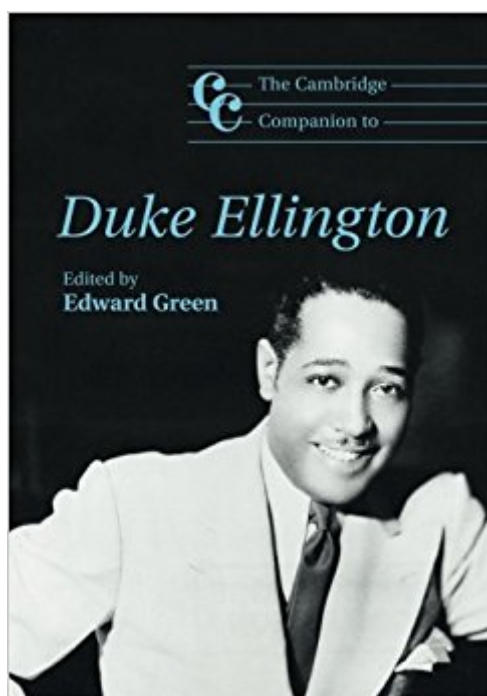


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The Cambridge Companion To Duke Ellington (Cambridge Companions To Music)



Synopsis

Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century. This comprehensive and accessible Companion is the first collection of essays to survey, in depth, Ellington's career, music, and place in popular culture. An international cast of authors includes renowned scholars, critics, composers, and jazz musicians. Organized in three parts, the Companion first sets Ellington's life and work in context, providing new information about his formative years, method of composing, interactions with other musicians, and activities abroad; its second part gives a complete artistic biography of Ellington; and the final section is a series of specific musical studies, including chapters on Ellington and song-writing, the jazz piano, descriptive music, and the blues. Featuring a chronology of the composer's life and major recordings, this book is essential reading for anyone with an interest in Ellington's enduring artistic legacy.

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Customer Reviews

"This volume offers a treasure trove for musicologists. Though the depth of its entries ranges widely, several chapters constitute major contributions to musicology, on a par with the level of original research and interpretation ordinarily reserved for doctoral theses. It also features an excellent bibliography of selected readings and a comprehensive index." Mark Gridley, *Music Reference Services Quarterly* "Essential reading - addressed to anyone who wants to deepen his knowledge of

one of the most significant cultural icons of the twentieth century." Danny Camerlengo, Suono (Italy)"For the Ellington fan, the Ellington scholar, for anyone remotely interested in learning more about the man whom Green quite rightly calls "America's greatest composer", The Cambridge Companion to Duke Ellington is indispensable." Mick Carlon, JazzTimes"The book is extraordinary indeed!" Thomas Riis, Director of the American Music Research Center, University of Colorado"[I] couldn't stop reading it. I am glad it has been published and the book can be recommended highly." Louis Tavecchio, Universiteit van Amsterdam

Duke Ellington is widely held to be the greatest jazz composer. This comprehensive and accessible Companion is the first collection of essays to provide an in-depth overview of Ellington's career, music, and place in popular culture and will be essential reading for anyone with an interest in his enduring legacy.

This book will bring immense pleasure to anyone who cares for Duke Ellington and jazz. From the Introduction by Dr. Edward Green—who valuably places Ellington as musician, cultural force, and person—to articles by some of the most well-known Ellington commentators, including such careful critics as David Berger, Bill Dobbins, and Will Friedwald, this book is a scholarly and delightful feast of all things Ellington. It is a landmark in Ellington studies, and will be read with relish by all who are interested in this greatest composer of America.

Wow...When I saw this I had no idea it would appeal to scholar as well as layman. Green gets into the soul of Duke Ellington. You certainly can tell it was written by someone who really cared for Edward "Duke" Ellington. It's not written to try to impress. There are other Ellington scholars, Berger, Morgenstern, and others, that have a ton of very useful knowledge. I learned things I never knew about Ellington that had me have more empathy for him and the meaning of his life. If he was alive he would say.... I and my work have been wonderfully understood by Dr. Green. Thank goodness the writing here is full of compassionate feeling much like the great music of this American Music Master!!

I stumbled upon this book while researching the life of Duke Ellington and the people who influenced his music. How to place him in his time and his achievements is big. Since I'm not a musician, I really appreciate the way the writers describe what makes his music important, and the pleasure they have doing so. I haven't reached the last pages and I'm purposely reading slowly so I

can savor the wonderful experience of discovery about a great American artist.

Fascinating! Even for those of us who are not jazz scholars, this is an interesting and educating book. To read about Ellington, his music and the jazz genre from the points of view of so many jazz aficionados was a wonderful experience. I've recommended it to several friends already.

This would be a great read for an accomplished musician; not so much for the rest of us.

The scholarship and passion in this book simply took my breath away, as did its presentation of musical technique and how it arises from, and conveys deep emotion. It immeasurably enriches the understanding of music and a great American composer. Many aspects of Duke Ellington's music are taken up by some of the best-known Ellington scholars, and the editor, Dr.

Green's, brilliant introduction ties them all together, showing a common thread unifying Ellington's work, explaining its beauty, and why it has meant so much to so many. I greatly admire Green's critical approach based on Aesthetic Realism and this principle stated by its founder, poet and critic, Eli Siegel: "The world, art, and self explain each other: each is the aesthetic oneness of opposites." I think this book will be indispensable to the professional musician and educator, as well as to the general reader, who like myself, simply loves to listen to the great music of the Duke!

I heartily recommend this book from which I have derived great delight as a reader and lover of music. Through reading it, I have come to know Ellington's music more truly, and to love it more than ever. I'm particularly affected by Walter van de Leur's contribution entitled, "'Seldom seen, but always heard': Billy Strayhorn," from which I learned a great deal about Ellington and Strayhorn's important collaborations and mutual respect for each other. It also makes clear Ellington's happiness about the fact that Strayhorn's approach and style were so different from his own. Ellington, the author writes, "would not have been interested in a mere imitator." Also, I was thrilled and deeply educated by editor Edward Green's wonderful introduction. With true scholarship and unmistakable joy, he inquires thoughtfully and convincingly into the questions: What makes Duke Ellington's best music so great, and what can we learn from it as human beings? I'm very glad I met this book. You will be too.

I have loved Duke Ellington's music for a long time, and felt along with millions of others, that he

was the greatest jazz composer. But I knew very little about his influence on and from other musicians. So glad for this book! While being at once scholarly and educational, it is also entertaining and moving, to find out more about the large, kind person Duke Ellington was. I liked the chapter "Conductor of Music and Men," by Stephen D. James and J. Walker James, which among other things, describes Ellington's close collaboration and friendship with the great Billy Strayhorn. And then the chapter by Walter van de Leur writes further and more comprehensively about this important alliance. Much more to say--but if you love Duke Ellington, you'll love him more after you read The Cambridge Companion to Duke Ellington.

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