPS, VOL. 2 (1938-1939) C2K 48835

ELLINGTON UPTOWN CK 87066

FESTIVAL SESSION CK 87044

FIRST TIME! THE COUNT MEETS THE DUKE

(WITH COUNT BASIE) CK 65571

GREATEST HITS CK 65419

INDIGOS CK 44444

JAZZ PARTY CK 40712

KEN BURNS JAZZ CK 61444

LIVE AT NEWPORT 1958 C2K 53584

LOVE SONGS CK 85316

MASTERPIECES CK 87043

THE OKEH ELLINGTON C2K 46177

PIANO IN THE BACKGROUND CK 87107

PIANO IN THE FOREGROUND CK 87042

REMINISCING IN TEMPO CK 48654

SUCH SWEET THUNDER CK 65568

THIS IS JAZZ #7 CK 64617

THIS IS JAZZ #36 - PLAYS STANDARDS CK 65056

"THREE SUITES" - NUTCRACKER/PEER GYNT/
SUITE THURSDAY CK 46825



The history of jazz begins in 1917, and Columbia Records was right there at the inception. The label, which as a descendant of the Columbia Gramophone Company could already claim pioneering achievements in the development of the phonograph, the recording cylinder, the 78 rpm disc and the two-sided record, was the scene of the first studio session by the Original Dixieland Jazz band, as well as another seminal 1917 session by W.C. Handy's Orchestra of Memphis. Over the next three decades, through its own recording efforts and the purchase of such labels as Okeh, Brunswick and

Vocalion, Columbia's holdings came to include seminal music by Mammie Smith, King Oliver, Louis Armstrong's Hot Fives and Sevens, Fletcher Henderson, Duke Ellington, Bix Beiderbecke, Bessie Smith, Ethel Waters, Teddy Wilson, Billie Holiday, Mildred Bailey and Red Norvo, Count Basie, Benny Goodman, Harry James, Gene Krupa and Woody Herman.

Columbia's introduction of the 33 $\frac{1}{3}$ LP in 1948 launched two decades of recordings that emphasized influential small groups led by Erroll Garner, Dave Brubeck, Miles Davis and Thelonious Monk. Larger ensembles were also documented, including the unequalled Miles Davis/Gil Evans collaborations, the combustible mid-size groups of Charles Mingus and some of the early mergers of jazz and classical music involving Gunther Schuller. Columbia's historic first live recordings at the Newport Jazz Festival in 1956 returned the Duke Ellington Orchestra to its

The
Legacy of
Columbia
Jazz

and
deserved
position of jazz
preeminence.

Another evolutionary step was being taken by the end of the '60s. This was fusion, the earliest stages of which can be traced through several of Miles Davis' Columbia recordings. The trumpeter's innovations inspired his sidemen to create groups of their own such as Weather Report, featuring Wayne Shorter and Josef Zawinul, Chick Corea's Return To Forever,

Herbie Hancock's Headhunters, John McLaughlin's Mahavishnu Orchestra and the Tony Williams Lifetime, all

of which made important recordings on Columbia during the '70s. At the same time, the label documented pioneers of acoustic new music with important recordings by Ornette Coleman, Charles Mingus, Bill Evans, Dexter Gordon and Woody Shaw, plus the more pop-oriented instrumentals of Bob James and Leo Ritenour.

Columbia again led the way when the jazz tradition was revisited by a generation

of young musicians in the '80s. Wynton and Branford Marsalis, Terence Blanchard and Donald Harrison, Marcus Roberts, James Carter, David Sanchez and Leon Parker are among this new wave of musicians that has sparked a new interest in jazz through their Columbia recordings. At the same time, Columbia continued to document jazz in all its varieties, from the classic sounds of Doc Cheatham to the uncatagorizable creations of Henry Threadgill. Add the strong reissue activity under the Legacy imprint and Columbia continues its history as jazz's most comprehensive home base.



87043


CK 87043

Duke Ellington Masterpieces By Ellington

COLUMBIA/LEGACY

Masterpieces By Ellington is among the most significant recordings in the vast discography of Duke Ellington (1899-1974). The four selections comprising the original album, recorded in December 1950, catapulted the Maestro into the LP era; the still-new 33-1/3 rpm format allowed this great composer/arranger/pianist and his matchless orchestra to take full advantage for the first time of the possibilities extended, high-fidelity performances. Ellington did not merely revisit three of his signature songs ("Mood Indigo" and "Sophisticated Lady," with evocative vocals by Yvonne Lanauze, as well as "Solitude"), he modernized their arrangements in a concert vein. *Masterpieces* was also notable for the debut of the full-bodied, surprise-laden "The Tattooed Bride," and for the swansongs of three Ellingtonian giants of longstanding: drummer Sonny Greer, trombonist Lawrence Brown, and alto saxist Johnny Hodges (the latter two would eventually return to the fold). Newly remastered, and containing three bonus tracks from 1950-51, *Masterpieces* is a revelation.



© 2004 Sony Music Entertainment Inc. / Originally Recorded 1951 & Released 1980. Originally Released 1951, 1952 © 2004 Sony Music Entertainment Inc. / Manufactured by Columbia Records / 550 Madison Avenue, New York, NY 10022-3211 / "Columbia," "Legacy" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. / WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws. This package consists of previously released material.

duke-ellington.com
sonymusic.com
columbiarecordings.com



1. Mood Indigo (15:26)
2. Sophisticated Lady (11:28)
3. The Tattooed Bride (11:41)
4. Solitude (8:24)

BONUS TRACKS

5. Vagabonds (3:09)
6. Smada (2:48)
7. Rock Skippin' At The Blue Note (2:28)

Original Sessions Produced by
George Avakian
Reissue Produced by
Michael Brooks &
Michael Cuscuna
Transferred & Mastered using
DSD technology by
Mark Wilder,
Sony Studios, New York City

CK 87043

Duke Ellington Masterpieces By Ellington

COLUMBIA/LEGACY