

Ordföranden har ordet: Kära Ellingtonvänner!

Åter har det varit semestertid men vi har ändå haft några intressanta händelser under tiden bl.a. en jazzhelg på Skansen med mycket musik, dock ej präglad av Duke Ellington. Vi får hoppas att det blir bättre till nästa år med den saken. Det vore ju roligt om intresset för jazz kan upprätthållas via Skansen nu när Skeppsholmen är ur bilden för de närmaste fyra åren. Vi får tacka Anna-Greta Leijon och Göran Olsson för årets insats och vi ser fram emot nästa års Skansenjazz..

En annan aktivitet gällde nio DESS-medlemmar som reste till Pittsburgh för att delta i den 13:e Ellington-konferensen. De som resete var Bertil Reijbrandt, Jan-Olov Isaksson, Alf Lavér, Bengt Barkman, Rune Pettersson med fru, Lennart Landström, Bo Haufman samt undertecknad. I Pittsburgh träffade vi flera Ellingtonkännare som t.e.x Alexandre Rado, Jack Towers, Jerry Valburn och Art Zimmermann för att nämna några. De flesta deltog redan i Stockholm 1994. Jag kan garantera att det är mycket trevligt att träffas på detta sätt bland likatänkande Ellington-beundrare. En resumé över resan finns separat. I övrigt passade vi också på att se New York. Där hörde vi bl.a. Marcus Roberts med trio samt några mindre kända grupper. Dessutom blev det på dagtid en hel del CD-inköp hos HMV, Tower och J&R.

Nästa gång vi träffas blir det årsmöte. Det blir i aulan på Salénhuset Norrlandsgatan 15 i Stockholm den 6 oktober 1995 med början kl. 18.00. Vi kommer att visa den Oscarsnominerade filmen från i våras "A Great Day In Harlem". Vi har en amerikansk version. En mycket intressant film som har dokumenterat den berömda bilden från 1958, med ett antal musiker i en trappuppgång. Jean Bach är en Ellingtonvän som besökte Stockholm under Ellington '94-konferensen förra året och hon har arbetat i 4 år med att färdigställa denna film. Filmen



går just nu på biograferna i USA för en stor publik. Under mötet kommer också "Harlem Jazz Camels", som blev mycket uppskattade under konferensen förra året att spela för oss.

Annars gäller som vanligt att vi sprider våra idéer nu när Radion krymper tid och pengar för jazzen, hur mycket vet ingen. Ett sätt som alla kan göra är att skriva och klaga hos Sveriges Radio så att inte t.ex. Smoke Rings eller andra program läggs ner eller får sämre sändningstid. Ve och fasa! Vem vet vad som kan hittas på i dessa tider.

We love you madly

Göran Wallén

The Duke Ellington Swedish Society

ISSN 1400-8831

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Klubbmöte i Fältöversten den 3 april

Klubbmötet den 3 april hade som attraktion några prominenta gäster - Arned Domnéus, Ulf Johansson och Rune Gustavsson - och dom spelade naturligtvis för oss och då självklart med tonvikten på Ellington.

Ulf föreslog att man skulle inleda med någon lämplig signaturmelodi och av någon obegriplig anledning så råkade det bli "Take The A Train". Sedan följde "Solitude" och "Things Aint ... " där Arne säkert hade Hodges i tankarna. En stämningsfull version av "Mood Indigo" exekverades av enbart Arne assisterad av Rune och sedan visade Ulf sina talanger som solopianist i "Drop Me Off In Harlem". Det var litet "stride" över den tolkningen. Arne undrade och spelade "What Am I Here For" som följdes av "In A Mellotone" som Arne lågsamt påpekade baserade sig på harmonierna i "Rose Room". Arne har faktiskt en husgud utöver Duke och det är Benny Carter, som han hyllade genom en fin tolkning av "When Lights Are Low". Rune visade så upp sina ta-

langer i "I'm Getting Sentimental Over You" och gruppen avslutade sin uppvisning med "Don't Get Around Much Anymore".

Klubben tackar trion för denna fina föreställning, som verkligen uppskattades av c:a 60-talet närvarande medlemmar. Även våra musikanter uppskattade uppenbarligen den intima atmosfären och som Ulf uttryckte det så blev vi ju alla "duk" med varandra.

Hans Lööw - vår jazzfilmsguru - hade plockat fram ännu en Ellington-film ur sina samlingar. Denna gång var det en film producerad av Granada TV kallad "Jazz 625" och visade Duke och hans orkester i en studio i London under en Europaturné på 60-talet. Vi som inte kan höra oss mätta på Duke kan ju i ännu mindre grad se oss mätta på Duke.

Vår ordförande pratade också litet om vad som tilldrar sig i den ellingtonska klubbvärlden i allmänhet och om den kommande konferensen i Pittsburgh i synnerhet, och i kaffepausen blev det tillfälle till mycket snack Ellingtonvänner emellan.

Bo Haufman

(Koncentrat ur DN-artikel)

Tidiga historiska stereoinspelningar

Kjell Stensson, den svenska stereon's fader i radion var den som introducerade den nya tekniken, som krävde att lyssnarna hade två radioapparater. Stereons utveckling tog lång tid innan det var verklighet på radion.

Först 1976 hade radion permanentat den nya tekniken. Tekniken utvecklade i samband med att LP'n introducerades på 50-talet. Men redan på 30-talet fanns det inspelningar, som gjordes som experiment av den engelse dirigenten Sir Thomas Beecham med en Mozart-sats. 1932 genoförde Duke Ellington en inspelning med två mikrofoner. Varför är faktiskt oklart. Någon tror att det var ont om tid så att man ställde helt enkelt två mikrofoner till förfogande utifall något skulle gå fel vid inspelningen, dvs. 50% bättre chans att lyckas. I handeln kom sedan 78'or som hade en liten skillnad i sina produktnummer - ett A eller ett B.

Ingen tänkte på detta förrän 1984 då Jerry Valburn, New York, och Steven Lasker, Los Angeles, per telefon undrade över dessa bokstäver. Resultatet blev att vid nästa träff jämfördes dessa två 78'or och man fann att två mikrofoner hade använts eftersom musiken var identisk i tid m.m., men att musikerna stod olika i förhållande till mikrofon. Det gör att vi kan höra Duke i stereo från 1932.

Glenn Miller gjorde nästan 10 år senare en inspelning på 35 mm film med dubbelspår, utan att då veta att detta ledde till en stereoinspelning. I Tyskland gjorde Herbert von Karajan inspelningar av bl.a. "Eroica" i stereo 1944. Dessa hittades först 1989 i Moskva efter det att glasnost hade inträffat. 1954 gjorde Hugo Alfvén "Midsommarsvaka" i stereo med Kjell Stensson.

Alla dess inspelningar finns i dag lyckligtvis att köpa i handeln på CD. Duke Ellington's CD är superb och ljudet är givetvis bearbetat av Jack Towers. CD'n heter "Stereo Reflections in Ellington", Natasha Imports NI 4016.

Göran Wallén

En uppmaning till våra medlemmar:

Vi vill gärna ha litet mer material till vår bulletin. De av våra medlemmar som känner för att beskriva eller utveckla någon upplevelse eller synpunkt kring Ellingtonia är mer än välkomna med sina bidrag. Ring eller skriv till någon i redaktionsgruppen.

"Mr. Strayhorn Goes To Paris"

Transcription of paper presented by Alexandre Rado
at the Ellington '95 Conference in Pittsburgh.

The reason why I choose to speak of Billy Strayhorn in Paris is not only because he visited quite often the city where I am living but also because most of the people in Pittsburgh being Americans, I was running the risk, if speaking for instance of Strayhorn in Toledo, Ohio, on June the 9th, 1945, to hear a gentleman interrupting me in saying: "Hey, Frenchie, I am from Toledo and on June 9, 1945, Bily didn't show up, because he caught a flue". "Mr. Strayhorn Goes To Paris" could be the title of a film showing an American composer arriving near the Eiffel Tower like in a dream come true, something similar to "An American In Paris".

In fact, I would say that Billy Strayhorn went to Paris long before he physically appeared in this city. In his younger days, he showed a kind of passion for France, its language, its litterature and above all its music. It is difficult to detect the reason of this youthful interest but I believe that the numerous Europeans who from childhood onwards were dreaming of America might understand easily that such a preconceived love is possible.

Before coming to Paris Billy had learned French and when speaking French he liked to use turns of mind specific to the language. As I could also notice it when we met he had a fair knowledge of the French writers and as far as music is concerned he enthusiastically spoke of Debussy and Ravel. We all know how Ellington and Strayhorn met and what stroke of luck it was for Strayhorn. Let me add "for Ellington too". Very soon Strayhorn showed a capacity to adapt himself to Ellington's music which can only be considered rather miraculous. Duke, besides his admiration for such a talent, discovered that the young man had also a strong style of his own, and he thought quite normal to adapt himself to that side of Strayhorn's personality. As a matter of fact after having studied half a century of Ellington's works my conviction is that there were only two musicians who influenced Duke Ellington in an unfading way, the first one being Bubber Miley, the instigator of the jungle style, and the second one, Billy Strayhorn who helped broaden Ellingtonia.

Duke, as we know, did not study music in an academic way but he grabbed in a clever manner what he wanted to know. In fact, in the late twenties when he met Will Vodery, he found someone who gave him to hear music composed by the European composers among them the French ones. Billy Strayhorn was a much more permanent initiator in this respect due to his wide culture and his great knowledge of Debussy's and Ravel's music. I remember Duke saying: "Debussy is the master of harmony". Debussy actually was like Ellington and Strayhorn not only a great harmonist but also a great melodist, a quality too often absent in today's music. The influence of the French composers can be noticed in several of Strayhorn's compositions and to name only one, Chelse Bridge.

After visiting Europe in 1948 as a piano soloist, Duke came to Europe in 1950 with his orchestra and with Billy Strayhorn. The situation of the big bands was clearly as bad as possible. They were disappearing one after the other. It was unfortunately the end of an era and I think that Duke accepted to make this European tour only

because it could avoid him to disband. At that time US-dollar was a very strong currency and the european countries had such weak ones that a band like Duke's could not expect an interesting income. It took some eight years before repeating such a trip.

In 1950 the orchestra came to Europe by ship and returned to the States by ship, Duke composing The Harlem Suite on the way back. There were quite a number of off days, specially in Paris which allowed the musicians to meet people, enjoy the Parisian mood and make a substantial number of records. Several concerts were given in the Palais de Chaillot. It has been said that the public did not receive well the music played at the first concert and even booed the orchestra off the stage. Such kind of statement is fairly exaggerated. By experiance we all know that a few dozens of spectators, if screaming while the rest of the audience does not participate to the action, can make a tremendous noise. Anyway as seemingly it was Duke's post-war music these few shouters did not like. Ellington exceptionally changed his program for the next concerts and played part of his pre-war successful pieces which were received with enthusiasm. At these concerts Ellington presented Billy Strayhorn and they played four-hands "Tonk". In the version recorded on the Mercer label a few months later, one can notice in Billy's right hand passages calling to mind Ravel.

As a matter of fact shouts coming from the Paris public were quite usual at that time because, to the great surprise of muscians coming from abroad, we had a war in France, a civil war, the Jazz war. Sometimes those taking part to the war were using their fists to put forward their opinion. This war started when bop appeared and a schism occured among writers of jazz newspapers. Instead of making of their points of view a subject of discussin they decided to insult the opponent and the situation became soon ridiculous. The battles were opposing conservatives and modernists. The conservatives headed by Panassié said that bop was not jazz, Dizzy Gillespie and Charlie Parker no jazz musicians but people badly influenced by the whites. He considered himself as the pope of the jazz world and the members of his Hot-Club followed him blindly. Those who were accused of having listened to a Parker record were expelled. The youngster I was, eager to find information about the history of jazz, read all available books and there were not many. Panassié, an important pioneer before world war II wrote first a book praising mainly white musicians. Later on, it was just the opposite in his books, the best were black and the whites just good for nothing. He also put down Lester Young comparing his sound to a bus horn and Billie Holiday because she was not singing like Bessie Smith. Trumpet players were acceptable if playing in Armstrong's style, and so on, and so forth. Boppers and all those who could be called modernists were considered infamous and Panassié sent his troops to bop concerts in order to throw confusion in them.

The Modernists were less aggressive in their replies and put much more humour in their writing, a quality which Panassié ignored. Intellectuals like André Hodeir, Lucien

Malson and Boris Vian were on the Modernists side. Unfortunately some of them were inclined to consider that jazz commenced with Charlie Parker. As I noticed that psychologists are sometimes invading our conventions I may add that these Modernists were busy killing the fathers, and Ellington was one of them.

You may ask: "What about Strayhorn?" Well, only a few number of people were aware of his importance and this was partly due to the fact that 6 years of world war made us discover the gems of the early forties with considerable delay. Strayhorn was therefore considered as a helpful assistant for Duke. Not many knew that he was himself an important composer and arranger. As I said earlier we were amidst a jazz war. The Conservatives were criticising some of Duke's recent pieces and suspected him to abandon jazz for classical music. They were in need of someone being responsible for it and named the man in the shadow, Billy Strayhorn.

On the Modernists side, if Boris Vian remained an indisputable admirer of Duke, others kept repeating that Duke was on the decline. They decided he was no longer creative, etc. Some of them were questioning themselves, asking whether the man in the shadow, Billy Strayhorn, was responsible for it. All of the Jazz war was happening against a racial background. Panassié's attitude concerning black musicians was as if they would be coming from another planet and belong to a superior race. The Modernists considered that jazz was belonging to Black American culture and this was a sound position. But both sides were rejecting most of the white musicians. We were living in a mood which Leonard Feather described as Crow Jim when considering what was happening in France. When Goodman came to Paris with a sextet including Roy Eldridge and Zoot Sims headlines in the newspapers were sometimes: "Roy Eldridge At Chaillot", and in 1953 Panassié convinced in Brussel Lionel Hampton that he should not come to Paris with his two white musicians, George Wallington and Annie Ross. At the Paris concert there was a piano on the stage but no piano player and no singer. You may understand that I burst into laughter two years ago when Leonard Feather and Stanley Dance settled accounts dating from almost half a century. Guess the subject of the dispute? Billy Strayhorn in the forties.

Most of the American musicians did not participate to the war. They could not really understand the impassionate side of the conflict. Billy Strayhorn himself was miles away from it and the Paris musicians were just delighted to meet him. The piano players were especially interested in his renditions and from the late fifties onward when Strayhorn sometimes did not follow the band and remained for a while in Paris, they liked to tour the clubs with him and hear him play. They admired Billy Strayhorn.

I do remember him well. A kind of baby face was giving him a look of eternal youth. His glasses were altering somewhat this impression as if he would say: "I am more serious than you think I am". He was open to anybody. I was impressed by his gentle manners, his generosity and his intelligence. I bothered him with a lot of questions about his and Duke's pieces. With the best of goodwill he could not always reply having forgotten pieces he had not played since a long time. He was surprised that a Frenchman was interested in details which were obscured by the time. I can still see him smiling at me and sometimes laughing, his laughter coming from the throat and bursting in a slow crescendo. He used to end our talks saying: "Come with us to New York" letting me hope that I would find more answers to my questions over there.

Research concerning Strayhorn, mainly in Europe I have to say, was in the fifties and sixties not to find what in Ellingtonian compositions and arrangements belonged to Strayhorn's pen, but to discern Billy Strayhorn as piano player instead of Duke in the records. I regularly discovered more pieces than those reported in discographies and I grew more and more interested in his piano playing.

Strayhorn was a modest man who apparently was satisfied to participate to the destiny of Ellington's orchestra, but his opinion could be quite definitive. For instance, he did not like Coltrane's rendition of Lush Life. He considered himself different from Duke as composer and arranger even if he exercised his talent within Ellingtonia, a position he really enjoyed. The association between Ellington and Strayhorn was complementary and maintained at a high level. They understood each other easily because there were practically no conflict between them concerning views about the music and vision of the world.

Strayhorn whatsoever was not enough recognized by jazz writers as an original and interesting piano player. As far as 1957 in a book called "Duke Ellington, his life and music", with among other authors Panassié and Dance, Jeff Aldam wrote: "The best of his piano style stems from Ellington, whom he can resemble closely but what he has taken from Duke does not unfortunately include the basic Harlem style, and his original solo ideas are of slight importance." The members of the Ellington orchestra, reading such statement would have replied with laughs and gibes. They knew how original Billy was and often called him "the master" an expression I heard several times from Duke's lips.

It is obvious that Duke, first of all influenced by James P. Johnson, Fats Waller and Willie "The Lion" Smith, kept a strong left hand when his own style matured. Being from another generation, Billy Strayhorn was influenced by Teddy Wilson and Art Tatum and his left hand was therefore less percussive. On the other hand, he had a light personal touch and his playing was underlining the poetic side of his compositions taking sometimes the silence as partner in his own lyricism. When I talked with him about his piano performances he remained usually modest and his comments made me sometimes think that he was satisfied to have as instrument the orchestra, and what an orchestra!

I tried nevertheless to induce him to play more piano and our talks ended often with my very insistent words: "You should make a piano record". His answer was as usual a smile until one day he said, speaking with his slow articulated voice: "I think that I have to do something about it". He did it finally in Paris in 1961.

This was a period during which Ellington and Strayhorn worked on the sound track of the film "Paris Blues". While Duke left for the States in March, Billy Strayhorn remained in Paris. He made his record in May with the excellent French bass player Michel Gaudry and for some titles a string quartet and a vocal group. This record is of such high quality that I hesitated for a few days: "Should I skip my comments and just play the entire wonderful music?" If I kept my first intentions it was mainly because I wanted to underline the growing importance of Strayhorn's music among jazz musicians. The Paris session is a rarity. It is the one of a kind. Billy Strayhorn the poet in his personal freedomland. From this session *A Flower Is A Lovely Thing* is my ultimate choice.

Besides the fact that Strayhorn's discography is too small, much to my regret he practically stopped to be a lyricist which was the first talent Duke noticed in him. I

am also sorry he did not write much for strings and Duke should have pushed him in that direction. Very often arrangements for jazz musicians are of the Hollywood pompous kind or rather poor examples of pseudo-European music. Few are adapted to the spirit of jazz. The Symphonic Ellington could have been better with more work and rehearsals. Duke was satisfied with the record but many times he said that one should not use strings as all had been done in this respect by the great composers of the past. I still think that Billy could have altered his opinion.

Billy Strayhorn came regularly to Paris in the early sixties, and he enjoyed also the festivals on the French Riviera. In 1967 we knew he was ill. In Paris the local piano players in order to wish him a better health made a tape which Duke remitted to Billy once back in New York. I think that this is quite a unique gesture in jazz history. When I tried to complete my information and find a copy of this tape, at first nobody seemed to remember anything about it, even the sound engineer. Some of my friends thought I was seeing things or dreamed the whole thing. I went back to Duke's autobiography "Music Is My Mistress". After stating "Billy Strayhorn loved Paris and always named it among his favorite places", Duke writes: "While Billy Strayhorn was in hospital in New York, I was in Paris again, and one night we made a tape with Joe Turner and all other good pianists, each of them playing two compositions. It was wonderful because I felt I was bringing Billy a piece of his favorite city. All his colleagues, friends and fellow pianists participated in this. They stayed up till eight in the morning after working all night long. We hope to take that beautiful tape and sell it, and use the money to establish a Billy Strayhorn scholarship in Paris. When that comes out, it will make Billy happy and he will smile again as I am sure he did when we set up the first Billy Strayhorn scholarship at Julliard in New York".

Discographies are usually giving no details or wrong ones about this session and I take the opportunity to give to my brothers discographers some items of interest. The session occurred on March 10, 1967, in the early morning, Duke being most of the time in the booth. The pianists were, aside Duke himself, Joe Turner, the stride piano player, not the singer, Aaron Bridgers another expatriate, in Paris since 1948, Claude Bolling, wellknown French bandleader and piano player, Michel Sardaby a French musician from the West Indies, Errol Parker who changed his French name for an American one, Stuart De Silva from Sri Lanka, and the American painter Nye Pharr. Bass players were John Lamb and Ron Brooks. No drummer but playing maracas, Sam Kali. From the tape you hear now Aaron Bridgers in his own interpretation of Take The "A" Train with John Lamb on bass. By the way, if you visit Paris, you may listen to Aaron Bridgers who is playing every evening at Hotel Concorde Lafayette a repertoire full of Ellington and Strayhorn's titles.

After his death Strayhorn's name continued to be overshadowed by Ellington's although Duke did his best to keep Strayhorn's name wellknown. In his eulogy he said with accurate words what a beautiful human being Billy Strayhorn has been. Speaking of his good qualities he mentioned one which I want to underline because it was one I immediately noticed when I met him first: "Freedom from fear of possibly doing something that might help another more than it might himself."

Billy's death was the greatest shock Duke received since his mother died, and he suffered from it during a long time. How many times did I see Duke, the concert over, the orchestra gone, remaining on the stage to play Lotus Blossom? Strayhorn was his security, the man

with whom he could share musical and human problems. It was possible for him to find a substitute for a musician in the band but it was completely impossible to replace Billy Strayhorn.

Even if the public did not praise him as he should, Billy Strayhorn remains alive through his compositions. In France, several musicians continue to play them and to name only one of them, the late Raymond Fol who knew by heart almost all Strayhorn's compositions.

As for many of us, Lush Life is one of my favorite compositions. I explained last year in Stockholm how I suggested Cat Anderson to record it in Paris. I said Stockholm? Being not a formalist (I even dislike them), I knew that all over Europe and not only in Paris musicians continued to play Strayhorn's music. In Stockholm last year we heard a wonderful piano player who was a revelation for many, Davor Kajfes. He played a Lush Life to remember. I believe that those who were in Stockholm may like to hear it again while the others may be pleased to discover him.

If I choose to point up more the piano player than the arranger it is because I think this is Billy's most personal side. I would like, however, to emphasize that when Duke commenced to think about his Sacred Music, he knew that Billy Strayhorn with his classical background and his capacity to make any music sound Ellingtonian would be of great help. These qualities also allowed them to achieve in common the beautiful new versions of Tchaikovsky's Nutcracker Suite and Grieg's Peer Gynt Suite. In Paris I am not sure that without these pieces Gerard Badini in 1991 would have ventured to make his own Debussy-Jazz record, for me one of the best LP's of these last five years. When he finished to record his and Biensan's arrangement of Des Pas Sur La Neige (Steps On The Snow), I could only tell him: "Strayhorn would have liked that one". This piece which besides it displays the wealth of talent of a new generation of French saxophonists also sound like a kind of salute from Debussy to Strayhorn through Badini.

Billy Strayhorn was for me above all a poet. If not a musician, he could have been a writer or a painter, always a poet whatsoever. Looking back to his historical importance, it is a clear fact that practically all his musical life happened within Ellington's one and that therefore a certain lack of recognition by the public made of him the archetype of a musician's musician. I could not find who could be compared to him. There are lots of underrated musicians, a fair number of musician's musicians but not one of his importance in Jazz history. To find someone who could measure up to him I had to steal into literature. The one I found is Valery Larbaud, a French writer of the first half of this century. He was admired by the most significant writer of his time, in France and abroad but he never met a real popular success for two reasons. Born in a rich family, he refused to enter the industry and preferred becoming a writer and a traveler who particularly loved England and Italy. When he wrote some of his first best books, he chose to write under a pseudonym, A.O. Barnabooth, mainly because he wanted to put some space between his family and himself. His real name was therefore uncovered years later. On the other hand, like Billy Strayhorn, Valery Larbaud put much more energy in helping other writers to be appreciated than in doing some efforts for his own fame. For instance, he was responsible for introducing Faulkner in France and he fought to make James Joyce known by the French public. He gave lectures to explain his peculiar talent and even revised the translation of Ulysses. Now that Billy Strayhorn has left us some 28 years ago, a poem of Valery

Larbaud, in spirit close to Billy, came to my mind. It is called Voeux Du Poète, (Poet's Wishes) and I dared to translate it for this Pittsburgh encounter;

When I shall be dead since several years
 And that in the mist cabs collide each other
 Like today, things having not changed
 Could I only be a fresh hand on a forehead !
 On the forehead of someone humming in a car
 Alongside Brompton Road, Marylebone or Holborn
 And, thinking of literature, watching
 The high black monuments in the thick and yellow air
 Yes, could I be the obscure and mild thought
 Which one keeps secretly in the noise of the cities,
 The rest of a moment in the wind which pushes us
 Lost children in the vanity fair.
 And that for my first appearance in eternity, someone
 puts
 At all Saints Day, the simple adornment of a bit of
 moss.

Nya skivor

Det är ett ständigt flöde av nytt Ellington-material på skivmarknaden.

Vi kan rapportera om följande utgåvor:

MOSAIC MD5-160 - THE COMPLETE CAPITOL RECORDINGS OF DUKE ELLINGTON

Detta praktverk omfattande 5 CD kan verkligen rekommenderas. Det omfattar hela Duke's Capitol-produktion från April 1953 t.o.m. 1954. Här finns mycket vin men också en del vatten. Början av 50-talet var en kritisk period, inte bara för Ellington utan för de flesta storband. Duke ville få till en bästsäljare för att bättra på finanserna och det är troligen därför man hittar titlar som "Bunny Hop Mambo", "12th Street Rag Mambo" och "Isle of Capri". Men här finns också massor av fina Ellington-verk. Många nyinspelningar av gamla kompositioner men också många nya verk. Flera titlar brydde sig aldrig Capitol om att ge ut men här har vi dom. Hodges, Brown och Greer hade ju nyligen lämnat bandet så alla standardverk har som regel nya solister. Några alternativtagningar finns inte medtagna utom i ett fall - "Harlem Air Shaft". Det är kanske förståeligt. Hade dom medtagits hade boxen troligen omfattat minst 10 CD.

Några alternativtagningar finns dock tidigare utgivna på "Up-To-Date".

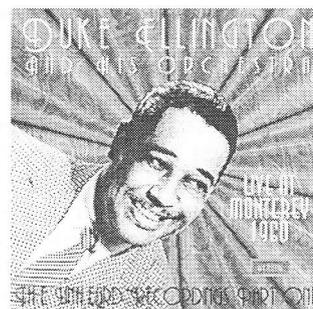
WW 2406 - APRIL IN PARIS

Den 20 november 1969 spelade Duke på Alcazar i Paris och fransmännen passade på att ett halvt år försenat fira Duke's 70-



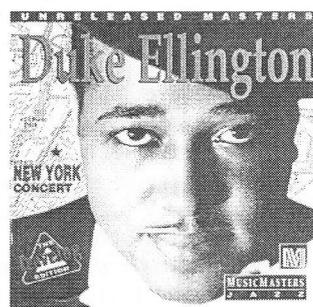
årsdag. Både Rolf Ericson och Åke Persson satt tillfälligt med i bandet under denna europeiska turné. Tillställningen filmades och vi som besökte Pittsburgh i maj hade nöjet att få se detta firande visuellt. Intressant i sammanhanget är också att man får höra några nummer med Wild Bill Davis tillsammans med bandet.

STATUS DSTS 1008/9 - LIVE AT MONTEREY 1960
 Här har vi en live-upptagning som inte ens finns omnämnd i några diskografier. Datum är 24 september 1960 då Duke uppträdde på Monterey Festivalen och uruppförde sin "Suite Thursday". CD 1009 inleddes med 5 nummer med Cannonball Adderley's Quartet och avslutas med Duke tillsammans med Jimmy Rushing som gästvokalist.



MUSICMASTERS 01612-65122-2 - NEW YORK CONCERT

Återigen en liveinspelning, denna gång från 20 maj 1964. Stora orkestern hade fått ledigt så det är huvudsakligen trio-nummer med Duke plus Peck Morrison och Sam Woodyard. Dessutom "Tonk" med dubbel-pianisterna Duke och Billy Strayhorn. Som något slags kuriosum har dessutom ett nummer med Willie The Lion Smith medtagits. Delar av detta material har tidigare funnits utgivet på Foxy 9001.



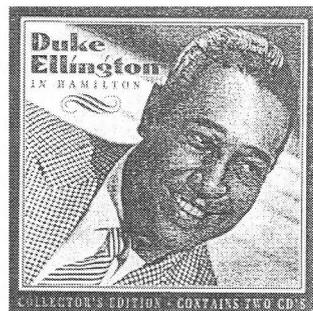
BLUEBIRD 07863 66551-2 - THE FAR EAST SUITE - SPECIAL MIX

LP-versionen av The Far East Suite hade vissa ljudmässiga mindre skönhetsfel, vilket RCA erkänner i texthäftet till denna nytvåkna CD. Felen har här korrigerats och vi kan nu avnjuta en perfekt återgivning. Dessutom har man medtagit 4 alternativtagningar.



RADIEX MUSIC RDX 1000 - DUKE ELLINGTON IN HAMILTON

Denna dubbel-CD har vi ännu inte haft tillfälle att avlyssna men den påstås var utgiven i Canada och är en liveinspelning från Hamilton i Canada den 8 februari 1954.

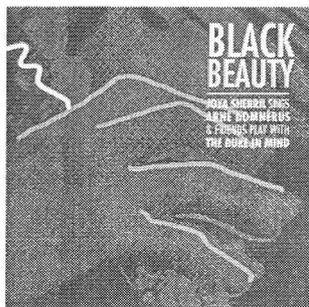


PHONASTIC CD 8834 -

BLACK BEAUTY - JOYA SHERRILL SINGS AND ARNE DOMNÉRUS PLAYS WITH THE DUKE IN MIND.

Joya deltog i vår konferens 1994 och återbesökte Sverige ett par månader senare för nya framträdanden. Då inspelades merparten av de nummer som ingår i denna

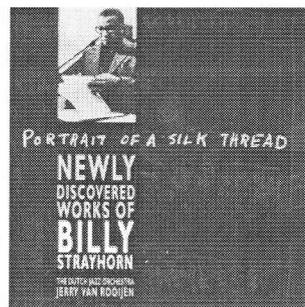
CD. Joya är i fin form och hennes "Lush Life" är magnifik. Hon kompas av Arne, Bent Persson, Kjell Öhman, Sture Åkerberg och Gus Dahlberg. Övriga nummer är från Arnes och Ulf Wessléns konsert i Maria Kyrkan i samband med Ellington '94 och dessutom finner vi några nummer från 1981 med Knud Jörgensen. Se särskild annons för beställning genom DESS.



Arne Wallin. Allt förnämligt framför av radiojazzgruppen under ledning av Lennart Åberg och med Clark Terry som gästsolist i några verk. Dessutom kan vi återuppleva uruppförandet av Billy Strayhorns "Portrait of a Silk Thread".

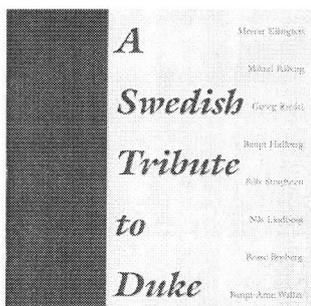
DUTCH JAZZ 95001 - NEWLY DISCOVERED WORKS OF BILLY STRAYHORN

Walter van de Leur som forskat i Billy Strayhorns och Duke's efterlämnade papper hos Smithsonian Institution i Washington är den som arbetat fram arrangemangen till 12 tidigare opspelade verk av Billy Strayhorn. Verken spelas här av The Dutch Jazz Orchestra under ledning av Jerry van Rooijen d.v.s. samma orkester och ledare som spelade upp detta för oss under Pittsburgh konferensen. Allt är dock inte helt nytt. "Tonk" finns inspelad tidigare liksom även "Charpoy" som från början hette "Anal Renrut" (sic) som är Lana Turner stövt baklänges. Som nämnts på annan plats är det en utmärkt orkester som spelar. Skivan finns ännu inte ute i handeln i Sverige men beställning kan göras via DESS. Se annons.



PHONO SUECIA PSCD 84 - A SWEDISH TRIBUTE TO DUKE

Vi i DESS är glada för att denna dubbel-CD givits ut av STIM. Den innehåller nämligen hela konserten som SR P2 arrangerade i Berwaldhallen under Ellington '94. Här får vi ännu en gång chansen att avlyssna de beställningsverk som komponerats av Georg Riedel, Mikael Råberg, Bengt Hallberg, Nils Lindberg, Bosse Broberg och Bengt-



Bo Haufman

Detta kan Du nu beställa från DESS:

Ellington '94 Bag	SEK 40:-
CD - Phontastic CD 8834 - Black Beauty	SEK 110:-
CD - Duch Jazz 95001 - Newly Discov. Works of Billy S.	SEK 180:-

Utskrifter av föredrag från Ellington '94:

1. John E. Hasse: Ellington Storms Sweden	SEK 10:-
2. Walter van de Leur: Duke and Billy - Their references	SEK 10:-
3. Ken Rattenbury: Duke Ellington, Jazz Composer	SEK 10:-
4. Alexandre Rado: Cat Anderson	SEK 10:-
5. Patricia Willard: A Drum Is A Woman	SEK 10:-
6. Patricia Willard: Interview with Joya Sherrill	SEK 10:-
7. Phil Schap: Ellington In Rehearsal	SEK 10:-
8. Th. Hudson: The Washington of Duke's boyhood	SEK 10:-
9. Panel: Duke Ellington in Sweden 1939	SEK 10:-
10. Austin H. Lawrence: Bubber Miley	SEK 10:-
11. Klaus Stratemann: A Potpourri of Ellington of film	SEK 10:-
12. Richard Wang: Beggar's Opera to Beggars Holiday	SEK 10:-

Utskrifterna 1 - 12 kan även tillhandahållas i plastfile SEK 100:-

Sätt in valt belopp på vårt pg-konto (116375-7) och ange på talongen vilka objekt Du beställer. Lägg också till totalt SEK 10:- för porto så skickar vi.

DESS har nu fått medlemmar även utanför landets gränser.

Det tycker vi är glädjande.

Följande fem utländska medlemmar har tillkommit: Jessica Sjöblom, Canada, A. Hoexbro Larsen, Danmark, Alexandre Rado, Frankrike och Larry Miranda och Art Zimmermann från USA.

Eftersom vår bulletin som regel alltid innehåller något på engelska språket hoppas vi att våra medlemmar i Canada, Frankrike och USA skall ha utbyte av sitt medlemskap.

Den kompletta förteckningen över känd litteratur om Duke Ellington.

I vår första bulletin hade vi ställt samman en förteckning över känd litteratur om Duke Ellington. Några medlemmar, Sigvard Kleist och Peter Lee, har haft vänligheten att komplettera listan med ytterligare några verk. Här följer den kompletta listan så som den tycks se ut i dag. Den lär väl bli längre med åren. Vet Du om något som bör tillföras så låt oss få veta.

TITEL	FÖRFATTARE	FÖRLAG	UTG.ÅR
Duke Ellington	Barry Ulanov	Musicians Press	1946
Duke Ellington - His life and music	Peter Gammond	Phoenix	1958
Duke Ellington	G.E. Lambert	Cassel	1959
The World of Duke Ellington	Stanley Dance	Scribners	1970
Duke Ellington, King of Jazz	E. Rider Montgomery	Garrard Publ.	1972
Music is My Mistress	Duke Ellington	W.H. Allen	1973
Duke Ellington - Ambassador of Music	Pamela Barclay	Creative Education	1974
Duke - A Portrait of Duke Ellington	Derek Jewell	Elm Tree Books	1977
Duke - The Musical Life of Duke Ellington	Bill Gutman	Random House	1977
Duke Ellington In Person	Mercer Ellington/S. Dance	Houghton Mifflin	1978
Sweet Man	Don George	Putnam	1981
Duke Ellington - Sein Leben/Musik/Shallpl.	Hans Ruland	Oreos Verlag	1984
Duke Ellington	James L. Collier	Michael Joseph	1987
Duke Ellington - Bandleader and Composer	Ron Frankl	Chelsea House	1988
Duke Ellington, Jazz Composer	Ken Rattenbury	Yale Univ. Press	1990
Ellington - The Early Years	Mark Tucker	Univ. of Illinois Press	1991
Duke Ellington - Day by Day and Film by Film	Klaus Stratemann	Jazz Media	1992
Duke Ellington - Composer and Bandleader	Kent Smith	Melrose Square	1992
The Duke Ellington Reader	Mark Tucker	Oxford Univ. Press	1993
Beyond Category	John E. Hasse	Simon & Schuster	1993
Duke Ellington - un Genio, un Mito	A. Berini/G. Volonté	Ponte Alle Grazie	1994
Duke Ellington	F. Billard/G. Tordjman	Solfèges Senil	1994
Duke's Bones - Ellington's Gr. Trombonists	Kurt Dietrich	Advance Music	1995



Ellington '96
TORONTO • CANADA

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THE DUKE ELLINGTON SOCIETY
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We're having a party for our intimate friends and we want to be sure you're part of it!

There will be a spectacular roof garden welcoming reception on Wednesday evening, June 19th.

Thursday, Friday and Saturday we'll offer an outstanding array of speakers, panellists and special guests. Each night will be capped with musical presentations in The Intimate Ellington manner. The Saturday evening gala banquet will be prepared by one of Canada's leading chefs.

On Sunday, June 23rd, a special event is planned - details to follow.

John Norris will again be our Music Director. John's efforts were greatly applauded when Toronto hosted Ellington '87. He is busily lining up a superb cast of musicians from around the world for Ellington '96.

The primary Ellington '96 conference locale will be The Park Plaza Hotel. This charming, European-style hostelry is ideally located in the fashionable Bloor Street and Avenue Road area, immediately adjacent to museums, galleries, the University of Toronto campus, fashion boutiques of Yorkville, and some of Toronto's finest dining facilities. Book stores and record shops abound throughout the area. Subways and busses are at the front door. A health club and concierge service are available to Park Plaza guests. Friendly, courteous and well-trained staff will make certain that you are happily and comfortably looked after. Underground parking is available at moderate cost for delegates who motor to Toronto.

Each morning we'll breakfast together in a private sun-filled salon set aside for our use exclusively. The cost of a full American buffet breakfast is included in the special daily room rate of \$135 Canadian (approx. \$100 US), single or double - plus taxes, available only to registered hotel guests attending Ellington '96.

Running concurrently with our conference will be Toronto's 10th annual du Maurier Jazz Festival. This ten-day cornucopia of live music is presented in park, harbourfront, concert hall and club settings. You will want to extend your Toronto visit to hear international legends of the jazz world.

Join us in celebrating The Intimate Ellington. Toronto is ready for you!

Eileen R. Ward
Conference Coordinator

May 1995

Göran Wallén rapporterar från

Ellington '95 i Pittsburgh

den 24 till 28 maj 1995.

Den 13:e Ellington-konferensen har nu ägt rum i Pittsburgh och man kan bara konstatera att intresset ökar varje år för Duke Ellingtons och Billy Strayhorns musikaliska arv. Pittsburgh ligger 90 minuters flygresor väster ut från New York och vi bodde på Hilton Hotel med utsikt över två floder som förenades utanför hotellet. En mycket vacker plats. Under Pittsburghs konferens samlades delegater från 10 länder och 18 delstater i USA.

Denna konferens var en hyllning till Billy Strayhorn och hans livslånga samarbete med Duke Ellington och den hade organiserats och leddes föredömligt av Dr. Gregory Morris som är Billy's nephew. Vi fick också tillfälle att träffa övriga medlemmar ur Strayhornfamiljen, totalt 12 personer. Fyradagarsprogrammet innehöll föredrag, videofilm, balett, musik med flera storband och mindre grupper, musikaliska analyser mm. Detta betydde att både dagar och kvällar var fyllda med aktiviteter. Om det blev för mycket att sitta och lyssna kunde man titta på staden eller sitta och samtala med t.ex. George Avakian om vad han upplevde med Duke under sina Columbia år. Av de 18 föredragshållarna kan nämnas följande:

1. Patricia Willard visade videofilmen "Duke Ellington: Concert of Sacred Music at Grace Cathedral" med kommentarer och samtal med Louie Bellson som deltog i filmen 1965.
2. Alexandre Rado talade om "Billy Strayhorn in Paris". Hans presentation återfinnes i denna bulletin. Alexandre var en god vän till Billy under alla år. För oss var det speciellt roligt att A. Rado spelade upp "Lusch Life" med Davor Kajfes från Konserthuset i Stockholm 1994.
3. Sim Simons från Belgien talade om "The Underrated Sonny Greer". Han illustrerade sitt föredrag genom att exemplifiera olika rytmer m.m. på trumma och symbol. Dessutom demonstrerade han sina färdigheter genom att sitta in i det band som spelade under den avslutande båtturen på söndagen.
4. Walter van de Leur talade om Billy Strayhorn under titeln "Seldom Seen But Always Heard" och presenterade "Portrait of a Silk Thread and other newly discovered works of Billy Strayhorn". Senare på kvällen spelade sedan "The Dutch Jazz Orchestra", med Jerry van Rooijen som ledare, tolv spelade kompositioner av Billy Strayhorn. En CD med dessa verk fanns att köpa på plats och kan även beställas genom DESS. *Se annons.*
5. Dr. Th. Shell visade en film från Duke Ellingtons födelsedagskonsert i Paris 1969. Alexandre Rado var där och så även Maurice Chevalier, som mötte Duke redan på tidigt 30-tal.

6. David Hajdu (som senare i år kommer ut med en biografi om Billy Strayhorn) talade över ämnet "Strayhorn and the Mad Hatters" vilket innebar Billy's karriär innan han träffade Duke. Som musikexempel hörde vi Billy på solopiano framföra "Body And Soul".
7. Mercedes Ellington visade och talade om inspelningen av filmen "Pretty and the Wolf". Hon berättade också om sitt arbete av idag och sitt förhållande till farfar Duke Ellington.
8. Avslutningsvis inbjöd John Hornsby från Toronto till Ellington '96.

Förutom dagsprogrammet lyssnade vi första kvällen till en konsert under temat "Ellington Reunion Concert" med Dr. Nathan Davis som musikalisk big band-ledare.

I orkestern satt Clark Terry, Jimmy Woode, Kenny Burrell och Louie Bellson samt ytterligare 16 man. Mycket trevligt framförande och det blev som vanligt hög stämning när Clark Terry spelade på flygelhorn och trumpet simultant och dessutom mumblade på sitt oefterhärmliga sätt.

Andra kvällen fick vi njuta av Geri Allen och McCoy Tyner dels som solopianister och dels som dubbelpianister. Vi blev speciellt imponerade av Tyners kraftfulla spel.

Tredje kvällen spelade "The Dutch Jazz Orchestra" under ledning av Jerry van Rooijen och med hans bror Ack van Rooijen som solist på flygelhorn. Orkestern bestod av 15 man, alla influgna till Pittsburgh just för detta tillfälle och dom gjorde skäl för priset. Som nämnts ovan spelade man upp okända kompositioner av Billy Strayhorn och troligen blev detta för många delegater konferensens musikaliska höjdpunkt. Orkestern var synnerligen välrepeterad och samspelt. Det blev "standing ovations".

Under den avslutande banketten framförde en balett om 10 dansare "The Jazz Nutcracker" med koreografi av och under ledning av Doug Bentz. Efter middagen blev det dans till Roger Humphries orkester och vi hade som vanligt nöjet att få se Phil Schaap's improviserade koreografi i form av genuin New York-bugg.

Nämnas skall också att under sista konferensdagen gjordes en bussutflykt till Westinghouse High School där Billy studerade under fem år. Här avtäcktes ett minnesmärke över Billy Strayhorn, som i Pittsburgh betraktas som en av stadens stora söner. Familjen Strayhorn och representeranter för skolan och staden Pittsburgh var närvarande och betygade sin aktning för en av stadens kulturpersonligheter. I samband med avtäckningsceremonin spelade en studentorkester som passande nog kallade sig för "The Billy Strayhorn Youth Jazz Combo". Ledare var Dr. James Johnson. Man vågar anta att några av dessa ungdomar kommer att låta tala om sig i framtiden.



Alexandre Rado talade om "Billy Strayhorn in Paris".

Foto Bo Haufman

Ellington '95 avslutades officiellt på lördagen den 27 maj men på söndagen ägde den inofficiella avslutningen rum. Då hade nämligen arrangerats en "Jazz Brunch Boat Ride" på Allegheny River som blev en uppsluppen tillställning. Much joy and fun. Kvällen ägnades åt ett besök på en jazzklubb.

Avslutningsvis kan man säga att Ellington-konferenserna också har den viktiga funktionen att alla delegater har en möjlighet att träffa flera av de personer som arbetar aktivt med att forska i och utveckla Duke Ellingtons och Billy Strayhorns musik. Denna kontakt personer emellan är en viktig del av konferensen. Där fanns Jack Towers, Andrew Homzy, John Hasse, Dave Burger, Sjev Hoefsmitt m.fl. Smithsonian Institution var också representerat under denna konferens och det är intressant att tala med deras representanter om vad som händer i Washington, där det finns en särskild avdelning i Duke Ellingtons namn. Tyvärr saknades Alice Babs och Benny Åslund, som p.g.a. familjescäl inte kunde delta och det beklagades av många delegater.

Vi, nio deltagare från Sverige gratulerar Pittsburgh till en mycket fint genomförd konferens och nu ser vi fram emot 1966 års konferens i Toronto, Canada.

Thank you Pittsburgh for 1995, We Love You Madly !!

Göran Wallén



"The Billy Strayhorn Youth Jazz Combo". Foto Alf Lavér



A Pittsburg Blues Shouter. Foto Alf Lavér



Vår gamle vän Kenny Burrell missar aldrig en Ellington-konferens. Foto Alf Lavér

En pratstund med Mercedes Ellington.

Under konferensen i Pittsburgh fick jag en liten pratstund med Mercedes Ellington.

Det är ju så att familjen Ellington aldrig har deltagit i dessa konferenser tidigare men sedan en tid har Mercedes deltagit i flera av TDES Inc.'s möten i New York. Det är givetvis roligt och intressant att höra vad hon tycker om saker och ting.

Till att börja med berättade hon att hon inte kände till mycket om Sverige eller våra svenska musiker. Under Duke's senare år följde Mercedes med på vissa resor bl.a. till Leningrad 1971. Beroende på Duke's ständiga resor blev dock kontakten med Duke inte precis daglig men Duke gav alltid råd till henne beträffande utbildning inom dans och balett.

Mercedes började med balett mycket tidigt och har arbetat med dans sedan dess. Med tiden blev det mera arbete bakom scenen som koreograf och lärare och hon startade ett bolag tillsammans med Maurice Hines, som dock lämnade bolaget 1985. Därefter har Mercedes bildat Dancellington Inc. och arbetat med sitt bolag fram till 1993. Under senare år blev dock sponsring för balett mindre attraktivt i USA så Mercedes beslutade att sluta arbeta med sin balettrupp och hon arbetar i dag ensam som konsult.

Mercedes deltog i *Sophisticated Ladies* på Broadway i början av 80-talet, som också gästspelade på Göta Lejon i Stockholm. Egen produktion var bl.a. *Nötknäpparsviten* i flera uppsättningar, *A Drum Is A Woman* och *Pretty And The Wolf*, som vi såg delar av i Pittsburgh på film.

Beträffande farfar kunde hon berätta att han bodde på Turiso Hotel på 124:e gatan när Billy Strayhorn kom till Duke. Hotellet var 1:a klass, men blev politiskt stämplat och är i dag ett stängt och ödsligt hus. Duke läste mycket och hade mycket böcker, som troligen var till hjälp när Duke skrev sina sångtexter.

Mercedes framhöll också att ingen sångare var bättre än Alice Babs i Duke's band.

Mercedes kommer att närvara vid avtäckningen av Duke Ellington's staty på 110:e gatan i New York i september.

I övrigt talade hon gärna om rasfrågan i USA och sade att i Tyskland och Japan är svarta bättre sedda än i USA. Det var en mycket avspänd och trevlig pratstund med Mercedes och vi får hoppas att hon tycker det är kul och intressant att delta i våra konferenser i framtiden.

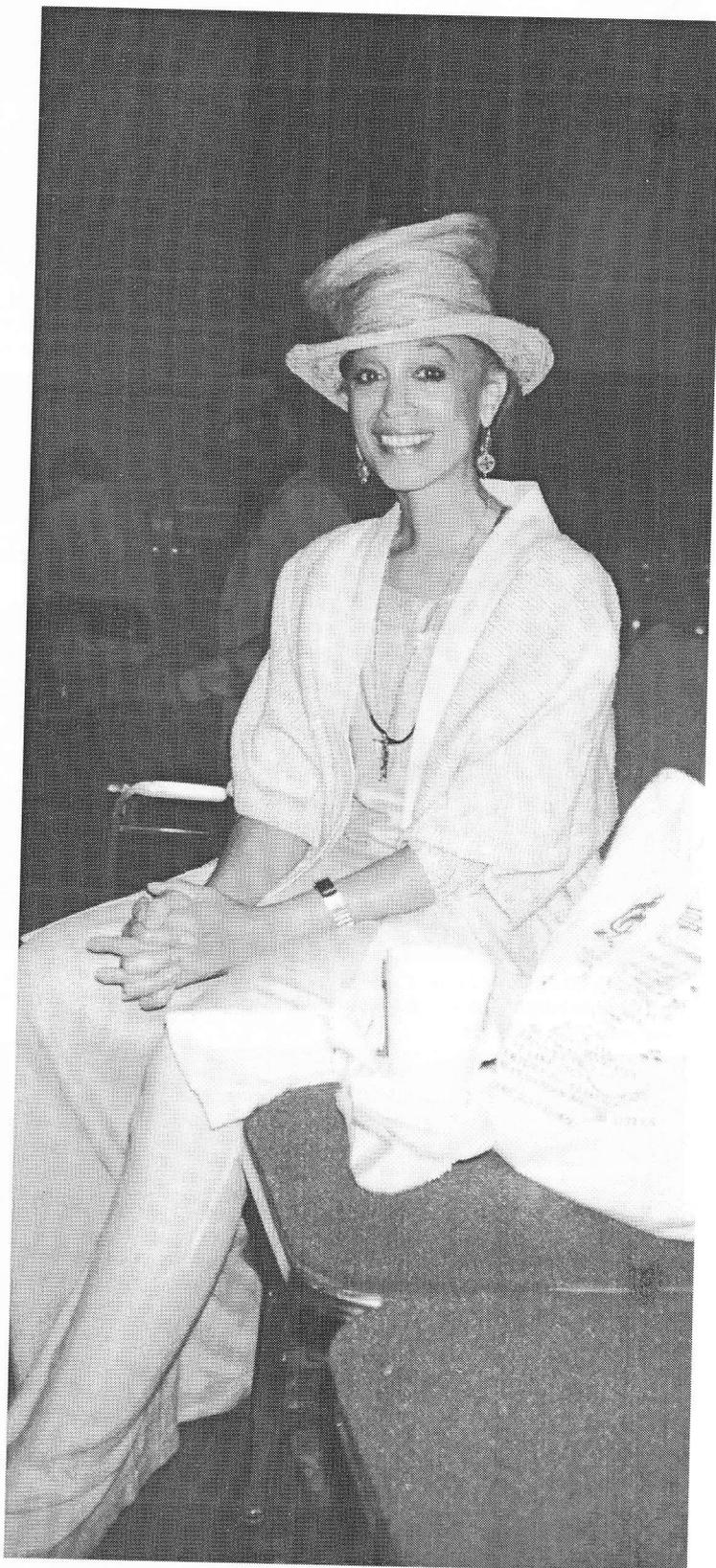
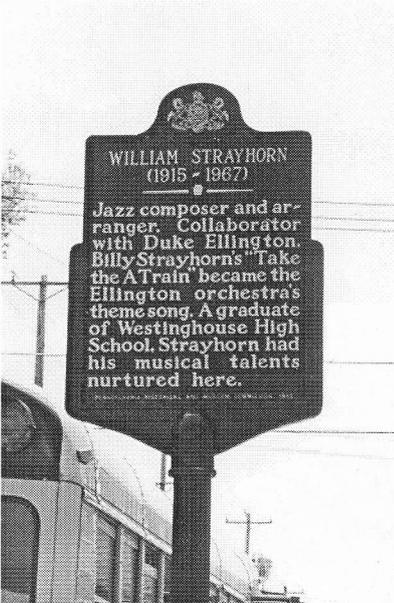


Foto Bo Haufman



"The Pittsburgh Skyline" sedd från boat ride på Allegheny River. Foto Alf Lavér



"The Billy Strayhorn Marker" - staden Pittsburgh's hyllning till sin store son. Foto Alf Lavér



Rode Pettersson, Jan-Olov Isaksson, Bertil Rejbrandt, Bo Haufman, Rune Pettersson avverkar en lunchpaus. Foto Alf Lavér



Avtäckningsceremonin av "The Billy Strayhorn Marker". Kanske känns någon ryggtavla igen? Foto Alf Lavér