

*Ivie Anderson and Duke Ellington arrived in Hollywood in 1934.*

Duke Ellington Society of Sweden, DESS

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# 2008

Det var många som hörsammade kallelsen till SAMI-träffen den 26 november 2007. Drygt 90 personer kom och lyssnade till Kenneth Arnström Combo Band. Konserten spelades in av Gert Palmcrantz och styrelsen undersöker de ekonomiska möjligheterna att ge ut en CD till medlemmarna med DESS musik på SAMI. Kenneth Arnström har redan gett sitt medgivande till att delar av hans konsert i så fall kan ingå.

Diskussioner med Johannes Landgren om konferensen i Göteborg år 2009 har fortsatt. DESS styrelse skall utarbeta ett förslag till hur DESS skall synas under konferensen. Under konferensen blir det en konsert, sannolikt i Göteborgs Konserthus, med Sandviken Big Band utökat med Johannes Landgren på orgel och Håkan Levin på saxofon. De behöver repetition inför publik och det överenskomms att Johannes skall försöka ordna så att detta sker den 24 november, på DESS fjärde SAMI-kväll. Kostnaden delas mellan DESS och Landgrens Ellington-projekt. Det är tänkt att också denna

konsert skall ingå i DESS-CD:n, som är avsedd att vara klar till konferensen 2009.

Mycket arbete har under de senaste åren lagts ned på att förbättra DESS Bulletinens tekniska och innehållsmässiga utformning. Som ordförande får jag då och då uppskattande ord från medlemmarna. Den som äras bör är Sven Eriksson som på ett förtjänstfullt sätt har lett förändringsarbetet. När han nu avgår ur redaktionen så vill styrelsen på det varmaste tacka Sven för ett gott arbete. Ansvaret för produktionen av Bulletinen tas över av Bo Haufman. Årets första Bulletin innehåller ett antal artiklar på engelska för att göra innehållet tillgängligt även för utländska medlemmar. Även vår hemsida [www.ellington.se](http://www.ellington.se) kommer i framtiden att vara "tvåspråkig". Det är redaktionens målsättning att fortsätta på detta vis och även genom att fortsättningsvis bifoga separata översättningar.

De höga besökstalen på SAMI-kvällarna gör att styrelsen på årsmötet den 18 februari 2008 kan rapportera att budgeten har hållits. Årsmötet följs av kåseri och efter pausen konsert med det nya bandet "SAXSÅ-MYCKE" – se bifogat program. Ni är varmt välkomna då

Till DESS  
Jan Falk

## Arnström – "svartast" sedan Norin



Kenneth Arnström.  
Foto: Jan Falk.

Kenneth Arnström är kanske inte en nyansernas älskare men en utmanare är han utan fruktan för hindren i sin väg. Till alla andra liknelser som använts för att söka karakterisera hans jazzmusikaliska strävan, ber jag att få lägga ännu en. KA är som en badare, som utan att först doppa tån i vattnet för att kolla tempen, kastar sig handlöst ut i böljan och gillar läget hur det än ser ut.

Han är alltså en tenorist av det robusta slaget som spelar med kraft och pondus och infallen får styra spelet. Jag vågar påståendet att sen Carl-Henrik Norin har ingen svensk tenorsaxofonist spelat så "svart" som Kenneth Arnström med hans stora ton och intensiva vibrato. Han spelar i swingens förlängning i Coleman Hawkins fotspår.

Men när han tar i klarinetten avslöjar han sig som en Dr Jekyll och Mr Hyde, byter förklädnad och låter på det instrumentet mer som om han alltså solospelade i Kustbandet vid dettas födelse.

Det 100-tal personer som följde hans framträdande på DESS-mötet den 26 november hade otvivelaktigt mycket

trevligt i Kenneth Arnströms Combos sällskap. Ändå var förutsättningarna inte de bästa för den här gången hade han inte sitt vanliga inövade komp och slitningarna blev några gånger uppenbara utan att vara direkt störande. Och trots att Arnströms styrka är den starka attacken tyckte jag ändå bäst om den milda och spirituella konversation som Arnström och basisten Kenji Rabson förde några gånger mellan fyra ögon. Arnström fick visa en ny sida av sitt jag och Rabson har ett berättande spelsätt på basfiolen som excellent kompletterar den givna rytmiska rollen.

Konserten var som vanligt kvällens klimax men det som var dessförinnan skämmer heller inte protokollet. Ola Pålsson, känd som trumpetare i Kustbandet och medarbetare i Orkesterjournalen, karakteriserade trumpetaren Bubber Miley som "den mörka färgen på paletten" i Duke Ellingtons orkester i 20-talets andra hälft. Att han sen i förbifarten utnämnde Miley till Beethovens svettige jämlike får vi kanske be honom utveckla närmare vid ett annat tillfälle.

Hur som helst var Pålssons kåseri synpunktsrikt och underhållande med väl valda musikaliska illustrationer. Och efter honom berättade Bo Scherman om Ellingtonnyheter på skivfronten och spelade vad som för mig var kvällens musikaliska nyupptäckt: Don Byron och Uri Caine i en burlesk och finurlig, fnissig och avväpnande naken duett. Jazz av modernt snitt med Ellington mysande sin himmel, får man hoppas.

Bo Holmqvist

# Ivie Anderson

## Legendary Vocalist of the Ellington Orchestra

By Fred Glueckstein

As the Duke Ellington Orchestra introduces the haunting melody to *Stormy Weather* in the 1933 film *Bundles of Blue*, the camera slowly moves to a draped-covered door. The band's vocalist Ivie Anderson appears from behind it. She is tall and slim. Her hair is short, and she is wearing a full-length white dress with short sleeves. The blackness of her skin is an effective counterpoint to the whiteness of her outfit. In a demure manner, she slowly walks to the front of the stage. Ivie glances at the orchestra momentarily and then turns to the camera. She begins to sing the evocative lines from the Koehler and Arlen tune:

*Don't know why there's no sun up in the sky,  
Stormy weather  
Since my man and I ain't together,  
Keeps rainin' all the time*

The grand association between Duke Ellington and Ivie Anderson began two years earlier in Chicago in early 1931. In February of that year, Duke and his Orchestra were about to begin a four-week tour to play at theatres owned by the Balaban and Katz organization. Before the Orchestra's initial performance at the Oriental Theatre in Chicago, the producer told Ellington he thought adding a girl singer would improve the show. Two artists were considered. One was May Alix, who was a well-known vocalist having recorded such tunes as "Big Butter and Egg Man" and "My Daddy Rocks Me" with Louis Armstrong and Jimmie Noone.

The other was a less-known artist named Ivie Anderson.

The decision was to go with Ivie.

"I wondered why," Duke wrote in his autobiography, *Music Is My Mistress*, "without challenging the decision (since they were paying), and soon I learned that Ivie was chosen because she was of darker skin. Well, I am one of those people who never consider color important. What was important in this instance was the sound and ability of the singer."

Duke quickly discovered that Ivie (in her early days she used Ivy) Anderson was an "extraordinary artist and extraordinary person as well." With Ivie as the female soloist, Duke had a sensational opening at the Oriental Theatre on Friday, February 13, 1931 – the Ellington Orchestra played between showings of a movie – and broke the all-time house record. They returned to the Oriental with Ivie on Friday, March 13 and broke that record, too.

For twelve years, Ivie Anderson would perform with the band and become the most famous and legendary vocalist associated with Duke Ellington and the music which was so uniquely his own.

The origins of Ivie Marie Anderson's early life are un-



*Ivie Anderson with Duke and Otto Hardwick in the background.*

clear. Most accounts have her born in Gilroy, California on July 10, 1905. Jazz critic Helen Oakley Dance, who was well acquainted with Ellington's band and knew Ivie, reported her year of birth as 1904. Others reported her born in Chickasaw, Oklahoma in 1909. Very little is known about her family. It is believed her parents were named Smith and that Ivie lived with them in Gilroy, California. After Ivie's parents separated, she was raised by an aunt, Annie Moore, and her husband Anderson.

Ivie studied voice at a local convent, St. Mary's, from the age of nine until thirteen. Her first experience was singing with the St. Mary's glee club. She attended high school in Gilroy and later moved with her aunt and uncle to Oakland. Afterwards, Ivie lived in Washington, D.C., where she studied voice for two years with Sara Ritt.

Ivie returned to California to begin a professional career singing in clubs. She told Paul Eduard Miller in his article, "Ivie Joined the Duke for Four Weeks, Stays with Band Twelve Years," published in *Down Beat* (July 15, 1942) that she professionally performed for the first time at the age of 18 at Tait's Club in Los Angeles in 1923. (Other sources reported she actually began two years earlier when she was 16 years old.)

Another early booking for Ivie was at Mike Lyman's Tent Café. Her first major theatrical break was being discovered by a producing team, Fanchon and Marco, which hired her as a line dancer in a show featuring Mamie Smith. The show toured on a white vaudeville circuit. When the show's soubrette (a flirtatious young maid with a singing role) became ill, Ivie stepped into the role on an hour's notice. Her talent as a vocalist was noticed.

In 1925, Ivie worked at the Cotton Club in New York and then toured in *Shuffle Along*. Afterwards she returned to California and worked with various bands including those of Curtis Mosby, Paul Howard, and Sonny C. Anderson. In January 1928, Ivie performed with Anson Weeks's all white band at the Mark Hopkins Hotel in San Francisco, which made her according to some sources the first African-American to perform backed totally by white musicians. That same year, she sang at the West Coast Cotton Club in Culver City and toured Australia for five months with Sonny Clay. After returning to the United States, Ivie played a series of West Coast theatres with her own group.

In 1931, Ivie was singing at the Grand Terrace in Chicago, where she performed with Earl Hines and the orchestra. When Hines heard that Ellington was looking for a female singer to play a week at the Oriental Theatre, he encouraged Ivie to audition. However, she was hesitant. Hines remembered that the band was good, and Ivie was having a lot of fun. She used to sing in front of the chorus and didn't want to leave.

Ivie eventually auditioned for Ellington and was selected. According to Helen Oakley Dance, Ivie was uncertain of herself and did not sign a contract. She sang only two songs, "I am a Little Blackbird, Looking for a Bluebird," and "Give Me a Man."

Her first performance with the Ellington Orchestra was less than successful.

Sonny Greer, the Ellington Orchestra's drummer, recalled she was scared to death and came off the stage crying and saying, "I can't make *that!*" Afterwards, Irving Mills, a close associate of Ellington and well-known jazz music publisher, called Greer into Duke's dressing room and asked for suggestions. Greer recommended he and Ivie replicate what he and Ethel Waters had invented at the Cotton Club: an exchange where Greer called out from the drums and talked back to Waters on suggestive songs. It was agreed that he and Ivie would use the technique during the second show. They did and the audience stood up and cheered. They had never seen anything like it before and Ivie felt happy. She became more comfortable and confident.

Recognizing Ivie's talent, Duke invited her to become a permanent member of the troupe.

"She became one of our mainstays and highlights," wrote Ellington, "and she gave some unforgettable performances. She stopped the show cold at the Palladium in London in 1933. Her routine normally consisted of four songs, but while she was singing 'Stormy Weather' the audience and all the management brass broke down crying and applauding. The brass came backstage to say, 'Don't let her sing anything but Stormy Weather.' Even she couldn't follow that!" Tears streaming down her cheeks, Ivie did the most believable performance ever."

In New York on February 2, 1932, Ivie Anderson recorded her first record with Duke Ellington on the

Brunswick label. The members of the orchestra in the studio that day were Duke at the piano, Arthur Whetsel, Cootie Williams, and Freddy Jenkins (trumpet); Lawrence Brown and Tricky Sam Nanton (trombone); Juan Tizol (valve trombone); Barney Bigard (clarinet and tenor saxophone); Harry Carney (alto and baritone saxophone and clarinet); Fred Guy (banjo and guitar), Wellman Braud (string bass), and Sonny Greer (drums).

Ivie:

*Wat-dat-to,*

*Wat-dat-to,*

*Wat-dat-to,*

*Wat-dat-to, dat dat do, da da do.*

Orchestra.

Ivie:

*It don't mean a thing if it ain't got that swing,*

*It don't mean a thing, all you've got to do is sing,*

*It makes no difference if it's sweet or hot,*

*Just keep that rhythm, give it everything you've got!*

*It don't mean a thing if it ain't got that swing!*

"And I'll never forget the first record I made - *It Don't Mean a Thing If It Ain't Got that Swing* - one of Duke's own hit tunes and one which helped greatly to identify me in the character of my songs to this very day," Ivie told an Paul Eduard Miller in 1942. "Duke knows how to write arranged accompaniments that fit my voice perfectly."

Ivie also acknowledged Duke's influence on her career. "For example, when I started with Duke," she told Miller, "I used to wear colored dresses. When he suggested I wear only white, I tried it and found it so effective that I've been doing it ever since.

And for another thing, Duke helped me tremendously in molding my style of singing. When I joined his band I was just an ordinary singer of popular songs. Duke suggested I find a 'character' and maintain it. What's more," Ivie added, "he's a leader who believes in taking a lot of time and trouble to find the right background for his singer. He's always supplied me with ideal accompaniment, one which suited the 'character' which I adopted."

Ivie Anderson recorded many records with the Duke Ellington Orchestra. They included: *It Don't Mean a Thing* (1932); *Get Yourself a New Broom* and *I'm Satisfied* (1933); *Troubled Waters* and *My Old Flame* (1934); *Cotton* (1935); *Isn't Love the Strangest Thing?* and *Kissin' My Baby Goodnight* (1936); *Rose Of the Rio Grande* (1938); *A Lonely Coed* and *I'm Checkin' Out Goombye* (1939); *Stormy Weather* and *Mood Indigo* (1940); *I Got It Bad* and *That Ain't Good* and *Rocks In My Bed* (1941), and *I Don't Mind* (1942).

Her favorite tunes were *Cotton*, *Love Is Like a Cigarette*, *I've Got It Bad*, *All God's Chillun Got Rhythm*, *My Old Flame*, *Troubled Waters* and *I Want to Be a Rug Cutter*. She also appeared in the movies with the Ellington Orchestra in *A Bundle of Blues* (1933), *Hit Parade of 1937*, and with the Marx Brothers in *A Day at the Races* (1939).



Ivie Anderson performed with Duke Ellington until 1942. During that time she was very popular with members of the band. Harry Carney told Helen Oakley Dance that although Ivie looked "fragile, angelic and chic", she was one of the boys. Carney remembered that she had a strong personality and was a match for the boys in the band, who were sometimes rambunctious. With a charming disposition, Ivie got along with everyone.

Her last key appearance on stage was in Duke's *Jump for Joy*, a musical show he produced in Los Angeles. Severe asthma attacks forced her to give up the rigorous touring schedule. Often the attacks were so bad that members of the band had to get her up from bed and walk her so she could regain her breath.

After leaving the Ellington Orchestra, Ivie returned to California and invested her money in "Ivie's Chicken Shack," just off the East Side's busiest corner in Los Angeles. It became a very well-known eatery, where Duke enjoyed eating the hot biscuits with honey and chicken-liver omelets. Later, she invested in a hotel, too. Most of the Ellington band would stay there when they appeared on the West Coast.

Ivie made her last recordings in 1946. They were released as *Ivie Anderson and Her All Stars* on the Black & White label and included Charles Mingus and Willie Smith. Three years later, following a short illness, Ivie Anderson died at her home in Los Angeles on December 28, 1949. Her physician, Dr. Patrick Burns, reported her death was the result of complications resulting from a severe attack of asthma and a weak heart. In appreciation of the joy that her singing and friendship brought to people, thousands

of fans, relatives, and friends attended her funeral.

Ivie Anderson's legacy would live on.

In the 1960s, music critic Ralph Gleason wrote about the Ellington band. Gleason believed that the band had only lost one aspect of its greatness with the years. He contended that "there never was, nor will there ever be again," a vocalist of the caliber of Ivie Anderson. Gleason thought she had been both "unique and irreplaceable."

You understand why Ivie Anderson was so special when you listen to one of her signature recordings such as *I Got it Bad* and *That Ain't Good* (recorded in Hollywood with the Ellington Orchestra on June 25, 1941). The freshness of her voice coupled with an evocative sensitivity comes across as authentic to the listener. You sense her singing comes from her own life's ups and downs. Those listening have undoubtedly experienced similar joy and pain. Her singing is genuine and heartfelt.

Ivie:

*Never treats me sweet and gentle the way he should;  
I got it bad and that ain't good!  
My poor heart is sentimental  
Not made of wood  
I got it bad and that ain't good!*

Almost 25 years after Ivie Anderson's passing, Duke acknowledged the special aura that had been so intimately associated with his former star vocalist. Ellington wrote in his 1973 autobiography: "They still talk about Ivie, and every girl singer we've had since has had to try to prevail over the Ivie Anderson image."

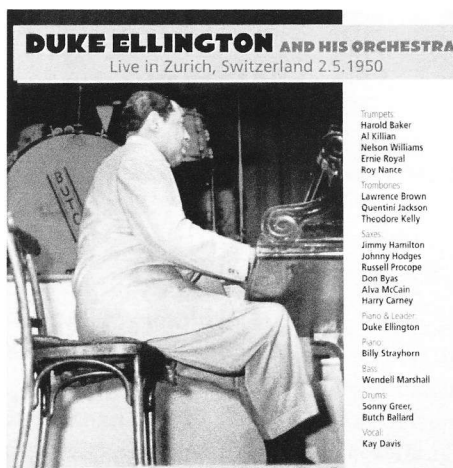
No one ever did.

# Duke Ellington and his Orchestra

LIVE in Zürich, 2 maj 1950

Från Duke Ellingtons turné i Europa 1950 finns inte särskilt mycket musik bevarad. Det kan därför betraktas som direkt sensationellt när meddelande kom om en nyligen upptäckt konsert från Zürich, som skulle komma ut på CD under oktober 2007. Dessförinnan hade det rört sig om synnerligen "spridda skurar" vad gäller inspelningar från turnén, i huvudsak med side-men och lokala musiker. Ryktet säger att någon vid schweiziska radion hittat ett band längst inne i en skrivbordslåda och att det bandet innehöll en komplett inspelning av ovan nämnda konsert.

I och med att så lite material från Europaturnén 1950 funnits, så har orkesterns framträdanden då omgetts av en viss mystik, som först nu kan skingras. Personligen hade jag fått intrycket av ett band "på dekis", men musiken på denna skiva är både musikaliskt och ljudmässigt av yppersta kvalitet. Orkesterns sammansättning och konsertprogram framgår av bilder av omslagets fram- och baksida. Som sy-



nes en del rätt ovanliga namn i Ellington-sammanhang som till exempel Don Byas och Ernie Royal. Dessutom höll sig bandet med två trumslagare: Sonny Greer och Butch Ballard.

Konsertprogrammet är intressant och skiljer sig i hög grad från vad man kunde höra på turnéerna 8-9 år senare. Suddenly It Jumps som är den första melodin, förekommer inte i diskografierna efter detta år. Detsamma gäller troligen Strayhorns Paradise som är ett parnummer för Harry Carney. Andra höjdpunkter i ett annars mycket välspelat program är

The Tattooed Bride, en av Ellingtons i mitt tycke allra bästa sviter, How High The Moon med ett långt solo av Don Byas samt S'wonderful med Ernie Royal som trumpetsolist, för att nu framhålla några låtar från en toppen-CD.

Denna skiva är ett måste för varje Ellington-fan och kan beställas via Bo Scherman, skivfynd@comhem.se, eller direkt från Schweiz, se TCBs hemsida [www.tcb.ch](http://www.tcb.ch).

Anders Asplund

# Duke Ellington's forbidden Grieg arrangements

av Reidar Storaas

All the great composers have had their most memorable melodies altered and popularized. Bach and Beethoven, Schubert and Chopin, Tchaikovsky and Borodin have been watered down or embellished, sometimes past the point of recognition. But their work has withstood these attacks, for in the final analysis their music is best in its original form.

Edvard Griegs compositions, too, have been arranged and rearranged, but not without loud protests, and even threats of court action, being voiced by those who have felt themselves called to protect the work of this master.

The Bern Convention protected a composers work for 50 years; later this was expanded by five years and then another five. A proposal to further expand this was rejected by Norwegian Parliament by a majority of merely two votes. Later, however, Norwegian Law was harmonized with that of Germany, to yield a protection period of 70 years. In Portugal, however, original works of music are protected for all eternity. It is worth noting that as soon as a work is no longer protected in its country of origin (or where it is copyrighted), royalty payments from performances or recordings abroad abruptly cease.

In the period between the two world wars, and in the years immediately after World War II, no one dared exploit Griegs music in a way that might cause offence. Everyone was loyal to the Norwegian master, down to the last note, and people believed it would always be so. That is, until American musical tailors and score arrangers turned their ears toward this new source of inspiration.

Duke Ellington, the innovative jazz composer and big band leader, joined his musicians in the record studio in June 1960, recreating Griegs Peer Gynt in his own image. When the recording was released, it was entitled *Swinging Suites by Edward E. & Edward G.* Ellingtons little-known first name was conveniently associated with the

Norwegian Edward G., conveniently throwing both of them into the same custom-made American sack. The background for Ellingtons reworking of Edvard Griegs Opus 46 is explained on the record cover. Mr. Grieg, had he led a band, would probably have swung Mountain King himself, but perhaps not with Ellingtons harmonies and Ellington plungers.

The legendary jazz composer played imaginatively with Griegs melodies from Morning Mood, Death of Aase, Anitras Dance, In the Hall of the Mountain King from Suite no. 1, as well as Solveigs Song from Suite no. 2. The result represented an unheard of challenge to audiences.

For aficionados of jazz music, this was exciting news. For the Grieg Foundation, whose task it was to guard Edvard Griegs honour and musical works, the development was rather alarming. The director of the Foundation

was horrified and took immediate steps to prevent its distribution. They asked TONO (an organisation that works to safeguard music rights) to use all available means to forbid the performance of this work and sales of its recording in countries where Griegs work is still protected by law. A prohibition against the sale of this record was sent

to every record label. And every club, dance hall and restaurant which might be tempted to play Ellingtons work for their guests was warned that they would suffer legal action if they did not abstain from doing so.

The ban worked. The Norwegian Broadcasting Corporation (NRK), a state-owned monopoly, was of course very loyal, but so were the record importers and dance orchestras. This effectively stopped any distribution of the controversial record, not only in Norway, but in Scandinavia and many other countries. The Swedish Academy of Music in Stockholm considered Ellingtons publication an offence against a serious work of music, and thus an infringement in terms of Swedish copyright laws. Those who wanted to purchase the recording had to do so in the USA, Switzerland or in some other coun-

**Swinging Suites by Edward E. & Edward G.**



## DUKE ELLINGTON

and his orchestra play interpretations of

**Grieg: PEER GYNT SUITES NOS. 1 & 2**  
**Ellington / Strayhorn: SUITE THURSDAY**



try in which Griegs work lacked protection.

So the issue rested until the summer of 1966, when professor Karl-Birger Blomdahl, the powerful and radical music director of Swedish Radio and himself a composer, declared on television that Swedish Radio would, indeed, play the Ellington variations. Blomdahl characterised its prohibition as unmotivated and ridiculous and even claimed that Ellingtons recording was in some of its passages better than the original.

Norwegian Television (NRK) aired a debate, headed by Haagen Ringnes, between Karl-Birger Blomdahl, Klaus Egge, Harald Saeverud and Egil Monn-Iversen. The latter supported Blomdahls views, while Egge and Saeverud only seemed able to express their emotional reservations. In fact, the TV commentator for Dagbladet, at this time a leading Norwegian newspaper, wrote: The two gentlemen may very well be great composers, but the level of their debate is scarcely worthy of a musical kindergarten. Worst of all was Saeverud, whose only argument seemed to be a stubborn, prolonged head-shaking.

Towards the end of this program, Blomdahl documented that Grieg himself had reworked some of Mozarts piano sonatas, adding chords not found in the original. And for his coup de grace, at least in the eyes of most viewers, Blomdahl quoted Edvard Griegs firm belief that each generation must have the right to interpret the art of the past in contemporary terms.

Dagbladet concluded: If the Grieg Foundation have no better arguments than those we heard in Saturdays television program, they might just as well abandon the principles they have held so adamantly. Griegs music holds its own and, frankly, Ellingtons variations can harm no one.

The new stance taken by Swedish Radio put the whole matter into a new perspective, according to the record distributor. The record producers worked overtime in order to exploit the considerable market potential they believed had been suppressed during the prohibition period.

Duke Ellington himself, always the untiring ambassador of music, came to Oslo in January 1967. It was his first visit to Norway in nine years. An interviewer from another Norwegian daily, Aftenposten, asked their celebrated visitor if he knew that his Peer Gynt variations were forbidden in Norway. Yes, he knew that, but I dont understand why. Its a good performance, we like it. We play Grieg our own way, the way we understand him. This sort of prohibition or protest should be done on a musical basis is our work good enough or not. Our interpretation is musically justifiable. As far as I know. And I havent heard anyone protest our version of Tchaikovskys Nutcracker Suite.

Two years later, Duke Ellington completed a world tour in Bergen. He once again commented the Peer Gynt music: "We never play it anymore. Billy Strayhorn invested so much love in it that there is no satisfaction in playing it now that its forbidden. Can you imagine what fools weve been to work so hard only to have our work forbidden? But I dont think Grieg would have been offended by our version. He would probably have been delighted." (Aftenposten)

Duke Ellington had broken a barrier. In the latter years

of the 1960s, a number of dubious Grieg variations came to the attention of the Grieg Foundation. Just days after the copyright on Griegs work expired on 1 Januar 1969, the newspapers reported that Dizzie Tunes, a Norwegian group, had recorded their own versions of some of Griegs best-known works, and entitled The New Sound of Edvard Grieg. Naturally, the Foundation was most interested in reviewing these arrangements, but were unable to obtain a copy before the recording was released. It was widely distributed before the Foundation managed to voice any protests to the authorities.

Nevertheless the Grieg Foundation wanted the Norwegian Ministry of Culture to react against the producers of The New Sound of Edvard Grieg, after the copyright on Griegs work expired, referring to a law enacted on 12 May 1961. According to this law, which aimed to provide extra protection for works of creative endeavour, the Ministry of Culture could prohibit works of art from being released in a version or context which might harm the artists artistic reputation or detract from his or her originality, or which one might assume could harm the general publics cultural interests. This request was primarily based on the expert viewpoints of the composers Harald Saeverud and Sverre Jordan, both of whom held the opinion that the versions in question did harm Griegs reputation in this manner. But nothing came of these protests.

In the mid 1940s, came the musical Song of Norway, based on the story of Griegs life. Robert Wright and George Forrest were responsible for new arrangements of Griegs works, as well as newly composed songs. Andrew Stone added his own touch when he filmed the story; he wrote the script, directed and produced the well-known film, which had its world premiere in Bergen on 4 November 1970. Film lovers could enjoy the magnificent scenery of Western Norway on movie screens throughout the world but the story of the young Edvard Grieg was retold more imaginatively than any of the Norwegians involved could have foreseen. The biographical material which Norwegian Grieg experts provided for Stone was obviously not exciting enough; he made a love story of it which utterly lacks basis in historical facts. When Song of Norway had its premiere in Oslo, music historians felt compelled to release fliers protesting Stones frivolous treatment of our great composer and his music. A critic in the newspaper Bergens Tidende summed up his own impressions: Andrew Stone may be a prince in the kingdom of Mammon, but he is a dwarf in the realm of music.

A lot of music has been aired since the invention of the radio. Today, we hear interpretations constantly and on many channels, but no one raises an eyebrow. Even the most blatant infringements on a composers musical integrity are ignored. So it seems strange to reflect on the fact that no more than 30-40 years ago, a ban on one particular interpretation of Griegs work was most effective, and loyally followed by almost everyone even the record companies.

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# DUKE ELLINGTON LIVE IN 1958 – DVD

Nu för tiden är det ganska tunnslätt med nyheter av både skivor och DVD/Videos med Duke Ellington, men i höstas fick vi i alla fall uppleva att det gavs ut en ny DVD med titeln "Duke Ellington Live in 1958" (JAZZ ICONS). Denna härrör från en konsert i Amsterdam, den 2 november 1958 vilken filmades (den 2:a konserten av 2) för att senare visas i holländsk TV. Många medlemmar minns säkert denna upplaga av Ellingtons orkester eftersom den också besökte Stockholm och Göteborg bara några dagar senare. Man kan bara konstatera att drygt två år efter Newport '56, har den åter nått en ny höjdpunkt.

Programmet börjar med den vid denna tid vanliga medley Black And Tan Fantasy/Creole Love Call/The Mooche och avslutas med Diminuendo In Blue and Crescendo In Blue. Däremellan får vi se och höra bl. a. Harlem Air Shaft, Mr Gentle And Mr Cool och Jack The Bear för att nu nämna några nummer. Några av dessa finns utgivna på en video betitlad "Duke Ellington in Amsterdam and Zurich" (VIDJAZZ 31), med ganska usel bild, medan den här beskrivna DVDn har mycket bra bild och ljud. Några av numren på denna DVD har nyligen upptäckts och finns därför inte med i några discografier. Detta gäller t.ex. Harlem Air Shaft (med ett mycket fint trumpetsolo av Clark Terry) och Jack The Bear (med Jimmy Woode som stand in för Jimmy Blanton) som tillsammans med Diminuendo and Crescendo In Blue hör till skivans absoluta toppar.

Den här DVDn visar en av de absolut första live-konserterna (även om den är något editerad) med Duke Ellington och hans orkester och är väl värd pengarna den kostar i inköp. Skaffa den från Bo Scherman eller från [www.cdon.com](http://www.cdon.com).

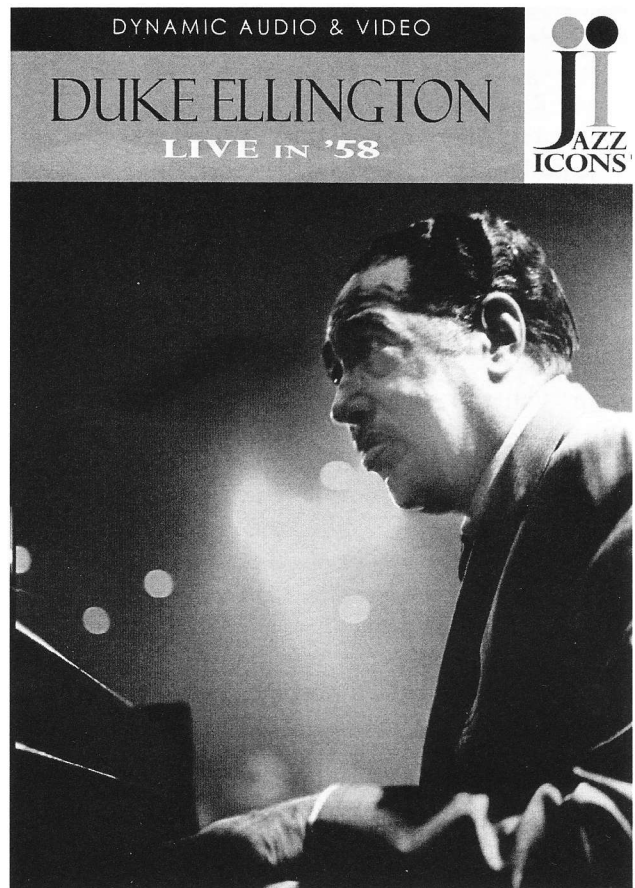
Anders Asplund

## Nya skivor – då

1958 var ett fint år för att skaffa Duke Ellington på skiva. Philips hade ett rikt utbud av LP - både 25 cm och 30 cm - och EP, den lilla 45-varvaren.

OJ:s nestor **Harry Nicolausson** hade i november 1958 följande att säga om den nyutkomna LP:n "Solitude" (Philips B 07302 L):

"En samling stämningsnummer av Dukes enastående orkester, som nu tycks ha en av sina verkliga storhetsperioder. Samtliga nummer är av hög klass och har Ellingtons särmärke, även om några av melodierna inte är sådana som man brukar associera med Duke. När kvaliteten är så hög som här, är det endast en smakfråga vilka nummer man anser vara bättre eller sämra än de andra. Personligen

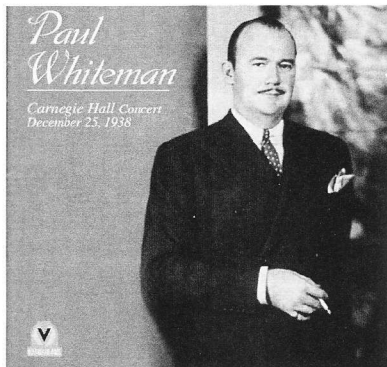


är jag inte helt tillfreds med *Autumn leaves*, som lanserar Ray Nances violin och sång av Ozzie Bailey, *Tenderly* med Hamiltons kylslagna klarinett och den ganska slätstrukna *The sky fell down* med Ray Nance som solist på trumpet. Däremot är jag helt såld på den nya versionen av *Mood Indigo*, där Duke har låtit Harold Baker med sin vackra ton presentera melodin i stället för som tidigare tromboner och basklarinett, samt Johnny Hodges' solonummer *Prelude to a kiss*. Finesser är även Gonsalves' mjuka och musikaliska framförande av *Where or when*, Harry Carneys mäktiga baryton i *Dancing in the dark* och de smakfulla solona av Hodges och Baker i *Willow weep for me*."

SEr



## Blue Bell(e)s of Harlem



*The King of Jazz.*

Paul Whiteman, mest känd för att ha rört sig i en musikvärld som befann sig emellan jazzen och samtida s.k. seriös musik framförde under sin karriär ett antal konserter som benämndes "Experiment in Modern Music". Den första gick av stapeln redan

år 1924 i Aeolian Hall, och är väl kanske mest ihågkommen på grund av premiären för George Gershwins Rhapsody In Blue, med kompositören själv vid pianot.

År 1938 hade turen kommit till den åttonde konserten i denna serie. Till denna hade Whiteman tillfrågat ett antal kompositörer av s.k. "lättare" musik om att skriva var sitt stycke på temat "Those Bells". En av dem som ombetts lämna ett bidrag var Duke Ellington, vars komposition Blue Belle Of Harlem därför kom att uppföras för första gången den 25 december i Carnegie Hall, men tyvärr utan Ellingtons närvaro. Whitemans organisation innehöll vid detta tillfälle många kända jazzmusiker av vilka bröderna Teagarden och Miff Mole hörs i solosatser.

Arrangemanget skrevs av Fred van Epps. Stycket har också benämnts Blue Bells of Harlem, men nämns numera som Blue Belles of Harlem med en typisk Ellingtonsk tveidighet.

Hela konserten från 25 december 1938 finns utgiven på Nostalgia Arts och omfattar två CD-skivor. Den är mycket hörvärd tack vare det utmärkta ljudet och alla de många kända jazzmusikerna som medverkar.

Paul Whitemans inspelning är ett rent orkesterstycke. Frånvaron av "swing" och improviserade soli gör att den känns ganska trist. Den överglänses lätt av de flesta andra verk som spelas under denna konsert.

### Ellingtons egna framföranden

Det finns ingen studioinspelning av Blue Belles of Harlem, däremot finns ett begränsat antal (6 å 7) live-upptagningar som gjorts i samband konserter och radiosändningar:

Carnegie Hall, NYC	23 jan. 1943
Symphony Hall, Boston	28 jan. 1943
Hurricane Restaurant, NYC	20 juni 1943
Hurricane Restuarant, NYC	11 juli 1943
Palace Theatre, Akron, Ohio	23 juni 1945
Radio City Studios, NYC	7 juli 1945
Museum of Modern Art, NYC	4 jan. 1962

När Ellington själv "dammar av" sin fem år gamla komposition så har den gjorts om till en konsert för piano och orkester i en stil liknande New World A-Comin'. Det för-

sta framförandet i Carnegie Hall kanske inte ges full rättvisa p.g.a. den lite dåliga ljudkvaliteten och detta torde i viss grad också gälla efterföljande upptagningar. Inspelningen från Boston torde inta ha avlyssnats av så många personer – jag vet inte om det existerar någon kopia. Nummer 5 och 6 ovan finns inspelade på DETS och är väl kanske de upptagningar som är ljudmässigt bäst. Den inspelning som finns sist på listan består av ett pianosolo av Duke själv. Mina egna favoritinspelningar är de två som kommer från the Hurricane Restaurant. Dessa kommer från radioutsändningar som benämndes Pastel Period och finns med på en dubbel LP av märket Hurricane. Här finns en vitalitet och känsla som inte Whitmans inspelning förmedlar.

Det finns ytterligare en Ellington-komposition som skrevs på anmodan av Paul Whiteman, nämligen Bluto-pia. Denna fanns på Ellingtons repertoar ungefär samtidigt som Blue Belles of Harlem och är också väl värd att lyssna på.

En uppmaning till alla Duke-fans: Ta och lyssna på någon av de inspelningar som listats ovan! Ni blir säkert inte besvikna.

Anders Asplund

## Lawrence Lucie – 100 år

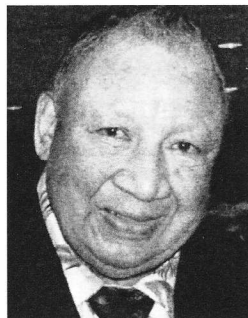


Foto: Sheila Bellen. Fotot taget åtskilligt före 100-årsdagen.

Den utmärkte rytmgitarristen Lawrence "Larry" Lucie, som fortfarande lever och är vid god vigör för sin ålder fyllde 100 år den 18 december 2007. Han vikarierade för Fred Guy i Duke Ellingtons orkester en vecka 1934 men gjorde inga inspelningar med Duke. Bland den mängd andra prominenta orkesterledare/orkestrar med vilka han har jobbat under längre eller kortare perioder kan man nämna Benny

Carter, Mills Blue Rhythm Band, Fletcher Henderson, Coleman Hawkins, Louis Armstrong, Louie Bellson och Cozy Cole. Han gjorde också en mängd skivinspelningar med bl.a. Teddy Wilson, Billie Holiday, Spike Hughes, Red Allen och Jelly Roll Morton. Under senare år har han mest spelat med Harlem Blues and Jazz Band, där även hans färgstarka hustru, sångerskan och gitarristen Susan Lenore "Nora Lee" King medverkade ibland. Han har slutat turnera med bandet, som jag hörde här i Stockholm i juli 2007, men spelade så sent som 2005 en konsert i Louis Armstrong Museum i Queens, New York. Lawrence Lucie är en av de mest sympatiska musiker jag har träffat, och han har alltid varit mycket uppskattad av andra musiker, både som gitarrist och person, inte minst av Armstrong. Han var "best man" vid Louis och Lucilles bröllop 1942.

Bo Scherman

The following review is scheduled to appear in the January, 2008 issue of Ellingtonia, the newsletter of the Washington, DC Duke Ellington Society.

## WILLIS CONOVER: BROADCASTING JAZZ TO THE WORLD

BY TERENCE M. RIPMASTER

New York: iUniverse, Inc., 2007, 218 pages, \$18.95

Reviewed by Ben Pubols

There are many non-musicians well known for their roles in promoting jazz, individuals such as George Avakian, Norman Granz and George Wein. There is another such promoter, equally as important but less well known in the Western hemisphere, and that man is Willis Conover, who was the Voice of America's "Voice of Jazz" for 40 years, from his first broadcast in January, 1955 until shortly before his death in 1996. His program, Music USA, was beamed to as many as 80 foreign countries, but, by Congressional decree was not available to listeners in the United States. Conover traveled extensively, including many trips to Iron Curtain countries, where he was often hailed by his admirers as a saint. He spoke in a slow, deliberate, deep baritone voice. He had a particularly strong impact on listeners behind the Iron Curtain. As one commentator put it, "If I had to list the five people most responsible for the dismantling of the Soviet Union, Willis Conover would be at the top of the list."

His programs consisted primarily of playing jazz recordings, from the infancy of jazz through the swing era and into the "modern" period. His theme song was Duke's 1952 recording of Take The A Train. The programs included many interviews, with jazz musicians (e.g., ten with Louis Armstrong, fifteen with Duke Ellington) and others (e.g., several U.S. presidents, Martin Luther King Jr., Jackie Robinson and Leopold Stokowski). The author of this biography, Terry Ripmaster, a retired professor of history, takes detailed advantage of the vast amount of primary material on Willis Conover. His principal sources are VOA tapes of Conover's Music USA programs and interviews, many now at the National Archives, and Conover's personal papers, including extensive notes for an autobiography, now in the North Texas University library. Extensive use is also made of correspondence and interviews. Among the latter are interviews with our own Jack Towers and with the author of this review, Ben Pubols. (Disclosure: I was friends with Willis while I was in high school in the late 1940s, during Conover's pre-VOA, radio station WWDC days). The book itself is arranged topically rather than chronologically. After a brief introduction on Willis's personal

life, including his time as a student at Western High School (now the Duke Ellington School) and his stint as an announcer at station WWDC, there are chapters on the formation and history of the Voice of America and Willis's activities there. A lengthy chapter deals with his influence on many listeners from abroad, including details of his trips behind the Iron Curtain and the many fans he met there. Also included is a chapter on his non-VOA activities and excerpts from many of his interviews. But the most exciting chapter is the one entitled Conover Under Fire: Black Nationalism and Jazz.. "Black Nationalism" is perhaps too strong a term in this context, as the chapter deals primarily with the Black Power movement of the 1960s, not the earlier Marcus Garvey Black Nationalism movement. In particular, Willis encountered many problems as a white man promoting what began as black man's music. But, as Ripmaster states, "He had a deep appreciation of what can be called

the black roots of jazz. He devoted his life to understanding, playing, and promoting jazz." As is well known, Conover was instrumental in organizing the 1969 70th birthday tribute to Duke Ellington at the White House. Ripmaster quotes H. R. Haldeman to the effect that "When President Nixon heard about the plans for this tribute to Duke, he told us to invite all the jazz greats, like Guy Lombardo." The book is not without its shortcomings.. For example, dates are not given for the many interviews and letters cited. At one point Conover is quoted as saying that he was making "between twenty

and thirty thousand dollars a year" (when was this?), while elsewhere it is stated that, by the 1990s he was making close to \$100,000 a year. And the book could have profited by another round of proof-reading. There are many instances where a source is quoted, but there are no close quotes (including a "quote" from this reviewer). Also, "he" is often mentioned without a clear referent. In the opening chapter, Willis is quoted as stating that during his childhood he was enamored of the Wizard of Oz books. In the final chapter, James Lester, writing in 1999, states that ". . . it is hard not to think of Conover as the Wizard of Oz, a gentle, reticent sort of person hidden behind a curtain, projecting through the turning of dials and pushing of levers, a powerful image, rather different from himself, that ends up changing lives. He seems to have been the perfect person for the job." A fitting and insightful statement. There remains a vast amount of material on the mysterious, majestic Mr. Conover, waiting to be tapped by the next author. Meanwhile, Mr. Ripmaster provides an overdue, pioneering book on this individual who did so much to promote and spread American jazz throughout the world. © 2007, Ben Pubols



# Duke Ellington-diskografier

En sammanställning av existerande diskografier om Duke Ellington

av Bo Haufman

Vi som försöker fördjupa oss i Duke Ellingtons musik är väl alla ägare till en eller flera diskografier om vår idol. Hur många diskografier finns det? Ja, det finns faktiskt en hel del, många är föråldrade, många är ofullständiga och flera har en viss inriktning som sitt syfte. Här följer ett försök att i någorlunda kronologisk ordning kommentera dessa diskografier.

Redan 1934 utkom "A Handlist of Duke Ellington's Recorded Music" sammanställd av engelsmannen Victor Carol Calver. Det är ett litet häfte om 12 sidor.

Den mig veterligen förste att publicera en egentlig diskografi var vår egen Benny Åslund. 1954 utkom hans lilla blå – "The Wax Works of Duke Ellington". Självklart sträcker sig den endast fram till 1954 men den fungerar än i dag som ett enkelt och bra uppslagsverk. Brister finns naturligtvis sett ur ett perspektiv drygt 50 år efter tillkomsten. Wax Works listar framför allt 78-utgåvorna och de första EP och LP-utgåvorna. Man kan knappast ha någon synpunkt på EP och LP-uppgifterna eftersom dessa ljudbärare befann sig i lindan av sin existens. Däremot kan man konstatera att många för att inte säga mängder av 78-utgåvor inte finns upptagna. Därutöver är Benny litet diffus när det gäller att skilja mellan utgivna A-, B- eller C-tagningar. Denna lilla blå bok torde dock ha initierat många till att fördjupa sig i Ellingtons produktion.

I början av 60-talet kom en italiensk entusiast vid namn Luigi Sanfilippo ut med första utgåvan av sin "General Catalog of Duke Ellington's Recorded Mu-

sic". Jag har diskografin i min ägo men har aldrig praktiskt använt den. Diskografin upptar alla inspelningar i kronologisk ordning men visar endast original-utgåvorna. Därutöver finns en "Transcriptions Section", ett avsnitt om "Ellington on V-Disc" och ett om "Duke Ellington On Film".

1966 började det italienska teamet – Luciano Massagli, Liborio Pusateri och Giovanni M. Volonté – sitt jättearbete med "Duke Ellington's Story On Records". Den utkom successivt i 15 delar fram till 1983. Här medtogs även kända men ännu icke utgivna inspelningar med Ellington.

När man behandlar diskografier så är det naturligtvis omöjligt att gå förbi Brian Rust's **Jazz Records 1897-1942**. Även om det rör sig om en s.k. general discography så är avsnittet om Ellington fram till 1942 mycket bra. Särskilt uppskattar jag Rust's sätt att visa om en 78:a är originalpressad eller en s.k. dub.

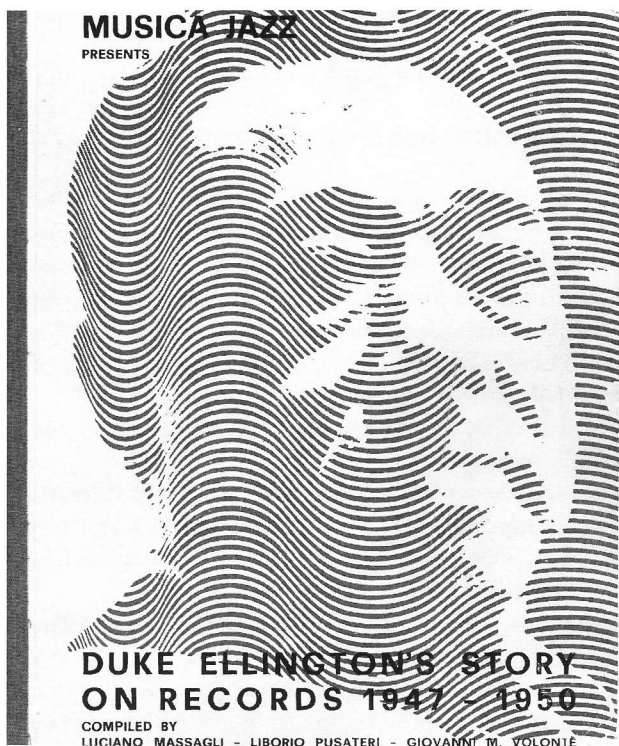
En parallell till Rust är Dave Carey och Albert J. McCarthy's "**Jazz Directory**", som utkom 1951 och således endast sträcker sig fram till 1950. Till denna kategori hör också fransmannen Charles Delaunay's "**Hot Discography**", som utkom första gången 1936 och reviderades i olika omgångar fram till 1982

Den danske Jörgen Grunnet Jepsen fortsatte på Rust's väg och kom under 60- och 70-talet ut med sina 11 delar "**Jazz Records**" men gjorde även en s.k. "name discography" över Ellington som jag dessvärre saknar.

1974 kom holländaren Dick M. Bakker ut med en



Luciano Massagli och Giovanni M. Volonté – Teamet bakom "The New DESOR". – Foto: Bo Haufman.



diskografi betitlad "Duke Ellington On Microgroove 1923-1942". Den är mycket exakt men som titeln antyder koncentrerar sig diskografin på LP-utgåvor. 1977 kom Bakker med en reviderad upplaga, "Duke Ellington On Microgroove - Vol. 1 1923-1936". Den är uppbyggd på samma sätt som den tidigare upplagan men innehåller dessutom intressant information och antaganden kring Ellingtons tidigaste inspelningar. Någon vol. 2 har mig veterligt aldrig utkommit.

Benny Åslund fortsatte sitt arbete. 1978 kom han ut med en "Wax Works" som omfattade RCA-Victor perioden 6 mars 1940 till 30 juli 1942. 1979 kom han med en kompletterande "Wax Works" omfattande The Recording Ban Period 31 juli 1942 till 11 november 1944. Därefter följde som bilaga i kommande DEMS-bulletiner diskografiska blad fram till 25 november 1945. Dessa diskografier innehöll uppgifter om alla 78-utgåvor och alla dittills kända LP-utgåvor.

1976 publicerade W.E. Timmer sin första "Ellingtonia. The Recorded Music of Duke Ellington. A Collectors' Manual". Den har senare följts av 3 uppdaterade versioner och den femte versionen lär helt nyligen ha publicerats. Timmer's verk är ingen diskografi i ordets egentliga mening utan snarare en listning av Ellingtons alla inspelningar. De senare upplagorna upptar även inspelningar av Ellington sidemen utan Ellingtons medverkan.

1992 kom så Ole J. Nielsen med sin "Jazz Records", som väl i grunden kan sägas vara en uppdatering av Jepsens alster. Lagom till Ellington-konferensen i Köpenhamn 1992 presenterades vol. 6 som enbart omfattar Ellingtons produktion från 1942 till 1974 (trots att volymen har titeln 1942-1980). Det är en superb diskografi som torde innehålla alla kända utgåvor av Ellingtons musik från denna tidsperiod.

Samma år presenterade Francois-Xavier Moulé "A

Guide To The Duke Ellington Recorded Legacy On LPs and CDs". Det är ingen egentlig diskografi utan en förteckning i alfabetisk ordning av LP/CD med angivande av när de olika numren är inspelade m.m. En bra hjälpreda när man hittat en obskyr LP.

1999 kom till slut det ultimata verket: "The New Desor - An updated edition of Duke Ellington's Story on Records". Författare är Luciano Massagli och Giovanni M. Volonté. Pusateri hade lämnat teamet. Verket består av två volymer, tillsammans över 1500 A4-sidor. Första volymen omfattar enbart Ellingtons inspelningar i kronologisk ordning med angivande av orkesterbesättning, inspelningsplats, datum, matrisnummer och originalutgåva - 78 eller LP/CD. Man har alltså övergivit ambitionen att tillhandahålla fullständiga diskografiska detaljer och nöjer sig med att enbart uppge originalutgåvan. Vol. 2 innehåller kompletterande uppgifter: Alternativa titlar på inspelade nummer, en förteckning när olika nummer spelades in, originalutgåvor (LP/CD) samt en förteckning över alla musiker som medverkat i bandet med angivande av tid de varit engagerade. Ett så stort och omfattande verk måste naturligtvis innehålla en del fel och i DEMS-bulletinen nämns regelbundet de korrigeringar som skall göras. Kanske kan vi någon gång i en avlägsen framtid se fram emot en reviderad New Desor.

I detta sammanhang skall också nämnas Jerry Valburns "The Directory of Duke Ellington's Recordings". Den publicerades 1986 och är inte någon diskografi utan endast en lista över alla utgåvor i alla format som gjorts världen över. En värdefull hjälp för en Ellingtonsamlare.

Nämnas skall naturligtvis jätteverken av Tom Lord och Walter Bruyninckx men dessa är s.k. general discographies även om kapitlen om Ellington är synnerligen omfattande.

Om någon av läsarna känner till något ytterligare verk i denna kategori är jag tacksam att få veta.

## Bubber Miley

We want to make all our readers aware of the fact that our website now includes a very comprehensive discography of Bubber Miley - the sideman who probably made the greatest impression on Duke Ellington and influenced his future life as artist. It includes recordings by Miley outside of the Ellington organization, which was quite considerable, and moreover discusses recordings which are doubtful whether they are true Miley or not.

We are sure you will enjoy the study.

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