

Wynton Marsalis, Managing and Artistic Director, Jazz at Lincoln Center

East St. Louis Toodle-oo

Duke Ellington and Bubber Miley

Arranged by Duke Ellington

As performed by Duke Ellington and his Kentucky Club Orchestra

Transcribed and Edited by Christopher Crenshaw for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2016-17 Twenty-Second Annual *Essentially Ellington* High School Jazz Band Program.

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ELLINGTON

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NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's music there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength.

More than one on a part makes it sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. We have included chord changes on all rhythm section parts so that students can better understand the overall form of each composition. It is incumbent upon the director to make clear what is a composed part versus a part to be improvised. The recordings should make this clear but in instances where it is not; use your best judgment and play something that sounds good, is swinging, and is stylistically appropriate to the piece. Sometimes, a student may not have the technical skill to perform a difficult transcription, especially in the case of one of Duke's solos, in that case, it is best to have the student work something out that is appropriate. Written passages should be studied and earned when possible, as they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. All soloists should learn the chord changes. Solos should be looked at as an opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirckhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

EAST ST. LOUIS TOODLE-OO • INSTRUMENTATION

Reed 1 – Tenor Sax/Clarinet/Soprano Sax

Reed 2 – Bari Sax/Soprano Sax

Reed 3 – Bass Sax/Soprano Sax

Reed 2 (Alternate) – Tenor Sax/Soprano Sax

Reed 3 (Alternate) – Bari Sax/Soprano Sax

Trumpet 1

Trumpet 2

Trombone

Sousaphone

Bass (Alternate)

Banjo

Piano

Drums

ORIGINAL RECORDING INFORMATION

Composer • Duke Ellington and Bubber Miley

Arranger • Duke Ellington

Recorded • November 29, 1926 in New York

Master # • E4110 [First take]

Original Issue • Vocalion 1064 [78]

Currently available on CD • Decca/GRP GRD3-640 (*Early Ellington: The Complete Brunswick and Vocalion Recordings of Duke Ellington, 1926–1931*) [3 CDs]

Currently available as digital download • Amazon/iTunes: *Early Ellington: The Complete Brunswick and Vocalion Recordings of Duke Ellington, 1926–1931*

Personnel • Duke Ellington (leader, piano); Bubber Miley, Louis Metcalf (trumpet); Joe Nanton (trombone); unknown (clarinet, tenor sax); Edgar Sampson (alto sax); Otto Hardwick (bass sax); Fred Guy (banjo); Mack Shaw (tuba); Sonny Greer (drums)

Soloists • Bubber Miley (trumpet); Joe Nanton (trombone); unknown (clarinet); Bubber Miley (trumpet)

REHEARSAL NOTES

- There are a handful of landmark years in Duke Ellington's long career: his first Carnegie Hall concert in 1943, the Newport Jazz Festival explosion of 1956, returning to Victor Records for a series of many of his greatest classics in 1940, but first and foremost was the opening at the Cotton Club in 1927. It was this engagement that led to his first Victor contract and also to a series of coast-to-coast radio broadcasts that spread his new and innovative music far and wide to a huge audience.
- Over the course of his long career, Ellington had only two major collaborators. Billy Strayhorn's 25 years in that role have been well documented; less noted is the equally influential input that trumpeter James "Bubber" Miley (1903–32) made during his five years with Ellington. Up until then, the band had been playing what was known as "sweet" music—danceable music without much depth or blues content. Ellington recalled that, "Our band changed its character when Bubber came in. He used to growl all night long, playing gutbucket on his horn. That was when we decided to forget all about the sweet music." It went beyond just the feeling of Miley's playing; Ellington was able to mine out of Miley compositional ideas that led to many of his early classics. Many called him the band's "idea" man.
- **East St. Louis Toodle-oo** is just such a piece. Ellington frequently came up with dramatic stories to inspire his musicians to interpret new music—for this he credited the narrative to Miley himself: "This is an old man, tired from working in the field since sunup, coming up the road in the sunset on his way home to dinner. Tired but strong, and humming in time to his broken gate—or vice versa." In any case, the music itself is inherently dramatic.
- To prepare the band for playing this very early Ellington, it will help to give them a playlist of their 1926–1928 recordings. Listen to *Black and Tan Fantasy*, *The Mooche*, *Blues I Love To Sing* and other classics. You'll note that each one has a specific mood, and your assignment is to have your band attain that mood when they play the music. This will go a long way in helping them approach this classic idiom.
- The introduction is one big crescendo and decrescendo, and making that come off perfectly is key to establishing the feeling of the entire piece. Doing it properly is based on one simple principle: Each measure (actually each beat) should be louder or softer than the one that precedes it. This sounds easy, but takes a lot of work to do well. Most bands tend to get loud all at one point towards the end of the passage. The best ensembles do it beat by beat, and the effect is thrilling. Take as much time to make this happen as needed. Establish the dynamics at the beginning and end of the phrase so everyone knows where they're going.
- The trumpet solo that starts at **A** is played in Miley's style. He was influenced by Joe "King" Oliver, whose plunger style always had a talking sound, with more wa-wa effects than the later Ellington

trumpeters used. Try and incorporate as much of this into playing the solos throughout as possible.

- It's difficult to make horns energize long half-note phrases at this tempo—but each should be played with an internal rhythm and vibrato that relates to the tempo.
- Even though the drums are used sparingly on the original, you can experiment with having them play unobtrusively.
- Make the most of the sudden *mf* at the end of **C** for dramatic effect.
- The rhythmically unison notes at the end of **D** are also vital elements—the horns and rhythm section must hit all of them precisely.
- The trombone solo at **E** will sound best if played as close to the original as possible. Practice the two bar break at the end of **E** so that it's perfectly in time and leads into **F**.
- Make the most of the decrescendo into **G** to return to the mood of the introduction. It can never be stressed too strongly how much dynamic shifts add to the success of a performance. It's an element that separates a great band from a good one.
- Same comments about the clarinet solo at **G** for the trombone solo in terms of the original feeling, and the ensemble notes that lead to **I**.
- Brass soli at **I** is a real period piece, and the phrasing is virtually like ragtime, with a lot of clipped notes. Make a distinction between the staccato and legato phrases, and the two measures before **J** can be played louder and with greater intensity than the first six—same goes for the measure before **K**.
- The sax soli at **K** is similar to the trumpets at **I**, with the same comment about stressing the two-bar break before **L**.
- **L** is a conversation between the sections and should sound that way. This may be a good spot to have the band sing their parts back and forth. This is the highlight of the piece, making the decrescendo back into the intro material at **M** all the more important to pull off.

—Loren Schoenberg

To listen to original recordings, view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington 2016–17* repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

EAST ST. LOUIS TOODLE-OO

Duke Ellington and Bubber Miley
Arranged by Duke Ellington
Transcribed by Christopher Crenshaw

♩ = 164

Tenor Sax

Reeds 1

Bari Sax

2

Bass Sax

3

Trumpets 1

2

Trombone

Sousaphone

Banjo

Piano

Drums

p *mf* *mf* *mf* *p* *mf* *p* *mf* *p* *mf*

play deadened chord on 1&3, strong chord on 2&4

Cm D° Cm D° Cm D° Cm Ab G Fm Cm B°

Solo plunger w/pixie growl

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A

Tenor *p* *mf*

Bari *p* *mf*

Bass *p* *mf*

Tpts. 1

2 growl

Tbn.

Sous. *p* *mf*

Bjo. Cm D° Cm D° Cm D° Cm D° Cm Ab G Fm Cm B°

Pno. *p* *mf*
(tpt solo)

Drs.

B

Tenor *p* *mf* *p*

Bari *p* *mf* *p*

Bass *p* *mf* *p*

Tpts. 1

2

Tbn.

Sous. *p* *mf* *p*

Bjo. Cm D° Cm D° Cm D° Cm B° Bbm7 Eb7

Pno. *mf* *p*

Drs.

D

Musical score for East St. Louis Toodle-oo, page 5. The score includes parts for Tenor, Bari, Bass, Tpts. 1 & 2, Tbn., Sous., Bjo., Pno., and Drs. The music is in 2/4 time with a key signature of two flats. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include 'growl', 'st. 8ths', 'st. mute', and 'chokes'. Chord symbols for Bjo. include Cm, D°, G7, and E°. A large red watermark 'Preview Only' is overlaid diagonally across the page.

E to Clarinet

Tenor

Bari

Bass

Tpts. 1

2

Tbn. Solo Bb7 Eb Bb7 Bb7(#5) Eb E°

Sous.

Bjo. Bb7 all four beats, some syncopation Eb Bb7 Bb7(#5) Eb E°

Pno.

Drs. (tbn solo) chokes chokes

East St. Louis Toodle-oo

Tenor

Bari

Bass

Tpts. 1

2

Tbn.

Sous.

Bjo.

Pno.

Drs.

Solo Clarinet

mf

p

mf

p

F 7 Bb7 Eb C7 F 7 Bb7 Eb

F 7 Bb7 Eb D° Cm D° Cm strong '4', a bit more active D°

to st. mute

chokes

(clarinet solo)

G

Dm

E°

East St. Louis Toodle-oo

The musical score for "East St. Louis Toodle-oo" on page 9 features the following parts and notation:

- Clarinet (Clar.):** Melodic line with notes and rests. Chords above: Dm, E°, Dm, E°, Dm, Bb, A, Gm, Cm, B°.
- Bari:** Harmonic accompaniment with sustained notes.
- Bass:** Harmonic accompaniment with sustained notes.
- Tpts. 1 & 2:** Trumpet parts, mostly rests.
- Tbn.:** Trombone part, mostly rests.
- Sous.:** Sousaphone part with a rhythmic pattern.
- Bjo.:** Banjo part with rhythmic notation. Chords below: Cm, D°, Cm, D°, Cm, Ab, G, Fm, Cm, B°.
- Pno.:** Piano part, mostly rests.
- Drs.:** Drums part, mostly rests.

A large red watermark "Preview Only" is overlaid diagonally across the score, with the text "Legal Use Requires Purchase" written below it.

East St. Louis Toodle-oo

Clar. H Dm E° Dm E° Dm E° A7 Dm C#° Dm F#°

Bari

Bass

Tpts. 1

2

Tbn.

Sous.

Bjo. Cm D° Cm D° Cm D° G7 Cm G7 Cm E°

Pno.

Drs. chokes

mf

I

to Soprano Sax

Clar.

Bari

Bass

Tpts. 1

2

Tbn.

Sous.

Bjo. Bb7 Eb Bb7 Bb7(#5)

Pno.

Drs. (brass soli) chokes

J

Clar.

Bari

Bass

Tpts. 1

2

Tbn.

Sous.

Bjo.

Pno.

Drs.

Chords: Eb, Ab7 (top note of the chord), A°, Bb7, Eb, Eb7

Clar.

Bari

Bass

Tpts. 1

2

Tbn.

Sous.

Bjo.

Pno.

Drs.

Ab A° Eb Db7 C7 F7 Bb7 Eb Db7 C7 F7 Bb7 Eb E°

chokes

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K

Soprano Sax
mf

Soprano Sax
mf

Soprano Sax
mf

to open

Tpts. 1

2

Tbn.

Sous.
mp

Bjo.
mp

Pno.
mp

Drs.

lead

(reed 3 lead)

(reed 2 lead)

lead

open

open

open

Bb7 Eb Bb7 Bb7(#5) Eb Ab7

(sax soli)

The musical score is for the piece 'East St. Louis Toodle-oo'. It features a key signature of two flats (Bb and Eb) and a 2/4 time signature. The score is divided into several parts: Soprano Sax (three staves), Tpts. 1 and 2, Tbn., Sous., Bjo., Pno., and Drs. The Soprano Sax parts are marked with a dynamic of *mf* and include various articulations such as triplets and slurs. The Tbn. part is marked 'to open' and 'open'. The Sous. part is marked *mp*. The Bjo. part is marked *mp* and includes chord changes: Bb7, Eb, Bb7, Bb7(#5), Eb, and Ab7. The Pno. part is marked *mp* and includes a '(sax soli)' section. The Drs. part includes some articulation marks. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

L

Sopr. *mf* to Tenor Sax Tenor Sax F F7 Bb B° F D7

Sopr. *mf* to Baritone Sax Baritone Sax

Sopr. *mf* C7 F F7 Bb B° F D7

Tpts. 1 *mf*

2 *mf* to plunger w/pixie

Tbn. *mf*

Sous. *mf*

Bjo. *mf* Bb7 very active as at "J" Eb Eb7 Ab A° Eb Db7 C7

Pno. *mf*

Drs. (sax solos)

Musical score for East St. Louis Toodle-oo, page 16. The score includes parts for Tenor, Bari, Soprano, Tpts. 1 & 2, Tbn., Sous., Bjo., Pno., and Drs. Chords are indicated above the Tenor and Soprano staves. Performance instructions include "Solo plunger w/pixie growl" for Tpt. 2 and "to Bass Sax" for Soprano. A rehearsal mark "M" is present in the Tenor staff. Dynamics include piano (*p*) and accents (>).

Musical score for East St. Louis Toodle-oo, page 17. The score includes parts for Tenor, Bari, Bass, Tpts. 1 & 2, Tbn., Sous., Bjo., Pno., and Drs. A large red watermark "Preview Only" is overlaid diagonally across the page. The Tenor part has a "ritard." marking. The Bjo. part shows chords Cm, D°, Cm, D°, Cm, Fm, Cm. The Drs. part has a "crash" marking.

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ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States and abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

Supplying the Music

Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

Talking about the Music

Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

Professional Feedback

Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

Finalists and In-School Workshops

Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival

The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Jazz at Lincoln Center Band Director Academy

This professional development session for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

As of May 2016, *EE* has distributed scores to more than 4,800 schools in the U.S. and abroad.

Since 1995, over 648,000 students have been exposed to Duke Ellington's music through the *Essentially Ellington* Program.

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