

UNIT 8
APPENDIX

סיפורי מוסיקה
STORIES OF MUSIC



List of Jazz Standards:

<http://jazzstandards.com/compositions/index.htm>

“What Makes a Standard?” Podcast from NPR:

Excellent background on the role of the standard

<https://www.npr.org/2018/05/21/613091545/what-makes-a-jazz-standard>

George Gershwin: The Jazz Age Meteor

George Gershwin, born in Brooklyn, New York on September 26, 1898, was the second son of Russian immigrants. As a boy, George was anything but studious, and it came as a wonderful surprise to his family that he had secretly been learning to play the piano. In 1914, Gershwin left high school to work as a Tin Pan Alley song plugger and within three years, “When You Want ‘Em, You Can’t Get ‘Em; When You Have ‘Em, You Don’t Want ‘Em,” was published. Though this initial effort created little interest, “Swanee” (lyrics by Irving Caesar) — turned into a smash hit by Al Jolson in 1919 — brought Gershwin his first real fame.

In 1924, when George teamed up with his older brother Ira, “the Gershwins” became the dominant Broadway songwriters, creating infectious rhythm numbers and poignant ballads, fashioning the words to fit the melodies with a “glove-like” fidelity. This extraordinary combination created a succession of musical comedies, including LADY, BE GOOD! (1924), OH, KAY! (1926), FUNNY FACE (1927), STRIKE UP THE BAND (1927 and 1930), GIRL CRAZY (1930), and OF THEE I SING (1931), the first musical comedy to win a Pulitzer Prize. Over the years, Gershwin songs have also been used in numerous films, including SHALL WE DANCE (1937), A DAMSEL IN DISTRESS (1937), and AN AMERICAN IN PARIS (1951). Later years produced the award-winning “new” stage musicals MY ONE AND ONLY (1983) and CRAZY FOR YOU (1992), which ran for four years on Broadway.

Early Days

Starting with his early days as a song composer, Gershwin had ambitions to compose serious music. Asked by Paul Whiteman to write an original work for a concert of modern music to be presented at Aeolian Hall in New York on February 12, 1924, George, who was hard at work on a musical comedy, SWEET LITTLE DEVIL, barely completed his composition in time. Commencing with the first low trill of the solo clarinet and its spine-tingling run up the scale, RHAPSODY IN BLUE caught the public’s fancy and opened a new era in American music. In 1925, conductor Walter Damrosch commissioned Gershwin to compose a piano concerto for the New York

Symphony Society. Many feel that the CONCERTO IN F is Gershwin's finest orchestral work. Others opt for his AN AMERICAN IN PARIS (1928) or his SECOND RHAPSODY for piano and orchestra, which he introduced with himself as pianist with the Boston Symphony under Serge Koussevitzky in 1932.

In 1926 Gershwin read PORGY, DuBose Heyward's novel of the South Carolina Gullah culture, and immediately recognized it as a perfect vehicle for a "folk opera" using blues and jazz idioms. PORGY AND BESS (co-written with Heyward and Ira) was Gershwin's most ambitious undertaking, integrating unforgettable songs with dramatic incident. PORGY AND BESS previewed in Boston on September 30, 1935 and opened its Broadway run on October 10. The opera had major revivals in 1942, 1952, 1976, and 1983 and has toured the world. It was made into a major motion picture by Samuel Goldwyn in 1959, while Trevor Nunn's landmark Glyndebourne Opera production was taped for television in 1993.

George's Career

George Gershwin was at the height of his career in 1937. His symphonic works and three PRELUDES for piano were becoming part of the standard repertoire for concerts and recitals, and his show songs had brought him increasing fame and fortune. It was in Hollywood, while working on the score of THE GOLDWYN FOLLIES, that George Gershwin died of a brain tumor; he was not quite 39 years old. Countless people throughout the world, who knew Gershwin only through his work, were stunned by the news as if they had suffered a personal loss. Some years later, the writer John O'Hara summed up their feelings: "George Gershwin died July 11, 1937, but I don't have to believe it if I don't want to."

Gershwin's works are performed today with greater frequency than they were during his brief lifetime. His songs and concert pieces continue to fill the pages of discographies and orchestra calendars. The Trustees of Columbia University recognized Gershwin's influence — and made up for his not receiving a Pulitzer for OF THEE I SING in 1932 — when they awarded him a special posthumous Pulitzer Prize in 1998, the centennial of his birth.

<http://gershwin.com/george/>

Al Jolson

Al Jolson was never a soldier in the United States Army, but he did his best to support it in four wars. When he was fourteen years old, he tried to enlist during the Spanish-American War; during World War I, he sold Liberty Bonds; and he entertained the troops at home and abroad during World War II and the Korean War.

Born Asa Yoelson on May 26, 1886, in Srednike, Lithuania, he was the youngest of four children of Rabbi Moses Reuben Yoelson and his wife, Naomi (Cantor). Anti-Jewish pogroms were common and the family immigrated to Washington, D.C., in 1880, where Rabbi Yoelson obtained a job as a cantor in a synagogue.

Jolson's mother died when he was 10. His formal education wasn't much but he learned much more from the streets, where he would sing and dance on the corner to earn spending money. In constant conflict with his father, who wanted him to follow a religious life, Al ran away to New York to join his older brother, Harry, who had left home and changed his name to Jolson. Al also changed his family name to Jolson and in 1899, he appeared as an extra in a Jewish play called *Children of the Ghetto*. At 15, he joined his brother in a three-man comedy act that toured the vaudeville circuits. They were known as Jolson, Palmer and Jolson. It was during this tour that he used burnt cork to darken his face, which became his trademark in show business.

After a few years with the group, he left them to be on his own. Jolson, who was not used to the pressures of delivering a set script, loved to improvise and to ad lib during his act. While he was in San Francisco playing the small night clubs, he decided to liven up his act. He came out in black face and sang a few songs with a southern style. The audience called him back for three encores and he was on his way to stardom.

He appeared in Hammerstein's shows in New York and then he went to work for the Schuberts in 1911. In the show *Bombo*, 1921, he introduced his famous song "My Mammy" and three other songs that were to be a part of his fame: "Toot, Toot, Tootsie," "California, Here I Come" and "April Showers." His records sold in the millions.

In 1927, Jolson was the first to star in a talking picture, *The Jazz Singer*, based on his own life. The talking picture put an end to the silent movies of the day and Jolson's career and success moved forward. He worked with Parkyakarkas and Martha Rae in a comedy radio series for the Columbia Broadcasting System. His personal life was as turbulent as his career. He was married four times, his third wife being to Ruby Keeler, star of the Ziegfeld Follies and the stage. He had three adopted children.

During World War II, Jolson performed at the USOs at home and abroad. During the Korean War, he gave 42 shows in 16 days. Proud of the soldiers, he said, after returning home, "I am going to look over my income tax return to make sure that I paid enough. These guys are wonderful."

Shortly after returning from a strenuous entertainment trip to Korea, Jolson had a heart attack and died in San Francisco, on October 23, 1950. He was given a Jewish funeral and interred at the Hillside Memorial Park, in Los Angeles. He left millions to Jewish and other charities and received posthumously the Congressional Order of Merit.

Sources

This is one of the 150 illustrated true stories of American heroism included in *Jewish Heroes & Heroines of America : 150 True Stories of American Jewish Heroism*, © 1996, written by Seymour “Sy” Brody of Delray Beach, Florida, illustrated by Art Seiden of Woodmere, New York, and published by Lifetime Books, Inc., Hollywood, FL.

<https://www.jewishvirtuallibrary.org/al-jolson>

Lorenz Milton Hart

(May 2, 1895 – Nov. 22, 1943)

Lorenz Milton Hart, musical comedy lyricist, was born in New York City, the elder of two sons of Max M. and Frieda (Isenberg) Hart. Of Jewish background, he traced his descent through his mother from the German poet Heinrich Heine. His father, a business promoter, was sufficiently prosperous to enable Lorenz, after preparation at two private schools, to spend two years (1914-16) at the School of Journalism of Columbia University. Reared in a worldly, bibulous home, temperamentally alienated from a rather coarse-grained father, indifferent to academic studies outside literature and drama, Hart was perhaps even more than Cole Porter the expressive bard of the urban generation which matured during the interwar years 1919-41. Much of his work — slick, breezy, and yet mordant, even morbid — reflects their tart disillusion. A bachelor living with his widowed mother, whom he once described as a “sweet, menacing old lady,” he was a restless world traveler and, especially after his mother’s death, an alcoholic who disappeared for weeks on end to escape a life periodically unbearable. But with all his moody unreliability he found his destiny as lyricist to his more stable friend Richard Rodgers.

Their lifetime collaboration began in 1918, when Hart was working for the Shuberts translating German plays and Rodgers was writing varsity shows at Columbia. The two contributed to the Broadway musical “Poor Little Ritz Girl” (1920), and by 1925 they had their own success on Broadway, “The Garrick Gaieties,” an intimate revue sponsored by the Theater Guild in revolt

against huge, flossy “girlie” productions. Rodgers and Hart believed that monotony was killing the musical, that songwriters must integrate libretto, lyrics, and music. “Sentimental Me” (“Garrick Gaieties”), a parody of mawkish popular songs, appealed to the hard core of their market — people who were either genuinely urban upper-middle class, or who embraced the sophisticated, innovative New York music and THE NEW YORKER magazine in order to avoid being like the “little old lady from Dubuque.” The praise of Manhattan’s “smart set” — Dorothy Parker, Robert Benchley, Alexander Woollcott — enhanced the popularity of Rodgers and Hart’s “Peggy-Ann” (1926), a surrealistic Freudian study of an ambitious young career girl.

With personal growth, with changing times, Hart’s range broadened and deepened. In the 1920s he was insouciant: “The Girl Friend” (“The Girl Friend,” 1926), “Manhattan” (“Garrick Gaieties”), “Thou Swell” (“A Connecticut Yankee,” 1927), “You Took Advantage of Me” (“Present Arms,” 1928). In the 1930s, while he developed his satirical vein (“I’d Rather Be Right,” 1937, was a take-off on politics), he was more sober, even somber, with an almost despairing melancholy. In “Little Girl Blue” (“Jumbo,” 1935) a woman — ironically, girl no longer — sings, “Sit there and count your fingers, ... Old girl, you’re through”; in “Spring Is Here ... I Hear” (“I Married an Angel,” 1938), the caustic wordplay again evokes a depression-ridden urban world of unmarried adults in lonely, loveless rooms.

Not all was harsh: an etherealized tenderness, an almost desperate romanticism typical of the 1930s suffused “Have You Met Miss Jones?” and the title song from “I’d Rather Be Right,” “The Most Beautiful Girl in the World” and “My Romance” (both from “Jumbo”), “Where or When” (“Babes in Arms,” 1937), the title song from “I Married an Angel,” and “Falling in Love with Love” (“The Boys from Syracuse,” 1938). “Syracuse,” based on “A Comedy of Errors,” was the pioneer adaptation of Shakespeare for musical comedy. If these songs were delicately oblique enough to suit a post-Victorian generation still afraid to pursue hedonism too far or at least too openly, sentimentality still did not eliminate realism: Hart fused the two in a poignant tribute to a homely lover, “My Funny Valentine” (“Babes in Arms”).

By 1940 Hart and Rodgers had decided that more of the naturalism of contemporary literature and drama must come to musical comedy. In collaborating with John O’Hara on an adaptation of his novel PAL JOEY, they were somewhat in advance of a public reluctant to accept the possibility that nice-looking, lithe young white song-and-dance men could fornicate with and leech upon women. Joey did both. Most of the numbers were harshly witty. An older woman, despoiled by Joey, sings to the ingenue, “Take him, but don’t ever let him take you.” Received

with mixed response, “Joey” was revived for enthusiastic audiences a decade later. Similar sarcasm pervaded “By Jupiter” (1942).

When wartime came, Hart was out of step with a patriotic public absorbed with traditional American values. The folksy “Oklahoma!” — that hearty slice of rural Americana conceived by Rodgers — held no interest for Hart, now immersed in cheap midtown Manhattan bars, and Rodgers turned for lyrics to Oscar Hammerstein II. Hart returned to collaboration with Rodgers on a 1943 revival of “A Connecticut Yankee.” On opening night, acting strangely, he slipped away and vanished for two days. Found ill in a hotel room, he was rushed to a New York City hospital, where he died three days later of pneumonia. He was buried in Mount Zion Cemetery, Maspeth, Queens. His brother Teddy, a musical comedy star, was his sole survivor.

A student of literature and an inveterate playgoer from childhood, Lorenz Hart contributed to musical comedies sharp, tasteful lyrics finely coordinated with rhythm and melody and with the plot, mood, and action of the play. Although lyrical fashions moved away from his pungent colloquialism with the banalities of the 1950s and the “hip” polemics of the 1960s, Hart brought into the mainstream of songwriting a conversational directness like Ernest Hemingway’s which eliminated strained poetic diction and bathos. If much of his work seemed precious to a more earnest later generation, not so the biting criticism of urban life implied in “The Lady Is a Tramp” (“Babes in Arms”).

<https://www.pbs.org/wnet/broadway/stars/lorenz-hart/>

Richard Rodgers

Richard Rodgers demonstrated his musical talent at an early age. By the time he was four he had begun to pick out tunes from “The Merry Widow” on the piano and ten years later he wrote his first song, “My Auto Show Girl.” Soon he began to compose songs for amateur productions. While attending Columbia College he was honored to be the first freshman ever to write the score for the annual varsity show.

At Columbia, Rodgers met Lorenz Hart and the two became collaborators for the next 20 years. The vastly different life styles and temperaments of the men made them seem unlikely associates, with the disciplined and meticulous Rodgers playing “Teacher to Hart’s Errant Schoolboy,” as Bobby Short described it. It was “a case of love at first sight,” however, and the two formed a successful Broadway partnership until shortly before Hart’s death in 1943.

Some of their hit songs included “My Funny Valentine,” “The Most Beautiful Girl in the World,” “Manhattan,” “Thou Swell,” “Johnny One Note,” “Blue Moon,” “The Lady Is a Tramp,” and “Bewitched, Bothered, and Bewildered.”

In 1943, Rodgers teamed up with another Columbia friend, Oscar Hammerstein II, forming one of the best known songwriting teams in the history of the American musical. Their first collaboration was the Pulitzer Prize winning play, “Oklahoma!” This innovative play was the first ever to fully integrate music and dance into the plot. Critics praised the songs for their appropriateness to the mood and character of the play. Several of the songs became popular hits, especially, “Oh, What a Beautiful Mornin’” and “People Will Say We’re in Love.”

Rodgers and Hammerstein proceeded to produce a continuous stream of Broadway hits until Hammerstein’s death in 1960. Many of the plays were adapted as motion pictures, the most profitable being THE SOUND OF MUSIC. Some of their best-loved songs included: “June Is Bustin’ Out All Over” and “If I Loved You” from “Carousel”; “I Enjoy Being a Girl” from “Flower Drum Song”; “Getting to Know You” from “The King and I”; “Some Enchanted Evening” and “I’m Gonna Wash that Man Right Outta My Hair” from “South Pacific”; and “My Favorite Things” and “Edelweiss” from “The Sound of Music.”

Though Hammerstein’s passing left him without a permanent lyricist, Rodgers continued on his own, composing works for television and the stage. He served as his own lyricist for “No Strings” in 1962.

Commenting on his work, Rodgers told Mary Tanenbaum, “I guess I am proudest of ‘Carousel,’ because I like the score best and what the show has to say — based, of course, on the ‘Liliom’ of Molnar — about a man who really didn’t know how to love his wife and child until too late. ...”

Rodgers’ autobiography, MUSICAL STAGES, contains anecdotes about the composer’s experiences writing Broadway musicals. Margo Jefferson remarked that “in his implacably good-tempered, judiciously written autobiography, Richard Rodgers emerges as all of a piece: a man who knew what he wanted, who got it through a dedication to work that has been total but dispassionate, and one whose supreme gifts as a writer of popular songs remain a mystery — above all to himself.” Mel Gussow reflected, “What makes this book a special pleasure are the reminiscences of those thriving days when songwriting seemed like the headiest occupation in the world.”

<https://www.pbs.org/wnet/broadway/stars/richard-rodgers/>

“Mammy” lyrics as sung in ‘The Jazz Singer’ by Al Jolson

Mammy! Mammy!

The sun shines east, the sun shines west

But I know where the sun shines best

Mammy! Mammy.

My heart strings are tangled around

Alabammy

I’m, I’m a-comin’

Sorry I made you wait!

I’m, I’m a-comin’

I hope and trust that I’m not late!

Mammy! Mammy!

I’d walk a million miles for one of your smiles

From my Mammy!

“My Yiddishe Mammy”

From the liner notes to *Jewface* album:

This sprightly parody of Jolson’s signature number - the blackface oedipal ode “My Mammy” - was co-written and introduced by a young Eddie Cantor. Here it’s performed by Irving Kaufman (1890–1976), one of the great tenor singers of the 1920s, who recorded hundreds of sides under his own name and a variety of pseudonyms. The song’s lyrics give the Old Southland clichés of Jolson’s tune a humorous twist.

Down South, where the Swanee River flows
Down South, that’s where all the cotton grows
All the old mammy’s they call divine
Come from below that old Dixon Line
But let me tell you about that dear old mammy of mine

I’ve got a mammy
But she don’t come from Alabammy
Her heart is filled with love and real sentiment
Her cabin door is in a Bronx tenement

Believe me, my mammy never heard about dear old Black Joe
She’s never been down where the sweet magnolias grow
She don’t play a banjo or ukulele
But her lullaby is Eli, Eli
That’s why I love my Yiddishe mammy

Down South, that’s the home of melodies
Down South, that’s the land of bumble bees
All of the mammies, I’ve heard it said
In that old Southland they’re born and bred
But down in Dixie my mammy ne’er rested her head

I’ve got a mammy
But she don’t come from Alabammy
Her heart is filled with love and real sentiment

Her cabin door is in a Bronx tenement

Believe me, my mammy never heard about dear old Black Joe

She's never been down where the sweet magnolias grow

Although she was born across the big ocean

To this land she gives her real devotion

That's why I love my Yiddishe mammy

Cab Calloway

(from “Jazz Profiles” NPR, Produced by Dan Gediman; Written by David Ossman)



Cab Calloway -- the legendary “Hi De Ho” man -- was an energetic showman, gifted singer, talented actor and trendsetting fashion plate. A truly “larger than life” figure in American pop culture, immortalized in cartoons and caricatures, Calloway also led one of the greatest bands of the Swing Era.

The middle-class Calloway family hoped their son would become a lawyer like his father. But young Cabell, born in Rochester, New York, on Christmas Day in 1907, and raised primarily in Baltimore, Maryland, wanted to be an entertainer. Cab did attend law school in Chicago, but the hours past sunset found him performing in local nightclubs.

It was in such a club where he met trumpeter Louis Armstrong, who taught him to sing in the scat style. Calloway’s oldest sister Blanche was also a professional singer, and she helped him land a stage role on the road with the “Plantation Days” revue in 1925.

Eventually, Cab left law school to sing with a band called the Alabamians. While on the road, the group went head-to-head, (and state vs. state!) in a battle-of-the-bands with a mid-west ensemble, the Missourians. After the dust settled, The Missourians had won -- Cab would later join and then lead the group.

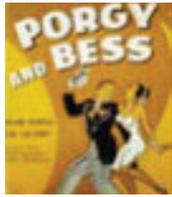


In 1930, the Cotton Club emerged as a hip new club in Harlem known for its lavish stage shows and talented musicians like Duke Ellington (left). Cab’s singing and showmanship captured the attention of the owner and his band was hired to replace Ellington’s band.

In 1931, Cab and his manager, Irvin Mills, put together a song that will forever be identified with Calloway -- “Minnie The Moocher.” The tune sold over one million copies and the group soon broke every existing record for all-black band audiences.

The success of “Minnie the Moocher” and its steady gig at the Cotton Club had Cab’s big band in constant demand. The group spent quite a bit of time on the road and when racism reared its ugly head Cab used proceeds from the Cotton Club and “Minnie” money to travel lavishly by chartered train.

By the late 1930s, Cab's band was one of the top grossing acts in jazz and had become a proving ground for such young talents as Dizzy Gillespie, Ben Webster, Cozy Cole, Chu Berry and Doc Cheatham. However, by the late '40s, Cab's bad financial decisions -- and gambling -- caught up with him, and the band broke up.



Cab went back to playing in small clubs and eventually landed a part in the Broadway play *Porgy and Bess* as the character Sportin' Life -- a role Calloway would claim that George Gershwin based on him. The show was a huge success, breathing much-needed new life into Calloway's career.

Cab's scat singing, dancing, comedic personality and flashy elegance had made him a star and a million-selling recording artist. He continued to perform right up until his death in 1994 at the age of 88.

Gunther Schuller sums up Calloway's brilliance as an entertainer: "People still remember Cab Calloway as a dancer and vaudevillian with his wonderful white tuxedos and all of that -- and, as a great, great showman."

For interactive article with listening examples, visit <https://www.npr.org/programs/jazzprofiles/archive/calloway.html>

Benny Goodman

Early Life

Benjamin David Goodman was born on May 30, 1909 in Chicago, Illinois. He was the ninth child of immigrants David Goodman and Dora Grisinsky Goodman, who left Russia to escape anti-Semitism. Benny's mother never learned to speak English. His father worked for a tailor to support his large family, which eventually grew to include a total of 12 children and had trouble making ends meet.

When Benny was 10 years old, his father sent him to study music at Kehilath Jacob Synagogue in Chicago. There, Benny learned the clarinet under the tutelage of Chicago Symphony member Franz Schoepp, while two of his brothers learned tuba and trumpet. He also played in the band at Jane Addams' famous social settlement, Hull-House.

Talent & Success

Benny's aptitude on the clarinet was immediately apparent. While he was still very young, he became a professional musician and played in several bands in Chicago. He played with his first pit band at the age of 11, and became a member of the American Federation of Musicians when he was 14, when he quit school to pursue his career in music. When his father died, 15-year-old Benny used the money he made to help support his family. During these early years in Chicago, he played with many musicians who would later become nationally renowned, such as Frank Teschemacher and Dave Tough.

When Benny was 16, he was hired by the Ben Pollack Band and moved to Los Angeles. He remained with the band for four years and became a featured soloist. In 1929, the year that marked the onset of the Great Depression and a time of distress for America, Benny left the Ben Pollack Band to participate in recording sessions and radio shows in New York City.

Then, in 1933, Benny began to work with John Hammond, a jazz promoter who would later help to launch the recording careers of Billie Holiday and Count Basie, among many others. Hammond wanted Benny to record with drummer Gene Krupa and trombonist Jack Teagarden, and the result of this recording session was the onset of Benny's national popularity. Later, in 1942, Benny would marry Alice Hammond Duckworth, John Hammond's sister, and have two daughters: Rachel, who became a concert pianist, and Benji, who became a cellist.

Benny led his first band in 1934 and began a few-month stint at Billy Rose's Music Hall, playing Fletcher Henderson's arrangements along with band members Bunny Berigan, Gene Krupa, and Jess Stacy. The music they played had its roots in the southern jazz forms of ragtime and Dixieland, while its structure adhered more to arranged music than its more improvisational jazz counterparts. This gave it an accessibility that appealed to American audiences on a wide scale. America began to hear Benny's band when he secured a weekly engagement for his band on NBC's radio show *Let's Dance*, which was taped with a live studio audience.

King of Swing

The new swing music had the kids dancing when, on August 21, 1935, Benny's band played the Palomar Ballroom in Los Angeles. The gig was sensational and marked the beginning of the years that Benny would reign as King: the Swing Era.

Teenagers and college students invented new dance steps to accompany the new music sensation. Benny's band, along with many others, became hugely successful among listeners from many different backgrounds all over the country.

During this period, Benny also became famous for being colorblind when it came to racial segregation and prejudice. Pianist Teddy Wilson, an African American, first appeared in the Benny Goodman Trio at the Congress Hotel in 1935. Benny added Lionel Hampton, who would later form his own band, to his Benny Goodman Quartet the next year. While these groups were not the first bands to feature both white and black musicians, Benny's national popularity helped to make racially mixed groups more accepted in the mainstream. Benny once said, "If a guy's got it, let him give it. I'm selling music, not prejudice."

Benny's success as an icon of the Swing Era prompted *Time* magazine in 1937 to call him the "King of Swing." The next year, at the pinnacle of the Swing Era, the Benny Goodman band, along with musicians from the Count Basie and Duke Ellington bands, made history as the first jazz band ever to play in New York's prestigious Carnegie Hall.

Following the concert at Carnegie Hall, the Benny Goodman Band had many different lineup changes. Gene Krupa left the band, among others, and subsequent versions of the band included Cootie Williams and Charlie Christian, as well as Jimmy Maxwell and Mel Powell, among others.

Enduring Icon of the Swing Era

The Swing Era began to come to a close as America got more involved in World War II. Several factors contributed to its waning success, including the loss of musicians to the draft and the limits that gas rationing put on touring bands. However, though the big band days were drawing to a close and new forms of music were emerging, Benny continued to play music in the swing style. He dabbled in the “bop” movement of the 1940s, but never succumbed, as the rest of the world did, to the allure of rock and roll influences in the 1950s and 1960s. Instead, Benny tried his hand at classical music, doing solos with major orchestras, and studying with internationally acclaimed classical clarinetist Reginald Kell.

These appearances further demonstrated Benny’s range as a musician. His talent was unquestionable from the time he was 10 years old, and in recording sessions throughout his career, he very rarely made mistakes. Krell had helped him to improve some of his techniques, making Benny’s playing even stronger.

In 1953, Benny’s band planned to join Louis Armstrong and his All Stars in a tour together, but the two band leaders argued and the tour never opened at Carnegie Hall, as had been planned. It is not certain whether the tour was canceled due to Benny’s illness or the conflict between the band leaders. The rest of the decade marked the spread of Benny’s music to new audiences around the world. *The Benny Goodman Story*, a film chronicling his life, was released in 1955, exposing new and younger audiences to his music. Benny also toured the world, bringing his music to Asia and Europe. When he traveled to the USSR, one writer observed that “the swing music that had once set the jitterbugs dancing in the Paramount aisles almost blew down the Iron Curtain.”

During the late 1960s and 1970s, Benny appeared in reunions with the other members of his quartet: Teddy Wilson, Gene Krupa, and Lionel Hampton. In 1978, the Benny Goodman band also appeared at Carnegie Hall again to mark the 30th Anniversary of when they appeared in the venue’s first jazz concert.

In 1982, Benny was honored by the Kennedy Center for his lifetime achievements in swing music. In 1986, he received both an honorary doctorate degree in music from Columbia University and the Grammy Award for Lifetime Achievement. He continued to play the music that defined his lifetime in occasional concert dates until his death in June 1986 of cardiac arrest. He was laid to rest after a short nonsectarian service with around 40 family members and friends in attendance on June 15, 1986 at Long Ridge Cemetery in Stamford, Connecticut. Through his amazing career,

Benny Goodman did not change his style to conform to the latest trends, but retained the original sound that defined the Swing Era and made him the world renowned King of Swing.
<https://www.bennygoodman.com/>

Of additional interest:

“Why are so many jazz musicians from Israel?” Podcast from NPR:

Information and an Excellent podcast on the rise of Israeli Jazz musicians

<https://www.npr.org/sections/ablogsupreme/2010/11/19/131451175/why-are-so-many-jazz-musicians-from-israel-these-days>