

DUKE ELLINGTON UNKNOWN SESSION





UNKNOWN SESSION
DUKE ELLINGTON

STEREO



1

BIEM/STEMA

CBS 82819

(JC 93342)

33 1/3 RPM

CBS 82819-1
AL 39342

1. EVERYTHING BUT YOU (D. Ellington - H. James - D. George) Tempo Music, Inc. (3:20) 2. BLACK BEAUTY (D. Ellington) Mils Music, Inc. (3:12)
 3. ALL TOO SOON (C. Bigman - D. Ellington) Robbins Music Corp. (3:08)
 4. SOMETHING TO LIVE FOR (D. Ellington - B. Strayhorn) American Academy of Music, Inc. (2:43) 5. MOOD INDIGO (D. Ellington - I. Mils - A. B. Bigard) Mils Music, Inc. (3:46) 6. CREOLE BLUES (Excerpt from "CREOLE RHAPSODY") (D. Ellington) Mils Music, Inc. (2:28)

© 1979 CBS Inc.



UNKNOWN SESSION
DUKE ELLINGTON

STEREO



2

BIEM/STEMA
(HARPELL)

CBS 82819

(JC 39342)

33 1/3 RPM

CBS 82819-2
DL 39342

1. DON'T YOU KNOW I CARE (OR DON'T YOU CARE TO KNOW) (D. Ellington - M. David) Paramount Music Corp. (2:53) 2. A FLOWER IS A LOVESOME THING (B. Strayhorn) Tempo Music, Inc. (3:08) 3. MIGHTY LIKE THE BLUES (L. Feather) American Academy of Music, Inc. (3:16)
 4. TONIGHT I SHALL SLEEP (D. Ellington - M. Ellington) Tempo Music, Inc. (Jewel Music Publ. Co. Inc. (2:39) 5. DUAL HIGHWAY (D. Ellington - J. Hodge) Tempo Music, Inc. (2:50) 6. BLUES (D. Ellington) Tempo Music, Inc. (4:56)

© 1979 CBS Inc.

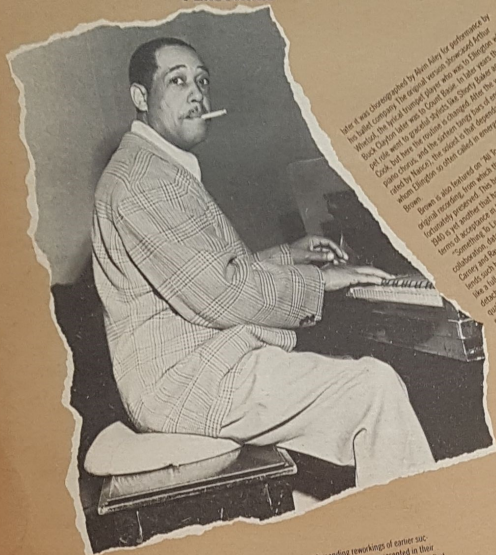
ONE EVERYTHING BUT YOU / BLACK BEAUTY / ALL TOO SOON / SOMETHING TO LIVE FOR / MOOD INDIGO / CREOLE BLUES
TONIGHT / SHALL SLEEP / DUAL HIGHWAY / BLUES

PERSONNEL

DUKE ELLINGTON, piano/ROY NANCE, cornet/LAWRENCE BROWN, trombone/JOHNNY HODGES, alto saxophone/HARRY CARNEY, baritone saxophone/AARON BELL, bass/SAM WOODWARD, drums

CB 271

57



But was disappointed by what I did to arrangement by what they had done with it. I was amazed that I was in it. I was amazed that I was in it. I was amazed that I was in it.

Down is a photograph of "My Sweet 20's" in which the original recording was made. This is a very nice photograph. It is a photograph of Duke Ellington and his band. It is a photograph of Duke Ellington and his band.

The musical legacy Duke Ellington left us includes a considerable number of previously unissued studio sessions like these in this album. Some were fairly experimental, made so that he could hear what he had written. Others were piano or regular salary during a layoff, and partly a matter of playing in a relaxed context where unusual takes could be accepted. Still others resulted from a business deal he struck where unissued takes could be sold.

Also because they illustrate the development of the main stream of his work, making what we have been in a quest, musically akin of "mood" music releases. Familiar themes, an album which would appeal to the same large audience that had enjoyed Ellington's music, but using this time a super instead of the full band. Record companies had a variety of reasons for demanding reworkings of earlier recordings, for example, they wanted them re-recorded in their catalogue as played by their composer. There are plenty in glorious full, and later in thinking on Columbia. RCA, Smithsonian and Capitol, and Ellington was not reluctant to comply although his enthusiasm for such projects noticeably varied. Sometimes, of course, they provided an easy way of landing contractual obligations, but he always kept to it should more be required, but the opportunity of continuing to record more original work, work which did not need to be reworked despite the nearly unanimous critical acclaim.

The numbers board here are in the order in which they were recorded during July 1940, save by an odd choice by design, the most famous blues performance. The opening, "Everything," was written by Ellington in 1934 and recorded for the first time in 1945 with a vocal by Joys Sherry. Don George's cornet solo was played at a superior top level of it, but although extremely played it never took off in the manner the cornet solo was played, but even with Harry James' assistance. Nevertheless, it remains an attractive tune, and in this somewhat version on baritone saxophone and cornet respectively. "Black Beauty," written and first recorded in 1928, was led by Roy Nance on baritone saxophone, but in this version it is led to the much-lamented Florence Mills. Nearly fifty years

The character of "Mood Indigo" always varied, no matter what changes Ellington pulled on it. Lawrence Brown again has gradually mounting rhythmic emphasis before the final, tender life, because it is not a blues. "It's okay to relax when you steal from yourself," Ellington once said, and in this case it is quite clear he was to use the blues theme from his "Creole Rhapsody," of 1931. Again, Lawrence Brown in the music, "Change Of Mind." Once it was probably his only two who could remember the music with any accuracy. "Some who has glanced at the personnel will probably have been wondering about Johnny Hodges, who is pictured only briefly on the first, and late. Well, just as Lawrence Brown is emerging immediately on "Hodges on the second side, Hodges in his inimitable fashion, writing a little bluesy interjection of yet another fine song, "Corrie and Nance. How they say about it, too.

"I Found It A Loveless Race" was written by Billy Strayhorn in 1946. Although the title is not inappropriate to a mood which Strayhorn was often inspired. Here again, Carney and Brown excel as melodic interpreters. "Nightly Like The Blues" was written by Leonard Feather and recorded by the full Ellington band in 1938. This is a better version in many respects, and certainly there can be little doubt concerning the interior that the seven bar theme really is the conductor. The introductory ensemble passage is of the good effect. Those who saw Paris Blues, where it was recorded to

"Tonight (Shall Sleep)" seemed primarily as a vehicle for Ellington when it was written in 1945, but because of a rumor used to showcase guest Kenny Dorsey. Here it is turned out a "blat" surprise, climactic accent. "Dial Highway" is a happy display of Hodges' blues virtuosity which never depended on million notes, but rather on a highly laconic understatement. Although the verses of a performance clearly to grow on the listener with repetition, this is the third, he leads the horn on an unaccustomed theme, in the "Corrie and Nance" on the blues straightaway. In the "Corrie and Nance" on the blues straightaway. In the "Corrie and Nance" on the blues straightaway. In the "Corrie and Nance" on the blues straightaway.

Nearly all of Ellington's small band dates ended with an improved blues. He enjoyed these kind, and his men rarely more than one take, and his performances were usually very successful. "Dial Highway" was no exception. There was the horn takes two choruses. "Dial" is the piano player—at the top of his game—who is the most inventive, running the usual scale of numbers, he provides a stimulating, exotic, atmospheric accompaniment that far exceeds a stimulating accompaniment. Then, as the number ends, every note of piano chords suddenly drops to a near direct, every note of piano chords suddenly drops to a near direct, every note of piano chords suddenly drops to a near direct.

Reissued: HOLLYWOOD (JUN. 19, 1960)
Original Producer: IRVING THOMPSON
Reissued Producer: IRVING THOMPSON
Executive Producer: SAMUEL ARONSON
Mastered: SAMUEL ARONSON
Cover Photograph: RONALD D. WATKINS

LD 12140

CBS
82819