

DAVE SALMON, INC.

PRESENTS

DUKE ELLINGTON

and His Orchestra

Repeating His

CARNEGIE HALL CONCERT

Featuring First Appearance in America

DJANGO REINHARDT

LINCOLN AUDITORIUM

Syracuse, N. Y.

Saturday Evening

November 30, 1946

Direction: William Morris Agency Inc.
1270 Sixth Avenue, New York 20, New York
Personal Manager: Cress Courtney

DUKE ELLINGTON

and His Orchestra

Repeating His

CARNEGIE HALL CONCERT

Featuring First Appearance in America
DJANGO REINHARDT

LINCOLN AUDITORIUM • SYRACUSE, N. Y.

Notes on the Program

By LEONARD HEATHER
Jazz Composer and Critic

Duke Ellington's fifth annual Carnegie Hall Concert tour differs from its predecessors in several respects. The program includes a larger proportion of new material than was heard in any previous concert. It also introduces an instrumentalist who is not a member of the band and is on his first visit to this country.

The concert again coincides with the announcement that in the annual Esquire All-American jazz poll, Duke Ellington has received the same double honor accorded to him in the 1945 and 1946 voting. He is the 1947 Gold Award winner in the "Best Arranger" and "Best Orchestra" divisions.

The past year has been the return to the band of two great musicians: trumpeter-violinist-vocalist Ray Nance, who had been touring with his own unit for a few months, and trumpeter Harold Baker, returned from his Army service. Francis Williams, whom Ellington heard with the relief band at the Zanibar, is an addition to the trumpet section, and Russell Procope, a recent Army dischargee, best known for his many years with the John Kirby orchestra, has taken over the lead alto saxophone chair.

ATTRactions BROUGHT TO SYRACUSE
DURING 1946 BY DAVE SALMON, INC.

CONCERTS:
Fred Waring and his Pennsylvanians
Woody Herman and his Carnegie Hall Concert

DANCES:
Tommy Dorsey and his Orchestra
Hal McIntyre and his Orchestra
Bobby Sherwood and his Orchestra
Tex Beneke and The Glenn Miller Orchestra

THE PROGRAM AND NOTES

Overture to a Jam Session

Billy Strayhorn

This unique piece of "production music", written a few weeks ago, is the work of Billy Strayhorn, Ellington's perennial assistant composer and arranger. It is intended to be impressionistic rather than realistic, since the actual music at a jam session, needless to say, is neither played by a big band nor preconceived by the musicians.

The Mooche

Duke Ellington

Early one morning at the old Cotton Club uptown, as Duke Ellington sat at the piano and looked around the empty room after closing time, he found the mournful mood for this, one of his famous compositions. Composed in 1928 and recorded several times, it now features Jimmy Hamilton, Harry Carney and Russ Procope on three clarinets, with Carney also taking a solo clarinet role; Johnny Hodges on alto sax, Ray Nance in some superb growl-style trumpet work, and Lawrence Brown departing from his melodic style to take over the plunger-muted trombone role of the late "Tricky Sam" Nanton.

Jumpin' Punks

Mercer Ellington

Rhythm Section
Written and recorded early in 1941, this is the work of Duke's son, Mercer Ellington, and is one of the few numbers in the band's library to cast the limelight on the inimitable Sonny Greer, who has been playing drums with Duke for a quarter of a century.

Mr. Handy's Medley (Big Three)

W. C. Handy

- A—Memphis Blues
- B—Beale St. Blues
- C—St. Louis Blues—Vocal by Marlon Cox

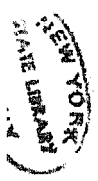
This group of three numbers—Memphis Blues, St. Louis Blues and Beale Street Blues—is Duke Ellington's tribute to W. C. Handy, venerable "Father of the Blues", who at 73 is still active as a music publisher, and who is honored at this performance of his most famous compositions. Memphis Blues, written in 1912, still sounds melodically fresh in Ellington's arrangement, with Johnny Hodges introducing the theme. Beale Street Blues combines the typical Ellington flavor with the spirit of the original tune, featuring some of Harold Baker's most brilliant trumpet work. St. Louis Blues, written in 1914, and originally recorded by Ellington with Bing Crosby in 1930, is heard in a new treatment featuring 19-year-old Marlon Cox, a New York girl who joined the band a few months ago. Her previous professional experience consisted of a short engagement with Dizzy Gillespie's first big band in 1945.

The Eighth Veil

Strayhorn-Ellington

Trumpet—Harold Baker
Billy Strayhorn and Duke Ellington collaborated on this new vehicle played by trumpeter Harold Baker.

STEINWAY from *Quart Music Co.*



The Golden Feather

Duke Ellington

Baritone Sax—Harry Carney

Harry Carney's baritone saxophone is featured in this new work, named for the blonde wife of a jazz critic. Born in 1910 in Boston, Carney has been with the Ellington band since 1927.

Flippant Flurry

Billy Strayhorn

Clarinet—Jimmy Hamilton

Billy Strayhorn designed this as a specialty for Jimmy Hamilton, 29-year-old clarinetist who joined the band in 1943.

The Golden Cress

Brown-Ellington

Trombone—Lawrence Brown

Lawrence Brown's trombone is given a typical setting in this slow, melodic work, named for the blonde wife of Cress Courtney, Duke's agent. Brown, born in Lawrence, Kansas, in 1905, has been a key member of the Ellington organization for fourteen years.

A Very Unbooted Character

Duke Ellington

Trumpets—Harold Baker, Ray Nance

"Unbooted" is Duke Ellington's special term, synonymous with "unhip" (or unhipp). A good example of one of Duke's lighter moods with a definite comedy touch, it became popular four years ago when Harold Baker was with the band, and has been revived with his return.

Sultry Sunset

Duke Ellington

Alto Sax—Johnny Hodges

Johnny Hodges, who has been associated with simple and eloquent melodic performances since I Got It Bad became an Ellington hit, is featured in this tune written during the band's recent four-week engagement in New York. Born in Cambridge, Mass., Hodges joined Ellington in 1928, and has received innumerable awards as the foremost alto saxophonist in jazz.

WE HAVE THE LATEST DUKE ELLINGTON RECORDS

ALSO COMPLETE SELECTION OF

CHILDREN'S RECORDS - CLASSICAL GIFT SETS

POPULAR ALBUMS - COMPLETE SELF SELECTION

NO WAITING AT

TUTTLE'S RECORD CORNER

582-4 S. Salina St., Corner of Adams - Tel. 2-5616

THE DEEP SOUTH SUITE

A—Magnolias Just Dripping With Molasses

Here, as the first conception of the Deep South, which is many things to many people, we find what might be called the Dixie Chamber of Commerce dream picture, complete with beautiful blue skies, Creole gals with flashing eyes, fried chicken and watermelons—and those good old nostalgic memories. Duke Ellington describes the mood of this sequence as a "Dixie Havor in a pastel (whispering) jump", recalling the pastel style first associated with Ellington when he originated his Whispering Tiger version of Tiger Rag. This mood is maintained until the last chorus, which goes all out with a fortissimo contrast.

B—Heresay

Here you observe some of the things that are told about the South, things that are not in accordance with the Chamber of Commerce dream picture, and may even at times be directly opposite.

C—There Was Nobody Looking

This musical story illustrates the theory that when nobody is looking, many people of different extractions are able to get along well together. The parable conceived by Ellington to point up this idea is that of a pretty little flower which appears in the middle of a field, and of a small dog which is fascinated by the flower. As the puppy reaches over to caress the flower, a light breeze blows it out of reach, and at each attempt to touch it, the flower is carried away in a different direction by the breeze. Nevertheless, there is no friction, no animosity between the dog and the breeze vying for the flower's affection, for each respects the other's right to court the flower. The reason is that the puppy and the flower were too young to know any differently, or to be influenced away from their natural tendencies; and, more important, there was nobody looking. This subtle story is painted with charm and grace by Duke Ellington himself in the form of a piano solo.

D—Happy-Go-Lucky Local

This is the story of a train that runs in the South. It is not one of those luxurious streamlined trains that take tourists down to Miami. This train is never fast, never on schedule; it has a little upright engine, and it never stops at any of the places you've ever heard of. It grunts, jerks, groans, then finally settles down to a good medium tempo. Another feature of this train is its Negro fireman, pulling the string that blows a whistle, making the train roll in such romantic, simple grandeur. The fireman seems to recognize every house he passes on his way, and to recognize someone in every window as they watch him go by—that is, every house and every window on his side of the tracks.

We know the fireman loves his whistle, because he plays tunes on it—blues, spirituals, a little Shortenin' Bread—and he seems to be calling somebody as he plays these simple little tunes on the whistle, while the rattling train imparts a suggestion of boogie-woogie rhythm.

Down there, in the South, they call this train No. 42; but we just call it the Happy-Go-Lucky Local.

INTERMISSION

PART 2

An Ellington Band Theme

Duke Ellington

The Beautiful Indians

Duke Ellington

A—Minnehaha—Vocal by Kay Davis

B—Hiawatha

Tenor Sax—Al Sears

Trumpet—Taft Jordan

Minnehaha, the first of this pair of New Ellington tunes, offers another opportunity to feature Kay Davis in one of her vocals-without-words. Miss Davis was studying to become an opera singer until Duke Ellington changed her plans. The second part (Hiawatha) features trumpeter Taft Jordan and tenor saxophonist Al Sears, affording the latter a chance to follow up his successful establishment of a very personal swing style in *It Don't Mean a Thing*.

Albert Hibbler—In Songs

Duke Ellington

A—You Don't Love Me No More

B—Pretty Woman

One of the lesser known aspects of Duke Ellington's talent is his ability to write words as well as music. Both these tunes feature Duke's lyrics and music as showcases for the voice of Albert Hibbler.

DUKE ELLINGTON

ON RECORDS

Old and New Selections!

ALBUMS and SINGLE RECORDS

Many Collectors Items • Hear Them Tomorrow!

CLARK MUSIC CO.

Syracuse's Leading Record Shop

416 SOUTH SALINA ST.

PHONE 2-3101

Django Reinhardt—Selections on the Guitar

Born in France, a gypsy by descent and by nature, Django Reinhardt spent much of his time listening to American jazz records before he himself became an internationally recognized artist. When he was set to enter big time under the auspices of the British bandleader Jack Hylton, he suffered severe burns in a fire, which paralyzed two fingers of his left hand and forced him to develop an entirely new fingering technique. Django's guitar work was first acclaimed when he formed the Quintet of the Hot Club of France, with violinist Stephane Grappelly, in 1935. The group had a sporadic existence until the war broke it up with Grappelly's departure for England, but meanwhile a long series of records had made both Django and the Quintet famous.

Django, an inveterate wanderer who has often been seen roaming around France in a caravan with a portable phonograph, practicing trumpet as well as guitar, arrived in this country last October 29, and has spent much of his time since then catching up with the many new musical developments that took place during the war years when he was out of touch with jazz.

Duke Ellington at the Piano

Duke Ellington

The most requested item at any Ellington concert or stage show is invariably the piano medley of some of his best-known song hits, which is included this year in slightly changed form.

(Members of the band not mentioned above are Shelton Hemphill, trumpet; Wilbur de Paris and Claude Jones, trombones; Freddy Guy, guitar, and Oscar Pettiford, bass. Though not often heard in a solo capacity, they are important units in a strong chain that has no weak links.)

Program may be altered according to requests received.

COMPLETE STOCK OF

DUKE ELLINGTON RECORDS

ON HAND

ONONDAGA MUSIC CO.

119 WEST JEFFERSON STREET •

PHONE 2-8423

COMING

FOREVER TOPS

PAUL WHITEMAN

and his World Famous Orchestra and Choir, a company of 55 people, in an all Gershwin concert program.

featuring

The Sensational Young Pianist

EARL WILD

in

Rhapsody In Blue

and Many Soloists

★ ★ ★

HAZEL SCOTT, *Pianist*

with an impressive concert program of serious music . . . and the latter part of the program given over to her sensational swing treatment of both the classics and popular music.

WATCH YOUR NEWSPAPERS FOR ANNOUNCEMENTS

★ ★ ★

DAVE SALMON, INC.

PRESENTING THE WORLD'S GREATEST ARTISTS • ENTERTAINMENT • ORCHESTRAS

P. O. BOX 852, SYRACUSE 1, NEW YORK