

# DUKE ELLINGTON



New  
Mood  
Indigo



FW 40359  
STEREO

SIDE A  
(FW 40359-AS)  
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**NEW MOOD INDIGO**  
**Duke Ellington**

1. **NEW MOOD INDIGO 4:43** (B. Bigard, D. Ellington, J. Mills) Mills Music, Inc. - ASCAP
  2. **JUMP FOR JOY (Vocal by Ray Nance) 3:10** (D. Ellington, S. Kuller, P.F. Webster) Webster Music Co./CBS Robbins Catalog, Inc. - ASCAP
  3. **THE FEELING OF JAZZ 4:16** (D. Ellington, G.T. Simon, B. Troup) Tempo Music - ASCAP
  4. **WEST INDIAN PANCAKE 3:57** (Duke Ellington) Tempo Music - ASCAP
  5. **VELDT AMOUR 2:50** (Duke Ellington) Tempo Music - ASCAP
- PRODUCED BY DUKE ELLINGTON & MERCER ELLINGTON

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SIDE B  
(FW 40359-BS)  
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**NEW MOOD INDIGO**  
**Duke Ellington**

1. **WINGS AND THINGS 2:31** (Johnny Hodges) Tempo Music - ASCAP
2. **IN THE ALLEY 3:45** (Louis Bellson) Mercer Ellington Music - ASCAP
3. **SASSY 3:31** (Aaron Bell) Mercer Ellington Music - ASCAP
4. **UPH 2:56** (Chick Corea) Mercer Ellington Music - ASCAP
5. **PORTRAIT FOR PEA 2:58** (Mercer Ellington) Mercer Ellington Music - ASCAP
6. **MACK THE KNIFE (Vocal by Ray Nance) 2:34** (K. Weill, M. Blitzstein, B. Brecht) Warner Bros. Music - ASCAP

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**T**he 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. Its mood of dreaming melancholy demanded a lazy tempo.

There were, of course, plenty of precedents for a treatment with "new" in the title, such as *The New Testator*, *The New King Porter Story*, *The New Modern Blues*, 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 a 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 doubting the tempo, and suddenly Johnny Hodges is up and away, swinging as Mood Indigo was unaccustomed to being swung. But at first even he sounds surprised. Like someone on very hard ice 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 attitude than usual. Famous for pyrotechnics, 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, subtle tenor is next, and swinging hard until the ball 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 clarinet of the introduction.

No doubt there will be cries of outrage from the faithful and accusations from pundits to 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 anyone else, and that as a vehicle for improvisation his familiar number stood up rather well.

"Jump for Joy, The Feeling of Jazz and the closer, *Mack the Knife*, were made two years before *The New Mood Indigo* as 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 favorite people. Nance was the most versatile member of his band, but here he was only the cornetist and singer, not the violinist or dancer. On the first title, a misadventurously solemn piano introduction is followed by a passage for an ensemble consisting of Cat Anderson, the trombones and the reeds, with Jimmy Hamilton on clarinet. After Nance's sober cornet statement and infectious vocal, Procope is the enterprising alto soloist, followed by a quick vocal reprise.

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 Bill Berry, Roy Burmores, Chuck Connors, Jimmy Hamilton (clarinet), Russell 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 as Hamilton (saxophone) and Gonsalves (alto) and Jerome (alto) and Jerome (baritone) (baritone). The latter pair also answer Hamilton's solo cannot be followed by his final statement. Richardson, incidentally, was substiting for Harry Carney who arrived uninvited in time for the next performance, having driven in that day from St. Louis. *West Amour*, which features Lawrence Brown, is something of a curiosity. The *velde* usually refers to the great grassy plains of South Africa, which Ellington never visited, but no doubt he had heard of romantic affairs in that setting. Like the preceding number, *West Amour* is of unusual construction and was introduced during the band's 1966 European tour. Brown's trombone brings out its jaunty 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-maître. Over Sam Woodyard's string 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 piano 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 guest at the piano 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 well written and arranged by Louis Bellson. All four horns and the piano are featured. *Sassy* was the work of bassist Aaron Bell. His engaging, country-inspired theme and unorthodox format stimulate Ray Nance into an exceptionally spirited performance. Uprn was Corea's contribution to the date and it is gracefully played by Gonsalves and the rhythm section only. Cosmo Williams, who had dropped by the studio while the recording was in progress, listened to the first take with interest and then observed over the inter-com: "You must establish the melody when you return, Paul." Many people failed to appreciate how serious a musician Cosmo was, but Gonsalves did not, and took his advice following Corea's imaginative solo. *Portrait of Pea* was written by Mercer Ellington as an admiring tribute to the ailing Billy Strayhorn. Following Corea's pretty introduction, Hodges's bitersweet alto gives the piquant number the kind of treatment Strayhorn so much enjoyed.

Finally, to end on a festive note, there are Ray Nance and the full band on *Mack the Knife*. His hero-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 Weill's song to the jazz audience's attention.

STANLEY DANCE  
author of *The World of Duke Ellington* (Da Capo Press, Inc.).

## PERSONNEL

### Side A:

- THE NEW MOOD INDIGO** (a)  
**JUMP FOR JOY** (b)  
**THE FEELING OF JAZZ** (b)  
**WEST INDIAN PANCAKE** (c)  
**VELDT AMOUR** (c)

### Side B:

- WINGS AND THINGS** (c)  
**IN THE ALLEY** (d)  
**SASSY** (d)  
**UPH** (d)  
**PORTRAIT OF PEA** (d)  
**MACK THE KNIFE** (b)

## (a) DUKE ELLINGTON & HIS ORCHESTRA:

Duke Ellington, piano;  
Cosmo Williams, Cat Anderson, Herbie Jones, Mercer Ellington, trumpets; Lawrence Brown, Buster Cooper, Chuck Connors, trombones; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Peck Morrison, bass; Sam Woodyard, drums; Japan, June 1964.

## (b) DUKE ELLINGTON & HIS ORCHESTRA:

Duke Ellington, piano;  
Roy Burmores, Bill Berry, Cat Anderson, Ray Nance, trumpets; Lawrence Brown, Leon Cox, Chuck Connors, trombones; Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Aaron Bell, bass; Sam Woodyard, drums; New York, July 3, 1962.

## (c) DUKE ELLINGTON & HIS ORCHESTRA:

As (a), except John Lamb, bass, replaces Morrison, and on *West Indian Pancake* Jerome Richardson, baritone saxophone, replaces Harry Carney. New York, March 29, 1966.

## (d) THE MERCER ELLINGTON SEPTET:

Ray Nance, cornet; Johnny Hodges, alto saxophone; Paul Gonsalves, tenor saxophone; Harry Carney, baritone saxophone; Chick Corea, piano; Aaron Bell, bass; Louis Bellson, drums. New York, January 9, 1966.

## SIDE A

- 1. NEW MOOD INDIGO** (4:31)  
Comp. Duke Ellington. Barney Bigard, Irving Mills.  
Pub. Milt Music, Inc.—ASCAP
- 2. JUMP FOR JOY**—Vocal by Ray Nance (3:10)  
Comp. Duke Ellington. Sid Kuler, Paul Francis Webster.  
Pub. Webster Music Co. CBS Robbins Catalog, Inc.—ASCAP
- 3. THE FEELING OF JAZZ** (4:16)  
Comp. Duke Ellington, George T. Sirois, Bobby Troup.  
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

## SIDE B

- 1. WINGS AND THINGS** (2:31)  
Comp. Johnny Hodges.  
Pub. Tempo Music—ASCAP
- 2. IN THE ALLEY** (3:45)  
Comp. Louis Bellson, Duke Ellington, and Jerome Richardson.  
Pub. Mercer Ellington Music—ASCAP
- 3. SASSY** (3:31)  
Comp. Aaron Bell.  
Pub. Mercer Ellington Music—ASCAP
- 4. UGH** (2:56)  
Comp. Chick Corea.  
Pub. Mercer Ellington Music—ASCAP
- 5. PORTRAIT FOR PEA** (2:58)  
Comp. Mercer Ellington.  
Pub. Mercer Ellington Music—ASCAP
- 6. MACK THE KNIFE**—vocal by Ray Nance (2:24)  
Comp. Kurt Weill, Bertold Brecht, Marc Blitzstein.  
Pub. Warner Bros. Music—ASCAP

## PRODUCED BY DUKE ELLINGTON & MERCER ELLINGTON

Mastering: Ken Robertson & Bob Thiele  
Cover Photo: Charles Stewart  
Album Design: George Fried