

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers.

ALL FOR THE LOVE OF DUKE!

1999/2
April 29, 1999

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Assisted by: Roger Boyes
DEMS is a non-profit organization, depending on voluntary offered assistance in time and material. Sponsors are welcomed.

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Special edition of DEMS Bulletin

The people responsible for printing and mailing this DEMS bulletin stayed an extra week in the USA after the conference. We mailed this bulletin on 26 April only to those members from which we knew that they would not come to Washington.

This is a special edition of the DEMS Bulletin, released on the occasion of Duke's centenary celebration in Washington.

It will be presented to all participants in the 17th Annual Duke Ellington Study Group Conference and it is therefore appropriate to tell you something about DEMS.

The Duke Ellington Music Society is the creation of the late Benny Aasland, who published in 1954 the very first discography dedicated to only one man: Duke Ellington: the famous little blue book, the WaxWorks of Duke Ellington.

It was a very useful guide for collectors. One was interested to know in these days what one could find on the flip side of a 78-rpm record. From all known releases over the whole world, Benny gave us that information. His discography was the foundation for all subsequent Ellington discographies. Benny also found quite a few alternate takes among the many early Ellington recordings.

In 1978 Benny published the first of a series of three volumes, this time including not only the commercially available recordings, but also the tremendous amount of unissued recordings on acetates and/or tapes which had surfaced in the meantime. In accordance with the Dutch discographer Dick Bakker, who was working on Ellington's recordings until the 6th of March 1940, Benny's first volume covered the Victor Period. The second volume covered the Recording Ban Period. The third volume was published in the DEMS Bulletin and ran until the end of 1945.

As he anticipated, when Benny issued his first volume he started to receive a great number of remarks and questions. He devised a splendid solution to his problem of keeping his outgoing mail under control.

He invited every reader of the first volume to become a member of the Duke Ellington Music Society. This meant nothing more than having one's name on Benny's mailing list to receive his DEMS Bulletins.

The first Bulletin had two pages and appeared in January 1979. DEMS grew under Benny's guidance into a unique forum for Ellington collectors and discographers for discussions, raising and answering questions and passing on information about new releases.

The name "Society" was (and still is) not very appropriate. It started as a private club centred on Benny and his pen friends. Benny only accepted money for the stamps which he needed to mail the Bulletins.

DEMS was a tremendous success. It grew so rapidly that Benny became unable to handle it. He put a limit on the number of members and for many years it was almost impossible to join DEMS. Under heavy pressure from his friends, he finally agreed to accept some money to cover expenses, but he remained rather reluctant to accept new members.

DEMS is still growing and new members are always welcome. There is only one restriction. We ask our members to cancel their membership as soon as they cease to be interested in the contents of the Bulletin. The Bulletin is not a moneymaking business. We want to be sure that the Bulletins will be read and that we do not write, print and mail it for nothing.

We do not ask for a contribution, but for a donation. We have a number of non-paying members. Eventual profits are spent at Ducal activities.

This Bulletin, 1999/2, is different from what our members are used to. There are no discussions this time and there is no news about "fresh" releases.

Don Miller, the founder of the International Duke Ellington Study Group, suggested last year at a breakfast in Chicago that DEMS should issue a special Bulletin in 1999. He wanted specifically to bring two articles from the hand of Gunther Schuller to the attention of the Conference attendees: "Ellington in the Pantheon," and "The Case for Ellington's Music as Living Repertory". Gunther immediately gave us permission to do so. See pages 3-6.

This year there are not only a great number of prestigious Ellington CD (re-)releases coming onto the market (see Bulletin 99/1), but we can also welcome the appearance of three major printed works.

Firstly, the long awaited book from the late Eddie Lambert. We have asked permission of Elaine Norsworthy and The Scarecrow Press to reprint a part of Eddie's introduction in this Bulletin. See page 12.

Peter MacHare will give a short presentation on Eddie's book "Duke Ellington - A Listener's Guide" on Friday morning. You will also hear a segment of a recording made in 1983 of Eddie's presentation about his book at the first International Conference.

Secondly, we welcome the appearance of the massive (5 kilos) NEW DESOR in two volumes. Luciano Massagli and Giovanni Volonté have come all the way from Italy to present to you their life's work.

You will find excerpts and an order slip on pages 7-11.

Finally, Ken Vail has succeeded in having his Duke's Diary published in time for the conference. He has allowed us to reprint a page of his book, to show you how it looks. See page 13. There is a rebate for delegates, for DESUK- and for DEMS- members, for one book only!

We were very impressed with Nat Hentoff's tribute to our honorary member, Father John Gensel, in Jazz Times of last January/February. He immediately and graciously gave us permission to print it in this Bulletin. See page 14.

We hope you enjoy this special Bulletin. DEMS

How to order these new books?

Eddie Lambert's "Duke Ellington - A Listener's Guide"

You can order the book by writing to Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706, USA.

In the US you can call toll free 1-800-462-6420 or fax 1-800-338-4550. In the rest of the world you can call 301-459-3366 or fax 301-459-2118.

If you declare that you are a member of the Duke Ellington Music Society, you will have a rebate of 20%.

The price of one book is \$ 95.-. The rebate is \$ 19.-. That makes it \$ 76.- for DEMS members. The price for sending the book to an address in the US is \$ 3.00 for the first and \$ 0.75 for each additional book. In Maryland only you should add the 5% sales tax of \$ 3.80 for each book.

For members outside the US, the postage and handling of one book costs \$ 7.50. A supplementary book will cost \$ 5.00.

The New DESOR

The books are ready and can be shipped immediately (air-mail or surface-mail, as you wish).

An order-slip can be found on page 7. It gives you all the details you can ask for.

Duke's Diary

Also DUKE'S DIARY Volume 1 is ready for shipping. Part One: 1927-1950, paperback 368 pages 276 x 215 mm.

The book will sell mainly by mail order from:

Vail Publishing, 36 Histon Road, Cottenham, Cambridge CB4 8UD, UK.

The price is £ 28 plus post & packing payable by International Money Order to Vail Publishing. UK: £ 32.50 (cheques only),

USA, Canada & South America: £ 39.00, Europe: £ 33.00, Australia, Far East & South Africa: £ 41.00.

Delegates of the conference and/or DESUK- and/or DEMS- members can have a rebate of £ 8. - for one book only.

CA-25 is out

This DEMS tape, Azure CA-25, has been composed for presentation to the participants of the 1999 ELLINGTON STUDY GROUP CONFERENCE, TO BE HELD IN WASHINGTON, DC, from April 28 until May 1, 25 years after Duke's death and 100 years after he was born.

This is a very special year for the Ellington community. We feel blessed that we have been able to enjoy for so many years Duke's beautiful music. We are extremely happy and proud to see that there is a vast growing interest, especially among young people who are anxious to know more about this man and to hear more from his legacy.

Five years ago was when we last included, in the Stockholm Conference cassette CA-18, selections from the Danish broadcasts. It's time to keep our promise in Bulletin 96/2-14 to continue making available the unissued leftovers of the first series of 40 Danish broadcasts.

Only copies of broadcasts #41 up to #59 are still available for DEMS members. In one of the future bulletins we hope to publish a listing of these broadcasts.

Slide A

11May70: *The Spring, The Meander, The Giggling Rapids, The Lake, STUD.* 3Jun70: *GRAP*-10. 8Jun70: *Flute* (10). 15Jun70: *The Giggling Rapids* (20), *SOFT* (8). 18Apr63: *Blousons Noirs*-8. 4Apr67: *EGGO*-7, *F.L.*-5, *I'm Hip Too*-4. 15Jun70: *Mendoza* (24)

Slide B

15Jun70: *MIXT* (26), *All Too Soon* (27), *All Too Soon* (28). 28Jun71: *MKIS* (1), *TOGO* (7). 6Jun62: *Taffy Twist*-10, *Hy'a Sue*-2. 3Apr69: *Kinda Dukish & Rockin' In Rhythm* (11). 3Feb71: *PEKE* (45).

Numbers between brackets behind the titles are track-, not take-numbers.

Slide A starts with 5 selections of *The River*, played by Duke on the piano. *STUD* stands for "students" and is the working title for "The Neo-Hip-Hot Cool-Kiddies-Community."

GRAP is the short title for "The Giggling Rapids." "Flute" is from the same period. We suspect that the intention was to use it for *The River*. We also believe that *SOFT* was meant to be the closing selection in stead of a repeat of the opening selection, "The Spring." *EGGO* and *F.L.* are the two parts of *The Little Purple Flower*, well known from the Yale concert album.

MIXT is also called "Ballad," which it is. *MKIS* is "Soul Soothing Beach" and *TOGO* (or *YOYO*) is "Naturellement," both from *TOGO BRAVA - BRAVA TOGO*.

"Taffy Twist" (which later became titled *RIBA* or "The River," part 8 of the suite) is issued on the famous 5 LP box, missing a considerable part of the introduction. Now it is complete.

PEKE is a happy little ditty like still more neglected treasures for future DEMS cassettes.

Sjef Hoefsmit

CA-25 is available for DEMS members for the usual donation of € 8.50.

Ellington in the Pantheon

A tribute to Duke Ellington written shortly after his death for the November 1974 issue of High Fidelity. As he had done often before, Gunther Schuller here, too, suggests a rightful place for Ellington the composer in the larger context of music, regardless of category—not just "jazz," a restrictive connotation Ellington himself rejected.

WHAT IS THERE left to say about the art of Duke Ellington after a lifetime of successes caressed in superlatives and now, since his death, after months of I-knew-him-too tributes by musicians and fans alike?

Very little, I suppose — except that as usual, and perhaps understandably, much more attention has been given to the man, the charismatic Ellington personality, the inveterate traveler of thousands of one-night stands, Ellington the tune writer, than to his compositions. Admittedly, it is hard to talk about music in words: Music, especially Duke's music, speaks better for itself, and talk about music is often necessarily subjective and impressionistic. On the other hand, there are some things to be said about all great music that are more objective and factual than we sometimes care to admit. For greatness is not altogether accidental, altogether intuitive or mysterious. Much of it results from simple hard work, selflessly applied energy, and a fierce determination to learn and apply what has been learned.

If I dare to include Ellington in the pantheon of musical greats — the Beethovens, the Monteverdis, the Schoenbergs, the prime movers, the inspired innovators — it is precisely because Ellington had in common with them not only musical genius and talent, but an unquenchable thirst, an unrequitable passion for translating the raw materials of

musical sounds into his own splendid visions. But that is still too general, something that can be said even of minor composers.

What distinguishes Ellington's best creations from those of other composers, jazz and otherwise, are their moments of total uniqueness and originality. There are many such flashes in his *oeuvre*, and it is a pity that they are virtually unknown to most non-jazz composer colleagues. Perhaps this is due to the fact that you cannot go into the nearest music store or library and obtain the orchestral scores of Duke Ellington. There is no Ellington *Gesamtausgabe*, alas, although this is something that should become someone's life work. However, even if such scores existed, they still would not readily disclose the uniqueness of which I speak. For Ellington's imagination was most fertile in the realm of harmony and timbre, usually in combination. And as played by some of the finest musicians jazz has ever known, the specific effect produced in performance and on records is such that no notation has yet been devised to capture it on paper.

Nevertheless they exist — alas *only* on records, and they are none the less real for that and no less significant. The opening measures of "Subtle Lament" (1939) (Ex. 1), and the second chorus of "Blue Light" (1939) (Ex. 2) — both wondrous harmonic transformations of the blues; the muted brass opening of "Mystery Song" (1931); the last chorus of "Azure" (Ex. 3a, 3b) with its remarkable chromatic alterations; or the total orchestral effect of the first bridge of "Jack the Bear" (1940) (Ex. 4), not to mention the uniquely pungent harmonies of "Clothed Woman" (1947): These are all moments that can literally not be found in anyone else's music. They are as special and original in their way as the incredible D minor-D sharp minor mixture and instrumentation that opens the second part of the *Rite of Spring* or the final measures of Schoenberg's *Erwartung*.

EXAMPLE 1

Musical score for Example 1, showing the opening measures of "Subtle Lament" (1939). The score is in 4/4 time and features a melody for Soprano Saxophone (Sop. Alto) and accompaniment for Tenor Saxophone (Ten. Bari), Bass, and Bass. The tempo is marked "Alto" and the dynamics are "mp".

EXAMPLE 2

Musical score for Example 2, showing the second chorus of "Blue Light" (1939). The score is in 4/4 time and features a melody for Clarinet (Clar.) and accompaniment for Bass. The tempo is marked "p" and the dynamics are "p".

EXAMPLE 3a

Musical score for Example 3a. It consists of three staves. The top staff is labeled 'Bari Sax' and contains a melodic line with a long slur. The middle staff is labeled 'Brass' and contains a harmonic accompaniment. The bottom staff is labeled 'Bass' and contains a simple bass line. The music is in 4/4 time and features a key signature of one flat.

EXAMPLE 3b

Musical score for Example 3b. It consists of three staves. The top staff is labeled 'Saxes' and contains a melodic line with a long slur. The middle staff is labeled 'Brass' and contains a harmonic accompaniment. The bottom staff is labeled 'Bass' and contains a simple bass line. The music is in 4/4 time and features a key signature of one flat.

EXAMPLE 4

Musical score for Example 4. It consists of four staves. The top staff is labeled 'Clar.' and contains a melodic line with a long slur and a 'gliss.' marking. The second staff is labeled 'Saxes' and contains a harmonic accompaniment. The third staff is labeled 'Brass' and contains a harmonic accompaniment. The bottom staff is labeled 'Bass' and contains a simple bass line. The music is in 4/4 time and features a key signature of one flat.

Citing musical examples can give only a severely limited impression of the total effect in performance. For finally it is the unique sound of a "Tricky Sam" Nanton, a Cootie Williams, a low-register Barney Bigard that transmutes those harmonies into an experience that even master colorist/harmonists like Debussy and Ravel could not call upon from their orchestras.

It was part of Ellington's genius — what I called earlier his fierce determination and unquenchable thirst — to assemble and maintain for over forty years his own private orchestra, comprising musicians more remarkable in their *individuality* than those of any symphony orchestra I know. Not since Esterhazy had there been such a private orchestra

— and Esterhazy was not a composer. But like Haydn, who practiced daily on that band of Austrian/Hungarian musicians to develop the symphonic forms we now cherish, so Ellington practiced on his "instrument." This is a luxury we other composers simply do not know, and the whole experience of writing consistently for a certain group of musicians is a phenomenon we have never savored.

In Ellington's case, collaboration of such intimacy and durability was bound to produce unique musical results. These can be heard on literally hundreds of Ellington orchestra recordings in varying degrees of "uniqueness." When that alchemy worked at its best, the result was such as cannot be heard anywhere else in the realm of music.

A large statement? Preposterous? Check it out for yourself. The originality of Ellington's harmonic language, with its special voicings and timbres, gives the lie to the often-stated suggestion that he learned all this from Delius and Ravel. Rubbish! This is no more tenable than it is to say that Debussy and Ravel sound alike, even if they both use ninth chords. Like these masters, and others such as Scriabin and Delius, Ellington always found a special way of positioning that chord, of spreading or concentrating it, of giving it a unique sonority that cannot be mistaken for any other's.

Like Webern, he limited himself to small forms — a few notable exceptions notwithstanding. In fact it was not entirely by choice in Ellington's case, but the three-minute ten-inch-disc duration was simply imposed on jazz musicians for a variety of technical/practical/commercial/social/racial reasons. What matters is that he took this restriction and turned it into a virtue. He became the master in our time of the small form, the miniature, the vignette, the cameo portrait. What Chopin's nocturnes and ballades are to mid-nineteenth-century European music, Ellington's "Mood Indigo" and "Cotton Tail" are to mid-twentieth-century Afro-American music.

In his inimitable way the Duke towered over all his contemporaries in the jazz field and equaled much of what is considered sacred on the non-jazz side.

He is gone now, alas. Yet his music lives on and is still with us — at least on recordings. I believe that is not enough.

Reflections during intermission

It's obvious that certain situations have changed after Gunther wrote this article and the next one 25 years ago for the November 1974 issue of "High Fidelity."

A huge collection of sheet music was acquired by the Smithsonian Institution in 1988 which proved that Gunther was right (and James Lincoln Collier was wrong). Duke was truly a composer who wrote his music on paper and this included many solo's. They were created by the soloist, by Duke or by both and became a part of the composition.

I am very grateful for the choice of articles which Don Miller made for this issue of DEMS Bulletin.

Gunther's arguments are as "fresh" as they were in 1974. One can even say that the growing interest in Ellington and his music proves how right Gunther was.

Since many of Duke's scores are made available in one way or another, mostly through the courtesy and the dedication of the workers at Smithsonian's Duke Ellington Archive, we have been able to enjoy many live-performances of Duke's music; increasing in number as well as in quality.

To hear and to see young people doing their utmost to play Duke's music under the direction of experts like Andrew Homzy, David Berger, Mark Tucker, Herb Pomeroy and Gunther Schuller in Amherst a few weeks ago was a very moving experience for an old Ellington fan.

On the other hand this fan is very pleased with the respect Gunther Schuller showed for Duke's recorded legacy.

Sjef Hoefsmid

The Case for Ellington's Music as Living Repertory

IS IT POSSIBLE — and is it right — that Ellington's music should be relegated to perpetuation solely by mechanical reproductive means? Is this remarkable musical output not to survive in live performances or perhaps only in transmutations and improvisations by others, based on the Duke's tunes?

Since Ellington's death, the factions have formed, in most cases rigidly affirming previously conceived notions. And curiously, much of the argumentation directly or indirectly opposes the perpetuation of his music as a living repertory.

The arguments run something like this.

1) Jazz is a spontaneously created, largely improvised music that cannot be recaptured for repetition. Some even say "should not." Therefore, jazz has no re-creatable repertory, as classical music does. It is constantly renewable but only in terms of improvisation, i.e., other "spontaneously created" versions of the original. It is not a music ever to be fixed.

2) Should one play Ellington's work while some of his musicians for whom the music was originally created are still alive? Indeed, his orchestra continues under his son Mercer's leadership, presumably obviating the need for others to concern themselves about the preservation of Ellington's music.

3) Since it is "impossible" to imitate the great soloists/personalities of the Ellington ensemble — Johnny Hodges, Lawrence Brown, Rex Stewart — this whole body of music is relegated to survival only in archival form, in the "museum" of recordings.

In addition there are always certain obsessively possessive jazz critics who believe that jazz is some kind of exclusive area of music belonging to them, and that treating it as repertory and thus making it available to other musicians and audiences will automatically dilute and desecrate its purity.

I cannot believe that a music as profoundly important as Ellington's (and Billy Strayhorn's) should meet such an uncertain fate. And indeed there is no reason why this music — or at least some of it — cannot continue to be played close to how it was originally conceived. The qualifying words here are "some of it" and "close."

There is, obviously, some jazz literature that could, in fact, never be re-created. One would not think of duplicating one of John Coltrane's thirty-five-minute improvisations or Eric Dolphy's amazing solos on "Stormy Weather" or indeed Hodges's "Warm Valley" performance. But Ellington's music is not limited to that kind of improvised jazz. It is well known that the Duke rejected the narrowing stigmatization of the term "jazz" for his music. And in truth much, perhaps the greater part, of his output consists of *orchestral compositions* — for a "jazz" orchestra perhaps, but an orchestra nevertheless — very often fully notated or fixed in some permanent way by himself or his musicians or both in combination. In many of these works the "improvised" solos are brief, incidental, and surprisingly "fixed" as a permanent feature of that performance. Certain "solos" were even handed down from

player to player through the decades, as witness Bubber Miley's contributions from the late 1920s being played virtually the same way by his successors Cootie Williams, Ray Nance, Cat Anderson, Clark Terry, and several others. Such solos were never pure off-the-top-of-the-head improvisations to begin with. They were well-thought-out, prepared, and integrated into the total piece, and *because* this was so they were generally not tampered with by later incumbents of that chair.

This is not very far removed, if at all, from the instance of a classical composer writing a solo or a concerto, perhaps with a certain musician in mind (think of the Brahms concerto written for Joachim), which is then played by others with a slightly different style, tone, interpretation, and character.

Apart from the "solo" question in such orchestral jazz pieces, the orchestral frame is, of course, even more specifically fixed, notated, rehearsed, and played more or less the same way in each performance. It seems to me that such pieces — and Ellington created hundreds of them — are eminently suitable to performance by others if sensitively and conscientiously approached.

In answer to the second point, even when Duke was still alive a huge number of his most famous compositions were not in the band's repertory. So there were no live performances by him of such masterpieces as "Ko-Ko" or "Blue Serge" or "Azure" or "Reminiscent in Tempo" or "Dusk." Duke undoubtedly had his reasons for not maintaining much of the old material, apart from the fact that it is simply not possible to keep over a thousand pieces in a single band's repertory. I think his reasons were mostly personal. For example, when Hodges died, virtually all the recent pieces associated with him were eliminated from the then repertory of the band, because, I think, Hodges's loss was such for Ellington that he could not bear to have anyone else play them — even if there had been someone in the band who *could* play them.

With all respect for Duke's feelings, one must say that once a composer creates a work it cannot remain the exclusive property of its creator or the person(s) for whom it was created. It belongs, in the broadest (non-copyright) sense, to the world. One simply comes back to the point that pieces as original, as perfect, as imaginative, as beautiful as Ellington's best cannot just be buried in the past. They must survive; they must be heard.

And something must be done about it before more of Ellington's music, scores and parts, disappear. Perhaps more exists than one can ascertain at this time, so soon after his death. I do know that in trying to obtain the parts for a half-dozen Ellington scores a few years ago, several days of diligent search on the part of Tom Whaley and Joe Benjamin produced nothing. Perhaps they'll turn up, but one shudders to think of the possibility that they may not.

Some will say it is enough to take some of Ellington's pieces — like "Satin Doll" or "Sophisticated Lady" — and use them as a basis for improvisations and arrangements. Unfortunately that preserves very little of Ellington. Miles Davis improvising on "Satin Doll" will come out much

more Miles Davis than Duke Ellington. Furthermore most jazz musicians perform their own tunes, largely for financial reasons (like record royalties), and very few improvise on compositions by others. Beyond that, it is a fact that the majority of Ellington's music does not lend itself to that kind of improvisation. His pieces are always more than tunes, a set of changes, or a line. They are true fully thought-out compositions written for orchestra, often very complex in structure and form. Should these perish simply because they do not conform to the norm of tunes on which musicians like to blow choruses?

The remarkable fact is that a great deal of Ellington's music is *not* dependent upon performance by his own orchestra or by the Browns, Carneys, and Hodgeses. It transcends those personal qualities. It turns out that it ultimately doesn't matter whether an eight-bar "solo" by Brown, for example, in the middle of a mostly arranged composition has *exactly* Brown's tone or vibrato or slide technique. What is important is to preserve the essence and character and as much of the specifics of that "solo" as possible, because it would be difficult to conceive of anyone doing anything better in its place. Whether Brown or Ellington or both chose the notes, the result that was finally approved by Duke and performed or recorded in that form is without question the best possible realization of that musical idea or moment. *That* is what is important to preserve: the music as it was *originally* conceived, either singly by Duke or jointly by him and his musicians.

There can be little doubt that the original creative impulses and the conditions under which they occurred constitute the most complete and perfect realization. These conditions include the inspiration Ellington received from his players to create certain pieces and musical ideas for them. But it does not necessarily follow that those musical creations are limited to performance by those who first inspired them. That is obviously not true in classical music and need not be in jazz either.

In truth, Ellington's compositions are, as compositions, so durable that they can be played by others sensitively re-creating the original notes, pitches, rhythms, timbres, etc. But what is most astonishing is that they can, in performances by fine musicians with fine ears, not only re-create the original, but bring to it an excitement and drive that has its own validity, even though it may not be precisely the excitement that Ellington and his men got.

This is, of course, an exact parallel to classical repertory, where no two interpretations of a Brahms or Tchaikovsky symphony are the same, despite the fact that conductors and performers will be playing from the same notated parts and score. It is in that same sense that much of Ellington's music can be preserved — and *must* be. It is too important a part of our American musical legacy.

Ellington, who was always *sui generis* and conceptually ten years ahead of his contemporaries, produced an *oeuvre* that transcends the parochial views of most jazz purists. Indeed many of them did not accept or understand his musical innovations when they first appeared. It would be most inappropriate if they now would kill the growing movement toward the preservation of the jazz repertory, not only Ellington's.

PRESENTATION OF THE NEW DESOR

After an interval of sixteen years since the publication of the last volume of D.E.S.O.R., we are glad to present this new edition which has been completely revised and updated.

We spent a lot of time to carefully listen again and restudy each single piece already in the previous discography.

In the meantime, new finds from collectors and fresh releases by record companies have been circulated. In fact, this new edition includes about 500 sessions more than the previous one. Due to the large amount of data included, the discography reaches 1600 pages on the whole: consequently we thought it more suitable to divide it into two books.

The main features of the previous edition remain unchanged; we have only added a few innovations which we think will aid readers more in the consultation of our books.

The most important innovation was the separation of the **Session list** from that of the tune descriptions. The latter list is in the second book, under the **Titles section**, where all the descriptions have been compiled title by title, in chronological order.

In this way, one can follow the evolution in the arrangements of the same tune and the change in the successive soloists over the years.

The musicians section has been enriched with titles of pieces where each musician performs a solo.

The records section now includes the year of publication, first editions and a few notes regarding any eventual editing of mastering faults.

Like all discographies, this too will require constant updating and amending in order to remain a valid tool. We hope to accomplish this through the DEMS Bulletin, where any eventual amendment or new entry shall be published, and we hope our readers will do the same.

We add some excerpts of the books, one page for each section: **sessions** page 135, **titles** page 1164, **discs** page 1347 and **musicians** page 1475.

Luciano Massagli — Giovanni Volonté



AUTHORS	TITLE	PRICE	QTY	COST
L. Massagli – G.M. Volonté	The New Desor	Euro 132		€
				Air Mail €
				TOTAL €

Mail to: Luciano Massagli
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20121 – MILANO (ITALY)

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The prices are in Euro's, but in Washington at the Conference, we have collected cash orders in U.S. dollars. The prices were:
 U.S. \$ 145.- shipping and handling costs included
 U.S. \$ 35.- Air Mail for USA & Canada.
 These prices are still valuable in case you want to send us the money in cash.

-135-

1946

DE4623e	Just You,Just Me	Cp B-247/248,Ld HMP-5035
DE4623f	Someone	Cp B-249/250,Ld HMP-5035
DE4623g	Tea For Two	Cp B-249/250,Ld HMP-5035
DE4623h	Double Ruff	Cp B-247/248,Ld HMP-5035

DE(p.)out;BS(p.)added.

DE4623i	A Flower Is A Lovesome Thing	Cp B-247/248,Ld HMP-5035
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BS(p.)out;DE(p.)added.

DE4623j	The Mooche	Cp B-247/248,Ld HMP-5035
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DUKE ELLINGTON AND HIS ORCHESTRAJuly 27,1946Orpheum TheatreSan Diego,CAABC broadcast

SH,TJ,CA,FW,HB(t.);RN(t.,v.,vc.);LB,CJ,WDP(tb.);JHa(cl.,t.s.);JH(a.s.);RP(a.s.,cl.);AS(t.s.);HC(b.s.,cl.,bs.cl.);DE(p.);FG(g.);OP(b.);SG(d.,ch.);KD,AH,MC(vc.).

DE4624a	Take The "A" Train	theme	DETS 41
DE4624b	Jump For Joy	vcRN	AFRS DWTD-70,DETS 41,MJ 2MJP-1082
DE4624c	A Gatherin' In A Clearin'		AFRS DWTD-70,DETS 41
DE4624d	D.E.Bond Promo		DETS 41
DE4624e	Come Rain Or Come Shine	vcKD	AFRS DWTD-70,DETS 41
DE4624f	Suddenly It Jumped		AFRS DWTD-70,DETS 41
DE4624g	Take The "A" Train	theme	DETS 41
DE4624h	Medley:		DETS 41
	a)Black And Tan Fantasy		AFRS DWTD-70,DETS 41
	b)In A Sentimental Mood		AFRS DWTD-70,DETS 41
	c)Mood Indigo		AFRS DWTD-70,DETS 41
	d)I'm Beginning To See The Light		AFRS DWTD-70,DETS 41
	e)Sophisticated Lady		AFRS DWTD-70,DETS 41
	f)Caravan		AFRS DWTD-70,DETS 41
	g)Solitude		AFRS DWTD-70,DETS 41
	h)I Let & Don't Get		AFRS DWTD-70,DETS 41
DE4624i	D.E.Bond Promo		DETS 41
DE4624j	Passion Flower		AFRS DWTD-70,DETS 41
DE4624k	Just You,Just Me		AFRS DWTD-70,DETS 41,WL (RM-299/300)
DE4624l	You Don't Love Me No More	vcAH	AFRS DWTD-71,DETS 41
DE4624m	Unbooted Character		AFRS DWTD-71,DETS 41
DE4624n	D.E.Bond Promo		DETS 41
DE4624o	Cotton Tail		DETS 41

NOTE - The broadcast title is "Your Saturday Date With The Duke". U.S.Treasury special series. Duke Ellington talks a tribute to Joe Nanton over Black And Tan Fantasy.

DUKE ELLINGTON AND HIS ORCHESTRAAugust 3,1946Golden Gate TheatreSan Francisco,CAABC broadcast

Same as 4624.

DE4625a	Take The "A" Train	theme	DETS 42
DE4625b	Eighth Veil		AFRS DWTD-73,DETS 42
DE4625c	D.E.Bond Promo		DETS 42
DE4625d	Lover Man	vcMC	AFRS DWTD-73,DETS 42
DE4625e	Blue Is The Night		AFRS DWTD-73,DETS 42
DE4625f	Just Squeeze Me	vcRN	AFRS DWTD-73,DETS 42
DE4625g	D.E.Bond Promo		DETS 42

Suddenlly

-1164-

SUDDENLY IT JUMPEDD.EllingtonAABA32

- 4364t 1°(nc)24DE;2°(nc)8DE.
 4409d int6DE,2SG,6TJ&BAND;1°16DE,16BAND;2°16TJ&BAND,2JHa,2TJ,2JHa,2TJ,8JHa&BAND;pas6TJ&BAND;3°24DE&JR,8BAND&TJ;4°(nc)8BAND&TJ.
 4411e int4DE,6TJ&BAND;1°16DE,16BAND;2°16TJ&BAND,2JHa,2TJ,2JHa,2TJ,8JHa&BAND;pas6TJ&BAND;3°20DE&JR,*.
 4418c Same as 4409d,but: int4DE,6TJ&BAND.
 4425e int8DE,6TJ&BAND;1°16DE,16BAND;2°16TJ&BAND,2JHa,2TJ,2JHa,2TJ,8JHa&BAND;pas3TJ&BAND,*.
 4431b Same as 4409d.
 4434b Same as 4409d,but: int6TJ&BAND.
 4438e Same as 4409d,but: int6TJ&BAND.
 4504e Same as 4409d,but: int8DE,6TJ&BAND.
 4506b Same as 4409d,but: int4DE,6TJ&BAND.
 4509d Same as 4409d,but: int6TJ&BAND.
 4511e Same as 4409d,but: int8DE,6TJ&BAND.
 4524a Same as 4409d,but: *;1°*,6DE,16BAND.
 4536c Same as 4409d,but: int16DE,6TJ&BAND.
 4541b Same as 4409d,but: int8DE,6TJ&BAND.
 4556s Same as 4409d,but: int8DE,6TJ&BAND.
 4568j int16DE,6CA&BAND;1°16DE,8BAND,8BAND&CA;2°16CA&BAND,2JHa,2CA,2JHa,2CA,8JHa&BAND;pas6CA&BAND;3°24DE&JR,8BAND&CA;4°(nc)8BAND&CA.
 4569b Same as 4409d,but: int8DE,6TJ&BAND.
 4574g Same as 4409d,but: int12DE,6TJ&BAND.
 4619b int6TJ&BAND;1°16DE,16BAND;2°16TJ&BAND,2JHa,2TJ,2JHa,2TJ,8JHa&BAND;pas6TJ&BAND;3°24DE&OP,8BAND&TJ;4°(nc)8BAND&TJ.
 4621g Same as 4619b.
 4624f Same as 4619b.
 4641d Same as 4619b,but: int12DE,6TJ&BAND.
 4802d int6HB&BAND;1°16DE,16BAND;2°16HB&BAND,2JHa,2HB,2JHa,2HB,8JHa&BAND;pas6HB&BAND;3°24DE&WM,8BAND&HB;4°(nc)8BAND&HB.
 4803b Same as 4802d,but: int4DE,6HB&BAND.
 4808c Same as 4802d.
 4910d int6HB,2TES;1°16DE&TES,16BAND&TES;2°16HB&BAND&TES,2JHa&TES,2HB&TES,2JHa&TES,2HB&TES,8JHa&BAND&TES;pas6HB&TES,2TES;3°24DE&WM&TES,8BAND&TES;4°(nc)8BAND&TES.
 5002i Same as 4802d,but: 3°24BAND,8BAND&HB;4°(nc)8BAND&HB&AK.
 5007a Same as 4802d,but: int*,2HB&BAND.

SUGAR HILL PENTHOUSED.EllingtonXIII ABCA16;XIV AABC16

Other titles - Creamy Brown - Symphonette.

- 4301r int4DE;1°XIVHC(c1.);2°(nc)XIV8HC(c1.);pas4BAND;3°(nc)XIV8HC(c1.);pas1HC(c1.),1JR,6BAND;4°(nc)XIV8BAND;pas6BAND;5°XIVBAND;6°(nc)XIV8BAND;pas2BAND;7°XIIIBAND;cod2BAND.
 4302n Same as 4301r.
 4436f int4DE;1°XIIIBAND;cod2DE.
 4438u Same as 4436f.
 4504v Same as 4436f.
 4509l 1°XIII*,15BAND;cod2DE.
 4515i int8DE;1°/2°XIIIBAND;cod2DE.
 4536b Same as 4301r,but: int44DE;and: pas1BAND,1DE;7°XIIIBAND.
 4559d Same as 4301r,but: pas1BAND,1DE;7°XIIIBAND.
 6534e int4DE;1°XIVHC;2°(nc)XIV8HC;pas4BAND;3°(nc)XIV8HC;pas1HC,1JL,6BAND;4°(nc)XIV8BAND;pas6BAND;5°XIVPG&BAND;6°(nc)XIV8BAND;pas2BAND;7°XIIIBAND;cod2BAND,2DE.
 6553f 1°XIIIDE(e.p.).
 7126a 1°XIVHC;2°(nc)XIV8HC;pas4BAND;3°(nc)XIV8HC;pas1HC,1JBe,6BAND;4°(nc)XIV8BAND;pas6BAND;5°XIVBAND;6°(nc)XIV8BAND;pas2BAND;7°XIIIBAND;cod2BAND.

NOTE - The sequence of the themes is that used for "Black,Brown And Beige".

-1475-

JORDAN

JORDAN, "TAFT" JAMESFeb 15,1915 - Dec 1,1981trumpet,vocal

Stay in the band: late May 1943 - June 1947.

On trumpet:

9:20 Special - After A While - Baby,Please Stop And Think About Me - Blue Is The Night - Blue Skies - Blues On The Double - C-Jam Blues - Clementine - Design For Jivin' - Dinah's In A Jam - Double Ruff - Emancipation Celebration - Esquire Jump - Fancy Dan - Five O'Clock Drag - Good Fishin' - Harlem Air-Shaft - I Can't Believe That You're In Love With Me - I Can't Give You Anything But Love - In A Jam - It Don't Mean A Thing - Jam-A-Ditty - Java Jive - Just You,Just Me - Light - Magnolias Dripping With Molasses - Main Stem - My Honey's Lovin' Arms - Near Mess - One O'Clock Jump - 'Perdido - Ring Dem Bells - Rugged Romeo - Stomp,Look And Listen - Stompy Jones - Suddenly It Jumped - Sweet Georgia Brown - Tea For Two - The Beautiful Americans - The Canteen Bounce - Things Ain't What They Used To Be - Three Cent Stomp - Tootin' Through The Roof - Unbooted Character

Vocal:

It Don't Mean A Thing - Ring Dem Bells

JUNOFF, LENAvocal

Stay in the band: August 3 - September 5,1970; occ.for the session of November 10,1971.

I Let A Song Go Out Of My Heart(7178j)

KEENAN, NORMAN DEWEYNov 23,1916 - Feb 12,1980bass

Stay in the band: occ.for the session of October 23,1972.

KELLY, THEODORESep 7,1921 -trombone

Stay in the band: early April - June 1950.

KEMP, CHUBBYvocal

Stay in the band: February - September 1950.

A Slip Of The Lip - Hello,Little Boy - How Blue Can You Get - Juke Bop Boogie - Mean Old Choo Choo

KEMP, EMMAvocal

Stay in the band: occ.for the sessions of September 3 & 4,1964.

Come Sunday

KENTON, "STAN" STANLEY NEWCOMBFeb 19,1912 - Aug 25,1979piano

Stay in the band: occ.for the session of July 26,1955.

Take The "A" Train(5513b)

KILBERT, PORTERJun 10,1921 - Oct 23,1960alto sax

Stay in the band: few days in late March 1962.

KILLIAN, "AL" ALBERTOct 15,1916 - Sep 5,1950trumpet

Stay in the band: December 19,1947 - July 1950.

Blue Skies - C-Jam Blues - Dance No 3 - Let's Go Blues - Lover Come Back To Me - Take The "A" Train - Tootin' Through The Roof - Y'oughta

KING, HAROLDtap dancer

Stay in the band: Occ.for the session of December 26,1950.

KOFFMAN, MOE MORRISDec 28,1928 -alto sax,flute

Stay in the band: occ.for the session of July 24,1967.

Eddie Lambert's "Duke Ellington - A Listener's Guide"

We took this excerpt of Eddie's book (from Chapter 1, pages 1 and 2) because it puts very persuasively the importance of Duke's recordings, the need for a correct and complete discography and the significance of Eddie's listener's guide in the proper perspective. DEMS

To approach Ellington's music as if it were played by a conventional big band is to invite misunderstanding. The Duke Ellington Orchestra was something different and unique. It was created in the 1920s when its leader was also forging his highly individual composing methods, and its development and refinement runs parallel with that of the compositional techniques. Musicians of the caliber Ellington required for his band commanded high salaries, and this is what made the orchestra so expensive an undertaking. The money Ellington worked so hard to earn and managed so carefully was an absolute essential, a precondition of his continuing to function as an artist. He achieved success in show business not because he sought acclaim and riches but because he needed to keep his band in existence.

In his biography of Ellington, Derek Jewell tells of a time when the band's finances were in a particularly bad way. An old friend of Ellington's, Herb Hendler, a man well versed in band management, was called in to look things over with a view to becoming band manager. Hendler soon found that the major item that was keeping the band in the red was the huge payroll. To meet it, Ellington was using private funds, including income from royalties on his songs. Hendler's advice was to cut the payroll in half by the simple device of hiring less expensive musicians. Duke would have none of it. He told Hendler that the band must satisfy *his* standards and that he had to have his top-class sidemen, no matter what the cost. And that was the last Hendler heard about becoming Duke's manager — rather, one suspects, to his relief.

The real evidence of Ellington's priorities is to be found in the vast quantity of music which he created over the years. No man could have gotten through the amount of work this involved without a devotion far beyond that normally exhibited by jazz musicians and show-business personalities. The bulk of the prodigious output does not lie in sheet music, the medium every previous major composer had used to transmit his contribution to posterity. There is, indeed, a considerable quantity of published Ellington sheet music, mostly in the form of song copies, but this tells us little of its creator's genius, nor does it reflect the size or extent of his output. In Ellington's case we must turn to the phonograph record, for there his work can be found in all its rich profusion.

Duke Ellington was born at a good time to take advantage of the recording industry. His career started as electrical recording was coming into general use and extended into the era of stereophonic sound. It should be realized that, but for the phonograph, the music of jazzmen such as Louis Armstrong and Charlie Parker would have died with them, posterity knowing no more of the true quality and flavor of their work than it knows of those of a seventeenth-century keyboard virtuoso or an eighteenth-century singer. And just as the phonograph provides the only authentic record of the jazz soloist's art, it also offers the only truly valid record of the works of jazz composers like Jelly Roll Morton and Duke Ellington. A written score alone would give a totally inadequate impression.

From a very early point in his career, Ellington was aware of the importance of the phonograph, and recording sessions were always treated as a very serious aspect of the band's work. Much of Ellington's early reputation was based on his recorded output, and when he first visited Britain and continental Europe in the 1930s he found that his work was already well known through this medium. In the later part of his career, he frequently recorded the band at his own expense, thus ensuring the survival of compositions and interpretations that did not interest record companies at the time.

From the 1960s onward, there has been a continuous flow of Ellington LPs containing recordings that were not intended for public issue — film soundtracks, private recordings of concerts and dances, private off-the-air recordings, and official transcriptions made for radio use, these last including both studio and location recordings. How much of this kind of material remains unissued awaits full documentation and indeed even the facts regarding unissued recordings from the major companies are still not fully established. When all the information about the many different kinds of Ellington recordings is known and published, the resultant discography will be the definitive catalog of his work, equivalent to the listing of a composer's published works that fulfills this function in academic music.

A discography, however, gives only the bare bones of the matter and is meaningless to a person not conversant with the music. A more detailed guide is needed, and this is the purpose of the present volume, within the limitations of the Ellington recordings that have been issued on disc to date. It is intended to be useful to the person who is not familiar with Duke Ellington's music, while also being sufficiently critical a commentary to interest the jazz specialist. The journey through Ellington's recorded music from 1924 to 1974 is a long one, albeit a delightful and refreshing one. It is perhaps the greatest listening experience jazz music has to offer.

SEPTEMBER 1929

Cotton Club & Ziegfeld Theatre, New York City

TUESDAY 10 SEPTEMBER 1929
 Recording session as The Whoopee Makers for Banner in New York City.
 DUKE ELLINGTON (piano), ARTHUR WHETSEL, COOTIE WILLIAMS, FREDDY JENKINS (trumpet), JOE NANTON (trombone), JOHNNY HODGES (clarinet/ soprano sax/alto sax), BARNEY BIGARD (clarinet/ tenor sax), HARRY CARNEY (clarinet/alto sax/ baritone sax), FRED GUY (banjo), WELLMAN BRAUD (bass), SONNY GREER (drums)
Doin' The Voom Voom / Flaming Youth (2 takes) / Saturday Night Function (2 takes)

FRIDAY 13 SEPTEMBER 1929
 Recording session as The Jungle Band for Brunswick in New York City.
 DUKE ELLINGTON (piano), ARTHUR WHETSEL, COOTIE WILLIAMS, FREDDY JENKINS (trumpet), JOE NANTON (trombone), JUAN TIZOL (valve trombone), JOHNNY HODGES (clarinet/soprano sax/alto sax), BARNEY BIGARD (clarinet/tenor sax), HARRY CARNEY (clarinet/alto sax/baritone sax), FRED GUY (banjo), WELLMAN BRAUD (bass), SONNY GREER (drums)
Jolly Wog (2 takes) / Jazz Convulsions (2 takes) / Slow Motion (2 takes)

At the same session the band accompany Bill Robinson as Irving Mills and his Hotsy Totsy Gang.
 DUKE ELLINGTON (piano), ARTHUR WHETSEL, COOTIE WILLIAMS (trumpet), JOHNNY HODGES (clarinet/soprano sax/alto sax), BARNEY BIGARD (clarinet/tenor sax), WELLMAN BRAUD (bass), SONNY GREER (drums), BILL ROBINSON (vocal)
Ain't Misbehavin' (vBR)
 JOE NANTON (trombone), FRED GUY (banjo) added, DUKE ELLINGTON (piano) omitted:
Doin' The New Low Down (vBR)

MONDAY 16 SEPTEMBER 1929
 Recording session as Duke Ellington and his Cotton Club Orchestra for Victor in New York City.
 DUKE ELLINGTON (piano), ARTHUR WHETSEL, COOTIE WILLIAMS (trumpet), JOE NANTON (trombone), JUAN TIZOL (valve trombone), JOHNNY HODGES (clarinet/soprano sax/alto sax), BARNEY BIGARD (clarinet/tenor sax), HARRY CARNEY (clarinet/alto sax/baritone sax), TEDDY BUNN (guitar), WELLMAN BRAUD (bass), SONNY GREER (drums)
Mississippi (2 takes) / The Duke Steps Out (2 takes) / Haunted Nights (2 takes) / Swanee Shuffle (2 takes)

SATURDAY 21 SEPTEMBER 1929
 Duke Ellington appears at a charity event at the New Star Casino in New York City. Louis Armstrong is also there along with the orchestras of Charlie Johnson, Chick Webb, Louis Metcalf and John F. Ringer.

SUNDAY 29 SEPTEMBER 1929
 Duke Ellington and his Orchestra open at the Cotton Club in the 5th Cotton Club Revue 'Blackberries'.

Opening Nite Sep 29
SUNDAY MIDNITE
 The New Cotton Club
 Revue full of startling
 Innovations

It's New! Black Berries

Produced by
DAN HEALY
 Lyrics and Music by
JIMMY McHUGH
 and **DOROTHY FIELDS**

DUKE ELLINGTON'S
COTTON CLUB ORCHESTRA
 (Now featured in "Ziegfeld's Show Girl")
 Reservations suggested
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TWO DISTINCTLY DIFFERENT REVIEWS NIGHTLY

THE FAMOUS
COTTON CLUB
 The **ARISTOCRAT** of Harlem
 Lenox Ave. Cor. 142d St.

the final chorus

by Nat Hentoff

The Shepherd of the Night Flock

Louis Armstrong once said, "I've seen Fats Waller enter a place, and you could see a gladness in the faces of all the people in the place."

When Pastor John Garcia Gensel entered a jazz club, as he very often did, he was warmly welcomed by the musicians — and by those of the laity who had come to know him as an integral part of the jazz scene. Pastor Gensel was on the staff of Saint Peter's Church in New York, but he had a special beat, as journalists say. His ministry was to serve the jazz community. He presided at memorial services for jazz musicians who had finished their last chorus. And early every Sunday evening, he was there to present — and manifestly enjoy — jazz vesper services.

Gensel was seemingly everywhere in the jazz community. He conducted wedding services and, when some of the marriages hit clinkers, he was a patient, extraordinarily attentive family counselor and sometimes he paid a musician's rent. As Gary Giddins once said, this pastor "created a remarkably nondenominational and nonjudgmental space." John knew I was an atheist, and while we sometimes kidded each other about our contrasting explanations for the order of the universe — mine was that it was simply serendipitous — he never tried to even subtly nudge me into what Kierkegaard called "a leap into faith."

Religious faith is just that — the ability to possess and be possessed by faith. Rational reasons to believe in God can only follow the leap, I would tell him. John Gensel understood where I was coming from. Indeed, of all the

people I have known, he had the most actual — not pretended — respect for views other than his own. He was so comfortable in himself — without being in the least self-satisfied (the two are not necessarily synonymous) that he was a true listener. Not only to jazz, which he so visibly enjoyed — but to anyone who wanted to talk to him. In his inner peace — which had nothing to do with passive acceptance of any kind to injustice — he reminded me of Clifford Brown. Nobody I knew in the jazz world ever had a bad word to say about Brownie. He too was open, entirely without guile, without even a hint of malice toward anyone.

**I have friends among
pastors and priests and
rabbis, but I never had any
doubt that if religion ever
became central to my life,
John would be my pastor.**

So too was John Garcia Gensel.

At 80, he died of a fall on February 6th, 1998. To the hundreds, and maybe thousands, of musicians who knew him well, he was mourned as an intimate member of their musical family. I still miss the feeling of gladness I felt when I came upon him listening intently in a club or standing at St. Peter's waiting, eager, to respond to troubles, to triumphs to unexpected joys and sudden terrible losses. I have friends among pastors and priests and rabbis, but I never had any doubt that if religion ever became central to my life, John would be my pastor. He was a Lutheran, but the denomination wouldn't matter. The example set by the pastor would be the key.

In a recent letter from Amandus J. Derr, Senior Pastor of St. Peter's, asking for funds to enlarge the work of the jazz ministry, he pointed out how vividly and fruitfully John Gensel's legacy has continued. "This past year alone Pastor Dale Lind, his worthy successor, conducted 38 memorials for jazz musicians and led Jazz Vespers each Sunday, while continuing to provide pastoral care for jazz musicians throughout the city." St. Peter's Church is at 619 Lexington Avenue, New York, NY 10022-4611.

On September 12, 1999, St. Peter's Jazz Vespers will introduce its new African-American worship book in the spirit of John Gensel who was authentically multicultural because he valued all forms of illuminating men and women in the world. An unassuming man of God, he was so ubiquitous in this world because that's where the work of faith — not only its profession — had to be done.

Going to memorial services at St. Peter's under John's continually attentive direction — Duke Ellington, Dizzy Gillespie, John Coltrane, Miles Davis — you would see active differences among certain musicians and critics and fans dissolve, at least for the time, because of his presence. In that respect, he reminded me of Dizzy Gillespie, who had such warmth and integrity that he could silence a bitter quarrel, as I once saw, simply by entering the room.

Such presence is very rare because people like Dizzy and John Garcia Gensel are so rare. So too thought Duke Ellington, who composed a piece in Gensel's honor called "The Shepherd Who Watches Over the Night Flock."