

Presents

JAZZ LINES PUBLICATIONS

A TONE PARALLEL TO HARLEM

BY DUKE ELLINGTON

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

COMPLETE FULL SCORE

JLP-7636

BY DUKE ELLINGTON

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

DUKE ELLINGTON SERIES

A TONE PARALLEL TO HARLEM (1951)

Biographies:

Edward Kennedy 'Duke' Ellington influenced millions of people both around the world and at home. In his fifty-year career he played thousands of performances in Europe, Latin America, the Middle East, and Asia. Simply put, Ellington transcends boundaries and fills the world with a treasure trove of music that renews itself through every generation of fans and music-lovers. His legacy continues to live onward and will endure for generations to come. Wynton Marsalis said it best when he said, "His music sounds like America." Because of the unmatched artistic heights to which he soared, no one deserves the phrase "beyond category" more than Ellington, for it aptly describes his life as well. When asked what inspired him to write, Ellington replied, "My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people."

Duke Ellington is best remembered for the over 3,000 songs that he composed during his lifetime. His best-known titles include: *It Don't Mean a Thing (If It Ain't Got That Swing)*, *Sophisticated Lady*, *Mood Indigo*, *Solitude*, *In a Mellow Tone*, *I Let a Song Go Out of My Heart*, and *In a Sentimental Mood*. The most amazing part about Ellington was that he had some of his most creative periods while he was on the road. *Mood Indigo* was supposedly written while on a road trip.

Duke Ellington's popular compositions set the bar for generations of brilliant jazz, pop, theatre, and soundtrack composers to come. Though he is a household name for his songs, Ellington was also an unparalleled visionary for his extended suites, often composed with Billy Strayhorn. From *Black, Brown and Beige* (1943) to *The Far East Suite* (1966) to *The Uwis Suite* (1972), the suite format was used to give his jazz songs a more empowering meaning, resonance, and purpose: To exalt, mythologize, and re-contextualize the African-American experience on a grand scale.

Duke Ellington was awarded the Grammy Lifetime Achievement Award in 1966. He was later awarded several other prizes: The Presidential Medal of Freedom in 1969 and the Legion of Honor by France in 1973, the highest civilian honors in each country. He died of lung cancer and pneumonia on May 24, 1974, a month after his 75th birthday, and is buried in the Bronx, in New York City. His funeral was attended by over 12,000 people at the Cathedral of St. John the Divine. Ella Fitzgerald summed up the occasion: "It's a very sad day. A genius has passed."

William Thomas Strayhorn is hardly unknown, but his presence in the world of Ellingtonia has always been shrouded in a bit of mystery. It is only within the last twenty years that the Strayhorn mystery has been solved. The history of the family of William Thomas Strayhorn goes back over a hundred years in Hillsborough, NC. One set of great-grandparents, Mr. and Mrs. George Craig, lived behind the present Farmer's Exchange. A great-grandmother was the cook for Robert E. Lee. Billy, however, was born in Dayton, Ohio in 1915. His mother, Lillian Young Strayhorn, brought her children to Hillsborough often. Billy was attracted to the piano that his grandmother, Elizabeth Craig Strayhorn, owned. He played it from the moment he was tall enough to reach the keys. Even in those early years, when he played, his family would gather to listen and sing.

Originally aspiring to become a composer of concert music, he was heavily involved in jazz and popular music by the time he was a teenager, writing a musical while in high school and playing gigs locally with a trio. His father enrolled him in the Pittsburgh Musical Institution where he studied classical music. He had more classical training than most jazz musicians of his time. In 1938, he met and played for Duke Ellington, who was sufficiently impressed and invited Strayhorn to join him in New York. Neither one was sure what Strayhorn's function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, sitting in at the piano. Billy made a rapid and almost complete assimilation of Ellington's style and technique. It was difficult to discern where one's style ended and the other's began. Strayhorn lived in Duke's apartment in Harlem while the Ellington Orchestra toured Europe. Reportedly, Strayhorn studied some of Duke's scores and "cracked the code" in Ellington's words. He became Duke's musical partner, writing original music and arrangements of current pop tunes. In the early fifties, Strayhorn left the Ellington fold briefly, arranging for Lena Horne and other singers, and writing musical reviews. By 1956, however, he was back almost full-time with the Ellington organization where he remained until his death from cancer in 1967.

Some of Strayhorn's compositions are: *Chelsea Bridge*, *Day Dream*, *Johnny Come Lately*, *Raincheck*, and *My Little Brown Book*. The pieces most frequently played are Ellington's theme song, *Take the A Train* and Ellington's signatory, *Satin Doll*. Some of the suites on which he collaborated with Ellington are: the *Deep South Suite*, 1947; the *Shakespearean Suite* or *Such Sweet Thunder*, 1957; an arrangement of the *Nutcracker Suite*, 1960; the *Peer Gynt Suite*, 1962; and the *Far East Suite*, 1966. He and Ellington composed the *Queen's Suite* and gave the only pressing to Queen Elizabeth II of England. Two of their suites, *Jump for Joy*, 1941 and *My People*, 1963 had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger.

In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer on May 31, 1967. Duke Ellington's response to his death was to record what the critics cite as one of his greatest works, a collection titled *And His Mother Called Him Bill*, consisting entirely of Billy's compositions. Later, a scholarship fund was established for him by Ellington and the Juilliard School of Music.

Strayhorn's legacy was thought to be well-known for many years as composer of many classic pieces first played by Ellington. It was only after the Ellington music collection was donated to the Smithsonian Institution that Strayhorn's legacy was fully realized. As documented by musicologist Walter van de Leur in his book on the composer, several compositions copyrighted in Ellington's name were actually Strayhorn's work, including entire suites, and particularly *Satin Doll*. Ironically, perhaps his most well-known song, *Lush Life* was written during his years as a student in Pittsburgh. The Ellington band never officially recorded it.

In recent years his legacy has become even more fully appreciated following research and biographies by David Hajdu and Walter Van De Leur, which led to properly crediting Strayhorn for songs previously credited to Duke or uncredited. Billy Strayhorn wrote beautiful, thoughtful, classic, and timeless music, and was brilliant as both a composer and an arranger. While enhancing Ellington's style of striving to showcase the strengths of his band members, Strayhorn's classical background elevated the group and its sound even further and helped the name Duke Ellington become eternally synonymous with class, elegance, and some of the greatest American music ever known.

Background of A Tone Parallel to Harlem (AKA The Harlem Suite):

Duke Ellington always had a sophisticated air about him. His high-brow comportment was evidenced in his dress, eloquent delivery and substance of his speech, and, of course, in his musical composition. Always striving to bridge the gap between 'serious music' (i.e., classical music) and popular music (jazz), even some of his earlier pieces such as *East St. Louis Toodle-Do* (1926) take the listener on a rhapsodic journey through varying moods and scenes. He was never content to solely produce formulaic 32-bar songs; though he did that with aplomb. As the 1930s wore on he became increasingly inspired by long form composition. After all, a longer work allowed Ellington the opportunity to feature more of his cast of unique soloists and their individual sound and would provide further evidence of his goal of being recognized by the academic community as a composer and not just a band leader.

Ellington's 1931 piece *Creole Rhapsody* shows the composer's early attempt at breaking out of the popular music conventions. After the death of his mother in 1935, Ellington created *Reminiscing in Tempo*, a longer composition that is a set of variations. 1941 saw the debut of Ellington's human rights-themed musical *Jump for Joy*, the first large scale stage production to introduce discussion of the historical and present day treatment of the "American Negro." The musical had a run of nine weeks at the Mayan Theater in Los Angeles. Shortly after the completion of this show Ellington embarked on his most ambitious project to date: an opera titled *Boola*. This work, while never completed, was meant to offer further evidence and discourse regarding the plight of African Americans. As his compositional focus changed during the course of 1942, Ellington wound up using the overall structure, themes, and lyrics of *Boola* in the planning of 1943's *Black, Brown, and Beige*. The January 1943 performance of this work represented a milestone in the life of Ellington as well as the burgeoning civil rights movement: his Carnegie Hall concert would also be the first occasion of a non-white band appearing at the venue. Ellington and his music were now officially installed in one of the most hallowed concert halls, and despite the mixed reviews of the performance and composition, Duke Ellington was now officially recognized as an important American composer.

In 1950 the NBC Symphony Orchestra commissioned Ellington to write an orchestral work with New York City as the inspiration. There is considerable debate as to whether Arturo Toscanini was personally involved in the commissioning process. Since the NBC Orchestra was created as a vehicle for Toscanini to showcase his conducting prowess one would assume that he, at the very least, had veto power over the commissions the organization secured. In fact, it is quite possible that the maestro was personally involved in the commission process. Ellington's visit to the White House on September 29, 1950 was specifically arranged by Harry Truman's adviser on minority affairs David Niles. Ellington, having just completed the big band version of *A Tone Parallel to Harlem* (known to Truman as *Portrait of New York Suite*), presented a copy of the manuscript to the president. Truman's calendar indicates, "Mr. Ellington personally gave to the President the original manuscript of his contribution toward the new musical suite commissioned by Toscanini, *Portrait of New*

York Suite.” Ellington states in his autobiography *Music Is My Mistress* that he completed the piece while on a voyage across the Atlantic Ocean on the *Ile de France* returning from a European tour in the summer of 1950 (with the exception of the last 10 bars of the work that were composed by Billy Strayhorn). The ship did indeed sail across the Atlantic, leaving port on June 20, 1950. Ellington’s tour concluded on June 6 of that year.

The first performance of the big band version of the piece was on January 21, 1951 at the Metropolitan Opera House as a benefit concert for the NAACP. Similar to Ellington’s 1943 Carnegie Hall premiere of *Black, Brown, and Beige*, this was the first time an African-American ensemble was allowed to perform at this venue. The NAACP in their January 25, 1951 press release states, “Among these new compositions was a special arrangement of *Harlem*, originally written for the NBC Symphony Orchestra on request of Arturo Toscanini.” On December 7, 1951 Ellington officially recorded *A Tone Parallel to Harlem* for his *Ellington Uptown* album (he would perform the big band version several more times in the future). The NBC commission required a symphonic work; however, Ellington had only produced a big band version. The most likely scenario is that Ellington composed the big band version of the piece with the expectation that someone would orchestrate the work for the NBC Symphony. Ellington clearly did not have the requisite experience nor time to provide an orchestration of his own. He therefore turned to the well-known orchestrator Luther Henderson to provide the initial orchestration. The symphonic version was first performed in 1955 at Carnegie Hall by Don Gillis and the Symphony of the Air.

In 1963 Duke Ellington recorded the full symphonic version of *A Tone Parallel to Harlem* accompanied by the Paris Symphony Orchestra.

Ellington writes of the piece:

“We would now like to take you on a tour of this place called Harlem... It is Sunday morning. We are strolling from 110th Street up Seventh Avenue, heading north through the Spanish and West Indian neighborhood towards the 125th Street business area... You may hear a parade go by, or a funeral, or you may recognize the passage of those who are making civil rights demands.”

In addition, he provided the following introduction at the April 20, 1955 Washington D.C. concert:

“And now, one of our extended pieces: *Harlem*. *Harlem*, of course, is *A Tone Parallel to Harlem* and we tried to picture some of the major ingredients of Harlem: a little sadness, little gladness. And, of course, there’s so many good things to say about us; a lot of very handsome people who live in Harlem endowed with great advantages. These people, extremely handsome. The home of many champions, great dancers have come from there. Well, we’re bordered on the west by the Hudson River, on the east by the East River, on the south by the Rumba Belt, and on the north by the New York Giants. We’re even represented in Congress by a minister which brings us to the point that in spite of its tremendous reputation, which, of course, is varied and sundry, Harlem has more churches than cabarets. And, we find ourselves, along about halfway through this piece, in front of a church on Easter Sunday morning witnessing an Easter parade: the little sadness, a little gladness, a dazzling satin doll but moving on progressively. The word ‘Harlem’ is spoken as the opening statement by Ray Nance.”

Ellington, with his composing and arranging partner Billy Strayhorn, would continue their joint pursuit of crafting extended pieces as well as creating jazz adaptations of classical works. Together they would compose *The Far East Suite*, *The Perfume Suite*, *The Tonal Group*, *The Deep South Suite*, *Tattooed Bride*, and *A Drum is a Woman*. They also arranged jazz adaptations of *The Nutcracker Suite* and *The Peer Gynt Suite*. After Strayhorn’s death in 1967, Ellington continued to produce exquisite extended compositions, including *Latin American Suite*, *New Orleans Suite*, and *Afro-Eurasian Eclipse*.

Notes to the Conductor:

Ray Nance intones “Harlem” via his plunger muted trumpet to signal the piece’s minimalist beginning. A couple call-and-responses between Nance’s reverend and the saxophone section’s congregation concludes with two dueling trumpet whinnies before the tempo kicks in at measure 7. The entire band begins to dramatically ascend in both register and volume for four measures before the bottom abruptly drops out, leaving the saxophones to once again call out “Harlem.” An oddly militaristic brass fanfare sets up the spotlight for the return of Nance’s trumpet at the pickup to measure 19. Largely unaccompanied except for some occasional blips from the saxes and trombones, Nance’s rubato solo is brief but emotionally impactful before the tempo resumes at measure 23. Jimmy Hamilton’s clarinet is now front and center, playing a winding and mildly sinister melody line with some light brass and rhythm accompaniment.

The full band resumes center stage at measure 33, where the piece takes on a grandiose, quasi-operatic feel for the next several measures. Most notable are two sudden and brief rapid increases in tempo, followed by equally sudden drops to the original tempo. These shifts occur in measures 41-42 and measures 47-51. In order to get the full impact of how they should feel, it is highly recommended to spend time listening to the original recording. Just when the piece seems to be settling into a steady medium-slow feel, Wendell Marshall's bass establishes a markedly brighter pace for four bars starting at measure 63. A reduced ensemble of two clarinets, tenor sax, and trumpet play the role of playfully chirping accompaniment to Harry Carney's dramatic baritone sax at measure 69 before yet another sudden tempo drop, this time to an even slower pace than before, at measure 76. The band plays some short, broadly arching figures to encompass Hamilton's solo breaks. Hamilton's time in the spotlight is brief, however, as Paul Gonsalves's lazy tenor saxophone lopes its way into measure 86. The solo spotlight continues to be a little antsy, bouncing over to Carney for a quick interjection before Hamilton gets one brief final statement at measure 97. Throughout this, the brass provide accompaniment that varies from gently prodding to sharply jabbing.

Just as Ellington begins to lull your ears into a false sense of security, measure 98 receives a shot of adrenaline via an abrupt shift to a fast Afro-Cuban feel. Gonsalves and Carney play a simple riff prior to the entrance of a trio of plunger muted trumpets at measure 107. The trumpets engage in some good-natured call-and-response with, at first, Russell Procope's alto sax, but Gonsalves quickly steals the spotlight back for himself at measure 114. The brass drops the muted act at measure 122, where Gonsalves and Carney return to their riff from before with the altos and clarinet adding another riff on top.

The time feel shifts back to swing at measure 126, where the trumpet trio plays a simple modified blues melody. Although this hints at the next major musical idea to come, the Afro-Cuban groove isn't quite done yet, returning at measure 138 as the horns continue to build in complexity and chaotic intensity. Everything comes to a fore at measure 148, when the horns are left to themselves to play a unison rapidly descending melody line to set up a return to the blues at measure 150. Said blues begins with the saxophone and trombone sections attempting to one-up each other with their two interlocked lines. The saxophones ultimately seem to win out in time for a key change at measure 162. This section turns into more of a call-and-response between the hard-swinging saxes and the harsh, aggressive brass before the trombones ultimately avenge their earlier "loss" with a honking melody line at measure 174.

The chaos continues to grow with another tempo increase at measure 184, followed by another key change two measures later. The saxophones barely get time to settle into this new groove before the key changes again at measure 200. The sax line jitters and twitches its way upward around the increasingly attacking brass before all hell breaks loose at measure 210, where the band takes on the fevered intensity of what can only be described as a demented Broadway pit orchestra. This crazed climax does not last long, however. It feels almost as if the band runs out of gas at measure 220, where the tempo immediately becomes half as fast as it was before. The unison horn line comes to a grinding halt before a dramatic trumpet fanfare sets up another rubato section for Hamilton. A slow dirge tempo begins at measure 235, with the piece taking on a shockingly dark quality between the mournful clarinet duet of Hamilton and Procope and the wah-wah-ing trombones of Quentin Jackson and Britt Woodman.

A brief bass clarinet interlude sets the stage for Woodman's (now open) trombone at measure 261. Woodman states what is, for all intents and purposes, the piece's main melody for the first time. This melody very much has the feel of a modern day spiritual, and whenever it appears it should be performed with the mournful reverence that such a work demands. Hamilton takes over the melody at 269, with a surprisingly complicated counter-line from Gonsalves, Carney, and Woodman. In addition, Shorty Baker's trumpet and Russell Procope's clarinet add their own say to the proceedings beginning at measure 277.

A brassy interlude at measure 285 is fairly fleeting, as the melody returns in the saxes and a single trombone at measure 293. Of particular interest is how Willie Smith approaches the lead alto line during this part, as Smith's playing bore more in common with Benny Carter than Ellington's longtime alto sax star Johnny Hodges. The melody "flips around" at the key change at measure 303, being handled by a brass quartet with baritone saxophone. These two sections should appropriately have a contrasting depth of sound to make them distinct from one another. Baker, after leading the chorale, gets some time to handle the melody himself over a bed of saxes at measure 311. The full band suddenly quasi-recaps the introductory fanfare at measure 319, complete with slight bump in tempo.

The intensity continues to slowly boil over until Louie Bellson's pounding tom toms lead the band into the beginning of the final salvo at measure 340. A knotty saxophone line underpins the screaming brass playing a variant of the final melodic theme. Once again, Bellson's toms set the band's next, and final, idea up at measure 348, this time in the form of a roll. The saxes are given a triplet-heavy line to handle, while the brass continues to build in volume and power, with Cat Anderson roaring over the top of everything. Some bombastic descending triads set up an almost painfully dissonant second-to-last chord before everything comes to a blunt but climactic conclusion.

General Performance Notes:

- Be sure to carefully adhere to the many subtle tempo shifts throughout the movement, as they add a sense of necessary musical drama.
- When a soloist is performing, the ensemble should always be sure to stay out of the way in order to allow them to stand out from the rest of the “chorus.”
- Although this piece bears more than a few parallels to classical music, never forget that this is jazz of the highest order, and that it should always be swinging as hard as possible.

Note About This Publication:

Our goal in publishing *A Tone Parallel to Harlem* is to provide an edition that represents Duke Ellington’s original compositional intent. This edition largely matches the 1951 Metropolitan Opera House performance. In preparing this edition for publication we relied heavily on the following sources: Ellington’s original complete 1950 condensed score (and a 10-bar score by Billy Strayhorn that served as the ending of the work), an incomplete set of original 1951 parts, assorted re-copied parts used for the 1964 ‘Jazz 625’ television show (London, England), and the 1951 Metropolitan Opera House recording. We also examined the following recordings: March 25, 1952 Seattle, WA; and April 20, 1955 “National Guard Armory”, Washington, D.C.

There were many inconsistencies between the sets of parts. In addition, as is often the case with Ellington’s compositions, the music evolved over time and parts were changed or modified. As personnel in the Ellington band changed, Duke would often redistribute notes or alter certain sections to suit the musicians and overall sound of the ensemble. Our work was also subject to the fidelity of the original 1951 recording. Simply put: there are passages that one cannot clearly hear. Furthermore, where there were discrepancies between the sets of parts and the recording we relied on Ellington’s score as the last word.

Publishing Duke Ellington’s music is never a straightforward undertaking for the reasons illustrated above. While our mission is to publish definitive editions we do recognize that due to the nature of Ellington’s compositions and his ensemble, the music will always be open for debate. Herein we make no claim to ending the debate, but rather, on the contrary, submit evidence toward the furtherance of discussion and analysis. Enjoy studying, discussing, and performing this historic music.

Acknowledgments:

Thanks to Ken Kimery, John Hasse, and the Duke Ellington Collection in the Archives Center of the National Museum of American History, Smithsonian Institution.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- October 2018

HAREM SCARE-EM; w & m Richard Carl Bjork © Richard Carl Bjork & Margaret Erns Block 11Jan52 EU261032

HARLEM; m Edward Kennedy Ellington © Tempo Music, Inc. 26May52 EU276170

HARMONICA BOY; w Shingen Higs m David Ross-Baskerville © Shingen Higs 7Jan52 EU260372

HARMONICA POLKA; m Jean Thielemann © Zodiac Music Corp. 28Apr52 EU272859

HARMONIZING SWEETHEART; w, m & © Burne B. Martin 26Feb52 EU265797

HARMONY; w Effie Irene Jones m Phillip James Ashby © Effie Irene Jones & Phillip James Ashby 5May52 EU273535

HARMONY; w, m & © Thelma Ramsay Hammond 27May52 EU276354

Above: the original copyright notice from the U.S. Copyright Office, 1952.

Right and Below Right: Advertisements for Duke Ellington's January 21, 1951 concert at the Metropolitan Opera House, New York. This performance included the first performance of *A Tone Parallel to Harlem* and was a benefit concert for the NAACP.

OPENS TOMMORROW NIGHT
SONJA HENIE
IN PERSON
with her HOLLYWOOD ICE SKATE

Session 5
HERR SHRINER MUGGIST
YVETTE SINGER
DICK LAMALLE AND HIS ORCHESTRA
MARY MONTE AND HIS CONTINENTALS

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THRU FEB. 7
Nightly 8:30
MATT LOPEZ, JAN. 21, 1951
Two show nights, 8:30 and 11:15
Grand Seats \$1.00, \$1.50, \$2.00, \$2.50
PASTOR ROOM LUNCHES \$1.50

SUN. JAN. 21, 8:30 P. M.
METROPOLITAN OPERA HOUSE
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DUKE ELLINGTON AND HIS ORCHESTRA
WORLD PREMIERE of the "Controversial Suite" and other new works
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Admission 75c
Children 50c

IDA ELKAN, piano, assisted by Rudolph Katz and Edith Stern, violin, Studio 301, Carnegie Hall, 4:30 P. M.
Sonata in B flat (K. 454).....Mozart
Concerto in D (first movement)....Paganini
Concerto in D minor, for two violins...Bach
NEW FRIENDS OF MUSIC, Town Hall, 5:30 P. M. Budapest String Quartet.
Quartet in D, Op. 20, No. 4.....Haydn
Quartet No. 2.....Platon
Quartet in E flat, Op. 64, No. 6.....Haydn
DUKE ELLINGTON AND HIS BAND, Metropolitan Opera House, 8:30 P. M. Benefit for the National Association for the Advancement of Colored People.
The program will consist of works by Mr. Ellington.
PIERRE LUBOSHUTZ AND GENIA NEMENOFF, duo-pianists, Carnegie Hall, 8:30 P. M.
Sicilienne.....Bach-Mater
Scherzo in D.....Mozart
Variations on a Theme by Haydn...Brahms
Suite Champetre.....Rietl
The Bat—a fantasy on Fledermaus, with themes by Pierre Luboshutz (first New York performance).....Strauss
NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS, Times Hall, 8:30 P. M. Teachers College Little Symphony conducted by Ernest P.

MEET MEAT
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Benefit of Nat'l Ass'n for the Advancement of Colored People.
Tickets: \$1.50, \$2.00, \$2.50, \$3.00, \$3.50
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Metropolitan Box Office—40th & 8 Way

LEARN TO BE A
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Let us show you how you can study in your spare time!

Friday, September 29, 1950



- 10:00 am Cabinet Meeting
(All present except Honorable Oscar Chapman absent.)
(General Omar N. Bradley briefed the Cabinet) OFF THE RECORD
- 11:00 am (Staff Meeting)
- 11:30 am (Mr. Ted Marks) OFF THE RECORD
- 12:00 Honorable Stephen T. Early, Deputy Under Secretary of Defense
- 12:15 pm Mrs. John R. Steelman
Mrs. Charles Brannan
(Came in on behalf of Red Feather Cavalcade; Mrs. Brannan is Chairman of Box Committee. To officially invite the President to Cavalcade at Constitution Hall)
- 12:30 pm Mr. Duke Ellington
(Mr. Ellington personally gave to the President the original manuscript of his contribution toward the new musical suite commissioned by Toscani, "Portrait of New York Suite". Arranged by Mr. Niles at request of Mr. Ellington.)
- 12:45 pm Mr. and Mrs. Walter W. Schroeder
(Mr. Schroeder is Vice President, the National Bank of Commerce in New Orleans; wrote to Mr. Hassett that they expected to be here and hoped might drop in. Are old friends of the President)
- 1:00 pm (Off Record Luncheon at Blair House)
- 3:00 pm (National Security Council) OFF THE RECORD
- 10:23 pm The President opened National Community Chest Drive with radio address from his office.

Above: President Harry Truman's schedule from September 29, 1950 that includes a note about Duke Ellington's visit to the Oval Office. This visit was arranged by Truman's Specialist on Minority Affairs David Niles. Ellington presented to Truman a copy of the score to *A Tone Parallel to Harlem*, known at the time as *Portrait of New York Suite*.

NEWS FROM
NAACP
 NATIONAL ASSOCIATION FOR THE
 ADVANCEMENT OF COLORED PEOPLE

20 WEST 40th STREET * NEW YORK 18, N. Y. * LONGSORE 3-6690
 WALTER WHITE Executive Secretary ROY WILKINS Administrator HENRY LEE MOON Director of Public Relations

FOR RELEASE: January 25, 1951

DUKE ELLINGTON SCORES AT BENEFIT FOR NAACP January 25, 1951

NEW YORK, Jan. 25.-- The Duke Ellington concert for the benefit of the National Association for the Advancement of Colored People brought in gross receipts of more than \$14,000, Rufus Smith, NAACP director of fund raising, announced today. Expenses are to be deducted from this sum.

"Although a final accounting is not yet available," Mr. Smith said, "it now appears that the audience which packed the Metropolitan Opera House Sunday night to hear Duke Ellington paid more than \$14,000 for admissions."

An enthusiastic and notable audience paid warm tribute to the Ellington renditions, which included several new numbers by the composer-conductor. Among these new compositions were a special arrangement of "Harlem," originally written for the NBC Symphony Orchestra on request of Arturo Toscanini, "Controversial Suite," and a selection in three movements, "Monologue," "Duet" and "Threesome."

Mr. Ellington at the piano played favorite solos demonstrating anew his virtuosity. Other solos included numbers by Lawrence Brown, on the trombone; Russell Procope, clarinetist; Johnny Hodges, saxophonist; and Al Hibbler, vocalist. The three "Co-ops" executed an intricate dance number.

Of the concert, the first appearance of a Negro orchestra at the Metropolitan, the New York Herald Tribune critic said: "There is no denying the virtuoso quality of the Ellington group both individually and as an orchestra. The instrumental textures and the voicings are, generally, superb."

Commented the New York Times critic: "The band, more versatile than ever, generated blinding dissonances in the brass climaxes as easily as the suave and relaxed pulsation in the older-style music."

Mayor Vincent R. Impellitteri opened the concert with words of commendation for Mr. Ellington and the NAACP. During the intermission

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Walter White, executive secretary of the NAACP, presented a scroll of honor to Mr. Ellington in appreciation of his contribution to the work of the Association. Others on the brief intermission program were Mrs. Daniel James and Mrs. Ruth Bryan Rohde, executive director and co-chairman, respectively, of the sponsoring committee.

PROCEED WITH FEPC NOW,
 WALTER WHITE URGES January 25, 1951

NEW YORK, Jan. 25.-- President Truman's request for enactment of an FEPC in his budget message to Congress "deserves the active support of all those who believe in equal opportunity and want to see our total manpower made available to the nation," Walter White, executive secretary of the National Association for the Advancement of Colored People, said today.

"However," the NAACP executive continued, "the present emergency is such that the country cannot afford to await Congressional action and run the risk of a Dixiecrat filibuster. The President should proceed immediately with the establishment of an FEPC by executive order. Meanwhile, nationwide support must be rallied for enactment of a law."

TEMPORARY MIDWEST OFFICE
 DIRECTS NAACP MEMBER DRIVE January 25, 1951

NEW YORK, Jan. 25.-- Regional offices of the National Association for the Advancement of Colored People have been established temporarily in Chicago and Kansas City for the purpose of coordinating membership campaigns in the Midwest, it was announced this week by Gloster B. Current, director of branches.

The membership campaigns in Illinois, Indiana, Michigan, and Wisconsin, with a goal of 22,175 members, will be coordinated in the Chicago office by Assistant Field Secretary Lester P. Bailey. In the Kansas City office, Assistant Field Secretary Bernard Brown will coordinate campaigns in Missouri, Iowa, Minnesota, Kansas, Nebraska and Colorado, with a quota of 15,175 members.

The Midwestern drive is part of a nationwide NAACP membership campaign which seeks for its goal a quarter of a million members this

Above: NAACP press release from January 25, 1951 mentioning the Metropolitan Opera House performance of *A Tone Parallel to Harlem*.

(LAST SAC OF 1910) to (A)

HARLEM
(A TONE PARALLEL TO HARLEM)

HARLEM INTRO

Ray Plunger

Sax

Baritone

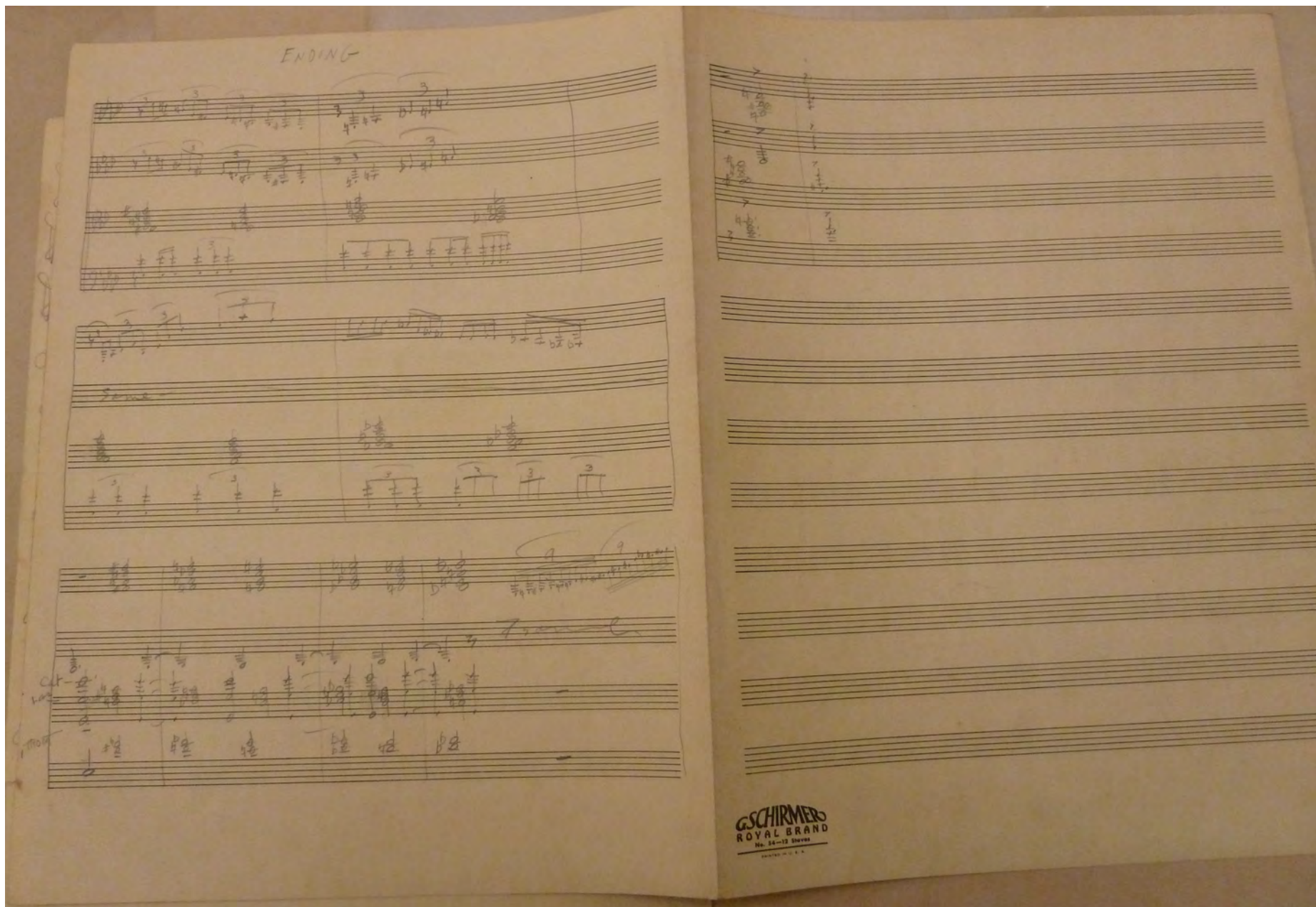
Trumpet

Cymb

ad lib

ad lib

Above is the first page of Duke Ellington's pencil score for *A Tone Parallel to Harlem*, written during the summer of 1950. Commissioned by Arturo Toscanini and the NBC Symphony Orchestra, the piece was premiered on January 21, 1951 at the Metropolitan Opera House.



Above is the ending for *A Tone Parallel to Harlem*, written by Billy Strayhorn. This 10-bar finale is the only section of the piece that wasn't composed by Duke Ellington.

HARLEM

5th TRPT. Plunger
NANCE

1 2 3

7 2 TACIT

1 Solo Ad Lib

2 A 9+1 TACIT

A1 5 7

A2 10 B

Opt. Insert 1 4 1 1

Optional TACIT

Play

3 7

3 7 1 1 E E1 12

Passafiumo NUMBER 1
12 Stave Medium

Made in U.S.A.

JOSEPH D. BENJAMIN
3236
LOCAL 808

E A Tempo

12 G 16 H 12 I 6

J 12 K 2

L 2 2

M PLUNGER SOLO

3 7 3 7 3 7 3 7

N 3 12 vs.

Above are the first two pages of Ray Nance's original part for *A Tone Parallel to Harlem*.

Handwritten musical score for a baritone saxophone, showing the final two pages of Harry Carney's original part for "A Tone Parallel to Harlem". The score is written on ten staves across two pages. The left page contains the main melody and accompaniment, with various markings such as "SOLO Ad Lib", "A Tempo", "To BARI.", and circled numbers 5 and 6. The right page continues the piece with a "Directed" section. The manuscript is on aged, yellowed paper with some wear and tear.

SOLO Ad Lib (5)

A Tempo To BARI.

BARI.

U

V

W

X

Y

SHORT SHEET

1

Directed

PASSANTINO BARitone NUMBER 1 12 Stave Medium

Litho'd in U. S. A.

Above are the last two pages of Harry Carney's original part for *A Tone Parallel to Harlem*.

A TONE PARALLEL TO HARLEM

SCORE

MUSIC BY DUKE ELLINGTON

ARRANGED BY DUKE ELLINGTON

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FREELY, CONDUCTED

The score is arranged for a jazz ensemble. The woodwind section includes five parts: Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax/Clarinet), Woodwind 3 (Tenor Sax/Clarinet), Woodwind 4 (Tenor Sax), and Woodwind 5 (Baritone Sax/Bass Clarinet). The trumpet section has five parts, with the fifth part designated as a plunger soloist. The trombone section has three parts. The acoustic bass and drum set are also included. The score is in 4/4 time and begins with a 'FREELY, CONDUCTED' instruction. The music starts at measure 2. The woodwinds and acoustic bass play a melodic line with triplets and slurs. The trumpets and trombones provide harmonic support with sustained notes and some articulation. The drum set has a 'Tom-Tom' pattern in the final measure. Dynamics range from *mp* to *f*. Performance markings include 'WA' (wah) and 'LONG' (long notes).

7 ON CUE A TEMPO ♩ = 80 ACCEL. SLIGHTLY FASTER ♩ = 100

Ww. 1 (A. Sax) *mf* *cresc.* *ff* *f*

Ww. 2 (A. Sax) *cresc.* *ff* *f*

Ww. 3 (T. Sax) *cresc.* *ff* *f*

Ww. 4 (T. Sax) *cresc.* *ff* *f* SOLO

Ww. 5 (B. Sax) *cresc.* *ff* *f*

TRP. 1 *mf* *cresc.* *ff* *f* STRAIGHT 8THS

TRP. 2 *mf* *cresc.* *ff* *f* STRAIGHT 8THS

TRP. 3 *mf* *cresc.* *ff* *f* STRAIGHT 8THS

TRP. 4 *mf* *cresc.* *ff* *f* STRAIGHT 8THS

TRP. 5 (OPEN) (TO PLUNGER) (SOLO) *mf*

Tbn. 1 *mf* *cresc.* *ff* *f*

Tbn. 2 *mf* *cresc.* *ff* *f*

Tbn. 3 *mf* *cresc.* *ff* *f* OPTIONAL B.V. (Pizz.)

Bs. *mf* *cresc.* *ff* *f*

D. S. *mf*

7 8 9 10 11 12 13 14 15 16 17 18

19 FREELY, CONDUCTED

A TEMPO ♩ = 90

Ww. 1 (A. Sax) *mp* *mp* *mf*

Ww. 2 (A. Sax) *mp* *mp* *mf*

Ww. 3 (T. Sax) (TO CLARINET) *mp* (CLARINET SOLO) *mp*

Ww. 4 (T. Sax) *mp* *mp* *mf*

Ww. 5 (B. Sax) *mp* *mp* *mf*

TPt. 1 *mf* (TO CUP MUTE)

TPt. 2 *mf* (TO CUP MUTE)

TPt. 3 *mf* (TO CUP MUTE)

TPt. 4 *mf* (TO CUP MUTE)

TPt. 5 3 3 3 3

Tbn. 1 *mp* *mf* (TO CLOSED PLUNGER)

Tbn. 2 *mp* *mf* (TO CLOSED PLUNGER)

Tbn. 3 *mp* *mf* (TO CLOSED PLUNGER)

Bs. *mp* *mf*

D. S. (TO BRUSHES) *mp*