



DUKE ELLINGTON **COPENHAGEN 1958**

BONUS: AFTER HOURS 1950

STORYVILLE





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The years after Duke Ellington's triumph at The Newport Jazz Festival 1956 were prolific for Duke's music and his orchestra.

In the autumn of 1958, from October 5th - November 20th, Ellington and the orchestra were on an extensive tour of Europe, including 15 dates in England, and concerts in France, Germany, Belgium, The Netherlands, Norway, Sweden, Denmark, Austria, Italy, and Switzerland. They gave 2 concerts in Copenhagen on the 7th of November, before leaving for Germany. The concerts in Copenhagen took place in the sports centre "K.B. Hallen", belonging to the football and tennis club KB. Copenhagen did not have so many capacity concert halls at the time, so K.B. Hallen was often used for jazz and rock / pop concerts.

The band was in great form in the late fifties, with the inspiring – and inspired – mixture of veterans like Johnny Hodges and Harry Carney, and modernists like Jimmy Hamilton, Clark Terry and Paul Gonsalves. And after the fading public interest in swing music in general and big band music in particular, the tides had changed during

the fifties, and the best of the big bands enjoyed success, comparable to the New Orleans jazz revival in the 1940s.

The 1958 visit to Denmark with the band was not the first time Duke had visited Denmark. 1939 and 1950 saw the band in Denmark, but no recordings of the concerts with the orchestra exist.

There are however 2 recordings with Duke from 1950 in after hours settings, which are included as a bonus on this CD.

After 1958 Ellington gave concerts in Denmark in 1959, 1963, 1964, 1965, 1966, 1967, 1969, 1971, and 1973.

There has been a CD circulating claiming to be from Copenhagen 1959. It is however a fake, consisting of recordings from Paris and Stockholm in September 1959. No recordings were made in Denmark.

From 1963 there exist recordings from 2 concerts in Copenhagen in February. Ellington was in Copenhagen again in June, giving 2 concerts at The Tivoli. One short open air, and one at a dance-hall with so many attending, that dancing became impossible after a short time. No recordings exist from these two performances.

The two 1964 concerts were recorded, but never issued. Recordings still exist.

In 1965 there was one concert in Copenhagen, filmed for TV and partly issued on DVD.

The two 1966 concerts were shared with Ella Fitzgerald. Recordings exist from both concerts, but not complete.

From 1967 a recording of the first of two concerts exist. Furthermore we have a studio recording for Danish TV with Duke leading a small group from the orchestra. The latter has been issued on DVD.

Concerts in Copenhagen 1969 and 1971 are documented in films for TV, and later partly issued on DVD

I. THE 1958 CONCERTS

The 2 concerts in K.B. Hallen on November 7th took place in the evening. The concerts were recorded, and parts were broadcast in 3 bc's.

The original tapes have not been found, the Danish Radio at that time having the habit of reusing tapes, possibly for economical reasons, thus erasing the former recorded contents.

But the bc's were recorded, which is the basis of this CD. It is not known, from which of the two concerts the particular titles come.

This CD starts with the theme, **Take The A Train**. The next title here is **Newport Up**, the third part of The Newport Suite premiered at Newport 1956, a wake-up call to a public, not yet familiar with Ellington of to-day. The soloists are Jimmy Hamilton, Clark Terry, Paul Gonsalves, finishing in a frantic chase, with an ending conceived by Clark Terry. (A personal note: This was my own first *live* meeting with the orchestra, I was 17 at the time. I only knew Duke from records of his earlier periods, and I still remember being blown away by the sound and the power of this *modern* Ellington music).

My Funny Valentine was first presented by Duke Ellington in the Bethlehem LP "... Presents". In the outstanding arrangement by Billy Strayhorn we hear the great solo-voices of Jimmy Hamilton, and – not the least – Quentin Jackson's trombone, building upon the tradition of Joe "Tricky Sam" Nanton, but with that beautiful, plaintive tone of his, never to be mistaken. Britt Woodman and Ray Nance are also featured in short solos. This version of My Funny Valentine was, according to *The New DESOR*, the last time the tune was played (or at least recorded) at a concert. What a pity! Juan Tizol's **Perdido** follows. The tune was on the band's repertoire from its first recording in 1941 (Standard transcriptions) until 1974. It also became one of the most recorded tunes of the Ellington-repertoire.

It became a true jazz standard, known and played by all jazz musicians in all kinds of settings. In the Ellington band **Perdido** in 1958 had become a feature for Clark Terry's flugelhorn, with Ray Nance featured in the release of the first chorus.

Through the years **Sophisticated Lady** had become the piece featuring Harry Carney's wonderful baritone sax sound, with beautiful orchestral background, and Duke's delicate piano during Carney's show-off long held note at the end.

Sonnet to Hank Cinq from the Shakespeare suite *Such Sweet Thunder* is a show case for the virtuosity of trombonist Britt Woodman, who came to the band in 1951 as a substitute for Lawrence Brown. Rightly iconic is the dialogue between Duke and Britt Woodman when Duke offered him the vacant seat in the trombone section after the departure of Lawrence Brown: "But I can't play like him", Britt Woodman said, to which Duke replied "I hired you to play like yourself, not like anybody else".

What Else Can You Do With A Drum is a number from Ellington's recent TV play *A Drum Is A Woman*, about the history of jazz, featuring vocalist Ozzie Bailey. In spite of its humorous setting, the words to me seem a somewhat outdated now not the least in the light of the gender debate. But at the time – the play was premiered in 1956 – they seemed okay, with the female main character Madame Zaji, who could

transform herself to a drum. **Rockin' In Rhythm**, the composition from 1930, had been played many times during the years, in an arrangement similar to the first version, showing the long living ability of Ellington's pieces. Harry Carney, the co-composer, plays his cl-solo, just like he did when he took over from Barney Bigard in the beginning of the forties, when Barney left the orchestra, and Quentin Jackson's trombone recalls the sound of Joe Nanton's on the first recording.

At most concerts after Johnny Hodges' return to the Ellington orchestra in the mid 50s, he had a spot with several numbers from his repertoire with the orchestra, often a ballad followed by a blues.

At the Copenhagen concert **Prelude to a Kiss** was his ballad choice, played with the instrumental mastery and lyrical feeling he was so rightly renowned for. The *Prelude* was followed by **Things Ain't What They Used To Be**, Johnny Hodges' show-stopper, and a theme which has become a jazz classic.

Cat Anderson's **El Gato** was first recorded at the Newport Jazz Festival in July the same year. In its first years of existence *El Gato* was a feature for the virtuoso trumpet section Cat Anderson, Clark Terry, Harold Baker and Ray Nance, first together, then with a chorus to each, sometimes divided as in Clark Terry's chorus where Baker takes the release, followed by Harold Baker's chorus where Clark Terry takes the release.

I remember it as something of a breath-taking showpiece of vitality and virtuosity. And Ray's solo making one think of Louis Armstrong's appraisal of him after a group of trumpet-soloists had played to honour Louis "...Ray - he has such a beautiful tone". When **El Gato** returned to the playlist in 1969 it was changed to a feature for Cat Anderson alone. Sam Woodyard's drum solo piece with orchestral interludes was titled **Hi Fi Fo Fum**. It is not complete here, missing the first half, but it still gives a good impression of Sam Woodyard's abilities.

The climax of the concerts were no doubt **Diminuendo And Crescendo In Blue** divided by what was later named **The Wailing Interval** with Paul Gonsalves' marathon solo on the tenor sax. Originally *Diminuendo And Crescendo In Blue*, composed in 1937, was Ellington's masterpiece of orchestral blues composition. But already in 1951 in a broadcast from Birdland in NYC the public heard Paul Gonsalves playing a long tenor solo between the two parts. And before that Ellington sometimes would separate the two parts with another composition like *Carnegie Blues or Translucency*.

In 1956 at the Newport Jazz Festival he took up the Paul Gonsalves part again, and Gonsalves played an even longer solo now - 27 choruses, creating a frenzy and enthusiasm for Duke and the music, making Ellington say many times in the years to follow: "I was born at Newport 1956". 27 choruses were also the length of Gonsalves' solo in Copenhagen, and the swing and inspiration of the performance was just as overwhelming to the Danish audience.

Bonus material

II. AFTER HOURS IN COPENHAGEN 1950.05.31

In 1950 Ellington and the orchestra had a more than 2 months' tour of Europe, which included Denmark for concerts in Copenhagen and Aarhus. On May 31st and June 1st were each night performed 2 concerts at K.B. Hallen. On June 6th 2 further concerts took place in Aarhus. None of the concerts in Denmark were recorded. But after the concerts on May 31st in Copenhagen some band members,

Duke included, went to the Dance-restaurant St. Thomas, where a jam session took place. Some of the music was recorded by the Danish Radio. Included here are the 3 pieces with Duke participating. First Duke solos in **I Can't Get Started**, a relaxed and beautiful performance, then Don Byas and Jimmy Hamilton joined Ellington for 2 numbers, **Body and Soul**, and **A Little Blues**, which were a satisfactory ending of the night, before the place had to close, due to the strict rules for opening hours, here just 5 years after the end of World War II, where the economy was still down, and rationing of goods were still on.

III. AFTER HOURS IN AARHUS 1950.06.06

After the Aarhus concerts Duke recorded 2 piano solos for "Rundskue komiteen", at the time a social charity organisation with an annual day of various events.

The record was pressed in only 10 copies, which were used as prizes in the annual lottery for the organisation.

At least one record has survived, the basis of the two titles here: **Sophisticated Lady** and **Mood Indigo**, with Duke's spoken intros.

BJARNE BUSK

PERSONNEL 1958.11.07

Cat Anderson, Harold Baker (tp), Clark Terry (tp, flgh), Ray Nance (tp, vi), Britt Woodman, Quentin Jackson, John Sanders (tb), Paul Gonsalves (ts), Jimmy Hamilton (cl, ts), Johnny Hodges (as), Russell Procope (as, cl), Harry Carney (brs, cl, b-cl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm), Ozzie Bailey (vo).

PERSONNEL 1950.05.31

Duke Ellington (p), Don Byas (ts), Jimmy Hamilton (cl).

PERSONNEL 1950.06.06

Duke Ellington (p, tk)

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- 1 TAKE THE A TRAIN (theme) (B. Strayhorn) 0:34
 - 2 NEWPORT UP (D. Ellington, B. Strayhorn) 4:46
 - 3 MY FUNNY VALENTINE (R. Rodgers, L. Hart) 6:14
 - 4 PERDIDO (J. Tizol) 4:10
 - 5 SOPHISTICATED LADY (D. Ellington, M. Parish, I. Mills) 3:39
 - 6 SONNET TO HANK CINQ (D. Ellington, B. Strayhorn) 1:29
 - 7 WHAT ELSE CAN YOU DO WITH A DRUM (D. Ellington, B. Strayhorn) 2:04
 - 8 ROCKIN' IN RHYTHM (D. Ellington, H. Carney, I. Mills) 3:47
 - 9 PRELUDE TO A KISS (D. Ellington, I. Mills, I. Gordon) 4:47
 - 10 THINGS AIN'T WHAT THEY USED TO BE (D. Ellington, M. Ellington, D. George) 3:45
 - 11 EL GATO (C. Anderson) 4:17
 - 12 HI FI FO FUM (D. Ellington) 2:32
 - 13 DIMINUENDO AND CRESCENDO IN BLUE (D. Ellington) 11:28
 - 14 I CAN'T GET STARTED (V. Duke, I. Gershwin) 3:51
 - 15 BODY AND SOUL (J. Green, E. Heyman, R. Sour, R. Eyton) 10:26
 - 16 A LITTLE BLUES (D. Ellington) 5:02
 - 17 SOPHISTICATED LADY (D. Ellington, M. Parish, I. Mills) 2:29
 - 18 MOOD INDIGO (D. Ellington, B. Bigard, I. Mills) 3:20
- TOTAL TIME 79:10

Liner notes · Bjarne Busk, Photo · Erik Gleie, Design · FinnNygaard.com

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