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*

[v]

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]