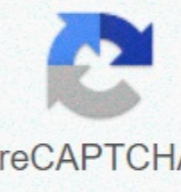


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## Duke ellington mood indigo masterpieces

Artist: Duke Ellington Year: 1951 Genre: Big Band Put-it-on-a-Playlist: Mood Indigo, Women's Sophisticated Grade: Some legendary musicians - among them, Duke Ellington, Robert Johnson and Coleman Hawkins - were in their premiere well before the concept and technology albums had been defined. As a result, their legacy has gone somewhat undervalued. Or, on the other hand, we don't hear all that much about them. For what it's worth, Masterpieces by Ellington might as well be the first real album, at least as far as I'm concerned. One of LPs' first 12, aptly-titled footage consists of four lengthy standards, allowing plenty of room to relax and inspired soloing Version 15 minutes Mood Indigo might re-contemplate the best of permanent classics. A lolling clarinet melody calls to mind walking down the streets of N.Y.C. 1920s; the manner is calm and unhurried, without care in the world. Meanwhile, the Ellington piano provides a somber anchor where the entire song can relax. He led his orchestra down some interesting channels: silent trumpets, trombone talk and explosive big bands. The only thing that doesn't work - on Indigo Mood and the rest of the album - is the occasional lead vocal, courtesy of Yvonne Lanauze. Ms. Lanauze is a good singer, but she has an annoying effect that is halfway between the croon and the caw. I have never been a strong supporter of vocal jazz, and this is no exception. Musicians are what makes this album so great - fortunately the vocal breaks are few and far between. The Duke ruled as king above the swing era, and really nothing more beautiful than a slow, swinging ball. Both Sophisticated Women and The Tattooed Bride feature a large stripe arrangement consisting of sitting on a garden bench to jitterbugging on the dance floor. Songs looking for beauty in quieter moments, clarinet and saxophones often lead the way down the sunset side path. And through it all, the master himself is there to remind us of his prowess, the piano cord lifted straight from heaven. When looking back in the 1950s, it was easy to focus on LPs released post '55, which is when more traditional albums began to gain traction. Yet it is important not to overlook the first half of the decade, because you will definitely disappear. The work by Ellington is one of my favorite '50s albums. It is something that can be heard at any time - a rare Record of Instant Cheer. Ellington was already 50 years old when this was recorded, and the brand of swing he created was slowly out of style. Yet works are truly timeless. Despite being the master of 3-minute pop standards during the 1930s premiere, still able to cash in on the dawn album with its a collection of songs. It is like a reserved header, hence, a work. 1951 album by duke ellington 1951 by Duke EllingtonMasterpieces by EllingtonStudio album by Duke EllingtonReleased1951RecordedDecember 18, 1950Bonus track August 7 & December 11, 1951GenreJazzLength47:05LabelColumbiaDuke Ellington great times chronology (1950) Masterpieces by Ellington (1951) Ellington Uptown (1951) Alternative Cover Masterpieces by Ellington was the first LP album by American pianist, composer, composer, and bandleader Duke Ellington, recorded for the Columbia label in 1950. [1] He was one of the earliest 12-inch LP to take advantage of the extended period and consisted of four tracks, three of which were concerto arrangements of Ellington's standards and one, The Tattooed Bride, a recent tone poem. The history of the 1951 Origin output under the Columbia Masterworks section features a red cover that was replaced with a more modern blue cover in 1956. [2] The album was reissued on CD in 2004 with additional bonus tracks recorded in later sessions. The content of this album features full versions of the classics Ellington Mood Indigo (1930), Advanced Women (1933), and Solitude (1934). No longer constrained by the 78s limit, these settings range from 8 to 15 minutes in length. The first two vocals feature Eve Duke, recording under the name Yvonne Lanauze.[3] and the third includes a climate solo by trombonist Lawrence Brown. The latest composition, The Tattooed Bride (1948), gives further space to clarinetist Jimmy Hamilton in fashion almost like a concerto. The long arrangement was created by both Ellington and his longtime collaborator Billy Strayhorn. [4] Jazz reception critic Gary Giddins called the album One of the truly innovative 12-inch LPs. [5] He stated that Ellington tracked a suite format that favored ongoing long-form work that reflected the exemptions made by the PENITentiary. The blatantly languorous 15-minute Mood Indigo (on Masterpieces) explains Ellington's new freedom. [6] Ellington's biography of John Edward Hasse states that The Mood of Indigo in this current version went through several meters (one part is in waltz time), three keys, and a memorable contrast in sonoriti, coriander, and balak wood. What a variety of Ellington and Strayhorn can manage from a sixteen-piece orchestra and from the usual short songs! He also stated that The Bride of Tattoo is regarded by some critics as one of the most effective follow-up works in Ellington. [7] Bruce Eder's Allmusic review awarded the album 4 1/2 stars and stated For the first time in his recording career, Ellington was able to waive three-minute restrictions and changes in the 78-rpm running life - he and the band rose to the ceremony. [8] professionalReview skorSourceRatingAllmusic[8]Batu Rolling Jazz Jazz Guide[9]Tom HullA-[10] Track List No. TitleWriter(s) Panjang1. Mood IndigoDuke EllingtonBarney BigardIrving Mills15:272. Sophisticated womanEllingtonMillsMitchell Parish11:293. Bride TatuEllington11:434. SolitudEllingtonMillsEddie DeLange8:26Total length:47:05 Trek Bonus on CD reissue No. TitleWriter(-s) Panjang5. VagabondsEllingtonJuan TizolJohnny Burke3:116. SmadaEllingtonBilly Strayhorn2:487. Rock Skippin' at Blue NoteEllingtonStrayhorn2:27Total length:55:31 Duke Ellington personnel, Billy Strayhorn - piano Cat Anderson (tracks 1-4, 6 & 7), Shory Baker, Mercer Ellington (tracks 1-4), Fats Ford (tracks 1-4), Ray Nance, Nelson Williams - trumpet Lawrence Brown (track 1-4), Tyree Glenn (track 1-4), Quentin Jackson, Britt Woodman (track 5-7) - trombone Jimmy Hamilton - cla tenor saxophone Johnny Hodges (track 1-4), Willie Smith (track 5-7) - alto saxophone Russell Procope - alto saxophone, clarinet Paul Gonsalves - tenor saxophone Harry Carney - baritone saxophone, bass clarinet (track 2) Wendell Marshal (tracks 1-4), Louis Bellson (tracks 5-7) - drums Yvonne Lanauze - vocals[11] Reference ^ A Duke Ellington Panorama Diarkibkan 2 017-09-09 at the Wayback Machine accessed May 24, 2010 ^ Neely, T., Goldmine , 2004, p. 165 ^ Baker, Rafferty, Jazz Musician , 91, who played with Duke Ellington, now entertains residents in senior homes[1]. CBC News, accessed April 10, 2018 ^ Hajdu, David. The Dawn Life: A Biography of Billy Strayhorn. North Point Press: New York City, 1996, p. 140. † Giddins, G., Re-Election: Gary Giddins on Comedy, Film, Music, And Books, 2006, p. 229 ^ Giddins, G. Ellington's Legacy, JazzTimes, March 2004 ^ Hasse, John Edward. Beyond Category: The Life and Genius of Duke Ellington, Da Capo Press: New York City, 1995, p. 302^b Eder, B. Allmusic Review accessed May 24, 2010 ^ Swenson, J., ed. Rolling Stone Jazz Record Guide. United States: Random House / Rolling Stone, p. 69. ISBN 0-394-72643-X. ^ Hull, Tom (n.d.). Essential Jazz Albums of the 1950s. tomhull.com. Reached on 12 March 2020. † Nota liner – Columbia LP ML-4418, 1951 Taken from Welcome to ISC HiFi. Explore new daily record from our growing collection of classics and rarely from around the world. Find the story behind the record. Experience the ISC hearing room from home through our ((RAKAMAN BILIK)) audio player below. To hear more, say less. important hearing album TAV. Masterpieces By Ellington shines from a stunning period of history that gave the recording industry two of its greatest achievements - the introduction of magnetic tape recordings and 33 1/3 LP, or long play records. Four years. That's all it took to get away from the discovery by the Americans, advances in the field of sound recording, to the marketing of tape decks in the United States by ampx companies, to reveal 12 LPs, and the first long playing record to be sold to consumers. The four options contained here catapult Maestro Ellington into the LP era, as a great composer/arranger/pianist and non-matching orchestra takes full advantage of the possibilities given by magnetic tape recordings and the still 33 1/3 RPM LP for, for the first time, capturing the sudden uncut concert arrangement, for the first time in his career, Ellington was able to forget the restrictions of 3 minutes and changes given by the occasion She and her band rose to the event by being extended (11 minutes plus) 'a concert arrangement without cut' her three signature songs - Mood Indigo, Sophisticated Women, with ardovative vocals by Yvonne Lanauze, as well as Solitude. The work was also notable for a full-bodied, shock-laden appearance of The Tattooed Bride, and for the old Three-giant Ellintonian swansongs: drummer Sonny Greer, trombonist Lawrence Brown and alto saxist Johnny Hodges (the latter two will eventually return to the fold). This album is unlikely to be done without a chain of events beginning at the end of World War II. Recorded in December 1950, just five years after Germany fell to the Allies, revealing German advances in magnetic tape recordings, Ellington's master work holds its magic still today and the quality of hand-bottom recordings better sounds many modern albums. The work is a revelation and a throwback to the golden recording age. So much history and so much luck combined makes this album really special. - Acoustic Sounds 2015 Stereophile Magazine Records to Die For Michael Fremer Rated 11/11 Music, 11/11 Sound in December 2014 Review on the Most Highly recommended analogplanet.com. It was one of the Records to Die me in February 2015 Stereophile. You do not need to die to obtain a copy. \$30 will do and it's worth the money. The real classics of both music and sonic and your art history work can now possess. -Michael Fremer, analogplanet.com, Music 11/11, Sound 11/11 Tracklist: A1 Mood Indigo A2 Sophisticated Lady B1 The Tattooed Bride B2 Solitude About Duke Ellington: The Duke of Ellington calls her music American Music rather than jazz, and loves to describe them impressed as an outside category. He remains one of the most influential figures in jazz, if not in all American music and is widely regarded as one of the most famous African American personalities of the 20th century. As both the composer and the band's leader, Ellington's reputation has increased since his death, with the repackaging of his signature music theatre be the best seller. Post-maternity recognition of her work included a special award passage from the Pulitzer Prize Institute. In summary, Ellington borders and fills the world with musical treasures that renew him through every generation of music enthusiasts and lovers. His legacy continues to live onand will endure for generations to come. Winton Marsalis said it best when he said His Music reads like America. Because of the unrivaly artistic heights for which he soared, no one deserves a phrase outside the category more than Ellington, as it also describes his life. He is indeed one of a kind that maintains lifestyle with a universal seduction that covers an unthinkable border. Duke Ellington is best remembered for the more than 3,000 songs he composed during his lifetime. The most famous headlines include: It Doesn't Mean One Thing if He Doesn't Get That Swing, Sophisticated Woman, Indigo Mood, Solitud, In Mellotone, and Satin Statue Child. The most amazing part about Ellington was the most creative when he was on the highway. It was at this time when he wrote the most famous piece, Mood Indigo that brought him worldwide notoriety. Duke Ellington's popular compositions set the bar for a brilliant generation of jazz, pop, theatre and composers of the upcoming sound. Although this composition guarantees its prowess, what dukes are iconoclastic, and insightfully unmatched, what has given him immortality is his follow-up suite. From 1943's Black, Brown and Beige to 1972's The Uwis Suite, Duke used the format suite to give his jazz songs far more meaning, resonance and purpose: to dispel, myth and context the African-American experience on a grand scale. - DukeEllington.com Features of this vinyl reissue: 200g Vinyl Plated and Pressed in Quality Record Pressings Remastered by Ryan Smith in Sterling Sound from an analog tape from Gatefold's old-school tip-on jacket by Stoughton Printing Tracks presented in the 'uncut concert setting' Unfolded in the description Of Origin Mono Item: Artist: Title Duke Ellington: Masterpieces by Ellington (200g LP Mono) Label: Analogue Productions / Columbia Format: Vinyl, LP, Albums, Reissue, Remastered, Mono, 200 Gram, Gatefold Pressing: US Release Date: 2014 (Reissue) | Genre 1951 (Origin) : Jazz Style: Swing, Big Band Catalog No: ML4418 Circumstances: New

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