

Stan Kenton presents

FESTIVAL
OF *Modern*
AMERICAN
JAZZ





Heretofore, Music Festivals here and abroad have paid homage to the compositions of the classicists—to the works of Brahms, Beethoven, Bach and Co.—almost entoto to the music and culture of Europe. It is the primary aim of The Festival of Modern American Jazz to right this wrong and to bring honor to the knights of jazz—the writers, the arrangers, the instrumentalists—in the land of their birth.

These honors, not necessarily in forms of Festivals, have long been paid to him in foreign lands. The American musicians and composers have been lauded and applauded by Europeans since World War I, and just tolerated by most Americans. The European has accepted jazz as a true art form while most of us—a small minority excepted—have relegated it to the smoke filled saloons of our large towns and on the minor labels of our record companies.

We should be as proud of the fact that we spawned jazz and gave it to the world—as proud of this fact as the American dilettante is envious of the European art forms. We may be parvenue in all other fields but we are the royalty of Jazz and Modern music. Jazz, in all its forms, is America's number one export—revered in Europe—copied all over the world—but like all other originals—never equalled by the imitators.

Ours is the era of change and modern music captures these changes. It captures the tensions of the modern world, the excitement of life, keeping the tempo of time as it explores the unknown which lies before us. Most of us are unprepared for the strange age we are rushing into just as we are not prepared for the strange sounds of modern music. But you don't have to be a scientist to be captured by the romance of the possibilities of flights into space and by the same measure you don't have to be a musician to let your imagination carry you into the world of modern music.

It is our sincere hope that the Festival of Modern American Jazz succeeds in these intents. We especially hope that it brings just honors to those who deserve these honors.

Whether our efforts survive or not is of small importance. But it is vital that Americans, through their incomparable spirit and their thirst for the undiscovered, find and cultivate a manner of music which best reflects our proud country, its people and its character.

We believe that the modern jazz musician is rapidly achieving this goal. Europeans have read this message into this music. We hope that you will share this feeling through the efforts of the Festival of Modern American Jazz.

—Stan Kenton

Kenton



STAN KEN



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Stan Kenton has undoubtedly been the most influential figure in the world of jazz since his orchestra began its rise to prominence over a decade ago. The individual contribution which has stemmed from Kenton's tireless efforts has been indeed unparalleled in the annals of contemporary music.

A dynamic personality, Kenton has dogmatically forged ahead with his musical crusade against odds which at times seemed almost overwhelming. However, the inevitable set-backs and disappointments have not for a moment lessened his fight to establish the higher cultural standards which jazz so rightfully deserves. Music being an international language, Kenton's influence has found its place in every country of the world with an ever increasing foreign demand for his records and personal appearances.

Not unlike the struggle of modern artists in other fields, Stan Kenton is the subject of much controversy—but controversy to Kenton is only the impetus for further musical endeavors. In a recent interview, Stan expressed it this way:

"I suppose we're a bunch of rebels—we're fighting for new things—we're trying to achieve in music what other arts are accomplishing. We're not just a group of irresponsible characters trying to hog the headlines by making as much noise as possible—we're as proud of our profession as doctors or lawyers and we're trying to do something for it."

The orchestra which headlines the "Biggest Show of '52" has once again broken with the past in that it will introduce many new faces to the vast Kenton following. With these changes, a new spirit has evolved—giving the older Kenton sound a vibrant new vitality. The fresh conception of the orchestra—reflecting Kenton's never ending desire to create a strong interest for new things in music, is an exciting experience and a timely parallel for thoughts and emotions of today.

One of the most personable figures on the modern music scene, Kenton was born in Wichita, Kansas on February 19, 1912 but has made his home in California since the age of five. His love for music began at a tender age through the coaxing of his mother who was

a piano teacher. However, his study of the piano began after a try at saxophone, trumpet and even banjo.

He was graduated from Bell High School in Los Angeles in 1930 and the ensuing depression years found him staging the fight for survival—running the 'club date' gamet from Bakersfield to San Diego. However, with improving conditions came jobs with Gus Arnheim, one of the better name-bands of the day, and the short-lived Vido Musso orch. This experience led to numerous studio calls and radio work the culmination of which was the 'position' of assistant musical director at Earl Carroll's Theatre Restaurant.

Altho the idea of having his own band had been with him for many years, it was in early 1940 that Kenton first began giving it serious thought. Using the Earl Carroll job as a crutch, Stan spent many sleepless nights creating the drastically different style that was to become known as "Aristy in Rhythm."

In the spring of 1941, through an almost fanatical belief in his newly formed orchestra, Kenton talked himself into a summer job at the Rendezvous ballroom in Balboa, California. This was the beginning—for through frequent air-shots emanating from the ballroom, plus the help of MacGregor Transcriptions, the news of this thrilling young West Coast band soon spread nationwide.

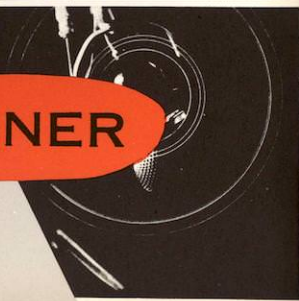
Success, however, was not immediate and progress was slow but Stan's sheer determination and an iron will spurred him on—through the various ups-and-downs of his musical history—to the enviable heights he and the orchestra now enjoy.

Today, as in the past, Kenton's ever-surging energy is still devoted to the same goal—that of attaining worldwide understanding of his avowed purpose. For Stan Kenton, music is his estate—he has invested heavily in it for the past eleven years. But, the investment has paid many dividends in the form of successful achievements and no one has more deservedly earned the title of

**"MODERN AMERICA'S
MAN OF MUSIC."**



ERROLL GARNER





Long a favorite with musicians and jazz esoterics, thirty-two year old ERROLL GARNER has caught on with the general public within the past four years, with an impact that has placed him at the top in his profession. Self-taught, the youthful Pittsburgh-born pianist is regarded as a phenomenon in the music world. He has been playing since the age of three, appearing professionally since his seventh year.

Although he doesn't read music, Garner is credited by critics and recording experts, with developing the first completely original piano style since Art Tatum. He is regarded as the most important new piano influence extant. His style is completely distinctive and immediately recognizable. In quality, according to some of the critics, Garner has the feeling of Debussy, and sometimes, the late Fats Waller.

Garner is a prolific composer and has recorded a number of his own compositions. His waxing of his own PLAY, PIANO, PLAY, received a prize in France, being selected the best jazz record issued there in 1951. More recently, Garner was voted the favorite pianist of France's LE JAZZ HOT poll. He also has won the DOWN BEAT, METRONOME, and ESQUIRE fan awards. Fellow Pittsburghers, including musicians like Mary Lou Williams, Earl Hines, and Billy Eckstine express no surprise at Garner's rising national and international acclaim. They all have hailed him as something special for many years.

Garner's recording career is unprecedented in music annals. He waxed on 33 labels before signing at exclusive contract with Columbia in January of 1951. At Columbia, Garner is classified as a "pop" artist, but his records also sell to rhythm and blues and classical buyers. Likewise, his concert, theatre and club audiences are of the most hybrid nature, covering everyone from long hairs to the most ardent "cool" moderns. Some of Garner's chief boosters are Louis Armstrong and Dizzy Gillespie.

Garner's plans include an increased concert schedule, both here and abroad. His Town Hall debut in December, 1950, won critical and fan accolades. In November, 1954, he will go to Europe. Mitch Miller, Columbia Artists and Repertoire chief, has discussed using string backgrounds for Garner's solo work, but thus far, they haven't hit upon a "new" recording formula for Erroll. In the meantime, his trio records for Columbia continue to be among their top instrumental sellers, including his PIANO MOODS and ERROLL GARNER GEMS albums. (Latter album includes Garner's all-time hits — LAURA, PENTHOUSE SERENADE, WATERFRONT).

Garner has been tabbed by Mitch Miller as the "youthful iron man of the recording industry," in reference to his diffused recording background—one which would have killed the careers of most artists—but Garner has withstood it. Record distributors throughout the country call Garner a "bread and butter" artist, in reference to his consistently good sales.

Garner's self-taught tremendous technique, ideas, lush moods and humorous intervals have baffled listeners. He plays an off-beat right hand, against a metrically correct (in-tempo) left, swinging all the time. He never plays the same thing quite the same twice. Although he once considered studying, Garner has been advised by the outstanding teachers in both the United States and Europe not to, because they feel he would possibly affect his style and feeling, which they term one of the best of contemporary times. Garner today feels that written music results in mechanical performance. He claims that even if he could read music, he would have to improvise, because when he arrives at some sounds or ideas that move him, he "takes off." He is constantly working for a fuller sound and better ideas. Garner is the only top jazz man today who doesn't read music.

Garner's inability to read music makes for the most expedient kind of recording dates. He needs no arrangements or rehearsals. He merely requires time cues and signals. Recently, he cut twelve sides for Columbia in an hour.

Garner's family consists of three girls and three boys, including Linton who is a fine pianist and arranger. The only non-musical member of Garner's family is his twin brother Ernest, who is a mathematician. Garner's parents and family still reside in Pittsburgh.

Critics and music trade circles predict a brilliant future for Garner in all fields of entertainment, particularly on the concert circuit. Garner already is an embryonic jazz legend, joining the roster of jazz greats.



**THE MAN FOR WHOM
THE PIANO WAS INVENTED**

JUNE CHRISTY





JUNE CHRISTY is often called "the girl who sings with a beat." She made a fast and spectacular rise to fame since the day in early 1945 when she joined Stan Kenton's group as featured vocalist. Today as a solo artist she is regarded as one of the foremost

female, song stylists in the country. Before the lovely songstress had adopted the professional name of June Christy, she was known as Shirley Luster in her home town of Decatur, Illinois. There she sang with local groups and later with the collegiate orchestra at the University of Illinois. At the age of seventeen, fresh out of high school, she packed her bag and left for Chicago to try her luck.

After a few discouraging months she finally landed a job with the Boyd Raeburn band at Chicago's Band Box. Before she could start with Raeburn, however, she became ill and had to return home to Decatur.

Home cooking, her mother's care and regular hours having helped restore her health, she decided to tackle Chicago again. On the second try, good breaks were no more numerous than before. One day, discouraged and disgusted, she decided to attend a movie at the Oriental Theatre, where Stan Kenton and his orchestra were appearing in the stage show. At the theatre she heard about the possibility of a change in the band's vocalist line up, and resolved to meet Kenton.

Kenton interviewed her, listened to an audition, and hired her to replace Anita O'Day as his featured vocalist within two days. She joined the group the very next week in Evansville, Indiana.

Following her signing with Kenton, June changed her name from Shirley Luster to June Christy, a name which is now a by-word in the music field. It was her recording of "Tampico" as made with Stan that brought her into the limelight of the entertainment world.

Today June ranks among the top female song stylists on every popularity poll in the country, having won all of them back in 1947 and never having relinquished her position since.

Today as a solo artist, June is racking up all honors and promises to remain at the top of the entertainment field for quite some time to come.





festival of
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JAZZ



Order of Appearance

Stan KENTON
and his orchestra

CANDIDO
STAN GETZ
SLIM GAILLARD
Erroll GARNER
and TRIO

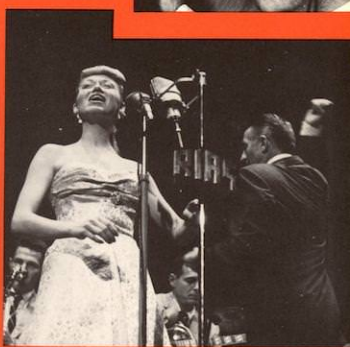
Intermission

STAN KENTON
and his orchestra

Dizzy GILLESPIE
• *June CHRISTY*

Finale







Dizzy Gillespie is much more than just a great trumpet player . . . he's a brand new musical cult.

Dizzy is the leader of a revolution—a revolution that is taking place in jazz circles. It is a revolution in musical thought and Dizzy is the symbol of it. If you care about progress in jazz, you may as well catch up on Dizzy and what he stands for in the shape of things to come.

Dizzy comes from Cheraw, S.C. He is a trumpet player, but it isn't the instrument he plays that matters, for Dizzy bares no resemblance musically to Louis Armstrong or Harry James. Gillespie, Armstrong and James are all jazz trumpet players, but

there the likeness ends. Dizzy's style is based on augmented chords. You can't analyze in words with out resorting to technical terms. But you can say that Dizzy has a phenomenal combination of technique and style, plays incredible cascades of fast notes at break neck tempo, and makes every note mean something. He has set a new milestone in jazz improvisation. Just as every once in a while a new novelist comes along who is more subtle than any predecessor and gives more hidden value and meaning to each word and phrase—Dizzy does these things with musical notes. If you are a musician you just sit and gape at Dizzy as he adlibs chorus after chorus. If you are not a musician you may not understand at first, but gradually, after repeated hearings, you begin to penetrate the musical mist and the notes and phrases acquire a new significance.

Born in 1917, Dizzy was the son of a brickmason and amateur musician, who had just about every musical instrument lying around the house—except a trumpet. "We had a piano, drums, a mandolin, a guitar and a bass fiddle with only one string," Dizzy recalls. "When I had my little band in Cheraw—I was fourteen—a cousin of mine played that bass; we did every tune in B flat, and I marked the position of each note right on the neck of the bass for him. My first trumpet? I borrowed one from a neighbor."

The Gillespies moved to Philadelphia in 1935, where Diz got his first big-time job in a band which also featured Charlie Shavers. In 1937 Dizzy toured England and France with Teddy Hill's band. After his return, while playing odd jobs in New York, he became part of a clique of musicians that hung around a Harlem Club called Minton's. It was here that the new school of musical thought began to develop.

After Dizzy had spent several years in other people's bands—Calloway, Benny Carter, Charlie Barnet, Ella Fitzgerald, Earl Hines and briefly with Duke Ellington—he co-led a small band with Oscar Pettiford at the Onyx Club. Later he helped to run a big band for Billy Eckstine; then he moved to small band leading again.

Meanwhile Dizzy has become a national fad. Every young trumpet player in every band, large or small, seems to be on a Dizzy Gillespie kick. Famous men like Coleman Hawkins, as well as obscure trumpeters and saxmen and pianists and even bass fiddlers, are now playing Dizzy's ideas.

Dizzy was the head name in a concert staged for him at Town Hall by the New Jazz Foundation. At the Academy of Music in Philadelphia hundreds were turned away as Dizzy headed a jam session.

Why do they call him Dizzy? Maybe it's his silly, slow grin, his schoolboyish cracking voice, his complete unconcern for the audience. Certainly it's not his music.

Whether you like Gillespie, or can't stand him, you'll know sooner or later that his musical thinking has left an ineradicable mark on jazz. His value as composer and arranger has been established, too, with such numbers as "Down Under," "Woody'n You," "Salt Peanuts," "Night In Tunisia."

DIZZY GILLESPIE



SLIM GAILLARD

Slim Gaillard has developed a completely unusual routine full of progressive sounds with an interspersing of comedy. Rambling from English into a sort of African mumbo jumbo which

he calls "vout," Gaillard's music plus his descriptions of people and places is truly out of this world. As one critic put it "he is the master of existing sounds and non-existing language."



STAN GETZ

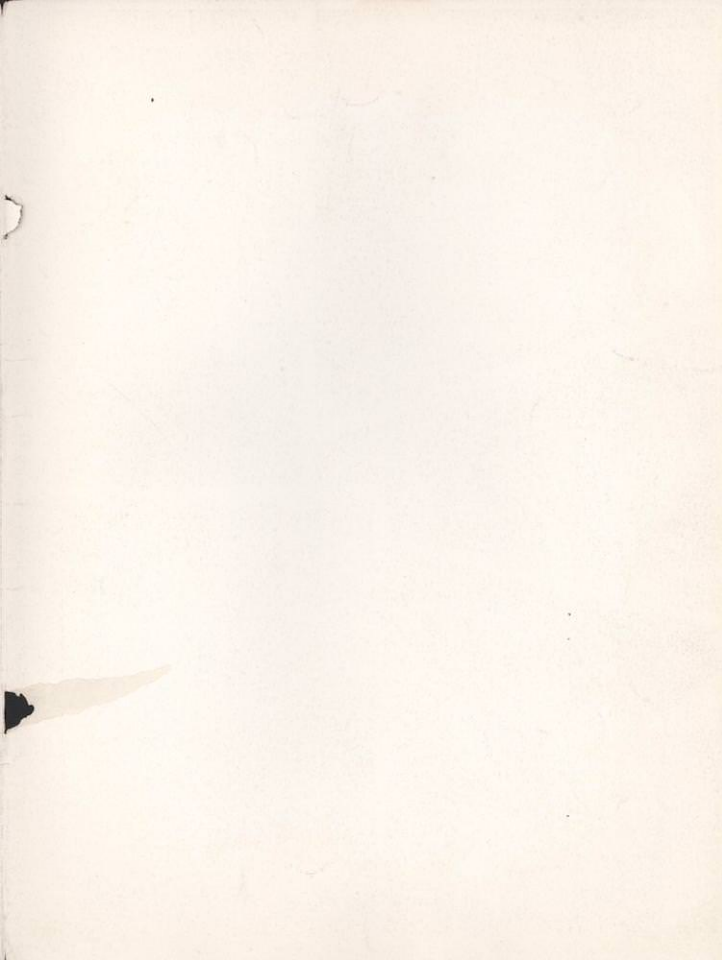
Stan Getz has one of the soundest sounds in today's music. Possessed of a phenomenal musical memory, Stan first came to recognition while he was with Jack Teagarden but his fame had to await his advent in the Woody Herman band and, especially, his chorus on "Early Autumn," thought by many to be the definitive tenor solo, that Getz earned his present recognition.





When you watch Candido you are witnessing the most exciting demonstration of rhythm-making that you have ever seen. The nimble fingers of Candido are as fast as a humming bird's wings. He wears socks on his hands to keep them warm between his appearances on stage. His big strong hands are patched with tape at the joints where the skin has broken and worn through. Candido all alone on the stage is a production number.

CANDIDO





presents

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