

>> 1994, the pair sold 49 per cent of Sub Pop to the Warner Music Group for \$20 million.

Given that Pavitt was already a mega-figurehead at the label, his absence is unlikely to change things. "Seeing that I had not been involved in day-to-day activities for some time, I doubt that my departure will make a difference," Pavitt admits. For Poneman, however, an era is over. "There's something emotionally different for me," Poneman told Rockbeat. "Even if he wasn't really there, just knowing that if I wanted to I could pick up the phone and call him and ask his advice, and that he'd have some kind of involvement, no matter how peripheral it might be—there was something reassuring about that."

"I think that it was made official for his personal catharsis," continued Poneman. "The fact of the matter is, he's just burned out on the rock, and that's an understandable thing. . . . But power to him: He's confronting life after Sub Pop, which for him defined a big chunk of his life. Being able to take on that challenge willingly and confrontationally—that's something to be admired."

For now, Pavitt will draw a nominal salary as Sub Pop's chairman and pursue >>

Duke Scores

The Duke Ellington Society
Miller Theater, Columbia University
May 4

Lincoln Center
Jazz Orchestra
Lincoln Center
May 11

BY WILL FRIEDWALD

Duke Ellington wrote only a handful of movie scores, but he brought a unique sensuality to the medium. In *Anatomy of a Murder* and *Paris Blues*, Ellington's patented lush harmonies and distinctive soloists heighten the drama of the on-screen fights, seductions, crime, and sex. Better than a gown by Adrian, Ellington makes Lee Remick and Diahann Carroll seem all the more desirable. What Von Sternberg was to lighting, Ellington was to sound.

While the music from these conventional dramatic features can easily stand as concert works, bereft of the accompanying visuals, the 1935 short *Symphony in Black* goes a step further. Here the soundtrack and the imagery were jointly conceived so that the filmic action, in effect, became an extension of the music. Ellington composed many extended portraits of African American life, but this was the only time he had the cinematic medium completely at his disposal.

The 97th anniversary of Ellington's birth was heralded with two concerts focusing on the Maestro's movie music: one by Wynton Marsalis and the Lincoln Center Jazz Orchestra, one by former Lincoln Centurian David Berg-

er in a program mounted by The Duke Ellington Society. Each of the shows premiered a newly discovered Ducal film track. For the LCJO it was *The Degas Suite*, written to accompany impressionistic paintings of horse races, while TDES spotlighted *Assault on a Queen*, six "cues" Ellington penned for a Sinatra caper. Both works were recorded by Ellington and never heard from again: The *Assault* music was used in the picture and nowhere else, and while *Degas* came out on a 1987 CD, the film itself was scrapped.

Neither rediscovery qualifies as an Ellington masterpiece, but the reprisal of even second-tier Ellington works illustrates his increasing acceptance in the halls of serious music. Contrastingly, Ellington's *Symphony in Black* and *Anatomy of a Murder* scores, which have been played by the American Jazz Orchestra and the LCJO before, are indisputedly Ducal triumphs. Marsalis's exuberant performance of the first erred



Madeleine Peyroux channels Billie Holiday.

only when he interrupted the short suite to announce soloists—it should have been played straight through. Still, the conductor compensated with Madeleine Peyroux, a 22-year-old Georgian contralto who delivered an uncanny impersonation of Billie Holiday on "Saddest Tale." (Berger also presented a worthy vocalist in Carline Ray, who sang "I Like the Sunrise" in Al Hibbler's key and was stunning on the

wordless "Creole Love Call.")

In general, the more practiced hands in the TDES orchestra had the edge over their mostly younger counterparts at Lincoln Center (and that's not counting LC's out-of-tune violinist). While both reed sections shared Bill Easley and Harry Carney's permanent stand-in, Joe Temperley, Berger's saxes boasted three additional
CONTINUED ON PAGE 72