

Mood Ellington

DUKE ELLINGTON and his Orchestra

On A Turquoise Cloud

New York City Blues

Re-mastered by Duke Ellington, Duke's son

Golden Cress

Three Cent Stomp

Hy'a Sue

Lady Of The Lavender Mist

Re-mastered by Duke Ellington, Duke's son

The Clothed Woman

Progressive Gavotte



PHILIPS



His Master's Voice

33 1/3

PHILIPS ELECTRICAL LIMITED, LONDON, ENGLAND



B 07606 R

MOOD ELLINGTON
DUKE ELLINGTON
AND HIS ORCHESTRA

Mood Ellington

DUKE ELLINGTON AND HIS ORCHESTRA

Side 1

ON A TURQUOISE CLOUD (L. Brown, Ellington)
NEW YORK CITY BLUES (Ellington)
(Featuring Duke Ellington, Piano Solo)
GOLDEN CRESS (Ellington)
THREE CENT STOMP (Ellington)

Side 2

HY'A SUE (Ellington)
LADY OF THE LAVENDER MIST (Ellington)
THE CLOTHED WOMAN (Ellington)
(Featuring Duke Ellington, Piano Solo)
PROGRESSIVE GAVOTTE (Strayhorn)

Duke Ellington, the peer of composers in the popular idiom, continues to demonstrate his genius in a new group of provocative compositions. These recordings are the Ellington of 1948: modern in their timelessness and timeless in their freshness, mood and originality.

Talking to Duke about his music is like listening to the music itself: there are overtones and subtleties to be examined, and before one is quite sure of his conclusions, Duke has gone on to another passage and only a fleeting impression remains.

One of the most impressionistic of these numbers is *On A Turquoise Cloud*, which Duke describes as a tone painting of a mood. Here he implements the mystic quality of the music by using the female voice, singing without lyrics as an instrument of the band. Thus Kay Davis is heard singing with Tyree Glenn on trombone, Jimmy Hamilton on clarinet, Harry Carney on bass clarinet and Ray Nance on violin, backed by the saxophone and trombone sections, playing the melody in unison. Lawrence Brown plays the trombone solo in this arresting composition.

The mood changes in *Hy'a Sue* to a sprightly number with a steady rhythm with the principal features being the instrumental solos. Tyree Glenn on trombone, Jimmy Hamilton on tenor sax and Johnny Hodges on alto sax are heard in the solo spots.

In *New York City Blues*, Duke's impression of the U.S.A.'s greatest city, one can detect

the sophistication, the romance, the pushos found in the works of many other writers. Seen through Duke's eyes, the city comes to life with great realism. Johnny Hodges's alto sax briefly extends Duke's piano on the theme, retiring as Duke carefully fills in the backdrop of Gotham's echoing skyline.

Lady Of The Lavender Mist, Duke says, is the dream of a beautiful woman, a woman surrounded by mystery, evasive, briefly emerging into clear focus as solo instruments add colour—Johnny Hodges's solos on tenor sax, Jimmy Hamilton on clarinet, Harry Carney on baritone sax and Lawrence Brown on trombone—each sustaining the over-all mood, blending in his own colours and his own style.

Another ode to feminine beauty is *Golden Cress*, a musical description of a lovely blonde. Duke captures the excitement of her beauty and change of her mood in his descriptive manipulation of volume, tone and tempo. Lawrence Brown's trombone etches the picture with warm tones and caressing improvisation.

The Clothed Woman finds Ellington writing in parallels. He has given special consideration to the relationship between the harmonic pattern and the rhythmic figures, and, in their contrast, depicts the pulse of the observer as it responds to various styles of habilitation—"To be really the clothed woman, one must really change often in moods, paces, styles." In a moment of whimsy at the end of the record, Duke strikes a dissonant note

representing the ennui of the clothed woman as she approaches exhaustion from the rigours of her highly styled conduct.

The Three Cent Stomp features Charlie Baker on trumpet, Tyree Glenn on trombone, Ray Nance on trumpet and Oscar Pettiford on bass. The word "stomp" in the title tells the story as Ellington moves into another mood. Here is a bouncy piece of business inspiring dancing, or at least the avid attention of the rhythm-conscious.

Progressive Gavotte, the final shift in the collection of highly coloured moods and rhythms, a highly figured dance pattern, dextrously improvised by the soloists. Jimmy Hamilton again plays clarinet, Harry Carney baritone, Harold Baker trumpet and Johnny Hodges alto sax.

Here is one of the most timely, perceptive and imaginative collections of Ellington magic—eight moods of shifting tempos and textures, each generating its own peculiar excitement and warmth.

Also on Philips 33 1/3 r.p.m. records

DUKE ELLINGTON and his Orchestra
ELLINGTON UPTOWN

Skin Deep (Leslie Belton) • The Mooche
Take the "A" Train • A Tone Parallel
to Harlem • Perdido (vocal by Betty
Roché)

BBL 7063 (B 07606 L)

Before playing, clean record with a slightly damp cloth



STAND UPRIGHT
WITH THIS EDGE
FACING BACK OF SHELF



PHILIPS



Minigroove 33 1/3

PHILIPS ELECTRICAL LIMITED LONDON ENGLAND

WARNING—Copyright subsists in Philips Records. Any unauthorised broadcasting, public performance, copying or re-recording of such records constitutes an infringement of copyright and will render the infringer liable to an action at law. Licences for public performance or broadcasting may be obtained from Phonographic Performance Ltd., Avon House, 256-260 Oxford Street, London, W.1.

PRINTED AND MADE IN GREAT BRITAIN