



# BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)  
VOLUME 18 NUMBER 2 • SUMMER 2011



## UNKNOWN SESSION

Reviewed on Page 2

Nil Significat Nisi Pulsatur

## HONORARY MEMBERS OF DESUK

Alice Babs  
Art Baron  
Buster Cooper  
Herb Jeffries  
John Lamb  
Vincent Prudente  
Monsignor John Sanders  
Joe Temperley  
Clark Terry

Derek Else

## HONORARY MEMBERS SADLY NO LONGER WITH US

Bill Berry (13 October 2002)  
Harold Ashby (13 June 2003)  
Jimmy Woode (23 April 2005)  
Humphrey Lyttelton (25 April 2008)  
Louie Bellson (14 February 2009)  
Joya Sherrill (28 June 2010)

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Deadline for acceptance of copy for the next issue of *Blue Light* (Volume 18/3) is Friday 2 September 2011

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# BLUE LIGHT

## NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

## Editorial

The good news is, I mailed out *BL 18/1* only a few days into April, thereby retrieving almost all the six-week delay with *17/4*. Less good was the collation error which led to a few of you receiving copies with pages 7 and 14 twice, and the central pages, 10 and 11, not at all. I sent out replacements as soon as I was told about them, from my spares (every one of them flawless!) from the print run. It was annoying, but I was relieved that so few of you appear to have been affected. I'll sharpen up my final checking routine in future. A compensation was the kind things you said about *BL* when reporting the flaw.

\*

Please renew your membership for 2011 now, if you still haven't. The period of grace includes this issue, and I know the usual renewal forms were not sent out with my reminders in the last two. But I have enclosed one this time, for those of you who still need to renew, and this must be the final reminder. There's more information to help you, including the address of Victor, our new Treasurer, on the blue inside rear cover.

\*

At our recent AGM Derek Else retired from his posts as Membership Secretary and Treasurer, and members expressed their gratitude and gave him a suitable send-off. In the early years Derek steered DESUK through at least two serious crises, and while things have been much calmer in recent times he has continued to take care of a lot of the detailed management of the Society's affairs. Happily, our efforts during the last year to secure replacements have been fruitful, and we are well placed to move forward into a new era. It's another reason to renew now, if you have yet to do so. To continue to flourish, DESUK needs a strong membership base. Reports of the AGM events are on pages 7-9.

\*

Within a day of mailing out *BL 18/1* I read in *Ellingtonia*, the Newsletter of our sister society in Washington DC, news of an Ellington Conference to take place here, in the London area, in 2012. I have now received from the organizers the information reproduced on the page opposite. Note that you should tell them of your interest; they need a sufficient level of support now, if the event is to go ahead as planned.

\*

Among the usual mixture of news and reviews in this *BL* is an article by Geoff Smith on the **Perfume Suite**, Duke's earliest composition in suite form (p10), and the balance of Bernard McAlinden's survey of the career of Joe Temperley (p12). Our reviews include a first for *BL*, a review of a newly issued LP set. LPs! What goes around comes around, as they say.

\*

I only realised when a member pointed it out to me at the AGM that *Nil Significat Nisi Pulsatur* was missing from the front cover of *18/1*. The omission was entirely unintentional. It happened because the cover picture was so large. It has been rectified this time. **Roger Boyes**

The 21<sup>st</sup> International Duke Ellington Study Group Conference

# ELLINGTON 2012

Following the success of Ellington 2008, a group of DESUK Members is in the process of organising a return to the London area of the International Duke Ellington Conferences. In prospect are four days of authoritative presentations, panels and performances, including further research on the early days; presentations by well-known authors and on under-appreciated Ellington men such as Ray Nance, Paul Gonsalves, Jimmy Hamilton; New York musician and educator Frank Griffith presenting on what Duke means to him; Duke Ellington in the 21<sup>st</sup> Century; memories of Duke by people who met him, etc., etc.

As a DESUK Member, we need your commitment and ask you to send us a £40 deposit (refundable) to reserve your place. Fees are expected to be £175, may well be less but will not exceed £200. But we do need you to pledge £40 now as your expression of intended attendance. This will be returned if we do not receive sufficient support to enable the event to go ahead. Those responding to this appeal will become our "founding delegates" and receive due credit in our programme.

When sending your money, do let us know your thoughts for subjects to be studied and music to be played. We will have an Ellington *potpourri* set of mini-presentations: perhaps you would like to contribute your own presentation?

**Wednesday evening – Sunday, May 23-27, 2012**

Please contact Antony Pepper (ap@antonypepper.com, 01342 314053) or Geoff Smith (geoffjazz@gmail.com, 01483 769051) for further information.

Book online: [www.Ellington2012.org](http://www.Ellington2012.org)

## DUKE ELLINGTON AT THE BAL MASQUÉ

(1) Alice Blue Gown (vdL); Who's Afraid Of The Big Bad Wolf?\*; Got A Date With An Angel\*\*;  
Poor Butterfly+ (vdL); Satan Takes A Holiday\*\*;  
The Peanut Vendor+; Satin Doll; Lady In Red  
(vdL); Indian Love Call++ (vdL); The Donkey  
Serenade (vdL); Gypsy Love Song\* (vdL); Laugh,  
Clown, Laugh\*\*.

(2) Everything But You; Black Beauty; All Too  
Soon; Something To Live For; Mood Indigo;  
Creole Blues; Don't You Know I Care?; A Flower  
Is A Lovesome Thing; Mighty Like The Blues;  
Tonight I Shall Sleep; Dual Highway; Blues.  
(77:25)

(1) Clark Terry, Cat Anderson,  
Willie Cook, Harold 'Shorty'  
Baker (tp), Ray Nance (tp,  
vn); Quentin Jackson, John  
Sanders, Britt Woodman (tb);  
Jimmy Hamilton, Paul  
Gonsalves, Russell Procope,  
Bill Graham, Harry Carney  
(reeds); Duke Ellington (p),  
Jimmy Woode (b). Sam  
Woodyard (d). NYC, 31  
March, \*1 April, \*\*20 March,  
+24 March, ++26 March; all  
1958. On 31 March and 1  
April, add Johnny Hodges.  
On 1 April, omit Bill Graham.

(vdL): acc. to Van de Leur (2002), these scores  
are Billy's, not Duke's.

(2) Ray Nance (tp), Lawrence Brown (tb), Johnny  
Hodges (as), Paul Gonsalves (ts), Harry Carney  
(bs, bcl), Duke Ellington (p), Aaron Bell (b), Sam  
Woodyard (d). Hollywood, 14 July 1960.

**Essential Jazz Classics EJC 55504**

This is a welcome reissue of two late Columbia LPs. Critics were sniffy about *At The Bal Masqué*, and the 1960 sides vanished for almost twenty years, finally surfacing in 1979 as the *Unknown Session*. That was a joke. The session must have been known to those in charge at Columbia – they just chose to sit on it. Past neglect is the music's only problem; all twelve tracks are gems. The session realized at a single attempt a refreshing LP of sustained excellence. If you don't know this remarkable achievement, and given its elusive history, acquire it while you can. It is the

triumphant culmination of the small-band music which Duke had been creating since the mid-30s.

Experts differ as to whether Paul Gonsalves took part, though the rich sound of the ensembles makes it entirely feasible. If he was present, it is surprising that he never solos. He's listed on the CD's personnel, but the inlay note steers deftly round the issue. Essentially, six tracks, the LP's side 1, celebrated the recent return to the band of Lawrence Brown; the second six focus mainly on Johnny Hodges and Harry Carney. Stanley Dance's original LP note talked of 'mood music on relatively familiar themes', but apart from one, the titles chosen are all unhackneyed. And as **Mood Indigo** has superb Lawrence Brown, never previously associated with this song, it too seems as fresh as the trees in springtime.

**Dual Highway** may be familiar to you as **Something Saxual**. **Creole Blues** is the lyrical Whetsel theme from the Victor version of **Creole Rhapsody**. While Duke always welcomed an opportunity to say something fresh on **Something To Live For**, Leonard Feather's 1938 **Mighty Like The Blues** seems an odd choice. Why the Maestro revived it at this point is an intriguing question. It's a pretty theme though, and not one of Feather's generic blues lines; its treatment here is very beautiful.

As for *Bal Masqué*, here the joke went way beyond the LP's title. It is really an extended musical jest in which Duke takes the part of a society bandleader, on a clutch of tunes of which only **Satin Doll** and **The Peanut Vendor** (just about) have Ellington associations. In keeping with his role, he delivers splendidly spiced-up cocktail piano on every number. The piano threads the entire sequence, but a less welcome second unifying thread is the canned 'applause', a clumsy attempt to suggest a live event. Billy scored six of the tunes; I give these in the details above, along with the five recording dates. The accurate notes, which include Irving Townsend's for the original LP, omit these details.

On this material the lyricists predominate, and there is good space for Hodges, Cook, Baker, Carney, and Nance. Quentin Jackson is delicious on **Donkey Serenade**. **Poor Butterfly** has lovely solos from Gonsalves and Nance's violin, and exquisite flights





from Jimmy Hamilton. I must say a bit more about **The Peanut Vendor**. It has a nod towards Armstrong's early 30s recording, takes a couple of sly digs at the equally classic Kenton version, offers a wonderful evocation of Old Havana, and yet remains pure Ellingtonia.

At first this seemed to me an ill-assorted pairing; in fact it works very well. Duke's piano features strongly on all 24 tracks, and *Bal Masqué* was unjustly neglected and *Unknown Session* undeservedly buried. It's an excellent celebration of the piano player, his Orchestra and his small groups, all at the top of their game.

**Roger Boyes**

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## DUKE ELLINGTON PARIS BLUES

(1) *Take The A Train*; (2) *Dialogue*; (3) *Battle Royal*; (1) *Bird Jungle*; (2) *Dialogue*; (4) *Mood Indigo*; (1) *Autumnal Suite*; *Nite*; (3) *Wild Man Moore*; (1) *Paris Stairs*; (2) *Dialogue*; (5) *Guitar Amour*; (2) *Dialogue*; (1) *Paris Blues*; (6) *Main Title*; *Flirtibird*; *Way Early Subtone*; *Hero To Zero*; *Low Key Lightly*; *Happy Anatomy*; *Midnight Indigo*; *Almost Cried*; *Sunswept Sunday*; *Grace Valse*; *Happy Anatomy-2*; *Haupé*; *Upper And Outest*; *Anatomy Of A Murder*; *Anatomy Of A Murder* (71:12)

(1) Orchestra including Ray Nance (tp); Murray McEachern, Lawrence Brown (tb); Les Spann (f); Harry Smiles (ob); Johnny Hodges (as); Paul Gonsalves, Arthur 'Babe' Clark (ts); Duke Ellington or Billy Strayhorn (p). NYC, 1-3 May 1961. (2) Actors talking. (3) Louis Armstrong (tp) with mostly French orchestra conducted by Ellington, including Billy Byers (tb); Guy Lafitte (ts); possibly Ellington (p); Jimmy Gourley (g). Paris, 15-16 December 1960. (4) McEachern (tb); Gonsalves (ts); probably Strayhorn (p) et al. NYC, 1960-61. (6) Nance tp, vn), Clark Terry, Cat Anderson, Harold 'Shorty' Baker (tp); Quentin Jackson, Britt Woodman, John Sanders (tb); Jimmy Hamilton, Russell Procope, Hodges, Gonsalves, Harry Carney (reeds); Ellington, Strayhorn (p, cel); Jimmy Woode (b); Sam Woodyard (d). Los Angeles, May-June 1959.  
**Jazz Soundtrack 248137**

This release sensibly includes the soundtrack albums from both of the commercial films for which Ellington was responsible for the musical component. The music from *Anatomy Of A Murder* on tracks 15 to 29 here) is still available in the budget-priced Columbia

Jazz Legacy edition with substantial additional music and notes from Wynton Marsalis explaining why he considers it an important part of the Ellington oeuvre. Therefore I'll endorse that and concentrate here on the *Paris Blues* soundtrack.

Critics were disappointed at the time, and overall this score doesn't compare well with the one for *Anatomy*, yet for the serious Ellington devotee there's plenty that's worthwhile. The regular Ellington band was joined by a number of others, and a collective personnel is all that discographies provide. I've listed only those obviously heard in solo. The opening **A Train** is of minor interest, featuring McEachern and Arthur Clark in competent but unexceptional solos, but the remaining pieces from those sessions – mostly variations on the **Paris Blues** theme – offer typically intriguing moods and textures, often making use of Spann's flute, and occasionally oboe as well. Hamilton and Gonsalves are the regulars most in evidence but Nance and Hodges also have brief cameos. McEachern plays **Mood Indigo** with great sensitivity, while Gonsalves provides a distant obbligato and someone who sounds very like Strayhorn tinkles behind them. Of additional interest is **Paris Stairs**, which is a rare example of Ellington music in 3/4 time.

The four dialogue tracks contain snatches of conversation from the film and can easily be programmed out, but no-one should programme out the two Paris tracks, written and conducted by Ellington with Armstrong as the featured soloist. These are the closest we can get to hearing Armstrong with Ellington's own band and therefore are of special interest. **Wild Man Moore** is a quirky minor blues with the trumpet answering the band's phrases with simple eloquence. Unfortunately it's brief and fades out frustratingly as the dialogue continues. **Battle Royal** is a more developed piece, using very familiar changes and a fast tempo. No piano is listed in the personnel but the audible comping in places sounds very Dukish to these ears. Lafitte and a trombonist who's probably Byers contribute but the trumpet comes and goes to take the dominant role in a conception which is paradoxically both coherent and wild.

Incidentally both of the films are currently available on DVD for anyone who wants to see how the music fits into the screenplay.

**Graham Colomé**

**Ed:** *My Rykodisc CD, RCD 10713 titled Paris Blues Soundtrack, has this programme of music interspersed with dialogue. It is undated, but there's a ©1997 indication on the disc.*

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## DUKE ELLINGTON & ELLA FITZGERALD ELLA & DUKE AT THE COTE D'AZUR

**LP1:** +*Mack The Knife*; *The Old Circus Train Turn Around Blues*; \**Lullaby Of Birdland*; *Trombonio-Bustoso-Issimo Diminuendo In Blue / Blow By Blow* (37.58)

**LP2:** (#)@ *It Don't Mean A Thing*; (#)@ *All Too Soon*; (#)\**Misty*; \**Jazz Samba*; *Rose Of The Rio Grande*; \**The More I See You*; *El Viti*; (#)(#) *Just Squeeze Me* (38.23)

**LP3:** *La Plus Belle Africaine*; *West Indian Pancake*; *Soul Call*; *Skin Deep*; *Jam With Sam* (37.50)

Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tp); Lawrence Brown, Buster Cooper (tb), Chuck Connors (b-tb); Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds); Duke Ellington (p), John Lamb (b), Sam Woodyard (d).

\* Ella Fitzgerald (v), with Jimmy Jones (p; arr); Jim Hughart (b); Grady Tate (d);

+ Ella, with the Ellington Orchestra as above, but with Jones, Hughart and Tate replacing Duke, Lamb and Woodyard.

@ Ella, with the Ellington Orchestra as above, plus Ray Nance (c/vln/v) and Ben Webster (ts); Duke Ellington (p), John Lamb (b), Sam Woodyard (d); Ella Fitzgerald (v). Also, add Jo Jones (d) and omit Hodges for *It Don't Mean A Thing*.

(#)(#) On *Just Squeeze Me*, Ella and Nance (v), with Gonsalves, Webster and the Ellington rhythm section. (ts); Duke Ellington (p); John Lamb (b); Sam Woodyard (d); Ella Fitzgerald, Ray Nance (v). Same location and date as (6).

Juan-les-Pins, 26 and (#)29 July 1966.

**Mosaic MRLP-3002)**

Ella was relaxed and sounded happy with the band. The informal edge she had in live performance was always appealing. Oddly she had just returned from the States after breaking her tour because of a personal bereavement. Out of sympathy Ellington left her out of the second half of the second of the three nights, much to the annoyance of producer Norman Granz and their always bumpy relationship exploded on this night. Duke was later to be annoyed by Granz's retitling of **The Old Circus Train**.

This was to be the last time Ella appeared with Duke. She sings in different settings, most effectively with just the piano of Jimmy Jones on **The More I See You**, but wades in happily to share vocals with Ray Nance on **It Don't Mean A Thing** and **Just Squeeze Me** (Nance and Webster had been brought back to the band as guests by Granz).

**Circus Train** runs for eleven and a half minutes and is a riff thing featuring Duke and, later, Hodges. Ellington plays particularly inventive piano in support. Cooper gives his extrovert and flatulent party piece and Gonsalves takes the wailing interval on the eight minute **Diminuendo and Crescendo**. **Soul Call** features Paul and he's even more effective on **Pancake**, where he takes a superb coda. Carney solos here and on **Africaine**, which also spotlights Lamb and Hamilton. **Rose Of The Rio Grande** served Lawrence Brown throughout most of his years with the band, and this is a beneficent version from the Deacon. Nance and Webster join Ella and the band for **It Don't Mean A Thing**, Cat has Gerald Wilson's **El Viti** and Woodyard is splendid in a remorseless **Skin Deep**. Duke introduces the individuals in the band via a very ragged **Jam With Sam**.

All this material has appeared before. A double LP with the same title appeared on UK-Verve 833 562, whilst the rest of the music was contained in *Soul Call*, US-Verve V6-8701. Seven of the Ellington tracks made up UK-Verve 2317 073.

But set that aside. These heavy (180 gram) Mosaic LPs are the results of unique careful remastering and specialised pressing. Given that the original recordings were superb, the excellence is compounded by the quality of the transfers. I listened on Audiolab/Systemdek equipment and the experience is as near to actually being seated in the band as makes no matter!

I understand that Mosaic's next 3 LP set will comprise all the Getz-Brookmeyer Clef/Verve sessions from the '50s. I'll be first in the queue.

**Steve Voce**

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## PAUL GONSALVES ELLINGTONIA MOODS & BLUES + GETTIN' TOGETHER

(a) *It's Something That You Ought To Know*; *Chocataw*; *The Line-Up*; *Way, Way Back*; *Daydream*; *I'm Beginning To See The Light*; *D A Blues*. (b) *Yesterdays*; *J And B Blues*; *I Surrender Dear*; *Hard Groove*; *Low Gravy*; *I Cover The Waterfront*; *Gettin' Together*; *Walkin'*. (76:06)

Paul Gonsalves (ts), with: (a) Ray Nance (tp); Mitchell "Booty" Wood (tb); Johnny Hodges (as); Jimmy Jones (p); All Hall (b); Oliver Jackson (d). NYC. 29 February 1960.

(b) Nat Adderley (cnt); Wynton Kelly (p); Sam Jones (b); Jimmy Cobb (d). NYC. 20 December 1960.

**Gambit 69333.**

On looking at the personnel on the (a) and (b) tracks you might think this is a game of two halves, and to a certain extent you would be right. The (a) tracks consist of the

somewhat obscure album *Ellingtonia Moods & Blues* issued in France on the RCA label and only available in the UK as an import. The original album was first issued in 1971. Of the seven tracks, three are original compositions by Johnny Hodges and two by Paul Gonsalves, and all five appear here for the first time on record.

This is a typical Ellington small group recording of the period. Who is the star soloist? Difficult to answer as all the sidemen get a chance to shine. Hodges on **Way, Way Back**, Wood with his wa-wa mute on the same track. The same two again on **D A Blues** (a tune containing all the hallmarks of a Hodges original – it could not have been written by anyone else). Paul Gonsalves solos on every track and has **Daydream** all to himself with just the rhythm section.

The (b) tracks are a different kettle of fish. The album, titled *Gettin' Together!*, was originally issued in the UK on the Jazzland label, and as with *Moods & Blues* all tracks are issued here in their entirety. The album is unusual as Gonsalves is with unfamiliar company, recording with two thirds of the Miles Davis rhythm section and two members of the Cannonball Adderley Quintet. (Gonsalves did record with Kelly in 1957 on the *Sittin' In* album on the Verve label).

The liner notes to this CD state that “the fact that his playing fits the group speaks of Paul’s versatility and talent”. I believe that it is the other way round as this is Paul doing what he does best – hard blowing, blues playing and delightful ballads and the others fit in with him. No tune on this album is associated with Duke, but it is Paul’s album from start to finish, from the standard **Yesterdays** to the rollicking blues of **J And B Blues** to his two ballad features with just the rhythm section **I Surrender Dear** and **I Cover The Waterfront**. **Low Gravy** (a Jelly Roll Morton number) is an extended blues lasting nearly eight minutes and the final track, **Walkin’** features a lengthy solo by Paul. All the sidemen provide excellent backing throughout and at times provide first class solos.

All in all this is a first class reissue with first class sound (the Jazzland LP is the stereo version), playing time is generous and the liner notes reprint the original sleeve notes. Although both have been issued on CD before, if you missed out last time don’t miss out again.

**Grant Elliot**

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## DUKE ELLINGTON 4TET/5TET/6TET/7TET: FEATURING PAUL GONSALVES AND CLARK TERRY THE 1956-58 SMALL GROUP RECORDINGS

(1)*In A Mellotone* (-1 and -2)+; *Happy Reunion* (-1 and -2)+; *Diminuendo And Crescendo In Blue*+; *Wailing Bout*\*; *I Cover The Waterfront*\*; *Deep Blues*\*\* (2) *Circle Of Fourths*\*\*; *Perdido*\*\* (3)

*The Riff*\*; *Bluer*\*; *Slow Blues Ensemble*\*\* (4) *Blues A La Willie Cook*\*\* (5) *Three Trumps* (aka *Spacemen*)\*\*. (6) *Way Back Blues*; *Where’s The Music?*; *Rubber Bottom*; *Play The Blues And Go*. (7) *Prelude To A Kiss*; *Miss Lucy*; *March 19<sup>th</sup> Blues*. (76:05)

Duke Ellington (p, ldr.) on all titles, with: (1) Paul Gonsalves (ts), Jimmy Woode (b), Sam Woodyard (d). (2) as (1), plus Clark Terry (tp). (3) As (2), plus Ray Nance and Willie Cook (tp). (4) as (3), without Gonsalves and Terry. (5) as (4) plus Terry. (6) Terry, John Sanders (vtb), Jimmy Hamilton (cl), Johnny Hodges (as), plus Woode and Woodyard. (7) as (6), plus Cook, Nance, Cat Anderson (tp), Quentin Jackson, Britt Woodman (tb), Gonsalves, Russell Procope, Harry Carney (ie, the full Ellington Orchestra). All titles recorded in Chicago: +24 June 1958; \*17 January 1957; \*\*29 January 1957; (6) and (7), all 19 March 1956.

### Lone Hill Jazz LHJ10365

This CD, which wasn’t in contention for the ‘snappiest title of 2009’ award, delves effectively into the early stockpile recordings. The three full-band tracks (7) were on vol.1 of the original LMR/Saja 10CD *Private Collection* set, and all ten January 1957 ones, \* and \*\*, were on vol.7. On the later ‘Kaz’ set, the identical CDs are numbered differently. The four tracks (6) from 1956, and the 1958 Gonsalves quartets were on a mid-1980s Doctor Jazz issue. If you have that and the two ‘stockpile’ volumes, you don’t need this new release at all. That said, this is a most welcome issue, bringing order to the obfuscatory chaos of the stockpile CDs and completeness, apart from a couple of alternate takes, to all these sessions. The CD’s focus shifts from Gonsalves to Terry, and finally the band.

Unsurprisingly Paul doesn’t replicate, solo, the entire *D and C* score, this is simply a stand-alone *Wailing Interval*. After the usual brief piano set-up he runs for over thirty choruses before the rhythm section’s final fade-out chorus. *Wailing Bout* has more of the same, though this time the tenor comes straight in, the pace is less hectic, and Paul’s excursion lasts for a mere nine choruses.

These tracks offer the most famous aspect (notorious, some would say) of Paul’s musical personality. *In A Mellotone* and *Happy Reunion* spotlight, respectively, his romping middle tempo and reflective ballad styles. The two versions of the 1940 classic unfold at slightly different tempos, while the *Happy Reunions* are very similarly paced; the second is shortened by a half chorus. These are the earliest recordings we have of his ballad feature for years to come. *I Cover The Waterfront*, similarly reflective, and *Deep Blues*, very subtone indeed, complete the

quartet sides. Paul and Clark trade ideas on a sprightly *Circle Of Fourths*, and *Perdido*, his 'party piece' while with Ellington, is all Clark. The first clutch of septets are all twelve-bar blues; the first two are brisk vehicles for Paul, while Clark takes the one solo chorus on the *Slow Blues Ensemble*. *Blues A La Willie Cook* has four fine choruses from Willie, framed by a very beautiful intro. and coda from Ray Nance and Duke. All three trumpets solo on *Three Trumps*, the earliest version of Clark's 1958 fluegelhorn feature, *Spacemen*.

The four 1956 septets are new to me. Despite its title *Way Back Blues* is a 32-bar line on which the main soloist, Clark, plays flügelhorn. On the enchanting *Where's The Music*, a blues-with-bridge, Jimmy Hamilton and Clark have a lovely duet, but interest mainly centres on the individual voices moving in and out of the ensemble. The fast, boppish *Rubber Bottom* has two choruses of exchanges between Jimmy and Clark, a Hodges chorus which echoes his youthful days, and another in which all four horns, including John Sanders' valve trombone, swap fours with Woodyard. On *Play The Blues And Go*, a brisk 12-bar vehicle, the four horns solo before Sam Woodyard struts his stuff for seven tidily graceful choruses.

The closing full-band titles remind us of what all this music is about – exploring ideas for possible further orchestral development. *Prelude To A Kiss*, familiar Hodges territory, is as lovely as ever. *Miss Lucy* is a swinging and self-assured young lady, unusually constructed in that her A sections are 10 bars long, 38 bars AABA overall. Ray Nance understandably enters a couple of bars early for his solo. The shuffle-rhythmed *March 19<sup>th</sup> Blues* is the first version of the 1957 *E And D Blues* with Ella Fitzgerald. Ella apart, the sequence of events is broadly the same; the tenorist is Jimmy, not Paul.

The inlay note begins: 'This release compiles all known small group sessions recorded by Duke Ellington in the studio during the 1950s'. So much for the *Coronets*, the *Spacemen*, and *Back To Back*. But the details are accurate. Overall this very satisfying compilation yields a very coherent CD, strongly recommended.

**Roger Boyes**

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#### **HODGES AND WEBSTER 1960 – 61**

Solar Records have issued a CD with the twelve Johnny Hodges-Ben Webster tracks recorded at San Francisco's Jazz Cellar in November 1960. There's also a 'bonus', the surviving five tracks from a January 1961 session in LA. All recorded for Verve. There's an ad on the inside front cover of the May *Jazz Journal*. While neither the main session nor the bonus tracks

have been readily available down the years, be aware that everything on this CD came out on the now-deleted Mosaic set, *The Complete Verve Johnny Hodges Small Group Sessions 1956-61*. Solar's June *JJ* ad details a reissue of the complete (nine tracks) performance of Ben with Jimmy Rowles and Jim Hall which Lester Koenig recorded at Hollywood's Renaissance Club in October 1960.

#### **SONY REISSUE: BLACK, BROWN AND BEIGE**

**Brian Priestley** reported to dukelym in late March: Some people may have already noticed that Sony Legacy have recently reissued this. On initial inspection, the only difference from the Phil Schaap-produced centennial edition is that they've saved money by omitting the 28-page booklet! However, there are two discrepancies in track timings, one of which seems to be a mere clerical error. On the other hand, track 14 (which is the rehearsal take of the 23rd Psalm) differs because the first 1'18" is missing on the new reissue, presumably for digital reasons, so the timing shown accurately reflects this.

#### **MOSAIC 11CD BOX SET PROBLEM**

**Roger Boyes** reports: Towards the end of my review of this monumental set in *BL* 18/1 I said I was finding it hard to prise some of the discs away from the plastic device (apparently the technical term is the 'hub') which secures them in their boxes. I am not the only one to have this problem and Mosaic are aware of it. Producer Steven Lasker writes, in the current DEMS Bulletin: 'Mosaic has received consumer complaints--which I echo--that the hubs which hold the CDs in their jewel cases are in some cases way too tight, which has resulted in some folks actually breaking their CDs in the process of removing them from the aforesaid hubs. Mosaic has replaced the broken CDs free of charge. In any case, care is advised when trying to extract your CDs from stubborn hubs'.

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#### **WHITLEY BAY 2011**

The Whitley Bay Classic Jazz Party 2011 will take place on Friday 4 to Sunday 6 November at the Village Hotel and Leisure Centre, Cobalt Park, Newcastle upon Tyne. Roger Offord reviewed the performance by Keith Nichols and his Blue Devils at last year's event in *BL* 17 4, p12. Keith's ten-piece band will play again this year, on the Saturday; their concert of early Ellingtonia is titled *East St Louis Toodle-Oo*. On Friday evening a group led by Matthias Seuffert and Enrico Tomasso will explore the music of the Ellington small bands of the 1930s.

For further information contact the Party Office at 60 Highbury, Newcastle upon Tyne NE2 5LN. Tel. 0191 281 2935, email [wbjazzfest@btinternet.com](mailto:wbjazzfest@btinternet.com)



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## *Derek Else Retires*

If you look at the front cover of the very first *DEСУK Newsletter*, which is all *Blue Light* was called in 1994, you will see eleven goodwill messages for the fledgling Society from well-wishers. One, from Derek Else of Ilford, reads: 'I should like to offer my assistance in any way possible'. When he wrote that he can scarcely have imagined how many ways to help there are, and how many of them would fall to him.

At the inaugural meeting at the end of April 1995 Derek was elected onto the *DEСУK* committee, on which he served continuously until last month. By summer 1996 he was Treasurer, responsible for *DEСУK*'s finances, a post he also held until the recent AGM.

But Derek has done much more. Financials apart, *DEСУK* was in the early years something of a one-man show, and it took time to develop into what it is now, a society managed by a team with widely shared duties. By late 1999 illness was overtaking David Fleming. Derek and Membership Secretary Bill Bailey were doing a growing amount of the work on *Blue Light*, and Derek additionally had to step in as Acting General Secretary.

As David's condition deteriorated these added responsibilities became too burdensome even for Derek's broad shoulders, and he stood down as Secretary during 2000, to be succeeded eventually by George Duncan. Following the death of David Fleming, Derek was elected Vice Chairman at the 2003 AGM - not a burdensome role, as long as the Chairman enjoys good health, but Derek's reserves of energy were soon put to the test yet again, with the onset by 2004 of Bill Bailey's incapacity.

Within the year he replaced Bill as Membership Secretary and then became Interim Editor of *Blue Light*. I took the helm at *Blue Light* during 2005-6, with tremendous support from Derek, and was later elected Vice-Chairman. But he carried on as Treasurer and Membership Secretary. The Society's welfare was always his first concern, and he gave us a full year's notice of his intention to stand down last month. After steering *DEСУK* through several crises, he did everything possible to ensure his own resignation would provoke no crisis at all. Only his health problems of last winter got in the way of an orderly transition.

Such is the unique contribution of Derek Else, a man whose gruff and at times irascible manner swiftly yields to a basic kindness which underpins a tremendous devotion to duty and attention to detail. And as one grateful member reminded us at the AGM, he is, in addition to all this, a first class musician. *DEСУK* is fortunate indeed to have had the benefit of

his loyal services, and we welcome him with gratitude to Honorary Life Membership, a new office which entails no responsibilities at all. We hope he enjoys its benefits for a long time to come. Well done, Derek, and thank you.

**Roger Boyes**

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## *The 1963 Granada TV Broadcast*

This recording has cropped up once again. Our former secretary George Duncan asked me: I wonder if you can help a friend of mine regarding the attached. He reckons it's a very interesting and humorous broadcast by the Duke, obviously hoping to find out the correct year of the broadcast.... Hope you can help.

His friend had written: Hi George. Here's the info re the Ellington broadcast that I told you about. It was a radio broadcast made whilst the band was in the UK. The dates I have been given are 1961 or 1962/1963 or 1964. The band members mentioned in Ellington's introductions are (in no particular order): Billy Strayhorn, Paul Gonsalves, Johnny Hodges, Ray Nance, Sam Woodyard, Ernie Shepherd, Cat Anderson, Milt Grayson. The tune titles are: **Take The A Train** (not on tape, but mentioned by DE as, of course, the opening number), **C Jam Blues**, **The Eighth Veil**, **Rockin' In Rhythm**, **Angu**, **Mood Indigo**, **Single Petal Of A Rose**, **Don't Get Round Much Anymore**, **Diminuendo and Crescendo In Blue**. If you could identify details of broadcast date and location and personnel I will be eternally grateful.

I replied: The presence of **Angu** makes it very easy to pin down. Only three performances survive of this Billy Strayhorn piece, one being the version on the first Reprise LP, *Afro Bossa*. The other two are a trio version recorded in New York which is part of what is called the **Afro Bossa Piano Summation**, and this one. All three date from January 1963.

The broadcast was recorded on 21-22 January for Granada TV. Granada was the North of England ITV company in those days, but it also had London studios in Chelsea, and this is where the recording took place. The trumpets were Cootie, Cat, Roy Burrowes and Ray Nance; the trombones were Buster Cooper, Lawrence Brown and Chuck Connors; the reeds were the classic line-up, Procope, Hamilton, Hodges, Gonsalves and Carney; Duke at the piano, Ernie Shepherd on bass, Sam Woodyard on drums. Milt Grayson sang. ITV broadcast the recording on 13 February 1963 as 'Duke Ellington and his Famous Orchestra.'

Most of the music appeared on a 1990s CD, *The Great London Concerts*, reissued a year ago on Nimbus 2CD, NI2704/5 (see *BL* 17/2, p3). **D and C In Blue** is in fact **D In Blue/Blow By Blow**.

**RB**

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## ***DESUK AGM and Party.***

### ***Saturday 7 May 2011***

The 2011 DESUK Annual General Meeting and Party took place at the Students' Bar of the Sundial Court of the Guildhall School of Music and Drama on Chiswell Street, near the Barbican Centre in London. This was a return to our earlier venue, following our move last year into the Barbican itself.

The format was the usual one, a presentation, followed by the business meeting, and finally music. This year we used the main bar only for membership renewals, raffle and other sales, and informal socializing. The events themselves took place in the smaller rehearsal room behind. This was very successful for the presentation and the business meeting, with a much cosier atmosphere and better sightlines. But as Ted Gascoigne reports, it was a more qualified success for the music, for which as usual many visiting non-members arrived. Perhaps there were more than the organisers had anticipated.

**Dennis Dimmer** presented an interview with Jimmy Woode, which he'd undertaken in the 1990s for BBC Radio Solent. Then he offered us a rare opportunity to hear a live broadcast of the Ellington Orchestra from 21 November 1966, the opening night of a two-week engagement at the Mark Twain Riverboat, a venue located in the basement of the Empire State Building in New York. The late Jerry Valburn had given Dennis a copy of the broadcast. After explaining the background, Dennis let the music speak for itself.

Although we didn't have time for it all, after the introductory '**A' Train**', we heard **The Old Circus Train, Sophisticated Lady, Satin Doll, Tutti For Cootie, Mood Indigo, Passion Flower** and **Things Ain't What They Used To Be**. Old favourites all, but as ever it was interesting to hear them in live performance, especially away from the concert hall, in the less formal context of a supper club. As we thanked Dennis for sharing his rare recording with us, one member judged it the best AGM presentation he had attended.

The AGM which followed recorded DESUK's activities over 2010-11, at which the usual Officers' reports were presented, and elections for 2011-12 conducted. With written reports circulated ahead of the meeting, and a 'slate' of Officers and Committee Members proposed, this essential business proceeded swiftly and successfully. The draft Minutes, for

consideration at the 2012 AGM, will appear in a later *Blue Light*.

As he had announced he would at last year's AGM, Derek Else relinquished his duties as Treasurer and Membership Secretary. Victor Lawrance and Roger Middleton succeed him in these two roles. Catherine Coates was confirmed as Secretary, occupying a vacancy since last summer, and a fourth newcomer, Chris Addison, will take on publicity. While Derek's inimitable presence will certainly be missed, we came out of the meeting equally certain that DESUK's affairs will continue in good hands.

For his unique contribution to the Society's work down the years, the Chairman presented Derek with a giant card, designed by Yolande Mead, which all attending members signed; a framed certificate, prepared by Catherine; and a copy of the recent Mosaic boxed set of the 1930s Ellington recordings, along with headphones for listening to it. The meeting warmly approved the committee's proposal to nominate Derek to the unique position of Honorary Life Member. We also gave flowers for Mimma, Derek's companion. Following his long illness during the winter, it was a great pleasure to be able to welcome Derek to the meeting, express our gratitude for all he has done for us, and wish him well for a long and enjoyable retirement.

On the page opposite **Ted Gascoigne** reports on the AGM's musical performance. While the music is free to non-members, we appeal for donations at the end of the afternoon. This year our appeal, plus the raffle organised by Phil and Yolande, raised over £140 for DESUK funds.

**RB**



**Jo Wallfisch in Action at DESUK AGM**

(Photo: Antony Pepper)

## ***The Guildhall Jazz Band***

***DESUk AGM, Saturday 7 May 2011, 3pm.***

Martin Hathaway likened the separate rehearsal room at the back of the Students' Bar at Sundial Court to 'a real jazz venue'. Personally, I found it a bit too cramped with a very low ceiling and, consequently, the acoustics left a lot to be desired. But the band made up for it. Again, another personal observation, it was easily the best band I have heard at one of our AGMs. The personnel (survivors from last year's band asterisked \*) were: Jake Edwardswood (Yamaha piano), Gili Lopes (bass), Will Glaser (drums), with Adam Chatterton, Barney Lowe\*, Jackson Mathod\*, David Orchant (trumpets); Nathaniel Cross\*, Chris Saunders, Sion Jones (trombones); Dougal Caston, Alec Harper\*, Andrew Linham, Ru Pattison, Lewis Daniel\* (reeds). They were led by the inimitable Martin Hathaway, their teacher and mentor. Jo Wallfisch was the vocaliste. I use the word 'vocaliste' because she faced the challenge of performing some of Duke's 'vocalise' compositions which, so far as I know, have never been performed by anyone other than Duke's singers. (**Ed: A Drum Is A Woman and Minnehaha were certainly sung at DERO concerts.**)

The music for the concert was chosen by Antony Pepper and his source was the transcriptions of Duke's music made by Tony Faulkner for performances by DERO, his Ellington repertoire band at the Leeds College of Music).

This was the programme:

**Stompy Jones; Jam-A-Ditty; Primping At The Prom;** three pieces from **A Drum Is A Woman: A Drum Is A Woman, New Orleans, Rhumbop. Chinoiserie** (from the **Afro Eurasian Eclipse**); **Cottontail; The Shepherd; Diminuendo In Blue-Minnehaha-Crescendo In Blue** (as **Blues Cluster**, 1945-style); **Don't Get Around Much Anymore** (encore).

The concert started with the swinging **Stompy Jones** and a string of solos from Alec Harper (cl), Barney Lowe, Lewis Daniel and Nathaniel Cross. Then came **Jam-A-Ditty**, first heard at Carnegie Hall in 1946. Duke described it as 'a sort of concerto for four horns – baritone sax, trombone, clarinet and trumpet'. The featured musicians today were Daniel, Chris Saunders, Harper and David Orchant. **Primping At The Prom** is a pretty, attractive tune which featured Dougal Caston in a marathon tenor solo.

This was followed by excerpts from **A Drum Is A Woman**, recorded by Duke over a period of seven days in 1956. The three pieces chosen were **A Drum Is A Woman, New Orleans** and **Rhumbop**. **Drum** started with a dramatic piano introduction from Jake Edwardswood, and Harper and Gili Lopes added

attractive solos, but the focus of attention was on Jo Wallfisch with her astonishing vocalising. **New Orleans** featured clarinets and trumpets up-tempo and vividly brought to life the New Orleans style. **Rhumbop** was in an altogether more modern idiom and featured Caston, Harper and Jackson Mathod.

The second half started with **Chinoiserie**, a composition from 1971. It started with a protracted – and very noisy – introduction from the rhythm section with some marvellous piano playing, followed by the saxophones with Alec Harper on clarinet. I got the impression that the band really enjoyed this one! I know I did. **Cottontail** followed, played at a very relaxed tempo. The solos came from Adam Chatterton, a very young trumpeter, and Lewis Daniel, and it included a nice chorus from the saxophone section.

It was Adam again on the next one; he took over for the next ten minutes or so. He was the soloist throughout a long and absorbing performance of **The Shepherd**, displaying every aspect of trumpet playing with, and without, the plunger mute. He was rewarded with the day's most enthusiastic round of applause. It was an astonishing performance by any standards.

Antony used his imagination to good effect with the next selection. He chose **Minnehaha** to separate the two parts of **Diminuendo And Crescendo In Blue**. **Diminuendo** started with one of Jake's characteristic piano introductions, followed by the whole band playing *forte*. Jackson Mathod soloed first, followed by bassist Lopes. A piano solo led into **Minnehaha** with some more of Jo Wallfisch's vocalise. Nathaniel Cross contributed an elegant trombone solo before the band attacked **Crescendo**, following another piano solo by Jake. He was soon joined by bass and drums and then three clarinets and two saxes, then the rest of the band.

The last number, **Don't Get Around Much Anymore**, started with a theme statement from the trumpets, then solos from Andrew Linham and David Orchant. There was a chorus from the trombone and another piano solo before the final chorus from the band.

**Ted Gascoigne**



**The Guildhall Jazz Band Saxes**

(Photo: Antony Pepper)

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## **THE PERFUME SUITE**

### ***Ellington's world in miniature***

**by Geoff Smith**

What is it with the Perfume Suite? Apart from Ellington and Strayhorn themselves, few seem to have had much time for it since its premiere in more-or-less finished format at Carnegie Hall in December 1944. There it was, four loosely connected pieces running for ten-plus minutes, offered as an impressionist tone poem for a seated audience. It was broadcast a couple of times, recorded commercially, featured in a few concerts, and then forgotten. Oh yes, it was recorded one more time and then promptly forgotten again. I refer of course to the entirety of the suite, not the performances of the individual bits, such as countless concert outings of that little gem **Dancers In Love**. As for the suggestions that it was just a contrived quadrupling up of unconnected compositions, well I don't have to accept them. I do not knock Duke's recorded introductions about Love, Violence, Naivety, and Sophistication. In fact, I like them, as I like the whole of the suite, rating it as among the most important and enjoyable of Ellington-Strayhorn music.

Its significance is also unquestionable. Much as the Isle of Wight has been described often as encapsulating England in miniature, so does the **Perfume Suite** contain within it a distillation of Ellington's music, or a snapshot of all things Duke if you will. Yet it usually rates nothing more than a passing mention in most considerations of Ellington's milestone work. The Isle of Wight analogy occurred to me while preparing a presentation for the DESUK London social meeting on November 6<sup>th</sup> 2010 (see BL 17 4 p15: **Ed**). To illustrate my chat, I played four versions of **Balcony Serenade**, four of **Strange Feeling** (three with vocals), four of **Dancers In Love**, and five of **Coloratura**. Overkill? Possibly, but I had also been playing them repeatedly for myself over the preceding week without becoming bored with them; neither, it seemed, was my audience at DESUK. So this in itself says much for the quality and lasting validity of the suite.

For the record, nothing was extracted or abbreviated in my presentation apart from Al Hibbler's vocal cut out by V-disc from the April 1945 broadcast recording to bring its issue of that Treasury Series version, including Duke's spoken introduction, in at 10min 30sec. Presuming members would be familiar with it, I chose not to dwell on Duke's explanations of what he intended to convey in the suite and its component parts. Nor did I go into whether or not the music had anything at all to do with perfume. My third omission

was not delving into the pre-suite use of some of the music. But I did remind everyone that this was the first time Duke Ellington had made use of the musical term "suite" to present a linked series of compositions. The more I listen to it the more convinced I am that the four segments do form an entirety as we are to presume Ellington intended, even if the sections are loosely-knit rather than tightly defined and obvious. The world of Ellingtonia is on display, including the freeing up of the bass post-Blanton, some over-the-top vocalising, and magnificent soloing and backdrops for soloists.

At Carnegie, the audience applause captured on the recording gives a good indication of the delight in which the new suite was received. Ellington himself sounds a little unsure in his piano introduction at the start of **Balcony Serenade**, playing for time a bit, doodling even, as he decides in his own mind on tempo and when exactly to cue the band. Performance of the rest of the piece and the following three is perhaps a little formal, as befitted the circumstances and surroundings, but had plenty of jazz feel, running the gamut from fun and frolic (**Dancers In Love**) to bravura (**Coloratura**) to heavy drama of parts of **Strange Feeling** and the light swing and rhapsodising underlying some of **Balcony Serenade**.

The skill and artistry of Ray Nance and Cat Anderson came into greater prominence in the subsequent recordings, both reaching their particular summits of achievement with these charts, I suggest, in the RCA studio in May 1945, Cat particularly so. It is fascinating to compare the issued (second) take of **Coloratura** with that recorded a week earlier. Take one was rejected, even though for any other band and soloist at the time it would have more than sufficed for issue. I like to think it was the newcomer Anderson himself who assured the boss that he could do better in performing what was most definitely a superb "concerto for Cat" that Duke had composed for him. In the final flourishes on take one he seemed in danger of being overwhelmed by the arrangement and had difficulty maintaining control; next time he was completely decisive and totally effective in the way we all later came to take for granted in his poised high-flying finales to many an Ellington piece.

What a wonderful concerto this is, often overlooked in consideration of Duke's presentation of Anderson in such as **Madness In Great Ones** in **Such Sweet Thunder** and the high register climaxes showcasing Cat in numerous versions of **Jam With Sam**, **The Opener**, **Rockin' In Rhythm**, and other warhorses.

**Dancers In Love/Naivety/Stomp For Beginners** is full of humour and gives us a distillation of aspects of Ellington's piano soloing style. The later version of the suite and the separate outings of the piece show us Duke's encouragement of finger-snapping by the

audience and foot tapping by the band. We know how much Duke strove for audience involvement with his music throughout his life and, again, it is there as part of the **Perfume Suite**. The Columbia 1957 has the most swinging and out-reaching version of this delightful rhythmic piece. One of our members in London was moved to say **Dancers** was his favourite of all Ellington compositions. Perhaps a little over-enthusiastic a response, but we had a warm revelatory atmosphere going with the music by then and you can see where he was coming from.

In my presentation, I stuck to the four relatively easily available versions of the suite, the Carnegie Hall, RCA studio, DETS/V-disc, and Columbia stereo 1957 (and 1961 for **Strange Feeling**). Running them chronologically gives us a good example – Ellingtonia in miniature again - of the various tweaks and experimentation Duke applied to all of his music over the years: Nance on violin rather than trumpet on the V-disc on the opening of **Balcony**, the Hodges-led saxes swinging in a more relaxed way in 1957 than on the RCA 1945, and Duke becoming ever more grandiose in his introductory piano statements.

**Coloratura** too, becomes more “creamy” in its sound staging behind Cat in 1957. I still think it remained a difficult piece for the soloist to gel with the orchestra, assured though Cat is here. Perhaps this is why our accomplished repertory bands do not include this in their programmes as far as I am aware (but I may be wrong). As for **Strange Feeling**, it is noticeable how well this, with its dissonance and darkness, fits into the general feel of things in the V-disc, with Hibbler’s vocal cut out. This truncated version of the suite comes over very effectively later in its presentation on microgroove and CD as a seamless instrumental piece without those “scary, spooky” (Harvey Cohen) Strayhorn lyrics.

**Ed:** *Geoff’s presentation was at the Civil Service Club, London, on 6 November 2010, and reported in BL 17 4 (p15).*

## ***The Unfortunate Recording History Of The Perfume Suite***

As Geoff Smith explained to the DESUK London Group at last year’s meeting, Victor did nothing with the **Perfume Suite** after recording it in July 1945. 1945 was the year in which Ellington and Victor fell out, partly as a result of a monumental gaffe on the part of the company’s Eli Oberstein, who had a Rochdale moment\* in the studio when he voiced a racial slur before the microphone had been switched off, and therefore in the band’s hearing. Harvey G Cohen describes the incident in graphic detail in his book *Duke Ellington’s America*.

Victor finally issued the suite in around 1952 (I think), on a pair of 10-inch 78s, by then a dying format, as Victor themselves had already established the 7-inch 45 vinyl record. It would have been ideal for an EP. In the UK HMV brought it out on a 10-inch LP, DLP 1070, coupled with the **Black, Brown and Beige** extracts, a sensible pairing, though it led to that work also being perceived as a suite rather than the tone parallel which Ellington had originally conceived and performed. When Decca acquired the right to issue Victor recordings here, all Victor material on HMV was deleted. In 1961 the suite reappeared on the second of two 12-inch LPs titled *The Indispensable Duke Ellington*.

Now it was Columbia’s turn to bury the **Perfume Suite** in the vaults. The company had re-recorded all four movements in December 1957, but **Strange Feeling**, sung by Jimmy Grissom, was judged unsatisfactory (it has remained unissued ever since). Milt Grayson sang when they tried again in June 1961, but by now the suite’s moment had passed, as far as Columbia was concerned. Perhaps its appearance that year on Victor was the problem. The near-simultaneous issue of two competing versions of the **Perfume Suite** would scarcely have led to a titanic struggle for dominance on the 1961 *Billboard* charts. The Columbia version vanished into the shadows.

When it emerged, in 1982 on an LP titled simply *Duke - The Girls’ Suite And The Perfume Suite*, the timing was again poor. Within a few years CD technology had supplanted the LP. French CBS, always more enthusiastic about the company’s rich Ellington holdings than its American parent, did reissue the LP on an early CD. But as far as I am aware, it is not currently available. Along with everything else Duke recorded for Victor, the 1945 original studio version was included in the 1999 24CD ‘red box’ Centennial Edition. **RB**

*\*For the benefit of members unaware of UK politics: during the 2010 election campaign the then Prime Minister, Gordon Brown, made an unwise remark to an aide about a voter he had just met in Rochdale, Lancashire, without realizing his microphone was still live. Ed*



# TEMPERLEY'S TEMPO

## A Profile Of Joe Temperley by Bernard McAlinden

**Ed:** *This is the concluding part of Bernard McAlinden's profile of our Hon. Member Joe Temperley, part one of which was in BL 18 1. Bernard takes up the story where he left it, in 1965 at the point when Joe decided to emigrate to the USA and test the temperature of the New York scene.*

*The reference to Tony Hall's Band (BL 18 1, p10, col.1, para.2 line 2), should read: the Tony Hall Hall Stars. Also, I should have acknowledged George Duncan, who supplied the fine photograph of Joe in action which introduced part one. My apologies for those two slips. George has also supplied the photo on this page.*

Temperley didn't have a job to go to when he went to America and the first few months were, as he has commented upon, difficult. Of course he had to wait the first six months before he could get his Local 802 AFM card. Eventually he joined the Woody Herman Big Band. He had struck up friendships with Herman members Nat Pierce and Jake Hanna back in the UK. Nat and Jake were frequent visitors to London and they always made a point of going to hear the Lyttelton band. The three renewed their friendship in America and this somewhat paved the way for Joe to join Woody. Once he joined the band things started to happen for him. Woody's was, of course, one of the great big bands in jazz and the fact that Joe was now a member of it carried a great deal of status. He stayed with Woody for around eighteen months, only leaving because he didn't want to have to continue to do so much touring with the band. He really liked Woody as a person, the music that the band played, and he enjoyed his time with the band very much.



**Joe at the Studios of Scottish Television 2009**

(Photo: George Duncan)

Herman's was the first of a number of big bands that Joe worked with in the years that followed. Buddy Rich and the Thad Jones/Mel Lewis bands were two real powerhouse, top-line outfits that were, like Herman's, amongst the finest of big bands in jazz. Although Joe was never a permanent member of the Rich band he regularly subbed when the band played in New York. The baritone saxophonist in the Mel Lewis/Thad Jones band was Pepper Adams and when Adams' mother took sick Pepper left the band to look after her. Joe was chosen to take his place and this lasted for about three years. Another big band he played in was that of Clark Terry when that band had a Monday night residency at the Club Baron on Lexington Avenue, Harlem. Other big bands that he played and recorded with include Duke Pearson, the Jazz Composers' Orchestra, and the Buck Clayton Swing Band.

Duke Ellington had died in May 1974 and his band was now being led by his son, Mercer. Six months later, in the October, Ellington's great baritone saxophonist Harry Carney, a real hero of Temperley's, died. Joe loved Carney's playing and it is a matter of record that during Duke Ellington's 1958 tour of the UK, Joe attended twenty of the twenty six concerts that the band played. During the tour Joe got to know Harry and they remained friends until Harry died. Joe was one of the musicians that played at Harry's funeral and played **Sophisticated Lady**. Mercer lost little time in recruiting Temperley as Carney's permanent replacement. Some of the great players from Duke's days were still with the band such as Cootie Williams, Harold Ashby and Chuck Connors and Joe stayed with the band on and off for about ten years. 'Carney was always my inspiration' says Joe, 'I just loved his sound'.

In between all the big band work Joe played a lot of small group jazz, both in concert and clubs, playing with the likes of Junior Mance, Ruby Braff and fellow baritone saxophonist Cecil Payne. Joe and Cecil gigged together regularly and shared a very warm friendship that lasted until Cecil died in November 2007. Joe had been in America for four years when in 1969 he made another recording with Humphrey Lyttelton's band. The album was *Duke Ellington Classics* and the band, an octet, had Ray Warleigh on alto and flute, Tony Coe, clarinet and tenor and Temperley on baritone with Lyttelton on trumpet, Chris Pyne, trombone, Eddie Harvey piano, Dave Green bass and Tony Levin drums. Amongst the tracks

were **Mood Indigo, It Don't Mean A Thing** and **Prelude To A Kiss**. In 1976 Joe recorded the album, *Saxploitation*, with his old Humphrey Lyttelton colleague Kathy Stobart. Recorded in London in 1976 the eight tracks include three Ellington pieces.

In 1978 Joe made his first recording as leader with the album *Just Friends*. Recorded in New York, it is a fine album with a rhythm section of Derek Smith piano, Michael Moore bass and Billy Hart drums. Although the album is put out as joint leadership with Jimmy Knepper, Jimmy is on record as saying that he was really a sideman on the recording and that it was Joe's date. Temperley plays baritone, soprano and tenor saxophones. Tracks include **Stella By Starlight, Just Friends** and **Lester Leaps In**.

In the late 1980's a series of four concerts, in homage to the music of Duke Ellington, were staged at Alice Tully Hall in New York's Lincoln Centre. The **Nutcracker Suite** was included and was performed over the Christmas period. Joe was chosen to play the baritone in the band and Buster Cooper and Jimmy Woode, who had been in Duke's band, were also in the line-up. Shortly after these concerts The Lincoln Centre Jazz Orchestra was created on a 'constituency basis' which means that it became a permanent part of the Lincoln Centre musical policy. Wynton Marsalis was appointed its Musical Director and Joe appointed as baritone saxophonist. Temperley was the only non-American in the band. There is a great quote from Marsalis who said (Joe's is) 'the most soulful sound ever to come out of Scotland'. In the twenty plus years since, Joe has been a fixture in the Orchestra touring worldwide with it playing hundreds and hundreds of concerts. Jazz at Lincoln Centre Orchestra (JALCO) operates for nine months of the year and it would be fair to say that it is the premier big band in jazz.

Temperley's discography has some impressive albums including *Concerto For Joe*. Released in 1995, this was a series of orchestral pieces arranged by fellow Scot, Jimmy Deuchar, for big band / large ensemble featuring some of the UK's finest jazzmen. Some of the tracks were recorded in London in 1993 and some in Glasgow in 1994 and performed at the 1994 Glasgow Jazz Festival. Tracks include the Ellington pieces **A Single Petal Of A Rose, In A Sentimental Mood** and **Snibor**. The 1991 album *Nightingale* is a quartet set with Brian Lemon piano, Dave Green bass and Martin Drew drums. There are some nice tracks here including **Sunset And The Mocking Bird**, an *a cappella* **My Love Is Like A Red, Red Rose**, Robert Burns' unforgettable song, and the album's title track, a Temperley original.

*Sunbeam and Thundercloud* a duo album from 1995 with pianist Dave McKenna is a real beauty. The title track is an original by McKenna and includes **Sunset And The Mocking Bird** and Joe's original theme

**Nightingale**. *With Every Breath* recorded in 1997 features John Pearce piano, with Dave Green and Martin Drew again on bass and drums respectively, with guitarist Jim Mullen on a couple of tracks. Joe plays soprano and bass clarinet as well as baritone and includes his original theme **Riverside Drive**, the Scottish folk tune **Skye Boat Song** and a Gerry Mulligan original **I Hear The Shadows Dancing**.

In 1992 Joe was amongst the personnel of a Joe Henderson assembled big band in New York that recorded some tracks. Four years later Henderson completed the recording and in 1998 the album was released and won the Award for Best Large Ensemble Performance in the 40th Grammy Award presentations.

On *Double Duke* released in 1999, Joe plays soprano, bass clarinet as well as baritone, and he has colleagues from JALCO, Wycliffe Gordon, Eric Reed, Rodney Whittaker and Herlin Riley for company. *Easy To Remember* recorded in 2001 has John Pearce, piano, Andy Cleyndert, bass and Steve Brown, drums, on board with Temperley's old colleague from the Lyttelton band, Tony Coe, joining him on a couple of tracks. Some tracks are recorded with a string quartet and the material includes themes by Ellington and Monk. He recorded two terrific albums with the Junior Mance Trio, *The Floating Jazz Festival Trio* in 1996 with Keter Betts on bass and Jackie Williams on drums playing the music of Duke Ellington, and the 2003 recording *Monk*, an album of Thelonious Monk themes. Joe plays baritone and soprano saxophones and bass clarinet, with Mance leading Peter Washington on bass and Mickey Roker on drums.

The 2006 CD *A Portrait* is a fine album on which Temperley plays tributes to fellow baritone saxists, Gerry Mulligan, Harry Carney, Serge Chaloff and his great friend Cecil Payne. On some tracks Joe is multi-tracked recorded creating a whole saxophone section and has John Bunch on piano. Amongst the tracks are several Ellington numbers including Duke's early signature theme **East St. Louis Toodle-Oo** and **A Single Petal Of A Rose**. The latter theme has become synonymous with Joe who plays the piece on bass clarinet. Here he coaxes some wonderfully rich sonorities from the instrument.

On the 2007 album *Cocktails For Two*, Joe is teamed with Harry Allen on tenor saxophone, John Bunch, piano, Gary Cohen, bass and Jake Hanna on drums. He is in splendid form swinging through a nice repertoire that includes **Blues In The Closet** and **In A Mellotone**. Temperley's latest album, *The Sinatra Songbook*, recorded in March 2008, received some very favourable reviews in the jazz press. Joe plays soprano saxophone in addition to baritone and has a couple of his colleagues from JALCO, Ryan Kisor and Dan Nimmer

on board. Most of these albums from *Just Friends* onwards are still available on Hep Records.

Joe has played on the soundtracks of several films including *Brighton Beach Memoirs*, *Biloxi Blues*, *When Harry Met Sally*, *Tune In Tomorrow* and *The Cotton Club*. In addition he has played in the theatre pit orchestras for several Broadway shows including, *Sophisticated Ladies* a revue celebrating the music of Duke Ellington, *Brigadoon* and *Anything Goes*. He has played with some great singers including Sarah Vaughan, Peggy Lee, Frank Sinatra and others and he recalls, with a great deal of satisfaction, a real highlight in his career. It was the time that he played with Ella Fitzgerald at Radio City Music Hall in New York, one of Ella's last performances. 'She performed the whole concert sitting down and got a fifteen minute standing ovation before she started. It was a very moving experience' said Joe.

Starting in the 1980's and through the 1990's Joe served on the faculty of both Manhattan School of Music and the Juilliard School for Jazz Studies and he still teaches at both institutions today.

In 1976 Joe co-founded the Fife Youth Jazz Orchestra with pianist Richard Michael, who would become the Orchestra's MD. It is an organization that caters for young musicians and now has up to seventy members aged from seven upwards. Also known as FYJO the organization is still led by Richard. It has three full scale orchestras and provides young players with the opportunity to play, enjoy, and develop an interest in music, particularly jazz. Joe still acts as mentor to the Orchestra and on his frequent visits home to see his family he often holds workshops and plays the odd concert with it.

In August 2009, Joe appeared at the Edinburgh Jazz and Blues Festival and he had a key role to play. He led a quartet with Brian Kellock, piano, Dave Green, bass and Alyn Cosker on drums. The quartet was then augmented by special guest, prize winning seventeen year old Seattle born Carl Majeau. Carl was the winner of the Jazz at Lincoln Centre/Wynton Marsalis American Youth Jazz Competition - Essentially Ellington (an annual award). Carl played tenor saxophone and clarinet with the quartet. Joe was also MD and Leader of the Edinburgh Festival Jazz Orchestra that played two concerts, the first being a tribute to Duke Ellington. The band was made up with top players from across the UK including Bobby Wellins, Alan Barnes, Jay Craig, Ryan Quigley, Brian Kellock, Phil Bancroft and Phil O'Malley and from the USA, Ryan Kisor and John Allred (both Kisor and Allred play on Joe's *Sinatra Songbook* album). Joe dedicated the concert to his old boss and friend Humphrey Lyttelton who died 25 April 2008. Some of the themes played included **Stompy Jones**, **Take The A Train**, **Rockin' In Rhythm**, **Isfahan**, **Concerto**

**For Cootie**, **Jack The Bear**, **Caravan**, **C Jam Blues** and **Drop Me Off In Harlem**. There was a guest feature with the Orchestra for Carl Majeau on **Perdido** and **Mood Indigo**.

The second concert, played a couple of nights later, was a new work composed by pianist Dave Milligan. The inspiration for the work came from the love letters, written to each other by Scotland's national poet Robert Burns and Agnes McLehose, and which they used to sign 'Sylvander' and 'Clarinda', the name of Milligan's work. Augmenting the big band were three folk singers, Annie Grace, Karine Polwat and Corrina Hewat, Milligan's wife. As someone leaving the concert hall was heard to remark, what a dual inspiration for the work Duke and Robert Burns provided!

In the lead up to the festival in Edinburgh, Temperley's itinerary would have frightened a lesser man. It was a punishing travel schedule with concerts in Rotterdam, Italy, Spain, London, Germany, Hungary, Italy again and France before arriving in Edinburgh. The concerts on their own would have been taxing enough but then there was all the flying and travelling involved. A few weeks later on 20 September 2009 Joe was eighty. He celebrated the occasion by playing at the Monterey Jazz Festival in California with JALCO, a mere three thousand miles from his home in New York. This was quickly followed with concerts in Santa Barbara, San Diego, Costa Mesa and UCLA's Royce Hall.

In June 2010 Joe was back in the UK with JALCO for several dates at the Barbican in London prior to its tour of the UK. Following the tour the Orchestra returned home and almost before he knew it Joe was back in the UK in August with a key role to play at the Edinburgh Jazz and Blues Festival. As Director of the Edinburgh Jazz Festival Orchestra he led the band through 'Swinging For Basie' in concert. He also played a concert 'Festival of Swing' that included Scott Hamilton and Alan Barnes. In addition, there was a talk that he gave on his life in jazz which was highlighted with duets played with Brian Kellock. There is no slowing down for Joe with workshops, master classes, concerts et al, and that is just the way he wants it.

Joe's career has been full of interesting incidents. This story is well known to Temperley fans by now and is well worth recounting. It concerns the Ellington composition **A Single Petal of A Rose**. Joe takes up the story. 'One night we did a programme of Ellington love songs in concert at the Lincoln Centre and played **A Single Petal Of A Rose**. After the concert a lady approached me and told me how much she had enjoyed that piece. She then asked me if I would play it at her forthcoming wedding. I agreed to do so and then she told me that the wedding was to be in Paris. I agreed to go and told her to fix it up. She arranged

flights for me and my wife and pianist Dan Miller to Paris, put us up at a top class hotel for five nights and we played the song at her wedding. We had a wonderful time.' That's a marvellous story for sure. Joe recalls another story relating to the piece. 'I played it at a Festival of Ellington that we played for high school kids. A lady sent me a letter afterwards saying that her son, who was seventeen and played the bass clarinet, had taken his own life. She felt that I was playing the bass clarinet from him, through me to her, as it were. It was a very touching experience'. Joe played at President Clinton's inauguration in 1997 and in January 2009 he was back at the White House playing at President Barack Obama's inauguration with JALCO.

Temperley is a player of immense stature who enjoys the reputation of being one of the most respected musicians in the ultra competitive New York musical establishment. There are good reasons for this. In addition to all the obvious reasons - his all round schooling of the complete musician - his prowess as a jazz musician is there for all to hear. He has great time, a natural sense of swing, and is an improviser with plenty of ideas with a technique that allows him to express them. He is well equipped to deal with any musical challenge that arises, is an excellent reader and listener to what is going on around him. Joe has a natural respect for, and a fine sense of the history of the music. He still practices every day and has been quoted as saying, 'if you don't practice for one day, you know it; if you don't practice for two days, some people notice it; and if you haven't practiced for three days, then everybody knows it'.

However, as well as those qualities above, Joe has something really special and that is his trademark sound. It is so distinctive and personal, it is unique and instantly recognizable. It says more to the listener better than any words can describe. It is something that one can hear at the mere mention of his name. It seems to get more distinctive and authoritative every time one hears him play. Temperley is one of those jazz musicians, like the latter day Ben Webster and Stephane Grappelli, who can take a theme, play it straight with just the merest inflection of nuance, or a lengthening/shortening of a note and make great jazz.

There are certain themes that he plays that have come to be associated with him. For instance, the two Ellington compositions **A Single Petal Of A Rose** and **Sunset And The Mocking Bird; My Love Is Like A Red, Red Rose**, a piece that he started to play for his mother when she went to his concerts and the folk song **Skye Boat Song**. He elevates these songs to levels of elegance hitherto unknown. It does, of course, take the jazz sensibilities of a man like Temperley to pull this kind of thing off. Joe's deeply seated Scottish

roots can be heard in performances of such as the two latter named songs.

Joe has now lived in America longer than he did in the UK. For any player to hold his place in JALCO for over twenty years, like Temperley has done, is testament to the quality of his playing and his artistry as a musician. However, the fact that Joe has been in the band since its inception doesn't make the music any easier to play. There are continual surprises in every new arrangement and the music remains as demanding as ever. Joe says that he is 'very happy doing what I'm doing. It's exciting and there are always surprises, new challenges and I get to play with the leading symphony and philharmonic orchestras all over the world'. Amongst those have been the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic and the Chicago, Boston and London Symphony Orchestras.

How heart-warming it is for UK jazz lovers to know that the key role of the baritone saxophone in the Jazz At Lincoln Centre Orchestra is in the hands of the young kid who started out playing cornet in the Cowdenbeath Brass Band all those years ago when he was just twelve years old. I suspect Wynton Marsalis couldn't believe his luck when he recruited Joe. In the UK we can be thankful for the opportunities that arise, through Joe's trips 'home' for festivals and the odd club dates, to go out to hear him play - and what a pleasure that is. Long may it continue.

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### *Temperley's Delayed Entrance*

Bernard's account in part one of his article of Joe Temperley's time with Humph reminded **Mike Underdown** (Portsmouth) of an incident when the band played the town. Mike writes: "I saw Joe with Humph's band here on the dilapidated pier. He was late coming on stage for the second set. Humph joked, 'we can't tell you why Joe is late - but he's suing the zip fastener company.' Happy days!"

## Hi-De-Ho

### *The Life Of Cab Calloway*

by Alyn Shipton

Oxford University Press 2010 hardback. 284 pp, incl. notes, bibliography, index, brief discography  
RRP (on jacket) US\$29.95.

Cab Calloway's own book, *Of Minnie The Moocher And Me*, appeared as far back as 1976, so a biography of the great bandleader and entertainer is long overdue; Cab is far too good to be overlooked. Seldom taken seriously by critics, he led a big band from 1930 until swing's final collapse at the end of the 1940s. But he didn't play an instrument and although he could afford the best musicians, on records their skills supported his unique singing and energetic cavorting. There are parallels with Louis Armstrong's big band years, also undervalued ('sad fall from grace after the Hot Fives and Sevens'); and with Fats Waller ('brilliant pianist – wasted on all those lampoons of trashy songs').

The great swing soloists were stars in their own right, and as Calloway's fame and fortune grew he could afford to hire the best. He enlisted Chu Berry and Milt Hinton, plus Jonah Jones, who had resisted his approaches for years. The story of Dizzy Gillespie's time with Cab is fascinating. The band's evolution is an important theme of the book, and with earlier books to his credit on three of its most illustrious members, Diz, Danny Barker and Doc Cheatham, Shipton is well qualified to tell it. A kindly man, Cab took no pleasure in firing players to make space for such stars. But he did fire them; the brief account of long-serving reedman Andrew Brown's distress on receiving his notice of dismissal is most poignant. How Cab was persuaded to share the spotlight with these star soloists is also explained. His band was not just a backdrop for its charismatic front man.

It is illuminating to compare Cab's career with Duke's, and here too Shipton scores well. He knows a thing or two about Ellington, and he knows where to find more; Stratemann and Tucker are frequently cited. Cab was younger than Duke, and he came to New York a little later, via Chicago. Like Duke he had to support a small child (though not a wife) when still young. Both men took over an established band. Both rose to eminence at the end of the 1920s and both were part of the Irving Mills empire (Duke owned a slice of Cab). Both moved between Victor and Brunswick Records. The two were virtually Box and Cox at the Cotton Club. They toured Europe in successive years and both were a great success with the European public despite some criticism in the musical press. Many of Cab's venues are familiar from the Ellington itineraries, and like Duke, Cab broke box office

records at them. In 1939 he began to feature Milt Hinton soloistically, as Duke began to feature Jimmie Blanton. Like Duke, Cab had been an early black entrant into movies; by the late 1930s he was a more successful one. In 1942 he was MGM's first choice for the *Cabin In The Sky* role which Duke and Louis eventually shared. Instead he scored in *Stormy Weather* (1943).

Cab's impact on the UK is another fascinating story, yielding insights into Spike Hughes, Jack Hylton, the *Melody Maker*, and the roots of the protectionist ban which inflicted lasting damage on the growth of British jazz for decades and kept the Ellington band out of UK venues in 1939, 1950 and 1959. Cab had real impact here. I worked with people, in no sense jazz fans, on whom his one-nighter in Leeds in 1934 had a lasting vivid impression.

Cab was an entertainer like Duke, but not a composer. His band lacked the dual function of Ellington's and like other star leaders he disbanded at the end of the 1940s. At first he was lost and his career hit bottom in the 1950s. He reinvented himself in the theatre, from *Porgy And Bess* (Sportin' Life had been created with Calloway in mind) and *Hello Dolly!* to *Bubbling Brown Sugar* and *Eubie!* He also thrived on TV, guesting on *Sesame Street* and *The Muppets*; and on film (*The Blues Brothers*). He died in 1994, twenty years after Ellington, a survivor from an age of giants, cherished by a younger generation not obsessed by musical categories or the urge to pigeonhole.

Shipton, who wears his scholarship lightly, guides us pleasantly through the recordings, sending us back to those we know and flagging up the unfamiliar. Calloway's achievement as a bandleader may have been undervalued, but his achievement as an entertainer is assured. He was a great singer by any standards. He brought to popular music a gallery of memorable characters, Minnie The Moocher, Smoky Joe and the rest. With his male vocal quartet The Caballiers, he tapped into a strain of the Afro-American heritage which would lead straight to rhythm and blues, doo-wop, soul and beyond. Duke achieved many things, but he didn't achieve that.

Anyone interested in Duke, in jazz and big bands generally, or in the growth of popular music in the twentieth century, will find much to enjoy and inform, in this well written and stimulating book.

**Roger Boyes**

As a supplement, try Gunther Schuller's section on Cab Calloway in *The Swing Era* (1989). **Andrew Brown** was a pioneer, exploring the bass clarinet over ten years before Harry Carney took it up. He solos on it on Calloway's **Somebody Stole My Gal** (1931). In 1988 he was allotted a mere eight lines in *Grove Jazz*, fewer than some British tradsters.



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## Barrie Lee Hall

Barrie Lee Hall died in his home town, Houston Texas, on 24 January, aged 61. He was a student at Texas Southern University when Arnett Cobb arranged for him to meet Duke, whose reaction on hearing him was to say, "how come you're not playing in my band?" and to note his phone number. Barrie took this to be an elegant bit of flattery, no more. Not so. At 3am one morning his phone rang, and Duke was on the line, offering him a job, which he took, joining on 8 June 1973.

He was asked to come down to the hotel where Ellington and his band were performing. Hall was told to wear a white shirt, black pants and a bow tie. He was



handed the band jacket and sent on stage to play tunes such as **Take The A Train** and **Mood Indigo** without so much as a single rehearsal. "I'm 23 years

old, and down there to the right is Duke Ellington. You want to make a mark and play well."

Barrie stayed in the band until Duke's death and continued under Mercer Ellington's leadership. After Mercer died in 1996 Barrie himself conducted the Orchestra for a year or so, and occasionally thereafter.

Barrie was an accomplished player on trumpet and fluegelhorn, and also wrote orchestrations and transcriptions. Few of Duke's final recordings have been issued commercially, but he solos on the old Clark Terry feature **Spacemen (Three Trumps)** on the Alice Babs session of 3 July 1973. Eventually he took over the growl trumpet role from Cootie Williams who personally handed over the mantle to him. He did a lot of work on preserving and ordering Duke's music MSS.

Two other Texas Southern students joined Barrie in Duke's last band, Quentin 'Rocky' White and Anita Moore. As three youngsters in a band of veterans they were dubbed 'the Mod Squad'.

**RB**, with thanks to Ted Hudson and Bill Saxonis

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## Anatomy of a Murder at the NFT

Sadly I heard nothing more about the screening at the National Film Theatre on 7 April, of the 1959 Otto Preminger film, or about the Harvey G Cohen lecture which preceded it. Let's hope it all went well.

**RB**

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## Brian Layton

Tony Faulkner reports that Brian Layton died on 7 May, aged 80. Members who were at Ellington'97 in Leeds will recall Brian's memorable recital in the Queens' Hotel on the last morning of the conference. Tony writes: "As far as I am concerned he was the closest thing to a jazz genius that Yorkshire has ever produced, or is ever likely to. As a measure of his greatness there is one incident I'll never forget. During his E'97 solo recital I sat next to Jimmy Woode. I heard him chuckling to himself and noticed a huge smile on his face, and after a while he nudged me and asked, 'Who IS this guy?'"

Brian taught piano at Leeds College of Music, on the pioneering jazz course led by Dick Hawdon. Tony continues: "Brian was a quiet very unassuming man who started performing at the age of 15. His early influences as a pianist include people such as Fats Waller, Earl Hines, Hank Jones, and later innovators such as Bill Evans and Chick Corea. But whenever I heard him play I was always conscious of his love for the music of Duke Ellington, the composer and the pianist. I was fortunate enough to play with him more times than I can possibly remember, and on most occasions I found myself wishing I was sat in the audience just listening to his artistry. He'll be very much missed."

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## The Old Apple Tree On Radio 3

(see *BL 18 1*, page 17)

After much trawling courtesy of Google, I found limited information about a 10CD Membran Documents Ellington set. It showed a front cover, and a rear cover listing a selection (only) of the titles on each CD. **In The Shade Of The Old Apple Tree** was not one, so I can't say conclusively that this was the compilation the BBC drew on last December. But it seems likely. I can infer that the overall content seems to be drawn haphazardly from the mid-30s to mid-40s, and includes record company and non-record company material. The only other link was an invitation to buy. Other issues by this German outfit are coherent; for example they offer Schnabel's 1930s HMV recordings of all 32 Beethoven piano sonatas. But the Ellington set, like their other jazz compilations, appears on the basis of this admittedly limited evidence to be more casually put together. The only way to finally bolt this down would be to buy the 10CD set, which I don't intend to do.

**RB**, with thanks to Alan Brown and Antony Pepper

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## Letters

From **Brian Priestley**, Co. Kerry, Ireland:

Dear Roger,

It probably seems a little churlish to question something written 37 years ago, in the useful piece by Vic Bellerby that you kindly reprinted in *BL* 17.4. However, he appears to imply that **Up And Down** from **Such Sweet Thunder**, despite his praise, is an example of what he sees as Strayhorn's tendency of "leading the band from New Orleans". He then contrasts this with "the true heart of Ellington" typified by **Blues To Be There**.

Unfortunately, **Blues To Be There** is another Strayhorn conception, based on his contribution to **In A Blue Summer Garden**. But, actually, this does tend to reinforce his point that the magic of Ellington/Strayhorn music lies not only in the notes on the page, but in their realisation and elaboration by Duke and the individuals in the band.

**Bjarne Busk**, Denmark wrote in late March to Duke-LYM members, but his news will be of particular interest to DESUK members too, especially those who attended Ellington 2008 in London. Don't forget to register your interest in Ellington 2012 (see page 1).

Dear LYMers,

I want to tell you, that Ellingtonian Buster Cooper just finished a week long tour of Denmark, playing in various jazz clubs all over the country, finishing in Copenhagen Jazzhouse this Saturday. The tour was arranged by the head of Hjørring Jazz club, Per Thomsen, who by the way also attended the London 2008 Ellington conference.

Buster played with the Danish group Sophisticated Ladies, Marie Louise Smith (p), Helle Marstrand (b), Benita Haastrup (dm), and Christina Dahl (ts) – a great group, who a couple of years ago made a tribute CD to Duke (Music Mecca CD 5039-2).

I was at the concert in Copenhagen Jazzhouse. Buster was in great form, like in London 2008, charming the packed house, and playing beautiful and gutsy trombone, the highlight for me being his version of **Come Sunday**.

A night to remember.

From **Richard Partington** (Goole, Yorkshire):

Dear Roger,

May I recommend the following books to members of the Society. I found them on my trawl of the discount

bookshops. *Jazz*. Frank Bergerot. (Chambers Arts Library). *Need To Know? Jazz*. Bob Blumenthal. (Collins). *Illustrated Encyclopedia Jazz And Blues*. Julia Rolf. (Star Fire Books). All three have good coverage of Duke Ellington, text and photos. The first one, *Jazz*, also looks at the theory of jazz styles, if that's your interest.

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## The Origins Of The Perfume Suite

Duke launched the **Perfume Suite** at his third Carnegie Hall concert on 19 November 1944. It was his first attempt at the suite format, in the sense of a series of free-standing pieces based on dance forms and linked by a theme, not necessarily musical. It was also his first overt collaboration with Billy Strayhorn in an extended work. Billy had become involved in **Black, Brown and Beige** during Duke's last-minute dash to complete the work in time for its premiere at the first Carnegie Hall concert in January 1943. Walter Van de Leur calculates that almost one-third of **Beige**, approximately four minutes of music, is by Strayhorn. Billy had also scored **Blue Belles Of Harlem**, originally commissioned in 1938 by Paul Whiteman, for the same 1943 Carnegie Hall programme. But these appear to have been delegated responsibilities rather than collaborative ones.

As would sometimes happen with later suites, much of the music in the **Perfume Suite** had been around for some time. Duke had played **Dancers In Love** at a *Salute To Fats Waller* memorial concert at Carnegie Hall in April, and before that, at the end of 1943, he had recorded a snatch of it on a *March Of Time* film soundtrack. **Balcony Serenade** draws on the slow section of Billy's remarkable 1941 composition, **Pentonsilic**, while **Strange Feeling** is based on a 1943 Strayhorn piece written for the eponymous Hurricane floorshow. It had originally been titled **Leticia**, for the dancer Leticia Hill, who had performed it in the show.

Thus, at least three of the movements pre-date the **Perfume Suite** by a year or more, and each of the four is better known by a different title to the one assigned to it in the suite itself. While the work taken as a whole clearly does relate to fragrances and their effects, it is debatable whether the individual movements have much to do with perfume at all, beyond the verbal programme with which Duke introduced them at the concert and in later complete performances, several of which survive from 1945.

**RB**

**Ed:** Turn to page 10 for Geoff Smith's article on the **Perfume Suite**, plus a short supplementary piece about its chequered history on record.

## EVENTS CALENDAR

*In general, we announce live performances by bands with DESUK connections, and/or a repertoire with an Ellington element. Not all performances listed here will be strongly Ellingtonian. Ed.*

### DE Suk London Social Meetings:

Meets Saturdays, Civil Service Club, 13-15 Great Scotland Yard, London SW1; off Whitehall, Trafalgar Square end. 2pm.

Contact Antony Pepper, 01342 314053, or by email: ap@antonypepper.com

Next meetings: 11 Jun: - Summer Bring & Play.

13 Aug: Reaching A Younger Audience? (Roger Boyes)

Later 2011 dates: 8 Oct, 10 Dec.

### Sheffield Jazz Society:

meets alternate Fridays 8pm at the Sir Frederick Mappin Building of Sheffield University, Mappin St. (off West St.), Sheffield

28 Oct: Jimmie Blanton (Roger Boyes)

### Manchester Jazz Society:

meets Thursdays at the Unicorn, Church Street, off Oldham Street, Manchester M4. Contact Peter Caswell on 01942-671938

### TDES (New York):

meets Wednesdays. St Peter's Church, Lexington Avenue at 54<sup>th</sup> St, NYC, 7.30pm.

2011-12 schedule: Thursday 15 Sep; then

Wednesdays, 19 Oct, 16 Nov, 14 Dec, 18 Jan, 15 Feb, 14 Mar, 18 Apr, 16 May, 20 June.

For further info contact Roger Boyes

**Remember:** You can advertise Ellington-themed events at your local Jazz Society here.

### Laurent Mignard Duke Orchestra Maison du Duke:

3 Jul parc d'Ivry s Seine (94). Coll./Bernardins, Early Ellington 8.30pm

5 Jul Jazz A Vienne. w Michel Pastré Big Band. Battle Royal (Ellington-Basie)

15 Jul Le Vigan (30). Festival Radio France/Montpellier

16 Jul Toulouges (66), Festival R France/M'pellier

17 Jul Saint Raphael (83). Festival Jazz New Orleans.

18 Jul Gruissan (11). Festival R France/M'pellier

18 Aug Ramatuelle (83). Orch. Concert

15 Oct (Duke septet) Sully s Loire (45)

13 Nov Jazz au Fil de l'Oise, Parmain (95)

25 Nov L'Hay des Roses (94) Orch Conc

26 Nov Hot Club de France, Montargis (45)

12 Dec Coll./Bernardins 8.30pm

L'Entrepôt (La Maison Du Duke). 7/9 rue Francis de Pressensé, Paris 75014. Métro: Pernety.

[www.laurent-mignard.com](http://www.laurent-mignard.com)

Collège des Bernardins. 20 rue de Poissy. Paris 75005.

Métro: Card. Lemoine/Maubert-Mutualité.

[www.collegedesbernardins.fr](http://www.collegedesbernardins.fr)

### New Delta Big Band:

Lord Napier, 111 Beulah Road, Thornton Heath, Surrey CR7 8JG. First and third Thursdays of the month. 8.30-11pm. Free Tel: 020 8653 2286

### Harmony In Harlem:

### Dave Burman:

Wed nights. Southampton Arms, Highgate, London.

### Kinda Dukish:

Friday 8 Jul 7.30pm. Bonded Warehouse, 2 Canal St., Stourbridge, W.Midlands, DY8 4LU

### Frank Griffith:

Sat 9 Jul: Swanage Jazz Fest. 12pm. Sextet w Steve Fishwick (tp), Bob Martin (as), Tim Laphorn (p), Mick Hutton (b), Matt Fishwick (d).

[www.swanagejazz.org](http://www.swanagejazz.org)

Wed 31 Jul: Ealing Jazz Fest. 2-3.30pm. Nonet w Georgia Mancio. Free

Sat 13 Aug: Pizza Express, Dean St., London W1. 9pm. Nonet w Franck Amsallem (p). £20

[www.amsallem.com](http://www.amsallem.com) [www.pizzaexpresslive.com](http://www.pizzaexpresslive.com)

### The Big Chris Barber Band 2011:

UK venues: July: Fri 1, 100 Club, Oxford St., London W1 (Bluesfest London 2011) 9pm; Sat 2 Exeter

Northcott, Exeter, 7.30pm; Fri 8 Gala Th. Durham, 7.30pm; Wed 13, Venue Cymru, Llandudno\*, 7.30pm.

Aug: Sun 7, Hever Castle/Lakeside Th, Edenbridge 8pm

\*= 3Bs (Barber, Ball, Bilk)

Other venues in Denmark (16-17 Jul), Germany (28-29 Aug), Dublin (Sat 3 Sep)

### Copy deadlines for future Blue Light issues:

Vol. 18/3: Friday 2 September 2011

Vol. 18/4: Friday 25 November 2011

Vol. 19/1: Friday 2 March 2012

Vol. 19/2: Friday 1 June 2012



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Roger Middleton: **MEMBERSHIP SECRETARY**

Antony Pepper: **MEETINGS ORGANISER** Tel: 01342-314053 Email: ap@antonypepper.com

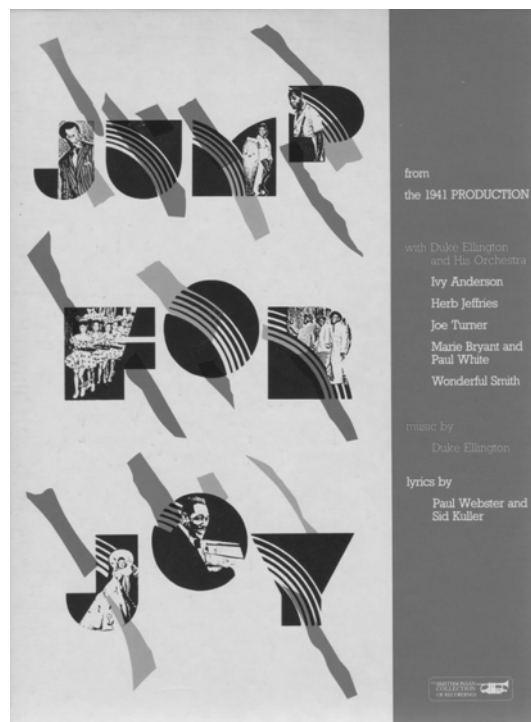
**COMMITTEE MEMBERS:** Christopher Addison, Quentin Bryar, Frank Harvey, Phil Mead, Geoff Smith

*The DESUK Chairman is not a man to miss an opportunity to publicize the achievements of Duke, and the work of DESUK in promoting them. The following letter appeared in **The Guardian** on Friday 29 April, this year's one-off Bank Holiday declared for the royal wedding. It was one of ten selected to appear in the paper on the day.*

Today is the 112<sup>th</sup> anniversary of the birth of Edward Kennedy Ellington, and my American friends are overjoyed that the UK has declared it a public holiday. Members of the Duke Ellington Society of the UK (DESK) will celebrate by playing some of his 3,000 compositions. Royalists may reach for **The Queen's Suite**, inspired by Ellington's meeting with the young Queen Elizabeth at the 1958 Leeds music festival. Meanwhile this republican will play **The Goutelas Suite**, written after Ellington was invited to open the restored Château de Goutelas, in the Loire, as a humanitarian arts centre. Then, in recognition of the national celebrations, we might all select Duke's exultant civil rights 1941 musical revue **Jump for Joy**.

**Peter Caswell**

*Chairman, DESUK*



**If you have not yet renewed your DESUK membership for 2011, now's the time**

**A Membership Renewal Form is enclosed with this copy of *Blue Light*, if you still need to renew. If you've already renewed yet still receive the form, please tell us about it, and accept our apology. Inevitably there are still anomalies arising from our earlier problems.**

**Subscription rates remain unchanged at:  
Annual £20 (US\$40) per year  
Life: £200 (USD\$400)**

**Please return forms with your subscription in the usual way to:  
Victor Lawrance, Treasurer, at 38 Thurlestone Avenue, London N12 0LP  
Tel.: (0)208 368 2133**

We extend a warm welcome to new members who have joined, and also thank donors to the Society's funds, since the last time new members and donors were listed by name, in *BL* 17 2.

**New Members: Juan Pruneda Argota; Peter Lamb; John Dempsey; Alex Webb;  
Alan Richardson; Peter Bayliss**

We hope to be able to thank our recent donors personally soon



**Editor's Note:** These are the agreed Minutes of last January's Committee Meeting. The draft Minutes of the April meeting will be discussed at the Committee's next meeting, on 23 July.

**Minutes of DESUK Committee Meeting: 13 00, 15 January 2011, St Clements, London School of Economics, Clare Market, London WC2A 2AE**

*Present:* PC, RB, FH, PM, GS, AP, QB.

*Observer:* VL

**1. Chairman's Opening Remarks:** PC expressed best wishes to Derek Else for a speedy recovery, and also congratulations to GS on his birthday.

**2. Apologies for Absence:** received from DE

**3. Minutes of the Previous Meeting,** October 9, were approved after amendment to show AGM will be May 7.

**4. Matters Arising:**

4.1 Procedures for music charts: this was agreed to be discussed at the meeting after the AGM.

4.2 New-style minutes were agreed.

4.3 Queen's Suite DVD: DESUK's cheque has been acknowledged with thanks, and the DESUK logo will be on packaging and credits.

**5. Committee Vacancies:**

PC expressed thanks to the membership for response to his letter and article in BL 17.3. It was agreed:

a) To co-opt Catherine Coates (221A) as Secretary

b) To co-opt Victor Lawrence (415L) as acting Treasurer and to propose him as Treasurer at the AGM

c) To co-opt Roger Middleton (432A) as acting Membership Secretary and to propose him as such at the AGM

d) To recommend Christopher Addison (310A) for the new position of Publicity Officer.

**6. Treasurer's Report (DE):** No report, due to indisposition of DE.

**7. Membership Secretary's Report (DE) :** No report, due to indisposition of DE.

**8. Blue Light Editor's Report (RB):** RB's report, previously circulated, was discussed and approved.

**9. Meetings Organiser's Report (AP):** The 2011 AGM was confirmed for Saturday, May 7 at Sundial Court, Guildhall School of Music and Drama. AP circulated a list of planned meetings for 2011.

**10. Webmaster's Report (AP):** AP reported that the website has been updated.

**11. Future Plans and Activities:**

GS discussed the idea of a study group (not a full conference) in 2012 with DESUK involvement. It was agreed that DESUK would provide a maximum commitment of £1,500 against failure.

**12. Any Other Business:** RB noted with regret the death of Jack Towers and of Bill Bailey (former *Blue Light* Editor and Membership Secretary).

**13. Future meetings:** The next meeting was set for Saturday, April 2.

PC closed the meeting at 1500.

**Quentin Bryar**