

DESS DUKE ELLINGTON MEETING

2022



Duke Ellington
Society of Sweden

April 25

Moderator : **Brigitte Lundin**

7:00 PM CEST

Welcome to Ellington 2022

7:05 PM

Leïla Olivesi

Ellington Medleys

8:00 PM CEST

Marcello Piras

Evidence of subtext in Ellington's music

9:00 PM CEST

Jack Chambers

Buried Treasures

DESS DUKE ELLINGTON MEETING

2022



Duke Ellington
Society of Sweden

April 26

Moderator: **Leïla Olivesi**

7:00 PM CEST

David Berger

Ellington the Arranger: 1930s

8:00 PM CEST

Michele Corcella

Beyond the Blues - Duke Ellington's experimentation techniques in the New Orleans Suite.

9:00 PM CEST

Collage

Ellington at the University of Wisconsin July 1972

DESS DUKE ELLINGTON
MEETING

2022



Duke Ellington
Society of Sweden

April 28

Moderator: **Marilyn Lester**

7:00 PM CEST

Invited keynote speaker: **Anna Celenza**

Duke Ellington and Leonard Bernstein

08:00 PM CEST

Pedro Cravinho

The Duke and The Queen - Duke Ellington and Ella Fitzgerald's first visit to Portugal revisited

9:00 PM CEST

Steven Bowie

Kenny Burrell and Duke Ellington

DESS DUKE ELLINGTON MEETING

2022



Duke Ellington
Society of Sweden

April 29

Moderator: **Ulf Lundin**

7:00 PM CEST

Isabelle Marquis

Dance to the Duke

7:30 PM CEST

Ken Steiner

*Rare and unissued recordings from the Steven Lasker
Collection*

8:00 PM CEST

Michael Kilpatrick

Boola

9:00 PM CEST

Marilyn Lester

*The International Ellington Society - The Time Has
Come*

9:20 PM CEST

Laurent Mignard

*Welcome to Ellington Study Group Conference Paris
2023*

09:35 PM CEST

Ulf Lundin – Summing Up



PRESENTATION ABSTRACTS

Leïla Olivesi

Ellington Medleys

Ellington medleys have been famous since Duke Ellington started using this musical form in the '30s. This presentation expounds on the way Ellington pleased the audience by playing several of his best-known melodies in a short time while extending his creativity. To this effect, I will demonstrate how Ellington took advantage of the medleys by saving more time to play new works during the same concert. Through the analysis of different versions of Black & Tan Fantasy, I shall explain how one composition could be at the same time, a work in progress and a gem performed within a timeless medley.

Marcello Piras

Evidence Of Subtext In Ellington's Music

This writer has often stressed the presence of a descriptive approach in Ellington's creations (see "Duke and Descriptive Music", *The Duke Ellington Companion*. Cambridge University Press 2015). Although the composer himself gave clues to some of his musical depictions, and evidence is steadily piling up that he did that even more often than he admitted, skepticism is still widespread. However, a major aspect of this approach has not yet come under systematic scrutiny—Duke's use of a subtext consisting of actual words implied in musical quotations. As our presentation shows, this was the very first technique Duke resorted to. Also, its presence throughout his opus inherently voids any general objection to Ellington's descriptivism.



Jack Chambers

Buried Treasures: Gems Left on the Shelf

In 1933, an English interviewer asked Duke Ellington about his “personal favourite composition. Ellington replied, “The things I’ve liked best I’ve often left on the shelf...” . Though more than a thousand of Ellington’s compositions are preserved in well-wrought studio recordings, dozens of others were performed in concerts at least once but never recorded. These “shelved” compositions are less well known, and in some instances forgotten. From these dozens, I have selected five gems. For a composer less prolific than Ellington, they might have been considered masterpieces. For him, they were incidental music, but dramatic evidence of his irrepressible muse.

David Berger

Ellington, The arranger: 1930s

The presentation will be focusing on how Duke transforms others’ work into his own through his unique rhythms, melodies, harmony and orchestration. I will illustrate this in discussing four Ellington arrangements of other composer’s work – The Sheik Of Araby, Ebony Rhapsody, Volga Vouty and Java Pachacha.



Michelle Corcella

Duke Ellington's Experimentation Techniques In The New Orleans Suite

Ellington's compositional style developed continuously until his death in 1974. The talk, based on Duke Ellington's manuscripts, is aimed to stress how the New Orleans Suite was a revolutionary work and a milestone in orchestral jazz. The opening track (Blues for New Orleans) is based on the simplest blues chord progression but it's probably one of the the most experimental tunes of the 20th century for what concerns chromaticism and jazz orchestration. Due to his complex harmonies, Ellington has always been compared to European composers such as Debussy and Stravinsky. However, the presentation will show how Duke stretched tonality to its limits in a completely different way: the blues as a source of not-conventional harmonies. In Portrait of Mahalia Jackson. Ellington paid homage to the queen of gospel music transforming the orchestra into a big pipe organ. I will show how Duke reached this goal. Finally, I will talk about the fundamental role of the copyist, the relationship between the manuscripts and the recording, and the problems of interpretation of this repertoire for both college and professional big bands.

Panel

Duke Ellington at the University of Wisconsin July 1972

At the invitation of the University of Wisconsin and its music department, Duke Ellington spent most of the first week of July 1972 there together with some members of his orchestra to give concerts, lectures, and masterclasses. The Ellington's visit will be revisited in a multifaceted multimedia presentation full of memories and music.



Anna Celenza

The Duke (Ellington), the Maestro (Bernstein), and the Brewer (Schlitz)

On July 2, 1966, Duke Ellington and Leonard Bernstein met for the first and only time at the home of Robert Uihlein, chairman and CEO of the Jos. Schlitz Brewing Company, in Milwaukee, Wisconsin. The encounter was captured on video by WTMJ-TV and reveals much about the frictions between classical music and jazz during the Civil Rights Era and the growing influence of corporate sponsorship on both genres. Using the 28 minutes of footage as a jumping off point, this talk offers a reassessment of Bernstein's attitudes towards jazz, a deeper look at Ellington's attempts to rewrite the narrative of American music history, and Uihlein's efforts to appropriate the fame of both men as part of a new marketing campaign for Schlitz Blue Ribbon Beer.

Pedro Cravinho

Duke Ellington's and Ella Fitzgerald's First Visit To Portugal Revisited

In late-January 1966, the Duke Ellington Orchestra and Ella Fitzgerald arrived in Portugal as the first stop of their European tour. The national press publicised Ellington and Fitzgerald's arrival enthusiastically, announcing it as the most significant jazz-related event ever in the country, and their Lisbon concerts sold out. Even if Duke Ellington's and Ella Fitzgerald's concerts are considered milestones among local critics and fans, there is a lack of information about them in Ellington's historiography. Based on archival, bibliographical, and analytical research, the presentation examines the discourses in the national press that surrounded Ellington and Fitzgerald Lisbon's concerts and expand to Duke Ellington's last visit to the country in November 1973.



Steven Bowie

Kenny Burrell and Duke Ellington

Kenny Burrell is one of the leading advocates for the legacy of Duke Ellington. In 1978, his UCLA class, “Ellingtonia,” became the first full time course in the United States devoted to Duke Ellington. It is still part of the curriculum today. The presentation will cover Kenny Burrell’s connection with Ellington – from his teen years as a fan, to his personal and professional connections with Ellington and his musicians, his tributes to the Ellington/Strayhorn canon, and to his work in establishing an academic platform for the world of Ellingtonia.

Isabelle Marquis

Dance To The Duke

Jazz and dance were completely tied, at least until the end of World War II and Duke Ellington’s music deeply reflects this connection. As a matter of fact, dance intimately belongs to Duke Ellington’s world: from clubs (Cotton Club) to concert halls (Carnegie Hall, Lincoln Center), from ballrooms (Savoy, Apollo) to the opera, and even in cathedrals. His most iconic compositions *It Don’t Mean a Thing*, *Take The A Train*, *Caravan* are still delighting nowadays lindy hoppers, tap dancers and all kinds of jazz dancers. The presentation will focus on four aspects: Eccentric dance in the revues of the 20s-30s with Bessie Dudley and Earl Snake Hips Tucker, Tap dance with Bunny Briggs, Swing dance with the Whitey’s lindy hoppers and Modern jazz with Alvin Ailey and Maurice Béjart.



Steven Lasker / Ken Steiner

Rare and unissued recordings from the Steven Lasker Collection

Steven Lasker will share some never-issued Ellington rarities from his collection. They will be presented by Ken Steiner and the presentation will open with selections from a discographically-unlisted 1937 Cotton Club broadcast. It will be followed by a number of other “goodies”.

Michael Kilpatrick

Boola

Boola was Duke Ellington’s concept for a “tone parallel to the history of the American Negro”, originating as early as December 1930. Duke was reported to be composing Boola throughout the decade, yet nothing tangible emerged. It was eventually abandoned and superseded by Black, Brown and Beige, written afresh in 1943, although employing much of the narrative of Boola. My presentation is based on my recent discovery of several manuscripts representing sections of Boola, vindicating Duke’s repeated claims that Boola was taking shape. What’s more, putting dates to these manuscripts and tracing their thematic content provides a remarkable hypothesis as to what Duke may have been planning for Black, Brown and Beige.

DESS DUKE ELLINGTON
M E E T I N G

2022



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Marilyn Lester

The International Ellington Society – Time Has Come

While Duke was still alive, several appreciation societies were founded, dedicated to examining and enjoying the Ellington (and Strayhorn) legacy. Many of those societies have disbanded and others are on shaky ground, owing to shifting cultural norms as well as aging out members. It's time to support Ellington's legacy with a realignment of the concept of a Duke Ellington Society to fit the modern, techno-savvy global universe. The presentation will address the aims of such a society and the practical issues involved in setting it up.