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**PROGRAM: SMITHSONIAN JAZZ MASTERWORKS ORCHESTRA “From Harlem to Hollywood”  
(rev. Sept-2005) p 1 of 6**

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***FROM HARLEM TO HOLLYWOOD: Big Band Jazz from the 1940s to the Present***  
**David Baker, Conductor** (Music will be chosen from the following: )

<b><i>Lucky Number</i></b> Recording of June 14, 1945, for Victor	Ray Conniff
<b><i>Air Mail Special</i></b> Recording of 1945, for Deluxe	Jimmy Mundy, Charlie Christian and Benny Goodman, arr. Tadd Dameron
<b><i>Early Autumn</i></b> Recording of December 12, 1947 for Columbia	Ralph Burns
<b><i>Manteca</i></b> Recording of December 30, 1947, for Victor	Dizzy Gillespie and Chano Pozo, arr. Walter “Gil” Fuller
<b><i>Father Knickerbopper</i></b> Recording of February 24, 1949, for Columbia	Tina Kahn
<b><i>Israel</i></b> Recording of April 22, 1949 for Capitol	John Carisi
<b><i>Theme for Terry</i></b> Recording of June 3, 1957, for Roulette	Bob Freedman
<b><i>A Night in Tunisia</i></b> Recording of June 30, 1958, for Columbia	John “Dizzy” Gillespie and Frank Paparelli, arr. Michel LeGrand
<b><i>Something for October</i></b> Recording of summer of 1958, for United Artists	Benny Carter
<b><i>Almost Cried - from Anatomy of a Murder</i></b> Recording of May 29, 1959, for Columbia	Duke Ellington
<b><i>Tip Toe</i></b> Recording of May 12, 1960, for Roulette	Thad Jones
<b><i>The Jazz Connoisseur</i></b> Recording of January 1, 1961, for MGM	Ernie Wilkins
<b><i>Basie</i></b> Recording of June 28, 1961, for Roulette	Ernie Wilkins
<b><i>El Camino Real</i></b> Recording of December 12, 1964, for RCA Victor	J. J. Johnson
<b><i>Soon</i></b> Recording of 1967, for Impulse	George Gershwin, arr. Bill Finegan
<b><i>Hoe Down</i></b> Recording of November 16, 1969, for Verve	Oliver Nelson
<b><i>Any Dude'll Do</i></b> Recording of April 24-25, 1995 for JVC	Bill Holman
<b><i>Le Sacre Supreme</i></b> Recorded of 1996 by Dutch Radio Jazz Orchestra “Portrait of a Silk Thread” for Kokopelli	Billy Strayhorn
<b><i>The Witching Hour</i></b> Recording of April 28-29, 2000, for Qwest/Warner Bros.	Quincy Jones, arr. Quincy Jones and Sammy Nestico
<b><i>Some Links for Brother Ted</i></b> Recorded by the Buselli/Wallarab Jazz Orchestra, scheduled to be released in 2005	David Baker
<b><i>Ezz-thetic</i></b>	George Russell, arr. Jerry Coker

## ***From Harlem to Hollywood***

Program Notes by Loren Schoenberg

Harlem was the home of African-American creativity dating back to the early years of the 20th century. As result of the segregation to be found in housing and the entertainment industry, a hotbed of expression found itself roiling uptown that expressed itself in what is now called the Harlem Renaissance. Surprisingly, though, the authors, social critics, poets and others who are the icons of that movement did not (with the rare exception) include jazz in the African-American art they celebrated. In a similar fashion, American film was not taken seriously as an art form in its nascent years. Though the East Coast saw a large amount of film production at the cusp of the 20th century, it was well ensconced on the West Coast as jazz evolved in Harlem.

The intersections between jazz and Hollywood are numerous. In the early 1920's, jazz bands were a major attraction for what was still a relatively small population in the dusty environs that would soon be transformed into a major industrial city. It was *The Jazz Singer*, a vehicle for the great star Al Jolson that ushered in the era of talking pictures. Great jazz orchestras were featured in varying degrees throughout the Golden Age of the 1930's to 1950's. And in the subsequent decades, jazz has remained a frequent visitor to the screen in a variety of guises, from the biopic (*Bird*) to the general subject (*Mo' Better Blues*) to the documentary (*A Great Day In Harlem*, *Straight No Chaser*) to comedy (*Sweet and Lowdown*).

A handful of great jazz singers have had careers as actors. There is probably no greater example than that of Ethel Waters, who, along with Louis Armstrong and Bessie Smith, was a definitive creator of the jazz idiom in the 1920's. She gradually evolved into an actress of immense proportions, first on the Broadway stage and then, gratefully, in a handful of films. In a recent television documentary, Julie Harris breaks into tears some 50 years after the fact as she remembered one of the gestures Waters made during the production of *A Member of The Party*. In the 1960's, Abbey Lincoln appeared in a handful of highly regarded films, and it looks like Diana Krall might be headed in the same direction.

There was also a place for instrumentalists and bandleaders to shine. Ellington, Basie, Goodman and Cab Calloway and many other jazz greats appeared in many feature films. By the 1940's, screenwriters began to integrate the bands into the plot. You may not remember Kay Kyser, but he had a fine jazz-influenced band in the mid-40's that wound in many Hollywood films as a featured attraction.

Throughout the golden ages of jazz and Hollywood, performances were captured of a handful of performers who were Harlem favorites. Dancer Bill "Bojangles" Robinson was a hero to many black performers (including Louis Armstrong) for the brave, confident stance he took when danced. But when Hollywood got a hold of him, he was presented more times than not involved in ante-bellum plots as some version of an Uncle Tom-type character. Recently discovered is a deleted scene from a musical where Robinson appeared in top hat, white tie and tails, as the epitome of elegance, which is how his theater audiences knew and loved him.

Fats Waller's experience in Hollywood was not much better. Yes, he clowned a lot, but there could have been much better use of him than what Hollywood did with him in the few films he made it into. Of course, his music was used in many films. Billie Holiday played a maid in the only feature film she appeared in. Her boyfriend was none other than Louis Armstrong! But the man who really exemplified the link between Harlem and Hollywood was Benny Carter. Raised in New York City in 1907, Carter was leading his own big band at Harlem's Savoy Ballroom in 1928. He was one of the prime innovators in the mature big band style of the 30's and 40's, besides being a premiere instrumentalist (alto sax, trumpet, piano, trombone). After settling in Hollywood in the mid-40's Carter established himself an arranger/conductor/instrumentalist on major films and eventually television. He was champion of civil rights by moving into a restricted neighborhood, challenging the discriminatory covenants of the time. Carter also spearheaded the amalgamation of the previously segregated musicians' unions. And if that were not enough, he opened the door in Hollywood for many younger jazz composers, most notably Quincy Jones, Oliver Nelson and Johnny Carisi. Mr. Carter donated his enormous library of music to The Smithsonian, making the Smithsonian Jazz Masterworks Orchestra the legatee of a distinguished heritage that truly represents from Harlem to Hollywood.

### Recommend Reading

Benny Carter, a life in American music / Morroe Berger, Edward Berger,  
James Patrick. Metuchen, N.J. : Scarecrow Press,

Jammin' at the Margins : Jazz and the American Cinema  
by Krin Gabbard, University Of Chicago Press,

Stompin' The Blues by Albert Murray  
Da Capo Press

Meet the Artists

**Roster may be announced/changed by management without notice. Please verify musicians with management before publishing.**

The Smithsonian Jazz Masterworks Orchestra (SJMO) was founded in 1990 with an appropriation from the U.S. Congress in recognition of the importance of jazz in American cultural and its status as a national treasure. The orchestra, led by Artistic and Musical Director, David N. Baker, serves as the orchestra-in-residence at the National Museum of American History, Division of Cultural History. The orchestra re-creates big band jazz as its composers and arrangers intended it to be played, stripping away intervening changes and alterations. The SJMO has rediscovered old classics, premiered new discoveries, and more recently has begun premiering new works. Composed of 18 musicians drawn from across the United States, the orchestra plays authentic and compelling performances of the music of Duke Ellington, Count Basie, Benny Goodman, Dizzy Gillespie, and many other masters. The SJMO presents free weekend concerts to visitors and residents of the nation's capitol, educational workshops, tours nationally and internationally, and offers its own radio series, "Jazz Smithsonian," heard on more than 88 public radio stations across the United States and in six nations.

### **Conductor**

**David Baker** is internationally famous as a composer, conductor, performer, author, and educator. He holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at the Indiana University School of Music, a program he has headed since 1966. A veteran of the bands of George Russell, Quincy Jones, Stan Kenton, Maynard Ferguson, and Lionel Hampton, he has transcribed and conducted works from the historical repertory of jazz since 1975. He is the author of over seventy books on jazz, including the classic *Jazz Improvisation*; co-editor of *The Black Composer Speaks*; and editor of *New Perspectives on Jazz*. His most recent publication is Volume 76 in the Jamey Aebersold play-along Jazz Series *How To Learn Tunes - A Jazz Musician's Survival Guide*. His compositions, ranging from jazz and sonatas to film scores, have been commissioned by Janos Starker, Josef Gingold, the St. Paul Chamber Orchestra, the Beaux Arts Trio, the New York Philharmonic, the Smithsonian Institution and others.

Mr. Baker served on the National Council for the Arts; he was elected to the *Down Beat* Jazz Education Hall of Fame in 1994. In 2000, David Baker was awarded the American Jazz Masters Fellowship Award by the National Endowment for the Arts, joining the company of distinguished artists Dizzy Gillespie, Miles Davis, Benny Carter, Sarah Vaughan, and Horace Silver. He has more than 65 recordings and 400 articles to his credit. In 2001, he received the Smithsonian's James Smithson Bicentennial Medal for his distinguished contribution to elevating the nation's appreciation for one of America's greatest national treasures - Jazz. He has received the Indiana Historical Society's Living Legacy Award, and was chosen as Chair of the Faculty for the Stean's Institute for Young Artists- Program for Jazz at the Ravinia Festival and past president of the *International Association for Jazz Education*.

### **Executive Producer**

**Kenneth R. Kimery** in 1980 began his music career as a drummer/percussionist after graduating from high school in Germany. He returned back to the U.S. in 1981 to further his studies at San Diego State University in music and continued to perform around San Diego in a variety of musical settings which included engagements with Charles McPherson, Peter Sprague, Bob Magnusson and Barney Kessel. In 1993, he relocated to Washington, D.C. and was invited to become part of the Smithsonian's jazz program; first in the capacity of Assistant Program Coordinator for the Jazz Oral History Program, then as Associate Producer for the Smithsonian Jazz Masterworks Orchestra, August 1999 Producer and presently Executive Producer of the orchestra. He has been involved in many jazz related programs as a performing musician, clinician, coordinator of Jazz Masterworks Editions publications program, and project director at the Smithsonian for Essential Jazz Editions, a partnership between the Smithsonian Institution, Jazz at Lincoln Center, and the Library of Congress.

### **Reeds**

**Jay Brandford**, saxophonist, composer, and educator performs with the Duke Ellington Orchestra and the Jon Hendricks Explosion. Jay was a semi-finalist in the 1991 and 1996 Thelonious Monk Institute International Saxophone Competitions. He holds a Masters of Music Degree from the Manhattan School of Music and is an adjunct faculty member at Long Island University's Brooklyn campus.

**Shannon LeClaire** played lead alto in David Baker's Indiana University Jazz Ensemble. In 1993, she was awarded a full fellowship to the Aspen Music School Jazz Program, directed by Paul Jeffrey. Shannon is currently on the faculty staff of the Woodwind Department at the Berklee College of Music.

**Randy Salman** is currently professor of woodwinds and director of jazz studies at DePauw University and serves on the faculty of the Jamey Aebersold Summer Jazz Workshops. He has performed professionally with Joe Williams, Clark Terry, Louis Bellson, Bobby Shew and Tony Bennett.

**Loren Schoenberg**, saxophonist, bandleader, archivist, has performed or recorded with Benny Goodman, Benny Carter, and others. He has conducted the SJMO and other jazz orchestras including his own. Mr. Schoenberg is on the faculty of The New School and the Manhattan School of Music-Graduate Program. He received a 1995 Grammy Award for Best Album Notes. To learn more about Loren Schoenberg visit his website [www.jazzcorner.com/schoenberg](http://www.jazzcorner.com/schoenberg).

**Charlie Young** is a professor of music at Howard University. He was a featured soloist with the Virginia Beach Symphony and has recorded with his own quintet, the Duke Ellington Orchestra, the Bobby Thomas band, the Count Basie Orchestra, and the East Coast Saxophone Quartet. Young has also performed in concert with Ella Fitzgerald, Tony Bennett, Clark Terry, Ron Carter, Rosemary Clooney and James Moody.

## Trumpets

**Lennie Foy**, Professor of Trumpet and Jazz Studies at DePauw University in Greencastle, Indiana where his duties include teaching jazz history, jazz combo, jazz improvisation, trumpet pedagogy, brass quintet, and brass techniques. He has performed and recorded as a member of the Nashville Symphony and Pops Orchestras, Nashville Opera, New Brass Quintet, Stones River Chamber Players, and his current septet the Arts Center Jazz Collective. Additionally he has been featured as guest trumpet soloist with the Nashville Chamber Orchestra, Indianapolis Philharmonic Orchestra, and numerous high school and college ensembles.

**Joey Tartell**, Joey Tartell is currently an Assistant Professor at Indiana University. He received a Bachelors' Degree in Trumpet Performance, with Performer's Certificate, from the Eastman School of Music, and a Master's Degree in Jazz Studies from the University of Miami. Mr. Tartell has recorded and toured with Maynard Ferguson's Big Bop Nouveau, the Woody Herman Orchestra, and the U. S. Army's Jazz Ambassadors. Maintaining an active performance schedule, he has recently appeared with: the Buselli/Wallarab Jazz Orchestra, the Indianapolis Symphony Orchestra, and the Smithsonian Jazz Masterworks Orchestra.

**Joe Wilder's** illustrious history includes performances with Dizzy Gillespie, Lionel Hampton, Count Basie, Jimmie Lunceford, and others. He spent sixteen years on the staff of the American Broadcasting Company and has recorded with Benny Carter, Lena Horne, Oscar Brown, Jr., Kenny Clarke, and Hank Jones. Of his many recordings *Alone with Just My Dreams* and *No Greater Love*, released on Benny Carter's Evening Star label, are his favorites.

**Tom Williams** has performed with the Duke Ellington Orchestra, the Carnegie Hall Jazz Orchestra, Hank Jones, Ron Carter, Joe Williams, Cleo Laine, and others. Williams has recorded with Jimmy Heath, Gary Bartz. As a leader released two compact discs on the Criss Cross label, *Introducing Tom Williams* and *Straight Street* and on drums *First Time* and *Pick Up The Pieces* for the JazzScapes label.

## Trombones

**Sam Burtis** has been in New York since 1969 as a freelance musician, composer, arranger, and teacher. He has performed with Charles Mingus, Deodato, Tito Puente, the Duke Ellington Orchestra, Gil Evans and others. Burtis also played under conductor Gunther Schuller on the recording of Charles Mingus's *Epitaph*.

**Bill Holmes** is a member of The U.S. Army Band "Pershing's Own" Army Blues Jazz Ensemble. He has performed with Arturo Sandoval, the Clayton-Hamilton Orchestra, Patti Labelle, James Brown, and Aretha Franklin. Gladys Knight, Cab Calloway, and the Fairfax Symphony. He has received a Masters of Music from Catholic University of America. Bill also studied trombone with Al Grey, Milt Stevens, and Fred Linge.

**Brent Wallarab** has performed with and arranged for such musicians as Ray Charles, Natalie Cole, The Manhattan Transfer, Illinois Jacquet, Benny Carter, Wynton Marsalis, and J.J. Johnson. He has transcribed jazz orchestrations for the Smithsonian Jazz Masterworks Orchestra, the Chicago Jazz Ensemble, and the Lincoln Center Jazz Orchestra. Brent as co-leader of the Buselli/Wallarab Jazz Orchestra has released two CDs, *Happstance* and *Heart & Soul—The Music of Hoagy Carmichael*.

## Piano

**Russell Wilson** is currently the principal pianist of the Richmond Symphony Orchestra and the Richmond Sinfonia, and has accompanied artists such as Mel Tormé, Richard Hayman, and Cab Calloway. He received his bachelor's and master's degrees in music from Memphis State University. He is also on the faculties of the University of Richmond and Virginia Commonwealth University.

## Guitar

**Royce Campbell** has performed with many jazz greats such as Mel Torme, James Moody, Nancy Wilson, Ray Brown, Joe Williams, Sarah Vaughn, Jack McDuff, Dave Brubeck and Cleo Laine. He also was Henry Mancini's guitarist for 19 years. To learn more about Royce Campbell visit his website [www.roycecampbell.com](http://www.roycecampbell.com).

## Bass

**James King** from Houston, Texas has performed with Gary Bartz, Ornette Coleman, Teddy Wilson, Stanley Turrentine and Elvin Jones. He has also recorded with Malachi Thompson and saxophonist Ron Holloway.

## Drums

**Chuck Redd** made his international debut on drums with the Charlie Byrd Trio in 1980. His most noteworthy performances include a recital at the White House with Barney Kessel, concerts at Carnegie Hall with Mel Tormé, and a tour with the Dizzy Gillespie Quintet in Africa. He recently released his first compact disc as a vibraphonist, *Stomp, Look & Listen*, on the Concord Jazz label. To learn more about Chuck Redd visit his website