

Contents

Notes on contributors [page vii]

Acknowledgements [xi]

Duke Ellington chronology [xiii]

Evan Spring

Editor's introduction: Ellington and Aesthetic Realism [1]

Edward Green

Part I • Ellington in context [19]

- 1 Artful entertainment: Ellington's formative years in context [21]

John Howland

- 2 The process of becoming: composition and recomposition [31]

David Berger

- 3 Conductor of music and men: Duke Ellington through the eyes of his nephew [42]

Stephen D. James and J. Walker James

- 4 Ellington abroad [55]

Brian Priestley

- 5 Edward Kennedy Ellington as a cultural icon [67]

Olly W. Wilson and Trevor Weston

Part II • Duke through the decades: the music and its reception [83]

- 6 Ellington's Afro-Modernist vision in the 1920s [85]

Jeffrey Magee

- 7 Survival, adaptation, and experimentation: Duke Ellington and his orchestra in the 1930s [106]

Andrew Berish

- 8 The 1940s: the Blanton-Webster band, Carnegie Hall, and the challenge of the postwar era [121]

Anna Harwell Celenza

- 9 Duke in the 1950s: renaissance man [134]

Anthony Brown

- 10 Ellington in the 1960s and 1970s: triumph and
tragedy [154]
Dan Morgenstern

Part III • Ellington and the jazz tradition [171]

- 11 Ellington and the blues [173]
Benjamin Givan
- 12 “Seldom seen, but always heard”: Billy Strayhorn and Duke
Ellington [186]
Walter van de Leur
- 13 Duke Ellington and the world of jazz piano [197]
Bill Dobbins
- 14 Duke and descriptive music [212]
Marcello Piras
- 15 Sing a song of Ellington; or, the accidental
songwriter [228]
Will Friedwald
- 16 The land of suites: Ellington and extended form [245]
David Berger
- 17 Duke Ellington’s legacy and influence [262]
Benjamin Bierman
- Select bibliography [274]*
- Index [282]*