

ProJazz

LOVE YOU MADLY

MUSIC OF
DUKE
ELLINGTON

DAN
ESTREM
JOHN
HOLMQUIST
GUITARS



DIGITAL
RECORDING

Duke Ellington (1899-1974) was without doubt one of the most remarkable jazz musicians of all time. His career paralleled the birth of jazz, through its adolescence and well into its maturity. Ellington said in his later years that his music had actually outgrown the work "jazz". Despite his dislike of musical categories, he was one of the music influential voices in what has been called America's truly unique art form.

Ellington's life until his last few months was a non-stop grind of world tours and one-night stands. He and his entourage traveled an estimated ten million miles or more throughout the years. Adding together the composing, recording, and performances it's been suggested that in quantitative terms there has never been another musician to approach his output in any century.

The 1920's and '30's were the Golden Age of American Broadway musical theater. From the era came many of the songs that today we accept as classics or standards. Broadway composers such as Cole Porter, the Gershwins, Harold Arlen, and Jerome Kern dominate this treasury of music. Unfortunately because of racial prejudice Ellington was not given the opportunity to do a major Broadway musical. However, thanks to the development of recording technology, as primitive as it was, Ellington's contribution to this repertoire was enormous. Unlike today's noiseless digital recordings that are tracked by laser beams, in the 30's the music was picked up by a massive needle that traveled along huge grooves on a crude shellac disc. Ellington realized that given the state of the art, it was impossible to achieve authentic sound reproduction; so he began experimenting with new combinations of instruments that would produce the optimal sounds on a recording, even though they might not be effective in live performance. Ellington's acoustical research and interest in sound quality took him to some rather odd environments. In 1936 he was the first to use a microphone placed in

a lavatory (Men's, I presume) to achieve an echo effect on recordings. RCA studios were still using a converted lavatory for reverberation well into the 1940's. Duke's pioneering experiments made him one of the first expert recording artists who could use the medium to the best advantage.

Since not all of the songs in this collection were composed by Ellington a few words should be mentioned about Billy Strayhorn. Strayhorn was a classically trained pianist who was hired primarily because Ellington like his lyrics, but at once he was assigned to arranging and substituting for Duke on piano. Soon was born an artistic relationship that was unique in jazz. Strayhorn provided stimulating intellectual and personal companionship throughout their travels as well as taking much of the burden of composing and arranging.

"Lush Life" was one of the first songs Strayhorn played for his audition with Ellington and was a composition he'd written for high-school band. It remains as one of the most sophisticated and hauntingly beautiful songs written by so young a composer. Strayhorn's energetic "Take the A Train" became the Ellington orchestra's theme song. The tune was named because of the confusion which resulted from the addition of new trains on the New York subway system. Passengers bound for Harlem kept taking the new D train which visited Harlem at 145th street, but then sailed off to the Bronx. As Strayhorn explained, he was only writing useful subway directions when he said the A train took you through Harlem.

Unlike the music of the Gershwins and Cole Porter, most of Ellington's output was originally conceived as instrumental, with lyrics being added sometimes years later. Even though many of the songs presented in this collection were made famous by vocalists it is interesting that their premier sound can never be duplicated by other musicians because he wrote so specifically for individuals in

his band. While it's true there's no sound to compare with Duke's, his music lends itself graciously to a wide range of musical settings.

- Daniel Estrem

The Holmquist-Estrem Duo has been active since 1973 and has become distinguished for its mastery of musical styles and its unique sound. Not only has the duo increased the range of the medium with the extended bass scale of the 8-string guitar, but it has also pioneered a completely new repertoire. Holmquist and Estrem have achieved a rare compatibility that allows them to move effortlessly from the often incompatible worlds of classical to jazz.

John Holmquist won the 1978 International Guitar Competition in Toronto, Canada. In 1979 he made his London debut at Wigmore Hall and later in New York at the Abraham Goodman House. He is currently the Head of the Guitar Department at the Cleveland Institute of Music in Ohio.

Daniel Estrem studied guitar for a decade with Dr. James Condell and also with Jeffrey Van. In 1986 the Holmquist-Estrem Duo released two digital compact discs of Estrem's arrangements on the ProJazz label; "Gershwin by Guitar" CDJ 607 and "In the Still of the Night" (music of Cole Porter) CDJ 606.

CDJ 628

LOVE YOU MADLY

DAN ESTREM & JOHN HOLMQUIST,

GUITARS

- | | | |
|-------|-------------------------------|------|
| [1] | Take the A-Train* | 3:59 |
| [2] | Lush Life* | 3:42 |
| [3] | Don't Get Around Much Anymore | 3:55 |
| [4] | Solitude | 3:36 |
| [5] | I Got It Bad | 4:34 |
| [6] | In A Sentimental Mood | 5:09 |
| [7] | Gypsy | 2:58 |
| [8] | Paris Blues | 3:12 |
| [9] | Sophisticated Lady | 4:43 |
| [10] | Satin Doll | 5:05 |

*written by Billy Strayhorn

Recorded July 5 & 6, 1986 at Hamline United Methodist Church

Produced by Dan Estrem

Recorded by Russ Borud

Edited by Gary Rice

Cover Design: Ruth Munic

Cover Illustration: Pam Dalton

1,3,4,5,8,10 arranged by D. Estrem

2,6,7,9 arranged by J. Holmquist

Instruments handcrafted by: Stephen Kakos, Minneapolis, MN (Estrem's 8-string classic guitar); Masaru Kohno, Tokyo, Japan (Holmquist's 6-string classic guitar). Holmquist is heard on the left channel, Estrem on the right channel.





ProJazz

Compact discs feature state of the art Audiophile Recordings of today's most influential Jazz Artists. High quality analog and digital mastertapes are carefully prepared for CD production by digital technicians using the strictest quality standards to insure the finest sound reproduction.

CDJ 628

LOVE YOU MADLY • ESTREM / HOLMQUIST

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DIGITAL
RECORDING

DDD

LOVE YOU MADLY
THE MUSIC OF DUKE ELLINGTON
DAN ESTREM & JOHN HOLMQUIST, GUITARS

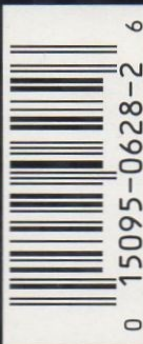
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ProJazz compact discs utilize state of the art recording equipment and the latest digital processing units. ProJazz recordings take the 'live' output signal from the mixing console and sent it directly to the digital recorder avoiding several analog steps. By using a more direct signal path (without multi track remixing), ProJazz CD's demonstrate a noticeably clearer and more transparent sound without any background noise or signal degradation.

COMPACT
disc
DIGITAL AUDIO

CDJ 628

COMPLETELY
DIGITAL
RECORDINGTHIS COMPACT
DISC WAS
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