

RECORDED "LIVE": SATIN DOLL • THE MOOCHE

SOPHISTICATED DUO:
ELLINGTON THE BOSTON POPS FIEDLER

1957
GOLD SEAL

I'M BEGINNING TO SEE THE LIGHT • OTHERS

DO NOTHING 'TIL YOU HEAR FROM ME

MOOD INDIGO • SOPHISTICATED LADY

PREVIOUSLY RELEASED AS LSC-2857

RCA

Sophisticated Duo:
Ellington & Fiedler

Duke Ellington, *Pianist*
Boston Pops Orchestra
Arthur Fiedler, *Conductor*

AGL1-4089-A

Side A
Stereo

Ellington
Corcoran

Mood Indigo
The Mooch
Love Seans

I Let a Song Go Out of My Heart
I'm Beginning to See the Light

(Arrangements by Richard Hayman)

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GOLD SEAL

RCA

Sophisticated Duo:
Ellington & Fiedler

Duke Ellington, *Pianist*
Boston Pops Orchestra
Arthur Fiedler, *Conductor*

AGL1-4089-B

Side B
Stereo

Ellington

Do Nothin' 'Til You Hear from Me
Sophisticated Lady
Timon of Athens March
Solitude
I Got It Bad and That Ain't Good
Satin Doll

Arrangements by Richard Hayman

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GOLD SEAL

SOPHISTICATED DUO: ELLINGTON THE BOSTON POPS FIEDLER

AGL 1-4089



The following was written by Duke Ellington shortly after his concert with Arthur Fiedler and the Boston Pops at Longwood, July 28, 1965.

Well, it all started one beautiful January afternoon in Molmo, Sweden. We were supposed to play a concert there that night. I heard that Arthur Fiedler, who was to conduct in the same hall the following day, was in the lobby of the hotel where he and I were living. I felt it was my duty to rush downstairs, welcome Mr. Fiedler (colleague, fellow musician, American, etc., etc.) and give him a proper act salute and remind him that all the cats in our band did "Clucker in vanishing" (love you like crazy), and so we had a few with a few, exchanged a few, and a few minutes later (nin' sid on sick etc.), and we must get together again sometime, etc., etc., crazy, baby, cool, man, etc., etc.

When I got back to the States, dear Mr. Peter Deilhelm—such a fine man—called, and I was thrilled to hear his voice and what he had to say. I had him call Norman (Grand), and the next thing I knew I was booked to appear with the great Arthur Fiedler and that magnificent Boston Pops Orchestra at Longwood—well, now that's pretty good news. This Fiedler fellow is alright. He isn't only the giant of creativity—the maestro with the greatest authority—but also has his beat on the pulse of the people all over the world who love him madly—and how about that! And, he digs the piano player (D. E.) who happens to be one of my favorite people—everything fitty cool, and in addition to all of the above was added the pleasure of meeting and organizing the program with Richard Hayman, well, what can I tell you, the master with the charts, baby! He designs tonal tapestry for the magician with the charts, baby! He designs tonal tapestry for the large orchestra—sounds that without the benefit of geographical changes transport you to the magic aura to which one has always wanted to become acclimated.

After his pleasant association—plus the dream orchestrations for my own creations—and the usual vibration (or sensation) that everybody gets with Fiedler, I personally was thrilled to bring thanks also to a most sensitive audience.

THE PROGRAM

CARAVAN—We were in New York when we first started playing this with Juan Tizol in 1937. I was asked to play the opening statement on his valve trombone. I would play the accompaniment on the hand drum, and we decided to develop it into a number. Then came the title with that effect!—Caravan. Little did we dream that someday it would get the treatment of a master orchestrator (Richard Hayman) who would embellish it to this degree. But, of course, there have been several occasions to fame on Caravan—each magnificent and inimitable. First, Billy Eckstine, and subsequently, Ralph Marterie.

MOOD INDIGO—Its original orchestration—was done in 15 minutes while I was waiting for my mother to finish preparing dinner one night in 1930 in New York, recorded the following day with a six piece band, then taken to the Cotton Club that night. Ted Husing said, "What are we going to play tonight, Duke?" "A little thing we recorded today," I told him. We played it on the network, and the next two or three days we were flooded with mail about Mood Indigo. This was our first big hit.

DUKE ELLINGTON • ARTHUR FIEDLER

THE BOSTON POPS ORCHESTRA

Louis Bellson, Drummer • John Lamb, Bassist

Arrangements by Richard Hayman

Produced by Peter Deilhelm

Recording Engineer: Bernard Keville

AN ALL-ELLINGTON PROGRAM

Side A

Caravan (4:44)

Mood Indigo (3:00)

The Mooch (3:29)

Love Scene (3:31)

I Let a Song Go Out of My Heart (2:43)

I'm Beginning to See the Light (2:43)

Side B

Do Nothin' 'Til You Hear from Me (2:46)

Sophisticated Lady (3:23)

Timon of Athens March (3:07)

Solitude (3:02)

I Got It Bad and That Ain't Good (4:11)

Satin Doll (2:32)

Public performance clearance—ASCAP

I'M BEGINNING TO SEE THE LIGHT was composed when we were in the Hurricane Club in New York during the Second World War. It was launched simultaneously by two top broadcasting bands—Harry James and Duke Ellington. Joya Sherril (vocalist with our band) was the original soloist.

DO NOthin' 'Til YOU HEAR FROM ME was first recorded instrumentally as *Concerto for Cables* in 1940. In Chicago in 1944, Idea Russell put a lyric to it, we changed the bridge, and it caught on as a pop tune under its present title. Al Hibbler (vocalist with our band) introduced the new song.

SOPHISTICATED LADY—Chicago, 1932, and I indulged myself in probably the biggest debate of my life, trying to decide which of several harmonic and melodic suggestions that came into my mind I should use. We were in London in 1933 when we first heard our record of it and found out that it was already a big hit in the United States. The solo was Lawrence Brown's.

TIMON OF ATHENS MARCH—Alcibiades, the leader of the army to overthrow the government of Athens in Shakespeare's *Timon of Athens*, was provided with this march in the Stratford Shakespearean Festival production in the summer of 1953. I did the leitmotif music for this production, which was chosen as one of the works representing the Stratford, Ontario, Festival of the Shakespearean quadricentennial celebration of Chichester, England, in the winter of 1964. (Ellington loves Richard Hayman's treatment of it.)

SOLITUDE was written in 1934 while waiting for another band to finish recording at the RCA Victor studios in Chicago. The entire number was composed in 20 minutes, standing up, leaning against a glass office enclosure. After the first take with our band in the studio, the engineer was in tears and asked what the title was. Arthur Whetzel, our original trumpet player from Washington, D.C., said "Solitude," and it has remained that it became a big hit in 1935.

I GOT IT BAD AND THAT AIN'T GOOD was created in Salt Lake City in 1941 especially for "Jump for Joy," a revue with a social significance theme that ran about twenty weeks at the Mayan Theater in Los Angeles. It was sung in the show by Iva Anderson—an immediate hit.

SATIN DOLL was born in Los Angeles in 1953—one of our most-recorded numbers by other artists and most requested now.

And now the kicker. After the concert was over, the backstage and my dressing room were graced by the visit of beautiful Mrs. Olga Kouzelevsky, so lovely, so gentle, and with the echo of Mrs. Kouzelevsky's compliments still ringing in my ears, I thought possibly you might dig the scene. So, here it is.

Ah, but it was a wonderful night for the piano player.

Art Direction: Ron Kellum
Cover Art: David Feldman

THE MOOCH was written while I was playing rehearsals for the dancing girls at the Cotton Club in New York in 1928. It was supposed to be my tonal idea of "jungle swamp music." It's one of our most requested instrumental. The original soloists were Bubber Miley, "Ticky Sam," Joe Nanton and Barney Bigard.

LOVE SCENE is one of the Duke Ellington words and music efforts—very new but catching on real fast—written in Las Vegas and being performed by top artists, including Tony Bennett who started it.

I LET A SONG GO OUT OF MY HEART was originally written in 1938 for the Cotton Club Show for which Henry Nemo and I did the score, but it was taken out of the show and replaced by a song entitled *Swingtime in Honolulu* that was thought to offer better production opportunities. In spite of the handicapped beginning, it was the only song written for that show to become a Goodmanous hit. It was also recorded for RCA Victor by Benny Goodman. Our original soloist was Johnny Hodges.

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