

The New Mood Indigo, here issued for the first time, was recorded in 1964, the original version in 1930. During the thirty-four years between the original had been recorded many times and played nearly every night by Duke Ellington's orchestra in a manner and at a pace that became traditional. It's mood of dreaming melanchedy demanded a lazy termo.

There were, of course, plenty of precedents for a treatment with "new" in the title, such as The New Twister, The New King Porter Stomp, The New Moten Stomp and Ellington's own case. The New Birmingham Breakdown and The New Black and Tan Fantasy. Usually, however, they did not depart very decisively from the old original, but were more matter of adjusting to enlarged instrumentation or updating orchestral coloration in line with fashion.

In this instance, the performance begins more or less as expected with Russell Procope's clarinet, stating the theme but then one becomes aware that the rhythm section is doubling the tempo, and suddenly Johnny Hodges is up and away, swinging as Mood Indigo was unaccustomed to being swing. But at first even he sounds surprised, like someone on very hard lee who has not had his skates on for months. By the end of his first chorus, he is bearing down on the cutting edges, and in the second he swoops about with his customary assurance. Then it is Cat Anderson's turn for two choruses, with plunger and at a more modest altitude the usual. Famous for pro-technics, he did not often get opportunities to play in this more subdued style, but he makes the most of this one in an excellently constructed solo. Paul Gonsalves' swirling, sub-tone tenor is next, and swinging hard until the band comes in on the bridge of his second chorus for a blazing orchestral climax. Here the mood is more like vermillion than indigo, but suddenly we are returned to the drifting clarinest of the introduction.

No doubt there will be cries of outrage rout the faithful and accusations from pundits the effect that Ellington had no business treating one of his masterpieces with such disrespect. He would likely have answered that his men enjoyed a change as much as arrone else, and that as a vehicle for improvisation his familiar number stood up well.

Jump for Joy, The Feeling of Jazz and the closer, Mack the Knife, were made two years before The New Mood Indigo as a part of a project Ellington did not complete. He had recorded the material for an album which featured Paul Gonsalves as soloist throughout, and he intended doing the same for Ray Nance, another of his Fororite people. Nance was the most versatile member of his band, but here we get only the corneits and singer, not the violinist or dancer. On the first title, a misleadingly sole plano introduction is followed by a passage for an ensemble consisting of Cat Anderson, the trombones and the recels, with Jimmy Hamilton on clarinet. After Nance's sober cornet statement and infectious vocal, Procope is the enterprising alto soloist, followed by a unknown of the property of the interprising alto soloist, followed by a unknown of recent reprising alto

The Feeling of Jazz is taken at a slightly slower tempo than the previously issued version. But the soloists are the same: Johnny Hodges, Lawrence Brown using a felt mute, and Ray Nance a plunger. The important horn backgrounds were played by fully Berry, Roy Burrowes, Chuck Connors, Jimmy Hamilton (clarinet), Russel Procope, Paul Gonsalves and Harry Carney (saxophones), Hamilton Joins the conversation between Hodges and Brown in the last chorus.

West Indian Pancake is primarily a showcase for Paul Gonsalves' tenor, but it has many other intriguing facets. Following the leader's playful introduction, the doubles answering one another are Hamilton (clarinet) and Gonsalves versus Procope (alto) and Jerome Richardson (harltone). The latter pair also answer Hamilton's solo clarine before Gonsalves returns for his final statement, Richardson, incidentally, was subbing for Harry Carney who arrived unruffled in time for the next performance, having driven in that day from St. Louis. Africa, which Ellington never visited, but no doubt he had heard of romantic affairs in that setting. Like the preceding number, Veldt Amour is of unusual construction and was introduced during the band's 1966 European tour, Recoviry strombone brines out its launty character admirably.

Wings and Things was inspired by a Washington restaurant of that name and written by Johnny Hodges in 1965 for a record date with Wild Bill Davis. It is a happy blues, and of the blues Hodges was a grand-mattre. Over Sam Woodyard's stirring shuffle, he blows commandingly in a let-the-good-times-roll vein. You can hear Ellington set the tempo vocally, but you must listen very hard to hear any plano at all. Why? Because he was enjoying the music and dancing to it in the studio.

The next four titles are from a small-group session supervised by Mercer Ellington, An unusual gnest at the plano is Chick Corea, then twenty-four and just beginning to make a name for himself. In the Alley is a rather high-class alley, and it was written and arranged by Louis Belson. All four horns and the plano are featured. Sassy was the work of bassist Anno field. It's engaging, country-inspired theme and unorthook of romat stimulate Ray Nance into an exceptionally spirited performance Ugb was Corea's contribution to the date and it is forcefully played by Gonsalves and the rhythm section only. Cooffe Williams, who had dropped by the studio while the waltzing was in progress, listent to the first take with interest and then observed over the inter-com. You must establish the melody when you return, Paul', Many people falled to appreciate how serious a musician Coote was, but Gonsalves did not, and took his advice following Corea's pretty introduction. Hodges' bittersweet alto give the piquant number the kind of treatment Stranform so much enloved.

Finally, to end on a festive note, there are Ray Nance and the full band on Mack the Knife. His serious-comic vocal over the band's vigorous accompaniment would undoubtedly have brought a smile to the face of his idol. Louis Armstrong, who, more than anyone else, brought Kurt Welli's song to the jazz audience's attention.

# Duke Ellington

INTRINSIC EXPLORATIONS OF THE 1960S

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1960S

DUKE

ELLINGTON

# The New Mood Indigo

Duke Ellington & His Orchestra
Duke Ellington, piano: Coole Williams, Cat Anderson, Herbie Jones, Date Energios, punto costos Wistams. Cal Andressos, Nettue Atones, Mercre Ellingion, hampets. Lawrence Blown, Bussler Gooper, Chuck Connes, trombones, Johnny Hodges, Rossell Procope, Jimmy Hamilton, Paul Consalves, Harry Carney reeds, Peck Monison, basel, Sam Woodpard, drusins. Japan, June 1964

# Jump for Joy

Duke Ellington, piano, Roy Burrowes, Bill Berry, Cat Anderson, Ray Nance, trumpets, Lawrence Brown, Leon Cox, Chuck Connors, trembones, Johnny Hodges, Russel Procope, Jimmy Hamilton, Paul Consalves Harry Camer made Arron Rell hasse Sam Woodcard drams New York July 1 1962

The Feeling of Jazz

Dake Ellastion, piano, Roy Burrowes, Bill Berry, Cat Anderson, Ray Nance, trumpets, Lawrence Brown, Leon Cox, Chuck Conners. Gonsalves, Harry Carney reeds, Arron Bell, bass, Sun Woodyard.

West Indian Pancake

Duke Ellington & His Orchestra

Dake Ellington, piano. Coolie Williams. Cat Anderson, Herbie Jones. Mercer Ellington, trumpets: Lawrence Brown, Buster Cooper, Churk Connes, trentiones. Johnny Hodges, Russell Procepe, Jimmy Hamilton, Paul Goesalves. Jerome Richardson, reeds. John Lumb bass. Sam Woodyard, drams, New York March 29, 1966.

# Veldt Amour

Duke Ellington & His Orchestra

Mercer Ellington, trumpets. Lawrence Brown, Buster Cooper, Chuck Hamilton, Paul Gonsalves, Harry Carney, reeds, John Lamb, bass, Sam Woodyard, drums, New York March 29, 1966

Duke Ellington & His Orchestra

Duke Etington, piano, Cootie Williams, Cat Anderson, Herbie Jones Mercer Ellington, trumpets: Lawrence Brown: Birder Cooper Chuck Connors, trombones, Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gomsalves, Harry Carney reeds, John Lamb, bass, Nam

# In the Alley

The Mercer Ellington Septet Ray Nace: cornet, Johnny Hodges, alto stasophone. Paul Gonstalves thron satophone. Harry Carney, bartone satophone. Chick Corea, plano. Auros Bell, basis. Louis Bellson, Drams. New York, January 5,

The warecer campion segaci.
Ray Nace, cornet. Johnny Hodges, alto saxophone.
Paul Gonsalves, tenor saxophone; Harry Carney,
bariton saxophone. Chica Corea, piano, Aaron Bell.
bass, Louis Bellson, Drums. New York January 5, 1966.

# UGH

The Mercer Ellington Septet

Paul Gonsalves, tenor saxophone; Harry Carney, buriton saxophone, Chick Corea, piano: Aaron Bell, bass: Louis Bellson, Drums, New York January 5, 1966. 1. New Mood Indigo (4:43)

Comp: Duke Ellington, Barney Bigard, Irving Mills Pub: Mills Music, Inc - ASCAP

2. Jump for Joy - Vocal by Ray Xance (3:10)

Comp: Duke Ellington, Sid Kuller, Paul Francis Webster/Pub: Webster Music Co./ CBS Robbins Catalog, Inc. - ASCAP

3. The Feeling of Jazz (4:16)

Comp: Duke Ellington, George T. Simon, Bonny Trout Pub: Tempo Music - ASCAP

4. West Indian Pancake (3:57)

Comp: Duke Ellington Pub: Tempo Music -ASCAP

5. Veldt Amour (2:50)

Comp. Duke Ellington Pub: Tempo Music -ASCAP

6. Wings and Things (2:31)

Comp: Johnny Hodges Pub: Tempo Music - ASCAP

7. In the Alley (3:45)

Comp: Louis Bellson Pub: Mercer Ellington Music - ASCAP

8. Sassy (3:31)

Comp: Aaron Bell Pub: Mercer Ellington Music - ASCAP

9. Ugh (2:56)

Comp: Chick Corea Pub: Mercer Ellington Music - ASCAP

10: Portrait for Pea (2:58)

Comp: Mercer Ellington Pub: Mercer Ellington Music - ASCAP

II. Mack the Knife - vocal by Ray Nance (2:34)

Comp: Kurt Weill, Berthold Brecht, Marc Blitzstein/Pub: Warner Bros, Music - ASCAP

# Portrait of Pea

The Mercer Ellington Septet Paul Gensalves, tenor saxophone; Harry Carney, bariton saxophone, Chick Corea, piano; Aaron Bell, bass: Louis Bellson, Drums, New York January 5, 1966.

# Mack the Knife

Cute Ellington, punor, Roy Burroves, Bill Berry, Cat Anderson, Roy Nunor, trumpets, Lawrence Brown, Leon Cas, Chuck Coreors, trombones, Johnny Hodges, Russel Procope, Jimmy Hamilton, Paul Gansalves, Harry Camey, meds: Arron Bell bass: Sam Woodvard, drums, New York.



