

Stan Getz Plays in 1955, Focus from 1961 with arranger and composer Eddie Sauter, and Jazz Samba from 1962 with guitarist Charlie Byrd, which brought Brazil's bossa nova to American shores. In 1964, the groundbreaking Getz/Gilberto album won several Grammy awards while the single "The Girl from Ipanema" crossed over to pop radio and became a worldwide hit. During the late '60s and the '70s, his playing became more athletic: Sweet Rain in 1967, Change of Scenes with the Clarke-Boland Big Band in 1971, and Captain Marvel in 1974 offered excellent examples of his bona fides in progressive jazz and fusion. Getz's final album, People Time, was a live double-length duo set with pianist Kenny Barron. Issued shortly after his death from liver cancer in 1992, it is a distillation of all of his gifts.



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Stan Getz

Live at Zardi's

1956

Volume

Two



Zardi's (also Zardi's Jazzland) was a venue for jazz music in Los Angeles, from the beginning of the 1950s to 1957.

Zardi's was located on Hollywood Boulevard in the Hollywood and Vine district. Well-known musicians such as Bob Brookmeyer, Stan Getz, Jimmy Giuffre, Oscar Peterson, Art Tatum, and Cal Tjader, whose concert at Zardi's was discussed in the 1956 *Down Beat*, played there at the beginning of the 1950s. Regular guests included, among others, the young composer La Monte Young. In the course of its existence concerts at Zardi's were recorded by Oscar Peterson, Sarah Vaughan, Earl Bostic and Buddy DeFranco. Herb Geller dedicated his composition *Tardi for Zardi's*, based on the chord progressions of *All God's Children Got Rhythm*, to the club. In early 1956, there was a live weekly television series entitled *Tonight at Zardi's*, which began with a concert by the Stan Kenton Orchestra. In the mid-1950s a

number of jazz clubs in Los Angeles, including The Haig and the Tiffany Club, opened near Zardi's.

One of the all-time great tenor saxophonists, Stan Getz was known as "The Sound." He possessed one of the most beautiful tones in all of jazz, and was among the greatest of melodic improvisers. His main early influence was Lester Young, but he grew to influence generations of players himself and never stopped evolving as a musician. Getz was an extraordinary improviser who created a distinctive sound and vocabulary. Getz's solos managed to meld lush romanticism with jazz's sense of physical toughness. He preferred ballads and medium-tempo tunes, though he was equally gifted at performing uptempo numbers. His emotional solos communicated directly and simply, revealing a canny yet innate logic. Getz recorded over 150 albums during his lifetime, and several are considered jazz classics:

Stan Getz Live at Zardi's

- 1 Out Of Nowhere 8:10
- 2 Strike Up The Band 7:29
- 3 Sweetie Pie 6:05
- 4 Lover Come Back To Me 9:40
- 5 Ah Moore 4:05
- 6 Melancholy Baby 6:58

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

Recorded Live at Zardi's Jazzland Los Angeles June 27, 1956

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

Mastered from the original 2 track mono master tapes

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