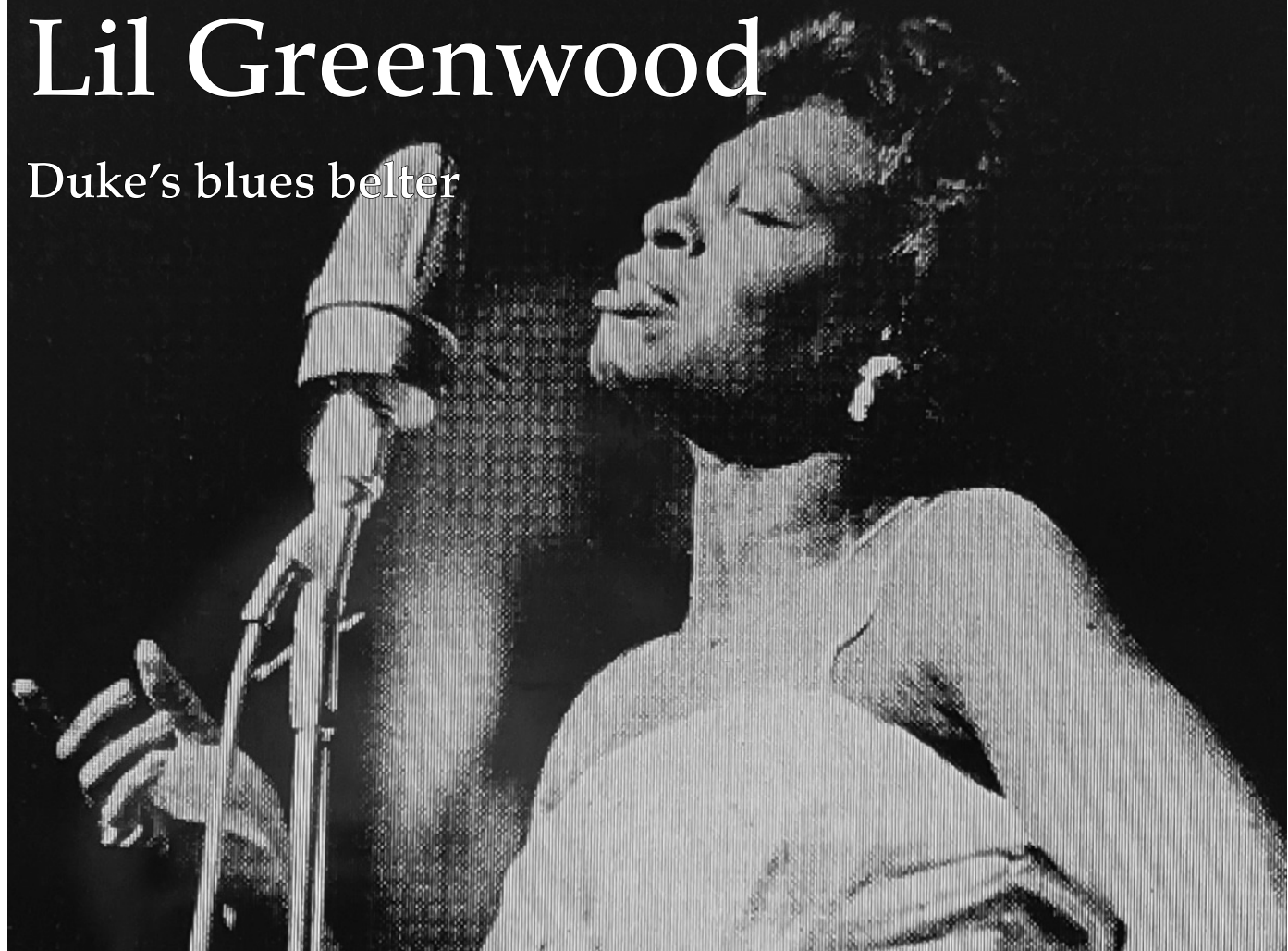




Lil Greenwood

Duke's blues belter



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Troubled Waters

I samband med det senaste årsmötet den 13 september 2021 trodde vi alla att nu var problematiken med Covid-19 över och vi kunde se fram emot en normal tillvaro. Men i slutet av år 2021 vände utvecklingen och en ny variant, som fått namnet omikron, sprids nu snabbt runt om i världen. Vår FHM har tvingats att återigen utfärda restriktioner och man är inte främmande för att dessa kan komma att utökas över de närmaste månaderna. Självklart påverkar det DESS och hur vi skall planera vår framtid. Ett årsmöte var planerat till den 21 februari. Enligt de förutsättningar som gäller när detta skrives kan ett dylikt möte mycket väl genomföras, men till vilken kostnad. Senaste årsmötet drog endast tolv besökande medlemmar. I skenet av de restriktioner som nu gäller och som troligen kommer att utökas kan vi nog inte ens räkna med så många som tolv besökare, kanske bara hälften? Den ekonomiska förlusten blir i så fall avsevärd. Och därför tror vi i styrelsen att vi gör våra medlemmar en tjänst genom att skjuta på årsmötet till den 4 april. Vi är trots allt optimister och hoppas och tror att pandemin vid det tillfället skall tillåta en riskfri sammankomst och att fler medlemmar skall våga delta i mö-

tet. Notera således att årsmötet 2022 är planerat till den 4 april.

Enligt preliminära beräkningar kommer 2021 års resultat att visa på ett underskott på cirka 6000 kronor. Vår ekonomi klarar den förlusten, men vi måste för framtiden planera för att året åtminstone skall visa ett "break even" resultat. Hur ökar vi då våra inkomster och hur minimerar vi våra kostnader? Medlemsavgiften utgör i princip vår enda inkomstkälla. Vi gör vad vi kan för att värva nya medlemmar, men det går trögt. I inflationens spår kommer vissa kostnader att öka de närmaste åren. Därför kommer vi vid årsmötet att föreslå en avgiftshöjning fr.o.m. 2023. Föreningens största utgiftspost är tryckning och distribution av Bulletin. En portohöjning är att vänta 2023. I den digitaliserade värld vi nu lever i finns det troligen de som anser sig kunna leva med Bulletinen i digitalt format i stället för i pappersformat. De som kan tänka sig detta ber vi låta oss veta, vilket därmed skulle innebära en icke oväsentlig besparing.

I skrivande stund har drygt hälften av våra medlemmar betalat medlemsavgiften för 2022. Vi tackar dem för det och hoppas att den återstående hälften kom-

mer att betala på nyåret. I detta sammanhang vill vi passa på att meddela att fem medlemmar har betalat medlemsavgiften utan angivande av namn. Det gäller betalningar gjorda den 3 och 4 november och 14, 15 och 23 december. De som känner sig träffade bedes kontakta oss så att vi får allt rätt registrerat.

Trots dessa något negativa besked ser vi ändå några positiva tecken i tillvaron. Som kan läsas på annan plats i denna Bulletin kommer Ulf Lundin att även i år anordna ett Ellington Meeting över tre dagar i april. Förra årets Meeting var en succé och vi kan inte vänta oss något annat i år heller. Dessutom surrar det obekräftade rykten i luften om att det kommer att anordnas en konventionell Ellingtonkonferens 2024. Vi får förhoppningsvis veta mer om detta under året.

DESS önskar alla en god fortsättning på det nya året.



Bo Hausman, ordförande DESS

Bo Scherman in memoriam

Innan denna Bulletin skall gå i tryck nås vi av beskedet att DESS-medlemmen Bo Scherman avled den 10 december 2021. Det är med stor sorg alla jazzentusiaster tar emot beskedet. Bosse var en genuin jazzälskare och det han inte visste om jazz var inte värt att veta. Under flera år drev han den lilla skivbutik "Jazzfynd" på Scheelegatan i Stockholm. Det var ett nöje att besöka butiken, inte bara för att inhandla svåråtkomliga direktimporterade ski-

vor, utan även för att utbyta åsikter med Bosse om allt som kretsade kring vårt gemensamma intresse. Med sitt stora kunnande skrev han insiktsfulla artiklar i flera tidningar och hade även program i Sveriges Radio om olika jazzpersonligheter. Självklart var Bosse en samlare av jazzskivor och i hans stora samling fanns åtskilliga originalinspelningar som han med all rätt var mycket stolt över. Bosse tvingades senare stänga sin skivbutik och kom där-

efter att ägna sig åt att guida jazzresor runt om i världen. Speciellt skall nämnas sådana resor till New York och i synnerhet till New Orleans. Han var den perfekta guiden, som kände till de historiska jazzlokaler som sin egen ficka och han var personligen bekant med många av jazzens storheter.

Jazzlivet kommer att bli fattigare utan Bosses medverkan. Vi i DESS kommer att sakna honom.

Bo Hausman

Förnämlig Ellingtonkonsert

DESS-medlemmen och musikpromotorn Göran Wallén anordnade den 9 november en makalös konsert i den f.d. Amiralitetskyrkan, numera Eric Ericson-hallen på Skeppsholmen. Pianisten Jan Lundgren hade samlat en kvartett av Sveriges skickligaste och mest prominenta musiker kring sig och framförde under ett par timmar guldornen av Duke Ellingtons kompositioner.

Georg Riedel bas, Klas Lindqvist altsax och klarinett, Peter Asplund, trumpet samt Chris Montgomery trummor framförde tillsammans med Jan Lundgren bländande, skickliga och humoristiska arrangemang med dito soli inför den fullsatta lokalen om ca 500 entusiastiska personer. Trots det lilla formatet blev framförandena också mycket omväxlande beroende på de olika musikerkombinationerna.

Jan Lundgren inledde konserten med att ensam framföra *Lotus Blossom*, *Star-crossed Lovers* och *Looking Glass*. Personligt, läckert och humoristiskt. Mycket arpeggio, dvs brutna ackord med ton för ton i stället för hela ackord. Intressant! Duon Georg Riedel och Jan fortsatte med *Take the A-train*, *I'm beginning to see the Light* och *Sophisticated Lady*. Billy Strayhorns komposition *UMMG (Upper Manhattan Medical Group)* är inte så ofta hörd. Tyvärr! Här lät den fantastiskt. *In a Sentimental Mood* var nästa höjdpunkt med ett duettspel mellan Jan och Peter och mycket lite trum- och basassistans. Sublimt trumpetspel i alla register med



Foto: Lars Erik Jansson

Peters fina ton. Tala om samspelhet. *Just Squeeze Me* inleddes med enkelt baspel och sedan klarinett och sordinerad trumpet, fint visparbete av Chris och intressanta soli. Dialogen högerhandspiano mot sordinerad trumpet. Bravo! *In A Mellow Tone* med fina, fantasifulla soli av Klas och Peter avslutade konsertens första del. Det var busigt...

I've Got it Bad and that Ain't Good med Jan och Georg var lyriskt och andaktsfullt framfört med en rolig överledning till *Satin Doll* och två obligata stämmor i piano och bas, som vävdes samman. Skickligt och humoristiskt! *Come Sunday* gladdes med ett snyggt crescendo i basen i "Lord, Dear Lord, O'Mine".

I Mood Indigo presenterades temat av en duett med klarinett och sordinerad trumpet. Utomordentligt! Här visade verkligen Klas Lindqvist vilken lysande musiker han är både som saxofonist och

klarinetrist. Nästa nummer *It don't Mean a Thing...* i ursnabbt tempo med sax och trumpet i mycket fint samspel, liksom pianot mot basen. Roligt!

Isfahan från Ellingtons *Far East Suite* blev en ny höjdpunkt för Klas och klarinetten. I Ellingtonsammanhang brukar denna melodi presenteras med Johnny Hodges på altsax, men här fick vi höra den i en version med klarinett. Mycket snyggt! *Things ain't what they used to be* med fina solistiska bidrag från samtliga visade också vilken enorm proffsig spelglädje denna konsert bjöd på. Nämnas slutligen skall de trevliga presentationerna och mellansnacken av Jan och Georg.

Som extranummer fick vi höra *Do You Remember Me* av Georg Riedel som en hommage till Arne Domnerus med de sista ensamma tonerna från basen tonande ut i novemberkvällen...

Thomas Harne

Korrigeringar

DESS-medlemmen Björn Englund har inkommit med följande kommentarer till artikeln om Bubber Miley i föregående nummer av Bulletinen:

På sidan 5 kan man läsa: "...using a trumpet mute because the trombone mute was not yet available." I note 1 på sidan 9 står dessutom: "Trombone mutes started to be produced during the 1950's. Lawrence Brown was one of the advisers."

Ingenting stämmer. Trombonsordi-

ner har funnits åtminstone sedan början av förra århundradet och i början av 1920-talet utvecklade man trumpet- och trombonsordiner för dans/jazzorkestrar. Paddy Harmon, en nattklubsägare i Chicago, konstruerade *the Harmon mute* (wa-wa-sordinen).

Fletcher Hendersons orkester 1924 (på foton i *Hendersonia* och *A pictorial history of jazz*) har straight- och wa-wa-sordiner för trombon. Nordiska

Musikförlagets första instrumentkatalog från 1934 visar 14 trumpetsordiner och sex trombonsordiner. Vilken trombonsordin skulle Lawrence Brown ha varit med och utvecklat?

I note 4 sägs vidare: "Playing straight means to play with mute and plunger." Att spela så är verkligen inte att spela "straight". Att spela notbundet med sordin men utan plunger kan däremot vara "straight".

Lil Greenwood

She Walked and Sang the Blues

By Sven-Erik Baun Christensen

"Thank you, we have aah – ladies and gentlemen, we brought along a li... ahh, little girl tonight that we brought in from San Francisco and we thought this would be a very nice place to introduce her. My pleasure to present: Miss Lil Greenwood!"

When Lil Greenwood joined the Duke Ellington Orchestra she was 34 years old and an established artist. She had gained more than 10 years of experience performing in different types of venues and before different types of audiences, and she had a series of excellent records behind her, several of which were self-composed. A handsome, rather than 'pretty' woman – 'I'm no glamor girl', she said of herself¹ – with a rich contralto voice, the new singer Duke Ellington introduced on stage at the Newport Jazz Festival on July 3rd 1958 was hardly 'a little girl'.

Early life

Lillian Belle George was born on November 18, 1924, in Prichard, a small city in Mobile County, Alabama, to Maggie and Sylvester George. Her father was Minister of a local Cedar Grove Baptist Church, and was also a travelling preacher, visiting local ministries around Mobile and Baldwin counties. From a very early age she accompanied her father on his travels, singing in churches on the Southern evangelist circuit.^{2, 3} But the music to be heard in small Prichard nightclubs had an irresistible attraction for her, and as a young child she was singing and entertaining around her neighborhood at any opportunity: 'I used to entertain the neighbors. I used to sing in a store in the neighborhood, and they would give me material to make up dresses.'⁴ Soon she was creating her own impromptu performances for people gathering outside the local nightclubs, as she recalled: 'we'd have a show outside the club, with me,



and that's how I learned to sing some blues'. Her father initially disapproved of his daughter singing secular songs in environments not known for putting an emphasis on moral behavior. Eventually he accepted, though, as Lil put it, that 'I was gonna be a singer, and I would sing everything.'⁵

After graduating from Alabama State College (now Alabama State University) Lil was training to become a teacher at the prestigious Afro-American Josephine Allen Institute in Mobile. She still had her eyes on a career as a performer, though, and is reported to have sung as an amateur inside nightclubs in Prichard at this time.⁶ In 1943 she was married in Mobile, to Elmer Greenwood. Lil and Elmer stayed married until 1981, but seem to have separated at some point after Elmer's release from the army in 1948.⁷ Elmer Greenwood wanted the pair to settle down in Alabama, but in 1949, helped by \$100 given her by the Institute's headmistress, Lil moved to California on her own to pursue a professional career as a singer.⁸

Singing with Roy Milton

Lil soon found work in nightclubs in San Francisco, gaining experience

and developing her, by her own admission, limited repertoire of songs. She started working at Slim Jenkins' Club in Oakland, a very popular venue regularly featuring both national jazz and R&B stars and locally based artists. While Lil was there, artist agent Ben Waller, who managed several major R&B artists, introduced her to bandleader/drummer/vocalist Roy Milton, who at the time was one of the biggest attractions on the R&B circuit. Milton hired her to sing with the band, and from 1950 to 1953 she toured the nation with 'Roy Milton & His Solid Senders'. She was hailed in publicity for Milton as 'the nation's newest number one blues artist'⁹ and as a vocalist who 'gives terrific touch to already great band',¹⁰ 'stopping the show everywhere she appears [...] with her sensational showmanship.'¹¹ During her years with Milton she seems to have developed a flair for combining singing and comedy, being compared in the press to popular (white) comedian-singer-actress Judy Canova.¹² This side of her talent would help her in the following years, as she gravitated towards the smaller 'bohemian' nightclubs in San Francisco, where shows combining music and comedy were popular attractions.

Early recording career

In 1950 Los Angeles-based Modern Records showed interest in recording Lillie Greenwood, as she was then most often known. After recording a 4-song demo session with only piano accompaniment, in March 1950 she was again in the studio, accompanied by the Roy Milton band. 4 tracks were recorded, of which *Heart Full of Pain* is perhaps the best; co-written by Lil and Roy Milton, it is a slow-tempo blues arranged and sung in the style of the at the time hugely popular Roy Brown. Lil would continue to record in Los Angeles for the next three

years, for Modern and Specialty with the Milton band behind her, and, after switching labels to Cincinnati-based King Records in 1951, with various Los Angeles-based musicians. In all she had 10 records released from 1950 to 1953, with 14 of the 20 songs written, or co-written, by herself. From 1953 until her time with Duke Ellington Lil Greenwood did not record again. This, however, is no reflection on the quality of the records; while staying well within the conventions of the then current R&B market, they are excellently performed by Lil and feature quality accompaniment. In 2002 the UK company Ace Records released a CD containing 18 of Lil's issued 1950s sides plus the demo session, with a booklet containing a comprehensive overview of Lil's life and career, by British/American writer Opal Louis Nations. The CD was titled *Walking and Singing the Blues*, despite all the material pre-dating Lil's time with Duke Ellington.

After Roy Milton

In September 1953 Lil was reported as no longer being with Roy Milton after having been 'out of the entertainment picture for several months because of a throat ailment' and back to singing at Slim Jenkins' Lounge.¹³ In March 1954 she was 'rocking' the upscale San Francisco nightclub Fack's, described as 'a ball o'fire type singer' by the San Francisco Examiner's showbiz reporter.¹⁴ The end of 1954 found her working Christmas and New Year's shows at Sacramento's Mo Mo Club. In 1955 she was at the Mo Mo in February and October, and back at Slim Jenkins' from mid-June until August, according to advertisements in the local press. In early 1956 she was again at the Mo Mo, described as 'The Queen of the Blues'.

While at the Mo Mo Club Lil came under management of agent Gloria Gundry, who in late summer 1957 got her an engagement at Ann's 440 Club in San Francisco. This club offered comedy and music in frequently changing 'revues', often with a satirical edge and focusing on topical issues. One of the Club's revues in 1957, titled *Selling the Blues*, was built around Lil's journey from church choir to night clubs.¹⁵ Lil would stay at the 440 until the end of the year.



The Purple Onion

In mid-February of 1958 Lil Greenwood started performing at The Purple Onion, a move which would lead to a major development in her career. The Purple Onion was an intimate cellar club in San Francisco, seating 80 people, so small that 'the entertainers are practically in your lap.'¹⁶

In April 1958 a reporter for the major entertainment weekly magazine *Variety* caught Lil's act at the Onion, and was impressed with her personality and voice, though not with the 'mainly pedestrian' material she was singing. Some of his comments are worth quoting in full, in the light of her later career: 'On the night caught she did tunes such as *St. Louis Blues*, *You'll Never Walk Alone* and *This Train*, topping it with an encore version of *Blowtop Blues* which brought down the house.' [...] (...she) has such an electric personality and conveys so much direct emotional appeal in her voice that she

grabs the audience right away and never lets them go.'¹⁷

Enter Duke Ellington

Sometime in the spring of 1958 Duke Ellington entered the Purple Onion and saw Lil Greenwood perform. Exactly when the first encounter between Lil and Ellington took place cannot be determined, but it could have happened around March 10-12, 1958, as the Ellington band played a concert at the Veteran's Memorial Hall in San Francisco on the 11th, after playing in Carmel, south of San Francisco, the evening before. In June 1958 Lil would join the Ellington organization and embark on a new phase of her career. The last advertisement in the San Francisco Examiner showing Lil Greenwood at the Purple Onion is from June 7th, 1958.

The exact circumstances and sequence of the events causing Lil Greenwood's departure from the Purple Onion and from then until she went on stage with

Ellington on July 3rd at Newport will probably never be established. When Duke went to the Purple Onion and saw Lil perform, he may have been prompted by Lil's manager Gloria Gundry.¹⁸ He might also have been drawn to the club because, as Lil herself told a reporter, it 'had the ice cream that he liked'.¹⁹ There could have been several meetings between Duke and Lil at the time; talking at a 2010 performance in Mobile, Alabama,²⁰ Lil mentions the 'San Francisco Auditorium' and says '... that's where I met him'. Duke might have seen Lil perform at the Onion and arranged to talk with her the next day at the Veteran's Hall/Auditorium, without any definite arrangements for Lil to join the band being agreed on at the time. But this is merely conjecture.

Over the years Lil gave different accounts of what followed. In 1960 she told a reporter: 'When Duke saw my act at the Purple Onion, he asked me to join him in Chicago for a tape session, with the idea of perhaps a later recording date. When I got there, the band was appearing at the Blue Note. The session went so well that he said 'care to sit in with the band?'. Then I followed Duke on to New York [...]'.²¹

During the 2010 Mobile performance Lil tells a somewhat different story, focusing on a routine Duke had seen her do at the Purple Onion. While leaving the stage, she would wave her hands and sing walkin', walkin'... I'm walkin.... She received a night-time phone call from Ellington in New York, asking if she had any lyrics to 'that walkin' song' she was doing at the Onion. As Lil recalled: '[...] he [Duke] said: well Billy Strayhorn and I have put some lyrics to it [...] so we think you better go to the airport and come to New York. [...] I caught the plane, went to New York, then I went to his apartment, he said 'I think you better go over to Strays', so I go there and Billy Strayhorn plays – you know they both play piano, but Strays would write all the songs – so they gave me the lyrics, and it was *Walkin' and Singin' the Blues*'.

Ellington and Strayhorn had developed a 12-bar blues with a lyric telling of pride and self-confidence in the face of rejection out of Lil's nightclub routine.

Lil would continue to sing it for the rest of her life. In 1959 it was copyrighted to Ellington's Tempo music, with only Duke and Lil listed as writers.

Studio recordings

After joining the band in Chicago during its stay at the Blue Note, Lil recorded a 6-song session on June 20th 1958 under Duke Ellington's supervision, accompanied by an anonymous organist and drummer, plus Paul Gonsalves on tenor on two tunes. The repertoire included two Ellington tunes, *I'm Beginning to See the Light* and *Solitude*, together with *Birth of the Blues*, *Baby, Won't You Please Come Home*, *I Ain't Got Nobody*, and Jimmy Scott's 1950 hit with Lionel Hampton



Everybody's Somebody's Fool. Lil sounds relaxed and phrases easily, generally singing in a higher range of her contralto voice than she would commonly do with the Ellington orchestra. It would have been the kind of singing Duke had heard from Lil at the Purple Onion. This must be the Chicago session that 'went so well that he [Duke] said 'care to sit in with the band'' recalled by Lil in 1960. (This session is not listed in discographies and seems not to be previously known. I am hugely indebted to Danish Duke Ellington authority Bjarne Busk for the opportunity to hear both this and the unissued June 27th full band session.)

On June 27th 1958, Lil Greenwood was again in the studio in Chicago, this time with Duke and the band, for what must have been intended as a rehearsal of the songs Lil was to be performing on stage. The four tunes recorded that day

would, together with *Solitude* sung as part of *The Medley* from 1959 on, constitute nearly her entire concert repertoire during her time with Ellington: *I Got It Bad*, *Walkin' and Singin' the Blues*, *Bill Bailey*, and *St. Louis Blues*, the first three with arrangements by Billy Strayhorn. The arrangement for *Walkin'* would undergo minor changes over time, but the tune would always strongly feature Hodges playing the blues behind Lil. Strayhorn's stately arrangement of *I Got It Bad*, quite different from the one he wrote for Rosemary Clooney in 1956, is played magnificently by the band. Two takes of *I Got it Bad* were recorded, the first virtually a blueprint for the Newport 1958 performance, the second completely different vocally, with Lil sounding almost as if she is imitating Dinah Washington in places, an 'experiment' never repeated, but interesting to hear.

The only issued studio recordings of Lil with the Ellington band are *Walkin' and Singin' the Blues* and *I Can't Give You Anything But Love* from a New York Columbia session on August 6th 1958. In 1959 *Walkin'* was released as a 45 rpm single, Cash Box reviewed the record on June 26th, and rated both sides 'B' (Very Good), their third-highest rating. *Walkin'* was described as 'a fine take from the Ellington crew and a pro blues stylist, Lil Greenwood. Excellent pop-R&B merchandise.'

With Duke on stage

Lil Greenwood debuted on stage with Duke Ellington at the Newport Jazz Festival on July 3rd 1958, singing *I Got It Bad* and *Bill Bailey*. In 1960 she recalled 'When I went on at Newport, it was completely impromptu – we hadn't formally rehearsed. For that matter, I never really have been hired for the band.'²² Maybe Lil meant to say that a proper rehearsal of her stage performance had not taken place before Newport. Some nervousness at the occasion may account for her coming in too early on *Bill Bailey* where Duke has to cue her in once more. She soon gained confidence; at the Great South Bay Festival in September 1958 the Down Beat reviewer reported that Lil now sang 'with more presence and more assurance than she showed at Newport.'²³



Reviews of Lil's performance at Newport 58 were mixed. The Newport Daily News wrote: 'Lil Greenwood, young San Francisco vocalist, made a very impressive debut here with the Ellingtonians in two brief numbers. A true "belter", rather than a thrush, Miss Greenwood was well applauded.'²⁴ The Down Beat reporter, however, was not pleased: 'Also imposed on the audience were vocals by a new Ellington songstress, Lil Greenwood. In performances of two tunes, she indicated a decidedly crude approach.'²⁵

Leonard Feather heard Lil sing at the French Lick Festival on August 15th 1958. He expressed concern regarding her possible effect on the Ellington Orchestra: "Lil Greenwood, scoring heavily with *Won't You Come Home, Bill Bailey*, threatens to become to this band what Joe Williams became to Basie's. She is a tremendous crowd pleaser, but is that enough to justify her presence?"²⁶ Blues and ballad singer Joe Williams had joined the Count Basie Band in 1954 and added significantly to its popularity.

Comparisons with Ivie Anderson were probably inevitable, with one review

declaring Lil's performance of *Solitude* 'well enough done, if one can forget Ivie.'²⁷ *Bill Bailey*, with a 'dixielandish' partly two-beat arrangement by Billy Strayhorn, including clarinet over sliding trombones, seems to have been a hit with most audiences. LG 'scored heavily' with it at Newport 1958, and it received 'one of the biggest hands of the evening' at a California concert in 1960. Leif Anderson, reviewing Duke's 1959 concerts in Stockholm, thought Lil's singing somewhat mannered and *I Got It Bad* 'not the most enjoyable part of the concerts', but nevertheless found himself enjoying *Bill Bailey*.²⁸

Lil's blues singing, in *St. Louis Blues* and *Walkin' and Singin' the Blues*, provoked very different reactions, from complaints about her 'not having a feel for the blues' and *Walkin'* being unconvincing,²⁹ to being praised as 'so well done and beautifully backed by the band that the Duke's next great contribution to jazz might be to develop a Ducal aspect of rhythm and blues, thus bringing back to big band jazz the popular appeal it has so largely lost'.³⁰ Recorded concert per-

formances of *Walkin' and Singin' the Blues* used the Billy Strayhorn arrangement from the 1958 studio version, except that on the Europe 1959 tour a trombone figure has been dropped from the 4th chorus which Lil sings with the rhythm section only. The main differences between concert performances of *Walkin'* are found in Johnny Hodges' playing. In the studio version he solos briefly in the introduction and plays behind Lil in the 2nd 12-bar chorus, but on stage he can be heard expanding his role as the mood takes him. At Newport in 1959, when Duke calls for Lil to do a complete encore of *Walkin'*, Hodges lets loose and wails the blues behind her through nearly the entire performance.

Lil's performances of *I Got it Bad* with Duke underwent changes over time. The arrangement played at the 'rehearsal' session on June 27th 1958, and shortly after at Newport 58, was discarded at some point, and a new Strayhorn arrangement – possibly the one written for the March 24th 1959 studio session mentioned below – is heard on stage in 1959 and -60. At Newport 1958 Lil gives a straightforward rendition, but at Newport 1959 vocal mannerisms appear, and are even more prominent at a concert in Santa Monica in 1960.

Lil's relationship with Duke

For Lil Greenwood, singing with Duke Ellington was a big move upward in the entertainment world. 'I can't help but advance from being with Duke night after night' she said to a reporter in 1960. 'I never get tired of the band. Every night there's something new to learn.'³¹ Duke gave her instructions on how to improve her singing: 'He got me to stress my low tones, you know, breathy – with the eyes. Start with a whisper, low, and build up into it. It's really a great improvement. I have less throat trouble now and can maintain my leverage even when the band gets loud.'³² All through her life Lil retained a great admiration for Duke Ellington as a person. As she said in 1996: 'He was such a dear heart. He was the most elegant man. He was so suave and so gentle. He was the most delightful man you would ever want to lay eyes on.'³³

Duke expressed his admiration for Lil's singing in extravagant terms: 'This girl has a voice that's a mixture of Marian Anderson, Ella Fitzgerald, Dinah Washington and Mahalia Jackson, and I don't know but what she's better on spirituals than when she's walking and singing the blues.'³⁴ Lil's lifestyle, maintained all through her years in the entertainment world, was strongly influenced by her church background. She never drank, smoked or used drugs, and often spent time in religious meditation before going on stage. Duke pretended surprise: 'This girl's so clean living she don't even wink at the bandleader!'

The 'lost' album

In the summer of 1959 reports appeared in the California press of a 'new album, *Walking and Singing the Blues*, by Lil Greenwood backed by Duke Ellington, and 'available soon'.³⁵ On March 24th 1959 Lil had been in the RCA studios in New York in a session devoted solely to her vocals with the Ellington band. 11 songs were recorded, and there may have been serious plans for an LP featuring Lil. Apart from *Walkin' and Singin' the Blues* the repertoire consisted entirely of songs written by Ellington and/or Strayhorn and previously performed by the band's vocalists, in new arrangements by Billy Strayhorn, described by Walter van de Leur as 'skillful yet somewhat average'.³⁶ The LP never materialized, though. The premature press notices were possibly an effort – most likely by Lil's manager Gloria Gundry – to put pressure on Duke or Columbia to release an album featuring Lil. With *I Can't Give You Anything But Love* from the August 1958 session added, it would have made a standard 12-track LP, but nothing from the session has ever been officially released, and apparently not even on bootleg LPs or CDs.

The Lili Gigi 'mystery'

Sometime in 1960 the name 'Lil Greenwood' disappeared from the Ellington organization, and a singer named 'Lili Gigi' (or sometimes 'Lillie Gigi') was announced in ads for Ellington performances, on stage by Duke, and in reviews etc. about Duke and the band.



Few would be fooled into believing that Duke had hired a new singer, though, for in almost every write-up 'formerly known as Lil Greenwood' was added after 'Lili Gigi's' name. The reason for this name change can only be guessed at; perhaps it was just a sudden whim of Duke's, as related by Lil and quoted in *Jet Magazine* in July 1960: 'One night in Las Vegas Duke just looked at me and said: "We'll have to call you something special. Let's see. L.G.; L.G. ... how about Gigi ... Lili Gigi?"'³⁷ It is hard to see what benefit a change of name could bring for Lil Greenwood, who was by that time an established artist well known in entertainment circles on the West Coast and beyond and had been presented by Duke under her real name for two years. Lil's comment at the time was a resigned: 'Now, I guess I'm stuck with it.'

Goodbye to Duke

David Palmqvist's fabulous website 'The Duke Where And When'³⁸ states that Lil Greenwood left the Ellington band in early December 1960, while Duke and Strayhorn were in Paris working on the *Paris Blues* movie. It seems, though, that Lil may have left the band as early as the beginning of October. Possibly she chose to remain on the west coast after the band's two-week engagement at the Club Neve in San Francisco, following which it went on a series of 23 one-nighters, from October 18th until November 20th. At the end of the tour the band was laid off until ca. January 9th, 1961,

when it assembled in Las Vegas for an engagement at the Riviera Hotel lasting until the end of February.³⁹ Before the October-November 1960 tour was over, Lil Greenwood had definitely found other employment. One might assume that she was dissatisfied with being 'Lili Gigi' and wanted to take her name back, or that she felt confined in the limited role given to vocalists in the Ellington band. This is only guesswork, however, and Lil seems never to have publicly stated her reasons for leaving. She was not to return to the Ellington band on a permanent basis, but there must not have been serious ill will between her and Duke, as he called upon her to perform in *My People* in 1963, and she was singing with the band again during its stay in Las Vegas in 1969.

1960s and 70s

In November 1960, Lil joined the Idlewild Revue for a week at the Apollo in Harlem, opening on November 11th. The Arthur Braggs Idlewild Revue was a vaudeville style show including musicians, dancers, showgirls, comedians and singers. According to a *Variety* report Lil Greenwood 'pip[ed] a trio of tunes with religious overtones and pleasing verve'.⁴⁰ The Apollo Theatre's own verdict on the Idlewild Revue, as recorded on its typed artist card, was: 'Glamorous entertaining but no box office value'.⁴¹ On December 9, 1960, she began an engagement at the Chesterfield Supper Club in Akron, Ohio, with the Ange Lombardi Trio.

During spring and summer of 1961 announcements of upcoming performances by the Duke Ellington Orchestra continued to mention Lil Greenwood. This was most likely due to outdated publicity material being circulated to the press by Ellington's management, Joe Glaser's Associated Booking Corporation (ABC). Searches for information about Lil Greenwood's professional activities during the first half of 1961 have yielded no results; possibly she had taken a pause from performing. In May 1961 *Down Beat* reported that Lil was back in California and residing in Los Angeles,⁴² and in August she opened at 'Wally Thorpe's La Ronde' ('Dancing

and Entertainment 7 Nites a Week'), to positive comments in the local press. She would continue to work in West Coast clubs for the next couple of years.

In May 1962 she was at the New Fack's in San Francisco, on a bill headed by the hugely popular singer Buddy Greco; in September she was at the Fireside Lounge for several weeks, billed as 'Held over by popular demand' during top comedian Tommy Noonan's stay at the end of September. She had clearly retained her skills in performing in more intimate circumstances before night club audiences, developed before she joined Duke Ellington.

In the autumn of 1962 Lil began performing as a duo with young singer Rene Robin, sister of Los Angeles-born vibraphonist Bobby Hutcherson. The partnership continued for several years during which they performed at jazz venues, and also at nightclubs such as raunchy comedian Redd Foxx's in Hollywood. Their performance as a 'new year's bonus' at a December 1966 concert by trumpeter/arranger Gerald Wilson's Orchestra received praise from Leonard Feather; in contrast to his 1958 review mentioned earlier, he now described Lil Greenwood as 'the fine blues vocalist in Duke Ellington's 1959-61 band.'⁴³ In December 1969 they appeared with Duke Ellington during his three-week engagement at Caesars Palace in Las Vegas. Moving with the times and wearing 'huge spherical afros', they duetted on *Walkin' and Singin' the Blues*.⁴⁴

In August 1963 Lil was recalled to the Ellington organization, to participate in the show 'My People' written and staged by Duke in connection with the exhibition *A Century of Negro Progress* in Chicago. Lil and Jimmy Grissom, placed on opposite sides of the stage with the spotlight switching between them, sang the blues towards each other, to great effect both visually and musically.⁴⁵ When studio recordings of *My People* made in August in Chicago were released on LP in 1964, Ralph Gleason declared the 'blues vignettes' sung by Grissom and Greenwood 'among the best Ellington performances in recent years'.⁴⁶

In the 1970s opportunities for performing and recording became fewer. Lil

is reported by several sources to have sung with Mercer Ellington after Duke's death in 1974, however this cannot have been on a permanent basis, as Anita Moore was Mercer's Duke Ellington Orchestra's female vocalist throughout the 70s and 80s. In April 1990 Lil did perform with Mercer, in The Duke Ellington Orchestra's performances of selections of material from Duke Ellington's three *Concerts of Sacred Music*, at the Grace Cathedral in San Francisco.⁴⁷

In April 1979 Leonard Feather reported on a tribute concert to Duke Ellington at Royce Hall in Los Angeles where Lil made 'a welcome return with *Walkin' and Singin' the Blues*, her big number with Duke's band in 1960'.⁴⁸

Lil is reported to have taken acting lessons sometime in the 70s, and she began a career doing musicals on stage and acting in TV shows. In 1971 she performed on stage in *Hello Dolly* with Pearl Bailey and Cab Calloway. She had several

roles on TV, including as a 'mischievous cook' in the 1975 TV Movie *My Father's House*, and guest starring in the TV series *Good Times* in 1979.

Return 'home'

At the end of the 1970s Lil moved back to Mobile to care for her mother, who died in 1991 at the age of 90. In the 1980s she seems to be out of the limelight, and advertisements and articles in the printed press have not been found for this article.

Then, in the early 1990s, Lil embarked on a number of years of extensive activity, continuing nearly until her death in 2011. She performed in Mobile and the Gulf Coast area around Mobile and nearby Pensacola, Florida with pianists Rick Denton and Joe Lewis' trios and saxophonist Joe Occhipinti's big band. She performed with the USA (University of South Alabama) Jazz Band both at home and in Chicago. She was in



the poetry, prose, dance and music show, *Dark Symphony* at the Saenger Theater in Mobile. She sang at a Duke Ellington Band Reunion Concert in Los Angeles in 2004; Buster Cooper, Butch Ballard, Dave Black, Jeff Castleman and Jimmy Woode were among the Ellington alumni present.

Lil was by now a much-loved and revered figure in the Mobile entertainment world. In recognition of her career, she was inducted into the Gulf Coast Ethnic and Heritage Jazz Festival Hall of Fame, and in 2003 Alabama Governor Bob Riley proclaimed July 28th Lil Greenwood Day in the State of Alabama.

In February 2006, at a music festival in Mobile, 76-year old classically trained composer-arranger-conductor David Amram met Lil and was impressed by her energy and passion, calling her 'an encyclopedia of music, combining spontaneity, sanctified church styling [and] classic jazz phrasing'.⁴⁹ Later that year Lil and Amram spent two days recording together in Mobile, resulting in a CD titled *Back to My Roots*.⁵⁰ *Summertime*, a song Lil loved to sing, is marred somewhat by vocal mannerisms, but the album contains fine examples of Lil's blues singing, and the standards *You've Changed* and *I Laughed at Love* show that she was still able to deliver a song with warmth and intimacy, without resorting to histrionics. On a final *Going Down to Mobile* Amram sings a semi-improvised lyric in praise of Lil, and the two venture a bit of scat-singing together. The accompaniment, by David Amram and local Mobile jazz musicians is excellent throughout the CD. While not an unqualified success, the album contains enough good music to act as a worthy farewell on disc for Lil Greenwood.

On August 15th, 2010, Lil sang at a Legends of Mobile Jazz Concert in the Gulf City Lodge in Mobile. Sadly, Lil suffered a stroke shortly after the concert and had to give up performing. On July 17th, 2011, a tribute concert to Lil was held in Mobile which she was too ill to attend. Lil Greenwood died two days later, on July 19th, 2011, in her hometown, Prichard.

Lil Greenwood stayed with Duke Ellington for 30 months, not long enough



to make a lasting impact on Ellington's music, or be remembered with affection by the majority of Ellington enthusiasts, as Betty Roche and Joya Sherrill are. Her main contribution was to bring to the band a new vocal earthiness, based in her gospel and blues background, that aroused the band and excited audiences. For Lil, her time with Duke Ellington was a high point of her long and varied career: 'I grew so much, man' she said to an interviewer near the end of her life.⁵¹ The studio recording of *Walkin' and Singin' the Blues*, and the best of the concert performances released in later years are, to this writer at least, evidence that she was worthy of the distinction of being, if only for a short period, Duke Ellington's female vocalist.

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Benny Åslunds band

På den tiden då Benny hette Ungewitter i efternamn ledde han ett band – Benny's Boys – med vilket Alice Babs gjorde sina första framträdanden som vokalist. Men det är inte det som menas med "band" i detta fall utan det som avses är "rullband" och kassetter. Benny var en av de första forskarna i Duke Ellingtons musik och han dokumenterade det 1954 med den första diskografin över Ellingtons musik, som han kallade "The Wax Works of Duke Ellington". En begränsad utgåva på ca 100 sidor, som i dag är något av en raritet för Ellingtonsamlare. Som forskare kom Benny att samla på sig stora mängder av grammofonskivor, kassetter och rullband med Ellington-musik. När han gick ur tiden 1996 stod familjen inför ett problem hur denna stora samling skulle hanteras. 78-varvs- och LP-skivorna spreds bland olika entusiaster i Ellingtonkretsen. De CD som ingick i samlingen finns, så vitt vi vet, fortfarande kvar i familjens ägo.

Den stora samlingen av kassetter och rullband deponerades hos Jazzavdel-

ningen på Visarkivet och användes till viss del som underlag för Sverigediskografin. Men Visarkivet ansåg sig inte ha utrymme för att behålla samlingen och man erbjöd Smithsonian Institution i Washington att ta över samlingen, men erbjudandet avböjdes. Efter vad vi i efterhand kunnat utröna bestod samlingen till övervägande del av kopior, som Benny erhållit från andra samlare runt om i världen, framför allt från Jerry Valburn och Sjöf Hofsmitt. Där fanns således knappast något okänt material, vilket torde vara en anledning till det bristande intresset från Smithsonian. Emellertid fanns bland materialet mycket som aldrig givits ut kommersiellt och när DESS gav ut CDn "The Duke Ellington Octet, Rainbow Grill, 1967" utgjordes musiken av vad vi hittat bland Bennys efterlämnade tapes. Samma gäller även CDn "Duke Ellington and his Orchestra at Holiday Ballroom, Chicago, 1957". Mycket av musikfilerna på vår hemsida härrör också från Bennys samling.

Eftersom Visarkivet inte kunde be-

hålla samlingen åtog sig DESS att överta den. Samlingen var packad i cirka 20 kartonger och merparten av dessa har hittills härbärgerats av Leif Jönsson och Anders Asplund i drygt 10 år. Materialet har under åren avlyssnats av medlemmar i DESS styrelse, och katalogiserats, dock långt ifrån allt. Men lagringen hos Leif och Anders var initialt tänkt att bara vara tillfällig, men kom att bli ganska långvarig eftersom ingen slutlig förvaringsplats kunde hittas. Men nu har vår styrelsemedlem Owe Persson hjälpt oss ur dilemmat. Sedan en tid tillbaka är nu banden förvarade i en container i en lada på hans sommarställe i Nynäshamn. Ladan är endast tillgänglig under sommarhalvåret eller då snöfria förhållanden råder vintertid. Exakta uppgifter om adress och tillgänglighet kan inhämtas av DESS. Owe har varit förutseende nog att informera sina barn om bakgrunden till förvaringen och de är således fullt insatta i situationen. Vi är tacksamma för att Owe har ställt utrymme till förfogande för denna samling.

Bo Haufman

Välkomna till DESScaféet

DESScafé öppnade för första gången den 29 oktober 2020. Det är en virtuell Zoombaserad Duke's Place där DESS-medlemmar kan mötas och spela musik för varandra.

Formatet på mötena i DESScafé är väldigt enkelt. Ett tema bestäms ett par veckor innan mötet och DESS-medlemmar och andra intresserade föreslår musik som ska spelas och diskuteras. 12-14 nummer väljs ut bland förslagen och presentatörer utses.

Några av teman i år har varit Rex Stewart, Irving Mills, Joe Nanton och hans efterföljare, Clark Terry, Kvinnliga sångare sjunger Ellington, Essentially Ellington-tävlingen och Ellingtonmusiker spelande i smågrupper.

Presentationer och diskussioner är normalt på svenska, men den 15 mars i



år dök svenskättlingen och specialisten på "Var var Ellington då" (TDWAW) David Palmquist upp i kaféet och pratade om sitt arbete och spelade musik. Nästa år kan det bli mer av kafémöten där det pratas engelska, men utan inkräkta på de där svenska galler.

De flesta möten har spelats in och finns på DESS webbplats (ellington.se). De finns under fliken DESScafé bland flikarna högst upp på första sidan. Om

man klickar på datum för mötet så kommer man direkt till videon från mötet och listan med spelad musik. Det finns också en liten jukebox med alla låtarna från mötet.

Den allmänna länken till DESScafé är: <https://ellington.se/desscafe/>. Där finns länkar till alla artiklar om DESScafé-mötena och länkar till de senaste DESScaféerna.

Den tekniska grunden för DESScaféet är Zoom. Det har valts för att det är enkelt att installera på datorn. Ulf Lundin och Göran Axelsson hjälper gärna den som trots detta har problem. Under våren kommer det också att ordnas korta kurser om hur man använder Zoom. Datum för kurserna kommer att skickas ut via e-post till alla DESS-medlemmar.

Ulf Lundin

Duke Ellington i Carnegie Hall

Att spela i Carnegie Hall är en fråga om status. Det är bara de riktigt stora namnen, som får en chans att uppträda på den kända scenen. Duke Ellington fick den chansen vid ett flertal tillfällen.

Carnegie Hall ligger på Sjunde Avnyn på Manhattan mellan 56e och 57e gatan. Den byggdes åren 1889-91 av filantropen Andrew Carnegie. Fastigheten innehåller tre salar. Den största, Main Hall, även kallad Stern Auditorium, har plats för 2800 åskådare. Vid vissa konserter har publikanstormningen varit så stor så att man tvingats erbjuda sittplatser även på själva scenen. Utöver denna konsertsal finns även två mindre salar. Carnegie Hall är inte den största scenen i New York. Metropolitan Opera kan härbärgera inte mindre än 3625 åhörare. 1950 utsattes Carnegie Hall för risken att rivas och ge plats för en modernare konsertlokal, men seriösa krafter såg till att rivningsshotet uteblev och fastigheten är i dag listad som National Historic Landmark. I fastigheten fanns även andra utrymmen för kontor och på de översta etagen fanns även lägenheter. Många kända personligheter har bott här och så vitt känt har Bobby Short haft sin bostad där. Enligt den nyligen visade filmen "Green Book" bodde även pianisten Don Shirley där.

Många berömda konserter har ägt rum i Carnegie Hall under dess långa existens. Den 16 januari 1938 intog Benny Goodman scenen för sin berömda konsert, som kom ut på skiva först 1950. Goodman hade vid detta tillfälle även inbjudit ett antal Ellingtonmusiker för en jamsession. Cootie Williams, Johnny Hodges, Barney Bigard och Harry Carney spelade Ellingtonkompositionen *Blue Reverie* tillsammans med ett antal Goodmanmusiker. (Se Bulletin 3/2020). Duke Ellington själv, som fanns bland publiken, påstås ha varit erbjuden att delta, men tackade nej till erbjudandet. Han avvaktade sitt eget tillfälle att få ta Carnegie Hall-scenen i anspråk. Ellington lär ha försökt påverka sin promotor Irving Mills att arrangera en konsert i

Carnegie Hall, men Mills trodde aldrig på idén och det skulle dröja ett antal år innan Ellington fick äntra den scenen.

En annan känd konsert som ägde rum i Carnegie Hall vid denna tid var John Hammonds "From Spirituals to Swing" med deltagande av många av den tidens stora jazznamn, bl.a. Count Basie. Men Duke Ellington skulle få sin chans. Efter att ha lämnat Irving Mills och i stället knutit sig till William Morris Agency fick Duke Ellington uppträda i Carnegie Hall den

23 januari 1943

Detta var en stor händelse för Duke Ellington, inte bara musikaliskt utan dessutom ett erkännande av hans storhet som musiker och kompositör genom att få uppträda på landets förnämsta scen under eget namn. Repertoaren bestod till stor del av alla hans mest kända nummer, men framför allt var det *Black, Brown And Beige*, som var det stora numret. Ellington beskrev sviten som "a tone parallel to the history of the Negro in America". Bortsett från en konsert i Boston fem dagar senare var detta enda tillfället *Black, Brown and Beige* uppfördes i sin helhet. Kritiken var blandad. Många var negativa till hela idén och även till längden av verket. Ellington var mycket besviken över kritiken och hans framtida versioner av sviten blev drastiskt nerkortade. När det var dags att spela in verket för utgivning på skiva var den avsevärt reducerad. I framtiden skulle han vid sina konserter endast spela upp valda delar ur verket. Det är inte omöjligt att den blandade reaktionen på verket ledde till den mollstämda bluesen *Carnegie Blues*, som Ellington ofta spelade 1945. Konserten finns utgiven på ett flertal skivmärken, bl.a. Prestige P-34004.

Men det skulle bli fler konserter i Carnegie Hall. Redan den

11 december 1943

är Duke Ellington tillbaka på scenen. Evenemanget var utsålt och 100 stolar placerades på scenen för att ge plats åt

senkomna angelägna åhörare. Repertoaren bestod som tidigare av Ellingtons kända kompositioner, men också flera standardverk ur the American Songbook. Några nummer ur *Black, Brown And Beige* uppfördes, men det nya numret vid detta tillfälle var *New World A-Comin'*, som här fick sitt uruppförande. Ellingtons komposition var initierad av en nyligen utkommen bok med denna titel författad av Roi Otley. Boken beskrev livet för den tidens Afro-Amerikaner i Harlem och de förhoppningar de hade om en ljusare rasneutral framtid. Stycket består av endast en sats och kan sägas vara ett concerto för piano och orkester. Ellington behöll numret på sin repertoar under resten av sin karriär. Även denna konsert finns utgiven på flera etiketter, bl.a. Ember 2001.

Duke Ellington skulle under de närmaste åren presentera en årlig konsert i Carnegie Hall och hans ambition var att vid varje tillfälle presentera en mera pretentiös komposition. Nästa tillfälle var den

19 december 1944

Som vid tidigare konserter spelades flera "warhorses" ur Ellingtons repertoar, men det nya större verket var *The Perfume Suite*, med satserna *Balcony Serenade*, *Strange Feeling*, *Dancers In Love* och *Coloratura*. Under de kommande åren skulle Ellington använda sig av dessa kompositioner som features för olika medlemmar i bandet, bl.a. Al Hibbler och Cat Anderson förutom sig själv som pianist i *Dancers In Love*. Men även vid denna konsert kunde Ellington inte undvika att spela upp några delar ur *Black, Brown And Beige*. Man kan se det som att han ändå vill försöka övertyga kritikerna om verkets kvaliteter. Konserten finns till störst delen utgiven på Prestige P-24073.

Nästa konsert i Carnegie Hall äger rum den

4 januari 1946

Vid denna tid var Duke Ellington knuten till grammfonbolaget Musicraft



och repertoaren denna kväll bestod till stor del av de nummer som under året getts ut på detta skivmärke. Men Ellington kan ändå inte undvika att även vid denna konsert medta några enstaka nummer ur *Black, Brown And Beige*. Det ambitiösa verket denna gång var en svit kallad *A Tonal Group*, bestående av satserna *Rhapsoditti*, *Fugueaditti* och *Jam-A-Ditty*. Fr.o.m. mitten av 1940-talet presenterades jazz i större utsträckning från konsertscener och i mindre utsträckning som dansmusik. Detta märks nu mycket tydligt i Ellingtons kompositioner nu och framdeles. Även denna konsert finns utgiven av Prestige med nr P-24074.

Senare samma år är det åter dags för en Carnegie Hall-konsert den

23 och 24 november 1946

Denna konsert hade föregåtts av en turné i mellanhavet varvid den franske gitarristen Django Reinhardt deltog. (Se Bulletin 3/2021). I nämnda Bulletin är beskrivet de problem Ellington hade med Reinhardt och i synnerhet vid konserten i Carnegie Hall. Det ambitiösa verket vid denna konsert var *Deep South Suite* med satserna *Magnolias Dripping With Molasses*, *Hearsay*, *There Was Nobody Looking* och *Happy Go Lucky Local*. Hela sviten utgör en beskrivning av den amerikanske negerns situation i sydstaterna. Den sista satsen kom att bli en av Elling-

tons mest lyckade och ofta spelade kompositioner. Som antyds ovan var detta ett evenemang som sträckte sig över två dagar. Repertoaren var i stort sett den samma vid båda konserterna. Konserten finns utgiven på Queen Disc 018.

Nästa konserttillfälle sträckte sig också över två dagar:

26 och 27 december 1947

Inför denna konsert hade Duke Ellington fått i uppdrag av den liberianska regeringen att komponera ett verk för att fira 100-årsminnet av staten Liberias grundande. En av gästerna vid konserten var den liberianske presidenten William Tubman, som dock anlände något förse- nad till den första konserten. New York hade nämligen drabbats av en ovanligt häftig snöstorm, som förlamade stora delar av stadens trafiksystem. Redan två dagar före konserten spelade emellertid Ellington in hela sviten för Columbia.

Sviten inleds av Al Hibbler sjungande *I Like The Sunrise*. De följande satserna har de enkla namnen *Dance No 1* t.o.m. *Dance No 5*. Något fantasilöst kan man tycka. De flesta av orkesterns solister får utrymme i de olika danserna och Tyree Glenn får t.o.m. spela ett solo på vibrafon. Ett för Ellington ovanligt instrument.

I samband med denna konsert ut-
uppförde Ellington även en kortare

komposition, *The Clothed Woman*, som får anses vara ett av Ellingtons mera sär-
egna verk. Delar av verket har en atonal
karaktär och man kan utan vidare påstå
att Ellington här är långt före sin tid som
kompositör. Kompositionen är värd ett
ingående studium av en musikolog och
säkerligen har sådana studier gjorts. Den
andra konserten finns utgiven på Pre-
stige P-24075.

Nästa gång vi finner Duke Ellington i
Carnegie Hall är den

13 april 1948

men det är inte fråga om en konsert i den
årliga serien av Ellingtonkonserter. Det
rör sig om en välgörenhetsföreställning
för Booker T. Washington Birthplace Me-
morial Fund. Ellington fungerar huvud-
sakligen som en konferencier och hans
orkester spelar endast ett nummer, okänt
vilket. Vilka de övriga artisterna var är
likaledes okänt.

Den årliga Ellingtonkonserten ägde
programenligt rum den

13 november 1948

Vid detta tillfälle plockade Ellington
fram ett gammalt nummer från 1935, som
sällan spelades, nämligen *Reminiscing In
Tempo*. Det är möjligt att numret aldrig
spelades så ofta p.g.a. att det troligen är
ganska svårspelat. Därutöver presente-
rade Ellington två längre verk. Det första
var en kortare svit om två satser som han
kallade *Symphomaniac*. Den första satsen
Symphonic Or Bust har beskrivits som en
musikalisk satir, den andra satsen betit-
lad *How You Sound*, har en tydlig boppig
karaktär. Det andra verket, som är mera
känt, är *The Tatted Bride*, som försöker
beskriva när en nygift brudgum upp-
täcker att hans fru är tatuerad och hans
reaktion. Sviten tre satser har underliga
namn: *Kitchen Stove*, *Aberdeen* och *Oma-
ha*. De som vill läsa mer om verket hänvi-
sas till Bulletin 3/2015. Den andra satsen
spelades sedermera ofta som en feature
för Jimmy Hamilton. Konserten har gi-
vits ut på Vintage Jazz Classics 1024/25.

Hittills hade konserterna i Carnegie
Hall skett programenligt, d.v.s. en kon-
sert vid slutet av varje år. Men nu blev
det glesare mellan konserterna. Nästa
konsert äger rum först den

14 november 1952

Duke Ellington själv uttryckte detta förhållande på följande sätt: "by 1950 everybody was giving concerts, and even a concert at Carnegie Hall no longer had the prestige value it had in 1943, but our series there had helped establish a music that was new in both its extended forms and its social significance." Säkert en helt riktig analys.

Konserten var en hyllning till Duke Ellington och hans 25-åriga karriär i amerikansk show business. Dizzy Gillespie ingick i orkestern i några nummer. Något nytt längre verk presenterades inte men *The Tattooed Bride* återuppfördes. Duke Ellington och hans orkester var inte enda attraktionen vid denna konsert. På scenen uppträdde även Billie Holiday, Charlie Parker med stråkar, Stan Getz och Ahmad Jamal trio. Tidningen Variety rapporterade att Ellingtons orkester var i toppform, men den artist som drog ner mest applåder var Billie Holiday. Två konserter avverkades till ett fullbokat auditorium, varav en radierades via NBC. Delar av konserten har givits ut på etiketten For Discriminate Collectors 1005.

Nästa framträdande i Carnegie Hall äger rum den

16 mars 1955

Detta är en konsert som skiljer sig avsevärt från alla tidigare konserter. Duke Ellington och hans orkester delar nämligen scenen med "The Symphony of the Air", en symfoniorkester under ledning av Don Gillis. Vid denna tid började Ellington komponera nummer, som fjärmade sig från jazzidiomet och mer riktade sig åt det seriösa hållet. De verk som framfördes var *Night Creature*, *New World A-Comin'* och *Harlem*. Vid framförande av *New World A-Comin'* överlämnade Ellington platsen vid pianot till gästande Don Shirley. Utöver dessa nummer spelade symfoniorkestern verk komponerade av dirigenten Don Gillis. Konserten drog endast ett halvfyllt auditorium. Ellingtons del av konserten finns utgiven på Musica Jazz 2MJP-1021.

Vi får nu vänta nio år till nästa Carnegie Hall-konsert som sker den

29 mars 1964

Denna gång är det fråga om en konventionell jazzkonsert. Ellington spelar upp delar av sin *Far East Suite* och *Harlem*, som numera oftast spelades vid alla konserter, liksom även *Monologue*. Orkestermedlemmarna får tillfälle att ut-

trycka sig i sina respektive specialnummer. Hela konserten gavs ut på New Sound Planet JU-322/323.

Nästa framträdande äger rum den

26 mars 1967

Två konserter genomfördes denna dag och Ellington delar scenen med Ella Fitzgerald. Zoot Sims är gästsolist i ett nummer. För övrigt består repertoaren av de aktuella numren vid denna tidsperiod. Delar av konserterna har getts ut på det album med 4 LP-skivor som Norman Granz 1975 gav ut på sitt skivmärke Pablo 2625 704 "The Greatest Jazz Concert In The World". Senare även som CD. På skivorna förekommer en mängd andra artister, som såvitt vi kan bedöma, har spelats in vid andra tillfällen.

4 april 1968

Duke Ellingtons framträdande i Carnegie Hall denna dag finns inte listat i diskografierna, men bevisligen ägde det rum enligt David Palmqvists TDWAW. Ellington och hans orkester deltog i en välgörenhetskonsert betitlad "Good News for Modern Man". Flera klassiska verk framfördes av olika musiker medan Duke Ellington och hans orkester begränsade sig till att spela ett antal kompositioner ur *The Second Sacred Concert*.

Sista gången Duke Ellington framträder i Carnegie Hall är den

8 juli 1972

Newport Festivalen hade vid denna tid flyttat sin årligen återkommande jazzfestival från Newport till Carnegie Hall och denna Ellingtonkonsert utgör en del i festivalen. Utöver de i repertoaren normalt ingående numren framför Ellington sin *Togo Brava Suite* och även *Harlem*. För att hedra äldre orkestermedlemmar har inbjudits Sonny Greer och Barney Bigard, som medverkar i några nummer. Så gör även några tämligen okända vokalist, Betty Farmer och Aura Rully. Delar av konserten har getts ut på en obskyr CD "Rugged Jungle" LSR-001.

Därmed avslutas Duke Ellingtons konserter i Carnegie Hall. Troligen är han den orkesterledare som uppträtt flest gånger i den världskända lokalen.

Bo Haufman



Wanderlust

Wanderlust är en charmig bluestolva, som första gången spelades in av Johnny Hodges och hans orkester den 20 december 1938. Det är med stor säkerhet Johnny Hodges som komponerat melodin, men troligen har Duke Ellington bidragit med arrangemanget och därmed även satt sitt namn på kompositionen. Samtidigt som man njuter av denna enkla men charmiga musik kan man inte låta bli att fundera något över titeln på melodin. Ordet har uppenbarligen tyskt ursprung och torde helt enkelt betyda "reslust" eller att "känna en obetvingad önskan att resa och se världen". Hur uttrycket hamnade i den amerikanska vokabulären är emellertid oklart. Kanske var det tyska emigranter som kände "wanderlust" och genom emigration till Amerika fick utlopp för en önskan att se världen. Man kan bara gissa. När man söker på nätet om betydelsen av "wanderlust" beskrivs denna som "a strong desire to wander or travel and explore the world". Man kan naturligtvis tycka att Duke Ellington och hans orkestermedlemmar fick åtskilliga tillfällen att "explore the world" genom alla one-nighters runt om i USA och även utomlands under orkesterns långa existens.

Det är möjligt att melodin initialt hade ett annat namn. Enligt vad som uppges i inlägget till Mosaicboxen "The Complete 1936-1940 Variety, Vocalion and OKeh Small Group Sessions" finns namnet *Katie Blues* ingraverat i originalmatrisen.

Första inspelningen

Melodin spelades, som sagt, in första gången 1938 av Johnny Hodges lilla band vari ingick bl.a. Cootie Williams, Lawrence Brown och Harry Carney förutom Duke själv. Men det är bara Hodges och Carney som får soloutrymme. Trots sin lustfyllda titel är det en mycket blå blues och Ellington inleder med ett pianoackompanjemang som för tankarna till *Echoes of Harlem*. Hodges är som alltid magnifik i sitt spel och melodin har en liten intressant detalj med uppåtgående knorr på slutet.



Nästa gång Duke Ellington använder sig av melodin är vid Carnegie Hall-konserterna den 26 och 27 december 1947. Vid dessa konserter, varav endast den från 27 december har getts ut, får Johnny Hodges eget utrymme i en medley med sina mest kända nummer och *Wanderlust* är ett av dem.

Med Coleman Hawkins

Det dröjer sedan ända till den 18 augusti 1962 innan Ellington använder sig av melodin igen. Det är vid det fantastiska tillfället då Ellington spelar in den berömda skivan *Duke Ellington Meets Coleman Hawkins*. En av Ellingtons absolut bästa produktioner. *Wanderlust* ingår i repertoaren för den lilla grupp som omger Coleman Hawkins och alla får soloutrymme. Melodin utgör ett idealiskt improvisationsunderlag och nu är den inte lika "blå" som vid den första inspelningen. Johnny Hodges, Ray Nance, Harry Carney och Lawrence Brown inleder med vackra solon innan Coleman Hawkins tar över med ett magnifikt solo.

Under 1960-talet gjorde Duke Ellington mängder av inspelningar för egen räkning, vilka kom att ingå i det som kom att kallas hans "stockpile". Delar av materialet sålde Ellington under åren till

olika bolag. Den 25 april 1969 spelades *Wanderlust* in och den kom senare att ges ut på Norman Granz etikett Pablo med titeln "Up in Duke's Workshop". Vid detta tillfälle tacklar Ellington melodin på ett helt annorlunda sätt. Johnny Hodges är inte närvarande och numret blir i stället en feature för Cootie Williams, Duke Ellington själv och basisten Paul Kondziela, som ingick i bandet under andra halvåret 1969.

Stockpile

I diskografierna finner vi även att numret spelades in vid en stockpile recording session den 23 maj 1969 men uppenbarligen rör det sig endast om korta försök och inte värda att ge ut. Vid den här tiden hade Ellington ett uppdrag från ett filmbolag att komponera musiken till filmen *Change of Mind*. Han har då använt sig av *Wanderlust*, tydligen huvudsakligen som bakgrundsmusik. Filmen, som handlar om hur man flyttar en vit mans hjärna över till en svart mans kropp, blev ingen succé. Få av oss har sett den.

Universal Pictures producerade 2012 en film med titeln "Wanderlust" med undertiteln "Leave Your Baggage Behind", men det är en helt annan historia.

Bo Haufman

Nya medlemmar

DESS hälsar följande nya medlemmar välkomna i vår illustra förening:

Nils Gunnar Karlberg, Nynäshamn
Michael Kilpatrick, Cambridge, England
Gösta Rising, Nynäshamn
Jan Evensmo, Oslo, Norge

DESS behöver fler medlemmar.
Inspirera Dina vänner och bekanta att också gå med!

The Future of Jazz

By Duke Ellington

Which way is jazz going? Questions of this kind are never easy to answer, and in this case it might be easier to answer another question, namely: Where is jazz coming from? Because one of the most important distinctions between the musical scenes of yesterday and today is that the average young musician nowadays comes equipped with conservatory experience, with a background of educational equipment that is way out ahead of the training most of the musicians had not too many years ago.

As far as the future of jazz is concerned, it is by no means certain that this will be the only factor in determining which way things will go. Whether jazz will be more folk-like in nature, or less, whether it will be less or more mechanical, is not important. What is important is that it must live, and the only way it can live is with the existence of an ever larger and more keenly interested audience, to give it the support that must always be its life blood.

Jazz, like any other form of art, has to be subsidized. If there are more intelligent listeners, of course, it will move in a more intelligent direction. This does not necessarily mean, however, that it will leave the realm of folk music and tend to move into a more *mècanique* type of thing.

Recently I was asked whether I felt that jazz had moved a great distance away from its folk origins. With the present state of rock-and-roll music I don't know how anyone can even consider asking such a question! Rock-and-roll is the most raucous form of jazz, beyond doubt; it maintains a link with the folk origins, and I believe that no other form of jazz has ever been accepted so enthusiastically by so many. This is probably an easy medium of musical semantics for the people to assimilate. I'm not trying to imply by this that rock-and-roll shows any single trend, or indicates the only direction in which things are moving. It is simply one aspect out of many.

I have written a number of rock-and-roll things myself, but am saving them for possible use in a show. As far as my own music in general is concerned, I would categorize it as Negro music. It represents what I absorbed as a child and have grown up with among the people around me who were musicians, and beyond that, my own self and my surroundings have been injected into it.

There have been many rebellions concerning our music through the years. As far back as 1933, when I said I was



playing Negro music, some critics complained "*Sophisticated Lady* is not Negro music". But the fact remains that *Sophisticated Lady* is Negro music – it's the Negro I know, and my interpretation. No matter how many controversies may rage about the direction in which our music, or jazz in general, is going, the music will continue to develop along natural lines. Some of it may become more complex, and some of it will remain simple. There will always be some kind of folk music around, be it rock-and-roll or hillbilly music.

Actually the word "simple" is sometimes misleading and is subject to many

interpretations. Take, for instance, a recent composition entitled *Night Creature*. We gave this number its premiere a few months ago at Carnegie Hall, performed by our orchestra combined with the Symphony Of The Air – a total of 111 men. Despite this, I feel that *Night Creature* basically was done in quite a simple manner. It could have been developed into something far more complex, and elaborate, but essentially it tried to tell a rather simple story in fairly simple language. The main purpose of it was to try to make the symphony swing, which I believe we did very successfully.

What we did with *Night Creature* was, in effect, a new argument, on a much larger scale than ever before, against the theory that jazz cannot be written. There are still a few diehards around who believe in this, in fact, not long ago I made up a little story to interpret their attitude. There was a little raggedy boy out in the middle of a field. He was wandering through the grass and stumbled over what appeared to be black stick. He picked it up and sat down under a weeping willow tree. We, of course, know it was a clarinet he was holding, but he didn't know what it was. But somehow or other, intuition told him to just blow on it, and when he blew, out came jazz. And that's the way jazz is supposed to be, according to these diehards, it's not supposed to be prepared or planned in any way.

Another theory they hold is that there is such a thing as unadulterated improvisation without any preparation or anticipation. It is my firm belief that there has never been anybody who has blown even two bars worth listening to who didn't have some idea about what he was going to play, before he started. If you just ramble through the scales or play around the chords, that's nothing more than musical exercises. Improvisation really consists of picking out a device here and connecting it with a device there, changing the rhythm here

and pausing there. There has to be some thought preceding each phrase that is played, otherwise it is meaningless.

So, as I say, jazz today, as always in the past, is a matter of thoughtful creation, not mere unaided instinct, and although it is impossible for me or anyone else to paint any accurate picture of things to come, I am sure that it will develop into something very big and beautiful. It will be a combination of the contribution of all those people who are supposed to have natural ability, and the work of all those who come out of the conservatories to add their embellishments.

As you may know, I have always been against any attempt to categorize or pigeonhole music, so I won't attempt to say whether the music of the future will be jazz or not jazz, whether it will merge or not merge with classical music. There are simply two kinds of music, good music and the other kind. Classical writers may try to write in the jazz idiom and jazz writers may venture into classical territory, but the only yardstick by which the result should be judged is simply that of how it sounds. If it sounds good it's successful, if it doesn't

it has failed. As long as the writing and playing is honest, whether it's done according to Hoyle or not, if a musician has an idea, let him put it down on paper. And let's not worry about whether the result is jazz or this or that type of performance. Let's just say that what we're all trying to create, in one way or another, is American music.



Editor's comments:

In 1958 Duke Ellington and his Orchestra toured Europe under the management of Norman Granz. In a souvenir program for the tour the above article written by Duke Ellington was included. It is consequently 63 years since it was written and has to be seen in that perspective.

Surely many of us will not agree entirely with Duke's opinion about how to improvise music. Moreover he is through-out using the word "negro", a word that is today almost forbidden in the vocabulary. Even words like "darkies", "black" and "colored" are not to be used. Instead we now talk about "Afro-

Americans" until we in a distant future will give up describing the ethnic origin.

We can also note that Duke talks about jazz having to be "subsidized". It is not quite clear to a reader what Duke can possibly mean with this expression. Duke himself was during his entire career not subsidized with one single cent. What he can possibly mean is that newcomers in the jazz field may need a financial support in order to make their way into a competitive market.

Regarding the performance of *Night Creature* this was actually done on March 16, 1955, and has been released on record (Musica Jazz 2MJP-1021). The concert is mentioned in Klaus Stratemann's "Day by Day" from which we quote: "In a concert titled "Excursions In Jazz", the Ellington orchestra was teamed with the "Symphony Of The Air" (ex NBC Symphony) under the baton of Don Gillis. After the opening segment Gillis handed the baton to Ellington for the premiere of his most recent extended composition, *Night Creature*. The program then presented *New World A-Comin'*, with Don Shirley at the piano. The concert closed with *Harlem*, in which the composer himself performed the piano part."

Duke Ellington intervjuad

Under sin långa karriär blev Duke Ellington föremål för otaliga intervjuer. Troligen mer än tusen. I New DESOR finns listat inte mindre än 157 intervjuer bevarade som ljudfiler. De flesta var intervjuer för olika radiostationer, både i USA och kanske mest i Europa. Utöver dessa gjordes det mängder av intervjuer av reportrar för olika tidningar. Duke Ellington betraktade säkerligen dessa intervjuer som ett sätt för honom att promota sitt eget namn och sin orkester. Han svarade alltid mycket artigt på frågorna och kunde ibland utveckla sina svar mycket ingående och uttömmande. Men säkerligen förekom det frågeställningar som han inte ville fördjupa sig i och då särskilt när det gällde politiska frågor. Ofta förekom det frågor som han säkert ansåg

vara mer eller mindre ointressanta för att inte säga helt ovidkommande eller nästan löjliga. I början av 1950 blev Duke intervjuad av en reporter vid namn Ben Gross för tidningen Sunday News. Intervjun är ett bra exempel på denna typ av intervjuer men vi kan inte låta bli att här ändå citera ett antal frågor och Dukes svar på dessa:

Ben Gross: Is it true that you're planning to write an opera?

Duke: Yes, but I won't call it an opera. It'll be a tonal pantomime.

B.G.: Of the 3000 numbers you've composed, which is your favourite?

Duke: It's always the last piece on which I'm working. And that's no kidding.

B.G.: What do you think of bop?

Duke: Why speak of the dead? Anyway, it was manufactured synthetic stuff.

B.G.: And what about so called progressive music?

Duke: That's not only synthetic, but also neurotic.

B.G.: Coming back to bop, just what is it? I can't understand it.

Duke: Neither can I for that matter. Dizzy Gillespie, who developed that style, once told me that even he couldn't explain it. And if he can't, who am I, just an ignorant bystander, even to try.

Visst kan man inte låta bli att dra litet på mun!

Bo Haufman

The Peaceful Side of Billy Strayhorn

By Mike Zirpolo

There was something about French culture that fascinated Billy Strayhorn all his life. He wrote these words in the 1930s: *"Life is lonely again, ... A week in Paris will ease the bite of it. All I care is to smile in spite of it."* They became a part of Strayhorn's lyric to his haunting song *Lush Life*. Strayhorn's companion Aaron Bridgers, who lived in Paris for many years, made this statement about Strayhorn's affinity for all things French. *"From his high school days, Billy was a Francophile. He was fluent in the language and was thrilled with every trip he could make. In Paris nobody cared who you were or what you were. There was no judgement. That's one reason why Billy and I loved it here."*



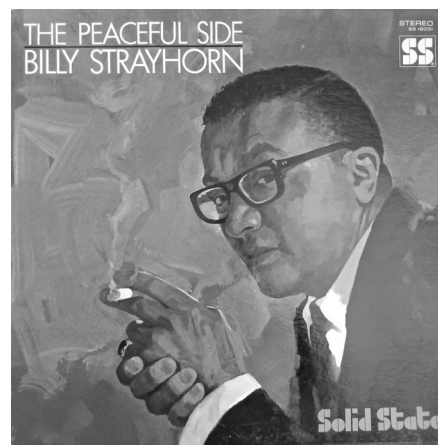
Billy Strayhorn was in Paris when this recording was made because he had worked with Duke Ellington there on the music that was used in the feature film called *Paris Blues*, starring Paul Newman, Joanne Woodward, Sidney Poitier, Diahann Carroll and Louis Armstrong. While Strayhorn was working on that project, he was for whatever reasons experiencing negative emotions.

The American trombonist/arranger

Billy Byers had been hired by the producers of the film to be an interpreter for Duke Ellington. According to Byers, *"... Duke Ellington needed no translator because everyone spoke to him in English. So I wound up hanging out a lot with Strays."* Strayhorn was drinking a lot. Byers continued: *"I love to drink too. However, I couldn't keep up with him. I had a habit of going to bed every night. He went on to the next day."*

While working on the film, all of the actors were drawn to Strayhorn, especially the very beautiful Diahann Carroll. *"Spending time with Strayhorn was something I could never forget. He was a beautiful, delicate little flower, just, you know, a genius. But a tortured genius. He was an unhappy person. His genius was so overwhelming that being in his presence was something you could never forget. There's such a thing as feeling too much and hearing too much. He suffered from that. Strayhorn had the ability to perceive other people better than most of us, and what he perceived wasn't always kind, particularly in relation to himself and the life he chose for himself."*

After the film project was completed, Strayhorn continued drinking and partying at the Mars Club in Paris, where Aaron Bridgers often played piano. One night at the Mars Club, Alan Douglas, a young American record producer, approached Strayhorn about making a recording of his own compositions. *"He didn't even think about it really. He just said 'Why Not?' I didn't know if he was serious or he was drunk."* The next day, Douglas firmed up the deal with Strayhorn by phone. Two days later, Strayhorn was at the Barclay recording studio in Paris with bassist Michel Gaudry and the Paris String Quartet. He had prepared the music for the instrumentalists (and a chorus of singers who sang on some tracks wordlessly). After two extremely efficient three hour recording sessions on successive nights starting at midnight, Strayhorn had recorded enough



music to fill an LP, which was to be called *The Peaceful Side of Billy Strayhorn*.

A Flower Is a Lovesome Thing

The leading expert on Strayhorn's music, Walter van de Leur, has summarized the history of Billy Strayhorn's *A Flower Is a Lovesome Thing*. *"Within months of joining Duke Ellington in New York in the winter of 1939, Strayhorn had written two ballads for Johnny Hodges, the Ellington Orchestra's star alto saxophonist: Passion Flower and A Flower Is a Lovesome Thing. While there is evidence that A Flower Is a Lovesome Thing made it into the band book as early as February of 1941, it wasn't until 1946 that the Johnny Hodges All-Stars waxed the piece for Capitol Transcriptions. There is a kinship between Passion Flower and A Flower Is a Lovesome Thing that exceeds their botanic titles. Both pieces are built on similar musical ideas, such as very little harmonic movement, a technique found in other Strayhorn pieces as well. Throughout A Flower Is a Lovesome Thing Strayhorn maintains a subdued and minor mood. As always, his writing is detailed and effectively expressive of the emotional content of this introspective composition."*

In this performance, Strayhorn is featured on piano, accompanied by a bass and a string quartet for which he wrote the minimalist music. The emphasis in this recording was to celebrate one of Strayhorn's most beautiful melodies.

Consequently, his playing in the first chorus is melodic, with some embellishment here and there. In the second chorus, he improvises as a counterpoint to the melodic strings. His finale is puckishly humorous, but oddly fitting.

Strayhorn was always critical of his piano playing. "In Paris, I made an album, and it sounded all right when I heard it there I don't play much any more Playing requires – you've got to – it's a thing itself. If you know how to play the piano, you can play forever once you learn it. But I mean to **really play**, I don't feel that I'm **playing**."

To my ears, Strayhorn's playing on this recording is very good in a technical sense, but not perfect. Musically, his playing is utter perfection. It conveys very strongly the sense of joy one feels when seeing and appreciating the beauty of nature. This is intimate music, ideal for listening, thinking, dreaming.

Red. anm: Billy Strayhorns karaktär som människa är känd för oss alla. Inte minst Duke Ellington har i olika sammanhang beskrivit den. Då kan man inte låta bli att förundra sig något över titeln på albumet "The Peaceful Side of Billy Strayhorn". Det borde rimligen innebära att Strayhorn hade även andra sidor av sin karaktär. Men det är svårt att tänka sig en annan sida i hans karaktär än "peaceful" sådan.

Billy Strayhorn invalid i Hall of Fame

I Bulletin 4/2019 hade vi nöjet att meddela att Duke Ellington blivit invalid i The Great American Songbook Hall of Fame, och nu kan vi även meddela att han får sällskap av Billy Strayhorn. Intagningsceremonin ägde rum den 13 november 2021 och "the acceptance speech" hölls av Alyce Claerbaut, ordförande för Billy Strayhorn Songs, Inc. The Hall of Fame har sin hemvist i The Palladium at the Center for the Performing Arts, Carmel, Indiana och dess initiativtagare är Michael Feinstein.

DESS Duke Ellington
Meeting

Duke Ellington
Society of Sweden

2022



Virtual Meeting In April

The Ellington Study Group Conferences have been important for the international Ellington community. They have been a meeting place for Ellington aficionados and a forum to share new knowledge about Ellington and his music.

During many years, it was the Ellington societies and chapters, which arranged them. But during the 21st century they have scaled down their activities or stopped them totally. As a result, the Ellington conferences have changed character. Three of the four conferences in the previous decade were organised by universities – Amsterdam in 2014, Portland in 2015 and Birmingham in the UK in 2018 – and the number of participants has decreased.

Another conference organised by a university was planned for 2020. It was to take place in Washington D.C. in March 2020. However, when the DESS delegation and others arrived in Washington for it also the covid-19 virus arrived, and it resulted in the total cancellation of the conference.

During the summer and early autumn of 2020 I became a frequent Zoom user and as a result I opened the DESScafé in October 2020. After some months of DESScafés, I started to use it also for international meetings and this gave me the idea to try to do an international Ellington Meeting. Bo Haufman and other

members of the DESS Board encouraged me to do it and on April 29 to May 7 it took place. The meeting had about 70 participants and the comments from them afterwards were very encouraging.

As a result, DESS and DESScafé have decided to organise another virtual Zoombased conference also this year. It will take place during the **last week of April 2022**. Further details will be announced later.

Those interested in making a presentation at the meeting should submit a short summary of what they would like to talk about. The presentations should fit into one of the following themes:

- Ellington compositions and interpretations
- Ellington band members and soloists
- Ellington's tours and appearances

Submissions should be sent to ellingtonmeeting2022@gmail.com before the end of January 2022. A **Program Committee** has been set up and it will select the presentations before the end of February 2022.

Registration will open 1 March 2022. There is a page with information about the event on the DESS website (ellington.se/2021/12/21/ellington-meeting-2022). The page will be updated regularly.

Ulf Lundin



Mer om vår musik på Internet

I föregående Bulletin handlade detta ämne om två källor (**Spotify** och **YouTube**) som tillhandahåller stora mängder av digital musik och video som rör Duke Ellington och hans musik. Denna del handlar om en samling föredrag och presentationer på samma ämne, som är tillgänglig kostnadsfritt på Internet för alla intresserade. Materialet består f.n. av 71 s.k. episoder på en "podcast" på webbsidan <https://ellingtonreflections.com/>

Steven Bowie, Pasadena, Kalifornien, som har skapat Ellington Reflections, beskriver den som "*A podcast series exploring the legacy of the great Duke Ellington, his music, and his musicians*". Steven är en *aerospace engineer* och musiker, samt en sedan unga år hängiven beundrare av Duke Ellingtons musik. Han började fördjupa sina kunskaper i det som kallas Ellingtonia under sina studier på UCLA.



Steven Bowie.

Ellington Reflections behandlar många områden. Bl.a. finns författade porträtt av Barney Bigard, Ben Webster, Bubber Miley, Clark Terry, Cootie Williams, Ella Fitzgerald, Ivie Anderson, Jimmy Blanton, Jimmie Hamilton, Johnny Hodges, Juan Tizol, Lawrence Brown, Rex Stewart, Sam Woodyard och Sonny Greer.

Ellington/Strayhorn-kompositioner behandlas i flera episoder: *Diminuendo and Crescendo in Blue*, *Far East Suite*, *The River*, olika versioner av *Take The "A" Train* och *"Take a Train"* varmed menas ett studium av Ellingtons alla tågnummer.

Fem episoder behandlar perioden 1944-45 då Duke Ellington spelade mestadels i New York, sponsrad av Treasury

Department, för att uppmuntra allmänheten att stödja krigsansträngningarna. Ett stort antal radioutsändningar genomfördes liksom skivinspelningar.

Det finns också episoder som behandlar mera speciella områden: Ellington på film, Ellingtonmusik med stråkar, Ellington Geography, Harlem, Ellingtonmusik för nybörjare.

Det har nu blivit lättare att hitta bland de 71 episoderna. På startsidan <https://ellingtonreflections.com/> finns knappen "Index to Podcast Episodes" med två klickbara förteckningar av alla episoder i kronologisk, resp. alfabetisk ordning. Man klickar på knappen och väljer en episod. Förteckningarna ger också bra överblick över vad Steven Bowie har skapat, spelat in, och gjort tillgängligt för alla med intresse för Ellingtonia.

De enskilda episoderna har alla ungefär samma struktur, vilket underlättar. Den klickbara spelaren finns där, utdrag ur Duke Ellingtons självbiografi *Music Is My Mistress*, samt en dokumentation med text, bilder och video från YouTube och andra källor. Sedan kommer "*The recordings heard on this podcast episode:*" med diskografisk information och kommentarer.

Steven Bowies blogg Ellington Reflections är en av de mest omfattande beskrivningarna av Ellington-områden med många musikinslag, som finns tillgängliga på Internet för alla intresserade. Episoderna är välgjorda och kan rekommenderas. Det är värdefullt att bli bekant med Steven. Han är en av de hängivna Ellington-kännarna, som ägnar mycket tid åt att fördjupa sina kunskaper och att, mycket generöst, dela dem med alla intresserade.

I en kommande DESS-Bulletin avser jag att informera om de Facebook-grupper som finns på Internet och som kan vara av intresse för Ellingtonentusiaster.

Till sist: Jag tar tacksamt emot synpunkter och förslag på innehåll i denna sida inför kommande DESS-Bulletiner.

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