

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Live in Zurich, Switzerland 2.5.1950

P & C 2007 TCB 43062



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DUKE ELLINGTON AND HIS ORCHESTRA

Live in Zurich, Switzerland 2.5.1950



Trumpets:

Harold Baker
Al Killian
Nelson Williams
Ernie Royal
Roy Nance

Trombones:

Lawrence Brown
Quentin Jackson
Theodore Kelly

Saxes:

Jimmy Hamilton
Johnny Hodges
Russell Procope
Don Byas
Alva McCain
Harry Carney

Piano & Leader:
Duke Ellington

Piano:

Billy Strayhorn

Bass:

Wendell Marshall

Drums:

Sonny Greer,
Butch Ballard

Vocal:

Kay Davis

1. **Suddenly it jumped** 2:35
 2. **Ring them bells** 2:59
 3. **Creole love call** 5:14
 4. **Paradise** 4:15
 5. **Air conditioned Jungle** 4:27
 6. **How high the moon** 6:25
(Morgan Lewis)
 7. **The tattooed bride** 12:28
 8. **Take the "A" train** 3:17
(Billy Strayhorn/Duke Ellington)
 9. **Frankie & Johnny** 8:14
 10. **Rockin' in Rhythm** 5:48
 11. **Violet Blue** 5:37
 12. **St. Louis Blues** 2:56
(W.C. Handy)
 13. **S'wonderful** 2:40
(George Gershwin)
 14. **The Jeep is jumpin'** 2:29
(Johnny Hodges)
- Total Time 69:32

All compositions by Duke Ellington,
except where indicated

**VILLAGE
JAZZ
COLLECTION**

TCB 43062

Produced by TCB Music SA
Executive producer Peter Schmidlin TCB
Recorded on May 2,
1950 at Kongresshaus, Zurich
Recording Engineer unknown
Remastered on June 30, 2007 by
Peter Pfister, Berikon
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Listening with concentration the past 50-and some years of to all kinds of music admittedly does bring about a certain weariness based on a merciful loss of memory created by some of the involved people's musical efforts! However, being a jazz buff, the first ever (!) Ellington orchestra's concert (1950) in his hometown Zurich does remain present as one of the door openers to jazz for the writer of these liner notes. It took some years until my understanding for Ellington's music had really settled and come to life. A serious and intense listening to the output of this musical genius and his band grew upon me more and more, offering musical understanding and genuine pleasure. Later on, I had the chance of becoming friends with many members of the orchestra, another convincing factor adding full support to this music; especially when the band was in top shape like that day in Zurich. A non-imperative happening in the life of that band of which the result was this brilliant album.

Many a book has been written about Duke Ellington – making another introduction of this over towering jazz personality unnecessary. The man nevertheless merits every word which has been written or said about him: Yes, he was a workaholic, yes, he was able to write music for each and every member of his 17— piece band, yes, he turned out to be one of America's finest composers and no, he was by no means the world's greatest pianist, but good enough for his own and those of his orchestra's brilliant soloists demands. At this time, trumpeters Al Killian, Ray Nance (violin on "Frankie & Johnny"), Ernie Royal, one of the best "lead trumpeters" on the scene and then already on board of the "Bebop-wagon", together with one of the anchors of the band, trombonist Lawrence Brown, clarinetist "extra ordinaire" Jimmy Hamilton, saxophone giants Harry Carney ("Para-

dise", baritone solo), Johnny Hodges ("Violet Blue", "The jeep is jumpin'") and guest tenor ace Don Byas' ("How high the Moon") as well as Ellington's "alter ego" Billy Strayhorn (playing on his own famous composition "Take the "A" Train") – they all definitely took the solo laurels on tunes especially designed for them and the whole band does merit the same on Ellington's Suite "The tattooed Bride", where Lawrence Brown's inimitable trombone playing remains especially noticeable. The raw and straight to the point arrangements of typical Ellington origin, even though they lack his later application of ultimate musical sophistication and also lack a most helpful modern, adequate p.a.-system (unfortunately not yet developed in those days), offered however enough stamina to let the band roar as a whole and every soloist swing and shine by himself. With the exception of long-time Ellington friend and drummer Sonny Greer, who was at that time suffering from what we call today the "burn out syndrome" and would not have, if left by himself, been playing up to par alongside the band's high spirits. That's why the second drummer, Butch Ballard, had to be brought in. Many of the well-known Ellington sidemen like Hodges, Carney, Brown, Hamilton, Procope or Paul Gonsalvez (who joined the band 1950, after they played Zurich) spent almost all their career being a famous "Ellingtonian". It all radiated the feeling of being a family affair, but an especially creative one, their united instrumental professionalism, know-how and their genuine knowledge and feeling for jazz certainly helped Ellington to reach his unbelievably high status and popularity. This is true for every year that band performed, and goes as well for 1950 – a very rare happening within the world of jazz.



DUKE ELLINGTON ET SON ORCHESTRE

Ernie ROYAL *Trumpets*
Harold BAKER *Trumpets*
Ray NANCE *Trumpets*
Selmon WILLIAMS *Trumpets*
Al KILLIAN *Trumpets*
Thaddeus KELLY *Trumpets*
Quentin JACKSON *Trumpets*
Lawrence BROWN *Trumpets*

Kay DAVIS

Russell PROCOPE *Saxo*
Harry CARNEY *Saxo*
Alva MC CAIN Jr *Saxo*
Jimmy HAMILTON *Saxo*
Johnny HODGES *Saxo*
Sonny GREER *Saxo*
Duo BYAS *Saxo*
Wendell MARSHALL *Bass*
George BALLARD *Batterie*

Billy STRAYHORN

Crédit de la Biennale "JAZZ 1988"

J. ROSEN, 11, Rue Le Gendarme, Paris

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*Love always
sincerely
Renee Brown*

Pilly Strayhorn



Ellen West

Just Duke

Leontine Jackson

DUKE ELLINGTON

VINTAGE
JAZZ
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DUKE ELLINGTON VOL. 3



1. **Suddenly it jumped** 2:35
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Cover Design by Düde Dürst

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