



BROADSHEET

FROM THE ARCHIVES OF MY MIND

MEMORIES OF YOU

By Larry Ginsberg

ONE SHOW ONLY

Playbill: April 12, 1952

This Saturday Night at the Stamford Hermitage

Stamford Variety presents live and in concert, the “king of swing” Stamford’s own Benny Goodman and his orchestra.

FEATURING



Lionel Hampton
on Vibraphone



Teddy Wilson
on Piano



Billie Holiday
Guest Violinist

The Critics are enthralled, tributes galore:

“Benny Goodman’s January 16, 1938 Concert at Carnegie Hall was the single most important jazz or popular music concert in History, Jazz’s coming out party to the world of respectable music.”

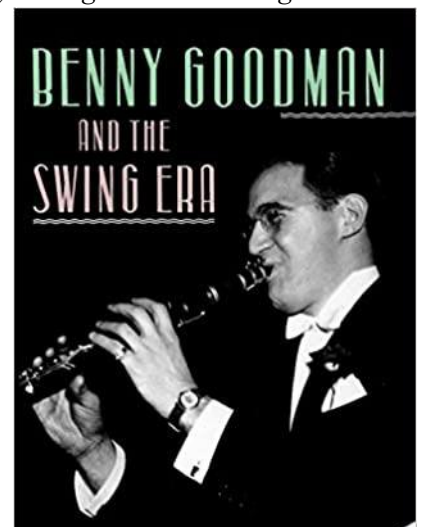
-- Bruce Eder, music critic

“Working for Benny is like being in a school of music. His discipline, knowledge and ability were great determining factors in my musical life.

— Georgie Auld, tenor sax player

“From his earliest small group recordings through his big bands of the swing era – of which he surely was a king – Benny Goodman is a master of the clarinet and a bandleader admired by musicians and non-musicians alike, across all musical categories and across the globe. His quicksilver tone, his insistent drive to swing the music, his ability to execute cleanly the most dramatic filigrees of passages – all these qualities make him one of the most imitated instrumentalists in the world. Equally important to his legacy is his courage in proclaiming that music is a universal language transcending race and nation. Both as musical units and as experiments in democracy, his integrated bands comprise magnificent gestures toward perfection in our time.”

— Robert J. O’Meally, Director of Jazz Studies, Columbia University, NYC



“Listening to Benny talk about the clarinet is like listening to a surgeon get hung up on a scalpel.”

— Artie Shaw



“I have never heard anyone play like Benny Goodman and have never seen anyone like him on the stage. I realize now that what impresses me and stays with me is – the sounds he makes. He plays so purely. The music seems to come from him, not just the instrument he plays with such mastery.”

— actress Marian Seldes

“Goodman is one of the most incredible players the field has ever known. It isn’t just that his own improvisation is marvelous, the spirit, the verve, the vitality, even humor he plays with, but the sheer technical mastery. He plays that thing like it was a yo-yo.”

— pianist-composer Mel Powell

“Above all else, he is a great player, one of the greatest American music has produced. He brings his absolute talent and his invincible love of music to the fore every time he plays. There are many other things connected to society and ethnicity that are often mentioned in a discussion of Benny Goodman but all of them are connected to his overwhelming affection for the art of the music and the fairness it should be allowed to express.”

— Stanley Crouch, Jazz Historian, author and Professor, Columbia University Jazz Program; columnist, New York Daily News



“Let us not minimize the importance of Goodman’s role in classical music, if only because he commissioned and caused to be written a classic of twentieth-century literature, Bela Bartok’s Contrasts. In a sense, Benny is the first Third Stream musician, moving easily in and out of jazz and classical music, from the Palomar Ballroom to Carnegie Hall, or – to put it in another way – ‘jamming’ all night and then playing Mozart with his viola-playing friend and brother-in-law John Hammond.”

The Swing Era, The Development of Jazz, 1930 – 1945

— Gunther Schuller

REPERTOIRE:

Act One

Let’s Dance
Don’t Be That Way
Avalon
Flying Home
Memories Of You
Somebody Stole My Gal
Clarinet a la King

INTERLUDE: 20 MINUTES

Act Two

Why Don’t you Do Right
After You’ve Gone
Stompin’ At The Savoy
Sing, Sing, Sing
Symphony
Liza (All The Clouds’ll Roll Away)
How Am I To Know?
Goodbye

Standing Room Only