

Duke Ellington & Mahalia Jackson – Black Brown and Beige (1958)

Written by bluesever

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Duke Ellington & Mahalia Jackson – Black Brown and Beige (1958)



1. Part I 2. Part II 3. Part III (Light) 4. Part IV (Come Sunday) 5. Part V (Come Sunday) - (featuring Ray Nance) 6. Part VI (23rd Psalm) 7. Track 360 (Trains) - (previously unreleased, alternate take, bonus track) 8. Blues in Orbit (Tender) - (previously unreleased, alternate take, bonus track) 9. Part I - (previously unreleased, alternate take, 1958) 10. Part II - (previously unreleased, alternate take) 11. Part III (Light) - (previously unreleased) 12. Part IV (Come Sunday) - (previously unreleased, alternate take) 13. Part V (Come Sunday Interlude) - (previously unreleased, alternate take) 14. Part VI (23rd Psalm) - (previously unreleased, alternate take) 15. Studio Conversation (Mahalia Swears) 16. Come Sunday - (a cappella)

Alto Saxophone – Bill Graham Baritone Saxophone – Harry Carney Bass – Jimmy Woode
Drums – Sam Woodyard Piano – Duke Ellington Soloist [Violin] – Ray Nance Tenor
Saxophone – Paul Gonsalves Trombone – Britt Woodman, Quentin Jackson Trumpet –
William "Cat" Anderson*, Clark Terry, Harold Shorty Baker* Trumpet, Violin – Ray Nance
Valve Trombone – John Sanders Vocals – Mahalia Jackson

Widely regarded as one of Ellington's finest works, this extended piece is intended as--in the Duke's words--"a tone parallel to the history of the American Negro." Originally premiered in Carnegie Hall in 1943, it is a work of symphonic complexity and astonishing range and appeal. The performance on this Collector's Edition disc consists of two major parts of the complete piece, "Work Song" and "Come Sunday." Each of these is further divided into six parts, through which the themes are stated, developed, restated, and set in dialogue with other voices.

The distinguishing mark, however, is the presence of Mahalia Jackson. Her rich, deeply soulful delivery on "Come Sunday" and the finale (in which Jackson sings the 23rd Psalm) give the piece the stirring immediacy that its subject matter demands. Jackson's performance and the elegant, dramatic interpretations of the Orchestra provide irrefutable evidence of the breadth and ambition of the Duke's compositional imagination.

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