

Jazzens Grand Old Man fyller 80 år!



*Ur
Orkester Journalens
Samlingar.
Fotograf
Lasse Seger*

Duke Ellington Society of Sweden, DESS _____

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Hej igen!

Återigen närmar sig vintern efter en olympisk yra och en både varm och regning sommar. Styrelsen har nu återhämtat sig från urladdningen från vintern/våren och nu har vardagen återkommit.

På Skansen fanns som vanligt Arne Domnéus med sina musikaliska vänner och stampublik under fem mandagar mitt i sommaren. Sista måndagen deltog återigen Charlie Norman som avslutsmusikant. Det positiva är ju att han alltid spelar några Ellingtonmelodier. Så också denna gång med ett medly som inleddes med "Prelude To a Kiss". Senare kom naturligtvis Errol Garners "Misty". Stort jubel och mycket folk när väl värmen infann sig. Annars var väl årets Jazz & Blues Festival inte något för Ellingtons vänner. Risken finns att hela inriktningen glider mer och mer bort från den musik som vi så gärna kommer för att lyssna på.

I Strömsholm har denna sommar programmet varit fullteknat med olika grupper. Under tre dagar framträdde Alice Babs och det var som vanligt utsått. Skaffa gärna Strömsholms program till nästa sommar. Det finns alltid några grupper som är intressanta att lyssna till när man får lite öl/vin till maten. Man hinner hem till Stockholm på kvällen efteråt utan att det blir alltför sent.

TV överraskar med att plötsligt visa trots OS-yran filmen från 1986 "Round Midnight" med Dexter Gordon. Givetvis sent på kvällen efter OS kl. 23.35-01.45. Men före filmen visades en intervju med Tony Bennett i TV-programmet "Parkinson". Där berättade Tony att han målade varje dag och att han har startat en konstskola utanför New York för unga konstnärer. Han hade bl.a. målat ett fint porträtt av Duke Ellington, som var omgiven av massor av rosor. Anledningen till motivet var att Tony fick rosor av Duke varje gång som Duke hade skrivit en ny sång. Hur länge detta hade pågått sades dock ej. Han sade också att det amerikanska folket idag inte förstår hur stor Ellington och Gershwin är. De kommer säkert att uppskattas i framtiden, också om 500 år!!

Tony (född 1927) tillhör de sångare som för den amerikanska sångtraditionen vidare och han arbetade och turnerade med Dukes orkester under våren 1968, men Tony gjorde inga inspelningar med Duke. Detta berättade han när han besökte Skansen, när jazzen fick bredda ut sig under några år.

Nu till något helt annat. **Jag har arbetat som ordförande för DESS i över 10 år inklusive två Ellington konferenser.** Jag har nu kommit fram till att det är dags för någon annan att leda DESS. Jag hade funderingar redan för två år sedan att avgå, men blev övertalad att fortsätta vid årsmötet den 3 februari 2003 fram till 2005. Men efter årets konferens tycker jag att det finns utrymme för någon annan att ta vid.

Vår kassör och bokföringsansvariga Monica Lövdahl kommer samtidigt att avgå vid nästa årsmöte. Monica har deltagit i DESS arbete sedan DESS startades och hon har stor del i att våra konferenser 1994 och 2004 har blivit uppskattade.

Monica och jag vill med detta meddelande ge valberedning och våra DESS-medlemmar tillräckligt med tid för att fundera över DESS fortsatta inriktning och beslut som krävs inför nästa årsmöte.

Nästa SAMI möte sker den 22 november. Program kommer senare.

Vi får hoppas att nästa år innebär en annonsering om en ny Ellingtonkonferens.

Vänliga hälsningar
Göran

PS. Svar på bildfrågan: Sonny Rollins, 1962
Vinnare: George Sulberg

Avliden

Ann Miller

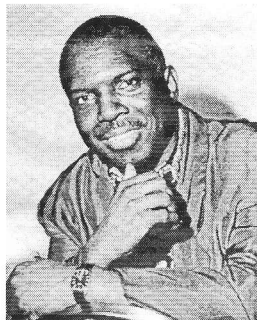
Ann Miller, skådespelare, virtuos steppdansös, sångare från Texas har avlidit. Ann är nog mest känd för sina roller i "En dans med dej" (Easter Parade) från 1948, med Judy Garland och Fred Astaire, "New York dansar" (On the Town) från 1949 mot bl.a. Gene Kelly och Frank Sinatra, "Paradis med sex" (Lovely to Look At) från 1952 med Kathryn Grayson, Red Skelton och Howard Keel, "Kiss Me Kate" från 1953 också med Grayson och Keel.

Ann medverkade i filmen "Reveille with Beverly" från jan/feb 1943. Duke Ellington med orkesters bidrag till filmen var "Take The "A" Train" inspelad den 8 oktober 1942.

James Williams

The past few years – somber at best for everyone in New York – have been particularly cruel to jazz pianists. Tommy Flanagan died in 2001, Sir Roland Hanna in 2002. Both were entering their 70's with renewed vitality and artistry. The loss of these irreplaceable geniuses of American music is still deeply felt. This February, Gil Coggins died at 79, after a career spent out of the spotlight, although his talent was enjoying renewed appreciation from his weekly gigs at the C-Note in the East Village. Barry Harris remembered him six nights running from the Village Vanguard bandstand with "Polka Dots and Moonbeams." The necrology rolled on this week, with the early death of James Williams. Cancer silenced his joyous swing at 53.

James Williams was born in 1951 at Memphis, Tennessee. As a teenager he was organist for a local Baptist church. At twenty-one, he taught at Berklee College of Music. In 1977, he entered drummer and carouser Art Blakey's famed jazz finishing school, The Jazz Messengers. Among his fellow Messengers was a young Crescent City trumpeter, Wynton Marsalis. Over the years, Williams performed and recorded with a host of the most cherished names in jazz. He was especially proud of his time with Milt Jackson, as he reverently mentioned before playing Jackson's bop anthem "Bag's Groove," a favorite set closer. Williams also was a



James Williams.

leading jazz educator; he recently was made director of jazz studies at William Patterson University in New Jersey. He was a composer, record producer and organizer of unique ensembles. And, he was one of the kindest personalities on the jazz scene. As MC of Hank Jones' 85th Birthday celebration at the Blue Note early this year, Williams gently herded mighty jazz pachyderms on and off the stage with grace and humor. He has a distinguished discography. My favorite is The James Williams Magical Trio (2000 DIW Records). With Ray Brown on bass and Elvin Jones playing drums, Williams' piano sparkles with melody, especially on the traditional "Go Tell It on the Mountain."

My best memories of James Williams are from the Knickerbocker Bar & Grill in Greenwich Village near Washington Square Park. He was one of the brilliant piano roster that used to be headed by Roland Hanna, and recently has included Junior Mance, Hilton Ruiz, Williams' Memphis contemporary Mulgrew Miller, the stride specialist Judy Carmichael, the house favorite Valery Capers (the first blind woman to graduate from Julliard and former head of Bronx Community College's music department), another Milt Jackson alum Mike LeDonne and Arturo O'Farill. Williams often appeared in a trio with Ron Carter on bass and Williams' nephew Tony Reedus playing brushes on snare and high hat. The Knickerbocker is one of the last of the late night piano bars. There is chatter from the bar; many are more interested in their T-bone than the music; but, this fanciest of pubs empties after midnight, and then you can sit within a few feet of a great musician, as one of maybe a dozen remaining late nighters, and get rid of your blues listening to the blues. It is an adult pleasure that should be an inalienable right.

At the Knickerbocker, James Williams' chord striking was reminiscent of Oscar Peterson's old records (say Cole Porter Songbook), hard thrusts of total clarity, producing not just part of a song, but sounds to admire as individual, fleeting, objects of beauty in themselves. This was especially true of his playing "Put on a Happy Face" – although it's not easy to follow that advice now, without James Williams around to help.

Jazz Notes from New York July 24, 2004
By Jonathan Sanoff

The James Williams Trio Featuring Ron Carter performed at TDES, New York, September 13, 2000.

Har den äran Arne !!!! Lite i förväg

Den 20 december fyller Sven Arne Domnéus 80 år. Han är nog den som mest personifierat svensk jazz under ett halvt sekel även om det funnits större jazzgenier i Sverige som Lars Gullin och Jan Johansson.

Han har kallats "nationalsaxofonisten" även om han trakterar klarinetten med stor skicklighet. "Instrumentägare Domnéus" titulerar han sig när han ringer upp i något ärende. Hans inspirationskällor var från början 30-talister som Johnny Hodges och Benny Carter och orkesterfavoriter tveklöst Duke Ellington och Count Basie. Med bebopens inträde på 40-talet kom även influenser från Charlie Parker och Lee Konitz. Hans magnifika altsaxton är en sorts sammansmältning av förebilderna och den tycks bara bli bättre och vackrare allteftersom åren går.

Unge Arne från Söders höjder vann som 16-åring solistpris i en amatör-orkestertävling. Ett engagemang hos Sam Samson ledde till kapellmästarjobb i Sundsvall 1942 och ytterligare lärotid tillbringade han hos Miff Görling, Arthur Österwall, Arne Hülphers, Thore Jederby och Simon Brehm. 1947 fanns en ledig stol i Thore Ehlings saxsektion där han träffade många unga som nyss upptäckte den moderna jazzen. I mars 1949 fick han vara med i det svenska jazzlandslaget vid Paris-festivalen tillsammans med bland andra Putte Wickman, Reinhold Svensson, Gösta Törner och Alice Babs. Samma år gjorde han skivdebut på nystartade svenska märket Metro-nome, ofta i sällskap med den mångbegåvade pianisten Gösta Theselius. Body and soul var en av en rad lyckade 78-varvare.

1951 startade han sin första egna orkester i samarbete med den från USA nyss hemkomne trumpetaren Rolf Ericson. Den orkestern tillhör svenska jazzhistorien under namnet Nalenorkestern. Där fanns, förutom de två nämnda, också barytonsaxofonisten Lars Gullin, tenoristen Roffe Blomqvist, pianisten Gunnar Svensson, basisten Yngve Åkerberg och trumslagaren Jack Norén. Absolut det bästa svenska jazzbandet någonsin. Lyckligtvis finns en del av bandets musik på cd, även om jag saknar några kvartettinspelningar från samma år som t ex Party for Pres med Dompan och Svensson i högform. Bandet turnerade sommaren 1951 och under en motorcykelsemester kom jag att höra det en kväll i en folkpark i norra Skåne. Jag fick t o m musikernas autografer som jag klistrade upp på en 78-varvslåda. Vem ber om jazzmusikers autografer idag?

Flera i ursprungssättningen hoppade med åren av som Gullin och Ericson, men Dompan fann alltid goda ersättare, inte minst pianister som Bengt Hallberg och Jan Johansson, trumpetaren Bengt-Arne Wallin och basisten Georg Riedel. Hans septett, ibland oktett, fortlevde till 1968.

Arne Domnéus har varit det ständiga navet kring vilket den svenska jazzen rört sig. Han var med vid inspelningar med gästande amerikanska stjärnor som Clifford Brown och Art Farmer 1953 och var den musikaliskt drivande kraften i Radiobandet 1956-65, även om kapellmästaren hette Harry Arnold. När orkesterjazzen med turnéer och konserter tappade fart under den framväxande pop- och rockeran fortsatte Dompan som solist i olika omgivningar. Krogshower, teatermusik som i Tolvskillingsoperan på Stockholms stadsteater 1964, kyrkomusik, trio och kvartetter i sällskap med likasinnade som Bengt Hallberg, Rune Gustafsson och Georg Riedel. Mycket radio och mycket tv, Jazz på Skansen, Nobelfester och större begravningar. Det blev förvisso en hel del "trudeluttjazz", vilken man icke fick kritisera ty då blev Dompan vred. Han var ju en gång boxare. Han boxades i weltervikt i det militära och det hänger en silvermedalj på väggen hemma i Spånga. Många är vi i pressen som visste detta. Men irritationen gick över rätt snart.

En bra bit över 100 skivor har det blivit, lp som cd. Något av det bästa och mest hårdsvängande finns på live-inspelningarna från Stampen med Lars Erstrand och

Bengt Hallberg i december 1976. De skivorna har under åren blivit storsäljare, över 200 000 har sålts framförallt i Tyskland - och Ostasien! Mjukare kammarjazz finns med Hallberg på t ex Hypertoni (1977), Dedikation - en tribut till Johnny Hodges (1971) och Conversation (1982) i fint samarbete med Gunnar "Helmer Bryd" Svensson. Duets for Duke med Hallberg (1978) vittnar om kärleken till Ellingtons musik. Sin idol Benny Carter fick han möta i en skivstudio i Hollywood 1982, Skyline Drive var skivti-



Arne Domnéus Orkester från 1951 med fr.v. Arne, Yngve Åkerberg, Gunnar Svensson, Rolf Ericson, Rolf Blomqvist, Jack Norén samt Lars Gullin. Ur Orkester Journalens Samlingar.

tel. Några av mina personliga favoriter är skivorna med Delta Rhythm Boys och Leppe Sundevall (Domaredansen). Så sent som i september 2000 gjorde han en av sina allra bästa skivinsatser under ett besök i USA, cd:n Dompan! (Fresh Sound), där han uteslutande spelade Ellingtonmusik.

Hästar är en livaktig hobby, välkänd Solvalla-profil med del i häst och förmodligen en del vinster. När Nalen återinvigdes 1998 blev han en av det forna jazzpalatsets flitigare gäster, både med olika band och som dragplåster i Nalens vänners arrangemang. Han är till skillnad mot vissa kolleger inte den som kräver skyhöga gager, han vill spela jazz för de intresserade. Han har träffat "alla" på Nalen, alla i den svenska jazzhistorien och många av de stora amerikanerna. Ja, även sin fru Britta mötte han en gång i publiken på Nalen. Trots de senaste årens vacklande hälsa med tredska ryggkotor har han tappert stått upp på scenerna, i somras var han som vanligt jazzledare på Skansen. Och lär spela bättre än någonsin enligt trovärdiga lyssnarvittnen. Han färgar inte håret numera utan åldras vackert i silvervitt som god jazzlegend.

Sven Malm



Arne med Benny Carter på 70-årsdagen 1984, assisterad av bl.a. Arne Wilhelmsson (b). Ur Orkester Journalens Samlingar.

A report by Arthur Zimmermann from Ellington '04 Conference

The conference opened Wednesday evening with a reception at the Nalen Music Hall where most of the events took place. At the reception, Ulf Söderholm from the committee and Nalen explained the history of the 100-plus year old music hall that once also hosted sporting events.

The first day of the Ellington '04 Conference

Thursday morning opened with conference chairman, **Göran Wallén** welcoming the attendees and **Charles Stewart**, of the Duke Ellington Society - Southern California Chapter, passing the Eddie Lambert gavel.

The first presentation this morning was by **Jan Bruér** whose lecture was titled "Ellington in Swedish." When I first saw the title listed in the program booklet, I thought it perhaps an error and should have been "Ellington in Sweden." However, Swedish was correct.

The opening selection he played was an excerpt of a 1944 78 rpm recording by Sam Samson's Orchestra of "Så många om och men," better known as "Don't Get Around Much Anymore." The first half chorus is instrumental and reminiscent of the late 1930s Al Duffy arrangements for the Paul Whiteman Swinging Strings. That was followed by a vocal chorus, in Swedish, by Sven-Olof Sandberg. No improvisation, but nevertheless, interesting.

Jan then expounded on Ellington's influence on Swedish musicians the latter's interpretations of Ellington compositions. As examples, Jan played Nisse Lind's 1937 recording of "Jubilee Stomp" with Lind on accordion and Emil Iwring on violin; Sam Samson's 1939 "Mood Indigo"; and Svenska Hotkvintetten's "Hodge Podge" from 1940 among others. Included were two Alice Babs vocals: "I'm Checkin' Out" and "I Got It Bad." A Swingle Singers type group, Girls and Pals, was heard in a Swedish version of "Satin Doll."

The second presentation on the first day of the conference was by **Frank Büchmann Møller** of the university library in Odense, Denmark. The library acquired Ben Webster's archives that included letters, photographs (some 2000 slides) and recordings. Among the last were seven 1941 acetates privately recorded at the house of Ben's friend in Los Angeles. They feature Ray Nance, with Jimmy Blanton added on three of the sides. Those may well be the last recordings of the famed bassist. Those three sides were played - "I Never Knew," "Sheik of Araby" and "I Can't Believe That You're In Love With Me." All seven sides will be issued by Anthony Barnett, who is also in attendance at the conference.

After a short break, **Claire Gordon** spoke. Claire was Ellington's secretary in the 1940s. At the behest of Steven Lasker, who was slated to give his own presentation later, she edited Rex Stewart's notes, which led to publication of his autobiography. A few years later, at the urging of David Hajdu, the biographer of Billy Strayhorn, Claire wrote her own memoirs that were published the week before the conference. She brought 25 copies of the hard cover edition to sell to European attendees at the conference. Another 25 copies were at her house in California that she made available to North Americans and others who asked her to reserve a copy. The copies she brought here were quickly sold out and those in California, no doubt, were all spoken for at the conference. When I received my own copy, it bore the number 49.

Claire told a lot of fascinating stories about her association with Ellington and some about other musicians. Those of you interested in that era will want to get her book which are now

available only in paperback.

After lunch, **Bjarne Busk**, who is associated with the Danish Radio, spoke about the dilemma in determining what to issue of the vast recorded archives of Ellington's music donated to Danish Radio by Mercer Ellington. After an intermission break during which **Per Larsson** performed solo piano, **Annie Kuebler** of the Institute of Jazz Studies at Rutgers University in Newark, New Jersey spoke about the relationship of Duke and James P. Johnson.

The final presentation of the day was by **Scott Schwartz**, Associate Professor of Library Administration and Archivist of Music & Fine Arts at the University of Illinois at Urbana. Previously an archivist at the Smithsonian Institute, he spoke about the financial legal problems faced by Ellington, specifically with regard to the Internal Revenue Service. Typical of bands of the period, there was a lot of cash flowing around because band

members insisted on being paid in cash. It was pretty much well known that promoters had been passing lots of bad checks. Ellington's tax records and correspondence with the IRS are part of the archives.

At night, there was a concert at the Engelbrekt Church. Performing, in various combinations, were the Kirk Quintet, which featured Erik Dahlberg (director, vibes), Jim Leopardo (sax) and Lars Sjösten (piano), a mixed choir, Johanna Grüssner (solo vocalist) and a trio by the name of Freedom The Vision with Håkan Lewin (alto sax), Johannes Landgren (church organ) and Robert Ekström

(Hammond organ). The music was pleasant, though seldom inspiring and the musicians, some of whom I had previously heard in other settings, were all quite capable. There were a few traditional pieces performed (including "Joshua Fit The Battle of Jericho") and a couple of Sjösten originals, but most of the pieces were Ellington & Strayhorn compositions. It was the first time I had heard a church pipe organ and Hammond B3 perform simultaneously, but the overall musical performances of the first half were not inspiring enough for me to remain for the second half of the concert. Still being a little weary from jet lag didn't help the situation.

The second day of the Ellington '04 Conference

British musician and arranger **Brian Priestly** began the second day of the conference with a presentation titled "'That's What He Says' - Charles Mingus as a Member of the Ellington School" Mingus's association with Ellingtonians goes back to California in the 1940s where he met Britt Woodman and Jimmy Blanton. From a 1946 session for the 4 Star label under Mingus's leadership, Brian played "Honey, Take a Chance With Me" which featured Woodman and a vocal by Claude Trenier. Mingus, like Ellington, wrote arrangements with specific musicians in mind. As an example, Brian played the opening section from a mid-1960s recording of "Meditations on Integration." He also played a 1959 recording of Mingus performing "Mood Indigo." The bassist played with Ellington in February 1953, although no commercial recordings resulted from his tenure with the band. In 1962, Mingus did record with the Duke in a trio setting with Max Roach that produced the "Money Jungle" album. Also in 1962, there was the famed Town Hall Concert where Mingus hosted a big band that featured Ellingtonians Clark Terry, Britt Woodman and Quentin Jackson. Another musical example that was sampled was from the 1963 album "Black Saint and the Sinner Lady" which featured Jackson and Rolf Ericson in the personnel.



Members from Washington Duke Ellington Society Chapter.

After a short break, **John Edward Hasse**, a curator at the Smithsonian Institution and author of "Beyond Category, The Life and Genius of Duke Ellington," offered the presentation "Ellington, Strayhorn and the Standard Repertory of Jazz." John spoke of the tunes that the two collaborators contributed to the standard repertory. Using different sources, such as magazine surveys, sales figures and royalty receipts, the audience was shown various lists in which Ellington & Strayhorn compositions (performed by Ellington as well as others) were ranked differently according to popularity. John even did his own non-scientific survey, handing paper out to those in attendance, asking them to list what they thought were the ten most popular Ellington-Strayhorn tunes. In the end, John left definitively unanswered his opening question: "How does one determine the what is a group of standards?"

The afternoon opened with musicologist **Eric Sahlein** who arranged secular music for Ellington. Eric, a replacement for Andrew Homzy who was unable to attend the conference due to family matters, spoke mostly extemporaneously. With the wit of a standup comic and charming personality, he added humor to an otherwise mostly serious series of presentations. That he spoke more about his own personal experiences and not so much directly about his association with Ellington didn't seem to matter to most of the audience who urged him to serenade the crowd. At the end of his monologue, he obliged with a solo piano performance of "In A Sentimental Mood."

Bernt Rosengren's Quartet provided intermission music after which **Lars Westin**, music journalist, record producer and editor of the Scandinavian jazz magazine "Orkester Journalen" spoke of "Rolf Ericson - The Swedish Ellingtonian." Born in 1922 in Stockholm, Ericson, at the age of 11, saw Louis Armstrong during the legendary trumpeter's tour of Scandinavia in 1933. In the 1940s and 1950s, Ericson was playing with the top names of jazz in Sweden. Stateside, he played with the Dorsey Brothers, Harry James and at the Lighthouse with Chet Baker. In 1959-60, he was with Stan Kenton and in 1963, joined Ellington. After traveling back and forth over the Atlantic Ocean, Ericson settled back in Sweden in 1993. Westin's presentation included several video clips of Ericson including a 1962 TV program with Nils Lindberg from the Museum of Modern Art in Stockholm and an unaccompanied solo performance on a 9 o'clock morning TV-cast.

Patricia Willard, a free-lance writer and a regular at past Ellington conferences, spoke about the reciprocal impact of Louis Bellson, Strayhorn and Ellington. Bellson left Ellington after marrying Pearl Bailey because he preferred not being on the road and because Pearl wanted him as her own musical director. The presentation concluded with two lengthy videos takes of Ellington's quartet with Louis Bellson and Joe Pass.

The afternoon session concluded with a panel conversation moderated by **Ken Steiner**, with **Alice Babs** and **Nils Lindberg**. Alice reminisced about the first time she saw Ellington with Ivy Anderson and Rex Stewart (imitating the trumpeter's growling). Nils talked about growing up in the center of Sweden where he had an opportunity to hear only amateur bands. Then, he got a ticket and went with his cousin to see Ellington in Stockholm, never thinking at the time that the Duke would play his music or that he would get an opportunity to play with the band. He also mentioned having subbed for Ellington on a 1973 tour. Alice brought up the time she was in Paris where Ellington played background for her and implored her to improvise vocally.

The evening's festivities concluded with a concert that featured **Nils Lindberg** and the **Saxes Galore** and **Alice Babs**.

The third day of the Ellington '04 Conference

Due to health reasons, Jana Steed, author of "Duke Ellington, A Spiritual Biography," was unable to present her lecture in person. In her stead was **Dan Knight** who spoke about Ellington's personal religious beliefs, how his music was a reflection of that

and the relevant influence of Ellington on others. Scott Schwartz, who made his own presentation on the first day, mentioned that the Ellington archives at the Smithsonian Institute contains the Duke's own writings on God.

After a short break, **George Avakian** spoke on "The LP That Was Never Made - Louis Armstrong, Guest Artist with the Duke Ellington Orchestra." Anyone who has been fortunate enough to hear George speak knows that he is a man of many stories, every one of them fascinating. He began by saying that the growling vocals by Adelaide Hall and Baby Cox had given him the idea for a collaboration between Ellington and Armstrong. The problem was getting both artists in the same place at the same time, much of it due to manager Joe Glaser who kept both from mutually infringing on the other's box office, so George talked separately, at different times, with the two performers about the proposed project. As part of his presentation, George played a version of "Swing That Music" from a Norway company

advertisement, with a new Ellington arrangement. The legendary record producer continued with stories about how the expiration of Satchmo's contract with Columbia contributed to the derailment of the collaboration LP. Unrelated to Ellington, George told about how a story planned in the International Herald Tribune about who truly deserves credit for the creation of the LP was cancelled when, coincidentally, the editorship of the newspaper was taken over by the son of the person who had, according to Avakian, been falsely claiming credit for creation of the LP.

After a lunch break, **Steven Lasker** talked about and played recently discovered Ellington recordings. His presentations are a regular feature of the international Ellington conferences and are always eagerly looked forward to by those who attend. First up was "Tishomingo Blues" with the first recorded solo by Johnny Hodges. Before you say you know it, what the audience heard was an alternate take which was issued on Canadian Brunswick. Steven apologized for omitting it from the CD reissue, saying that the alternate take was not known at the time.

Steven went on to explain about research into the BluDisc label. There are 14 original masters on the label, five of which have

Joe Trent as songwriter. Those have matrices prefixed by the letter T. Sometimes Trent is credited as vocalist. Interestingly, 7 of the 8 pre-Mills Music Ellington copyrights were published by Trent. Steven surmised that of the large number of 1925-1927 period copyrighted songs in the Library of Congress credited to Trent, some could well be Ellington compositions, suggesting that researchers examine the handwriting on the original manuscripts. Trent was involved with the Grey Gull group and some of the tunes on the B sides of the records under his name could well be by Ellington.

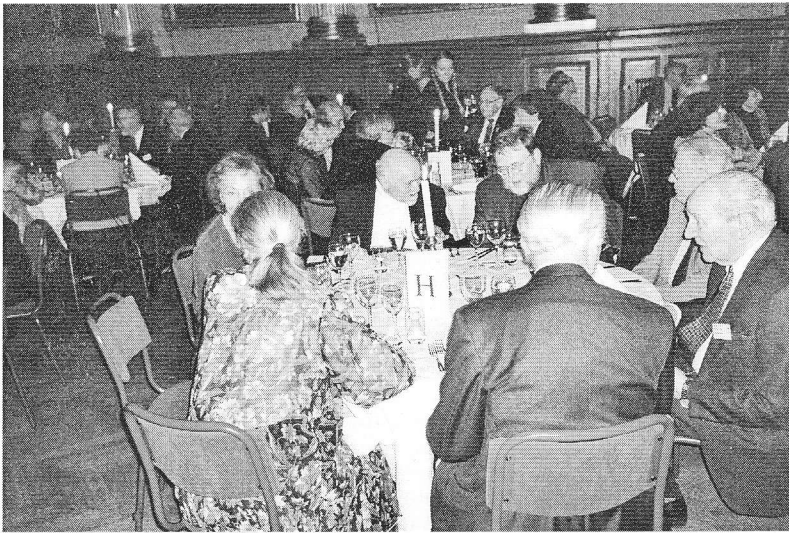
The film "Check and Double Check" has long been considered to have Ellington playing "Three Little Words." Lasker doesn't think that it is the Duke. However, Teagarden researcher suggested to him that the version heard in the movie "The Lady Refuses" is Ellington. The music is almost entirely obscured by dialogue. After playing the audio portion of the soundtrack, Steve took a poll of the audience soliciting an opinion as to who the trumpet soloist was. Most of the audience thought Jenkins.

Due to technical reasons, we did not get to hear a Broadway 78 of "Black and Tan Fantasy" from the Paramount group. So, the next item played was a test pressing of "Clouds in my Heart" (take -A), recorded 18 May 1932. That was followed by an excerpt of a track from BluDisc LP 1001. Steven suggested that there was a flute heard behind Adelaide Hall's vocal and that the musician playing it was Harry Carney. I have to admit that, even after repeated playings that it was a flute. However, after the conference, I attended a concert that featured Nils Lindberg and the Saxes Galore the same group that had performed during the conference prior to Steven's presentation. At two points, the soprano saxophonist trilled in the high register, which to my ears sounded very much like a flute.

We then heard take -2 of "Black Butterfly" from the only known copy of a test pressing followed by take -1 of "You'll Never Get o Heaven if you Break My Heart" with a vocal by Buddy



Alice Babs great performance in the evening with support of Erik Nilsson, baritone. Foto Harley Bardh



The table of honor at the banquet.

Clark and Ellington at the piano. The singer's presence is confirmed by the recording ledger sheet. Those were followed by alternate takes of two tunes from 20 September 1937. Unfortunately, I caught the title of only one of them, "Harmony in Harlem," rejected because the background was considered too loud for the solo by Hodges. The second tune contained Arthur Whetsel's last recorded solo.

At this point, Steven mentioned a forthcoming CD/DVD on BMG that will contain broadcast material. Next up was "9:20 Special" from July 1946. Two breakdowns and a complete take turned up on an acetate from a Capitol transcription session. Solos were by Jimmy Hamilton and Oscar Pettiford. Eagerly awaited are tapes from Paramount studios of which Steven was informed two weeks ago. Those contain music from the film "Assault on the Queen" for which Ellington scored the music. Closing the set was an unidentified 1947 broadcast that had a medley of the Duke's tunes with Duke at the piano and an unidentified orchestra that was not that of the maestro.

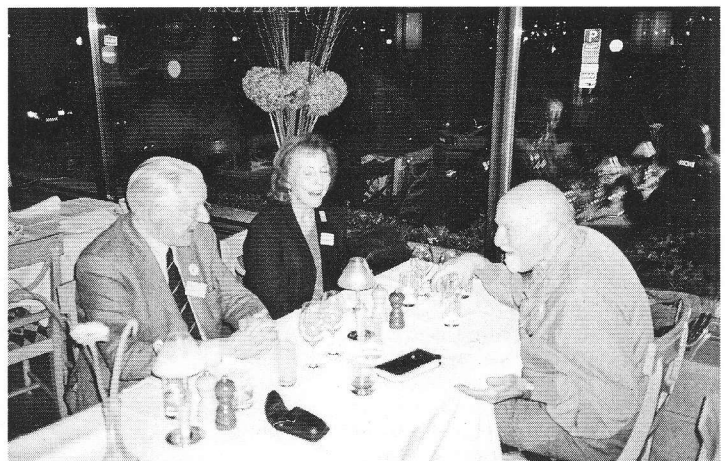
A half hour intermission break followed with music supplied by the **Hot Jazz Trio** consisting of Bent Persson (trumpet), Frans Sjöström (bass sax) and Jacob Ullberger (guitar and banjo). I had an errand to run, so I missed that performance which several people told me was wonderful. The following Wednesday night, I did get to see Ullberger with a group called the **Jazzin Topsis's** at Stampen, the legendary jazz club. Consisting of three trumpets, two trombones, four reeds and a five piece rhythm section, the band is comprised mostly of young musicians, perhaps in their 20s and 30s, who are under the tutelage of Persson.



The Hall with over 150 persons had a lovely dinner and listened to the music of Kustbandet.

The famed trumpeter did not play with or direct the band, but he did come into the club in the middle of the second set. It was a real joy to see those youngsters performing vintage arrangements. Persson will be in the States in September to appear with the **Kustbandet** on "The Prairie Home Companion" radio program.

After intermission came **Ken Steiner**, an independent researcher now living in Seattle. Ken, who moderated the panel with **Alice Babs** and **Nils Lindberg** on the second day of the conference, formerly hosted a radio program on WPFW in Washington, DC. His presentation, "On The Road and On The Air with Duke Ellington: The Blanton-Webster Era," concerned the efforts in trying to confirm where and what Ellington played and how he conducted research going through microfilms of newspapers, especially the black newspapers and trade publications. In some cases, microfilm for certain dates of newspapers is missing. The St. Louis Argus mentioned that Ellington was to play a gig in that city, adding that it was an ofay event. In the same paper, a date that Steiner mentioned but which I failed to trans-



Sjef Hoefsmit and Patricia Willard had relaxing conversation in the after hours with George Avakian (right).

cribe, had an article that the Club 49 was to entertain the Duke and that the entertainment was to be provided by Fate Marable. An article the following day speculated that Ellington would take Blanton from Marable's orchestra. Ken then related his research regarding a broadcast had been long been listed in discographies as emanating from Salt Lake City, Utah. Important because, although it was of poor quality, it was the first recording of

Jimmy Blanton. The problem, as Steiner observed, was that it seemed physically impossible that the band could make Utah from their gig on the previous day. What the researcher found out was that someone apparently erred in transcribing information written on the original acetate. The broadcast emanated not from Salt Lake City but the State Lake Theater in Chicago.

The last presentation of the afternoon was a panel conversation with **Patricia Willard** and **George Avakian** hosted by **Lars Westfn**. Avakian said that Ellington always made himself available when possible. Willard added that he would, in advance, sometimes say he wouldn't be meeting the press on a particular trip, but would send other band members - and that he was always charming. Sometimes he was late (e.g., sleeping in a hotel when he was supposed to be meeting with the press).

As with the 1994 Stockholm conference, the music after the banquet was provided by the Swedish big band, **Kustbandet**, led by trombonist Jens Lindgren. The band's repertoire consists of arrangements from the 1920s to the early 1940s. It is one of the few bands that I've heard, which has a rhythm section that sounds as if it had never encountered music of the post-World War II period. For those of you who have never heard the Kustbandet and are familiar with Dean Mora's band based in California, you might try picking up one or more of the former's CDs. You won't be disappointed. (Likewise, if you know and enjoy the Kustbandet but haven't heard Mora's Modern Rhythmists, you should pick up one of their self-produced CDs.)

There is an eight piece group, the Harlem Jazz Camels, that is comprised of personnel from the Kustbandet (including Bent

Person) that plays predominantly late 1920s and early 1930s arrangements. They have two or three CDs that are available. Those of us who were at the 1994 conference had an opportunity to see them at a Restaurant Mosebacke, although the performance was not part of the official conference schedule.

The 2004 Ellington conference was a success and some of the attendees said it was the best such Ellington conference ever. A great deal of credit goes to chairman, Göran Wallén, and the rest of the committee. Toward the end, there had been talk of hosting the next conference in New York two years hence. That being my home city, I look forward to that and just hope if it comes to fruition that we can have a conference to match the quality of the one in Stockholm.

Ytterligare mail och brev som har kommit till DESS från våra konferensdeltagare.

Följande citat finns att läsa i TDES, N.Y.'s eget nyhetsbrev från september månad skrivet av deras ordförande **Ray Carman**: "The International Ellington Community wants to hold a Conference in New York City. I went to Stockholm in May. The program was good, the music great and the camaraderie was excellent. As for their "First Lady of Song," Alice Babs, 80 years young, was a knockout. **The International Community would not accept that we couldn't host the next meeting.**"

Brev från Bob Roberts, Texas, USA

Dear Göran,
I had a wonderful time in Stockholm. I can't get over how nice all the Swedish people I came contact were. Even strangers on the street went out of their way to be helpful.

The conference was certainly one of the best I have attended. You and your committee did a marvellous job. The presentations and the music were outstanding. Hearing and meeting Alice Babs was the topper. She is an amazing artist.

Thank you again for helping make the trip to beautiful Stockholm a memorable experience.

Take care,
Bob Roberts

Email: från våra konferensdeltagare

Hej Göran

Tacka så mycket för en fantastisk konferens. Det var en jätte bra upplevelse. Du och dine kompisar har verkligen gjort et stort arbete. Det var perfekt.

Vet du hvad som hänner med billederne tacket utenfor Nalen?? Jag vill mycket gärna have en kopi/kopier?

En annan sak: Jeg vil gärna blive medlem af The Sweedish Duke Ellington Society Er det möjligt?

Hur gör jag?

Ennu en gång: Tusind tack för en underbar oplevelse i Stockholm.

Venlig Hilsen
Flemming Sjølund Jensen

Från: owner-duke-lym@concordia.ca för **pat and roger boyes** [pat.boyes@virgin.net]

Till: duke-lym

Ämne: Stockholm Conference and Repertoire

Dear Michael, David, and All,

I agree. It was a great conference. Goran and the team did us proud, and how good it was to be together again, especially after the four-year gap. I do hope others will be encouraged to explore (or re-explore) possibilities for future meetings.

Regarding venues and conference arrangements, everyone who's been involved in organising one will know that you play to your strengths and you try to overcome your difficulties. Nalen was a tremendous asset with a wonderful atmosphere. The lack of a late-night focal point for hanging out was the downside, though we did alright at the KOM Hotel (nice hotel, I thought).

Regarding repertoire, I agree that the unhealthy thing about the Hasse approach is the encouragement it gives to concentration on the old war-horses. Just scratching the surface, as the man said. But there's also the issue of rehearsal and preparation time, and money. Most Ellington and Strayhorn scores must be very unfamiliar to musicians whose work involves them in all sorts of engagements in all manner of situations, and many of the scores have subtleties, which can be treacherous traps for the unwary and ill-prepared. They just don't move in the predictable ways of much swing-band music, as we know; this is why we

concentrate on them and don't bother too much with the others. I attended an Ellington centenary concert in Leeds where the band became horribly unstuck on more than one number. The band in question was *Echoes of Ellington*, no less, though not led by Pete Long on that occasion, I may say, and with a decidedly 'reserve-team' line-up. I was relieved that no one had asked me to do a notice. That's the great thing about Tony Faulkner's DERO, with its weekly rehearsals throughout the college year under Tony's expert guidance. Their performance the other week offered Lady Of The Lavender Mist, Primping For The Prom, La Plus Belle Africaine and Big Drag, amongst others. That's scratching the surface! But time and money aren't constraints in the college climate in which DERO operates, in the way they are in the outside world.

As for Alice, she was absolutely wonderful. I know that for a trained singer as she is, the mike makes projection a doddle, but I never thought to hear her sing so much and so beautifully at this stage. All the old magic, carefully conserved, was there. She told me once before a concert that it would be positively the last time she'd perform, since she'd retired and was no longer practising daily. That was at Ellington'90 in Ottawa. We are blessed indeed to have heard so much of her last week, fourteen years on. Alice, even more than Nalen, was the conference's great asset. Family commitments kept her away from Leeds in 1997 and I still shed a silent tear about that.

Thank you, all the participants and organisers in Stockholm who chance to see this note.

Roger

Från: owner-duke-lym@concordia.ca

för Bill Saxonis [wsaxoni1@nycap.rr.com]

Till: Duke-lym@concordia.ca

Ämne: Re: Essentially Ellington 2004

Yes indeed, Stockholm 2004 was a great success! Let us not forget that our Stockholm friends also provided us with a stunning conference in 1994.

As someone that has been involved with organizing international conferences in my business life (energy), I can appreciate the enormous commitment that is required. Congratulations to all.... "everyone look handsome."

All the best.... **Bill Saxonis**

Från: Lars-Erik Nygren [lars-erik.nygren@telia.com]

Skickat: den 19 juni 2004 21:50

Ämne: Konferensen

Hej!

Tänkte bara sent omsider tacka för en fin konferens! Det hela började jättebra och blev bara bättre och bättre hela tiden! Lite "miljöskadad" är jag kanske av att själv ha varit med och arrangerat en del seminarier och liknande, så jag kan inte låta bli att hålla ett öga på hur själva arrangemangen fungerar, och de fungerade också mycket bra! Jag vet att det ligger mycket arbete bakom!

Jag gladdade mig också mycket åt att äntligen få ansikte på en massa människor och att få prata med dem - alla lika vänliga, intresserade och engagerade. Och all musik! Underbart! Tack än en gång.

Bästa hälsningar
Lars-Erik Nygren

Harold "Shorty" Baker, fraseringens mästare, del 1 av 2



Harold "Shorty" Baker var en av Duke Ellingtons främsta trumpetare. Detta sagt som ett högt betyg i en stenhård konkurrens bland alla trumpetare som spelade i Dukes orkester under alla år. Bland jazzens bästa trumpetare finns det många, som har en typ av identitet som flertalet lyssnare känner igen utan att direkt kunna placera. En av dessa var "Shorty". Hans personliga "sound" och melodiosa spelstil är lätt att attraheras av men inte lika lätt att binda till sin upphovsman. Hur han skapade sin identitet finns inte mycket att läsa om i litteraturen. Han betraktas ofta som en sidofigur i texterna, men han omnämns nästan alltid med respekt.

Han blev dock intervjuad av Lennart Östberg, medarbetare i Orkester Journalen, i december 1958, vid Dukes besök i Stockholm den 4 och i Göteborg den 6 november.

"Shorty" representerar den lyriska sidan hos Dukes trumpetare och är en värdig efterträdare till Dukes första leadtrumpetare Arthur Whetsel. Arthur Whetsel slutade i orkestern i februari 1938 och avled 1940. "Shorty" blev också Dukes första trumpetare. Den stämman delade han med Willie Cook under 50-talet. Det var sällan så att "Shorty" och Willie spelade samtidigt i orkestern. Det var "Shortys" map som Willie fick ta över när han började i Dukes orkester 1951. Om detta har Willie berättat följande:

"Jag träffade Ray Nance och Paul Gonsalves på hösten 1951 och var då utan jobb. Paul och jag kände varandra sedan tiden med Dizzy. Jag hade sista året arbetat med Billie Holiday men nu var orkestern upplöst p.g.a. Billies personliga narkotikaproblem. Jag blev introducerad hos Duke den 19 oktober när orkestern besökte min hemstad Pittsburgh. Duke ville att jag skulle börja i orkestern. Jag förstod att jag skulle ersätta "Shorty". Han var inte så tillförlitlig med sin närvaro i bandet. Jag blev ombedd att komma och spela den 15 november i University of Michigan. När jag kom dit satt till min förvåning "Shorty" kvar i orkestern. Jag frågade Duke om jag skulle stå över och åka hem, men svaret blev "ta det lugnt" och sitt kvar. Det ordnar sig! Efter någon vecka lämnade "Shorty" orkestern och jag blev kvar.

Från Duke Ellingtons egen memoarbok "Music Is My Mistress" finns att läsa mycket kortfattat om "Shorty":

Harold "Shorty" Baker came to the band in 1942 to give us our first trumpet section of four. He joined Ray Nance, Rex Stewart, and Wallace Jones, and with his phenomenal phrasing and tone control he was an immense asset. He ad-libbed hot or blues as through he were recalling some beautiful dreams of St. Louis, his home and birthplace. His way of playing a melody was absolutely personal, and he had no bad notes at all.

Från Orkester Journalen citeras följande text av Lennart Östberg:

Trumpetens mellanregister är Bakers vackra uttrycksmedel. Fastän han är ytterst skicklig på sitt instrument, visar han aldrig dragning åt det virtuosa. Hans ton är bärig och varm och hans stil utpräglad melodisk och ej sällan lyrisk. "Shorty" säger sam-

tidigt att han och många andra trumpetare, som Bill Coleman, Roy Eldridge och Joe Thomas alla tillhör den trumpetgeneration som hämtade sin tidiga inspiration från 30-talets Louis Armstrong.

Detta berättade "Shorty" i vår tidigare publicerade följetong "On the Road".

Han erkände hur svårt han hade haft det, när han först lärde sig spela. "Jag andades alldeles fel och det blev en överansträngning på sidan av ansiktet och det verkade förskräckligt. Jag blåste för långt nerifrån och kunde inte utnyttja magmuskulerna riktigt. Jag brukade blåsa med käken hård som en vägg, och min lärare kom ofta fram och ryckte trumpeteten ur munnen på mig. Jag pressade munstycket alldeles för hårt mot läpparna, så de var jämt ömma och såriga. För att råda bot på detta hängde jag upp trumpeteten i ett snöre från taket, och så blåste jag i den utan att röra vid med händerna".

"Shorty" föddes den 26 maj 1914 i St. Louis, Missouri. Från St. Louis kommer som bekant många stora trumpetare t.ex. Miles Davis och Clark Terry, men också tidigare kända namn, som Leonard Davis och Irving Randolph. "Shorty" började spela tidigt i sin brors orkester "Winfield Baker and his St. Louis Crackers." Sedan följde engagemang hos Erskine Tate och Fate Marable innan han knöts till Don Redman för tre år framåt.

"Shorty" berättar:

"Jag ville känna mig säker innan jag började med att försörja mig inom musiklivet. Nu för tiden är andan hos unga musiker en helt annan. Så snart de behärskar sina instrument hyggligt så springer de iväg och medverkar i skivsammanhang. Men de har ingenting att komma med utom en massa toner. Frågar



E.v. "Shorty", Clark Terry, Cat Anderson och Ray Nance i Stockholms Konserthus. Ur Orkester Journalens Samlingar

man dem, varför de spelar så eller så kan de inte lämna svar. Att spela ett solo är som att berätta en historia. Man måste börja och tids nog komma fram till en avslutning".

Efter tre år med Redman blev det ett år med Teddy Wilson (1939-40) innan han började hos Andy Kirk (1940-42). Där spelade också pianisten Mary Lou Williams, som var gift med "Shorty" en kort tid under 1942. Mary Lou Williams och "Shorty" bildade Mary Lou Williams and her Kansas City Seven när de lämnade Andy Kirk. "Shorty" fick kontakt med Duke Ellington och Mary Lou Williams började samtidigt som arrangör åt Dukes orkester och arrangerade bl.a. Irving Berlins "Blue Skies", som fick titeln "Trumpets No End".

Artikeln fortsätter i nästa nummer

Axplock FRÅN DEN STORA DUKE ELLINGTON-VÄRLDEN

av Göran Wallén

OBS!! DESS egen hemsida
hittar man under adressen:

www.ellingtonsweden.com

Information kan även nås via länkar
från vår hemsida till andra
Duke Ellington-föreningar och andra hemsidor
av intresse för DESS-medlemmar.
OBS! Ny information uppdateras löpande.

DESS kommer nu att börja använda E-mail som
en ny informationskanal beträffande våra kom-
mande möten på SAMI. Medlemmar som inte
tidigare har uppgett sina email-adresser kan
vänligen skicka adressen till DESS. Allt detta
för att spara frimärkskostnaden och lite arbete.
Glöm inte att meddela ändrad E-mail-adress.

PS Vid betalning av medlemsavgiften var snäll
och tänk på att skriva minst namnet på avin
så att vi vet vem som har betalat. Dessutom är
det bra att se adressen så att vi kan se om det
har blivit någon ändring.

Harlem Jazz Legends turnerade i Sverige.

Några musiker med Ellingtonanknytning besökte Sverige och
deltog i orkestern.

Arthur Baron, trombon, spelade med Duke Ellington Or-
chestra 1973-74 och fortsatte sedan under 80-90 talet med att
spela i Mercer Ellington Orchestra.

Lloyd Mayers, piano, mångårig pianist i Mercer Ellingtons
Orchestra, han efterträdde naturligtvis Duke.



Arthur Baron har spelat med
bl.a Duke Ellington, Charlie
Mingus, Illinois Jacquet!

Ruth Brisbane från "Black and
Blue och One Mo' Time"!



zy. Han spelar idag i Duke Ellingtons
orkester, som leds av Paul
Ellington, Mercers son. Orkes-
tern spelar varje torsdag på "New
Birdland" i New York.

Övriga medlemmar var 86-åri-
ge Fred Staton, (ts), Michael Max
Fleming (b) och Gerry Shelton
(tr).

Orkestern besökte bl.a. Köpen-
hamn, Malmö, Helsingborg,
Åland, Strömsholm (2 kvällar)
samt Halmstad mellan den 2 till
12 juli.

Lloyd Mayers har spelat med
bl.a Sammy Davis Jr och tog
över pianot efter Duke Ellington
i Duke Ellington Orchestra!

Betyget var högt utifrån den trevnad som bl.a. Joey Morant
skapade. Den fulltaliga publiken trivdes med denna "turistjazz"
som någon kallade det.

New CD:s

Duke Ellington 1967
European Tour
LONÉHILLJAZZ LHJ10105
Complete Teatro Sistina Concert

En ny dubbel-CD, som är en
återutgivning av två tidigare
CD:n under namnet "Live in
Italy" JazzUP JU 105 / JU 106,
finns nu åter att köpa.

Märket JazzUp blev kortlivat i
marknaden och försvann i Ita-
lien. Denna återutgivning är därför välkommen. Inspelningarna
är från den 22 februari 1967 i Rom. Antal titlar är 26 stycken.
Orkestermedlemmarnas namn är ej angivna, men enligt böcker-
na är orkestern ordinarie.

Under denna Ellingtonturné från 13 januari - 19 mars 1967, finns
tidigare endast CD "Live In Europe", Musica Jazz 1099, 28 januari.
Notabelt är att det står "Made in EU", 2004 på baksidan.



Bear Family double CD BCD 16340 BL Live from the Cotton Club

It contains a lavishly designed large format 130 page hardcover
book (not booklet) in English by Horst J.P. Bergmeier and Rainer
E. Lotz, probably known to many on the list as discographers and
historians of early jazz and black music in Europe. The book
contains lots of photographs and the story of the Cotton Club
from the beginnings in 1923 to the end in 1940 with its history of
music and dance and black culture and crime and politics and
black aesthetics. They write about the different bands, musi-
cians, actors appearing at the club through the years, quoting
from rare sources, painting a detailed and yet diverse picture of
the surrounding which the music documents. Some of the pho-
tographs I have not seen before, printing quality as well as histo-
rical research by far exceeds James Haskins' (still valuable) book
from 1977.

Their interest in this Cotton Club book started with the first
numbers on the CDs, a broadcast for German radio from 1931
(April 20-21), live from the Cotton Club. We hear Cab Calloway's
orchestra with tap dancer Eddie Rector and a German commenta-
tor, Hellmut H. Hellmut. For those of you who understand Ger-
man, it is quite a document! Hellmut did a series of radio pro-
grams giving impressions of New York: "Impressions of the Em-
pire State Building", "Impressions of Macey's", "Impressions of
the New York Subway", and "Impressions of the Cotton Club",
the last one being the only one which survived. We all know
Ellington's "Nite at the Cotton Club" studio recordings, but these
are. LIVE from the Cotton Club, in 1931, giving all the atmos-
phere, noise, and dancing. The plates survived in the RCA archi-
ves, until being unearthed by Michael Brooks.

Hellmut's commentary glowingly tells his German audience about the excitement in the Harlem club. (All this, remember, is before the Nazis made jazz more or less impossible for Germans to hear or like, at the end of the Weimar republic when Berlin was a, some say "the", entertainment metropolis.) Hellmut feels regret for the fact that this Harlem seems not to be the Harlem of five years before and that transatlantic radio had not been possible then. He stands before the stage, looks at the dancers, comments about everything about a culture which for Germans at that time was more than exotic. The sound of the recording is quite good.

Bergmeier/Lotz write about the discrepancies between Hellmut's commentary and reality: Hellmut states he's in a cellar bar, describes a mixed audience even dancing together, whereas we know the club to have been on the ground floor, to have been no dive and mostly a meeting place for white high society. B/L suggest that perhaps Hellmut "felt a need to spice up his reportage with impressions from a visit to Smalls Paradise".

Oh yes, and German speakers may also have a laugh at Eddie Rector dancing and shouting and at the end acknowledging the presence of German radio with a "Ach, Du lieber Strohsack!".

Another gem (more of historical than musical worth) is a short PR recording from 1936 by Adelaide Hall with piano accompaniment (Joe Turner), singing the hits from "Black and White Birds" with a German commentator introducing this as advertisement for the show which was to play Swiss cities such as Basel and Zurich, but was also planned for Berlin during the Olympic Summer Games. Bergmeier & Lotz, though could not verify that the show really played in Berlin. Hall sings short excerpts, just few lines before stopping rather abruptly. No medley this!

There are selections by Louis Armstrong and his Sebastian New Cotton Club Orchestra, Ethel Waters, Lena Horne, Libby Holman, Luis Russell, Andy Preer, McKinney's Cotton Pickers and Mills Blue Rhythm Band.

More than half the content of the 2 CDs consists of Ellington material. Dance material most of it, some gems included. I enjoyed the astounding staccato brass work in "If You Were In My Place" (not quite as astonishing as "Braggin' in Brass" but still a good example of what this band was up to).

Wolfram Knauer

Here are the non-Ellington selections:

CD 1

- track 1: Cab Calloway: I'll Make Fun for You
- track 2: Lethia Hill: Something To Remember You By
- track 3: Cab Calloway: Minnie the Moocher
- track 4: Eddie Rector: The Mystery Song
- track 5: Cab Calloway: St. Louis Blues
- track 6: Cotton Club trio: Just a Gigolo
- track 7: Cotton Club Band: Farewell Blues
- track 15: Dick Robertson: Minnie the Moocher
- track 16: Mills Blue Rhythm Band: Blue Rhythm
- track 17: Cab Calloway: Farewell Blues
- track 18: Cab Calloway: St. Louis Blues
- track 20: Dave Wilborn: I'll Make Fun for You
- track 21: Andy Preer: I've Found a New Baby
- track 22: Adelaide Hall: I Must Have That Man
- track 23: Tramp Band: Miss Linda Brown (take -1)
- track 24: Libby Holman: Something To Remember You By
- track 25: Luis Russell: Ease on Down
- track 26: Louis Armstrong: Just a Gigolo
- track 27: Ethel Waters: I Just Couldn't Take It Baby
- track 28: Lena Horne: As Long as I Live

CD 2

- track 1: Adelaide Hall: Excerpts of the Revue "Black and White Birds"

Here are the Ellington selections:

CD 1

- tracks 8/12: contain parts of A Nite at the Cotton Club:
- track 8: Cotton Club Stomp 12Apr29
- track 9: Misty Mornin' 12Apr29
- track 10: Goin' to Town 12Apr29
- track 11: Interlude by Harmonica Charlie is non Ellington
- track 12: Freeze and Melt 12Apr29
- track 13: Hot Feet 27Mar29
- track 14: Ain't Misbehavin' 13Sep29
- track 19: The Mystery Song, take -1 17Jun31

CD 2

- tracks 2/25 contain a part of the Cotton Club broadcasts in 1938
- track 2: Harmony in Harlem 24Mar38
- track 3: If You Were in My Place 24Mar38
- track 4: Mood Indigo 24Mar38 FRESH!
- track 5: East St. Louis Toodle-O 24Mar38 FRESH!
- Station identification (not on the CD)
- track 6: East St. Louis Toodle-O 24Mar38 FRESH!
- track 7: Oh Babe, Maybe Someday 24Mar38
- track 8: Prelude in C Sharp Minor 29May38
- track 9: Rockin' in Rhythm 29May38
- track 10: Three Blind Mice 17Apr38
- track 11: On the Sunny Side of the Street 24Apr38
- track 12: Dinah's in a Jam 24Apr38
- track 13: Harmony in Harlem 1May38
- track 14: At Your Beck and Call 1May38
- track 15: Solitude 1May38 FRESH!
- track 16: Gal from Joe's 1May38
- track 17: Ridin' on a Blue Note 1May38
- track 18: If Dreams Come True 1May38
- track 19: Lost in Meditation 15May38
- track 20: Demi-Tasse 15May38
- track 21: Echoes of Harlem 15May38
- track 22: Birmingham Breakdown 15May38
- track 23: Rose Room 15May38
- track 24: If Dreams Come True 15May38
- track 25: It's the Dreamer in Me 15May38

Comments:

Listening to these 1938 selections reveals that the source material differs from what was used for the two Jazz Archives LP's (12 and 13) from 1973 (which were in 1995 copied on the two CDs Archives of Jazz 380112 or 389112 or 3891122 and 380113 or 389113 or 3891132). Many of the selections are directly linked together, and this gives us sometimes a bit more introductory music and also reveals the correct sequence of some of the recordings. In our listing we have grouped these connected selections together. *Harmony in Harlem* on track 2 is wrongly titled *Stepping into Swing Society*.

The short incomplete intro to *Lost in Meditation* on track 19 is deleted.

The introduction to *Echoes of Harlem* on track 21 is complete. *Birmingham Breakdown* on track 22 is missing bar 11 and bar 12 of Duke's 18bar piano solo at the start of the first chorus.

Sjef Hoefsmit

The Bear Family set can be obtained through J&R Music World and Collector's Choice Music under item number CM-BCD 163402. Contacts: toll free number (800) 923-1122 or <<http://www.collectorschoicemusic.com>>

Richard Ehrenzeller**

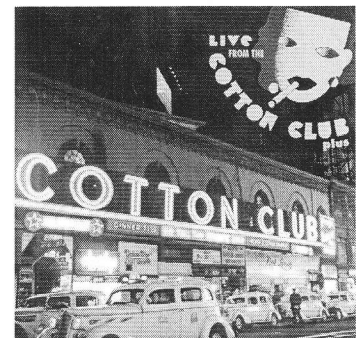
En tilläggskommentar

Tyvår saknas Cotton Club upptagningen 18 mars 1937 från LP:n MAX MLP 1003. Den inspelningen borde ha fått vara med. Ett antal sakfel finns i texten, som sägs ovan. Men en presentation på 130 sidor om och kring Cotton Club är intressant och trots allt är det ju inte fel att köpa boxen, inte minst p.g.a. alla fotografier. Format 30 x 30 cm.

Eftersom det inte finns någon funnen radiosändning med Duke under hans första tid på Cotton Club är det intressant att få höra denna tyska radioinspelning med Cab Calloway från april 1931. Det ger en stämningsbild av hur det kunde vara och kännas att besöka Cotton Club. Ljudet är hyggligt.

Inspelningarna på CD nr 1 har tidigare utgivits på LP och CD och är inte inspelade på Cotton Club. CD nr 2 spår 2-25 är "live" från Cotton Club" med fyra tidigare utgivna tagningar. Övriga tagningar finns på LP och CD enligt texten ovan.

Denna tysktoproducerade box finns att köpa hos Bo Scherman i hans butik på tel: 08-652 92 91.



DETS (D) 903 9011 - 2 CD set
 Duke Ellington Treasury Shows, Vol. 11
 Note: The release date might be at the end of the year or next year.

Årsmöte och vårens SAMI-afton den 1 mars

Årets årsmöte för 2003 inledde kvällens möte. Mötet förlöpte enligt gällande agenda i våra DESS-stadgar. Följande styrelsemedlemmar blev omvalda på två år: Jan Falk och Leif Jönsson och nyvalda i styrelsen för kommande två år blev: Key Jigerström och Anders Asplund.

Victor Montero och Kerstin Nordin lämnade samtidigt styrelsen på grund av tidsbrist.

Mötet godkände också årsberättelsen och ansvarsfrihet för styrelsen för år 2003 samt budgeten för år 2004.

Bo Holmqvist och Bo Ahnegård framförde kritik mot styrelsen för handläggningen av inlämnade förslag till stadgeändring angående föreningens upplösning och villkoren för Ellingtonstipendiet. Årsmötet beslutade om att bifalla ordförandens förslag om ett extra årsmöte till hösten för att diskutera stadgeändringen samt villkoren för Ellingtonstipendiet. Kallelse till ett extra årsmöte kommer att skickas ut i samband med nästa DESS-bulletin.

Till nästa årsmöte valdes till valberedning Bengt Barkman (sammankallande), Lennart Östberg och Bengt Näsman.

Kvällen inleddes därefter med att Sven Åke Vedén framförde sitt Ellingtonia program. Det var en blandning av icke Ellingtonmusiker som spelade Ellingtons kompositioner. Sven Åkes förkärlek till dragspel kom fram genom att vi fick höra både Mat Matthews med Carmen McRea i *Something to Live For* och Joe Mooneys kvartett, som framförde *Perdido*.

Dessutom spelades *Cotton Tail* från en Jam Session på Nalen med Putte Wickman från 1956. Benny Goodman är väl inte känd för att spela för mycket av Ellingtons kompositioner

men vi fick höra från 1943 *Do Nothin' Till You Hear From Me* med Benny Goodmans orkester. Och Benny sjöng dessutom, ingen skönsång precis men ändå.

Kvällens andra avdelning blev med storbandet Jazzin' Topzies från Upplands Väsby under ledning av Bent Persson.

Jazzin' Topzies skapade en härlig Ellingtonstämning under kvällen. Liksom för två år sedan gällde 20- och 30-talsre-

pertoaren. Konserten inleddes med Dukes första signaturlmelodi *East St. Louis Toodle-oo* och avslutades med en mustig *Drop Me Off In Harlem*. Denna gång fick vi inte se dansgruppen The Rhythm Hot Shots, som då tog oss direkt till The Cotton Club. Istället framträdde två sångsolister som på ett utmärkt sätt smälte in i stämningen. Både Anna Nager och Lisa Ahren-Sörensen kunde vara en ung Ivie Anderson i *It Don't Mean A Thing* eller *I'm Beginning to See the Light*.

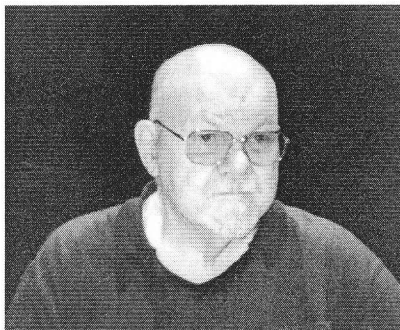
De sjutton entusiastiska ungdomarna leds av den mångsidige Bent Persson, som också skrivit de flesta av de stiltrogna arrangemangen. Ensemblespelet är säkert inövat och har den rätta tyngden som stilen kräver.

Om nu solosatserna inte är bandets starka sida så finns här en god utvecklingspotential. Både Linus Johansson på trumpet och Karin Sandsjö på tenorsaxofon, bland flera andra, gjorde fina insatser.

Det goda intrycket förstärktes av frånvaro av förstärkare och högtalare. Vi slapp överstyrningsdistorsion och hörde istället den rena, kraftiga brassklangen och rörblåsets hela register.

Den här gruppen visar att återväxten av svenska jazzmusiker är säkrad.

Sven Eriksson



Sven-Åke Vedén framförde sitt program trots svår förkylning. Foto Sven Eriksson

RING DEM BELLS – A CONCERT OF DUKE ELLINGTON MUSIC

I den 19:de internationella Ellingtonkonferensen ingick också en kyrkokonsert "Ring dem Bells". Den genomfördes på tordagskvällen i Engelbrektskyrkan på Östemalm.

För musiken svarade två orkestrar, dels Kirk Quintet med Erik Dahlberg (dir, vib), Jim Leopardo (ts, fl), Lars Sjösten (p), Arne Wilhelmsson (b), Hans Carlsson (tr), Johanna Grüssner (vo) och dels Freedom the Vision med Håkan Lewin (as), Johannes Landgren (orgel), Robert Ekström (hammondorgel). Dessutom medverkade en kör, Sofia Kyrkokör som dirigerades av Arne Johansson, en av Stockholms bästa kyrkokörer enligt Erik Dahlberg.

Musiken som spelades var i huvudsak kompositioner av Duke Ellington, de flesta hämtade från Dukes kyrkokonserter, men även Billy Strayhorn och Lars Sjösten bidrog med några kompositioner.

Konserten varade i två timmar med en paus och inleddes med några välkomstord av Erik Dahlberg, följt av en klockringning och direkt därefter startade konserten med "Ring dem Bells". Mycket effektivt!

Efter konserten hördes många uppskattande ord från publiken, där många av våra konferens-delegater ingick. Själv blev



Håkan Lewin.
Från CD-omslaget Freedom.

jag mest förtjust i gruppen Freedom the Vision, det fina samspelet mellan gruppens medlemmar och Håkan Lewins utsökta saxofonspel.

Engelbrekt Kyrka är Stockholms största kyrka med ca 1100 publikplatser, så med kvällens publik på ca 200 personer, såg det glest ut i kyrkan. Musikerna och kören var nöjda med akustiken i kyrkan men som åhörare tycker jag att den egna placeringen i kyrkan har stor betydelse för hur man hör och upplever musiken.

De som lyssnade på Gert Palmcrantz inspelning (i hörlurar) av konserten, var ljudmässigt, betydligt mer positiva till densamma.

Duke Ellingtonsällskapet svarade för ett lyckat arrangemang av kyrkokonserten och vi passade också på att informera om Duke Ellington och hans musik.

Key Jigerström

The AESTHETICS OF DUKE ELLINGTON'S SUITES: THE CASE OF TOGO BRAVA. Part 6

BY STEFANO ZENNI

Three days after the studio recording of the last pieces of the *Togo Brava Suite*, on July 2, 1971, Ellington presented the work at the Newport Festival. In his review for *Down Beat*, Dan Morgenstern (1971, 20) wrote: "this was a lacklustre, disappointing set. Ellington could not be faulted for not playing anything new, for the set began with selections from the *Bravo Togo Suite* and something called *Afro-Eurasian Eclipse*. The music was fine, but the playing was stolid, uninspired, and only momentarily enlivened by a Paul Gonsalves solo and scissor jump. The band sounded like it was rehearsing after a three-week layoff." As this testimonial suggests, the *Togo Brava Suite* and *Afro-Eurasian Suite* were still interwoven at that Newport performance. Ellington was probably still thinking of the two suites as a work in process to be defined in good time and was trying to perfect their execution by experimenting with the number and order of the movements during his concerts.

The discographies report that there is no complete recording of the suite, but there is a tape in the archives of the Smithsonian Institution, with the following memo attached (Brucker 1971):

"United States Government Memorandum":

To: Duke Ellington.

From: Howard Brucker-Voice of American Music.

Date: 7/19/71

Subject: "Because of the cancellation of the festival, eventual programming of what we have recording of the '71 Newport Jazz Festival is still undecided.

If the festival is broadcast, even in abbreviated form, only the opening and the final movements of BRAVO TOGO, as you requested, will be aired. Entire selection, however, is included on the enclosed tape." (12)

The tape confirms that Ellington only performed four of the seven pieces of the suite in Newport:

Soul Soothing Beach, Naturellement, Amour Amour, Right on Togo

Ellington probably felt that he was under pressure to deliver a new good work at the Newport festival, although he was actually still in that creative phase when things get mulled over and did not yet have any clear idea of the ultimate structure that he wanted to give to the suite. In any case, he decided to present part of it, which also had the advantage of solving some serious difficulties of execution. As the fifth column of Table 3 shows, this excerpt was made by simply skipping some of the movements and performing the others in the same order. This format immediately became the definitive version of the work (as the concert on July 14, 1971, at Highland Park, Illinois, illustrates). The pieces that Ellington had eliminated went on to the different destinations already described here. It is noteworthy, however, that when Ellington separated "SoSo" from "Buss/Right on Togo", he eliminated the only subtle thematic link to be found in the seven-movement version.

The structure in four movements made it easier for Ellington to find an underlying narrative leitmotif, to which the author also referred when presenting the work in concert: the first movement, relaxed and evocative, describes arriving on the "silvery" shoes of Togo; the vigorous blues with a powerful finale, "Naturellement", stands for moving into the jungle (the words that Ellington spoke into the microphone were "And now into the jungle!"); "Amour Amour" the classical third movement, mysterious and seductive, symbolizes discovering woman in the heart of the jungle, a theme recurrent since the days of the Cotton Club; "Right on Togo" is the joyful closing gospel, celebrating the return to the civilization of modern-day Togo (it is actually too short an episode, not much more than a sketch and not enough to complete the work convincingly). (13) And yet Ellington must have been satisfied with this sequence of movements, because it is the sequence that is found on the double LP *Togo Brava Suite*, recorded live in Bristol, England, on October 22, 1971, published in 1972, deposited for copyright in 1973, and awarded a Grammy in 1972. (14)

And yet, only six months later, Ellington decided to change the sequence of the pieces for the Baltimore concert on April 23, 1972, to the following:

Soul Soothing Beach, Right on Togo, Amour Amour, Naturellement

A closer look reveals that this sequence (which was never published in record form) rocks the very foundations of the descriptive purpose suggested by Ellington himself for the first version. However, it satisfies a different narrative criterion; it approaches the "symphonic model of his late fifties suites, such as *Idiom '59*, *Toot Suite*, and *Suite Thursday*. The suite still opens with "Soul Soothing Beach", with its soft, seductive atmosphere; this is followed by the short piece "Right on Togo", quite sufficient now, as it fulfils the same function as a scherzo in a symphony, being a fast, light, incisive episode; "Amour Amour" remains the classical third movement, exotic and mysterious; while "Naturellement" plays the role of the powerful blues finale dominated by a single soloist, in this case Harold Ashby. If Ellington drew up a descriptive program for this version too, apart from the more familiar organization, it has not come down to us.

Ellington continued to perform the suite in this form for another fifteen months. After two years, it was still in his repertoire in its complete form, albeit with an altered structure, a sign that it had special value and meaning for its author. Ellington must have understood that the work concealed further unexpressed possibilities. Starting with the Philadelphia concert on July 31, 1973, Ellington cut out the last movement, "Naturellement", leaving the suite in just three movements:

Soul Soothing Beach, Right on Togo, Amour Amour

Ellington performed the work regularly in this form for another eight months. The last known recording (unpublished like all the others discussed here) was cut out on March 8, 1974, two months before the composer's death.

There are two feasible reasons why Ellington may have decided to omit "Naturellement". The first, which is practical, is that the driving force behind the piece was Rufus Jones on drums, but that July 31, 1973, was the first time that the orchestra appeared with a new drummer, Quentin "Rocky" White. White was no less energetic than Jones, but perhaps in Ellington's opinion, he was not quite up to the task. With a new drummer not yet ready to tackle the complex score of "Naturellement", the composer may have decided to skip it, possibly only for a short time. The second reason is that the structure in three movements satisfied a new expressive need for Ellington. Deprived of its most powerful, spectacular part, the *Togo Brava Suite* is transformed into a shorter work in pastel tones, a scaled-down painting in which two lyrical movements frame a more lively intermezzo. The jungle is left out of the script, and Togo and Africa becomes a sort of peaceful earthly paradise: quite a transformation from the days of the erotic, threatening exoticism of the Cotton Club, perhaps the consequence of the changed personal maturity in a composer of advanced years. And, of course, Ellington was certainly not the type of composer to go over his past repeatedly. The suite in three development of the new Togo Brava Suite was completely unprecedented, far removed from the models that he had practiced for so long, as summarized in Table 1.

Until a systematic study of the genesis of all of Ellington's suites is undertaken, it will never be easy to understand whether the case of the *Togo Brava Suite* is a rule or an exception. Undoubtedly, there is a unique history waiting to be pieced together behind every suite, both before it was recorded and in its subsequent performances. One unique, complex case is that of the *Latin American Suite*, which came about from the transformation of *Mexicanticipation*. In that case, some time between August (or maybe earlier) and September of 1968, Ellington com-

Notes: 12. I thank Sjeff Hoefsmit for the text of this memo. The 1971 festival was interrupted because of demonstrations (Morgenstern 1971). I would like to thank Ann Kuebler for listening to the tape for me. As for the transmission, only "Naturellement" eventually found its way onto the air, the same piece as we find in Massagli and Volonté (1999).

Will continue in the next issue