

the biggest hit of Getz's career when it was later released as a single.

Although Getz thereafter inevitably was linked with bossa nova, he rarely returned to the form after the early 1960s. He usually performed with his own groups, which featured Gary Burton's vibraphone in lieu of the usual piano. His other noted work of this period included collaborations with pianists Bill Evans and Chick Corea. Getz incorporated rock rhythms and instrumentation on many of his recordings of the late 1960s and throughout the 1970s. He also dabbled in fusion during the late 1970s and annoyed many longtime fans by using a digital echo effect on his saxophone.

To the delight of purists, Getz returned to traditional acoustic jazz instrumentation in 1981 and stayed with such arrangements for the remainder of his career, which included an association with Stanford University from 1982 until his death. Although the West Coast jazz movement had detractors who disdained what they saw as its emotionless, academic approach, Getz remained universally revered among critics and fellow musicians for his sound and his melodic creativity. As John Coltrane said of Getz's style, "Let's face it—we'd all sound like that if we could."



Stan Getz

Live at Zardi's

1956



Stan Getz, byname of Stanley Getz, (born Feb. 2, 1927, Philadelphia, Pa., U.S.—died June 6, 1991, Malibu, Calif.), American jazz tenor saxophonist, perhaps the best-known musician of jazz’s “cool school,” noted for his mellow, lush tone.

Getz began studying the saxophone at age 13 and made his professional debut at 15. He played with the bands of Jack Teagarden, Stan Kenton, Jimmy Dorsey, and Benny Goodman, and he made some recordings under his own name in 1946. Getz’s breakthrough came the following year, when he was hired for Woody Herman’s Second Herd orchestra. As a member of an unusual sax section—three tenors and a baritone—Getz was one of the Herman band’s “Four Brothers,” who specialized in cool-toned modern jazz. Noted Getz solos during his tenure with Herman include his turn on the song “Four Brothers” (1947) and, especially, his celebrated performance of “Early Autumn” (1948). His tone was featherlight, vibratoless, and pure and showed the influence of his idol, Lester Young. Within a few years, Getz would perfect his own somewhat detached style, the cool jazz characteristic of the West Coast jazz movement, in which overt emotionalism was held in check.

For the next few years, Getz led quartets and quintets that featured such discoveries as pianist Horace Silver, guitarist Jimmy Raney, and trombonist Bob Brookmeyer. Getz was also prominently

featured on guitarist Johnny Smith’s hit recording of “Moonlight in Vermont” in 1952. He worked sporadically with Stan Kenton during this period and participated in several of Norman Granz’s Jazz at the Philharmonic concerts in Los Angeles.

Getz lived in Europe from 1958 to early 1961. He continued to make well-respected recordings during this time with other American jazz expatriates, including Oscar Pettiford and Kenny Clarke. Upon his return to the United States in 1961, Getz teamed with arranger Eddie Sauter to record *Focus*, an album that many regard as Getz’s masterpiece. He worked with guitarist Charlie Byrd on the album that ushered in the bossa nova era, *Jazz Samba* (1962), which included their hit recording of “Desafinado.” Getz became further associated with bossa nova through his subsequent work with Gary McFarland, Luiz Bonfá, and Laurindo Almeida. For the album *Getz/Gilberto* (1963), which became one of the best-selling jazz albums of all time, Getz collaborated with the legendary Brazilian musicians João Gilberto and Antonio Carlos Jobim; for one track, “The Girl from Ipanema,” Gilberto’s wife, Astrud, who had never sung professionally, was a last-minute addition on vocals. Her somewhat naive, blasé delivery suited the tune and complemented Getz’s sax playing perfectly, and the recording became

Stan Getz Live at Zardi's 1956

- 1 Blues 8:50
- 2 Little Girl Blues 3:18
- 3 Shine 8:15
- 4 Easy Living 3:00
- 5 Whispering 7:45
- 6 Polka Dots and Moonbeams 3:56
- 7 Doe-Doe 8:50
- Total Time: 43:54

Stan Getz, sax - Lou Levy, piano - Max Bennett, Bass - Gary Frommer, Drums

Recorded Live at Zardi's Jazzland Los Angeles June 22, 1956

Engineers: Thorne Nogar & Dayton Burr "Bones" Howe from Radio Recorders

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