



Elmer Snowden

An early Washingtonian

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Vi går mot årets slut

Ännu ett år läggs till DESS existens. Vi har nu existerat i 27 år och vi hoppas kunna fortsätta i många år till. Men det grundar sig naturligtvis på att vi har tillräckligt många medlemmar som betalar sin medlemsavgift så att vi kan fortsätta att ge ut en 20-sidig Bulletin och arrangera 4 medlemsmöten per år. Meningen är att medlemsavgiften skall i första hand täcka tryckningen och distributionen av Bulletinen. Medlemsmötena går kostnadsfritt ungefär plus/minus noll över året. En del orkestrar är relativt billiga, andra kan vara dyra, men det jämnar ut sig. Viktigt är att så många som möjligt kommer på våra medlemsmöten och vi välkomnar naturligtvis om goda vänner medföljer. Ju mer öl och vin som dricks, desto större är chansen att vi skall kunna göra en mindre vinst. Lotteriet inte att förglömma. Kan vi sälja lotter för en tusenlapp så bidrar det mycket till kalkylens resultat. Med detta nummer av Bulletinen bifogar vi även ett inbetalningskort för 2020 års medlemskap. Jag

ser med tacksamhet fram emot era inbetalningar.

Som alla medlemmar självklart noterat de senaste åren, så koncentreras varje Bulletin kring en personlighet i Duke Ellingtons orkester. Vi har under årens lopp speglat de stora namnen och börjar nu även studera de mindre kända. I föregående nummer var det Betty Roché och i detta nummer har vår redaktion valt att spegla Elmer Snowden. Många kanske undrar om han verkligen hör hemma i den samlingen. Han gjorde ju aldrig några grammofoninspelningar med Duke. Kan han anses vara en Ellingtonian? Som framgår av artikeln måste man anse honom tillhöra denna skara och han hade nog ett större inflytande över Ellingtons tidigaste karriär än vad många tror. Kanske kan vi med denna studie få veta något mer om banjoisten Elmer Snowden.

När dessa speglade musiker kommer på tal så kanske någon frågar sig om vår redaktion inte glömt bort Paul Gonsalves. Nej, det har dom inte. Ämnet Paul

Gonsalves är så stort och omfattande och det är svårt att göra en koncentration av hans karriär på 4/6 sidor. Han hade en betydande plats i Ellingtons orkester under sin långa karriär från 1951 ända fram till slutet 1974 och det finns mycket att säga om honom. Men vi lovar, i ett framtida nummer av Bulletinen kommer han att bli noggrant studerad.

Vi ses den 25 november i Franska Skolan för att lyssna på Jesse Lindgren och hans Swing Wing och jag hoppas att ni inhandlar våra hemgjorda baguetter, öl, vin och köper alla våra lotter. Alla vinster är skänkta av styrelsen och andra medlemmar. Ni är alla hjärtligt välkomna. Det är mycket ni får för inträdesavgiften på 150 kronor.



Leif Jönsson, ordförande i DESS

Ellingtons 30-tal och hans sånger med swing



Anders Lindgren.



DESS första höstsamling lockade ett större antal intresserade än normalt, vilket glädde alla. Anders Lindgren var först på plan med ett engagerat föredrag om Ellingtons 30-tal. Mångårig medlem i föreningen, kapellmästare för JazzMatz och stor Ellingtonkännare samt en älskare av just detta årtionde i Mästarens liv. En period som kanske är en negligerad period för alla oss entusiaster. Det var en uppskattad presentation och vi fick också lyssna till en del sällan hörda melodier. Men, som Anders betonade, är

en stor del av de mera kända melodier, som vi förknippar med Ellington, skrivna just under 30-talet.

Naturligtvis hindrade inte detta Ellington från att spela in andra kompositörers musik också, bl a av Fats Waller, Harold Arlen, Sam Coslow, Dorothy Fields och många andra. Flera av Dukes betydelsefulla musiker fanns också med under hela 30-talet, Cootie Williams, Lawrence Brown, Joe Nanton, Juan Tizol, Barney Bigard, Johnny Hodges, Harry Carney, Otto Hardwick, Fred Guy, Sonny Greer och Ivie Anderson. Duke passade även på att besöka Europa två gånger under denna period. 1933 var orkestern i England och 1939 kom de bl a till Sverige och Danmark.

Dussinnet inspelningar fick vi lyssna till, med inspelningsdatum inom parentes: *Old Man Blues* (20/8 1930), *Maori* (21/9 1932), *Dallas Doings* (26/9 1933), *Get Yourself A New Broom* (9/5 1933), *Dear Old Southland* (4/12 1933) *Four And One Half Street* (29/4 1937, Barney Bigard), *Love In My Heart* (7/7 1937, Rex Stewart), *I Met My Waterloo* 17/4 1934 Sam Coslow, ur filmen *Belle Of The Nineties*), *Isn't Love The Strangest Thing* (27/2 1936), *I Don't Know Why I Love You So* (20/1 1936), *I Let A Song Go Out Of My Heart* (3/3 1938), *Lambeth Walk* (9/8 1938) samt *Mighty Like The Blues* (2/9 1938). De uppskattande applåderna efter föredraget var välförtjänta. Och alla ni som inte tog er till Franska skolan denna kväll kan lyssna till Anders på webben, www.ellington.se

Peter Asplund kvartett

Så var det dags för 'the second set', nu med levande musik: Peter Asplund, tp och sång, Claes Crona, p, Hans Backenroth, b, istället för aviserade Hans Andersson, samt Johan Löfcrantz Ramsay, tr. Att grabbarna känner varandra mycket väl var inte att ta miste på. Det var en verklig svängmaskin vi fick lyssna till med en lysande frontfigur i Peter Asplund, både som speleman och som musikberättande presentatör. Inte minst det senare tyckte åtskilliga i auditoriet.

Rubriken på gruppens framträdande kan lätt uttryckas med Peters egna ord,



Peter Asplund kvartett.

Duke Ellingtons *sånger och swing!* *I Let A Song Go Out Of My Heart* i ett inspirerat, kraftfullt framförande med mycket driv. *Do Nothing Till You Hear From Me*, dvs "Concerto For Cootie" med Claes Crona i sitt esse. *Satin Doll*, med förnämlig sångtolkning av Peter – inte så ofta hört numera. Brilljanta bas och pianosolon. *What Am I Here For* där Hans Backenroth fick fullt soloutrymme. Enastående. Sordinerad Peter med en drivande Löfcrantz. Så det svängde... *In A Mellow Tone*. Funkkomp med en intensiv Peter. Hårt tryck med lyhörda pianotoner och trumkomp. Medley på Elling-

ton standards och personlig 'stridetolknin' av en lysande Claes Crona. *Don't Get Around Much Anymore* med Peters sång och många, långa baslinjer. *In A Sentimental Mood*, en av de finaste låtar som skrivits, säger Peter. *It Don't Mean A Thing*, med Peter och skön scatsång. Bravo! Som avslutning ännu en *It Don't Mean A Thing*, med en fenomenal Backenroth på stråkbas. Här var det verkligen drag i stråken! Sammanfattningsvis – en konsert av högsta kvalitet med personliga tolkningar av en rad välkända Ellingtonnummer.

Thomas Harne

Diahann Carroll in memoriam

Diahann Carroll gick ur tiden den 4 oktober 2019 i en ålder av 84 år. Hon samarbetade med Duke Ellington vid några enstaka tillfällen. Första gången var vid inspelningen av filmen "Paris Blues", som spelades in just i Paris 1961. I denna film har hon emellertid ingen framträdande roll.

Andra gången deras vägar korsas är då TV-filmerna "The Strolling Twenties" spelas in 1965. Nu har hon blivit mer etablerad både som skådespelerska och sångerska. I filmerna personifierar hon Josephine Baker och kan höras i *Nobody Wants You When You're Down And Out*. Tillsammans med Sammy



Davis Jr. kan hon även höras i *Ain't Misbehavin'*.

1978 spelade hon in en LP tillsammans med Duke Ellingtons orkester under ledning av Mercer Ellington. Skivan är en hyllning till Ethel Waters och hon sjunger melodier ur hennes repertoar. Musiken arrangerades av Bruce Miller.

För övrigt hade Diahann Carroll en lång karriär i Hollywood och deltog i ett stort antal filmer. Hon gjorde sin debut 1954 i filmen "Carmen Jones". Hon hade även stor framgång som musikalartist på Broadway och nominerades vid flera tillfällen för olika "awards".

Bo Haufman

Elmer Snowden

An early Washingtonian

By Bo Haufman

As we know, Elmer Snowden was an early Washingtonian, but it begs the question; was he also an Ellingtonian? From my vantage point, he was, even though he never recorded with Ellington. As history judges, it is quite apparent that Snowden played an important role in Duke Ellington's early career. He was instrumental in bringing Ellington out of Washington and launching his New York career, which would eventually become very successful. Duke Ellington recognized him with a short chapter in his autobiography *Music Is My Mistress*:

When Elmer Snowden came to Washington in Joe Rochester's band, all the banjo and banjorine players were playing everything right, right on the nose, according to the city's disciplinary climate. It seemed that he was not playing according to Hoyle, yet he had something extra going on that really upset everybody in Washington – musicians and audience. He had a flair for soul, plus ragtime, and a jumping thing that tore us all up. He immediately became the No. 1 Banjorine Player, and he had a tremendous influence on all the local banjorinists, and a kind of fusion resulted that was really compelling, for he remained No. 1 until we went to New York. Before that happened, he had taken Sterling Conaway's place in a trio with Sonny Greer and me, and he later played with us at Barron's and at the Kentucky Club.*

Elmer Chester Snowden was born in Baltimore on October 9, 1900. He became a professional musician in his teens and could manage several instruments, such as various saxophones and the guitar, but he made his name as a banjoist. He soon moved to New York where he was very active and started several orchestras. In addition it seems that he was a good businessman as well. These bands went under such names as *The Kansas City Five*, *Six Black Diamonds* and *The Choo Choo Jazzers*. In these bands various musicians played, such as Bubber Miley, Tom



Morris, Rex Stewart and Louis Metcalf. Roy Eldridge is also said to have played with Snowden in his early days. Snowden also became very involved with the clarinetist Bob Fuller with whom he recorded extensively in trio format under such fantasy names as *Three Jolly Miners*, *Rocky Mountain Trio*, *Three Monkey Chasers* and *Three Hot Eskimos*. Over the timespan of 1922 thru 1927 these groups made numerous recordings accompanying various blues singers. They often accompanied the great blues singer Mammie Smith when she recorded with her *Jazz Hounds*. According to the Snowden discography he recorded as early as 1922 together with Arthur Whetsel and Claude Hopkins, but this Columbia recording was never issued.

As we know from Duke Ellington's early history he acted much as a musical

entrepreneur. He played gigs with his Ellington Serenaders and organized other pick up bands to play parties and dances even when he himself was unable to attend. It was apparently a lucrative business and Duke stated that he earned as much as \$10,000 a year, which was quite a handsome income for a 21 year young guy at that time.

Arriving in Washington, DC.

In 1919, Elmer Snowden was engaged by a band leader named Joe Rochester, who had been running his Syncopators for a couple of years in Washington. Snowden didn't remain with Rochester for too long, as he started his own band that took on engagements in a very similar style to the way that Duke Ellington did. In fact they often collaborated. Snowden frequently made use of Duke

Ellington and his friends and vice versa. They established a friendship, but it was somewhat imbalanced as it seems as if Snowden was the more influential of them and he mostly appeared as the band leader. Of interest is the fact that he stated in an interview that he was leading the most popular band in Washington, DC., consisting of Arthur Whetsel, Otto Hardwick, Sonny Greer and "Eddie" Ellington.

By the 1920s the Harlem Renaissance was at its peak and almost every musician had a dream of making it in New York. Surely Duke Ellington and his colleagues had such a dream and Elmer Snowden, who had his own experience of New York, probably supported those ideas. According to Sonny Greer the Washingtonians went to New York on March 10, 1921, and were employed for three weeks at a club called Busoni's Balconade, following which they returned to Washington. This statement by Sonny Greer has been questioned by researchers disputing that Greer actually referred to the trip in 1923.

Going to New York

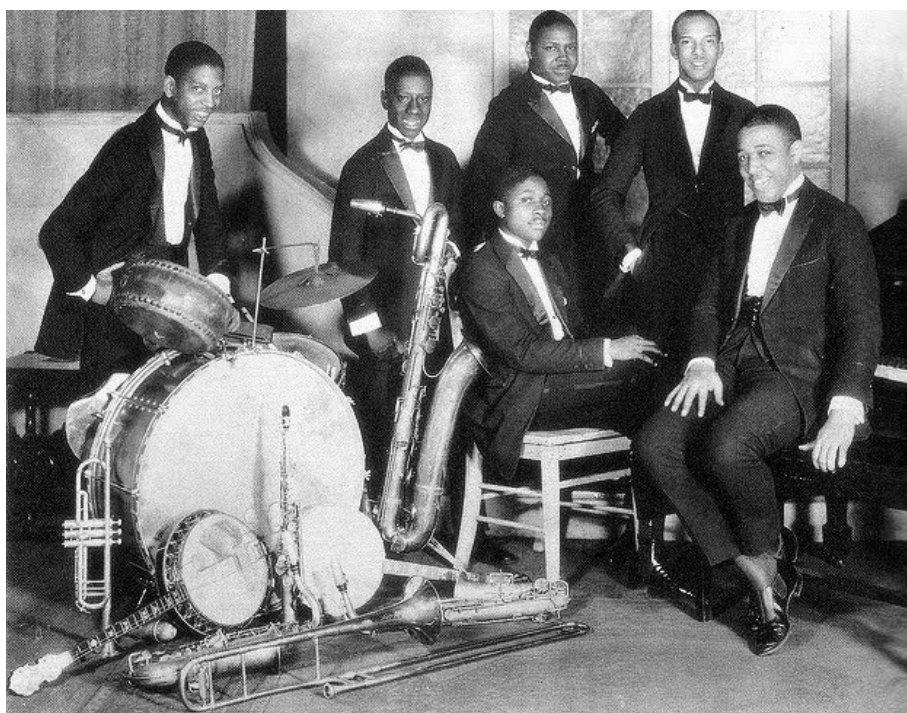
By early 1923 Duke Ellington, Sonny Greer and Otto Hardwick went to New York and joined Wilbur Sweatman's band for an unspecified period of time. After the engagement ended they remained in New York City trying to find jobs. Elmer Snowden apparently remained in Washington during this time. Those days in New York were difficult and when having put together enough money they decided to return to Washington. As the story goes one of them found an envelope in the street containing fifteen dollars. While that story sounds a bit fetched, it certainly makes a good story.

Some time after their return to Washington, Elmer Snowden got an offer to form a band for a show in New York. The mediator was none other than Fats Waller, who would fill the piano chair in the band. Consequently this left no room for Duke Ellington to perform with the band. Snowden, Hardwick, Whetsel and Greer all went, but upon their arrival in New York, much to their surprise, they learned there was no job and Fats Waller was nowhere to be found. They

were on their own and had to find work somewhere to support themselves. Furthermore, in order to function as a band, they needed a piano player and therefore they contacted Duke Ellington and asked him to join them in New York. He was delighted to be invited and he joined them right away. The appeal of making it in New York trumped everything for Ellington and he did not hesitate to leave his wife, son and his established position in Washington, in order to live this incredible career opportunity, as he saw it.

They struggled for a time but eventually they got lucky. With the assistance

renamed The Kentucky Club. The gig started on September 9, 1923, and the band was advertised as Elmer Snowden's Washingtonian Black Dot Orchestra. After a while Arthur Whetsel decided to leave the band and returned to Washington to take up studies in medicine. He was replaced by Bubber Miley, whom Elmer Snowden knew from his earlier days in New York, and it may well be that it was Snowden who brought Miley into the band. Miley's influence on Duke's future development as a musician is a part of jazz history. Some time later, the band was further enlarged with the addition of trombonist Charlie Irvis. It should be



The Washingtonians.

of Ada "Bricktop" Smith they were able to land a job at Barron Wilkins' Exclusive Club. Elmer Snowden appeared as the leader of the band and on July 26, 1923, they were reported to have made their first recording for Victor Records. Unfortunately, only one number was recorded, *Home*, by Snowden's Novelty Orchestra. Since the recording was never issued, some researchers even doubt it was actually made. But it is interesting to note that Snowden appeared as the orchestra leader.

Their stay at Barron Wilkins' lasted for about six months and then they got engaged at Hollywood Café, later to be

noted that Snowden also played the soprano saxophone and other reed instruments in addition to his banjo.

Leaving the Washingtonians

By February 1924 there was an unfortunate crisis in the band. Story has it that someone in the band asked the management for a raise and was told that the band had already been given several raises in the past. Unbeknownst to them, Snowden had kept the raises to himself. Understandably, that betrayal caused an upheaval in the band and they decided to kick him out. In short order, he was replaced by George

AMERICA'S LEADING ORCHESTRAS

NEW YORK

FRED HALL and his ORKEH ARTISTS ROSELAND BALL ROOM Dir. AL HERMAN	DON JUIELLE AND ORCHESTRA EVERGLADES Dir. Al Herman	Al Herman's Sans Gene Orchestra HARVEY BASH, Director SANS GENE
FLETCHER HENDERSON and his ORCHESTRA ROSELAND BALL ROOM	BILLIE FOWLER AND HIS Club Alabam Orchestra	GEORGE MEYERS AND HIS ORCHESTRA PLAYING CLUB RITZ (Harlem)
HORACE HENDERSON and his ORCHESTRA Formerly at CLUB BAMVILLE	COTTON CLUB SYNCOPIATORS A. W. Freer, Dir.; David Jones, Mgr. COTTON CLUB	DAN GREGORY AND HIS CRYSTAL PALACE ORCH. Victor Record Artists 66TH and BROADWAY
BESS DAVIS and her GIRLS PLAYING Leading Theatres and Cafes	THE WASHINGTONIANS Duke Ellington, Dir. Club Kentucky	CHAS. JOHNSON'S ORIGINAL PARADISE BAND SMALL'S PARADISE
LE ROY SMITH'S DANCE ORCHESTRA CONNIES INN	CLIFFORD ANDERSON and his ORCHESTRA ROSE DANCLAND	DUNCAN A. MAYERS and his DIXIELAND ORCHESTRA Remy's Dancing School
ELMER C. SNOWDEN and his ORCHESTRA Playing NEST CLUB	BILL BROWN AND HIS BROWNIES PLAYING THE SWANEE	LEW HENRY and his 6 CREOLE SYNCOPIATORS CLUB EPINARD (Greenwich Village)
VINCENT CARR and his ORCHESTRA Playing HOFBRAU HAUS 52nd St. and Broadway	BILLY BUTLER Playing Leading Theatres and Ballrooms	BROOKLYN CHARLES SKEETE'S Syncopated Orchestra STRAND DANCLAND
DONOVAN DAVID and his Roosevelt Theatre ORCHESTRA ROOSEVELT THEATRE	ALBERT DUCONGE AND HIS ORCHESTRAS AVAILABLE FOR YOUR AFFAIR 228 W. 123rd St., N. Y. City	SAMMY KAHN and his ORCHESTRA Breaking Records at ROSEMONT DANCING

Francis, who in turn would soon be replaced by Freddy Guy. Sonny Greer was initially appointed band leader but soon turned over the leadership to Duke Ellington, who reluctantly accepted it. Elmer Snowden later explained in an interview that Ellington at this time was more interested in composing rather than leading a band.

There is certainly a grain of truth in this statement by Snowden. In those days, radio services were not yet fully developed and people who wanted to listen to music had to go to concerts, clubs, listen to records or play the music themselves. To play music on your own, and especially the novelties of the day, required written charts. Back then, selling music charts was a big market and several of the great American composers

started their careers as "songpluggers", demonstrating new songs to customers. At this time in his career, Duke Ellington probably saw his future more as a composer than as a band leader.

As history would later show he was very capable in both capacities. Unfortunately, a consequence of Snowden's abrupt and unplanned departure was the fact that he never got to record with Duke Ellington and the Washingtonians.

In the history of Duke Ellington we get the impression that it was Duke Ellington who was instrumental in the development of the early Washingtonians, but we cannot dismiss the possibility that Elmer Snowden played a more significant role in that development. A role he has never been given proper credit

for.

For those of our readers who want to know more details concerning these early years, I suggest visiting David Palmqvist's web page www.tdwaw.ca (The Duke - Where And When).

Further career

Moving forward, Elmer Snowden soon established himself with a new band, and as can be seen in the enclosed facsimile of America's Leading Orchestras, he was playing at the well reputed Nest Club. The Washingtonians were also mentioned as playing at Club Kentucky, but it is of interest to note that it is not Duke Ellington's name that is featured, but rather the name of the band with Duke's name shown in lower case underneath. By way of contrast, the name of Elmer Snowden is represented in bold letters. It seems that at this time, around 1924/1925, the name of Elmer Snowden was more valuable and admired than that of Duke Ellington. As we all know things would soon change.

Over the rest of the 1920s Elmer Snowden was very active in the recording studios, primarily working with blues singers. At one time he had as many as five bands playing under his name in New York. Most of his bands were not recorded, but in 1931/32 he was leading a band at Smalls Paradise. At one time the band included many future names in jazz, such as Roy Eldridge, Dicky Wells, Wayman Carver, Al Sears, Sidney Catlett. It also included Otto Hardwick, who had returned from his stay in France. Interestingly, this band made a film soundtrack called "Smash Your Baggage", which may be viewed on YouTube.

Although Snowden continued to be musically active throughout his life, his career declined after the mid 1930s, and was relegated to relative obscurity. He continued to play throughout the 30s, 40s and 50s, but was far from the limelight that he once enjoyed. After a dispute with the musicians' union in New York, he moved to Philadelphia, where he taught music. Among his pupils were Ray Bryant and Sahib Shihab.

Unfortunately, Snowden's life and career took a turn for the worse and

he had to leave the music scene. Sadly he had to take up a job as a parking lot attendant. However, in 1959, Chris Albertson, then a Philadelphia disc jockey, befriended him and in 1960 brought him and guitarist Lonnie Johnson together for a Prestige album released on Bluesville as *Blues And Ballads*. He made a few more albums such as *Harlem Banjo* on Riverside. His career somewhat rebounded and in 1963 he appeared at the Newport Jazz Festival. He then moved to California to teach at the University of California, Berkeley. In addition, he taught lessons for private students in guitar and banjo. In 1967 he toured Europe with the Newport Guitar Workshop. In 1969 he moved back to Philadelphia, where he passed away on May 14, 1973.



* *The banjo is a banjo with a shorter neck and mostly used by orchestras in the 1920s. A search on Internet under the name "Hoyle" shows a certain Eddie Hoyle, who is a modern and extremely capable banjoist. I believe that it is to this Hoyle Ellington is*

Sweet Thunder

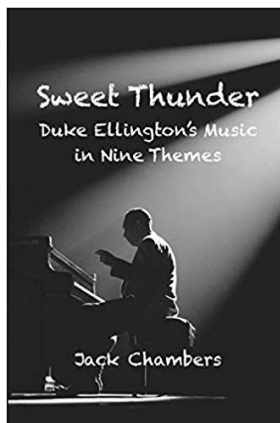
Duke Ellington's Music in Nine Themes

En ny bok om Duke Ellingtons musik har nyligen publicerats. Den är författad av Jack Chambers, professor vid University of Toronto. Efter att ha tagit del av närmare hundra böcker om Duke Ellingtons liv och musik undrar man om det finns mer att skriva om. Men det gör det faktiskt. Ämnet Duke Ellington är så fantastiskt stort, och för att skriva en meningsfull bok i ämnet måste man helst koncentrera sig på någon detalj i jätteämnet Ellington. Det är precis vad Chambers gjort på ett föredömligt sätt. Som titeln anger koncentrerar han sig på nio nischer i ämnet Ellington och utvecklar sina synpunkter på ett informativt och intressant sätt.

Harlem

Första kapitlet handlar om Ellingtons relation till stadsdelen Harlem. Han spelade in mängder av kompositioner, som på ett eller annat sätt anspelade på Harlem, och naturligtvis fördjupar han sig i den som Ellington kallade *A Toneparallel To Harlem*.

Han fortsätter med ingående studier av de growl-trombonister, som vid olika tidpunkter ingick i Ellingtons orkester. Han behandlar tenorsaxofonens roll i orkestern. Ett instrument som Ellington inte började utveckla förrän vid Ben Websters inträde i bandet. Vidare behandlas Johnny Hodges insatser och speciellt de nummer som komponerats av Billy Strayhorn. Ellington som pianist är ett självklart inslag i denna studie av Ellingtons verk och här finner vi ett allvarligt fel i Chambers uppgifter. Det existerar en 78-varvare på märket Paramount (14024) med Duke Ellington framförande *Jig Walk*. Senare forskning har emellertid konstaterat att det inte är



Ellington som spelar utan en pianist vid namn Lawrence Cook. Det är förvånande att Chambers inte är medveten om detta.

Such Sweet Thunder

Som bokens titel kan antyda så fördjupar sig Chambers i Ellingtons storverk *Such Sweet Thunder*. Som den kanadensare Chambers är besitter han särskilda kunskaper i äm-

net eftersom verket var avsett att framföras vid The Shakespearean Festival i Ontario, Kanada. Ellingtons relation till Orienten får ett särskilt kapitel. Flera av Ellingtons kompositioner hade en oriental prägel, inte bara *The Far East Suite*. Chambers fördjupar sig även i Ellingtons s.k. "stockpile". Merparten av denna samling finns deponerad hos Danska Radion, som dels gjort utsändningar av det och dels med jämna mellanrum låtit Storyville Records ge ut valda delar på CD. Men Chambers hävdar med viss rätt att mycket stockpile-material använts tidigare i olika sammanhang.

The River

Sista kapitlet ägnas åt Ellingtons *The River*, som var ett beställningsverk för The American Ballet Theater och som koreograferades av Alvin Ailey. Verket producerades under stora våndor men blev till slut ett lyckat verk. Det har efter Ellingtons död framförts som en balett vid otaliga tillfällen runt om i världen, men tydligen aldrig i Sverige.

Boken är absolut läsvärd och låter oss få ta del av personliga infallsvinklar på Duke Ellingtons otroligt innehållsrika liv och produktion. Den är utgiven av förlaget Milestones Music & Art och kan i nuläget lämpligast inhandlas från Adlibris.

Bo Hauffman

Duke Ellingtons tillfälliga vokalist

Irving Mills hade många järn i elden. Duke Ellington och hans orkester var bara ett av dessa. Orkestrar som Cab Calloway, Mills Blue Rhythm Band och flera andra fanns också med i den elden. En annan viktig detalj i Mills affärsverksamhet var hans och brodern Jacks musikförlag, Mills Music Inc. Många jazzmusiker har berättat hur man enkelt kunde sälja en enkel komposition för runt tjugofem dollar till förlaget. Sedan gällde det för Mills att få tillbaka pengarna genom att försöka lansera melodierna, oftast via de orkestrar han kontrollerade. Som regel hade melodierna en text, eller också såg Mills till att de fick en text genom den stab av textförfattare han hade tillgång till. Det gällde då att använda sig av den rätta sångaren till den rätta orkestern. När det gäller Duke Ellingtons inledande karriär under Mills ledning finner vi flera exempel på detta tillvägagångssätt. Man kan utan vidare påstå att Ellington blev pådyvlad både dessa melodier och sångare av Mills, men han var tvungen att ta skeden i vacker hand och ställa upp på Mills önskemål. Knappas någon av dessa inspelningar har gått till historien som några av Ellingtons bättre, men de förtjänar ändå en viss uppmärksamhet. Låt oss närmare studera några av dessa:

Sid Garry

Ibland skrivs hans namn Sid Gary men hans riktiga namn var Sid Garfunkel. Han uppträdde som komiker, dansare och sångare i vad som kallades vaudeville. Sid Garry deltog som sångare med Duke Ellington vid två tillfällen. Första gången var den 8 november 1930, då en inspelning gjordes för Okeh och Ellingtons orkester var tvingad att skylta som *The New York Syncopators*. Sid Garry medverkade i två nummer; *I Can't Realize You Love Me* och *I'm So In Love with You*. Det andra numret är faktiskt komponerat av Duke Ellington (och Irving Mills), vilket var ett undantag i dessa fall. Som regel var de melodier som spelades in med dessa sångare skapade av andra kompositörer. I sin bok *A Listener's Guide* kom-



Sid Garry.

menterar Eddie Lambert inspelningarna med följande ord:

The session includes two pop tunes with vocals by Sid Garry, who is arguably the most dated of the occasional Ellington singers of this period. After some stilted band playing and an excruciating vocal, "I Can't Realize You Love Me" comes to life for a couple of choruses, one a Nanton solo and the other a chase between Hodges and Williams. There are no such compensations on "I'm So In Love With You", which stays in a thirties dance music vein throughout, even Carney's alto solo being played "straight".

Duke försökte ändå alltid göra det bästa av dessa ofta undermåliga kompositioner, som han tvingades spela, genom att låta någon av sina förnämliga solister förgylla numren. Men ofta lyser orkesterns ointresse igenom.

Sid Garry återkommer som sångare vid en inspelning för Victor den 26 november 1930 och kan höras i *Blue Again* och *When A Black Man's Blue*.

Smith Ballew

Smith Ballew började sin karriär som banjoist i mitten på 1920-talet, men blev senare mer utnyttjad som sångare. Han har under 1920/30-talet deltagit i mängder av inspelningar med orkestrar som t.ex. Dorsey Brothers, Ben Pollack, Ben Selvin, Frankie Trumbauer, California Ramblers för att nämna några i en lång rad. Han gjorde även inspelningar under eget namn. Fr o m mitten av 1930-talet

verkade han huvudsakligen i Hollywood där han hade stor framgång som en sjungande cowboy.

Den 21 november 1930 medverkar han i en inspelning med Duke Ellington för Victor. Han sjunger i *Nine Little Miles From Ten Ten Tennessee*. Just denna inspelning är speciellt intressant eftersom vi här kan höra Cootie Williams i sitt första utvecklade trumpetsolo med growl-effekt. Han sjunger även *I'm So In Love With You*, som även Sid Garry och Chick Bullock skulle sjunga in. Tydligt var Irving Mills angelägen om att få denna Ellingtonkomposition ordentligt lanserad. Båda numren görs med två tagningar. Av kontraktsskäl kunde Ballew inte uppträda med eget namn utan står på skivan angiven som Billy Smith. Arrangemanget av *I'm So In Love With You*



Smith Ballew.

skiljer sig från det som användes för Sid Garry. Behållningen av dessa nummer är knappast Smith Ballews sång utan snarare Cootie Williams solon.

Bennie Payne

Benjamin "Bennie" Payne torde mest vara känd som pianist i Cab Calloways orkester. I motsats till de övrigt nämnda tillfälliga vokalisterna var han färgad. I Calloways band fick han av förklarliga skäl inga möjligheter att sjunga, men han får några sådana tillfällen med Duke El-



Bennie Payne.

lingtons orkester. Den 27 oktober 1930 spelar Ellington in *Wang Wang Blues* för Okeh under namnet *The Harlem Music Makers*. Melodin hade gjorts populär av Paul Whiteman och Irving Mills ansåg det vara lämpligt att göra en cover. Vokalinslaget består av en duo med Dick Robertson och Bennie Payne. Robertson sjunger texten och Payne gör kommenterande inpass i sann Louis Armstrong-anda.

Nästa gång Bennie Payne får tillfälle att sjunga med Ellington är den 10 december 1930 då *When A Black Man's Blue* spelas in för Victor. Han är återigen synnerligen Armstronginspirerad i sitt sätt att sjunga. Slutligen får Payne göra ett sånginslag i Hoagy Charmichaels *Rockin' Chair* den 14 januari 1931 i en inspelning som initialt gavs ut på Melotone under namnet *Earl Jackson and his Musical Champions*. Nu sjunger Payne utan några Armstronginfluenser.

Slutligen skall också nämnas att Bennie Payne fick en chans att spela piano tillsammans med Duke Ellington. Detta gör han i *Twelfth Street Rag*, likaledes från den 14 januari sessionen. Eddie Lambert säger om denna inspelning: *The recording contains a rarity in the form of an improvised jazz solo by Juan Tizol, but the piano duet between Ellington and Payne are of greater musical substance.*

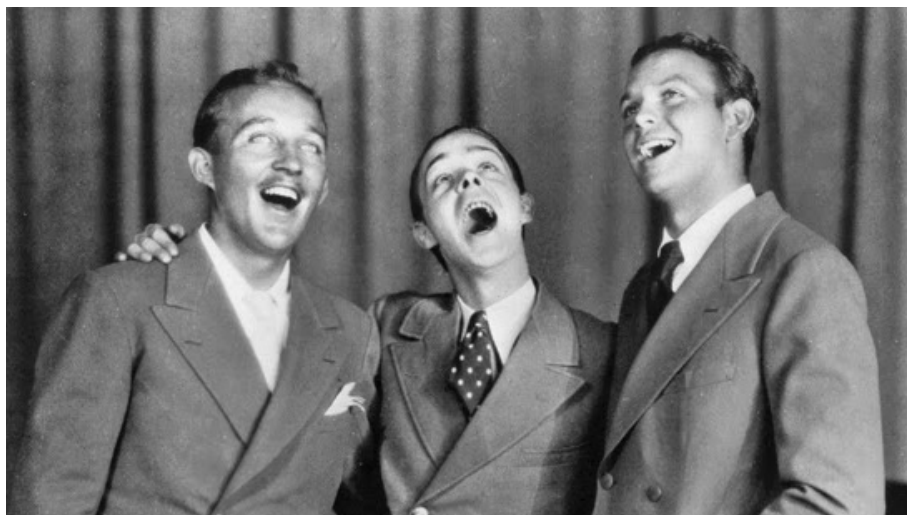
Frank Marvin

Var en mycket aktiv sångare under 1920/30-talet. Han har deltagit i hund-

ratals inspelningar med band som Jean Goldkette, McKinney's Cotton Pickers, King Oliver och Fess Williams. Han gjorde även mängder av inspelningar under eget namn, men endast ett fåtal av dessa är listade i diskografierna p g a bristande kvalitet sett ur jazzsynvinkel. Av speciellt intresse kan vara hans deltagande i en inspelning med *Bubber Miley and his Mileage Makers* den 16 maj 1930. Den 11 april 1930 deltog han i en Ellingtoninspelning för Victor och kan höras i *My Gal Is Good For Nothing But Love* och *I Was Made To Love You*. I diskografierna förväxlas ibland Frank Marvin med Bennie Payne.

The Rhythm Boys

Detta var en synnerligen kapabel vokalk trio bestående av Bing Crosby, Al Rinker och Harry Barry, som under flera år ingick i Paul Whitemans stora entourage på 1920-talet. De medverkade i filmen *Check And Double Check* tillsammans med Duke Ellington och hans orkester och kan höras i *Three Little Words* men syns inte i bild. Några dagar efter filminspelningen, den 26 augusti 1930, gör de en inspelning av nämnda melodi för Victor med Ellingtons orkester. Detta är faktiskt en av de bättre inspelningarna med Ellington och ett vokalinslag av en tillfällig sångensemble. Eddie Lambert beskriver numret med följande ord: *One might expect that an arrangement of "Three Little Words" with a vocal by The Rhythm Boys would be a severe anticlimax. This is not the case, for the number is excellently arranged and superbly played, while the vocal trio re-*



The Rhythm Boys.

veals an easy rhythmic delivery of a most attractive kind. No doubt the presence of Bing Crosby had a lot to do with this. The alert work of the Ellington band here is in contrast to the stodgy playing found on most of its popular song recordings of these days.

Den 11 februari 1932 skulle Bing Crosby återkomma för en inspelning av *St. Louis Blues* med Duke Ellington. Crosby scatsjunger på ett riktigt bra sätt trots att han inte var någon genuin jazzsångare. Två tagningar gjordes, som endast skiljer sig åt genom att Cootie Williams spelar öppet på en tagning och sordinerat på den andra. Crosbys sång är förvånansvärt lika i båda tagningarna.

Dick Robertson

Var en av 1920/30-talets populära sångare, som gjorde mängder av inspelningar tillsammans med band som Leo Reisman, Roger Wolfe Kahn, Red Nichols, Sam Lanin, Ben Selvin m.fl. Han gjorde även insjungningar under eget namn och var då alltid kompad av i jazzsammanhang kända namn. Han var även verksam som kompositör, och ligger bl.a. bakom en melodi som Frank Sinatra gjorde populär, *We Three – My Echo, My Shadow And Me*.

Dick Robertson deltog i inspelningar med Duke Ellington vid flera tillfällen. Den första ägde rum den 22 april 1930, då han kan höras i två tagningar av *Accordion Joe*. Den som vill läsa mer om denna inspelning rekommenderas att leta upp Bulletin 1, 2015, vari finns en artikel om dragospelaren Joe Cornell. Den 2 oktober 1930 är Robertson återigen



Dick Robertson.

tillsammans med Ellington i Victors studio och sjunger in *Hittin' The Bottle*, *That Lindy Hop*, *You're Lucky To Me* och *Memories Of You*. Eddie Lambert anser helt riktigt att vokalinlaget i dessa nummer "is hopelessly and hilariously dated". *Memories Of You* skulle komma att ingå i den amerikanska musikskatten.

Den 17 oktober 1930 gör Ellington sin andra inspelning av *Mood Indigo* och vid samma tillfälle får Dick Robertson sjunga en av tidens populära melodier, *Runnin' Wild*, som hamnade på *Mood Indigo's* "flipside". Den 27 oktober 1930 sjunger Robertson in *Home Again Blues* och *Wang Wang Blues* med Duke Ellington. I det senare numret medverkar även Bennie Payne. Den 26 november 1930 är det åter dags för en vokalsession och Robertson hörs i *What Good Am I Without You*, som endast är hörvärd tack vare Johnny Hodges introduktion. Den 10 december 1930 får Robertson chansen att göra om insjungningen av samma nummer, men någon större skillnad kan inte noteras. Sista gången Robertson sjunger med Ellington är den 20 januari 1931 då *Is That Religion?* spelas in, enligt Lambert "one of the least characteristic Ellington records in the catalogue, in terms of both style and quality". Enligt Brian Rust är sångaren vid detta tillfälle Frank Marvin medan New DESOR, som är aktuellare, hävdar att det är Dick Robertson.

Chick Bullock

Den mest namnkunnige av Duke Ellingtons tillfälliga vokalisterna torde vara Chick Bullock. Under sin karriär, som varade från slutet av 1920-talet fram till mitten 1940-talet, gjorde han omkring 500 grammofoninspelningar med de fles-

ta av den tidens stora namn. Han gjorde även inspelningar under eget namn, "Chick Bullock and his Levee Loungers". Bullock led av en ögonskada, som begränsade hans möjligheter att uppträda inför publik, varför han i huvudsak tvingades begränsa sig till grammofoninspelningar. Med Duke Ellington gjorde han inspelningar vid två tillfällen. Första gången den 10 januari 1931. Då gjordes tre tagningar av *Them There Eyes* och fyra tagningar av *Rockin' Chair*. Slutligen även en tagning av Duke's komposition *I'm So In Love With You*. Inspe­lingarna gjordes för ett mindre bolag och Ellingtons orkester måste av kontraktsskäl uppträda under namnet *The Whoopee Makers*.

En vecka senare, den 16 januari, är Ellington och Bullock tillbaka i inspelningsstudion, nu hos Victor, och Bullock deltar i tre för dagen populära nummer, *The River And Me*, *Keep A Song In Your Soul* och *Sam And Delilah*. Gemensamt för



Chick Bullock.

samtliga dessa inspelningar med Chick Bullock är knappast hans sånginslag utan snarare de soloinpass som levereras av flera av Ellingtons solister.

Irving Mills

Huruvida Irving Mills skall kategoriseras som en tillfällig vokalist kan diskuteras. Det var han som kontrollerade hela cirkusen. Under sena 1920-talet hyste han allvarliga planer på att etablera sig själv som sångare och han hade alla möjligheter att lansera sig via sitt musikförlag och de orkestrar han

disponerade. Under åren 1928-30 gjorde han flera inspelningar med det "pick-up band" som han kallade *The Hotsy Totsy Gang*. Ofta förekommer Mills som vokalist vid dessa inspelningar, men flera av dem är orkesternummer av god karaktär eftersom Mills förstod att använda sig av den tidens mest renommerade jazzmusiker. På skivmärket Sensation Records (769748024-2 och 769748025-2) har hela hans produktion getts ut på två CD och de är väl värda att införskaffa.

Eftersom Mills hade en så kontrollerande position får man lätt intrycket att han valde de mest populära och slagkraftiga melodierna för egen del och lät ovan nämnda sångare få nöja sig med mera mediokra kompositioner. Första gången han medverkar tillsammans med Duke Ellington är den 10 juli 1928, då man spelar in *Diga Diga Doo* och *Doin' The New Lowdown* för OKeh med Mills som vokalist. I det första numret kan ett av Bubber Mileys bättre solon avnjutas. Båda numren var mycket populära och spelades in av mängder av olika band.

Den 30 oktober och 10 november 1928 spelas två versioner av *I Can't Give You Anything But Love* in för Victor. Irving Mills uppträder under namnet Goodie Goodwin och delar på vokalutrymmet med en growlsjungande Baby Cox. De båda versionerna skiljer sig endast åt genom viss omkastning av Hodges och Nantons solon. Den 15 november är det dags för en ny inspelning av *Diga Diga Doo*, där Mills, alias Goodie Goodwin, assisteras vokalt av Ozzie Ware.

Som den PR-man han var anordnar Irving Mills med en reklaminspelning för *Duke Ellington and his Cotton Club Orchestra*. Den dubbelsidiga skivan hade titeln *A Nite At The Cotton Club* och Mills låter sig höras i *Freeze And Melt*. För övrigt uppträder Mills som en tänkt konferencier på Cotton Club och annonserar de olika numren på ett säljande sätt.

Den 29 januari 1930 spelar man in för det mindre skivbolaget Banner. Ellingtons orkester uppträder som *The Ten Blackberries* och Mills som Sunny Smith. Man gör flera tagningar av *St. James Infirmary*, denna synnerligen populära och ofta framförda melodi, som sägs vara komponerad av en viss Joe Primrose. En-

ligt officiella uppgifter är det en pseudonym för Irving Mills, men för de flesta av oss verkar det tveksamt att Mills skulle kunna komponera en så pass slagkraftig melodi. Troligare är kanske att han köpte melodin av någon som kanske hette Primrose. Vid samma tillfälle spelas också Irving Mills slagnummer in, *When You're Smiling*.

Någon gång under mars månad 1930 gör Ellington och Mills en inspelning för det lilla bolaget Durium, som gav ut billiga ensidiga pappskivor. Under namnet *Harlem Hot Chocolates* spelar man in *Sing You Sinners* och en ny version av *St. James Infirmary*. Den 20 mars 1930 gör Ellington och Mills ännu en inspelning av *When You're Smiling*, denna gång för Brunswick då som regel Ellingtons orkester alltid uppträdde som *The Jungle Band*.

Sista gången Irving Mills uppträder på skiva tillsammans med Duke Ellington är vid en inspelning för Okeh den 30 oktober 1930. Mills ackompanjeras av *The Harlem Music Masters* i *Three Little Words*.

Ray Mitchell

Slutligen skall nämnas denne sångare som den 22 september 1932 medverkade i Duke Ellingtons inspelning av *Stars*. Inget finns att hitta i litteraturen eller på nätet om denne obskyre vokalist. Eddie Lambert har i sin bok *A Listener's Guide* gett en träffande diagnostik på denna inspelning med dess sångare och som torde gälla samtliga dessa artister under tidsperioden 1927-1932: *An inane popular song called "Stars", recorded for Brunswick with guest vocalist Ray Mitchell are among the more forgettable segments of this year's output. "Stars" does at least have the distinction of marking the end of the policy of using guest vocalists – usually of an abyssal quality – for the band's popular recordings, and Mitchell rounds off the series in wholly appropriate fashion.*

Under senare delen av 1930-talet gjorde Ellington ett flertal inspelningar med mindre grupper ur sitt band. Även då blev han av Irving Mills pådyvlat ett antal tillfälliga sångare och sångerskor av varierande kvalitet. Vi hoppas kunna studera dem vid ett senare tillfälle.

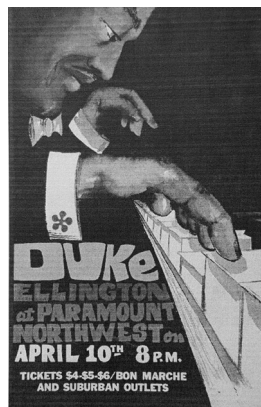
Bo Hauffman

The Duke in Seattle

Those of us who are old enough to have experienced Duke Ellington and his Orchestra in a live performance surely remembers it well. Lee Farley, DESS member and Board Member of The Duke Ellington Society Southern California Chapter, has the following memory of an Ellington concert in Seattle. We are grateful to Lee for letting us quote his memories of it here:

One of the last times I saw Duke Ellington and his famous Orchestra perform was at the Paramount Theatre in Seattle on April 10th, 1973. Personnel anomalies made this performance unique in my mind. For example, trumpeter Cootie Williams was on vacation from the orchestra and Bill Berry had stepped in for him for about two weeks. In Seattle, it was Berry who played the solo in Billy Strayhorn's *Take The "A" Train*. The drummer Sam Woodyard, with Ellington from 1955 to 1966 when he was replaced by Rufus "Speedy" Jones, was suddenly back. But he didn't displace Jones, he supplemented him – on congas (and would continue to do so for a couple of months).

The orchestra had lost two of the five members of the most famous saxophone



section in jazz history – it had lasted unchanged from 1955 to 1968 – when Jimmy Hamilton retired from traveling in 1968 and Johnny Hodges passed away in 1970. Russell Procope, Paul Gonsalves, and Harry Carney were the holdovers. To replace Hodges and Hamilton, Ellington had hired three additional reed players: Norris Turney, Harold Ashby, and Harold "Geezil" Minerve.

But in addition to the now six-man section, there was a seventh saxophonist in the band in Seattle: Murray McEachern, a Los Angeles session and studio musician who would be with the band about six months. McEachern's main instrument was trombone, but he doubled on alto sax and could play it in the style of Johnny Hodges. When the orchestra came out onto the Paramount stage, McEachern carried both instruments with him. He sat in the trombone section and played that instrument on every number. I waited for him to pick up the alto and solo, but he never did. When the concert was over, McEachern picked up both his horns and left the stage. Whatever his alto specialty with the Ellington band, Duke never called for it in Seattle.

Lee Farley

Billy Strayhorn Symposium

Vi har tidigare meddelat om den 26:e Duke Ellingtonkonferensen i Washington den 11-15 mars 2020. Nu kan vi även informera om att Library of Congress, Washington, DC., kommer att arrangera ett Billy Strayhorn Symposium den 28-30 maj 2020.

Det hela startar med en konsert den 28 maj av ett Big Band som spelar kända och okända Strayhornkompositioner. De två följande dagarna visas två filmer, *Paris Blues* och *Anatomy of a Murder*. Själva symposiet äger rum den 30 maj då flera Strayhorn-

kännare kommer att föreläsa, bl.a. David Hajdu, Walter van de Leur, Alyce Claerbaut m.fl. Allt avslutas med en konsert av Bill Charlap Trio med Jon Faddis.

Library of Congress härbärger sedan en tid tillbaka Billy Strayhorns musikaliska arv bestående av närmare 8000 objekt utgörande manuskript, musikaliska skisser, fotografier och ekonomiska rapporter. Ett intressant tillfälle för den som vill fördjupa sig i Billy Strayhorns liv och verk.

Bo Hauffman

Morning Glory

By Mike Zirpolo

This recording comes from Duke Ellington's first session for Victor Records in 1940. The story of Duke's sojourn through the 1930s world of swing is an interesting one having many important chapters. The ones that were significant to this particular composition and recording were: Duke terminating his relationship with his long-time manager/record producer/ music publisher, Irving Mills; his move back to Victor Records in early 1940; and his 1939 trip/ tour of Europe and Scandinavia.

Duke's relationship with Irving Mills, which started in the mid-1920s, was complicated for many reasons. The simple fact that Mills played so many roles concurrently in Ellington's career for so long, set the stage for numerous conflicts of interest for Mills, and he was a businessman who always resolved any such conflicts in his own favor. Duke gradually became aware of these conflicts of interest. But his personality was such that he constantly did cost/benefit analyses in dealing with Mills, and was inclined to give Mills the benefit of the doubt, as long as he perceived an overall and continuing advancement of his career. Duke's patience and tolerance in this process were enormous, but at the point when he decided that his career was not advancing and that Mills was taking too much of what Duke was working very hard to build, he unceremoniously ended his various relationships with Mills. The result was new management (by the William Morris Agency), a new music publishing company owned by Ellington (Tempo Music, Inc.), and a new recording contract, with Victor Records.

Recording for Victor

There has been much critical comment of Duke's relationship with Victor Records as a result of the contract he signed with that label in early 1940. Duke had been recording for several years for Columbia Records, and its antecedents under the general aegis of American



Duke and Rex Stewart. Photo: Ronny Jacques.

Recording Corporation (ARC). Through the generosity of several musicians and historians who wish to remain nameless, I have obtained copies of the various legal documents that made up that 1940 Ellington/Victor contract. There were no terms in that contract that specified what Duke would be required to do for Victor, except produce a certain number of recordings within a certain period of time. The fact that Duke Ellington's recordings for Victor in the early 1940s contain such a large proportion of his own original compositions (and slightly later, of Billy Strayhorn's, including the great *Take The "A" Train*) was the result of Duke's own strong advocacy on behalf of his own (and Strayhorn's) music with Victor producers (then called A&R

men), and the fact that the recordings of these compositions were generally good sellers. Money, then as now, spoke loudly.

Finally, a particular incident that occurred in 1939 while the Ellington band returned to the USA on an ocean liner from a tour of Europe and Scandinavia, had a direct impact on the tune *Morning Glory*, which was among the music recorded by Duke on his first 1940 Victor session. It is obvious from listening to the Ellington recording of *Morning Glory* that it was a vehicle for Duke's cornet soloist, Rex Stewart. But what is far less obvious, despite the composer attribution of it to Duke, is who actually composed *Morning Glory*.

Rex Stewart the man

Rex Stewart (1907-1967), whose playing is featured throughout this recording, was a man of many talents. In addition to being a fine jazz soloist, he was a writer of considerable talent. He was also at various times a gourmet chef and Ellington's barber. Toward the end of his life, he wrote a number of pieces that were published in the jazz magazine *Down Beat*. They were recollections of his life as a musician during the golden age of classic jazz that included multiple portraits of Duke Ellington. Because of Stewart's position as a member of the Ellington band from late 1934 until late 1945 (with some time off in 1943), he had personal recollections and impressions of Ellington that were unique. Here is the one he related about Ellington's fabled luck, his poker strategy, and the tune *Morning Glory*:

The poker game

Then there was the episode of the four deuces versus the three aces. That happened in mid-Atlantic when the Ellington band was returning home from Europe in 1939. During one of the inevitable poker sessions in the Ellington organization. My luck was running as good as the seas were running high. One by one, the game had dwindled until only two players were left: Duke and me.

The first up card he dealt me was an ace, and I didn't dare look at it because I had al-



ready peeped at my hole card, another ace. His up card was a deuce, so in order not to frighten him out before there was something in the pot, I bet in a very mild fashion. My next card was insignificant, but I bet a little stronger, despite his hitting himself with another deuce. The battle was really on when a second ace leaped off the deck and I had two aces showing against his two deuces. I thought it best at this point to indicate my overwhelming supremacy by betting a siza-

ble sum, and I fully expected Duke to take it, but he didn't concede, he raised me!

I might add at this point that Ellington's idea of strategy was to hang on until the last card, and then attempt to overpower his opponent with a huge bet, unless his opponent's overlay was in plain sight. So, as I figured out his hand, he had to have either two pairs or three deuces, and if he had deuces back-to-back, it would have been unlikely for him to have demonstrated his strength by betting stronger. I deduced therefore that he had two pairs, so the chances of his catching up with my three aces was remote.

*Bet and raises, bet and raise until all the money on the table was in the pot. Then, he bet me fifty dollars more. Being out of cash, I put the rights to one of my tunes in the pot!! The boat seemed to stand still as I realized that I had just lost the pot, and my tune *Morning Glory*!*

The music

The four-bar introduction to Ellington's arrangement of *Morning Glory* contains a bit of Ducal piano and two march-like syncopated and memorable figures containing five repeated notes, which establishes something of a leitmotif, which reappears later in the piece. This leads to the first of two 32-bar choruses, which showcases Rex Stewart playing the melody on his cornet into a felt derby. Stewart's cornet sound, muted or open, was very personal and easily identifiable, especially when contrasted with the trumpet sound of Cootie Williams, Duke's primary soloist on that instrument. After a brief transition, the Ellington saxophones come forward to begin chorus two with a lovely 16 bar solo. Stewart then reappears with an open horn, improvising a bit. He has some particularly inspired moments as he plays on the tune's bridge. The six bar tag ending has Stewart playing softly and smoothly over the rhythmic five note figure that started the performance.

Mike Zirpolo is running a website "Swing & Beyond" with lots of interesting studies of music by various orchestras from the Swing Era. Go to: www.swingandbeyond.com. The above article is a condensed version of the original. The full article, plus the music, can be found at the blog.

Bob Wilber in memoriam

Under sin långa karriär deltog Bob Wilber vid två tillfällen i inspelningar tillsammans med Duke Ellington.



Det är inspelningar som ingick i Ellingtons s.k. "stockpile" och gjordes den 30 juni och 2 juli 1965. Inspe­lingarna gjordes i Billy Strayhorns namn och gick under namnet "Billy Strayhorn Combo".

Musiken har getts ut på CD Red Baron AK 52760 "Billy Strayhorn Lush Life". Det är uteslutande Strayhornkompositioner som spelas och Bob Wilber kan höras på sopransax tillsammans med Ellington i *Smada*, *Oink* och *Pig Sty* (på CDn kallad för *Pick Side*). Fler nummer spelades in med Strayhorn vid pianot.

Bob Wilber var född den 15 mars 1928 och var alltså jämnårig med många av de som skulle bilda skola inom den genre som kom att kallas för be-bop. Men Wilber blev inte gripen av dessa nya idéer utan präglades av den äldre jazzen och dess utövare. Sidney Bechet blev hans ledstjärna precis som denne en gång var för Johnny Hodges.

Wilbers karriär var lång och här skall bara nämnas hans lyckade samarbete med Kenny Davern i den grupp som gick under namnet "Soprano Summit". Under senare delen av sitt liv bodde Wilber i England och han var orkesterledare vid Ellingtonkonferenserna i Oldham 1985 och 1988. Vid det senare tillfället höll han ett uppskattat kåseri om Johnny Hodges.

Bob Wilber gick ur tiden den 4 augusti 2019 i den aktning­svärda åldern av 91 år.

Bo Hausman

Spike Hughes' view of Duke Ellington

In the early 1930s Spike Hughes made a trip to USA to study the American jazz scene. He kept a diary during his stay and it was later on published in the *Melody Maker*. Here follows parts of his diary that dealt with Duke Ellington.

I feel I cannot go on any further without writing of one of the big events of my life: the meeting with Duke Ellington. Nobody, meeting Duke for the first time, could possibly have any doubts that they are coming into contact with one of the few great artists that America has produced; certainly Ellington is the first serious contribution the New World has made to the history of music.

Duke's picture has appeared often enough in these pages, but none of them does anything like justice to his great personal charm and humour, his very infectious smile and that quiet dignity and self-confidence that mark the man of genius.

One of the most encouraging things about him is his very healthy dislike of the pretentious noises which pass for jazz on Broadway and masquerade under such meaningless names as – well, perhaps we will not get personal until I leave the country. It would be safer. Duke even mistrusts some of his own music; I am quite sure he does not think so highly of his *Sophisticated Lady* number as others do hereabouts. "Sophisticated" is a word, which, as you know, America discovered a little while back, and has misapplied in every conceivable connection ever since. America being consciously smart and "moderne" is the most pathetic sight in the world. I suppose it is the only truly modern country in the world, but when it begins to realise it, the result is ludicrous.

Every revue in New York has at least one "modern" scene, wherein the producer runs riot with lights, bad colours and worse symbolism, and the general effect is not a little humorous in its resemblance



to what one may call the Neo-Corner-House-cum-Francis-Mangan Style.

Synthetic America

It is the very simplicity of Ellington's music which makes it such a vital force in the art of our time. On reflection I find that America's two really international contributions to art have both been of Negro origin: tap-dancing and jazz.

Up to a point one must consider American architecture and films also to be native products, but the building of skyscrapers is not necessary elsewhere, and the most typical American films have either, like the "Front Page", been the work of a Russian director, or, like Chaplin's comedies, the inspiration of an Englishman.

This little interlude may strike you as being neither here nor there, but it has recently been on my mind that America does not honestly know or appreciate the real treasure she possesses in Duke Ellington. It must be the old, old story

of the prophet being without honour in his own country, when Duke is billed as "The King of Symphonic Jazz" (Whiteman is now "The Dean"! – oh, the vulgarity of Broadway advertising!

So many times I have thanked my stars to have been born a European, proud in the knowledge that our dear old bankrupt continent has the sense to appreciate good music when it hears it without having to wade through a mass of tasteless hokum first. To illustrate exactly what goes on in this remarkable city – of which I am inordinately fond, let me assure you – I cannot do better than try to describe Duke's opening night at the Cotton Club.

Vicious Waste

The band *did* play, but I will return to that later. Most of the time was taken up by a very professional floor show ("fastest show in the world") which is, I suppose, more than three times too long. The dancing is remarkable, it is true, but every turn consists of at least three routines too many, and one gets to a stage when one would cheerfully die rather than watch any more tap-dancing or listen to any more bawdy songs.

Noel Coward went up one evening, was bored to tears, heard Duke play a couple of numbers and remarked that he could not understand why the singers did not say what everybody knew they meant and have done with it. For my own part, I walked out of the opening night proceedings in disgust. I was more than infuriated at having to pay an immense sum for the privilege of hearing Duke play chords of G, to introduce the spotlight celebrities that were present. The "celebrities" consisted of (rightly) out-of-work film stars, two members of the British Peerage (what a thrill!) and a few obscure Broadway columnists and song-writers.

And the Cotton Club is New York's conception of Harlem! A place where no

Negroes are admitted, though as a special concession the more distinguished members of the race, like Paul Robeson and Ethel Waters, are allowed, rather apologetically, to sit away in the corner.

Why they do not move the Cotton Club down to the Forties I cannot imagine. It would save many an expensive taxi-fare. On the other hand, the unimaginative American business man and his peroxide stenographer might not feel that they were being "wicked" if it were located in the mid-town section.

What most outrages me is that Duke is playing at the Cotton Club. I have been there since the opening night, but I took good care to find myself in especially charming company, and as they had already seen the show, we ignored it altogether and talked. Eventually, Duke came over to our table and we persuaded him to play all our pet *Lazy Rhapsody* and *Blue Tunes*. That was more like...

The Band in Detail

But for the rest, I make a point nowadays of being home every night at two, to hear his half-hour broadcast. I may say that I look forward to these periods so much that I have almost completely neglected to visit my respected mother at Philadelphia on account of her radio not being able to pick up WMCA, which is a local New York station and not powerful."

The Ellington band is all, and more, than I expected. Each individual member of the orchestra (with one exception) is completely and utterly a mouthpiece for Duke's own ideas. There is not a note which comes from that remarkable brass section, or from the rich tone of the saxes, that is not directly an expression of Duke's genius. One can conceive of nobody to replace Bigard, or Carney, or Hodges, or Hardwick; Cootie or Freddy Jenkins or Art Whetsel, or that superb trombone-blower Tricky Sam.

The one person, to my mind, who is definitely out of place is Lawrence Brown. This artist is a grand player of the trombone, and would be a tremendous asset to any other band on account of his original style, but his solo work is altogether too "smart", and "sophisticated", if you will, to be anything but out



of place in Duke's essentially direct and simple music. Brown is as much use to that band as Kreisler would be playing first fiddle in the New York Philharmonic. It is not that his individuality is too strong, just misplaced.

This is, of course, only my personal opinion. I have nothing but admiration for Lawrence Brown's talent, as such, but by its very nature it seems to me to belong elsewhere. After all, can you imagine Hawkins or Armstrong in Duke's band? I can't.

Duke and his band are the only two things, apart from Toscanini, which have exceeded my wildest hopes of New York. For one thing, Duke plays almost entirely his own music and the very best of that. *Sophisticated Lady* turns up a little too often for my liking, but one can forgive this commercial lapse from grace. Even Dukes have to live these days.

Even when an Ellington radio programme includes one or two of the more trashy current popular songs, these are treated with so much contempt as to be most pleasantly unrecognizable. *Echo in the Valley*, for instance, is taken at a fast swinging tempo, and we are spared the tune altogether.

Treatment of Tunes

Cootie opens the proceedings with the dirtiest solo imaginable, and from that moment the fun begins. I cannot begin to describe some of the sounds the Ellington aggregation produces. The use of the full muted brass section, close to the microphone, results in a sound which

is not of this world at all. Another very exciting noise comes from Duke's scoring for the saxes, with much use made of Johnny Hodges' soprano as the lead. I will not give away any secrets concerning the mutes used for the brass. Let it be said that the bands here have a mute which is out to be found in England, as far as I know.

I was pleasantly surprised to find that Sonny Greer, who is surrounded by the most imposing array of percussion instruments ever seen, makes very good use of timpani in some numbers. A nicely timed roll adds a terrific emphasis to some passages of *Echoes of the Jungle*, for example. It is little touches like this, in themselves so simple, which make Duke's band so really thrilling.

My own modest contributions to Duke's repertoire have been those two pieces which are most nearly his "cup of tea": *Sirocco* and *Siesta*. The former opus we tried over at Columbia one day, and was my face red? It really seemed as if I were hearing it for the first time in my life. I think my pride was pardonable when Duke, after playing it through, commented: "Gee, I go for that!"

An Endless Topic

I must confess that I could go on writing from now until the Judgment Day on the topic of Duke as a person and an artist, of the way he starts his numbers by rippling away at the piano until the band is set to go, of how he accompanies tap-dancers, of how his personality, as he sits in front of the band, expresses every mood of his own glorious music, and of the thousand and one other things that go to make him one of the most delightful and vivid characters of our time.



Editor's comments: It is not clear to the editor exactly which time Spike Hughes spent in New York but most probably he arrived during the first week of April 1933 and may have stayed until the end of May. He made his famous recordings for Decca on three occasions, on April 19th, May 18th and 19th. Simultaneously Duke Ellington had a long engagement at Cotton Club from March 9th through

May 31st, 1933. On April 16th the 22nd Cotton Club Parade was presented and apparently Spike Hughes attended its premiere. It was during this show that *Sophisticated Lady* was introduced.

On June 2nd Duke Ellington and his Orchestra boarded a ship heading for Europe, arriving in Southampton on the 9th. A photo taken on the arrival shows the entire band plus Spike Hughes and Jack Hylton. Whether Hughes went to Southampton to meet the band or whether he happened to be a passenger on the same ship remains to be found out.

Hughes mentions in his diary that he was present during a recording session with Ellington for Columbia. During this period Ellington made two recordings for ARC, May 9th and 16th. The records were released on Brunswick. The discographies do not mention any *Sirocco* or *Siesta* from these dates and there are no gaps in matrix numbers. It is quite possible that Ellington and his Orchestra played the melodies but Duke's appreciation may have been an expression of politeness.

In the diary Hughes is constantly misspelling a few names. Cootie is throughout called "Cooty" and Whetsel's name is spelled "Whetsol", as was common in those days. We have taken the liberty to correct these slips of the pen. Hughes' recommendation that the Cotton Club should move from Harlem to Midtown Manhattan became a reality a few years later.

Jazz Humour

On a tour Duke and Cootie Williams were boarding a plane together. Duke turned left into the First Class section and Cootie was about to turn right into the seats reserved for lesser beings.

Cootie says "Hey Duke, how come you get to fly first class and the rest of us have to travel tourist?"

Duke replies "Now Cootie, you wouldn't want to work for a leader who didn't fly first class, would you?"

Den 26:e Ellingtonkonferensen 2020

Agendan för konferensen är nu spikad och ser ut som följer:

11 mars

Welcome Dinner & Concert

12 mars

Anna Celenza:	<i>Welcome Speech</i>
Ken Steiner:	<i>Duke Ellington and the Rise of Radio – The Cotton Club Era</i>
Maristella Feustle:	<i>Duke Ellington through the Eyes and Microphone of Willis Conover</i>
Bill Saxonis:	<i>Ellington and Civil Rights: A Delicate Balance</i>
Michon Boston:	<i>Ellington, Shaw & U. The House that Jass Built</i>
John Hasse:	<i>Keynote Lecture</i>
Allyn Johnson:	<i>Ellington and the Piano</i>
Joe Medjuck:	<i>Film Screening: Festival – The Duke</i>

13 mars

David Berger:	<i>Assessing the Ellington Style</i>
Hanna Krall:	<i>The Caravan-Albany Hone Collaborative Conundrum: An Analysis Through Scores, Recordings and Anecdotes</i>
Jack Chambers:	<i>Anatomy of a Stockpile Session</i>
Monika Herzig:	<i>Music is My Mistress: Women in Jazz</i>
Benjamin Bierman:	<i>An Examination of Ellington's Legacy and Influence</i>
Tammy Kernodle:	<i>Keynote Lecture</i>
Nicole Higgins:	<i>A Tone Parallel: MIMM and Ellington's Narrative Impulse</i>
Marilyn Lester:	<i>Riding on Duke's Train: A Journey from Book to Animated Film</i>
Steven Lasker:	<i>New Discoveries</i>

14 mars

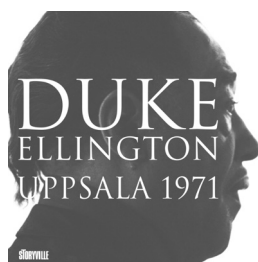
Michele Corcella:	<i>Blues for New Orleans: Duke and the "Cradle of Jazz"</i>
León F. Garcia Corona:	<i>Duke Ellington and the Mexico City Massacre of 1968</i>
Darren LaCour:	<i>Performing Place: The Goutelas Suite and The UWIS Suite</i>
Bill Egan:	<i>Duke Ellington in Australia and New Zealand</i>
Reuben Jackson:	<i>I Wonder as I Wander: Ellington and The Natural World</i>
Thomas Brothers:	<i>Keynote Lecture</i>
Adrian Oud & Louis Tavecchio:	<i>Getting closer to Duke</i>
David Palmquist:	<i>When Walla Walla Washington Went Wild. On the Road with Duke</i>
Roundtable Discussion:	<i>Mapping Ellington's Future: Where Do We Go from Here?</i>
Closing Concert	

Ytterligare detaljer kan inhämtas på <https://www.ellington2020.org/agenda>

Duke Ellington in Uppsala 1971

Storyville Records has released a new CD in its Ellington stockpile series. This time it is the second Ellington concert in Uppsala on November 9, 1971. Bjarne Busk has produced the CD and also written the liner notes. The CD is the first (almost) complete release of another interesting concert from the period when the Ellington orchestra was in some disarray but still performed well and sometimes exceptionally well. The liner notes are very thorough and give a lot of information about the music played. Busk also writes about what he perceives as a special relationship between Ellington and Sweden. "Duke Ellington and Sweden is a true mutual love-affair" he says.

The concert was filmed by Swedish Television and one hour of it was telecasted in the beginning of January 1972. The soundtrack of the telecast has circulated among Ellington collectors for



and *I Got It Bad* in the Medley was included in the Azure CA 10 cassette.

The tape used of the CD emanates from the Mercer Ellington donation. But who recorded it? Was it done by George Wein, the organizer of the concert, at the request of Ellington? It is doubtful since it would have called for a double recording set up during the concert. Another, and more likely possibility, is that someone gave Ellington or Mercer Ellington a copy of the tape (in stereo) that technicians from Swedish Radio made

a long time. Segments of the concert have also appeared in the Danish Radio Ellington Broadcasts (no. 47 and 57)

together with the TV crew. Anyhow, it is not an important issue. What matters is that Ellington fans and aficionados now can enjoy the full Duke Ellington concert in the Uppsala University Aula (Great Hall) like us who were there.

The following numbers were performed at the concert: *C-Jam Blues, Kinda Dukish, Rockin' In Rhythm, Happy Reunion, Take The "A" Train, Fife, Satin Doll, Chinoiserie, Harlem, Medley, Things Ain't What They Used To Be, Hello Dolly, One More Time For The People, Lotus Blossom.*

The missing piece from the concert is *Black Swan*, which Ellington, Joe Benjamin and Rufus Jones played at the very end of the concert.

Ulf Lundin

A more detailed review by Ulf Lundin may be read on the Duke Ellington of Sweden website – Ellington.se

Lester Young och Duke Ellington



Bifogad notis var införd i the Pittsburgh Courier den 11 juli 1942, vari antyds att Lester Young skulle börja spela med Duke Ellington. Att så inte blev fallet vet vi alla, men vilka tankar framkallar inte denna uppgift? Vid denna tidpunkt var Ben Webster Ellingtons tenorsolist men han skulle lämna orkestern först i augusti följande år. Kanske hade han redan vid denna tidpunkt börjat antyda

sina avsikter att lämna bandet och Duke började tidigt se sig om efter en ersättare. Eller kanske Duke hade noterat Count Basies succé med två tenorister och ville tillämpa samma metod. Vid tillfället var Lester Young inte längre anställd hos Basie så någon form av "stöld" var det inte fråga om.

Hade Lester Young blivit engagerad i Dukes orkester tillsammans med Ben Webster hade säkerligen dessa tre giganter historia inom jazzen tett sig något annorlunda. Vi kan bara spekulera i hur Ellington hade utnyttjat deras gemensamma kapacitet för att uppnå oanade höjder. Duke var aldrig främmande för att engagera stora namn i sitt band. Charlie Parker var erbjuden en plats men hade för höga krav på ekonomisk ersättning. Enligt historien lär han ha begärt \$500 i veckan och på det kravet skall Duke ha svarat att han gärna skulle acceptera det gaget för en plats i Parkers



Duke Ellington och Lester Young vid Newport Jazz Festival den 17 juli 1955. Foto ur Luanne och Aline Homzys kollektion.

orkester. Kanske var det samma sak med Lester?

Bo Hausman

Conga Brava

I samlingsutgåvor innehållande Duke Ellingtons mest kända kompositioner från början 1940-talet ingår alltid *Conga Brava*. Det är en komposition av Juan Tizol och den har tydlig latinsk prägel, som de flesta av Tizols kompositioner hade, vilket naturligtvis hade sin grund i hans Puerto Ricanska ursprung. Stycket både inleds och avslutas med Tizols "statement of the theme" och däremellan hörs ett fantastiskt solo av Ben Webster.

Fascinerande melodi

Men det är något förbryllande med den här melodin. Alla Duke Ellingtons storverk från denna tidsperiod, som t.ex. *Ko-Ko*, *Harlem Air Shaft*, *Take The "A" Train*, *Just A-Settin' And A-Rockin'* för att nämna några få i den långa raden, spelades inte bara in för RCA-Victor utan framfördes dessutom vid otaliga konserter och dans-tillställningar runt om i USA. Men i fallet *Conga Brava* gäller inte detta. Efter Victorinspelningen den 15 mars 1940 finns numret endast registrerat i diskografierna vid ett ytterligare tillfälle och det är den berömda liveinspelningen från Crystal Ballroom i Fargo, ND., den 7 november 1940. Det kan finnas anledningar till detta. En kan vara att Ellington av någon anledning ansåg att melodin inte passade in i repertoaren, vilket man i så fall måste anse vara minst sagt underligt. En annan kan vara att melodin faktiskt spelades vid flera tillfällen, men just dessa tillfällen har inte blivit bevarade. Detta antagande kan också sägas vara något tveksamt eftersom det existerar så oerhört många bevarade radioutsändningar från 1940-talet, inte minst alla DETS-broadcasts, men ingen av dessa innehåller *Conga Brava*. En annan förklaring till att numret inte spelades så ofta, särskilt vid danstillställningar, är att det säkert inte var så dansvänligt på sina växlingar mellan latinsk rytm och ren swing.

Sällan kommenterad

Kanske av just denna anledning är *Conga Brava* ovanligt sällan kommenterad i någon större utsträckning i litteraturen. Eddie Lambert brukar som regel i sin

bok *A Listener's Guide* beskriva Ellingtons stora nummer med viss entusiasm, men begränsar sig till följande ord om detta nummer: *This is an Ellington-Tizol collaboration with the valve trombonist introducing a characteristic Latin American melody. Soon the band takes over, and the rhythm changes gear into a swinging four-four. Bigard and Stewart have obbligato roles and Rex can be heard leading the trumpet section to good effect. Webster's loose, lissome solo contributes to the variety and substance of the piece before it closes with the return of the original melody. Again played by Tizol.*



I Basilio Serranos biografi om Juan Tizol citeras en intervju med Mark Tucker där Tizol uttalar sig om *Conga Brava* på följande sätt: *I think Conga Brava in the three short minutes has in some way as much music as sometimes a thirty minute symphony might have. Because you get this rush of events, you get this rhythmic energy of the underlying groove but then you have this Ben Webster solo that comes out of nowhere and you have these trumpets exploding.*

Duke Ellington är angiven som medkompositör till *Conga Brava* och troligen är han ansvarig för arrangemanget. Enligt Serrano gjorde Tizol följande uttalande om arrangörskonsten: *I never did go much for arranging. I left that to Duke because he understood his band.*

Unik komposition

Gunther Schuller skriver i sin värrekommerade bok *The Swing Era: Conga Brava is most fascinating and uniquely peculiar to jazz and its African rhythmic antecedents. Tizol's theme comprises twenty bars, divisible into twice ten bars. When used as*

a basis for two solo choruses by Ben Webster some interesting things happen. First of all, Webster, essentially a traditionalist raised on the blues traditions of the Southwest, totally ignores the basic ten times two 20-bar metric structure, and pieces together an excellently swinging solo out of a series of 8-, 4-, and 6-bar phrases. Thus a two-tiered structure is achieved, a distant and drastically simplified relative of those African polyrhythmic, polymetric structures. Whether by accident, by sheer instinct, or by design, it is impossible to say, but Ellington at the piano, and to some extent Blanton, clearly aids and abets Webster in his revamping of the two 20-bar choruses. Webster stays very close to the tonic of B major throughout. Whether this was done in self-defense – that is, playing it safe in view of the unfamiliar 10-bar chord structure, or not – ultimately matters very little. The result is a fine solo, remarkable for its economy and concentrated strength. It is also in its way a very modern solo, not only because it is expressed in concise, varyingly elongated phrases which combine into a well-balanced totality. It has some unexpected touches of Lester Young and Chu Berry.

Den som vill ta del av en djupare teknisk analys av *Conga Brava* rekommenderas att studera Mark Tuckers *The Ellington Reader* (sid 427/428) där Lawrence Gushee ingående dissekerar verket.

Andra inspelningar

Conga Brava har sällan spelats av andra orkestrar. När Mercer Ellington drev orkestern vidare efter Duke's död tog han upp numret på repertoaren och inspelningar gjordes, men de har aldrig getts ut. I orkestern satt en ung tenorist vad namn Ricky Ford, som senare spelade in numret med eget band 1986. Den franske pianisten Claude Bolling spelade in numret 1956 och ytterligare en inspelning existerar av en österrikisk grupp 2006, som kallade sig *4 Jokers in the Park*. Men fler inspelningar har inte stått att finna.

Slutligen – vad betyder *Conga Brava*? Nätets olika översättningsprogram ger inget svar så man är böjd att tro att det är ett namn. På vad kan man bara gissa.

Bo Hausman

Duke's Ups & Downs

Ordföranden i vår systerförening i New York (TDES, Inc.), Ray Carman, skriver ofta mycket insiktsfulla ledare i föreningens månatliga nyhetsbrev. Följande text skrev han i föreningens oktoberutgåva 2018, som vi tar oss friheten att, med Rays medgivande, citera här:

Almost everyone knows about Duke Ellington's successful 50-year career. What we don't know about are the ups and downs that he had to deal with during those years. Mention the name Irving Mills and one has the tendency to conjure up thoughts that are usually slightly tarnished. Without him, though, I do not believe we would have the Duke we all know today. Mills navigated Duke through some very turbulent times up through 1932.

In a quote from that era, it was written, "the pressure of jazz is so intense that the Negro takes to alcohol and dope in an effort to attain the proper mood to produce their fevered art." A classic racist statement of the times. Although Sonny Greer, Otto Hardwick and Artie Whetsel took their share of stimulants and caused Duke some problems, Sonny summed it all up by saying "We were just trying to make it." And with Duke they had a four-year run at the Kentucky Club. Let me not overlook Bubber Miley, whose exotic sound made the jungle music downtowners were looking for.

Organized crime

Organized crime ran everything. It was Mills who was telling Duke "when to hold them, and when to fold them." Harlem in 1926 was not a great place for an intelligent, prideful musician such as Ellington. True, he was employed and writing the kind of music downtown came uptown to hear, but he had to do what was demanded of him. Looking at Duke's situation, he was at the top of his game. Mills and his songwriter partner, Jimmy McHugh, were pushing for the very top, which was The Cotton Club, a gig Duke won, beating out Joe King

Oliver. But Duke was jumping through hoops to satisfy the demands of the underworld wise guys who carried names such as Boo Boo Huff, Yankee Schwartz, Dutch Schultz and Owney Madden. They shuttled him between the shows of The Cotton Club and those at the downtown Ziegfeld Theater. It wasn't always a pleasant experience, yet it's here where Duke soared and reached musical heights even beyond his own beliefs.

Duke gained so much success that after five years it was becoming routine. The glow of that success was slowly becoming less fulfilling. Patrons of The Cotton Club were beginning to make demands and questioning why he was changing the songs and even the notes they were accustomed to hearing. That cartoon-character loud-mouth drunk who calls out "I want to hear Temptation" – I can bet there were plenty such personalities that got under Duke's skin during performances. Did Mills sense this? He probably did and being a sharp manager, suggested a change, which was a tour abroad to the UK. It was a masterful move!

Duke in Royal Company

Duke wooed the people of the UK everywhere he went. Sell-out crowds were commonplace. An example of the success of this tour was the opening night at the London Palladium. It was a night "that scared the devil out of the whole band. The applause was so terrifying, it was applauses beyond applause. It was a 10-minute continuous applause, it was a tremendous thrill." Duke was received at Lord Beaverbrook's party for the Prince of Wales. He even met The Duke of York who later became King George. He also played in Liverpool and Glasgow.

There was no doubt that Duke was awed by the reception he received by UK Royalty. What he felt more was the respect and the honor bestowed upon him by the everyday man in the street who had exceptional knowledge of his music and of his band members. To Duke, all of this was something totally new. He and

his band were not viewed as a spectacle that people came up to The Cotton Club to see. In the UK he was viewed as an accomplished, professional musician for the first time.

Upon Duke's return to the States, he was reenergized and his creative skills soared. I believe his golden years were from 1939 to 1944. The royalties from this period of work supported the band through the bad times of the 1950s. Duke was resurrected once again in 1956. That rebirth was at the Newport Jazz Festival. After that, national honors and recognition were given to him frequently. He became an International Jazz Ambassador and spent many of his later years touring the world where he found they "loved him madly."

Duke Ellington invald i Hall of Fame

Den 21 september 2019 blev Duke Ellington vid en ceremoni i The Palladium at the Center for the Performing Arts, Carmel, Indiana, postumt invald i The Great American Songbook Hall of Fame. Mercedes Ellington var på plats för att ta emot utmärkelsen och i sitt tacktal berättade hon om hur hon i unga år ofta medföljde Duke och orkestern på deras resor. Särskilt nämnde hon turnén till Ryssland 1971 för The State Department, varvid hon fick tillfälle att byta ett flak Pepsi mot ett antal Stolichnaya vodka. Som en ytterligare hyllning till Duke framförde ett sextonårigt ungt löfte vid namn Sadie Fridley sin version av *It Don't Mean A Thing*.

The Great American Songbook har existerat sedan 2011 och har sedan dess valt in ett trettiotal digniteter i sin Hall of Fame. Bland de som har någon anknytning till Duke Ellington kan nämnas, Tony Bennett, Rosemary Clooney, Ella Fitzgerald, Frank Sinatra och Diahann Carroll.

Bo Haufman

KALLELSE!

Duke Ellington Society of Sweden hälsar sina medlemmar välkomna till medlemsmöte måndagen den 25 november 2019.



PLATS:

Franska Skolans aula,
Döbelngatan 3, Stockholm.
Portkod för kvällen: 2511
Entrén öppen från kl. 17.00.
Entréavgift: 150:- i kontanter eller Swish.

PROGRAM:

17.30-18.30 – "FLAMINGO" – Göran Wallén och Bo Haufman kåserar om **The Bronze Buckaroo**, d.v.s. Herb Jeffries, en av Duke Ellingtons vokalisterna.

18.30-19.00 – PAUS med möjlighet till mingel och inköp av öl/vin och baguetter. Obs! Endast kontanter eller Swish.

19.00-20.15 – DESS gästas i kväll av **Jesse Lindgrens Swing Wing**. Någon närmare presentation behövs inte av denne försvarare av den li-

tet mera traditionella jazzen. Vi kan bereda oss på en fin föreställning. I gruppen återfinns förutom Jesse på trombon, Tord Larsson, tenor och klarinett, Per Larsson, piano, Mikael Selander, gitarr, Bo Juhlin, bas och Krister Ohlsson, trummor. Litet Ellingtonmusik blir det, men också musikaliska hälsningar till Hawkins, Red Allen, Teddy Wilson m.fl.

Tidsangivelserna är ungefärliga.

KOMMANDE MEDLEMSMÖTEN:

Reservera följande dagar under nästa år för DESS medlemsmöten.

- 17 februari – då vi kommer att få lyssna på Joakim Falks kornett tillsammans med hans Spicy Advice.
- 27 april
- 14 september
- 23 november

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