

**BIGBANDS LIVE**

# **DUKE ELLINGTON ORCHESTRA**



Duke Ellington (p,arr); Cat Anderson, Cootie Williams,  
Herbie Jones, Mercer Ellington (tp); Paul Gonsalves (ts);  
Johnny Hodges (as); Harry Carney (bs,cl), Russell Procope (cl,as);  
Jimmy Hamilton (cl,ts); Chuck Connors, Lawrence Brown,  
Buster Cooper (tb); John Lamb (b); Rufus Jones (dr)

**LOCATION**

Liederhalle Stuttgart

**DATE**

-March 6, 1967



**SWR»music**

**TOTAL DURATION**

73:41

## NEVER NO LAMENT

Ellington considered two topics to be off-limits: illness and death. It was for this reason he refused to make a will to the last, fearful of tempting fate and provoking his own demise. He was able to maintain his orchestra ("the most important thing in my life") with the millions he earned from Tempo, his music publishing company - always conscious of the need to surround himself with individualists; some players stayed with him for decades. Almost constantly on the road following his comeback in Newport in 1956, his career staging posts were largely marked by the studio recordings. He released around 35 albums between 1960 and 1967 alone, including adaptations of classical works, the "Far East Suite" and the "Sacred Concerts". 1967 was a year of triumphs: the outstanding trumpeter Cootie Williams, unbelievable in "The Shepherd" and "Tutti for Cootie", was back on board; but then tragedy struck again a few weeks after the Stuttgart concert with the death of Duke's alter ego Billy Strayhorn. Throwing caution to the wind and refusing to rely solely on time-served hits, Duke and his 14 musicians launch themselves into the new adventure. "Johnny Come Lately" breaks the ice, "Swamp Goo" featuring clarinetist Russell Procope has the magical "Jungle Sound", Paul Gonsalves' tenor sax dances though "Knob Hill", Cat Anderson's trumpet hit the stratosphere and Harry Carney's baritone horn gives a close-up account of "A Chromatic Love Affair".





JAZZHAUS is a new music label. It presents audio and video recordings of live performances from the archives of Südwestrundfunk in Stuttgart, Baden-Baden and Mainz, Southwest Germany. The earliest recordings date from 1949. The SWR archives are possibly the most comprehensive reservoir of unpublished live jazz recordings worldwide: 3,000 hours of footage in stunning sound quality and featuring over 400 ensembles and soloists – many appearing in a variety of jazz styles and ensembles over the decades.

JAZZHAUS is making files and recordings of treasures of America's outstanding contribution to modern art available to the worldwide jazz community. Connoisseurs will have a chance to enrich their collections of specific artists; jazz lovers will discover recordings that cover the entire spectrum of genres – from swing, big band, bebop, hard bop to free jazz, third stream, rock jazz, soul jazz, new jazz and world jazz. The old analogue tapes have been carefully remastered and will be released in the years ahead on CD, DVD and vinyl, as well as on audio/video on-demand download.

[www.jazzhaus-label.com](http://www.jazzhaus-label.com)

## NIEMALS EINE KLAGE

Zwei Themen waren für Ellington tabu: Krankheit und Tod. So weigerte er sich bis zuletzt, ein Testament zu machen, um nicht das Ende heraufzubeschwören. Mit den Millionengewinnen seines Musikverlags Tempo konnte er sein Orchester („die wichtigste Sache in meinem Leben“) zusammenhalten – immer darauf bedacht, sich mit Individualisten zu umgeben; einige Musiker waren seit Jahrzehnten bei ihm. Nach dem Comeback in Newport 1956 fast ständig unterwegs, markierten Studio-terminen die Zwischenstopps: allein zwischen 1960 und 1967 entstanden ca. 35 Alben, darunter Adaptationen klassischer Werke, die „Far East Suite“ und die „Sacred Concerts“. 1967 war ein Jahr der Triumphe: der fantastische Trompeter Cootie Williams, unglaublich in „The Shepherd“ und „Tutti For Cootie“, war wieder dabei; aber auch der Trauer, als wenige Wochen nach dem Stuttgarter Konzert Dukes alter ego Billy Strayhorn verstarb. Alle Kräfte aufbietend und nicht nur auf bewährte Hits vertrauend stürzen sich Duke und seine 14 Männer ins Abenteuer. „Johnny Come Lately“ bricht das Eis, „Swamp Goo“ mit dem Klarinettisten Russell Procope hat den magischen „Jungle Sound“, Paul Gonsalves' Tenorsaxophon tanzt durch „Knob Hill“, Cat Andersons Trompete stößt in die Stratosphäre vor und Harry Carneys Baritonhorn erzählt hautnah „A Chromatic Love Affair“.



Sound Engineer: Helmut Enz · Mastering: Manfred Deppe · Label Researcher: Sandra Jedlitschky  
Label Manager: Felix Anschütz · Liner Notes: Karls Lippegauß · Translation: Alan Seaton · Photos: Jörg Becker  
Associate Producer: Margarete Koch · Executive Producer: Erwin Stürzer · Label Producer: Ulli Pfau

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GEMA

CATALOGUE NUMBER

101703

DATE

March 6, 1967

FORMAT

CD

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1	Take The "A" Train (Billy Strayhorn)	00:55
2	Johnny Come Lately (Billy Strayhorn)	03:34
3	Swamp Goo (Duke Ellington)	04:51
4	Knob Hill (Duke Ellington)	07:18
5	Eggo (Duke Ellington)	06:12
6	La Plus Belle Africaine (Duke Ellington)	11:26
7	Rue Bleue (Duke Ellington)	03:10
8	A Chromatic Love Affair (Duke Ellington)	04:21
9	Salome (Raymond Fol)	03:58
10	The Shepherd (Duke Ellington)	06:57
11	Tutti For Cootie (Duke Ellington)	06:24
12	Freakish Lights (Billy Strayhorn)	04:15
13	Kixx (Duke Ellington)	10:24

NOTES



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Original concert recording carefully remastered.  
Made in Austria. [www.jazzhaus-label.com](http://www.jazzhaus-label.com)

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