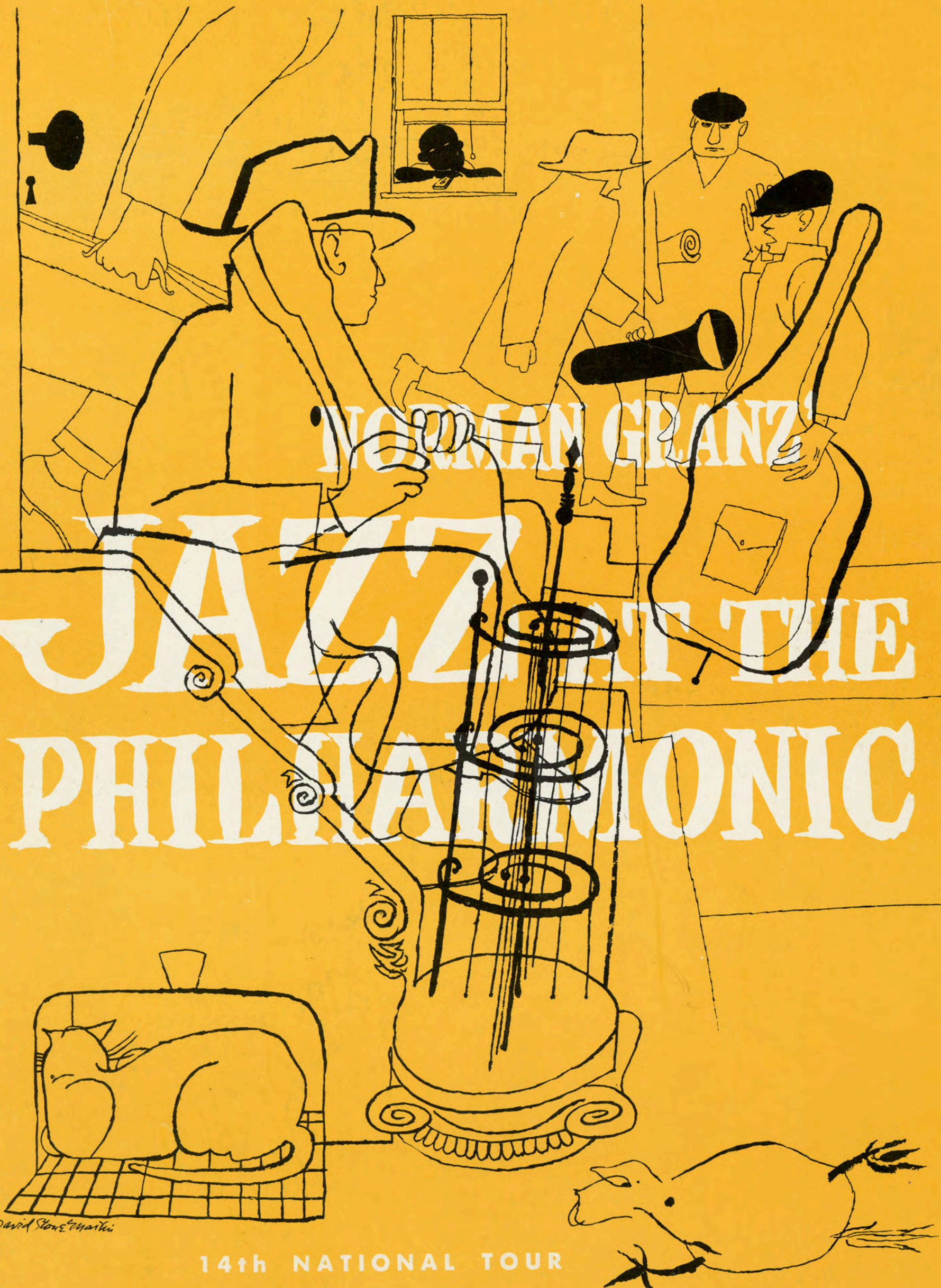
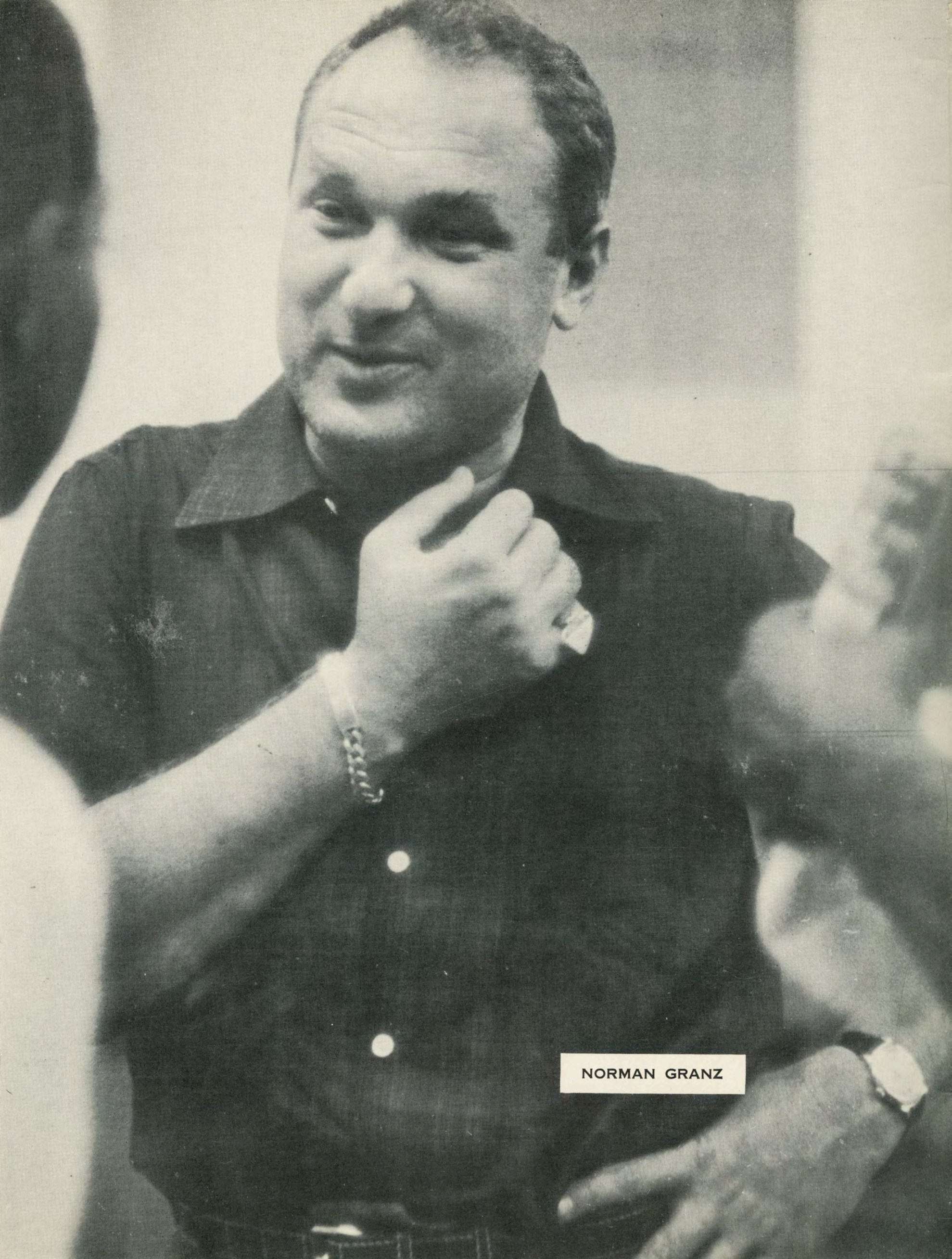


NORMAN GRANZ
JAZZ AT THE
PHILHARMONIC

14th NATIONAL TOUR

David Stone Charney





NORMAN GRANZ

JAZZ AT THE PHILHARMONIC

STOP A JAZZ FAN in any one of the top fifty cities of this country or on the streets of Stockholm, Rome, Tokyo, or Paris and ask him what musical organization rates number one with him. The answer is sure to be Norman Granz' *JAZZ AT THE PHILHARMONIC*.

Today, the annual concert tour of *JAZZ AT THE PHILHARMONIC*, presented by impresario Norman Granz, sets the pace of the jazz music business. It has pioneered the jazz concert field so that it is a yearly fixture in the best halls of the world, presenting the top names in the jazz field in many areas where they would normally never appear.

In a single decade, Norman Granz has built the JATP concert series to where he is rightfully called "the Sol Hurok of Jazz," occupying a place in Jazz similar to that of the great Hurok and his enterprises in ballet and classical music.

In the concerts and in the numerous recordings he releases on his two labels, Clef and Norgran, the statement "personally supervised by Norman Granz" is virtually a Good Housekeeping Seal of Approval for jazz. It guarantees the product and the guarantee is respected because of the reputation of the man.

Norman Granz was the first man in the jazz field to consider the album cover, first in terms of art and secondly as a functional item. The work of David Stone Martin, an outstanding American artist, has graced the covers almost of all of the Norman Granz albums, making a substantial contribution to American art by itself.

Norman Granz has always believed that a man should be judged for himself alone, and not on what church he attends or what he looks like. From the start JATP has been an inter-racial organization with the artists selected for their ability as musicians alone. There are no color or racial lines in this group and there never have been. A man's music speaks for itself. Furthermore Norman Granz has always insisted that *JAZZ AT THE PHILHARMONIC* shall not appear before any audience where discrimination is practiced, and as a result he has managed to break down segregation in many cities and auditoriums where this practice existed. He has insisted that fighting segregation in the audience is at least as important (if not more so) as the inter-racial composition of his musicians. *JAZZ AT THE PHILHARMONIC* has been successful in this policy so that many cities now do not practice segregation in their auditoriums. The National Negro Publishers Association took cognizance of this in 1949 and presented Norman Granz with the Russwurm Award for his contribution to the improvement of race relations.

This is the fourteenth national tour of *JAZZ AT THE PHILHARMONIC*. On each of these coast-to-coast swings, the policy has been to present the greatest names of jazz and also to provide a showcase for new and unusual talents so that an unknown artist has a ready-made springboard to prominence. The most famous of these artists who have been discovered by JATP is the sensational Canadian pianist, Oscar Peterson. Other jazzmen, like Flip Phillips and Illinois Jacquet, whose talents were latent or hidden, have reached stardom through JATP. Last year, through the presentation of Gene Krupa as a featured performer, JATP revived one of the great names of American jazz and made him once again into a top rank artist in popularity.

The *JAZZ AT THE PHILHARMONIC* series of albums, beginning with the *How High The Moon* Album recorded at Los Angeles in 1944, were the first to present musicians playing under actual concert conditions with

all the excitement generated between musicians and audiences reproduced on record and the original, authentic audience applause as well as the informal, onstage conversation of the musicians. They have become, in actuality, documentaries of jazz. Practically every jazz artist of major stature has appeared in one or another of the sixteen JATP albums. Some of the great artists who have appeared on these albums are: King Cole, Mel Powell, Dizzy Gillespie, Charlie Parker, Gene Krupa, Lester Young, and many more. One volume is issued each year with Number 16 the latest one. They are tremendously successful, commercially and artistically, and are undoubtedly the best known series of jazz albums ever issued. In 1953 Norman Granz' jazz on Clef and Norgran records, according to *Billboard*, accounted for as many sales as virtually all the other record labels put together in the United States.

JATP has toured Europe for three years, playing concerts in Stockholm, Brussels, Paris, Zurich, Amsterdam, Berlin, Milan, Copenhagen, and other European cities. The European audiences, like their American brothers, went wild about *JAZZ AT THE PHILHARMONIC*. It has also played Japan's major cities, Tokyo, Osaka, and Nagoya. This year the tour will play 60 cities in the United States and Canada, and for the first time will appear in Australia.

Aside from the JATP concert tours, Norman Granz has also pioneered in adjacent fields. The Academy Award nominee short, *JAMMIN' THE BLUES*, which he produced with Gjon Mili in 1944, is considered the best film treatment of jazz ever done. In 1948, his three-dimension presentation of jazz in the epic album, *THE JAZZ SCENE*, a luxurious limited edition, offered the painting of David Stone Martin, the photography of Gjon Mili and some of the greatest jazz writing from the pens of Ellington, Handy, and Burns as well as superb performances from great soloists. His records of Flip Phillips and Charlie Parker with the Machito Afro-Cuban band were among the first to combine jazz with Afro-Cuban rhythms, and the recent Norgran album by Chico O'Farrill, *AFRO-CUBAN SUITE*, is a monument to the fusion of jazz and Latin rhythms. His Parker-With-Strings albums experimented with use of a jazz soloist and a string section. His *OSCAR PETERSON QUARTET* album for the first time allows a soloist to fulfill the possibilities for unlimited improvisation provided by the long-playing record. In 1952 he produced a tremendous album called *THE ASTAIRE STORY*. This was the musical biography of the great song and dance man, Fred Astaire, in which Astaire did forty tunes that were actively associated with himself, and was one of the first successful combinations of a popular artist with a jazz background. This too was offered in a limited edition, which again combined the talents of David Stone Martin and Gjon Mili along with the music.

Granz has revived on records the great Art Tatum, by releasing the magnificent collection on Clef Records entitled *THE GENIUS OF ART TATUM*. This project consisted of 130 tunes recorded by Tatum and is virtually the definitive work of this truly great artist.

In 1953 Norman Granz successfully broke the ban which has existed for eighteen years when he brought into England *JAZZ AT THE PHILHARMONIC*. England had not allowed American musicians to play there, and JATP was the first group to present jazz concerts in that country during the past two decades.

JAZZ AT THE PHILHARMONIC and Norman Granz are true pace setters in jazz.



ELLA FITZGERALD



OSCAR PETERSON



DIZZY GILLESPIE



ROY ELDRIDGE

dizzy gillespie and
roy eldridge both play

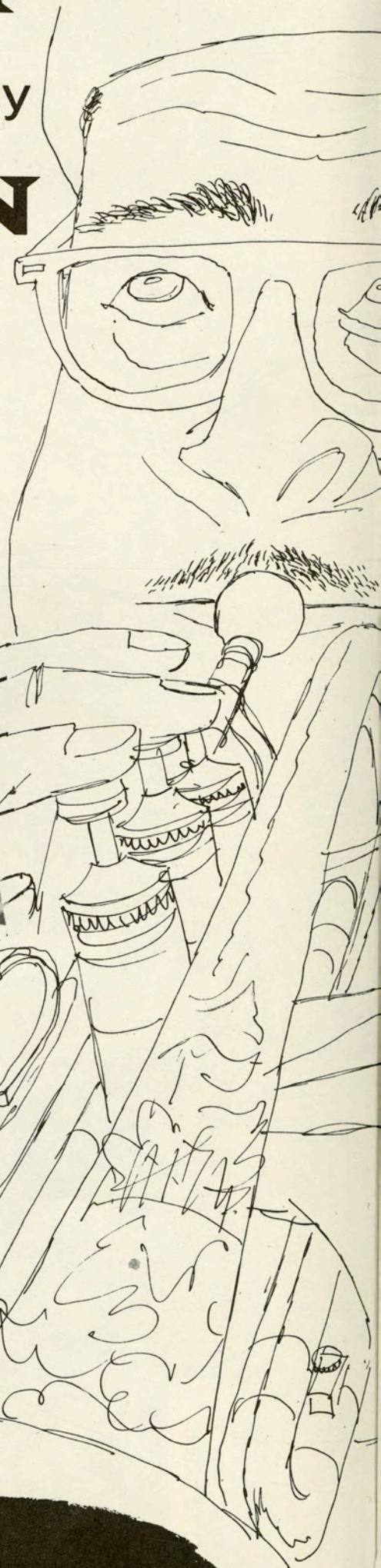
MARTIN
— the extra range trumpet



Roy Eldridge



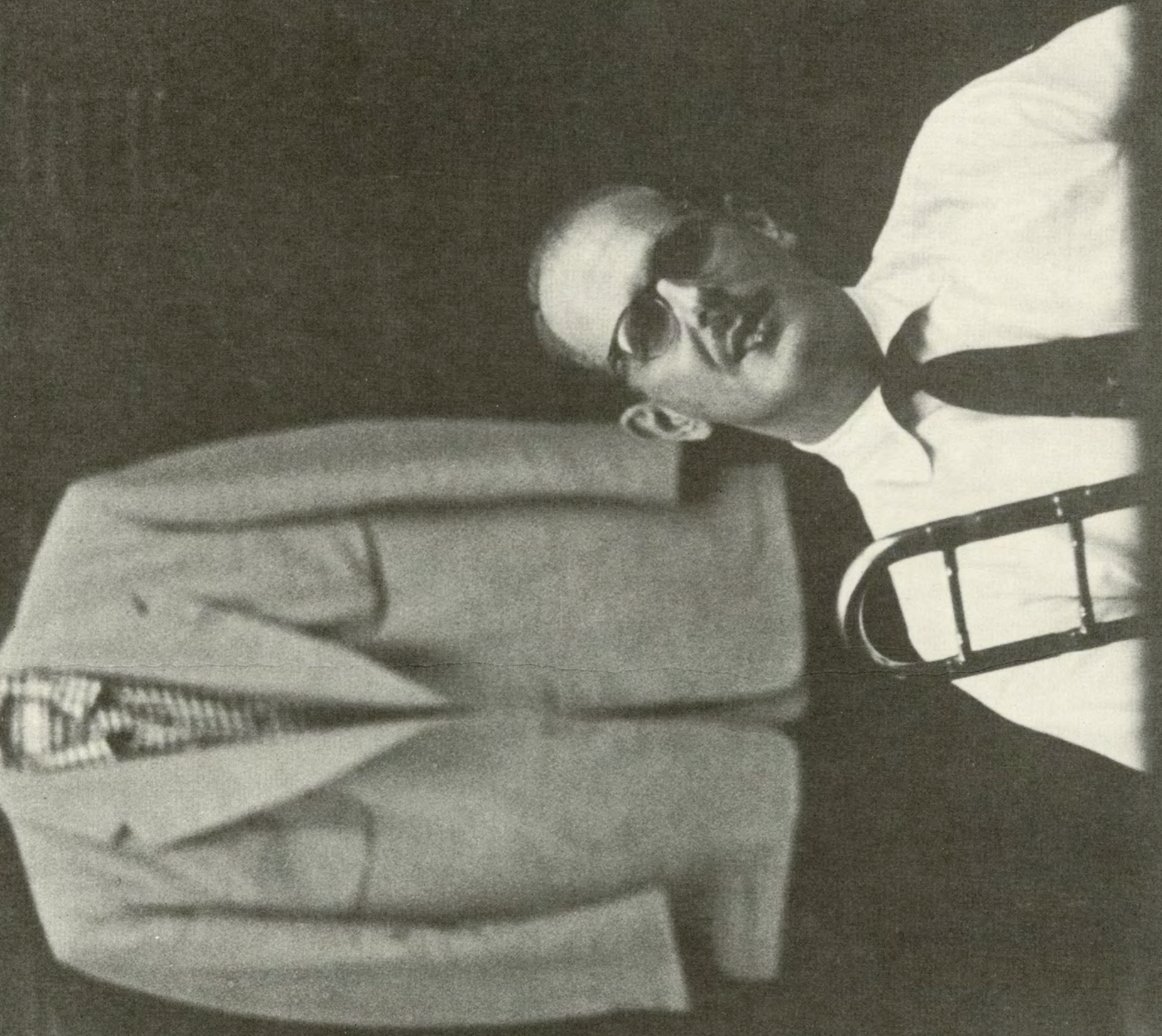
Dizzy Gillespie



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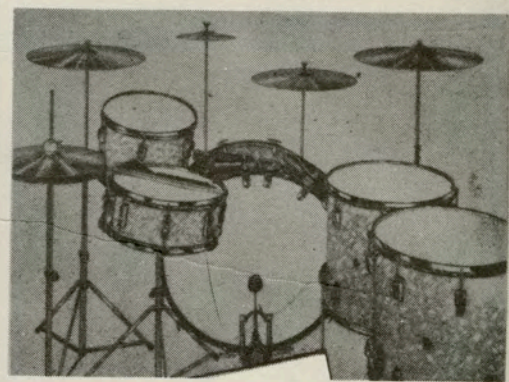
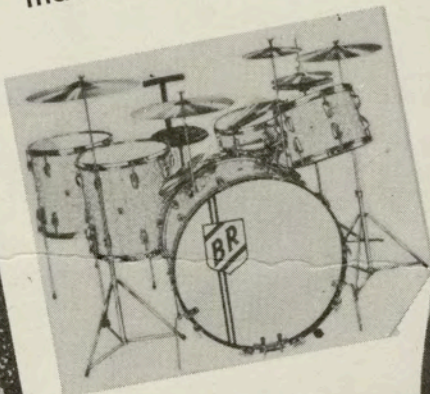


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Sid Cooper



Howard Davis



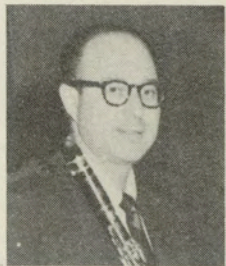
Buddy De Franco



Henri Druart



Les Elgart



Harold Feldman



Paul Guma



Al Howard



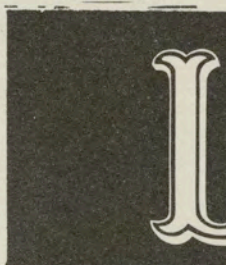
Don Jacoby



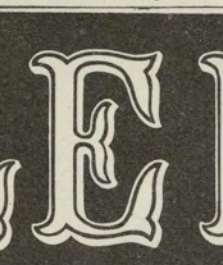
Elmer Kane



Manny Klein



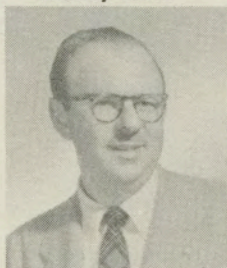
Ralph Marterie



Ernest Mauro



Jack Kreiselman



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BUDDY DEFRANCO

PROGRAM

Set 1

The Horns:

DIZZY GILLESPIE **ROY ELDRIDGE**
Trumpets

BILL HARRIS, *Trombone*

FLIP PHILLIPS **BEN WEBSTER**
Tenor Saxophones

The Rhythm Section:


OSCAR PETERSON **LOUIS BELLSON**
Piano *Drums*

RAY BROWN **HERB ELLIS**
Bass *Guitar*

The Tunes

THE FIRST TUNE
THE SECOND TUNE
THE THIRD TUNE
THE FOURTH TUNE

Intermission



Set 2

**THE OSCAR PETERSON
TRIO**

OSCAR PETERSON, *Drums*

RAY BROWN, *Bass* HERB ELLIS, *Guitar*

▼
THE JATP QUARTET

BUDDY DE FRANCO, *Clarinet*

BUDDY RICH, *Drums*

OSCAR PETERSON, *Piano*

RAY BROWN, *Bass*

▼
ELLA FITZGERALD

Accompanied by Don Abney

▼
Finale

PHOTOGRAPHIC CREDITS

ESTHER BUBLEY
Ben Webster

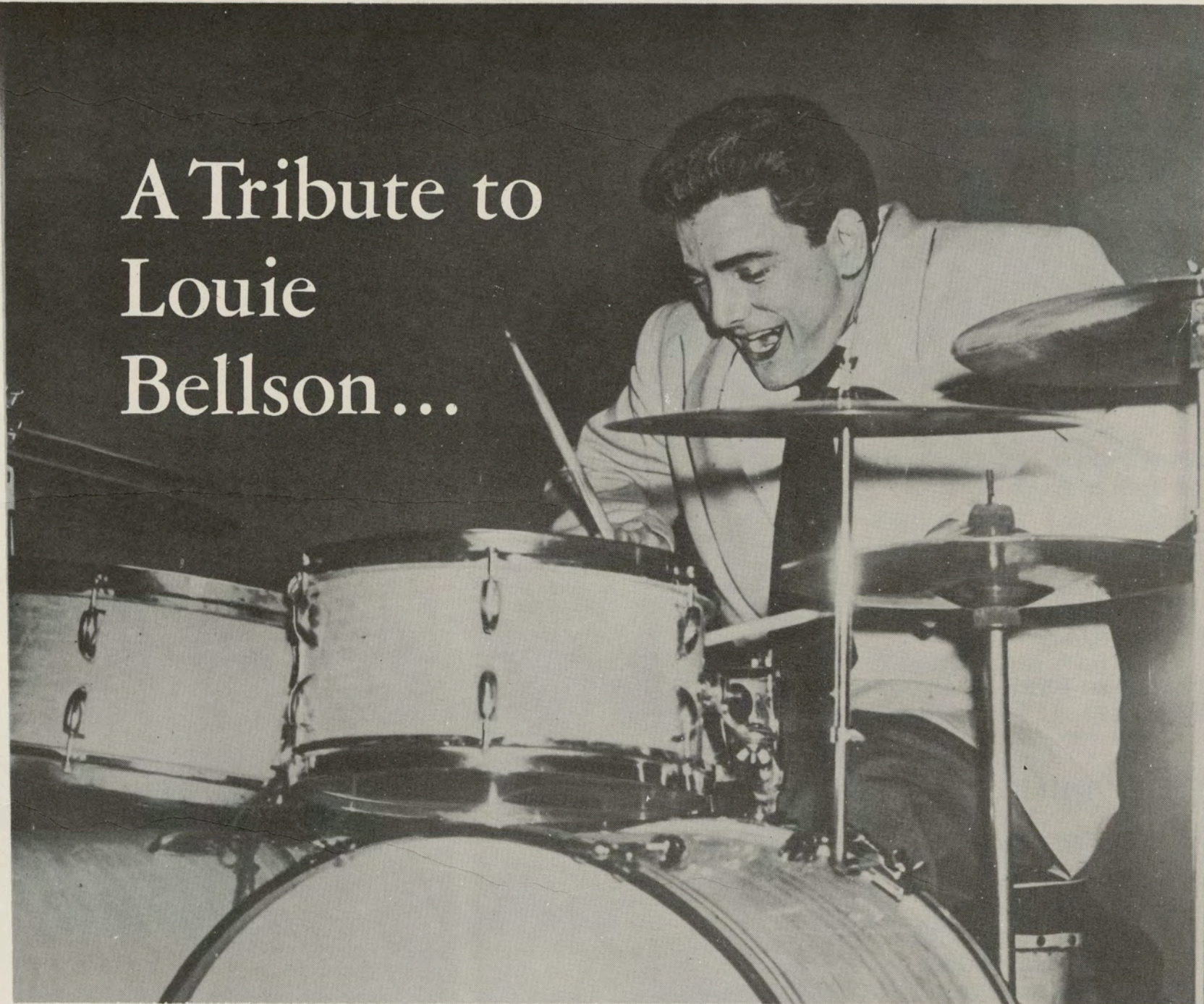
DAVE HECHT
Oscar Peterson

HERMAN LEONARD
Ella Fitzgerald, Buddy DeFranco
Buddy Rich

MARGERY LEWIS
Ray Brown, Roy Eldridge
Dizzy Gillespie, Bill Harris
Flip Phillips

PHIL STERN
Louis Bellson, Norman Granz

A Tribute to Louie Bellson...



WE COULD fill pages praising Louie Bellson's technical skill as a percussionist—both as a soloist and as leader of his own jazz group. We could go all-out about Louie's genius as an arranger, a composer and the author of several important books on drumming.

Selfishly, we could talk plenty about his resourcefulness as a drum designer and inventor of drum accessories. (For example, he designed the famous Gretsch "Disappearing" Drum Spurs, the new Gretsch-Bellson Drum Stick as well as the less familiar Gretsch-Bellson combination Drum Stick and Brush.)

But right now we'd like to concentrate on just one thing—and that is our deep appreciation of what top performers like Louie mean to the young musicians and would-be musicians of America. As teachers and as "influences" their contribution is a very great one. They keep the young aspiring and working toward the

goal of "greatness." Louie Bellson's efforts in this field deserve special laurels. He is president and founder of IAMD (International Association of Modern Drummers)—an organization whose primary purpose is to help young drummers become better and more successful drummers.

* * * *

Of course, we at the Fred. Gretsch Company are very proud of the fact that Louie Bellson—like so many other top drummers from coast to coast—uses Gretsch Broadcaster Drums. If you'd like detailed information about Louie's Broadcaster Drum Outfit — and other Broadcaster Drums—just drop us a line—we'll rush you a catalog.

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The **FRED. GRETSCH** Mfg. Co.

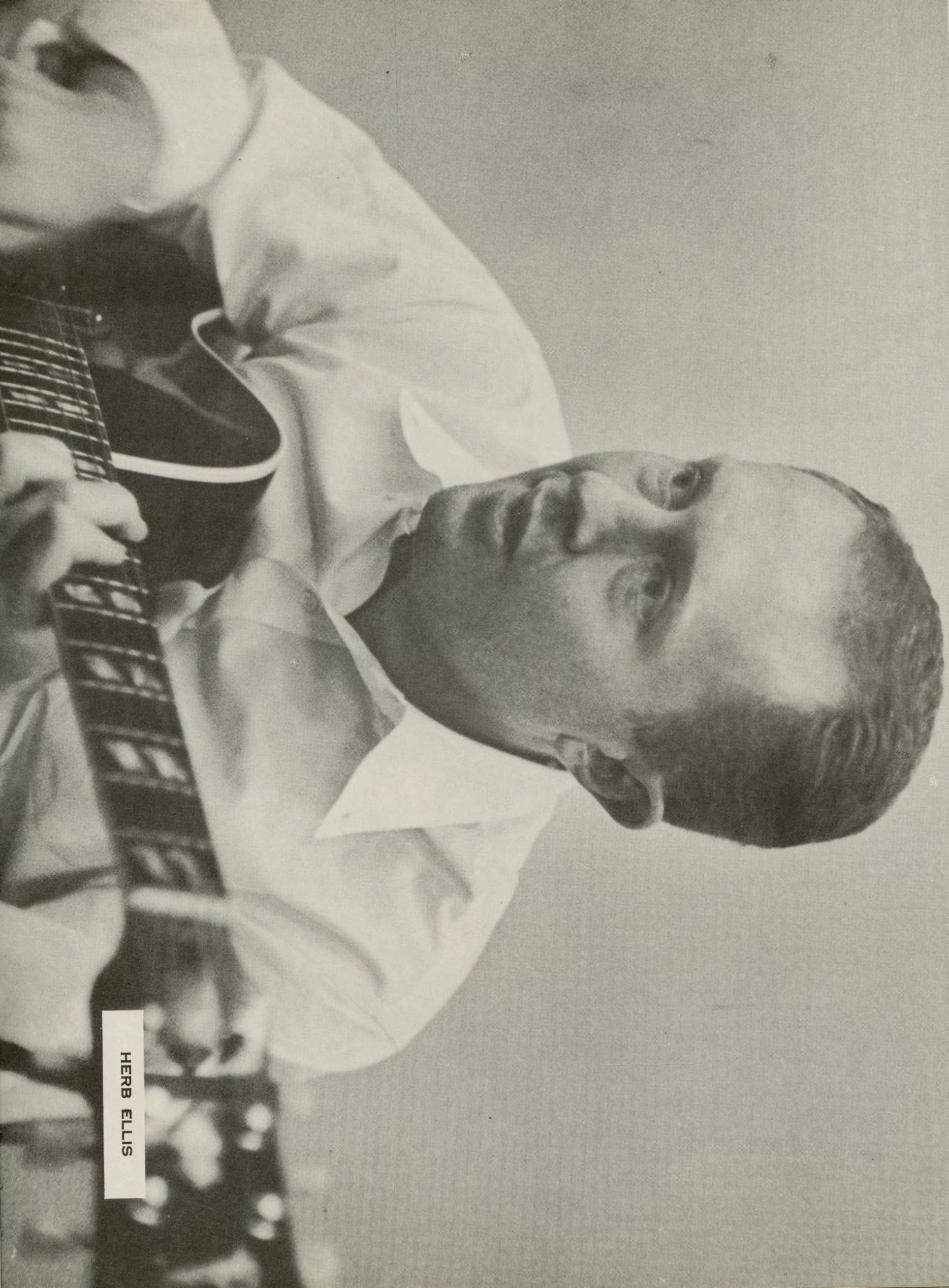
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LOUIS BELLSON



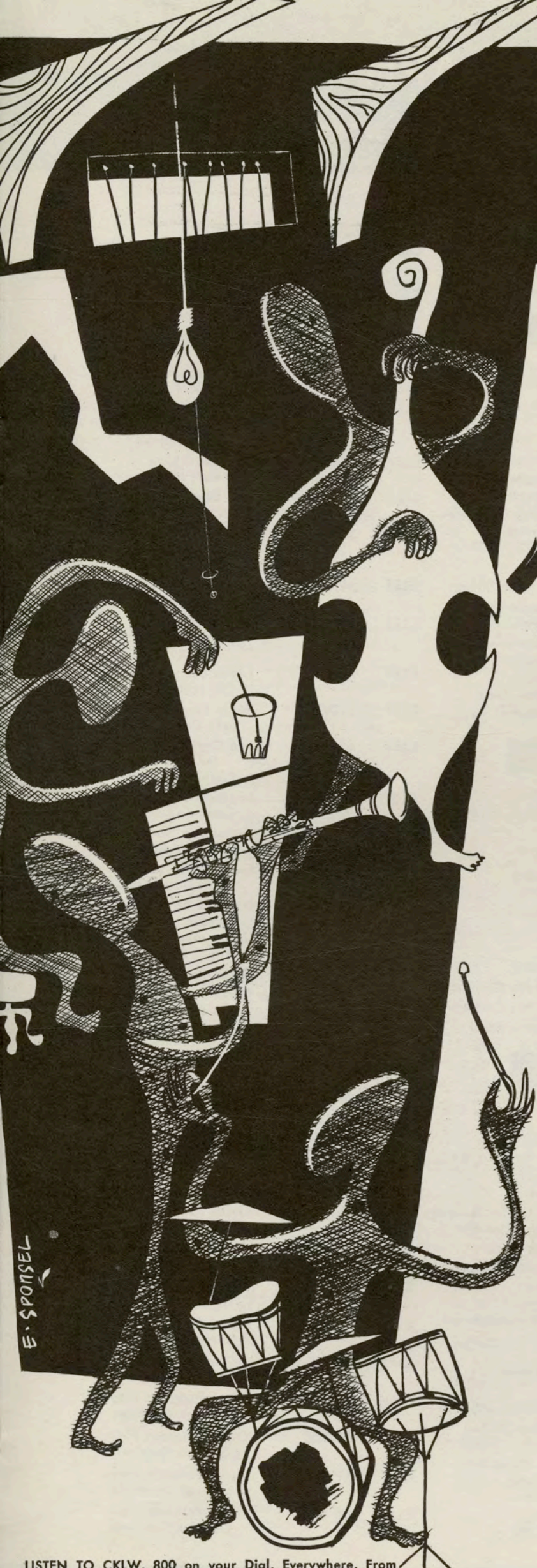
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- 2 THE JAZZ SCENE. The album has never ceased to draw the accolades of all jazz critics. At great expense, Mr. Granz assembled the leading jazzmen literally from the four corners of the earth. More than twenty-four of the leading jazz arrangers, composers and instrumentalists are represented here expressing their own ideas. This limited edition album contains four (4) twelve-inch Long Playing Records and a picture folio of the sessions by the noted LIFE Magazine Photographer, Gjon Mili. **PRICE (Complete) \$15.00**
- 3 THE FRED ASTAIRE STORY. This album contains thirty-four songs and six instrumentals together with five ad lib dances by the inimitable Fred Astaire. This is the biography of the greatest song and dance man of our time. This limited edition album is autographed by Fred Astaire and includes photography by Gjon Mili and drawings by the renowned modern artist, David Stone Martin. There are in all, four (4) twelve-inch Long Playing Records in this album. **PRICE (Complete) \$50.00**
- 4 THE GENIUS OF ART TATUM. Little needs to be added here concerning this wonderful collection of selections by America’s foremost jazz pianist. With no rigid time limitations, Mr. Tatum’s true mastery and genius are fully demonstrated for the first time. In addition to the five (5) Long Playing Records, this album contains four 9" x 12" photographs of Art Tatum suitable for framing. **PRICE (Complete) \$25.00**
- 5 LESTER YOUNG, VOLUME 1 and 2. Of course, there is but one "President." On the jacket of these albums, David Stone Martin has portrayed Lester as the weird conjurer of the tenor saxophone that he is. DOWNBEAT has listed these albums as among its recommended best buys of 1954. The President is backed up by Oscar Peterson, and the two together make for a unique and most pleasurable listening experience. This set contains two (2) ten inch Long Playing Records. **PRICE (Complete) \$7.95**

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- NORG 108 Loris
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Louis Bellson
- NORG MG N-14 The Exciting Louis Bellson
And His Big Band
- NORG EP N-10 The Amazing Artistry of
Louis Bellson
- NORG EP N-23 The Exciting Louis Bellson
And His Big Band

RAY BROWN

- CLEF 8936 Blue Lou
Song Of The Volga
Boatman

BUDDY DeFRANCO

- CLEF 89067 Show Eyes
Autumn In New York
- CLEF 89088 From Here To Eternity
Love Is For The Very Young
- CLEF 89092 Gold Nugget Sam
Pyramid
- NORG 125 Titero
Autumn Leaves
- NORG MG N-3 The Music Of Buddy DeFranco
- NORG MG N-16 Pretty Moods By
Buddy DeFranco
- NORG MG N-1006 The Progressive Mr. DeFranco
- NORG EP N-5 The Music Of Buddy DeFranco
- NORG EP N-6 The Music Of Buddy DeFranco
- NORG EP N-43 The Progressive Mr. DeFranco
- NORG EP N-44 The Progressive Mr. DeFranco

ROY ELDRIDGE

- CLEF 8955 Sweet Lorraine
Yard Dog
- CLEF 8962 Basin Street
I Remember Harlem
- CLEF 8975 Easter Parade
I See Everybody's Baby
- CLEF 8996 Baby What's The Matter
With You
Jumbo The Elephant
- CLEF 89056 Love For Sale
Dale's Wail
- CLEF 89087 Roy's Riff
Rockin' Chair
- CLEF 89097 Little Jazz
Wrap Your Troubles
In Dreams
- CLEF 89110 Willow Weep For Me
Somebody Loves Me
- CLEF 89116 When It's Sleepy Time
Down South
Echoes Of Harlem
- CLEF 89123 When Your Lover Has Gone
I Can't Get Started
- CLEF MG C-113 Roy Eldridge Collates
- CLEF MG C-150 The Roy Eldridge Quintet
- CLEF MG C-162 The Strolling Mr. Eldridge
- CLEF EP-131 Roy Eldridge With Strings
- CLEF EP-158 Roy Eldridge And His
Orchestra
- CLEF EP-199 The Roy Eldridge Quintet

- CLEF EP-200 The Roy Eldridge Quintet
- CLEF EP-227 The Strolling Mr. Eldridge
- CLEF EP-240 The Strolling Mr. Eldridge

DIZZY GILLESPIE

- NORG 107 Talk Of The Town
Parts 1 and 2
- NORG 116 Hey Pete! (Vocal by Diz)
One Alone
- CLEF MG C-136 Dizzy Gillespie With Strings
- CLEF MG C-512 Bird And Diz Album
- NORG MG N-2 The Dizzy Gillespie—
Stan Getz Sextet
- NORG MG N-18 More Of The Dizzy Gillespie—
Stan Getz Sextet
(Album #2)
- NORG MG N-1003 Afro
- CLEF EP-153 Dizzy Gillespie With Strings
- NORG EP N-3 The Dizzy Gillespie—
Stan Getz Sextet
- NORG EP N-4 The Dizzy Gillespie—
Stan Getz Sextet
- NORG EP N-32 More Of The Dizzy
Gillespie—Stan Getz
Sextet (Album #2)

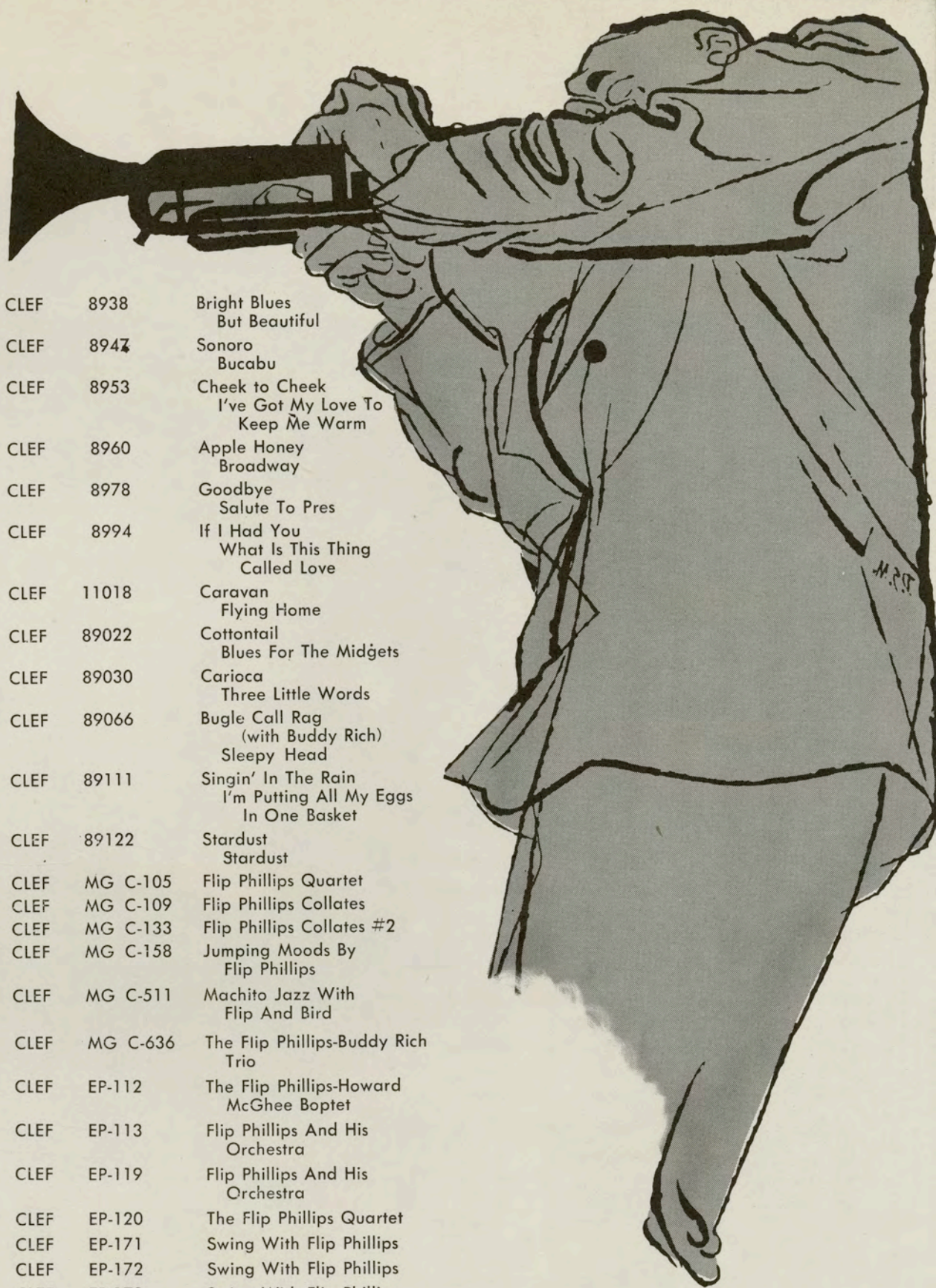
BILL HARRIS

- CLEF 8969 Bill Not Phil
You're Blase
- CLEF 8997 Bijou
Poogerini
- CLEF 89023 D'Anjou
Gloomy Sunday
- CLEF 89052 Tutti Fruitti
Sue Loves Mabel
- CLEF 89069 Imagination
Blackstrap
- CLEF MG C-125 Bill Harris Collates
- CLEF EP-135 Bill Harris And His Orchestra
- CLEF EP-162 Bill Harris And His Orchestra
- CLEF EP-247 The Jackson-Harris Herd

OSCAR PETERSON

- CLEF 8917 Debut
Tenderly
- CLEF 8921 They Didn't Believe Me
Lover Come Back To Me
- CLEF 8922 Where Or When
Oscar's Blues
- CLEF 8923 Three O'Clock In The Morning
All The Things You Are
- CLEF 8926 Little White Lies
Lover
- CLEF 8930 Exactly Like You
Robbins Nest
- CLEF 8933 Jumpin' With Symphony Sid
Get Happy
- CLEF 8940 Squatty Roo
Salute To Garner
- CLEF 8943 Nameless
How High The Moon
- CLEF 8952 I Get A Kick Out Of You
What's New
- CLEF 8959 Until The Real Thing
Comes Along
Love For Sale
- CLEF 8976 Rough Ridin'
But Not For Me
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Willow Weep For Me
- CLEF 89006 You Go To My Head
You Turned The Tables
On Me
- CLEF 89007 Small Hotel
I Can't Get Started
- CLEF 89008 These Foolish Things
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- CLEF 89009 Blue Moon
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- CLEF 89038 The Man I Love
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Cheek To Cheek
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- CLEF 89106 One For My Baby
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Pooper
- CLEF 89124 Unforgettable
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- CLEF MG C-107 Oscar Peterson At Carnegie
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- CLEF MG C-116 The Oscar Peterson Quartet
- CLEF MG C-119 Oscar Peterson Plays Pretty
- CLEF MG C-127 Oscar Peterson Collates #2
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- CLEF EP-108 Oscar Peterson Plays Irving Berlin
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- CLEF 8947 Sonoro Bucabu
- CLEF 8953 Cheek to Cheek I've Got My Love To Keep Me Warm
- CLEF 8960 Apple Honey Broadway
- CLEF 8978 Goodbye Salute To Pres
- CLEF 8994 If I Had You What Is This Thing Called Love
- CLEF 11018 Caravan Flying Home
- CLEF 89022 Cottontail Blues For The Midgets
- CLEF 89030 Carioca Three Little Words
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- CLEF MG C-511 Machito Jazz With Flip And Bird
- CLEF MG C-636 The Flip Phillips-Buddy Rich Trio
- CLEF EP-112 The Flip Phillips-Howard McGhee Bopset
- CLEF EP-113 Flip Phillips And His Orchestra
- CLEF EP-119 Flip Phillips And His Orchestra
- CLEF EP-120 The Flip Phillips Quartet
- CLEF EP-171 Swing With Flip Phillips
- CLEF EP-172 Swing With Flip Phillips
- CLEF EP-173 Swing With Flip Phillips
- CLEF EP-263 The Flip Phillips-Buddy Rich Trio
- CLEF EP-264 The Flip Phillips-Buddy Rich Trio

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- CLEF 8903 Znarg Blues My Old Flame
- CLEF 8908 This Can't Be Love Cookie
- CLEF 8911 Drowsy Vortex
- CLEF 8918 Lover Blue Moon
- CLEF 8919 Don't Take Your Love From Me Lover Come Back To Me
- CLEF 8920 Flip's Boogie Feelin' The Blues
- CLEF 8929 By The Lazy River Swinging For Julie And Brownie
- CLEF 8935 Be Be Dream A Little Dream Of Me

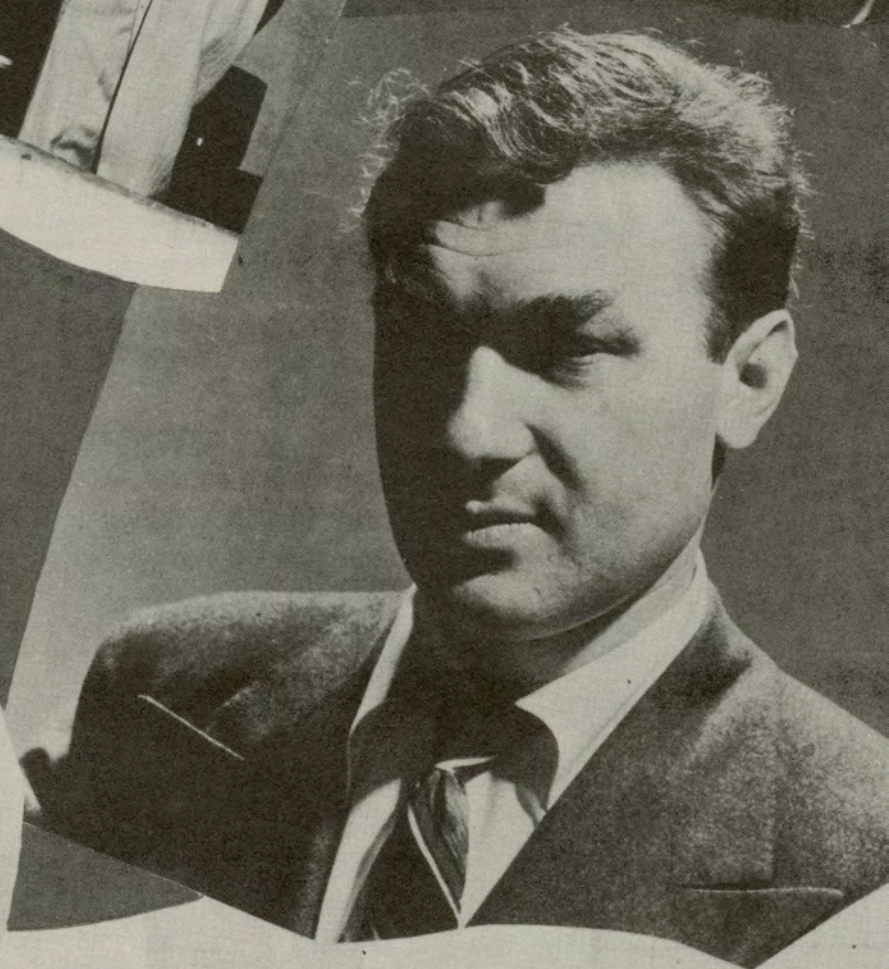
BUDDY RICH

- CLEF 89030 Carioca Three Little Words
- CLEF 89066 Bugle Call Rag Sleepyhead
- NORG 126 Bongo Base And Guitar Sportin' Life
- NORG MG N-26 The Swinging Buddy Rich
- CLEF MG C-636 The Flip Phillips-Buddy Rich Trio
- NORG EP N-37 The Swinging Buddy Rich
- NORG EP N-38 The Swinging Buddy Rich
- CLEF EP-263 The Flip Phillips-Buddy Rich Trio
- CLEF EP-264 The Flip Phillips-Buddy Rich Trio

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- NORG 103 That's All Jive At Six
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ELLA FITZGERALD

There is really not much one can add about Ella Fitzgerald, the "First Lady of Song," because she is considered by all singers and the public alike as the greatest thing in music today. She is one of the very few singers who can do both jazz and popular songs, and both slow ballads and up-tempo novelties.

DIZZY GILLESPIE

John Birks Gillespie is generally considered to be one of the finest of the modern jazz men. He, along with Charlie Parker on alto and Lester Young on tenor saxophone, are generally considered to be the progenitors of "bop" or modern jazz. He's played with Cab Calloway and other great bands and has led his own big band, as well as various small combinations. This is his first tour with Jazz at the Philharmonic.

BUDDY RICH

The best comment one can make on Buddy Rich's ability as a drummer is to quote Gene Krupa, who wrote that in his opinion "Buddy Rich is the greatest drummer of all time." Curiously he has had little musical training, yet he possesses that great natural talent that is granted only to the lucky few, being able to play perfectly under any and all conditions and circumstances. He has played with Harry James, Tommy Dorsey, Artie Shaw, and Les Brown, and has led his own big bands in the past. This is his fifth tour with Jazz at the Philharmonic.

FLIP PHILLIPS

Flip is easily the most exciting musician in Jazz today. He is famous for having played with Woody Herman for years and for the records he made with that organization; and for his now classical version of "PERDIDO."

BUDDY DE FRANCO

The fact that the public and the critics alike have voted Buddy De Franco to be the best clarinetist for the past decade should be sufficient testimony to his greatness. After serving for many years with Tommy Dorsey's band, Buddy left that organization to form his own various small combinations. His playing can best be classified as modern, but he has within him the ageless warmth of the truly great jazz man. This is his first tour with Jazz at the Philharmonic.

RAY BROWN

A superb soloist and a rhythm man without peer, Ray Brown has been with Jazz at the Philharmonic since 1947. He played before that professionally with Snookum Russell and Dizzy Gillespie's big band, and after that formed his own trio. In between tours for the past three years, Ray has been the solid anchor of the Oscar Peterson Duo, Trio, and Quartet, making great jazz in person and on Clef Records. This year he was picked by both the public and the critics on the annual Down Beat polls as the best bassist in the country. His solos have an imagination and beauty unmatched on bass today and his work behind soloists has made him universally accepted as one of the great bass players of all time.

OSCAR PETERSON

This is Oscar's fifth appearance with Jazz at the Philharmonic. In the relatively short time he has been in the U.S. he has won all the polls for the past three years as the greatest jazz piano-player in our country. His strength lies in the immense beat and drive that is evident in all the things he plays, and his complete respect for the melody.

ROY ELDRIDGE

"Little Jazz," as Roy is known, is one of the all-time giants of Jazz. He's played with countless bands, the most famous of which are Gene Krupa and Artie Shaw. A tremendous showman, he excites and thrills like no other jazz man.

LOUIS BELLSON

This marks Louis Bellson's first tour with Jazz at the Philharmonic. In the past Louis played for several years with Tommy Dorsey, Harry James and Duke Ellington's orchestras. Louis was probably the first one to introduce the use of two bass drums, and is constantly experimenting with different sounds that can be gotten from the drums. He's a skilled musician and composes and arranges many things for his own recording dates. He's also one of the most exciting drummers in jazz today.

BEN WEBSTER

Ben was one of the mainstays of the great Duke Ellington organization of the 1930s and 1940s, when his great tenor saxophone was show-cased in so many of the wonderful records that Ellington turned out at that time. This is his second concert tour with JATP.

BILL HARRIS

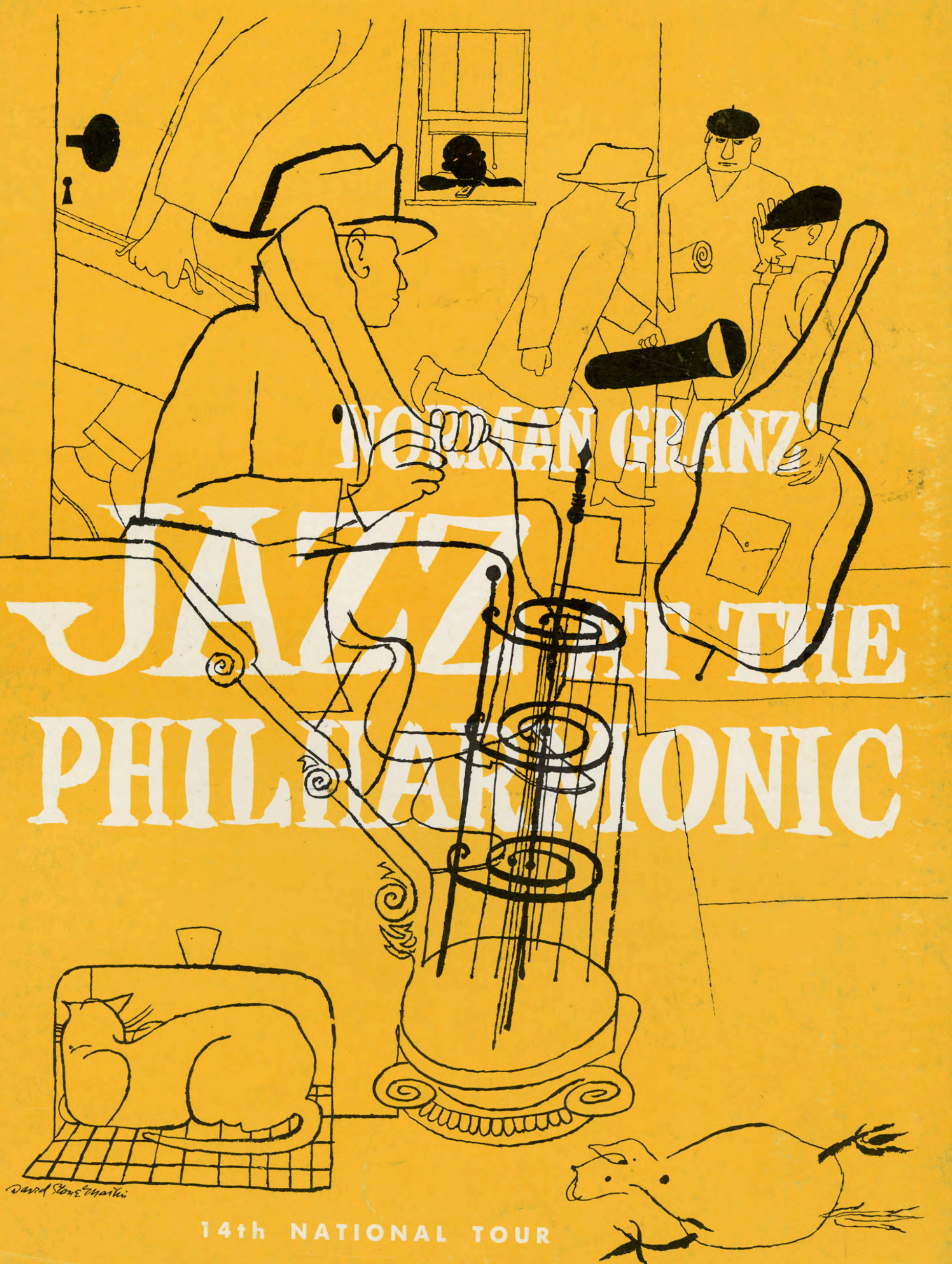
This is Bill's eighth tour with our organization. He has won the Down Beat and Metronome jazz polls as the best trombonist in the country for so many years, it is almost impossible to count them. He is unequivocally the best trombonist in Jazz today.

HERB ELLIS

This is Herb's second tour with JATP, where he plays rhythm guitar in the jam session and solo guitar with the Oscar Peterson Trio. He formerly played with the Soft Winds Trio and is now a permanent member of the Oscar Peterson Trio, between concert tours.

DON ABNEY

Don formerly was accompanist for Lena Horne and the Billy Williams Quartet. He also played piano with Louis Bellson's small group, and is a fine soloist in his own right; however, on this Jazz at the Philharmonic tour, he is the accompanist for Ella Fitzgerald.



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