

## PRESENTATION

### « Liberté, égalité, fraternité: Duke Ellington and Artistic Freedom »

Saturday, April 29 – 4:30 pm- Médiathèque Musicale de Paris

#### Abstract

Charles Mingus said of Duke Ellington: “When he's playing, what they call accompaniment to the soloists, he never repeats his chords. . . . He's just continually creating background behind the solos.” When playing the piano, Ellington clearly took great artistic liberty. Ellington also extended artistic liberty to the musicians in his band. Some of the most fascinating examples of this are found in the evolution of *Ad Lib on Nippon* as heard in its first movement, “Fuji.” Documented in live and studio recordings from January 1965 to December 1966, Ellington and his bassist, John Lamb, took considerable artistic liberty with each performance. To illuminate this artistic liberty-taking, we will in part examine “Fuji” from Ellington’s 30 January 1965 concert at Paris’s Théâtre des Champs-Élysées.

#### Carl Woideck



Saxophonist Carl Woideck is a retired Senior Instructor of the University of Oregon School of Music and Dance (United States). Carl has published books on Charlie Parker (Charlie Parker: His Music and Life, 2<sup>nd</sup> edition; The Charlie Parker Companion) and John Coltrane (The John Coltrane Companion). Woideck’s other published writing includes “Authentic Synthetic Hybrid: Ellington’s concepts of Africa and its Music” (in Duke Ellington Studies) and “John Coltrane: Development of a Tenor Saxophonist, 1950-1954” (in Jazz Perspectives Volume 2, Issue 2). Carl has been performing in various clubs and concert spaces in the U.S. for many decades. He is also known for his weekly radio show The Soul of Jazz on KLCC-FM ([klcc.org](http://klcc.org)).