



Tyree Glenn



In this issue we present a portrait of Tyree Glenn (pages 4-7). Glenn's main period with Duke Ellington lasted only a few years when he was a successful follower to Joe Nanton in the plunger trombone role. Glenn had a long career, playing also with a o Benny Carter's, Don Redman's and Cab Calloway's orchestras. Besides being an excellent trombone player Tyree Glenn also played the vibraphone.

Nya medlemmar!

I vårt förra nummer av Bulletinen hade vi tråkigt nog inga nya medlemmar att hälsa välkomna. I detta nummer har vi bara två. Den ökningstakten är alltför låg. I dagens läge har DESS 213 svenskregistrerade medlemmar plus ungefär 20 utomlands boende medlemmar, efter att 2012 varit uppe i 252 svenska medlemmar. Av de svenska medlemmarna bor cirka 70 % i Stockholm med omnejd och således 30 % i landsorten. Av dessa i Stockholms närhet boende medlemmar är det ungefär 20 % som kommer till våra medlemsmöten.

Vår ambition är att skapa och distribuera en kvalificerad Bulletin till alla medlemmar fyra gånger varje år. Uppenbarligen är många medlemmar nöjda med Bulletinen eftersom medlemmarna utanför Stockholmsregionen i så hög grad kvarstår som medlemmar. Detta kanske även gäller för den majoritet av medlemmarna i Stockholmsområdet som inte brukar besöka våra medlemsmöten. Vi är naturligtvis väldigt tacksamma för synpunkter och tankar från dig som medlem om vad du skulle vilja att vi belyser i kommande bulletiner och på medlemsmöten!

Vi försöker också stimulera våra medlemmar att dela med sig av sina erfarenheter och kunskaper om Duke Ellington och hans musik och musiker. Ett exempel är att du som medlem kan få kopia av t.ex. alla utsändningar med outgiven Ellington-musik från Danmarks Radio under senare delen



Låt oss klättra uppåt med Duke!
(Bilden från inspelning med Columbia, se sid 10).

av 1980-talet och början av 90-talet.

Vi vill också skapa grupper för våra medlemmar på Facebook, både för att snabbt kunna informera om händelser och om ny information om Duke Ellington, samt för att ge våra medlemmar möjligheter att på enkelt sätt ta del av vad Duke Ellington-vänner och -entusiaster i olika länder i världen engagerar sig i. Detta ska kunna ske både i slutna och mer öppna grupper i Facebook, bl.a. för att minska risken för att din och vår information sprids okontrollerat. Vi är väldigt tacksamma för Dina synpunkter och förslag om detta.

Hur skall vi öka medlemsantalet?

Vi välkomnar yngre nya medlemmar i föreningen, men Duke Ellington och hans musik är till stor del okänd för de yngre årgångarna. Ökningspotentialen finns troligen snarare inom 50+kategorierna. Vi hoppas dock på att vårt kommande engagemang på Facebook ska leda till att vi når ut till människor som är intresserade av Duke Ellingtons musik, och som därmed får syn på oss.

Har ni förslag på hur vi skall bredda kännedomen om DESS existens och därmed öka medlemsantalet, är ni välkomna med dessa.

När detta läses har vi kommit en bit in på 2016. I år har vi åter ambitionen att ge ut en CD till Er medlemmar. Vad den kommer att innehålla förblir en hemlighet tills ni får den fram emot jul. Vi har mycket att välja bland, till exempel hela Benny Åslunds samling av rullband och kassettband med unika ljudupptagningar med Duke Ellington and His Famous Orchestra från slutet av 1930-talet fram till våren 1974. Just nu håller vi på och väljer bland allt detta material. Gå därför inte miste om denna gåva, för Du har väl inte glömt att betala in årets medlemsavgift, 250:-, på vårt bankgirokonto 211-3207 som ersätter vårt tidigare plusgirokonto.

Leif Jönsson,
ordförande i DESS

ALF LAVÉR IN MEMORIAM

DESS bildades 1992 och en av grundarna var Alf Lavér, som gick ur tiden den 12 november 2015, 94 år gammal. Under sin krafts dagar utgjorde han en inspirerande medlem i DESS styrelse och var bl.a. Bulletinens förste redaktör. Hans insikter i jazz i största allmänhet och Duke Ellington i synnerhet var en stor tillgång för både styrelse och redaktion. Han deltog i de flesta Ellingtonkonferenser både i Europa, USA och Kanada, och var god vän med de flesta av de internationellt kända Ellingtonforskarna. Efter att ha lämnat både styrelse och redaktion var han fortsättningsvis sammankallande i valberedningen fram till för några år sedan. Flera av oss som nu sitter i styrelsen blev en gång engagerade av Alf.



Alf hade ett långt och intressant liv. I sin tidiga ungdom tillbringade han flera år i New York och hade där möjlighet att få uppleva de stora jazzpersonligheterna på de legendariska klubbarna och hotel- len. Om dessa år författade Alf en myck- et intressant artikel som vi hade nöjet att få publicera i Bulletin 3/2007.

Vi kommer alltid att minnas Alf Lavér för det trevliga umgänge vi haft med honom under årens lopp och för de stora insatser han gjorde för DESS under sina verksamma år.

DESS



Om Strayhorn: "Bittersöt och trängtande"



Magnus Dölerud och Hans Backenroth vid framträdandet på Duke's Place.
(Foto Bo Haufman),

Hans musik brukar ofta beskrivas som "bittersöt och trängtande" – ett omdöme som faller mig i minnet denna måndag den 7 december 2015 då Ellingtonsällska- pet valt att hedra hans gärning som stän- dig ledsagare, bisittare och medarbetare hos Duke den store. Född 29 november 1915 – död 31 maj 1967. Han lämnade efter sig ett rikt musikarv.

Älskar man Ellington går det inte att komma förbi Strayhorn, kompletterande varandra som siamesiska tvillingar när så behövdes men som särskilda musika- liska intelligenser till handa när detta krävdes.

Bengt Barkmans kräsna urval av örhän- gen ur Strayhorns rika produktion fick publikens väl förtjänta applåder, födda av en kärlek, grundlagd sedan många decennier. (Men som tyvärr prövades till tålmodets brant av det tekniska strulet, som störde både ambition och koncen- tration). Sorry Bengt, kom igen!

Repertoaren efter pausen var till stor del

densamma men mindre elegiskt präglad när yngre svenska musiker tog över och tolkade om den strayhornska depres- siva tonbilden i mer optimistisk anda. Kvartetten, ledd av tenoristen Magnus Dölerud, är anmärkningsvärt kompetent på varje post. Dölerud själv visade vägen med auktoritet och eftertryck, basisten Hans Backenroth, multivirtuos och de- finitivt en av den svenska jazzens bästa på sitt instrument, pianisten Erik Lin- deborg som ger gruppen trygghet i valet av en mer tillbakadragen roll. Slutligen Gustav Nahlin som måste få kvalificerat lovord för sitt sätt att anpassa trumsetets möjligheter till kvartettformatet.

Summornas summa: En konsert med både traditionell Strayhorn och Stray- horn i ett annorlunda och yngre pers- pektiv som glädde mig hela vägen och som kulminerade i *Blood Count*, Magnus Döleruds gripande nytolkning av ett av Strayhorns bästa.

Bo Holmqvist

Tyree Glenn

By Bo Haufman



Tyree Glenn's stay in the Duke Ellington Orchestra was not particularly long. Other trombonists like Joe Nanton, Juan Tizol, Lawrence Brown, Quentin Jackson, Buster Cooper and a few others had considerably longer stays in the band. But it is probably correct to say that Tyree Glenn was one of the trombonists that Duke appreciated most.

However, Ellington had not too much to say about him in his autobiography Music Is My Mistress.

Tyree Glenn's stay in the band lasted from May, 1947 until March 1950, and he was thereafter called in by Duke on certain occasions.

Tyree Evans Glenn had a successful career both before and after joining Duke Ellington. He was born on November 23, 1910, in Corsicana, Texas and became a professional musician from an early age. After working in his home state with local bands on both vibraphone and trombone, he moved to Washington, DC, and later to California. While in California he met and played with Lionel Hampton. According to biographies about Glenn he played with bands led by Bob Young (1930), Tommy Myles (1934-1936), Charlie Echols and Eddie Barefield (1936). In 1937 we find him appearing in the discographies when playing with Eddie Mallory and Benny Carter. Then he joined Cab Calloway's Orchestra late 1939, a job that lasted until 1946. Playing with Cab was a prestigious job with a good pay almost like with Duke. During this period, Glenn took part in numerous recordings with the Calloway orchestra.

One of the first bands that toured Europe after the war was Don Redman's Big Band which also visited Sweden. Tyree Glenn was a member of that band together with names like Peanuts Holland, Quentin Jackson, Chauncey Haughton, Don Byas and Billy Taylor. Later on Glenn had a successful engagement with Louis Armstrong replacing "Big Chief" Russell Moore who in turn had replaced Trummy Young. Glenn kept that enga-

gement until the passing of Louis Armstrong.

Tyree Glenn was a skilful musician. The trombone became his principal instrument, but he was also a capable vibraphonist who can be heard on several recordings. While with Ellington, he also handled the valvetrombone when so required. During his stay with Cab Calloway's band his fellow trombonists were Claude Jones and Quentin Jackson, who would also at a later stage join the Ellington band. It has been said that Glenn learned quite a few things from these section mates who were both a few years his senior.

In an interview by Stanley Dance, Duke Ellington has the following to say about Tyree Glenn:

"Tricky was followed by Tyree Glenn. Tyree, to me, is a very beautiful trombone player. He plays real good, legit trombone, and when he applied the plunger to it, his tone remained very precise and clean, so that you were tempted to like it better than Tricky's, because it was so clean. But then Tricky's was so very plaintive. Tyree is a very agile-minded musician, and he always wants to do a lot of things. I'm sure he had enjoyed Tricky before. He must have, because he couldn't have done the plunger work so well if he hadn't enjoyed doing it. He still uses the plunger, and he is one of the most effective plunger trombones I have ever heard."



Tyree Glenn, left, and his successor in the plunger role with Ellington, Quintin Jackson, when touring together with Don Redman in Bern, Switzerland.

If Duke with these words meant that Tyree Glenn substituted Joe Nanton he is not correct. When Joe "Tricky Sam" Nanton passed away he was substituted by Wilbur De Paris, who in fact had joined the band already during Nanton's illness. However, De Paris being a superb trombonist was not much of a plunger player, and Ellington realized he required someone who could play Nanton's parts. He found Tyree Glenn.

With Don Redman

Don Redman's tour of Europe with his band had quite an impact on the Swedish jazz community. Because of the war Sweden had not been visited by American jazz musicians since 1939 and the only possibility to enjoy up to date jazz was through privately imported records or through radio broadcasts. Redman's tour was organized by Timme Rosenkrantz and it started in Denmark in September 1946. In November they made a tour of Sweden and Tyree Glenn became much of a favourite amongst Swedish jazz fans. However, the reviews were not entirely positive. Julius Jacobsen, the Swedish musician and jazz critic was not too impressed of the band as such, but he had a lot of superlatives for the soloists. Jacobsen was very positive about Tyree Glenn and said that if Duke Ellington ever needed a new trombonist he should pick Tyree Glenn whom he said played very much like Lawrence Brown. He didn't know of course how true his prediction was.

After the visit to Sweden the band toured the Continent and spent a lot of time in Paris. While there several of the band members made recordings under their own names for labels like Blue Star and Swing. Tyree Glenn took part in the following recording sessions:

Peanuts Holland and his Orchestra

Peanuts Holland-tp, vcl, Tyree Glenn-tb, Hubert Rostaing-cl, Don Byas-ts, Billy Taylor-p, Ted Sturgis-b, Oliver Buford-d.

Paris, December 4, 1946.

OSW439-1 Peanut Butter Blues Swing SW 235

Don Byas/Tyree Glenn Orchestras

Peanuts Holland-tp, Tyree Glenn-tb, Hubert Rostaing-cl, Don Byas-ts, Billy Taylor-p, Jean-Jacques Tilche-g, Jean Buchety-b, Oliver Buford-d.

Paris, January 13, 1947.

ST1869 Mad Monk	Blue Star 24
ST1870 Please Don't Talk About Me	Blue Star 26
ST1871 The Hour Of Parting	Blue Star 25
ST1872 I Can't Get Started	Blue Star 26
ST1873 Bilie's Bounce	Blue Star 24
ST1874 I Surrender Dear	Blue Star 25

Tyree Glenn/Don Byas and their Orchestra

Peanuts Holland-tp,vcl, Tyree Glenn, Nat Peck-tb, Don Byas-ts, Billy Taylor-p, Jean-Jacques Tilche-g, Jean Buchety-b, Oliver Buford,d.

Hilversum, February 17, 1947.

AM 1014-B Humoresque	De M32177
AM1015-B Always	- " -
AM1032-A Poor Butterfly	De M32178
AM1033-A My Melancholy Baby (TG vib)	- " -

By the middle of December Redman's tour came to an end and he returned to USA together with some of his band members. But many of them decided to remain in Europe. Some of them would spend the rest of their lives in Europe. Tyree Glenn had made a name for himself in Sweden and was asked to return. On December 26th, 1946, he was back in Sweden. Glenn played with various Swedish bands until January 31, 1947 when he returned to the Continent. But he was soon back in Sweden. On March 21, 1947 he joined Hasse Kahn for an engagement at the Swedish jazz club "Nalen". He also played with bands led by Arne Domnérus, Thore Jederby and Simon Brehm. Recordings were also made in Sweden:



1946 in Stockholm, Glenn and Don Redman with Swedish jazz greats Ake Hasselgård on clarinet and singer Alice Babs.

Tyree Glenn with Simon Brehm's Quintet

Tyree Glenn-tb, vib, Åke Hasselgård-cl, Thore Swanerud-p, Sten Carlberg-g, Simon Brehm-b, Bertil Frylmark-d.

Stockholm, March 28, 1947.

M-114-E My Melancholy Baby (TG vib) Musica A9203

M-115-C Sweet Lorraine (TG tb) - " -

Tyree Glenn and Charles Norman's Trio

Tyree Glenn-tb, vib, Charlie Norman-p, Simon Brehm-b, Anders Burman-d.

Stockholm, April 1, 1947.

OSB 2808-1 Limehouse Blues (TG arr) HMV X7373

OSB 2809-2 Always (TG arr) - " -

Simon Brehm's Orchestra

Nisse Skoog, Rolf Ericson, Arnold Johansson, Olle Hedberg-tp, Tyree Glenn, Bob Henders, Georg Vernon, Sven Hedberg-tb, Putte Wickman-cl, Frits Fust, Arne Domnérus-as, Gösta Theselius-ts, arr, Georg Björklund-ts, Per-Arne Croona-bar, Thore Swanerud-p, Kalle Löhr-g, Simon Brehm-b, Bertil Frylmark-d, Kai Söderman-vcl, Åke Jelving, Kalle Nilo, Gösta Finnström, Nils-Erik Sandell-vln, Åke Johansson-vla, Karl-Erik Ahlborg-cello

Stockholm, April 29, 1947.

M 144-E/G For Sentimental Reasons Musica A8757

M 145-E Open The Door Richard - " - (TG voc)

Tyree Glenn and the vibraphone



Those of our readers who want to know more about Glenn's history with the vibraphone are recommended to visit Jan Evensmo's www.jazzarcheology.com where he scrutinizes all of Glenn's recordings as a soloist on the instrument. Glenn's first recording as a soloist was made on May 27, 1938, with Timme Rosenkrantz & his Barrelhouse Barons. Over the years, until he joined Ellington, several solo

performances were recorded with various jazz groups. When it came to his stay with Ellington, his appearances on the vibraphone were scarce. He was in fact featured only on two numbers; *Limehouse Blues* and *Dance No. 2*. Jan Evensmo, has the following to say about Glenn's vibraphone playing while with Duke Ellington: "Tyree Glenn's vibraphone almost got rusty during his almost three years with the Duke. He should have had more opportunities, but I guess Duke needed him mostly for providing colour in the trombone section and the overall orchestral sound."

Joining Duke Ellington

It is likely that while Tyree Glenn spent time in Europe, he had contact with Duke Ellington. As mentioned earlier Duke required someone to follow in Joe "Tricky Sam" Nanton's foot steps and he saw Tyree Glenn as the man to do it. So Tyree returned to USA and joined the Ellington organization in May 1947. With Glenn's entry into the trombone section Nanton's plunger tradition was revived. Already at an early stage, Ellington made use of Glenn's ability when he recorded *H'ya Sue*, which became one of Glenn's feature numbers. Together with Ellington, Glenn composed *Sultry Serenade* which became something of Glenn's theme song. It was often used by him after he left Duke Ellington. In fact, Tyree Glenn recorded the tune under his own name with some Ellingtonians for the obscure label "Abbey".

Tyree Glenn All Stars

Tyree Glenn-tb, vib, Jimmy Hamilton-cl, Johnny Hodges-as, Harry Carney-bs, Billy Strayhorn-p, Jerome Darr-g, Wendell Marshall-b, Sonny Greer-dr, Lou Elliott-voc.

New York, May 12, 1949.

G669 Sultry Serenade	Abbey 5001
G670 Dusty Serenade	- " -
G666 Don't Be Mean Baby	Unissued
G667 Get Away From My Door	Unissued

Ellington also made good use of Tyree Glenn in *Frankie And Johnny*, a tune from the public domain that Ellington took a fancy to in the late 1940's. Glenn can also be heard to advantage in several performances of *Mood Indigo*. Duke Ellington always made use of his musician's abilities in other areas such as vocalizing, dancing or their playing other instruments. Tyree Glenn's side instrument was the vibraphone, and Ellington was quick to make use of it, even though this became a very rare part of his tonal pallet. In Ellington's *Liberian Suite*, *Dance No. 2*, Glenn takes a swinging solo on this, for Ellington, very unusual instrument.

Tyree Glenn also recorded with Bill Doggett, a popular pianist at the time.

Tyree Glenn acc. by Bill Doggett Trio

Tyree Glenn-tb, Bill Doggett-p, John Simmons-b, Jo Jones-dr.

New York, 1951.

R 1098 Tell Me Why	Roost 543
R 1099 The Little White Cloud That Cried	- " -
R 1100 Wrap Your Troubles In Dreams	Roost 557
R 1101 Sugar	- " -

In 1964, the jazz critic Max Harrison wrote a critical article titled "Some Reflections on Ellington's Longer Works". When it came to the *Liberian Suite*, he had the following to say: "... and *Dance No. 2* is even worse. It begins with another dialogue, a series of



Glenn before the Ellington years:

Taking a solo in Benny Carter's orchestra (Carter conducting and Vic Dickenson sitting to the left of Glenn).

With great tenorist Chu Berry outside a restaurant "For colored only" when they both worked with Cab Calloway.

With Cab Calloway (right): "The Q Men", from left Tyree Glenn, Eddie Barefield and Milt Hinton.



forceful exchanges between clarinet and the rest of the band driven by Sonny Greer in exceptional form. But this is halted by the banal entry of Tyree Glenn's vibraharp in an anti-climax so extreme as to make one laugh out loud." It is a bit difficult to agree with this opinion.

In early 1950, Duke Ellington and his orchestra left for a tour of Europe. On March 29 they boarded a ship for the trip, but Tyree Glenn was not with the band. While in Europe with the Don Redman. His wife in the United States wouldn't give him a chance to revive that acquaintance, and refused to let him go. That ended

Glenn's engagement with Duke Ellington. For the trip, he was man band in 1946 Tyree had developed a friendship with a French woreplaced by Ted Kelly and Quentin Jackson who took over the plunger responsibilities, which he developed into perfection for the rest of his long stay with the Ellington orchestra.

Return to Europe and thereafter

After some free-lancing around New York some promoters arranged for a European tour in the fall of 1951 for Tyree Glenn together with Lee Konitz. We can only but assume that Tyree's wife went along on that trip to keep an eye on her husband's behaviour. As Glenn and Konitz are disciples of different styles they never appeared together. Konitz played with modernists whereas Glenn appeared with groups of a more traditional character. There exists a recording from The Stockholm Konserthus on November 19, 1951, where Glenn plays together with Arne Domnérus and his orchestra. The concert has been released on Bear Records BCD2000-2 and Tyree is, of course, playing his *Sultry Serenade*.

After returning to USA Tyree Glenn took up free-lancing again. He sat in with numerous band for recording dates and occasionally he led a small band mostly consisting of Harold Baker, Hank Jones, Mary Osborne and Tommy Potter as his co-musicians. When studying his discography one finds that there hardly exists any orchestra leader that has not made use of Tyree Glenn's services on recording dates. In 1952 he made a recording for Roost under his own name:

Tyree Glenn All Stars

Tyree Glenn-tv, vib, Hank Jones-p, Milt Hinton-b, Jo Jones-dr.
New York. October, 1954.
R 1241 Sidewalks Of New York Roost 612
R 1242 How Could You Do A Thing - " -

Tyree Glenn with Louis Armstrong.



Said about Tyree Glenn

Art Baron, one of Ellington's later trombonists, had the following to say about Tyree:

"I remember that in September of 1973 we recorded an album with Theresa Brewer. Tyree came in for some of the sessions, and was great! Tyree was very funny. He would greet Harold Minerve by saying, 'Manure, how are you? Oh, sorry man, I meant Minerve!' He was one of a few people who could quiet Harold! What a presence! I have most of his great LPs. Wish they would come out on CDs." ('Manure' betyder 'gödsel' på svenska. Red.anm.)

Roulette recordings

Several recording companies found a market in the 1950s for various horn blowers. Jonah Jones, Pee Wee Hunt and Buck Clayton are good examples. Also Tyree Glenn made records of this kind. In 1957, he made a deal with Roulette Records and several LPs were recorded the following years with Glenn as featured soloist accompanied by capable sidemen. On these records Tyree mainly played his trombone but he also showed off his ability as a fine vibraphonist:

At The Embers – Roulette R25009 – New York, March 28-29, 1957 – with Harold Baker tp, Hank Jones p, Mary Osborne g, Tommy Potter b, Jo Jones dr.

Try A Little Tenderness – Roulette R25075 – New York, 1957 – Tyree accompanied by large string band.

At The Roundtable – Roulette R25050 – New York, 1958 – same personnel as R25009 except Baker omitted.

Let's Have A Ball – Roulette R25115 – New York, 1958 – with Tommy Flanagan p, Mary Osborne g, Tommy Potter b, Jo Jones dr.

At The London House – Roulette R25138 – Chicago, 1961 – with Harold Baker t, Hank Jones p, Mary Osborne g, Milt Hinton b, Jo Jones dr.

The Trombone Artistry of Tyree Glenn – Roulette R25184 – New York, 1962 – Tyree accompanied by big band and choir led by Sy Oliver

Just A Minute – Sesac PA231/232 – New York, unknown date – Tyree accompanied by big band led by Sy Oliver.

With Louis Armstrong

In March 1965 Tyree Glenn began a long and successful engagement with Louis Armstrong that would last until the passing away of Armstrong in 1971. Glenn fitted well into the Armstrong All Stars and Louis was far from unwilling to feature him. There exists a recording which can be watched on YouTube where Louis leaves the scene entirely to Tyree who performs a wonderful rendition of *Mood Indigo* which is indeed worth watching.

Rejoining Duke Ellington

In the early 1970's, Tyree Glenn took life a bit easier, but after an absence of almost 22 years we find him rejoining the Duke Ellington Orchestra in June 1972. On June 12 he was back in the band when Duke made one of his stockpile recordings which may be heard on Pablo LP 2310-815 (Up In Duke's Workshop).

On June 22, 1972, Ellington made stockpile recordings in Toronto and Glenn performs in *Vancouver Lights* which unfortunately has so far not been released. Tyree Glenn also took part in Ellington's concert on July 8, 1972, at Carnegie Hall, which has been partly released on CD "Rugged Jungle" LSR-001.

On October 22-23, 1972, at Lincoln Center in New York Tyree Glenn appeared together with many other Jazz Greats in a television special in which legendary greats of the swing jazz era played at a gala concert ending with a salute to Louis Armstrong.

Tyree Glenn passed away on May 18, 1974, just a week prior to Duke. He was survived by his two sons, Tyree Jr. and Roger, both musicians.

Bo Haufman

Rapport från den senaste Ellingtonkonferensen

Ganska sent förra året annonserades att en konferens skulle anordnas vid Reed College i Portland i USA. Avsikten var att den skulle koncentreras kring Billy Strayhorns hundraårsminne men den kom senare att utvidgas och kom att ges status som Ellington-konferens, den 23:e i ordningen. Många kände sig förhindrade att delta pga sen annonsering och många drog sig för en lång och kostsam resa till Portland, Oregon. Veterligen deltog ingen svensk och endast ett fåtal europeer.

DESS-medlemmen Ken Steiner, boende nästgårds i Seattle, deltog självklart och har skrivit följande kortfattade resumé över innehållet:

The conference was a wonderful event for all who attended, although different from the previous ones. The nature of our conferenes is changing. The Ellington societies in the US are too weak to be able to pull off a conference, and institutional backers are needed to provide support. Reed College has a beautiful campus and made first-rate facilities available, all at no charge. David Schiff, both a composer and professor at Reed, organized the conference, initially intended it to be a small gathering that morphed into a full blown International Conference of the Duke Ellington Study Group.

There are no hotels near Reed, so most of us were staying in downtown Portland. The city is absolutely wonderful, and many attendees made a pilgrimage to Powell's Books. I picked up eight jazz-related books in about two minutes. This conference also provided me with my first opportunity to meet our own Andrew Homzy! The after-hours gatherings and a chance to hang out was, as always, the reason we have conferences, in line with my statement, "It is better to discuss Duke over a beer than over the internet."

The presentations were weighted toward academics and those with Ph.Ds and I anticipate that this is a trend for future conferences. I felt like I had crashed the party.

Friday

Walter van de Leur set a Strayhorn tone for the conference with the keynote address discussing his research.

The concert Friday night was a highlight of the conference (and unfortunately the only musical performance). It opened with more stellar work from Matt Cooper who played solo. Pianist Darrell Grant palyed duets with clarinetist David Schiffrin, then Darrell remained on stage for a performace with singer Rebecca Kilgore of Strayhorn. The concert was open to public and the 750 or so in attendance were mesmerized.

Saturday

A series of presentations, most reprises of talks given at Amsterdam, by Van de Leur, Luca Bragalini (who spoke about Harlem), Carl Woideck (Duke and Africa), David Schiff (Deep South Suite), and Matt Cooper (who illustrated his points at the piano), Harvey Cohen was ill and couldn't attend.

The presence of Willie Ruff was a highlight. (I found a clean used copy of his autobiography at Powell's). Ruff is a professor at Yale and talked only briefly about his own fasinating life and his work with Strayhorn. He showed a film that had been recently discovered of Duke's receipt of an honorary doctorate at Yale in 1972. Forty jazz greats were also honored that weekend. The film contained concert footage and interviews with some of the honorees. The comment that really stuk with me was from Jo Jones, "Duke is a puppeteer. We are all his puppets."

Lisa Barg is a professor at McGill and discussed Strayhorn in the context of LGBT studies. She cautioned that Stray-



Ken Steiner t v, tillsammans med Walter van der Leur i Portland.

horn is being "over-victimized" in current portrayals. I really enjoyed her presentation.

There was no musical event Saturday night at the conference, but it gave us a chance for a relaxed dinner in downtown Portland. It was a pleasure to spend some time with Walter and Lisa chatting about our favorite topic.

Sunday

The highlight was Steven Lasker's presentation of a few new finds and rarities, all beautifully restored, including a Harvey Brooks (a very early Duke influence) recording from 1924, the rare Blu-disc, *Oh, How I Love My Darling*, a 1937 Cotton Club broadcast, one of Ellington's soundies with an unheard piano intro, and the full-length *Chelsea Bridge* from Casa Manana.

I gave a brief presentation on "Duke and Radio", David Palmquist presented his TDWAW website and discussed his finds re the 1963 Middle East tour, and Geoff Smith presented some of the unreleased works from Duke's stockpile with an emphasis on Strayhorn.

Before we knew it the conference was over, although a few of us stayed an extra night to enjoy each other's company and a little more time in wonderful Portland. A sincere thanks to David Schiff for organizing the event!

I don't know anything about the proposed NY conference. I'm not about to book a flight. I did hear about the revival of "Shuffle Along", and that is quite exciting. I wonder how they'll deal with the stereotypes of that era?

Ken Steiner

The 24th International Duke Ellington Study Group Conference

Ellingtonkonferenser har under det senaste decenniet ägt rum med flera års mellanrum. Den hastigt påkomna konferensen i Portland ägde rum i november förra året och nu annonseras en konferens i New York i maj detta år, sex månader efter den närmast föregående. Man kan inte säga annat än att det är synnerligen dålig samordning mellan de olika arrangörerna.

Många i ellingtonkretsarna har känt stor osäkerhet om konferensen i New York. Inga klara besked har getts om den skulle bli av eller ej och detta faktum torde ha varit en anledning till att konferensen i Portland över huvud taget kom till stånd. Under nästan hela 2015 har vi varit i avsaknad av klara besked från The Duke Ellington Center for the Arts (DECFA), som står som arrangör för konferensen i New York. Ingen som är medlem i Duke-LYM har kunnat undgå att notera de personliga motsättningar som rått inom DECFA. Potentiella deltagare i en konferens av detta slag finns världen runt och de behöver oftast en framförhållning på minst ett år för att planera för ett deltagande. Detta var en anledning till att relativt få delegater ut-
anför USA kunde delta i konferensen i Portland. I november 2015 gick DECFA ut officiellt med ett besked om att konferensen i New York skall äga rum den

19-23 maj 2016. Temat för konferensen är: Duke Ellington in performance: On the Stage – On the Screen – In the Church – In the Club. Som lokal har man valt St. Peter's Church som ligger på Lexington Avenue vid 53rd Street.

Om man anmälde sitt deltagande före 31 december utgjorde konferensavgiften \$200:-, \$150:- för pensionärer och \$100:- för studenter. Därefter höjs avgiften med med \$25:-. Man rekommenderade Row Hotel där man utverkat en rabatt på 15 % för delegaterna.

All tidigare information om konferensen i New York har varit mycket förvirrande. Vi har i tidigare Bulletin uppgivit att DECFA ändrat namn till Duke Ellington Center (DEC). Detta är emellertid felaktigt. De båda har inget med varandra att göra. DEC är en Facebook-sida som hanteras av Marilyn Lester, som numera inte har något med DECFA att göra.

Flera DESS-medlemmar har redan anmält sitt preliminära intresse och vi uppfattar att vi kommer att få kompletterande information från DECFA under den närmaste framtiden. Intresserade medlemmar kan inhämta aktuell information på <http://decfa.org>

Vi önskar arrangörerna lycka till.

Improvisation

*"Improvisation ? – It's like murder.
It has to be with intent."*

Duke answering a question in French television, mid 60's.

New book a'comin'



Böcker om Duke Ellington produceras i en som det tycks aldrig upphörande ström. Lagom till Ellingtonkonferensen i New York i maj annonseras nu om en ny bok: *Duke Ellington – An American Composer and Icon*. I skrivande stund är den inte utgiven men påstås finnas tillgänglig från och med den 22 mars. Författaren är Mercedes Ellington tillsammans med Steven Brower och boken kommer att ges ut på förlaget Rizzoli. Boken kan förbeställas på Amazon till priset \$35:-. Boken beskrivs med följande ordalag:

Beautifully illustrated and unparalleled in scope, this is an elegant visual celebration befitting the life and work of the "prince of the piano". Duke Ellington was the undisputed father of the American songbook. A prolific writer and consummate performer, Ellington was the author of such standards as *Solitude*, *Prelude To A Kiss* and *It Don't Mean A Thing*. With a career that spanned five decades, he is one of the defining composers of the Jazz Age. With unprecedented access to the Ellington family archives, this long overdue book illuminates the life and work of an icon of twentieth-century music from his humble beginnings to his long-lasting success. Every stage of Ellington's career is brought to life, from sepia photographs of his early days in Washington, DC, to colorful playbills from the Harlem Renaissance of the 1920s, his triumphant tours of Europe in the 1930s, and his pioneering explosion of form and genre in the 1940s and beyond. Alongside more than two hundred stunning images, contributions from peers such as Dave Brubeck, Cornel West, Quincy Jones and Tony Bennett shed light on Ellington's musical legacy, while the voice of his granddaughter Mercedes reveals the character behind the charisma, and the man behind the piano.

Det förutsätts att boken kommer att finnas tillgänglig för inköp under konferensen i New York till ett för delegaterna fördelaktigt pris. Boken kommer att recenserars i en framtida Bulletin.

Bo Hausman

Duke Ellington in Private

By Irving Townsend



Few men so eloquently "wordy" have ever revealed so little of themselves to the world as did Duke Ellington. As some men hide behind public silence, he hid behind public phrases to build the walls around him ever higher.

Duke Ellington and I faced each other alone for the first time in a tent in Newport, RI., in 1956. He was waiting to go on stage to play at George Wein's Newport Jazz Festival. It was an appearance that Ellington had his doubts about, and with good reason; an appearance important to him, and therefore one for which he had carefully prepared. He had not been drawing large audiences. The lucrative college dates had been going to the Dave Brubeck Quartet, Miles Davis, and Erroll Garner. The Basie band was riding high. The jazz impresario Norman Granz, Duke believed, was ignoring him in favour of Louis Armstrong and Ella Fitzgerald. Even George Wein was not sure enough of Ellington's drawing power to make him the star attraction.

Ellington the composer was also in limbo. His best writing was, according to his ever-present critics, fifteen years

behind him, and he was reminded of it wherever he went. All anybody wanted to hear was *Sophisticated Lady* and *Mood Indigo*. Jazz writers reminisced in print about the old band. They lamented the loss of Cootie Williams and Tricky Sam; of Barney Bigard and Lawrence Brown; of Ben Webster. They blasted the pyrotechnics of Cat Anderson and the trifles Ellington called his latest compositions.

Also, and unfortunately for me since I represented Columbia Records, Ellington was not feeling kindly toward record companies. His years of hits during the big-band days were long gone. His last Columbia contract had produced neither sales nor distinguished albums, and record executives sought only new versions of the same old tunes. He was anxious to record *Night Creature*, a work written and scored for a symphony orchestra and the Ellington band, but the project was too expensive. No record company wanted Ellington plus a hundred men playing music "out of his category", which, of course, was jazz.

Reason to hope

But there was reason to hope for better things. Ellington at fifty-seven had survived the collapse of the rest of the bands

by being willing to accept low prices, by accepting all one-nighters. Staying home did not appeal to him, and he was writing every day. Johnny Hodges had returned to the sax section, and Duke, sitting opposite me in that dressing tent, was willing to listen to my proposal; a three-year contract at regular royalties with a thousand-dollar advance for each recorded side. That, like all advances, appealed to him. One record session would meet the band payroll for a week, and there had been too many weeks recently when Duke had met the payroll of the highest-paid band anywhere out of money he made as a writer and publisher of his own music. Also, long experience with the vagaries of record royalty statements had convinced Ellington to get all he could in front. "But my loot comes from publishing", he reminded me. "We have to make new things. Don't talk to me 'bout no *Sophisticated Lady*".

I agreed. I shared the opinion of Columbia's Goddard Lieberson that it was a record company's responsibility to introduce and to preserve new music. My boss had been financing a distinguished series of music by contemporary American composers out of the profits of Mitch Miller's hits. These hits could also pay for the new music of Ellington, who,

I happened to believe, was the greatest of American composers. "What have you got in mind?" I asked.

I heard the warning tromp of Harry Carney's foot on the platform above us, then two beats and the opening of Ellington's theme, *Take The "A" Train*, muffled by the folds of canvas around us. Duke lit a cigarette. "Did you know", he asked me, "that a drum is a woman?"

"*A" Train* was building. I knew Duke would walk across the stage only at the final, extended chord, precisely late as always. I knew that if I did not have his agreement before that chord, I might not see him alone again for weeks. "Is that the first album?" I asked. I was not going to take his bait. He laughed. His laugh was an explosive crack, nasal and slightly suggestive, followed by a swallowed afterlaugh. "Man, that's not only the first album, that's the mother of all albums. That's the story of *Madam Zaij*". The band blew on. "*A" Train* was entering its endless ending. Ellington stood up. "*Madam Zaij*", he stretched the words. "She was always a lady, you know, but she was also a drum". "Do we have a deal?" I asked as he turned toward the stage. "Record companies don't like me", Duke warned. "Are you sure you won't get fired?" I assured him I wouldn't. "See you in New York next week", he called, disappearing through the tent flap.

I remained in the tent, listening to the soft purr of Ellington's traditional greeting to his audience, the credit to Billy Strayhorn as the composer of "*A" Train*, the assurance that he loved them all madly, the modesty joke as he called upon "the piano player" for the next number, *Satin Doll*. I had no doubts about the success of my deal with Duke. Nor did I have a suspicion that both his life and mine were about to change dramatically. Before Ellington left Newport he was to introduce a new suite, written and named for the festival, including as section in which tenor saxophonist Paul Gonsalves was to play one hundred and twenty-eight choruses that would cause a near riot in the audience and would give Duke his first best-selling album. And I did not realize that Duke was about to begin a decade in which he would write more new and more widely acclaimed music than he had in years, would win a worldwide audience and receive more honors than had ever before been bestowed upon an American composer. I did

not realize either that I was to be a part of that decade of Ellington. (*Townsend is here mixing his memories: Gonsalves famous long solo was not in the new Newport Suite, but was an "interlude" in Diminuendo and Crescendo in Blue, a number first performed already in the late 1930s and also before this Newport performance with a long bravura Gonsalves solo. [Editor's note.]*)

Jigsaw puzzle

The recording and editing of Ellington's *A Drum Is A Woman* took up most of three months, a period which established my relationship with Duke and made possible a fairly intimate knowledge of this fascinating and complex man. I learned about Ellington in a trial by fire, in night after night of working until dawn; and although we were to be associated in many other projects, and to be friends ever after, those first months were never surpassed for concentrated study of the paradoxes that made up Duke Ellington.

I learned quickly that Ellington had a passion for privacy. I soon understood that he revealed small parts of himself to



Irving Townsend

Irving Townsend (1920-81) var anställd hos Columbia Records som A&R-man med ansvar för flera av bolagets kontrakterade artister. Fr.o.m. 1956 tog han över ansvaret för Duke Ellington efter George Avakian, som snart skulle lämna bolaget. I och med sitt engagerade arbete för Ellington kom han att få en nära relation till honom. En relation som Ellington uppskattade så att han ägnade ett kort kapitel åt honom i sin självbiografi Music Is My Mistress. En "ynnest" som inte beviljades Avakian. Efter Ellingtons bortgång 1974 skrev Townsend en personligt färgad artikel, som vi här har nöjet att återge. Den var ursprungligen publicerad 1975 i tidskriften The Atlantic Monthly.

many different people, thereby satisfying his need to be close to what he called his family, while at the same time denying a complete and too revealing portrait of the whole man to any one person. It would take a convention of Ellington friends and relatives, pooling their knowledge of him, to put Ellington together, and even then, like a jigsaw puzzle with missing pieces, he would emerge with patches of empty space in crucial places.

And it did not take long to understand his pride. He did not underestimate himself and realized, of course, that nobody else did either. He could relish the turning of understatement into Ellingtonian exaggeration when he referred to himself as "the piano player". He alternated between the royal "we", the modest "we", and the plural "we" with ease, and often in the same sentence. He was fond of cliché, but only his own, and even the dialects of his conversation were polished.

Duke's parallel of jazz

A Drum Is A Woman is one of Ellington's most complicated fantasies. It is also one of his most self-revealing works. It is an allegory paralleling the history of jazz, as he described it, in which an elaborately fabricated drum is turned into a very sophisticated lady who travels from Africa to the Caribbean to New Orleans to New York City and finally to the moon, meeting in each place a simple man always named Joe, and touching him with her spell before leaving him for the next Joe.

The idea was first suggested by Duke to Orson Welles in 1941, set aside, but never forgotten. One explanation of Ellington's prolific output is that he never abandoned an idea just because nobody reacted favorably to it. Only time kept all his dreams from being realized, and there was never enough of that. He used to tell me about a ballet idea he had involving an ex-beautian from Harlem who became the queen of a West Indian island. She dazzled her subjects by changing the color of the ocean around them as often as she had once changed the colors of her customers' hair. The story had every Ellington element in it.

To understand and to work with Ellington, it was essential to understand the members of his band, who were, like all who were close to Duke, extensions of himself. Each to Ellington was a sound

in the mosaic of his music. Each, in an odd way, personified a part of the total Ellington personality. The longer I knew Duke, the more convinced I became that he needed many bodies, many separated minds and fingers, to reveal himself. This multibodied personality was most apparent in the Ellington-Strayhorn unity. Billy Strayhorn, Ellington's only co-writer, was a classically educated musician, small in stature, quiet in his ways, shunning the spotlight and the grand manner. He was both entithesis and metaphor to Ellington. He knew Ellington's mind so well that he could and often did compose sections of the same suite, sections indistinguishable from Ellington's contributions. Yet I was intrigued by the musical difference between them. To me, Strayhorn expressed the feminine side of Ellington. There is a delicately blended mixture of male and female in all of us, and in the music they created together Ellington and Strayhorn completed this balance.

Duke Ellington's beginning our association with his story of jazz was surprising to me. Ellington by the mid-fifties had been winning jazz polls for years, had been so firmly categorized by critics and the businessmen of music that the very word jazz angered him. As Whitney Balliett has observed, Ellington's music was "based squarely on the rhythms and harmonies and structures of jazz". And certainly Duke was proud that he and jazz had had similar origins, just as he was always most comfortable in music when his band settled down to a cooking beat and the shared excitement of improvisation. I do not believe he fought jazz as music, or as a musical cage in which he felt himself to be trapped. The music represented qualities of freedom, of humor, and of invention exemplified in his own work. He often left jazz behind, just as he left Harlem for the cities of the world, but he was never ashamed to be home again.

Ellington fought the word jazz because it had come to represent an economic ghetto for musical minorities, and Ellington had had his share of discrimination. When his band played Las Vegas in the fifties, they were not allowed to enter the casino whose stage they graced. When they played Miami Beach, they could not stay in the hotel that hired them. In music all categories are restrictive, but for much of Ellington's career jazz was surrounded



May-June 1959, recording the music for the movie *Anatomy Of A Murder* for Columbia – also an excellent LP and CD album.



by economic and even social walls. He used to introduce his trumpet player, Clark Terry as "a musician beyond category". Each time he said the words he was silently including himself.

A Drum Is A Woman is Ellington's "parallel" of jazz, written, composed, narrated, and performed by a man who saw himself as the one "Joe" that Madam Zaij could not leave behind. To the end of his life he thought of *Drum* as one of his supreme achievements.

Timed lateness

Ellington got his first break as a band-leader at the Cotton Club audition. He arrived late by mistake. But the boss who was to hire a band that day also arrived late; too late, in fact, to hear Ellington's competitor for the job. Duke's band was

hired, and Duke was never late accidentally again. Afterwards he timed his lateness, and turned it into a performance as polished and climactic as his music.

At the first recording session for *A Drum Is A Woman*, I was introduced to this Ellington style. As the hour for the recording approached, one man, Harry Carney, was in his chair in the sax section. Carney's place in the Ellington hierarchy was second to none, but Harry just could not be late. During the next hour Russell Procope, another veteran with a penchant for promptness, arrived to sit beside Carney. John Sanders, the conscientious librarian for the band, passed out new music, and Sam Woodyard wandered idly through the studio looking for his drums.

During the first two hours of the al-

lotted three-hour session, while the engineer and I sat in the control room wondering if we would ever begin, the band arrived one at a time. The last sideman to sit down was Johnny Hodges, the highest-paid member of the band. The group, now in place, began to complain loudly about wasting all night just sitting around. At that moment Ellington walked into the room, stopping to kiss his female visitors, chatting with everybody as he worked his way slowly toward the piano. Then, with a bow toward the control room, he asked, "Am I late? Oh, dear. What time is it anyway?" He never wore a watch.

Anger

Ellington's formula for avoiding anger was as carefully considered and studiously followed as his pattern for lateness. He told me once how to avoid the corrosive effects of dispute. "Never talk to anybody on the telephone unless you're lying flat on your back in the bed". Over the years I often witnessed strong provocation for Ellington outrage, but rarely did I see him angry. There was the time, for instance, when a member of the band quit and took the entire first-trumpet book with him, a loss that would have put the average band out of business and sent its leader off to a rest home. Duke simply faked it until a new book could be prepared.

While we were recording a new version of his *Happy-Go-Lucky Local* in a Hollywood studio, he mentioned that the piece had been stolen, re-titled, and turned into a well-known hit by another musician. "You can sue for every cent of royalties", I reminded him. He turned to me and said, "We must be flattered and just go write something better".

But anger could flare up in Ellington. When, on rare occasions, a band member arrived for an Ellington date later than he did, Duke was furious. We were in his suite at the Warwick Hotel in New York City one afternoon when his publicist, Joe Morgan, arrived with a copy of one of the now defunct picture magazines in which there was a feature article by a reporter who had discovered that Duke's legal wife, from whom he had long been separated, was living in Washington, D.C. Ellington took one look at the caption and the photographs, then stared silently at the traffic on Sixth Avenue. This was a penetration of his privacy. I have never seen him so angry.



Duke when recording *A Drum Is A Woman*, 1956, the first Ellington album that Townsend produced.

Clear messages

Ellington heard the advice of many, listened to the advice of few, took almost nobody's. Before his appearance at one of the Monterey Jazz Festivals, West Coast counterpart of the Newport Jazz Festival, Jimmy Lyons, who coordinated the nightly programs, entered the Ellington bus to discuss Duke's part of the nightly program. Lyons had one favor to ask: that Duke not include his now famous *Newport Festival Suite* in the Monterey program. Any reference to Newport, Lyons felt, was unnecessary on his competitive stage. Ellington listened, made no comment while he continued to choose his wardrobe from his traveling closet. No sooner had the last sound of "A" *Train* faded into the gathering fog, however, than Duke announced as his opening number a section of the *Newport Suite*. Whether it was petulance, or good programming, or just Ellington, the message to Monterey's master of ceremonies was clear.

Duke used strange methods for disciplining his band of unruly stars. I never heard him fire anybody. He tolerated the intolerable from his musicians, both because he respected their right to exercise their idiosyncrasies as he did, and because confrontation was bad for his digestion. He reserved his anger for those outside his circle, and that anger, while durable, was seldom explosive. It arose always from what he considered to be unjust treatment of himself and those he was fond of, and the subjects of his rages were always out of sight. His way of punishing a band member for an infraction of his almost nonexistent regulations,

or of any deviation from the normal casual behavior, was typically oblique. He would call upon the culprit to stand for endless solos (I have watched Duke keep Paul Gonsalves or Hodges or Cootie thus in front of the band), calling out every number that featured him, meanwhile lavishing high praise upon him, encouraging calls of "Encore!" from the audience over the breathless protests of the victim. It was punishment indeed.

Circles of family

During one of the long nights of editing *Drum*, a subject came up in our conversation that revealed a side of Ellington I had never known before. "You're a lucky man", he said, "because you have a family". That was also the night Duke told me he included me in his family, a flattering announcement that took me a long while to understand.

Duke Ellington was seldom alone except in bed, and not always there. Yet he was the most solitary and secretive man I ever knew. His prescription for privacy was as elaborate as every other precept for his peace of mind. He surrounded himself with what he referred to as circles of family. One of the innermost circles was made up of his son, Mercer, his sister, Ruth, and their families, who were his only relatives. Close friends, such as Billy Strayhorn and Arthur Logan, Duke's doctor, formed another inner circle, as did members of his band and their wives. As the series of concentric circles widened, they included Ellington's oldest friends around the world, fans, other musicians, mistresses and old girl friends, a few business as-



*Ellington discussing with Johnny Hodges when recording Anatomy Of A Murder, 1959.
– The Ellington portrait on page 10 is from the same session.*

sociates; all very special people to Duke. But he not only carefully separated these circles from one another, he separated the segments of each circle, so that each of us who was included somewhere in his revolving family shared with him an exclusive part of his life. Rarely were even his closest friends gathered with him at the same time. Seldom have I seen his relatives together in one room.

An example of Duke's separated relationships was his strange treatment of a woman who undoubtedly saw more of him than any other in the last half of his life. He called her Evie, and often introduced her in my presence as Mrs. Ellington. She shared his only permanent address, a West Side apartment in New York City, and while never married to him, Evie performed many of the duties of a wife even though she was never seen with Ellington in public. And Evie, a dark-haired, handsome woman, a former dancer with a dancer's long legs and grace of movement, not only remained in an almost impenetrable background, but was completely separated from the rest of Duke's family. When he was in New York, she drove him to his appointments in the black Cadillac he had given her, her prized possession. She joined us for late-night "breakfasts" in the Hickory House on Fifty-second Street, sitting quietly beside Ellington, seldom joining the conversation. Most of the time Evie lived alone, because most of the time Ellington lived in hotel rooms around the

world. But I saw Evie often during these lonely periods, and came to understand both how much she loved him and how painfully insecure she felt her position in his life to be.

Then there was Arthur Logan, a distinguished Harlem surgeon and civic leader, who was much more than a doctor to Duke. He never missed a recording session and would sit with his attractive wife, Marion, on the sidelines until all hours of the night, somehow managing to appear in his clinic at eight every morning. Arthur was the doctor for the entire Ellington band, and included me among his patients, but it was to Duke that he gave his time and his devotion. Ellington, who appeared to many to lead a life which defied all the rules for good health, was in fact scrupulously cautious about taking care of himself. He traveled with an overnight bag filled with various pills and medications; usually spent half of each day in bed, although it was always the half when everybody else was up; and called Arthur Logan from every city to ask, "How do I feel?" Logan could usually reassure him, for, as Arthur often told me, Duke was a medical marvel, with the physique of a man half his age. The sudden death of Arthur Logan in a fall from a bridge over New York's West Side Highway in 1973 was one of the greatest losses Ellington had to sustain. To the end of his life he had the best medical care the doctors of the world

could offer, but Arthur Logan was an indispensable segment of one of Duke's closest family circles.

Ellington at ease

Ellington's relationship to his band was a carefully orchestrated affair. He spent at least three or four hours a day on the bandstand, and the rest of each day in the same city with his fifteen or more traveling companions. But he never stayed in the same hotel with them for Ellington at ease was Ellington once removed. The band members could always find him. On the other hand, there were occasions when he could not find the band.

Among band members Harry Carney was closest to Duke, not only because he had been with the band longer than anyone else, but because it was Harry who drove Duke from city to city, who sat beside him in Carney's big Chrysler during those special hours of Ellington's day, the hours between two A.M. and dawn, when Duke did his most creative thinking. Carney, whose baritone saxophone was the foundation of the Ellington band, served as a rocklike presence for Ellington on the road. Duke, who would not fly until finally he had to, who would not ride in the band bus where he would be vulnerable to every complaint, sat beside Carney through the night, watching the road map, confident of Carney's driving and of his silent friendship.

Constant movement

Duke's family was also separated geographically. There was no large city, no small town in the country where an old friend or an old girl or both did not wait for the next one-night visit. These friendships too were for life, but they suited Ellington best because they were renewed, enjoyed, and suspended again, usually within a twenty-four-hour period. The secret of Duke's security was constant movement. He never owned a house. A thousand hotel rooms, a thousand room-service waiters ready to push his breakfast table in on cue, a thousand loyal friends waiting to handle any local problems he might have; these made up the Ellington menage. Except for daily calls to Billy Strayhorn or to Arthur Logan or to his sister, Ellington was out of town to most of his friends and family. Still, I believe Duke Ellington was the most sentimental family man I have known. He kept in touch with all of us and never

lost one of us. Each came to understand, as months and even years divided our reunions, that our place in his family was secure. We also knew that every now and then the phone would ring between six P.M. and six A.M. A dark, sleepy voice would say, "Good morning. Did I wake you? I'm so sorry. What time is it anyway? What's happening?" Duke was back. Our day with him began.

Duke's yesterdays

A few months before Duke's sixtieth birthday, Arthur Logan called me to a meeting with himself and Billy Strayhorn. Arthur felt that something special should be done for the occasion. Ellington birthdays were always reasons for celebration, and always the celebration was encouraged by Duke himself, who sent out birthday cards to hundreds of friends. It was one more Ellington paradox that while he refused to recognize his own mortality, he loved birthdays. Arthur had an idea for this special birthday, and he needed our help.

Logan was horrified by the state of Ellington's music files. Much that Duke had written, even as recently as *A Drum Is A Woman*, was either lost or had never been properly written down. It was Arthur's idea that the three of us should spend the months before April 29, Duke's birth date, gathering up everything ever written by him, making clean copies of it, and presenting to Ellington a complete set of Ellington in bound volumes.

It sounded like a fine idea. We considered it not only a unique gift for a man who owned only his music and his wardrobe, but also a valuable contribution to future



When Ellington made a new recording of Black, Brown and Beige for Columbia February 11-12 1958, Mahalia Jackson sang Come Sunday and The 23rd Psalm. Here with Townsend in the studio.

Ellington archives. But, as Billy pointed out, a lot of the original manuscripts had been lost. They would have to be taken down from records still in the hands of collectors. Also, much of the music Duke had written over the years never did have lead sheets, single-note copies of his melodies. All the scraps and bits and remembered themes must be taken down again. It was a prodigious job.

We hired John Sanders, trombonist and copyist for the band, later to become the only Ellington alumnus to enter the priesthood, and certainly one of the best-equipped members of that body to deal with the frailties of his fellow man. We swore Sanders to secrecy, set to work gathering the product of more than thirty

years, and patted ourselves on the back.

The final stack of leather-bound volumes was impressive. I could not be present on the night in Logan's apartment when the presentation was to be made by Arthur and Billy, so I waited anxiously for Arthur's call the following day. "He was impressed", Logan told me on the phone. "He made polite noises and kissed us all", he continued, his words coming more slowly, "but, you know, the son of a bitch didn't even bother to take it home". So much for Duke Ellington's interest in his yesterdays.

"Parallel"

The agenda of complexities of this twentieth-century genius is long and frustrating to any student of Ellington, particularly because Duke seemed such a public man and was in fact such a private one. Suave, well-mannered, literate, elegant, all these he was. Secretive, vain, suspicious, superstitious he was also. Perhaps the right word to describe my relationship with him is "parallel", a word Ellington liked to describe his own relationship with the world he moved through. And he and his friends moved together, never quite touching, never far apart.

Ellington listening in the control room, Columbia studio 1959.



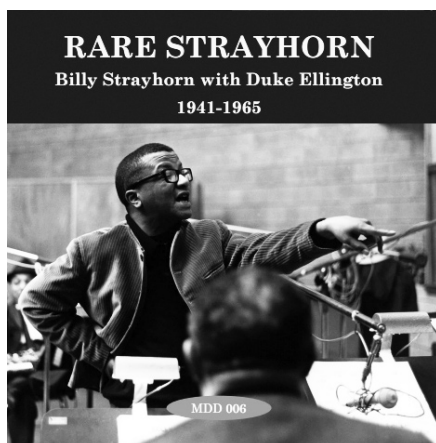
Nya CD-skivor

Rare Strayhorn

– Billy Strayhorn with Duke Ellington
1941-1965

Vår franska systerförening har åter igen kommit ut med en ny CD, denna gång påpassligt nog en skiva med musik av och med Billy Strayhorn och betitlad "RARE STRAYHORN - Billy Strayhorn with Duke Ellington 1941-1965" på skivmärket La Maison du Duke, MDD 006. I likhet med tidigare utgåvor kan denna skiva endast köpas av den franska föreningens medlemmar.

Av skivans 21 titlar är endast tre tidiga-



re utgivna, nämligen *Entrance Of Youth*, *Halfway To Dawn* samt en version av *Chelsea Bridge*. Den första, med alternativtiteln *All Heart*, härrör från Carnegie Hall-konserten den 27 december 1947, då tre ungdomar som studerade vid Julliard School of Music fick spela med orkestern. *Halfway To Dawn* är ett pianosolo av Billy Strayhorn inspelat hösten 1947, *Chelsea Bridge* är från första konserten i Paris den 30 januari 1965. Skivan i övrigt innehåller idel kända Strayhorn-kompositioner, ibland med Strayhorn vid pianot, ibland Duke, dessutom en pianoduett med båda i *Pianistically Allied* (AKA *Tonk*).

Hela låtlistan är som följer:

Clementine, *Raincheck*, *Entrance Of Youth*, *Pianistically Allied*, *Halfway To Dawn*, *Paradise*, *All Day Long*, *Ballad For Very Tired And Sad Lotus Eaters*, *Allah-Bye*, *Up And Down Up-And Down*, *Frou-Frou*, *Dreamy Sort Of Thing*, *Telstar*, *Take It Slow*, *Frère Monk*, *Cordon Bleu*, *Elysée*, *Rod La Roque*, *Lush Life*, *Chelsea Bridge* samt *Take The A Train*.

Samtliga nummer är mycket väl valda och representativa för Strayhorn, även om det inte alltid rör sig om de vanligaste inspelningarna av respektive melodi. Några låtar biter sig gärna kvar i minnet extra länge såsom *Halfway To Dawn*, *Paradise* (från 1949) och den vackra *Ballad For Very Tired And Sad Lotus Eaters*. *Lush Life* spelades aldrig in av Duke, men här hör vi den med sång av kompositören själv. *Dreamy Sort Of Thing* är uppenbarligen skriven för Johnny Hodges, som framför den på sitt vanliga oefterhärmliga sätt.

DETS 20 - THE TREASURY VOL. 20



Vi börjar förmodligen närma oss slutet på denna förnämliga serie av skivor. Denna utgåva motsvarar nr 38 och 39 i den ursprungliga LP-serien som omfattade 48 numrerade skivor samt en bonusskiva från något senare datum.

CD 1 innehåller musik från Paramount Theatre, NYC, 1 juni 1946, samt från Hurricane Restaurant, NYC, 10 september 1943. Avsnittet från Hurricane innehåller *Summertime* (med sång av Al Hibbler), *Jack The Bear*, *Sentimental Lady*, *In A Mellowtone* och *Rockin' In Rhythm* och har aldrig utgivits på skiva tidigare.

Vad gäller CD 2, så kommer musiken från WEEU Studios, Reading, Pa, den 8 juni 1946, samt från Hurricane Restaurant, NYC den 7 september 1943. I detta fall innehåller avsnittet från Hurricane *Johnny Come Lately* (nc), *Emancipation Celebration*, *Don't Get Around Much Anymore* samt *Things Ain't What They Used To Be* och dessa är inte heller tidigare utgivna på skiva. Även om repertoaren i stort sett

är den gängse för tiden i fråga, så finns det två nummer som är unika i Ellington-sammanhang: Kay Davis sjunger (inte allt för övertygande) *They Say It's Wonderful* samt en ballad som kallas *Strange Love* och som är som klippt och skuren för Harry Carney. Den borde ha spelats flera gånger, men detta är tydligen den enda bevarade inspelningen.

Den fullständiga låtlistan ser ut på följande vis:

CD 1: *Theme/A Flower Is A Lovesome Thing/Bond Promo/Main Stem/A Ghost Of A Chance/Interview/In A Jam/I'm Just A Lucky So-And-So/Stomp, Look And Listen/Come Rain Or Come Shine/Bond Promo/Things Ain't* (1 juni 1946)/*Summertime/Jack The Bear/Sentimental Lady/In A Mellowtone/Rockin' In Rhythm* (10 september 1943)

CD 2: *Theme/Mood To Be Wooed/Bond Promo/Johnny Come Lately/They Say It's Wonderful/Strange Love/Honeysuckle Rose/Don't Take Your Love From Me/Bond Promo/Blues On The Double/Theme/Theme/Come Sunday/Light/Bond Promo/Lover Man/Riff Staccato/Mood Indigo/Riff 'N' Drill* (8 juni 1946)/*Johnny Come Lately/Emancipation Celebration/Go Away Blues/Don't Get Around Much Anymore/Things Ain't...* (7 september 1943)

Anders Asplund

Nya medlemmar

DESS hälsar två nya medlemmar välkomna i vår illustra förening:

Lars-Ove Börjesson,
Borlänge

Claes-Otto Nelander,
Uppsala

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

Duke Ellington och Tony Bennett



Tony Bennett fyllde 89 år för en tid sedan och det uppmärksammades i många kretsar. Tony Bennett, eller Anthony Benedetto som han var döpt till, var en stor beundrare av Duke Ellington och uppskattningen var ömsesidig. Han fick chansen att uppträda tillsammans med Ellingtons orkester vid några tillfällen. Närmare bestämt är dessa tillfällen fyra till antalet och de flesta utgör TV-sändningar av typ Ed Sullivan Show. Men vid en konsert i Madison, Wisconsin, 25 april 1968 får Bennett framföra hela aderton nummer backad av Ellingtons orkester. Repertoaren utgörs till största delen av typiska Bennett-nummer som *I Left My Heart In San Francisco* men också några Ellingtonkompositioner. Tyvärr finns inget av dessa fyra tillfällen utgivet kommersiellt.

Men Tony Bennett hade något annat gemensamt med Duke Ellington utöver musiken. Precis som Ellington ägnar han sig under lediga stunder åt att måla och han är ingen dålig målare. Han har haft utställningar med sina verk. Som den Ellingtonbeundrare han var porträtterade



Till höger Tony Bennett tillsammans med Ellington och sångaren Al Hibbler



han Duke och här avbildas två exempel. Man kan tydligt se att han signerar tavlor med sitt rätta namn.

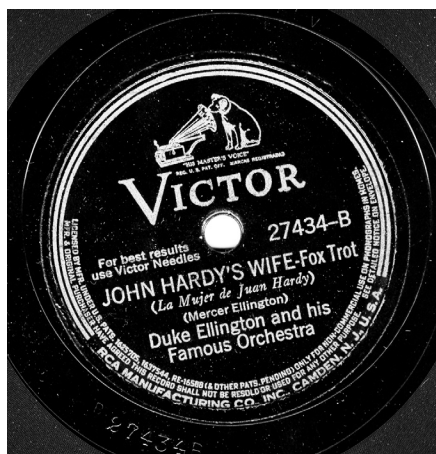
I detta sammanhang vill vi referera till Bulletin 4/2014 vari en sida ägnades åt Duke Ellington som målende konstnär och några målningar avbildades. Ett av dem, ett porträtt av Billy Strayhorn blev föremål för inlägg på DukeLYM, och därvid framkom att originalet ägs av orkesterledaren m.m. David Berger som har det hängande på väggen i sitt musikrum. I artikeln efterlyste vi fler målningar av Duke och på nätet har vi lyckats hitta en för oss tidigare okänd målning föreställande en kurvig dansös framför en spegel. På bilden här intill ser vi också Duke i färd med att utföra målningen, gissningsvis i början av 1950-talet.

Tony är fortfarande i livet och verksam som framgångsrik sångartist.



Bo Haufman

John Hardy's Wife



Detta mystiska namn utgör titeln på en komposition, som Mercer Ellington står som upphovsman till. Men man har anledning att tvivla. Kompositionen tillkom under den tid Duke Ellington av legala skäl var förhindrad att framföra sina egna kompositioner i radio och därför lät han sonen Mercer skylta som kompositör till nya verk. Så undertecknad vill hålla det för troligast att det är Duke som komponerat stycket, kanske med någon mindre medverkan av sonen Mercer.

Melodin spelades in första gången den 15 januari 1941 för Standard Radio Transcriptions. Det var en typ av inspelning som inte tillhandahölls på marknaden utan endast användes av radiostationer runt om i USA. Skivorna var i 16-tumsformat och varje sida innehöll flera melodier, allt för att underlätta för radiostationerna att inte behöva växla skivor alltför ofta.

En månad senare, den 15 februari 1941 spelades numret in för Victor och kom därmed allmänheten till handa. Stycket ingick sedan i Ellingtons repertoar under de följande tolv månaderna.

Melodititeln *John Hardy's Wife* är förbryllande. I litteraturen finns ingen bra förklaring till titeln. Bland de amerikanska folksångerna finns en låt med titeln *John Hardy*, som handlar om en järnvägsrallare som i samband med ett tärningss-

pel 1894 råkade skjuta en man och därför vid efterföljande rättegång blir förklarad skyldig och dömd till hängning. Han lär ha efterlämnat fru och tre barn.

Melodin *John Hardy* har sjungits in på skiva under årens lopp av mängder av artister. Texterna varierar kraftigt mellan de olika versionerna men i en av dem nämns dock hans kvinna enligt Alan Lomax:

*John Hardy was a brave little man
He carried two guns ev'ry day.
Killed him a man in the West
Virginia land,
Oughta seen poor Johnny getting
away,*

*John Hardy was standin' at the
barroom door
He didn't have a hand in the game
Up stepped his woman and threw
down fifty cents,
Says, "Deal my man in the game",*

*John Henry lost that fifty cents,
It was all he had in the game,
He drew the forty-four that he
carried by his side
Blowed out that poor Negro's brains*

Ytterligare sju verser följer.

Om denna text på något sätt ligger till grund för titeln *John Hardy's Wife* vet vi inte.

På skivomslagen till LPn "Jumpin' Punkins" (RCA LPV-517) skriver Stanley Dance: "Mercer Ellington explains John Hardy's Wife was a name for any threatening woman".

I sin bok *Tell Your Story* skriver Eric Townley: "John Hardy's Wife – The name for any threatening, determined, or aggressive woman, a kind of female counterpart to John Henry. The expression is possibly derived from an old Negro ballad about John Hardy, a celebrated murderer, who killed a man at a gambling table, was caught, tried, and hanged, and left behind a wife and three children".

Gunther Schuller har följande att säga om numret i sin bok *The Swing Era*: "*John Hardy's Wife* is a major contribution to the Ellington repertory, officially ascribed to Mercer. While *John Hardy's Wife* is not so memorable as a composition, its performance represents the best vintage Ellington, starting with the superb melodic-rhythmic swing of Blanton, Greer, and Guy. Brown contributes a vigorous yet

lyric rhythmic solo of the kind that Ellington was asking him increasingly to display, while Stewart tees off in Cootie's old role with a searing voluble plunger solo".

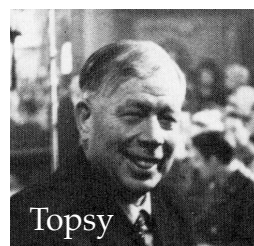
Vid en förfrågan om titelns bakgrund på diskussionssiten Duke-LYM kunde inget riktigt svar ges men David Berger upplyste; "John Hardy's Wife is a nagging woman. John Hardy is henpecked. Clark Terry once sang the lyrics for me. All I can remember now is "John Hardy's Wife, I gave her 15 cents".

Närmare än så här tycks vi inte komma någon förklaring till titeln på låten. Men tydligen var det fråga om ett uttryck som användes under 1930/40-talen.

Emellertid har en modern sångerska vid namn Kyle Carey nyligen sjungit in en melodi med titeln *John Hardy's Wife* och den kan avlyssnas på Youtube. Den har dock inget gemensamt med Ellingtons komposition.

Bo Hausman

Jazz Humour



As may be read in the article about Tyree Glenn he was joined on a European tour by alto saxophonist Lee Konitz. Konitz appeared at the Stockholm jazz club "Nalen" owned by Topsy Lindblom, a well known promoter and something of a patron of jazz. Topsy was a gold medallist in triple jump at the 1912 Olympic games held in Stockholm. He was also a business man and wanted his jazz club to be a popular home for jazz loving youngsters. Lee Konitz took his music very seriously and was deeply concentrated when playing his solos and made no other offerings towards the audience. Topsy wanted to see a more extrovert attitude from his musicians and told Konitz so. Topsy was not too well versed in the English language but walked up to Konitz saying: "Be glad, Konitz, be glad!"

Jazzens framtid?

Några reflexioner om recycling

En inför den nyligen passerade julen påtvingad vandring på inköpsställen av skilda slag bjöd på musikaliska överraskningar. Beklämmande var att i tjusiga hushållsbutikerna få höra Billie Holiday re-mixad till ett maskinellt reaggæbetonat komp med poppigt unison brassektion. Billie höll ändå! Men det blev inget inköp där, snabbt ut på gatan igen!



Dinah

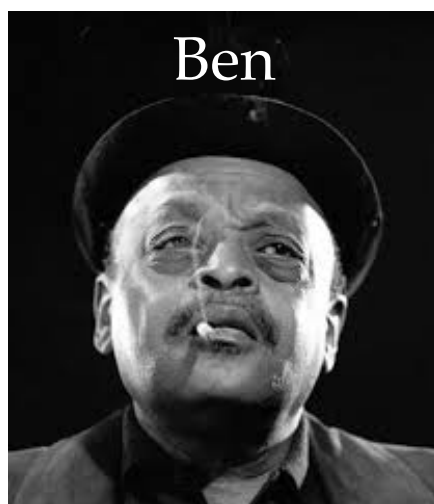
Musikslingorna på varumarknadens tempel ska stimulera till inköp. Det är ett intressant fenomen i tiden att plötsligt, en gång om året, just när det gäller att sälja som mest, är det en oväntad musikstil som dominerar. Försäljningsstrategerna har kommit på något!

Det är dock inte bara i juletid som de gamla hjältarna dyker upp så här under annan flagg. Jag erinrar mig där på varuhuset en hemmakväll för några år sedan: plötsligt ljud från tv:n Ben Websters mest innerliga balladspel! Vad nu!? Rusning till soffan, och vad ser man – jo reklam för ett sängmärke. Riktad till den stora allmänheten; det stora antalet sängkunder torde vara yngre medelålder. Något (att förmoda) yngre ljushuvud på reklambyrå har insett att den mest säng-

lockande musiken nog fanns att hämta i föräldrarnas skivsamling.

Jag hör Webster använd också som sensuell bakgrund i film. En annan artist från förr utnyttjas än mer regelmässigt på samma sätt som det erotiska anonyma budbärare: Dinah Washington. Sinatra i original vågar man sig inte på, men hans hits med imiterande sångare och originalarrangemangen hör till tidens ljudkuliss. (Eftersom Sinatra skulle ha fyllt 100 i december så fick han undantagsvis faktiskt också själv denna helg flera timmar i SVT och hela sidor i pressen.) En gammal storhet av annat temperament har nyligen lite mer självklart dykt upp i tvättmedelsreklam: Fats Waller sjungande *Spring Cleaning*.

Woody Allen är inte längre ensam med jazzens som ljudspårets huvudingrediens. Vår musik upplever faktiskt på flera håll lite av en renässans både på vita duken, i tv-dramat och som musik på teaterscenen; som tidsmarkör naturligtvis men också som angivare av stämningar och känslor. För en hängiven spisare kan det ge oavsedd effekt: för några år sedan kom jag inte in i en "Linje Lusta"-föreställning förrän framåt paus. Men



Ben



Fats

i andra akten var det kört igen: den inleddes precis som den första av tidig Ellington som varken en dramatiker som Tennessee Williams eller skådespelare av högsta klass kan konkurrera med. Precis som man minns Dinah Washington men inte vad hon användes att göra reklam för.

Bakgrund!? Stämningsskapare?

Är detta jazzens framtid? Positivt därför att den då får demonstrera sin oundgänglighet för att så s a s ge den rätta tonen, men dock. Som en kompis en gång sa: Vilken lycka att ha varit med när alla de stora var som störst. Det formade oss för livet. – Tack och lov för Duke Ellington Society of Sweden där vi håller vår rytm och vårt tonspråk levande och förhoppningsvis också kan få de lite yngre att vara med. Bland utövande unga musiker lever ju vår musik, varför inte också hos den generationens lyssnare? De som faktiskt i helt andra sammanhang nu matas med vår musik som den mest lockande. Så Keep Swingin'!

Claes Englund

Posttidning B

Duke Ellington Society of Sweden
c/o Leif Jönsson, Anbudsvägen 15
187 50 TÄBY

KALLELSE!

*Duke Ellington Society of Sweden
hälsar sina medlemmar välkomna till årets första
medlemsmöte måndagen den 22 februari som dessutom
utgör föreningens årsmöte*



Jan Stolpe

PLATS:

Franska Skolans Aula,
Döbelnsgatan 3, Stockholm.
Portkod för kvällen: 2202
Entrén öppen fr. kl. 17.00.
Entréavgift: 100:- i kontanter
Den som endast tänker övervara
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Kommer Du inte in så ring:
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070-632 27 83

PROGRAM:

17.30 - 17.50
Årsmöte. Möteshandlingar kommer att finnas tillgängliga.

17.50 - 18.30
Ur sitt rika filmotek visar Anders Asplund några sällan skådade filmer med Duke Ellington och hans orkester.

18.30 - 19.00

Paus med möjlighet till mingel och inköp av öl/ vin och hemgjorda baguetter, 30:-/st.
Obs! Endast kontanter gäller.

19.00 - 20.15

För kvällens musikaliska inslag svarar en kvartett bestående av Jan Stolpe trumpet, Calle Lundborg tenorsax, Pelle Larsson piano, Hasse Larsson bas.
Bered er på en högtidsstund! Repertoaren blir blandad men några enstaka Ellingtonlåtar har utlovats.

Tidsangivelserna är ungefärliga.

*Glöm inte att betala
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