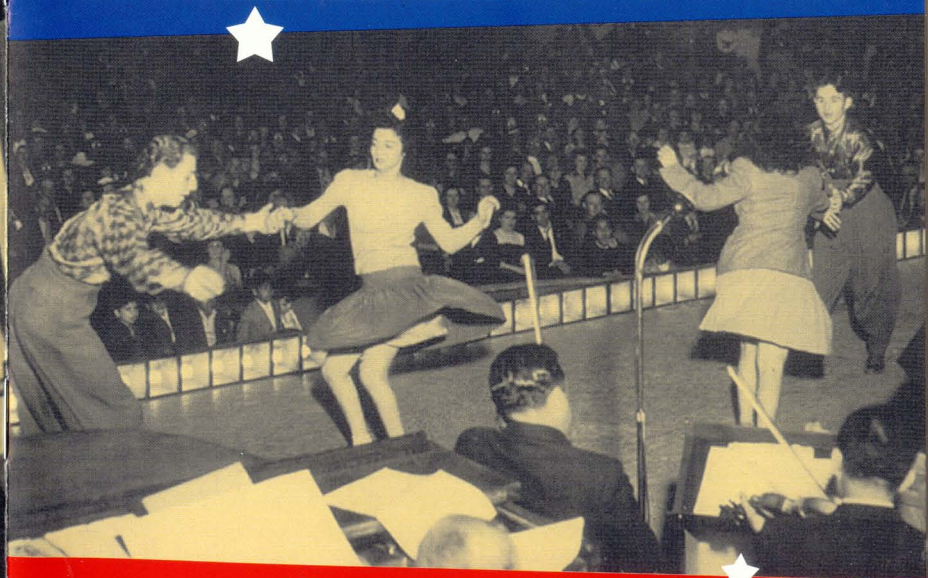




Smithsonian Folkways Recordings  
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# Tribute to a Generation

*A Salute to the Big Bands of the WW II Era*  
**The Smithsonian Jazz Masterworks Orchestra**



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1. **Flying Home—Lionel Hampton 3:17**  
(Lionel Hampton-Benny Goodman/Regent Music Corp., BMI-Jewel Music Pub., Inc., ASCAP)
2. **'S Wonderful—Artie Shaw 2:38**  
(George Gershwin-Ira Gershwin)
3. **Ill Wind—Benny Carter 4:02**  
(Ted Koehler-Harold Arlen/Ted Koehler Music Co.-S. A. Music Co., ASCAP)
4. **Chloe—Tommy Dorsey 3:30**  
(Charles N. Daniels-Gus Kahn/Anne-Rachel Music Corp.-Keyes Gilbert Music Co.)
5. **Begin the Beguine—Artie Shaw 3:25**  
(Cole Porter/Harms Inc., ASCAP)
6. **Sepia Panorama—Duke Ellington 3:40**  
(Duke Ellington/Estate of Mercer K. Ellington c/o Famous Music Corp., ASCAP)
7. **Mission to Moscow—Benny Goodman 2:57**  
(Mel Powell/Jewel Music Publishing Inc., ASCAP)
8. **Song of the Volga Boatmen—Glenn Miller 3:25**  
(Arr. William J. Finegan/Mutual Music Society Inc., ASCAP)

## 9. **Summertime—Artie Shaw 5:12**

(George Gershwin-Ira Gershwin-Heyward Du Bose/Du Bose and  
Dorothy Heyward Memorial Fund Pub.-WB Music Corp., ASCAP)

## 10. **Take The "A" Train—Duke Ellington 2:48**

(Billy Strayhorn/Cherry Lane Music Pub., ASCAP)

## 11. **Back Bay Boogie—Benny Carter 4:38**

(Benny Carter/Bee Cee Music Co., ASCAP)

## 12. **Cotton Tail—Duke Ellington 3:04**

(Duke Ellington/Estate of Mercer K. Ellington c/o Famous Music Corp., ASCAP)

## 13. **Swanee River—Tommy Dorsey 3:13**

(Stephen Foster, arr. Sy Oliver/Embassy Music Corp., BMI)

## 14. **Rain Check—Duke Ellington 2:37**

(Billy Strayhorn/Cherry Lane Music Pub., ASCAP)

## 15. **Back Bay Shuffle—Artie Shaw 3:15**

(Artie Shaw-Teddy McRae/Rytvoc Inc.-Music Sales Corp., ASCAP)

## 16. **Just A-Settin' and A-Rockin'—Duke Ellington 3:46**

(Duke Ellington-Billy Strayhorn-Lee Gaines/Estate of Mercer K. Ellington  
c/o Famous Music Corp.-Cherry Lane Music Pub.-EMI Robbins Catalog Inc., ASCAP)

## 17. **Hallelujah—Tommy Dorsey 2:56**

(Leo Robin-Clifford Grey-Vincent Youmans/Warner Bros-Music Sales Corp., ASCAP-  
Range Road-Quartet Music)



This CD was made possible through a generous grant from the American Battle Monuments Commission on the occasion of the *Tribute to a Generation: National World War II Reunion*, held on the National Mall in Washington, D.C., to mark the dedication of the National World War II Memorial.

# Tribute to a Generation: A Salute to the Big Bands of the World War II Era

Rob Bamberger

It's after closing time in *Casablanca* (1943), and the character portrayed by Humphrey Bogart—Rick Blaine—tries in vain to numb bitter memories with drink: "If it's December 1941 in *Casablanca*," he asks Sam, "what time is it in New York?" Sam says his watch has stopped. "I'll bet they're asleep in New York," Rick muses darkly. "I'll bet they're asleep all over America."

Asleep, perhaps, to the infamy that was about to fall from the sky over Pearl Harbor on December 7th, but not to the prospect that the United States would in some way be brought into the conflict. There had been many precursors. In March 1940, at President Roosevelt's request, Congress passed legislation enabling the president to sell, transfer, lease, or dispose of defense material when in the interest of U.S. defense. Within hours of enactment of the program, which came to be known as Lend-Lease, FDR authorized the transfer of more than two dozen boats to Great Britain. Later that year, England received a number of destroyers in exchange for granting long-term leases for U.S. military bases in territories that England controlled.

The country's first peacetime draft had been authorized in September 1940 by wide margins in both houses of Congress; registration of men of fighting age began the next month. In November, one month before Pearl Harbor, Glenn Miller had inaugurated weekly "Sunset Serenade" broadcasts to recognize the soldiers at camps all over the country—soldiers who, Miller was all but certain, would find themselves at war. The camps that had selected the song voted most popular by Glenn's listeners received, at Miller's expense, a combination radio-phonograph and a set of 50 current records.

In the decade following the 50th anniversary of Pearl Harbor, interest in the period of World

War II revived, motivated in part by a wish to remember the dead and honor the survivors of a war that had a scale of carnage not seen since. Implicit in this renaissance, has been a hint that the dissent that has colored American involvement in subsequent wars—especially beginning with Vietnam—has devalued the sacrifice of those who served and called into question whether these conflicts were just, or have had any lasting good. By the beginning of the 21st century, the capacity to hold contradictory feelings of opposing a war but supporting those who fight it has become firmly entrenched.

These strains seem to have fed the nostalgia for World War II—the last war when it was possible to embrace both the mission and the men who fought for it; the last war, it is said, that the United States fought with a unity of resolve and an acceptance of staggering loss. This characterization is truth-

ful only to a point. As any period transits from shared memory into history, there is an irretrievable loss of connection with the lived experience of ordinary people during a period of momentous events. American society on the eve of, and during, U.S. involvement in World War II was rent with racial, social, labor, and gender divisions. The agenda of unfulfilled reforms was tamped down in a press for conformity. Resolution of many of these grievances was either postponed by tacit agreement until after the war, or temporarily remedied out of convenience and necessity to win the war.

Litterbugging at an  
Elks' club dance,  
1943. Photo by  
Eather Bubley



It was an unsettled and unsettling time. The rationing of gasoline, sugar, and other commodities, and the demands of civil defense and keeping the defense industries stoked 24 hours a day, disrupted home life. Within days of Pearl Harbor, the federal government prohibited the sale of new passenger automobile tires, except for public health and other essential services. In 1942, to reallocate resources to the war, the government prohibited the manufacture of nearly 600 consumer goods. Deprivations fostered a black market in some items. Wives and mothers had to make unprecedented adjustments for absent husbands and sons. The end of the war was anticipated not just for the return of loved ones, but also for a return to a simpler and more insular domesticity, in which people no longer had cause for intrusive interest in what was in each other's larder.

The war unleashed women to enter the workforce. During 1942, the shortage of male labor prompted the War Manpower Commission to draw two million more women into the labor force. By the end of the war, another three million women worked outside their homes. After the war, women were squelched back into domesticity. Wartime was also a time of abbreviated courtship and impulsive marriages. Inveterate loneliness or the possibility of death seemed to rationalize

Duke Ellington  
in New York City,  
mid-1940s.  
Courtesy  
Duke Ellington  
Collection,  
Archives Center,  
NMAH,  
Smithsonian  
Institution



unconventional or extracurricular attachments, ones that would have been outside the bounds of acceptable social mores in peacetime.

The war put money back in peoples' pockets. An estimated 15 percent of the nation's population relocated to take advantage of jobs suddenly there to be had. Many were black Americans coming out of the South, accelerating a shift from fields to cities. The establishment of defense plants in urban areas overwhelmed the infrastructure and fueled tensions, especially racial ones. Detroit, Harlem, Los Angeles, and other locales experienced riots.

Black leaders did not fail to note the hypocrisy in a war prosecuted, in part, to eliminate German and Japanese racism and supremacism; however, support for the war provided opportunities to advance black equality and acceptance. President Roosevelt established the Fair Employment Practices Commission in June 1942 to ensure that Negroes would have access to jobs in the defense industry, but even a state of war could not overcome the ingrained resistance among some unions and employers. The commission was dismantled soon after the war ended. Black American troops distinguished themselves in World War II, but the armed forces themselves remained segregated. Black regiments were commanded by white officers, and no effort was made to develop any sort of corps of officers and leaders from the troops.

In the midst of the war, composer and bandleader Duke Ellington was drawn to a visionary book written by the black correspondent and columnist Roi Ottley, a book titled *New World A-Coming: Inside Black America*. Ottley's message held out the hope that after blacks helped the United States finish its battle against fascism and imperialism, the nation would address racism at home. Ellington wrote a concerto inspired by and named after Ottley's book. Another work, Ellington's "Black, Brown, and Beige" premiered at Carnegie Hall in December 1943. An hour long, it was a musical tone poem intended to capture in music the experience of black Americans from colonial times to the present. It embodied Ellington's and many other black citizens' hopes for the postwar world.

The image of a less divisive, more united America during the war was nourished by American popular culture (especially movies and popular music), which became a medium for the transmission and expression of democratic ideals and shared values. In June 1942, Roosevelt established

the Office of War Information (OWI) which exercised oversight over all government-released communication about the war. The OWI reviewed and withheld from the public photographic images that would reveal the horror of modern war and possibly shake public commitment. (Images that were more graphic were released toward the end of the war, lest growing confidence about victory cause civilian motivation to slacken.) The censorship extended to images that showed racial mixing. A subdivision of OWI, the Bureau of Motion Pictures, maintained a liaison with Hollywood to encourage producers to release movies that conveyed desirable messages.

Richard Schickel, in his memoir of growing up in Milwaukee during the war, *Good Morning, Mr. Zip Zip Zip* (Ivan R. Dee, 2003) writes that movies of the day stressed “the leveling aspects of the great struggle . . . the universality of the struggle for liberal, democratic ideals. . . . So we marched along,” he writes, “secure in our prejudices, secure in our good natures, never quite seeing the contradictions between the two.”

Schickel's comment reminds us to exercise caution in interpreting popular culture. The music and movies of the 20th century inform about the period that produced them, but popular culture is never intended to furnish a reliable history of the times. “Popular art,” Russell Nye wrote in his 1970 book, *The Unembarrassed Muse: The Popular Arts in America* (Dial Press, 1970), is “relatively free of corrective influences derived from minority sources . . . . [It] confirms the experience of the majority” and “corroborates . . . values and attitudes already familiar to [the] audience.”

Much of the pop culture of the war years was a distillation of the least-threatening social values of the day, and some of it was designed to be so. Whatever the power these messages had, it was the images of the American way of life fashioned and carried in one's own internal realm that gave wartime popular culture its profoundest influence. The movies furnished ready-made images, but music permitted more personal, customized images—the stack of records kept at the frat house, the dance where every hormone was contriving to get her name and phone number, tuning the radio to catch Artie Shaw from the Café Rouge of the Hotel Pennsylvania, or to hear Glenn Miller's capture of the Hotel Pennsylvania's phone number in “Pennsylvania 6-5000.” In large measure, the generation that had grown up with swing and the big bands donned uniforms and went to war. For many

soldiers, the embrace of swing had been at the core of differentiating themselves from their parents.

There are no official dates for the swing era, but there is wide agreement that it began on August 21, 1935, the day that Benny Goodman opened at the Palomar Ballroom in Los Angeles. The band's music had received indifferent and even hostile reactions as the band had wended its way from New York. Expecting that the band's days were numbered, Benny and his boys decided in the second set of the evening to play the band's hottest arrangements for their own gratification. The audience at the Palomar gravitated to the front of the bandstand and cheered the change. Goodman's first records for Victor had been getting more airplay in California, and many of the kids in attendance had heard the band's appearances on NBC's “Let's Dance” program from New York.

From a technical perspective, one can find passages in classical works centuries old that have a quality of “swing”; however, as an era, swing has a broader meaning. “Swing” in the 1930s and 1940s was the fusion of dance music and jazz that included original works and current American popular songs and older standards. It was built upon a maturing approach to arranging dance music for larger ensembles. Thanks particularly to Louis Armstrong, jazz had emerged in the mid-1920s as a soloist's art. Swing resolved the challenge of striking a balance between the soloist and the ensemble. The arrangements imposed structures on the ensemble that framed the art of the soloists while also heightening the musical tension by pitting the brass and reed sections of the orchestra against one another. It



Benny Carter  
1945. Courtesy of  
the Benny Carter  
Collection,  
Archives Center,  
NMAH,  
Smithsonian  
Institution

was music for dancing; it drew crowds to gather before the bandstand to listen, and possibly to see for the first time, the soloists they had heard on jukeboxes, radios, and records.

The launch of swing was a youth movement, a rejection of the gloom that the Depression had saddled to the parent generation. The new generation found its identity in the exuberance of swing; high-school students comprised the largest following for the music. In *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture* (University of Chicago Press, 1998), historian Lewis Erenberg underscores this point, citing one man who recalled that, in 1937, "every aspect of my life and that of my friends, revolved around big bands, jazz, dancing, jitterbugging, in my formative teens."

By 1936, Benny Goodman would be the undisputed King of Swing. Trombonist Tommy Dorsey was not far behind. Artie Shaw emerged in 1938, and Glenn Miller shot from near anonymity at the end of 1938 to nationwide recognition by the following summer. Thousands of kids dreamed of following them. The final chapter of Goodman's 1939 autobiography, *The Kingdom of Swing* (Ungar, 1961), was titled "So You're Organizing A Band!" and provided guidance for aspiring bandleaders.

Erenberg points out that swing cut across race and class lines in an unprecedented way. Many of the features of jazz and swing had roots in African-American culture. Black bands and entertainers endured terrible discriminatory hardships, but the white audience for swing—musically, if not socially color-blind—followed and

enthused about these bands as well. The mixing of the races on the bandstand itself developed tentatively beginning in the mid-1930s with Benny Goodman's hiring of pianist Teddy Wilson and vibraphonist Lionel Hampton. Goodman and the other popular white bandleaders had many friendships with black jazz musicians, and often played with them informally after hours. The major white bandleaders of the swing era absorbed the black and white jazz styles of the 1920s, and musical strains from other cultures that had made their way to America.

The music of the big bands furnished a virtual soundtrack to the war years on the home front. A nickel played a record in the jukebox. The evening schedules of the radio network featured big bands broadcasting from major hotels and venues where a radio wire had been installed. In the late summer of 1942, Coca-Cola began sponsoring big band remotes six nights a week. The "Coca-Cola Victory Parade of Spotlight Bands" originated six nights a week from military camps and war plants all over the country, and as the war went on, Coca Cola took the program to hospitals. The broadcasts lasted 25 minutes, but, to entertain the soldiers and civilians engaged in the war effort, Coca-Cola paid the bands to play the entire evening at each locale.

The music reached the battlefield through recordings, radio-broadcasts, and personal appearances. Under the auspices of the United Services Organization (USO), units of film stars and entertainers went overseas to visit and perform. Branches of the military established service bands to bring American music to the soldiers—Artie Shaw's Navy Rangers band and Glenn Miller's Army Air Force Orchestra, among the better known.

The Armed Forces Radio Service (AFRS) was established in July 1942 as part of the Morale Branch of the armed services. AFRS transcribed many network broadcasts by the swing and dance bands, edited out the commercials, and pressed these up on special disks that were distributed to armed forces radio stations and listening posts overseas. AFRS sponsored the radio program "For the Record," on which entertainers and bands played to a live audience with the intention that some of the performances would appear on a government-sponsored record label called V-Disc.

The V-Disc program was created in 1943, when Lt. Robert Vincent, a member of the AFRS unit, approached the Pentagon with the idea of establishing a special record program for the

Jitterbugging in a juke joint, 1939. Photo by Marion Post Wolcott

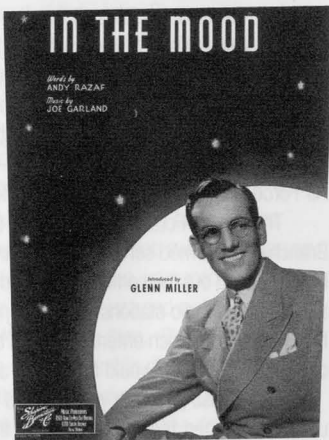


armed forces. At the time, the major record companies were in the midst of a standoff with the musicians' union over royalties for radio airplay of commercial recordings. The union had forbidden its members to make records after July 31, 1942. This meant that there was a shortage of new instrumental music to send overseas.

Vincent reached an accord by which the publishers and musicians' union would waive all fees and royalties, stipulating that these records would be made for the exclusive use of military personnel. Commercial sale or use of V-Discs was strictly prohibited. The V-Disc program reissued some older commercial recordings, but issued fresh recordings of current songs by top artists. Duke Ellington anchored a series of broadcasts on behalf of the U.S. Treasury Department bond drives, but he refused, in protest of the army's treatment of black Americans, to make V-Discs. He was represented on V-Discs only by earlier studio recordings, and a few performances transcribed from broadcasts.

AFRS created some original programs expressly for broadcast overseas. Among them were "Command Performance," "G.I. Jive," and "Jubilee." The last, targeted initially to black soldiers, featured such artists as Count Basie, Lena Horne, and Slim Gaillard. Its continuity was full of jive and hep talk. Closing the proceedings one time from "Hot Horn Hall," host Ernie "Bubbles" Whitman remarked, "We're fast approaching the tail-end of this cat's cadenza, and before we slam the door, we want to mention some dig-ees who've been spillin' the blue fluid on pulp and beaming it to 'Jubilee!'" If any among the enemy picked up on that, they must have

Cover of sheet music  
for Glenn Miller's  
"In the Mood"  
Courtesy  
Sam DeVincent  
Collection of  
American Music,  
NMAH,  
Smithsonian  
Institution.



thought it was code.

If the music of the big bands was a soundtrack on the home front, it was something far deeper on the battlefield: it was a metaphor for the way of life threatened by Nazi fascism and Japanese imperialism. Music and entertainment kept the fighting forces in emotional touch with home as much as the letters and the photographs that were tucked away in shirt pockets and duffels. It was a fount of images for interrupted lives. In 1942, the Music Committee of the OWI sniped at the sentimental songs that were becoming the wartime stock-in-trade, and wistfully recalled that the songs of World War I had had considerably more dash. But marches were stirring only up to a point. They conjured little of the jobs and campuses left behind, not to mention the front porch, family dinners, and friends back home. The songs did: "No Love, No Nothin' (Til My Baby Comes Home)," "We'll Meet Again," "I'll Be Home For Christmas," and "Don't Sit under the Apple Tree (With Anyone Else But Me)," to cite only a few.

Pressing for a commission to enter the service, Glenn Miller wrote to the army in the summer of 1942 about "streamlining" the music played by military bands.

... [T]he interest of our boys lies definitely in modern, popular music, as played by an orchestra such as ours, rather than in the music to which their fathers listened twenty-five years ago, most of which is still being played by army bands just as it was in World War days.

Miller understood the resonance of a generation's own music, and lobbied to bring that music as close to the battlefield as possible. In June 1944, he and the band of the Allied Expeditionary Force left the east coast for its berth in Bedford, England. Ten days before Christmas, he was flying to Paris to make final arrangements to take his American band of the AEF (Allied Expeditionary Force) to France when his single-engine Norseman C-64 plunged into the English Channel. Before his death, he had seen his convictions vindicated; he had witnessed up close how music pared down the atrocity of wartime to something that could be made sense of—home and hearth, steadfast-

ness and loyalty, hopes and dreams, to be played out in a postwar world.

Technical Sergeant Paul Dudley, an assistant to Miller, recalled an evening concert Miller had given at the Thurligh Heavy Bombardment Base in late 1944. The base was home to the 306th Heavy Bombardment Group, which was distinguishing itself in the war. In *Next to a Letter from Home: Major Glenn Miller's Wartime Band* (Trafalgar, 1997), Dudley recalled that the AEF

... mounted a makeshift stage inside a giant steel hangar. 3500 men of the Eighth Air Force sat on the dirt floor, on the wings of planes, and on the lofty beams overhead. As the opening theme[] "Moonlight Serenade[]" pumped the psychological life blood of American music back into those youthful, homesick hearts[] Captain Miller walked out[] ... and an eerie yell of welcome swelled from the audience: a happy cry, yet filled with the weird wildness of a torrential spill of suddenly released frustrations. Colonel Kirby, whose efforts had transported the band to the European Operating Theater, stood proudly listening at the far end of the hangar. After the show, Glenn walked straight to him to say, "Colonel, making all the money in the music business could never have made me feel this rich."

The music motivated some in the killing and others in the waiting, and was a buffer for everyone from a world that had become badly disordered.

An irony is that the fortunate who returned were not the same people who had embarked for Europe and the Pacific, and the nation to which they returned had been irrevocably changed by the war too. Lives would not resume where they had left off before the war; 1941 and 1945 could not be roped together. Too much had happened in between. Instead, a confident America, its economy restored by the war effort, tasked itself with taking possession of the future. Reintegrating the returning veterans was a major priority, and the swing generation had different things on its mind now; it was time to think about education, professions, and starting a family. Vocalists were vaulting into the forefront of American popular music, and the larger ballrooms and dance spots began

to empty. By early 1947, several prominent bandleaders had downsized, disbanded temporarily, or left the business. The swing era was over.

No doubt, for the returning soldiers and reunited families and lovers, there were moments that stirred up something whole from the past. However, postwar America made clear that wars on such a scale as World War II are waged to protect a nation's sovereignty to shape and claim its new times. The last will and testament of the fallen was that those who returned, and those who had remained at home, would complete their life's work—initially in a world they knew, later in a world beyond their vision. With every passing day, the pool of shared memory diminishes; there are fewer and fewer for whom World War II was a lived experience. Every once in a while, it bodes well for the rest of us to remember that it was their journey that has made ours even possible.

Rob Bamberger, February 2004

**Rob Bamberger** is the host of the long-running "Hot Jazz Saturday Night," heard on public radio WAMU (88.5 FM, [www.wamu.org](http://www.wamu.org)) in Washington, D.C., and syndicated internationally on NPR Worldwide. He has written notes for CD releases devoted to many swing era bands, including those of Duke Ellington and Benny Goodman, and Glen Gray's Casa Loma Orchestra. Previously, he provided the annotations for Smithsonian collections of World War II love songs: *We'll Meet Again* (1993) and *You'd Be So Nice to Come Home To* (1995), both currently out of print.

A sailor and his girlfriend jitterbugging at the Hurricane cabaret, New York City, 1943. Photo by Gordon Parks





Duke Ellington receives an award from the New York Guard, 1943. Courtesy of Duke Ellington Collection, Archives Center, NMAH, Smithsonian Institution.

## Notes on the Musical Selections

Rob Bamberger

**1. Flying Home**—Originally recorded by Lionel Hampton and His Orchestra, May 26, 1942, for Decca. Transcription by David N. Baker. Recorded May 20–21, 1995, with David N. Baker conducting.

Lionel Hampton (1908–2002) was among the earliest players to recognize the jazz potential of mallet instruments. By the early 1930s, the vibraphone had become his instrument of choice. In the summer of 1936, Benny Goodman and his band were on the west coast to appear in the movie *The Big Broadcast of 1937*. A couple of Goodman's sidemen stumbled upon Hampton and his nine-piece band at the Paradise Club—which, contrary to the ridiculous portrayal in *The Benny Goodman Story*, was doing good business. After finishing up at the Palomar Ballroom one night, Goodman drove over and wound up jamming with Hampton and his band until nearly breakfast. Goodman was

already featuring a trio with black pianist Teddy Wilson, hired the previous year, and drummer Gene Krupa. Hampton made it a quartet, and spent the next four years with Benny. Then, with Goodman's blessing and financial backing, Hampton went out as a bandleader himself.

By the mid-1940s, Hampton's big band could have taken down the walls of the Reichstag with its dense and ferocious sound. Originally a drummer, Hampton liked his drummers to play with a backblast, and he added a second string bass player in 1944 to anchor the foundation rhythm even further. He glued early on to the emerging styles of jump and rhythm-and-blues. The rocking tenor sax solo, played by Illinois Jacquet on the original recording of "Flying Home," the Hampton band's theme song, became an influential model on other players. "Flying Home" had its origins with the Benny Goodman Sextet in 1939.

Hampton and Goodman share the composer credit, but it was Lionel who, musically speaking, owned the tune. In February 2002, only months before his death, he performed in public for the last time, at the jazz festival held annually in his name at the University of Idaho.

**2. 'S Wonderful**—Originally recorded by Artie Shaw and His Orchestra, January 9, 1945, for Victor. Original orchestration. Recorded June 20-21, 1992, with Gunther Schuller conducting.

The wartime draft plucked many big band sidemen from the bandstand. Artie Shaw (1910– ) was among the most prominent swing era bandleaders to enter the military and take a band overseas. Many formerly civilian sidemen were assigned to bands like Shaw's Navy Rangers, which was sent to the Pacific. Travel to any theater of war had its perils and discomforts, but conditions in the Pacific were particularly grueling. Oppressive weather, lack of infrastructure, and susceptibility to disease took its toll on Shaw's Navy Rangers. The band was called back, and Shaw himself was hospitalized for months in a state of emotional col-

lapse. How else to pull himself out of this depression than—what else?—form a new band, his fourth in less than ten years (and that's not counting the Rangers). Shaw hired black trumpeter Roy Eldridge to be a featured performer; Eldridge had come to prominence when he had filled a similar function for Gene Krupa in the early 1940s.

Ray Conniff is widely remembered for dozens of pop vocal LPs from the late 1950s and 1960s; however, Conniff was himself a veteran of the swing era—a trombonist and arranger with trumpeter Bunny Berigan from 1937 to 1939 and Bob Crosby from 1939 to 1940, and then with Shaw for the first time in 1941. Conniff arranged Gershwin's "'S Wonderful" for the band, distinguished among other things by its jauntiness and a mischievously false ending. The record may have been one of this Shaw band's best-sellers.

**3. Ill Wind**—Originally recorded by Benny Carter and His Orchestra, October 16, 1941, for Bluebird. Transcription by Dick Domek. Recorded July 19–20, 1997, with David N. Baker conducting.

Another musician who, like Lionel Hampton,

was professionally active into his nineties was Benny Carter (1907–2003). When Carter died, less than a month short of his 96th birthday, he was one of the last surviving jazzmen who could recall the burgeoning of jazz during the mid-1920s. He was a true renaissance man of jazz; few did so many things so well. If not a commercial success as a bandleader, he is well remembered as an instrumentalist and an arranger. He was an impeccable alto saxophonist and trumpeter, and for some years played clarinet. He occasionally led his own big band, but he was not a showman by nature, and the music critic George T. Simon once wrote that his music was "beamed more at musicians' heads than dancers' feet." For want of becoming a swing era icon, Carter often read in profiles of him that "he never made it." That sort of comment always amused Carter, who became more than comfortable from his composing and arranging for movies and television after settling in Los Angeles in the 1940s. He frequently observed that every big band he had led wound up costing him money.

Carter was among several black American jazzmen who spent part of the 1930s in Europe, where they found greater recognition and admi-

ration than stateside, and less racial prejudice. Most returned as war appeared increasingly likely. Shortly after his return, in May 1939, Carter took out a band to spread word of his return. His writing for saxophones, in the estimation of most, is unrivaled and on full display in "Ill Wind," a gorgeous ballad by Harold Arlen, which Carter featured during this period.

**4. Chloe**—Originally recorded by Tommy Dorsey and His Orchestra, September 20, 1945, for Victor. Transcription by Mark Lopeman. Recorded August 12–13, 1995, with David N. Baker conducting.

There may have been better swing bands, or greater dance bands, but few orchestras struck the kind of balance between hot and sweet with so much versatility as did the band of trombonist Tommy Dorsey (1905–1956). During more than twenty years as a leader, Dorsey's orchestras credibly played everything from ballads and sweet material to jazz.

In 1939, Dorsey was approached by a young kid and aspiring arranger named Bill Finegan. Dorsey recommended Finegan to his friendly rival, Glenn Miller. It was a fateful move, because Finegan, starting with "In the

Mood," would pen some of the charts that contributed to Miller's popularity. After the breakup of Miller's civilian band, Finegan signed with Dorsey, and contributed to the decidedly more mature jazz identity of the wartime Dorsey band.

"Chloe," subtitled "Song of the Swamp," was pretty turgid fare when it was introduced in 1927, and has been mercilessly lampooned over the years, most famously by Spike Jones; however, it had its place in the swing canon too, thanks to Fletcher Henderson's arrangement for Benny Goodman in 1937, and Billy Strayhorn's brooding chart for Duke Ellington in the early 1940s. Loren Schoenberg, a member of the Smithsonian Jazz Masterworks Orchestra, has described Finegan's 1944 arrangement for Dorsey as a "starkly swinging edifice," which, though dense with musical detail and contrasts, unfailingly excites from first note to last.

**5. Begin The Beguine**—Originally recorded by Artie Shaw and His Orchestra, July 24, 1938, for Bluebird. Transcription by David N. Baker. Recorded July 18–19, 1998, with David N. Baker conducting.

Promoters representing the music publishers plied the bands and record labels with the newest songs in hopes of getting them performed over the radio and recorded. In many instances, the songs to be recorded were chosen by the session producers or a record label's artists-and-repertoire person. A glance at the discography of even the most famous bands will reveal numerous records that made little impact on the public then and are scarcely recalled today. Duke Ellington may have achieved the highest resistance to commercial pressures, primarily by recording music he or others in his orbit wrote.

Artie Shaw was another who managed to keep some control over repertoire. Shaw frequently recorded songs by such composers as Jerome Kern, the Gershwins, Vincent Youmans, and other prominent American songwriters. Cole Porter's "Begin the Beguine" had drawn little attention when it was introduced in the 1935 show *Jubilee*; however, it was the first title Shaw recorded in 1938 under a new contract with Victor's Bluebird record label. Shaw made the song, and the song made Shaw. It would remain a staple in his repertoire.

**6. Sepia Panorama**—Originally recorded by Duke Ellington and His Orchestra, July 24, 1940, for Victor. Transcription by Mark Lopeman. Recorded July 31, 1993, with David Baker conducting.

Duke Ellington (1899–1974) enjoyed uncommon success during the early years of the Depression, a period less hospitable to jazz than the 1920s. (Indeed, some conservatives opined that America's economic woes in the early 1930s were a consequence of the decadence of the 1920s, of which they deemed jazz a prominent feature.) So Ellington was taken aback by the sudden prominence of Goodman and other swing bands. It was never Ellington's way to compete with others on their own musical turf, and it was not until the late thirties that he appeared to make some sort of rapprochement with swing. By the early 1940s, Ellington was in one of his most fertile periods, thanks in part to the arrival of arranger Billy Strayhorn in 1939, and the additions to the band of bassist Jimmy Blanton and tenor saxophonist Ben Webster. "Sepia Panorama" dates from this period, and is frequently remarked upon for its structure—diagrammed by Gunther Schuller as ABC DD CBA, and described by Larry Gushee as "two

central blues choruses framed by three sections" played in inverse. One cannot improve upon Gushee's summation: the arrangement succeeds "in the mode of sobriety and order with just enough discord to make perfect harmony."

**7. Mission to Moscow**—Originally recorded by Benny Goodman and His Orchestra, July 30, 1942, for Victor. Original orchestration. Recorded July 18–19, 1998, with David N. Baker conducting.

Benny Goodman (1909–1986) was on top of the swing world when he and his band appeared at Carnegie Hall, on January 16, 1938; however, being swing's pied piper would not insulate him from change. On the contrary, it almost ensured that his ascendancy would be challenged. Two months after the appearance at Carnegie Hall, the music press buzzed with news that drummer Gene Krupa had left to form his own band, and trumpeter Harry James did the same in early 1939. Goodman, who never lost a personal nostalgia for the 1937–1938 band, went through months of drift, looking for a fresh wind to fill his musical sails. A good gust came from the arrival of black electric guitarist Charlie Christian, a

major figure in the genesis of a new Benny Goodman Sextet regularly featured with the band. The band itself underwent some reinvention, largely due to Goodman's hiring of arranger Eddie Sauter and a teenaged pianist and fledgling arranger named Mel Powell.

In 1940, Powell was sitting in at Nick's in Greenwich Village, periodically fleeing to the men's room to hide from music union officials who would have had a fit to discover that a kid too young even to be a union member was playing with Bobby Hackett and Eddie Condon. A year later, just short of eighteen, Powell was hired by Benny Goodman to fill the piano chair and arrange. "Mission to Moscow" was named after the book of the same title written by Joseph Davies, the U.S. ambassador to the Soviet Union during 1936–1938. Davies's book, published several months after Hitler's invasion of Russia in June 1941, was turned into a Warner Brothers movie intended to build public support for aid to Stalin. During the war, Powell was a member of Glenn Miller's Army Air Force Band, and played "Mission to Moscow" often. In later years, he abandoned jazz for classical composition and teaching. He studied under Paul Hindemith at

Yale and, in 1969, accepted an invitation to help establish a music school at the new California Institute of the Arts. He made one last jazz recording in 1987.

**8. Song of the Volga Boatmen**—Originally recorded by Glenn Miller and His Orchestra, January 2, 1941, for Victor. Original orchestration. Recorded July 25–26, 1992, with David N. Baker conducting.

Glenn Miller (1904–1944) achieved his unique sound by having a clarinet play lead over the saxophones. Positioning the clarinet over different combinations and numbers of alto and tenor saxophones generated different sonorities. However modest the idea, it resulted in ensemble textures that could not be mistaken for any other band and that have practically defined the music of the period.

Tommy Dorsey's hit with "Song of India" (1937) established a model for adapting light classics to swing. Many bandleaders followed suit, extending their reach to themes from symphonies as well as folk and traditional songs. The practice may have reached its height in the early 1940s, when the radio networks and the American Society of Composers, Artists, and

Performers (ASCAP) were unable to come to agreement on royalties for radio performance of ASCAP-registered songs. For several months of 1941, ASCAP songs could not be broadcast, and many bands had to turn to material in the public domain (prompting the commentary in song "Everybody's Making Money but Tchaikovsky"). Bill Finegan's arrangement for Glenn Miller of "Song of the Volga Boatmen" was a popular entry in this genre.

**9. Summertime**—Originally recorded by Artie Shaw and His Orchestra, March 17, 1945, for Victor. Original orchestration. Recorded July 18–19, 1998, with David N. Baker conducting.

Given Artie Shaw's attraction to music that he thought was lasting, it is not surprising that he recorded another Gershwin song with his postwar band—"Summertime," from the opera *Porgy and Bess* (1935). Eddie Sauter, one of the era's more cerebral arrangers, provided Shaw with a distinctive arrangement, which has many Sauter trademarks. Sauter may be best remembered for the popular band he led with fellow swing era arranger Bill Finegan during the 1950s.

**10. Take the "A" Train**—Original recording by Duke Ellington and His Orchestra, February 15, 1941, for Victor. Transcription by David Berger. Recorded June 20–21, 1992, with Gunther Schuller conducting.

When the New York subway added a line that branched off to the Bronx, Harlem-bound riders had to remember to board the "A" train to reach their destination. Often attributed to Ellington, this number was actually one of Billy Strayhorn's early contributions. Strayhorn recalled that its genesis dated back to early 1939, when he had made a trip to New York to meet up with Ellington and the band. Following the directions that Ellington had provided, the song began to take shape in Strayhorn's head. Ray Nance's trumpet solo on the original Victor record became a "set piece," a jazz solo deemed so finely honed that subsequent performers depart from its outline only at their peril. "Take the 'A' Train" became Ellington's opening theme in the early 1940s, never to be derailed.

**11. Back Bay Boogie**—Originally recorded by Benny Carter and His Orchestra, October 16, 1941, for Bluebird. Original orchestration.

Recorded July 19–20, 1997, with David N. Baker conducting.

Loren Schoenberg, a member of the Smithsonian Jazz Masterworks Orchestra, notes the axiom that “The best improvised music sounds composed, and the best composed music sounds improvised.” He writes that no one he can think of illustrated this better than Benny Carter. “Back Bay Boogie” was based on a riff that came into Carter’s head while he was playing Boston’s Ritz-Carlton Hotel. This was the sort of bravura showpiece that stirred audiences up, and Carter turned to it often, generally following the outline of his alto solo on the original recording.

**12. Cotton Tail**—Originally recorded by Duke Ellington and His Orchestra, May 4, 1940, for Victor. Transcription by David Berger. Recorded April 29–30, 1995, with David N. Baker conducting.

It is common to refer to the Duke Ellington band of 1940–1942 as the “Webster-Blanton Band,” referencing the tenures of tenor saxophonist Ben Webster and bassist Jimmy Blanton. Some Ellington sidemen were known for their long tenure with the Duke. But Webster

spent relatively little time in the band—a brief period in 1935, and then again from 1940 to 1942. Ellington was delighted to get him back. Ellington had not had a prominent tenor saxophonist before Webster, and Webster’s was one of the distinguishing voices of Ellington’s early-1940s band.

Once asked about his long-standing practice of writing music to feature his musicians, Ellington mischievously replied that he wrote for their “limitations.” In truth, he composed music that would exploit their individuality. Webster later remarked what good fortune it was for any sideman to land with Ellington because Duke’s music challenged your development and raised your profile. The collaboration between Ellington and Webster produced many acknowledged classics, but “Cotton Tail,” with its explosive drive, towers. Gunther Schuller has written that, though it was recorded in the heart of the swing era, the record “foretold in many ways where the music’s future lay.” A precursor, Schuller believes, of the postwar modern big band, “Cotton Tail” offered a “whole new way of integrating composition and improvisation.”

**13. Swanee River**—Originally recorded by Tommy Dorsey and His Orchestra, October 16, 1940, for Victor. Transcription by Mark Lopeman. Recorded August 12–13, 1995, with David N. Baker conducting.

In 1939 Dorsey was in the throes of redefining the band’s sound a bit, and lured black arranger Sy Oliver from the Jimmie Lunceford Orchestra to help. Eddie Lambert has written that Oliver’s arrangements “combine surface charm and simplicity with an inner variety and richness.” That makes “Swanee River” textbook Oliver. Updating a 1935 arrangement he had done for Lunceford, Oliver’s chart shows that the qualities of swing can be utterly persuasive without being fast or blasting. Stephen Foster’s 1851 song is stripped of all its usual trappings inside our heads, and presented with tenderness and swing as if it were a newly minted melody. Oliver’s modulation into the final trombone solo is an achingly beautiful touch.

Tommy Dorsey was more progressive than other leaders in crediting his arrangers and soloists; on the band’s broadcasts, it was not at all unusual for Tommy to mention Sy and the others.

**14. Rain Check**—Originally recorded by Duke Ellington and His Orchestra, December 2, 1941, for Victor. Transcription by Brent Wallarab. Recorded May 9, 1993, with David N. Baker conducting.

“Rain Check” was written and arranged for the Ellington band by Billy Strayhorn, who had been introduced to Ellington backstage at the Stanley Theater in Pittsburgh in late 1938. Pleased by an arrangement (of “Two Sleepy People”) that Strayhorn had submitted, Ellington brought Strayhorn on board a few months later, launching a partnership that Strayhorn biographer David Hajdu has characterized as one of “intuitive connectedness and mutual faith.” Generally Strayhorn is characterized as a figure who preferred to remain in the background, or as Ellington’s musical alter ego. Study of Ellington and Strayhorn scores suggest that it would be fairer to say that Strayhorn could write in an Ellington manner when called upon to do so, but that he also had his own voice as a composer. Ellington was inconsolable when Strayhorn died in 1967.

**15. Back Bay Shuffle**—Originally recorded by Artie Shaw and His Orchestra, July 24,

1938, for Bluebird. Transcription by Dick Domek. Recorded July 18–19, 1998, with David N. Baker conducting.

Shaw recorded this pleasant swinger at the same session when he recorded “Begin the Beguine.” The band had been popular at Boston’s Roseland State Ballroom during the spring and summer of 1938. Black drummer Chick Webb’s band, with a young singer named Ella Fitzgerald, was playing in the neighborhood. *Metronome* reported, “The Back Bay section of the Hub City has been rockin’ solid for the past few weeks to the rhythm of Chick Webb and Art Shaw. . . . Some of Webb’s band sneak in more than often to catch Shaw’s music.” This no doubt explains how Shaw’s collaborator on “Back Bay Shuffle” was Teddy McRae—a saxophonist and arranger with the Webb band.

**16. Just A-Settin’ and A-Rockin’**—Originally recorded by Duke Ellington and His Orchestra, June 5, 1941, for Victor. Transcription by Brent Wallarab. Recorded July 18–19, 1998, with David N. Baker conducting.

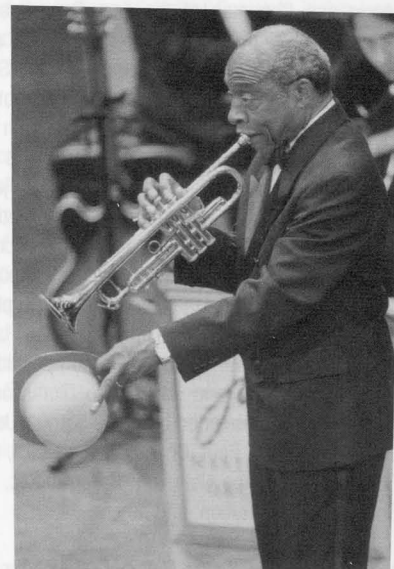
Another showcase for Ben Webster on the original 1941 recording—and implicitly too for bassist Jimmy Blanton, who sets the gait and

keeps it buoyant—“Just A-Settin’ and A-Rockin’” was summed up by Gary Giddins in a single word, perfect: “perfect tempo (aptly described in the title), perfect solos, perfect presentation; not a hair out of place.” The dialogue between the tenor sax and the entire orchestra is just that—a conversation—as if the tenor is telling a story and the orchestra is interjecting comments on the narrative while egging the story on. Lyrics were added in the mid-1940s, after Webster’s departure, and the song enjoyed a second life.

**17. Hallelujah**—Originally recorded by Tommy Dorsey and His Orchestra, August 19, 1941, for Victor. Transcription by Jeff Lindberg. Recorded August 12–13, 1995, with David N. Baker conducting.

If the discussion of Sy Oliver and “Swanee River” left the impression that Oliver’s charts were only laid-back swingers, “Hallelujah” will balance the ledger. Composer Vincent Youmans had written the melody as a march in 1917, when he was in the navy. It so impressed John Philip Sousa that he had it orchestrated for military band. Ten years later, with some alteration, it was introduced as “Hallelujah” in the successful 1927 show

*Hit the Deck*. The heraldic opening and passages between the featured solos in this treatment affirm Gunther Schuller’s observation that Sy Oliver “burst upon the Dorsey band like a series of grand musical detonations.” “Hallelujah”

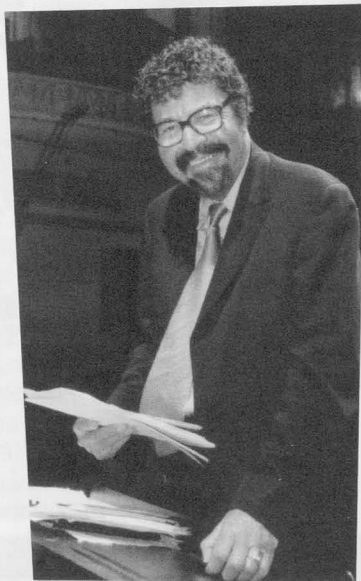


Tech. Sgt. Joseph Benjamin Wilder in Montford Point, Camp Lejeune, N.C., March 17, 1945. (Right) Joseph Wilder, WW II veteran and trumpet-player performing with the Smithsonian Jazz Masterworks Orchestra.

## Smithsonian Jazz Masterworks Orchestra Conductors

**David N. 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 more than 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. In 1994, he was elected to the *Down Beat* Jazz Education Hall of Fame. In 2000, he 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 jazz as one of America's greatest national treasures. 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. He is currently President of the International Association for Jazz Education.

**Gunther Shuller** is respected around the world as a composer, conductor, author, editor, and educator. He is the author of *Horn Technique*, *Early Jazz*, *The Swing Era*, and *Musings: The Musical Worlds of Gunther Schuller*. A leader of the jazz repertory movement since the 1960s, he reconstructed Charles Mingus's epic, *Epitaph*, for jazz orchestra, founded the New England Ragtime Orchestra, and has composed major chamber and orchestral works and operas. President of the New England Conservatory of Music from 1967 to 1977 and a former director of the Berkshire Music Center at Tanglewood, he now serves as artistic director of the Festival at Sandpoint, Idaho. He heads a music-publishing firm and a recording firm, and is a former member of the Smithsonian Council and the National Council for the Arts. In 1991, he received a MacArthur Award, a five-year grant given by the MacArthur Foundation of Chicago in recognition of outstanding achievement.

**David N. Baker, Artistic and Musical Director**  
**James K. Zimmerman, Executive Director**  
**Kenneth R. Kimery, Producer**  
**John Edward Hasse, Executive Director Emeritus**



Smithsonian  
National Museum of American History  
Behring Center

The Smithsonian Jazz Masterworks Orchestra (SJMO) was founded in 1990 with an appropriation from the U.S. Congress in recognition of the impor-

tance of jazz in American culture and its status as a national treasure. **The 17-piece big band, led by David N. Baker, serves as the orchestra-in-residence at the National Museum of American History, Division of Cultural History, Behring Center.** While working to advance the historical heritage of jazz, the SJMO produces concerts, presents educational programming, and promotes the richness of this great treasure, embracing the whole jazz continuum. Our presentations include transcribed works as well as new arrangements, commissioned works, curriculum development, and programs that illuminate the contributions of small ensembles and jazz masters who contributed to the development of American jazz and defined the music's character. Their CD *Big Band Treasures Live* released in 1996 was made possible through the generous support of Infinite, a division of Nissan Motor Corp., USA.

### Collective Personnel

**Conductors:** David N. Baker (1, 3–9, 11–17); Gunther Schuller (2, 10) **Saxophone:** Jim Carroll (2–4, 6, 8, 10, 11, 13, 14, 17); Art Dawkins (8, 14); Bill Easley (8) Loren Schoenberg (1–17); Gary Smulyan (1, 2, 4, 6, 8, 10, 12, 13, 17); Steve Wilson (1, 2, 6, 8, 10); Richard Centalanza (2, 6, 10, 14); Joe Temperley (14); Billy Pierce (1, 12); Gene M. Smith (1, 12); Louis F. J. Ford (4, 12, 13, 17); Charlie Young (4, 5, 7, 9, 13, 15–17); Carl Atkins (3, 7, 9, 11, 15, 16); Victor Goines (3, 11); Shannon LeClaire (3, 11); Richard Centalanza (2, 6, 10, 14); Charles Russo (2, 6, 10); Jay Brandford (5, 7, 9, 16); Dick Johnson (5, 7, 9, 15, 16); Ken Peplowski (5, 7, 9, 15, 16); Charlie Young (4, 5, 7, 9, 13,

15–17) **Trumpet:** Greg Gisbert (1, 2, 4, 6, 8, 10, 12–14, 17); Charles Ellison (2, 6, 10, 14); Virgil Jones (1, 2, 4, 6, 10, 12, 13, 14, 17); Mark Van Cleave (1, 4, 6, 8, 12–14, 17); Joe Wilder (3–9, 11–17); Chris Royal (1, 8, 10); Lennie Foy (1, 5, 7, 9, 11, 15, 16); Tom Williams (3, 5, 7, 9, 11, 15, 16); Larry Wiseman (3, 5, 7, 9, 11, 15, 16) **Trombone:** Art Baron (2, 6, 8, 10); Sam Burtis (1–17); Robin Eubanks (6, 8, 14); Brent Wallarab (1, 4–9, 12–17); David Steinmeyer (2, 3, 10, 11, 14); Wycliffe Gordon (1); Benny Powell (1, 4, 13, 17); Britt Woodman (4, 12, 13, 17); Bill Holmes (3, 5, 7, 9, 11, 15, 16) **Piano:** Sir Roland Hanna (1, 4, 8, 13, 17); Michael Weiss (2, 6, 10, 14); Russell Wilson (3, 5, 7, 9, 11, 12, 15, 16) **Guitar:** James Chirillo (1–17) **Bass:** John Goldsby (2, 6, 8, 10, 14); Michael Bowie (1); Keter Betts (3, 11, 12); Rufus Reid (4, 17); Peter Washington (5, 7, 9, 15, 16) **Drums:** Tony Reedes (6, 8, 14); Kenneth Kimery (1); Chuck Redd (2–5, 7, 9–13, 15–17); **Vibes:** Chuck Redd (1) **Soloists:** 1: Redd, Schoenberg, Van Cleave. 2: Centalanza, Schoenberg. 3: Carroll, Wilson, Carroll. 4: Smulyan, Hanna, Gisbert, Schoenberg, Ford. 5: Johnson, Peplowski. 6: Goldsby, Burtis, Jones, Smulyan, Weiss, Centalanza, Burtis, Jones, Goldsby. 7: Wilson, Peplowski. 8: Gisbert, Wilson. 9: Johnson, Foy. 10: Weiss, Ellison. 11: Wilson, Carroll, Wilson, Redd, Williams, Chirillo, Schoenberg, Goines, Schoenberg/Goines. 12: Gisbert, Schoenberg, Wilson, Smulyan; 13: Wallarab, Wilder, Wilson, Ford. 14: Eubanks, Schoenberg, Wilder, Weiss. 15: Johnson, Burtis, Williams, Wilson, Peplowski. 16: Schoenberg, Foy, Schoenberg, Wallarab, Johnson. 17: Schoenberg, Redd, Hanna, Gisbert.

Smithsonian  
Jazz Masterworks  
Orchestra, 1998.  
L to R: Tom Williams,  
Larry Wiseman,  
Bill Holmes, and  
Dane Steinmeyer



## Credits

Produced by David N. Baker, James K. Zimmerman, Kenneth R. Kimery and John Edward Hasse  
Recorded by John Tyler  
Remote Recording Facilities by: Big Mo Moblie Recording; Greg Hartman, Ron Freeland, Kevin Waite  
Mastered by Pete Reiniger  
Annotated by Rob Bamberger  
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These performances of the Smithsonian Jazz Masterworks Orchestra were recorded live. They were produced and broadcast as part of **Jazz Smithsonian**, a radio series on PRI from 1994-2000. Jazz Smithsonian was part of **America's Jazz Heritage**, a partnership of the **Wallace Foundation** and the Smithsonian Institution. The expert skills and resources of the staff from America's Jazz Heritage and SI Productions were critical to the production of this recording:

**America's Jazz Heritage:** Suzan Jenkins, director; Tonya Jordan, program manager. **Smithsonian Productions Radio Staff:** Paul Johnson, director; Wesley Horner, executive producer radio; John Tyler, production manager and technical director; Todd Hulslander, radio production specialist; Matt Sakakeeny, radio production specialist; Tim Owens, executive producer of Jazz Smithsonian; Martha Knouss, marketing manager.

The grant funding America's Jazz Heritage ended in July 2002 and Smithsonian Productions was dissolved in 2001.

The Smithsonian  
Jazz Masterworks  
Orchestra celebrates  
Louis Armstrong's  
Centennial Birthday.



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Jitterbug dancing at  
a scrap salvage rally  
sponsored by the  
Work projects  
administration at the  
State fair grounds.  
Detroit, Mich. 1942.  
Photo by  
Arthur Siegel



Mission Beach  
dance hall, 1941.

Photo by  
Russell Lee

# Tribute to a Generation

A Salute to the Big Bands of the WW II Era  
The Smithsonian Jazz Masterworks Orchestra

1. Flying Home (3:17)  
Lionel Hampton
2. 'S Wonderful (2:38)  
Artie Shaw
3. Ill Wind (4:02)  
Benny Carter
4. Chloe (3:30)  
Tommy Dorsey
5. Begin the Beguine (3:25)  
Artie Shaw
6. Sepia Panorama (3:40)  
Duke Ellington
7. Mission to Moscow (2:57)  
Benny Goodman
8. Song of the Volga Boatmen (3:25)  
Glenn Miller
9. Summertime (5:12)  
Artie Shaw
10. Take The "A" Train (2:48)  
Duke Ellington
11. Back Bay Boogie (4:38)  
Benny Carter
12. Cotton Tail (3:04)  
Duke Ellington
13. Swanee River (3:13)  
Tommy Dorsey
14. Rain Check (2:37)  
Duke Ellington
15. Back Bay Shuffle (3:15)  
Artie Shaw
16. Just A-Settin' and A-Rockin' (3:46)  
Duke Ellington
17. Hallelujah (2:56)  
Tommy Dorsey



During World War II, the big band music of Benny Goodman, Count Basie, Glenn Miller and others was the soundtrack of life on the home-front. This music also reached the battlefield through recordings and broadcasts – where familiar tunes and bands became a metaphor for the way of life that American soldiers were fighting to preserve. Playing original arrangements, the Smithsonian Jazz Masterworks Orchestra pays tribute to this musical inspiration in the World War II years. Extensive notes, 36-page booklet.



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