



The night of Jan. 16, 1938 saw American music forever changed by the clarinetist extraordinaire Benny Goodman's concert at New York's Carnegie Hall. In its brief history, live jazz had been heard in the sporting house and the nightclub, the roadhouse and the dance hall. But the tremendous popularity, via radio broadcasts, of "King of Swing" Goodman (1909-1986), as well as the respect his work engendered — he was also a highly proficient classical player — made him just the man to take "America's indigenous art form" into the rarefied setting of its concert hall Mecca. And after Goodman, resplendent in huntsman's tails, strode onto the stage, jazz would be accorded the respect its practitioners and fans knew it warranted.

Originally issued on LP in 1950, Benny Goodman At Carnegie Hall is presented here in its entirety for the first time. This is due largely to the dogged detective work of the jazz scholar/broadcaster/multi-Grammy-winning producer Phil Schaap, who had for 30 years been looking for the acetates containing all of the evening's music. After several false leads (one of which took him to the Library of Congress), the trail led him to the original acetates — with the best sound — plus some previously unissued Goodman gems.

Schaap unearthed the following: "Sometimes I'm Happy," arranged for the Goodman orchestra by the innovative Fletcher Henderson; "If Dreams Come True," written and arranged for the band by Edgar Sampson, which had served as the evening's first encore; a solo by Duke Ellington's star baritone saxophonist Harry Carney, which had been completely excised from the justly-famous "Honeysuckle Rose" all-star jam; an extremely rare 64-bar solo turn by Freddie Green, jazz's foremost rhythm guitarist with Count Basie's orchestra, also taken from "Honeysuckle Rose"; and the full "Honeysuckle Rose" solo by another notable Basie-ite, ace trumpeter Buck Clayton. (On the LP, this spot was cut in half.) There are also some brief stage announcements by Goodman, which weren't part of previous packagings.

Schaap's liner notes do acknowledge the process of locating, then remastering, this epochal program, though the focus is always on the stars and the music they created. Moreover, future Basie arranger and Goodman arranger/rhythm guitarist Turk Van Lake, who attended the concert, updates his original impressions with full musical analysis of the newly issued material. There is also a trove of stunning previously unpublished photos from the event.

Few concert line-ups have been as formidable as the one found herein. In addition to the Goodman band, quartet, and trio (with such stellar sidemen as pianists Teddy Wilson and Jess Stacy, vibist Lionel Hampton, drummer Gene Krupa, and trumpeter Harry James), there is Basie's orchestra (with its "All-American Rhythm Section," the aforementioned Clayton, and tenor saxophonist Lester Young, avatar of Cool). Also along are cornetist Bobby Hackett, outstanding Ellingtonians Carney, trumpeter Cootie Williams, and alto saxophonist Johnny Hodges. Vocals are by the popular Goodman singer "Lilin" Martha Tilton.

The fabled night of Jan. 16, 1938 comes alive again — and anew — with this ultimate edition of Benny Goodman At Carnegie Hall.

Original Recording Produced by ALBERT MARX. Produced for Reissue by PHIL SCHAA

#### DISC 1

1. BENNY GOODMAN 1950 INTRODUCTION\* 0:52
2. DON'T BE THAT WAY 4:19
3. SOMETIMES I'M HAPPY\* 4:13
4. ONE O'CLOCK JUMP 6:47
5. APPLAUSE, TRANSITION TO TWENTY YEARS OF JAZZ\* 0:41
6. SENSATION RAG 1:12
7. I'M COMING VIRGINIA 2:11
8. WHEN MY BABY SMILES AT ME 0:52
9. SHINE 0:55
10. BLUE REVERIE 3:32
11. APPLAUSE; TRANSITION BACK TO GOODMAN ORCHESTRA\* 0:22
12. LIFE GOES TO A PARTY 4:05
13. SETTING UP FOR JAM SESSION\* 0:40
14. HONEYSUCKLE ROSE (LIVE) 16:42
15. APPLAUSE; SETTING UP & TUNING UP FOR BG SMALL GROUPS\* 1:00
16. BODY AND SOUL 3:10
17. APPLAUSE AS LIONEL HAMPTON ENTERS\* 0:27
18. AVALON 4:13
19. THE MAN I LOVE 3:35
20. I GOT RHYTHM 4:51

\*BONUS TRACKS NOT ON ORIGINAL ALBUM

#### DISC 2

1. BLUE SKIES 3:14
2. LOCH LOMOND 3:04
3. APPLAUSE; BENNY GOODMAN'S 'NO ENCORE' ANNOUNCEMENT\* 1:14
4. BLUE ROOM 2:36
5. SWINGTIME IN THE ROCKIES 2:38
6. APPLAUSE; MARTHA TILTON RETURNS TO STAGE\* 0:21
7. BEI MIR BIST DU SCHOEN 3:54
8. APPLAUSE; SETTING-UP FOR BG SMALL GROUPS\* 0:32
9. CHINA BOY 4:45
10. STOMPIN' AT THE SAVOY 5:55
11. APPLAUSE; BG QUARTET CONTINUES BUT CHANGE PROGRAM\* 0:24
12. DIZZY SPELLS 5:37
13. APPLAUSE; TRANSITION BACK TO GOODMAN ORCHESTRA FOR FINALE\* 0:41
14. SING SING SING (WITH A SWING) 12:02
15. APPLAUSE UNTIL ENCORES\* 1:03
16. IF DREAMS COME TRUE\* 2:34
17. APPLAUSE FOR SECOND ENCORE\* 0:21
18. BIG JOHN'S SPECIAL 3:41

BENNY GOODMAN 1950 TUNE-BY-TUNE INTRODUCTION\*

19. INTRODUCTION 0:26
20. DON'T BE THAT WAY 0:18
21. TWENTY YEARS OF JAZZ 0:15
22. BLUE REVERIE 0:24
23. LIFE GOES TO A PARTY 0:27
24. BODY AND SOUL 0:45
25. AVALON 0:23
26. SWINGTIME IN THE ROCKIES 0:17
27. CONCLUSION 0:15

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