



BLACK, BROWN AND BEIGE

DUKE ELLINGTON

and his orchestra

FEATURING MAHALIA JACKSON

Duke Ellington originally wrote the 50-minute *Black, Brown and Beige* in 1943 for a Carnegie Hall concert, where critics dismissed it as overreaching for a jazz composer. Over the next 15 years, he periodically resurrected it for performances of excerpts or, as in the case of his 1958 Columbia album, transmuting it into what was essentially a new work.

Columbia's *Black, Brown and Beige* was one of the most extraordinary products of Ellington's second stay with the label, growing out of his 1956 Newport triumph, and it was received somewhat more readily than the original 1943 "*Black, Brown and Beige*."

The main problem for those who knew the piece and its history lay in the absence of Johnny Hodges, who was hardly ever with the Ellington band during 1958, and on whose talents "Come

Sunday," the centerpiece of the original work and even more the core of the revamped *Black, Brown and Beige*, was built. Instead, Mahalia Jackson sings a version of "Come Sunday" that is, if anything, equally affecting, backed by the orchestra led by Ray Nance's violin. The result on the original album was a piece that started off in big band-style blues and led to one of Ellington's most moving, wrenching pieces of work, and music that, had it been better known, might also have done more to raise people's consciousness about Civil Rights than 100 folk songs of the period.

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Part I (Work Song - Full Orchestra) 8:17

Part II (Come Sunday Instrumentally) 6:14

Part III (Work Song And Come Sunday) 6:26

Part IV (Come Sunday) 7:58

Part V (Come Sunday Interlude) 3:46

Part VI (23rd Psalm) 3:01

Recorded by Columbia Records

February 4-5 and 11-12 of 1958 Producer - Irving Townsend



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