



# The Stan Kenton Collection

University of North Texas

Presented by Terry Vosbein

# The Stan Kenton Collection

- Over 2000 music manuscripts.
- Over 600 photographs, a gift from Noel Wedder, Kenton's publicist.
- Research materials related to Bob Graettinger, donated by his biographer Robert Morgan.







# Stan Kenton

1911-1979



# Stan Kenton

Led an innovative big band from 1940 until his death in 1979.

Was instrumental in creating and supporting jazz education opportunities.



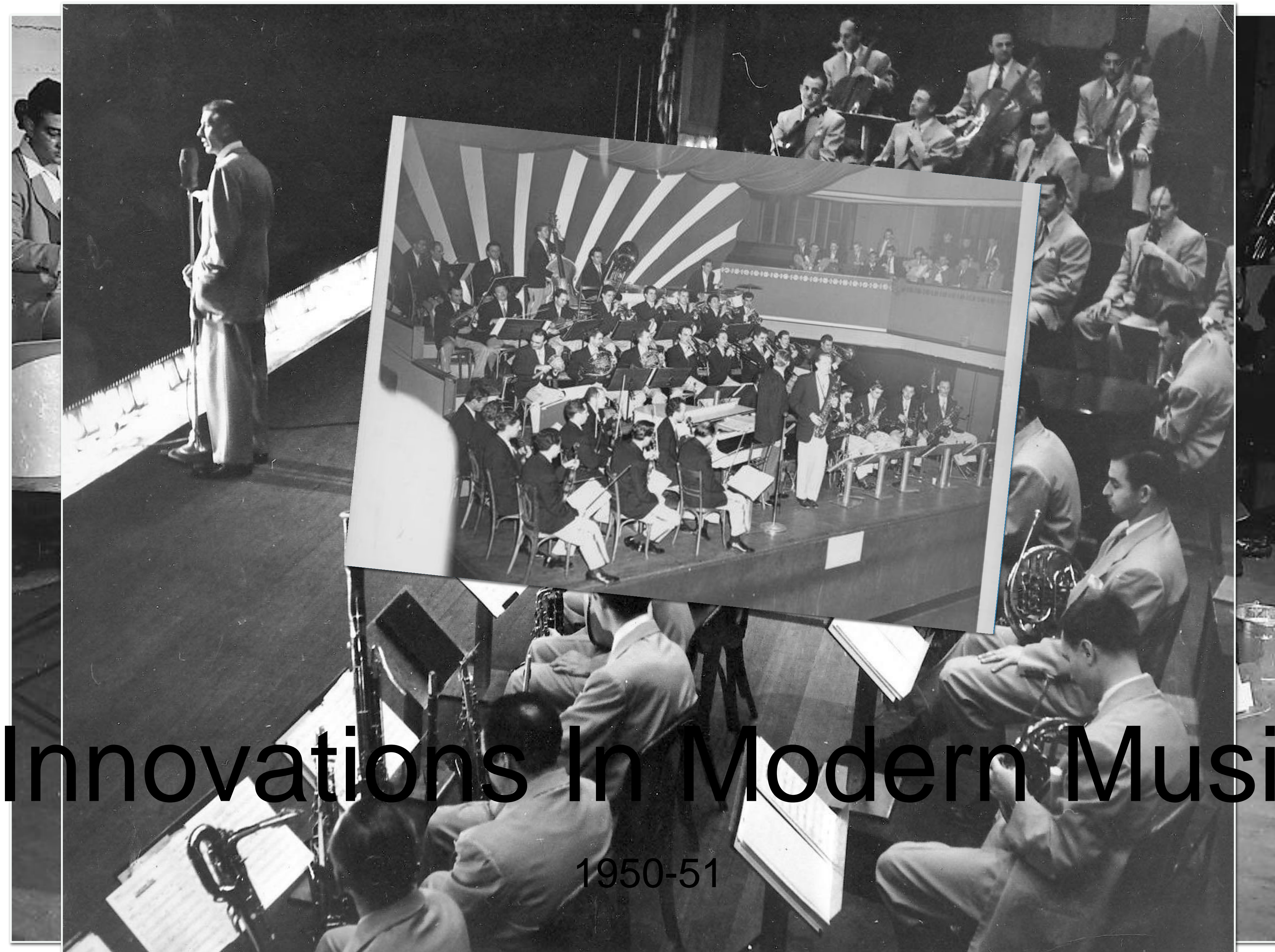












# Innovations In Modern Music

1950-51









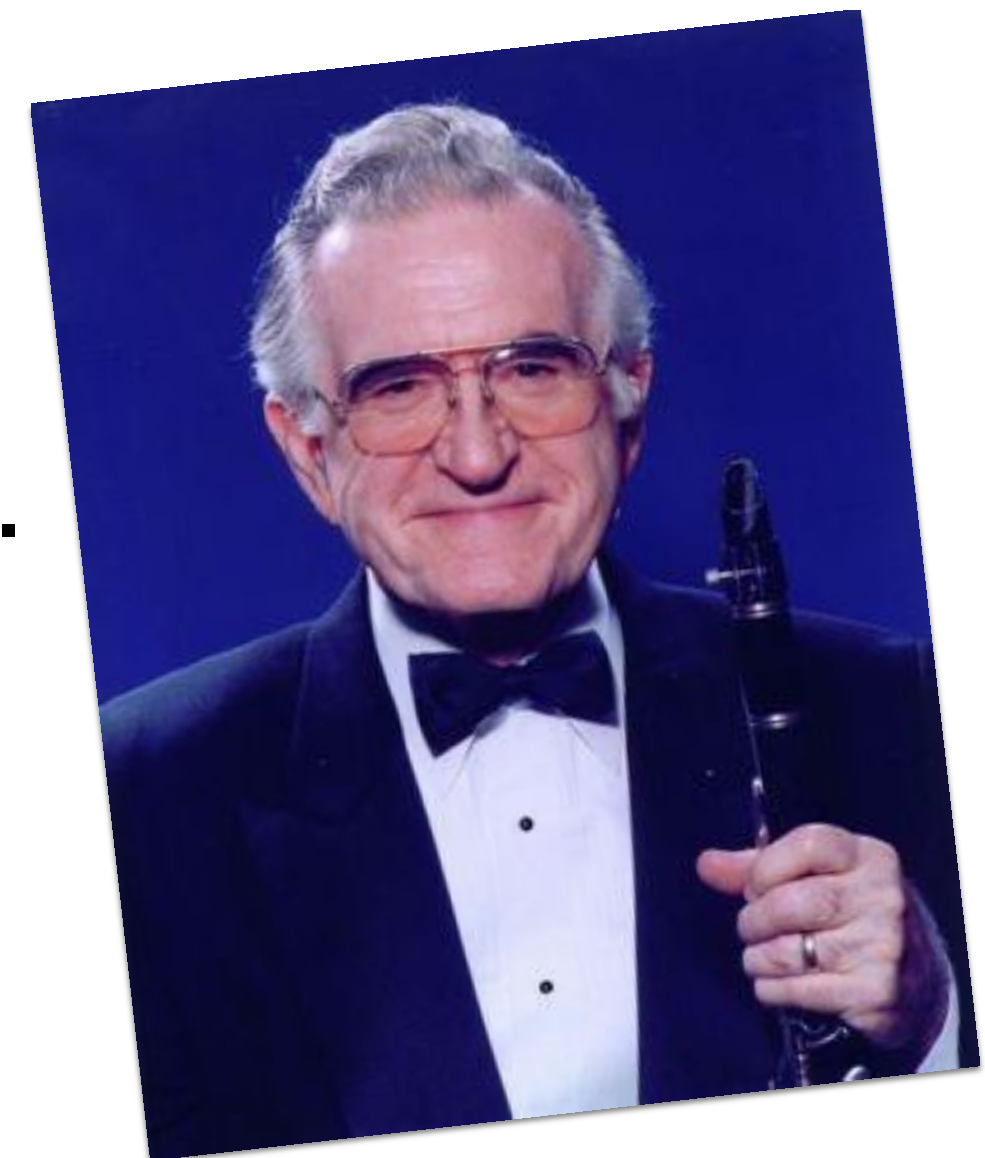






# University of North Texas

- In 1947 former student Gene Hall created a degree program in Dance Band at North Texas State College.
- Leon Breeden took over in 1959 as Director of Jazz Studies. There were seventy jazz students and four Lab Bands. He remained until his retirement in 1981.
- The Jazz Studies program, the first of its kind in the country, rose to international prominence during Breeden's tenure.



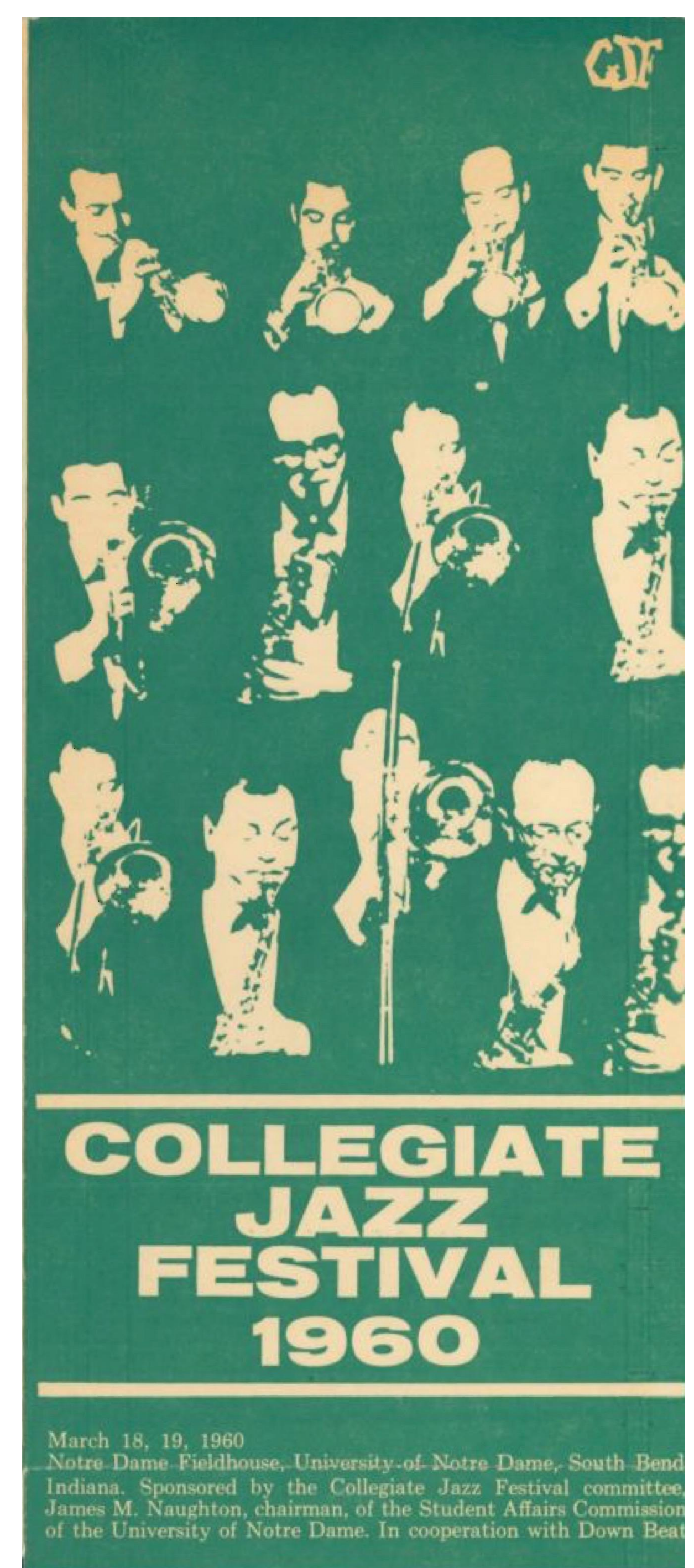


Twenty-nine bands  
from throughout the  
country

# 1960 Notre Dame Collegiate Jazz Festival

**North Texas State College Lab Band**  
Best Jazz Group  
Best Big Band  
Best Trumpet [Marvin Stamm]  
Outstanding Instrumentalist [Marvin Stamm]

“If they ever turn professional, I know a lot of guys  
who aren't going to like it.”  
– Stan Kenton





# Kenton and North Texas

- After first hearing the NT Lab Band in 1960 he became heavily involved with their program.
- He hired numerous sidemen from the One O'clock Lab band over the years.
- In 1962 Kenton donated his library of scores and parts to the North Texas Jazz Program.
- Upon Kenton's death in 1979, his entire library was left to North Texas.
- The UNT Lab Bands now rehearse in Kenton Hall.

# Scores, parts and drawings

- Over 2000 items came to North Texas from Kenton in two large batches.
- The index to the music was compiled by Leon Breeden and several assistants.
- Good work, but...
  - The only fields were:
    - Catalog number
    - Title
    - Arranger
    - Saxophone configuration (AATTB, ATTBB, etc)
- They got quite a bit right, but...
  - Limited information was collected.
  - Mistakes of judgment and other human errors occur in all fields.
  - Only available online in an alphabetical list of titles containing just catalog numbers and arrangers.



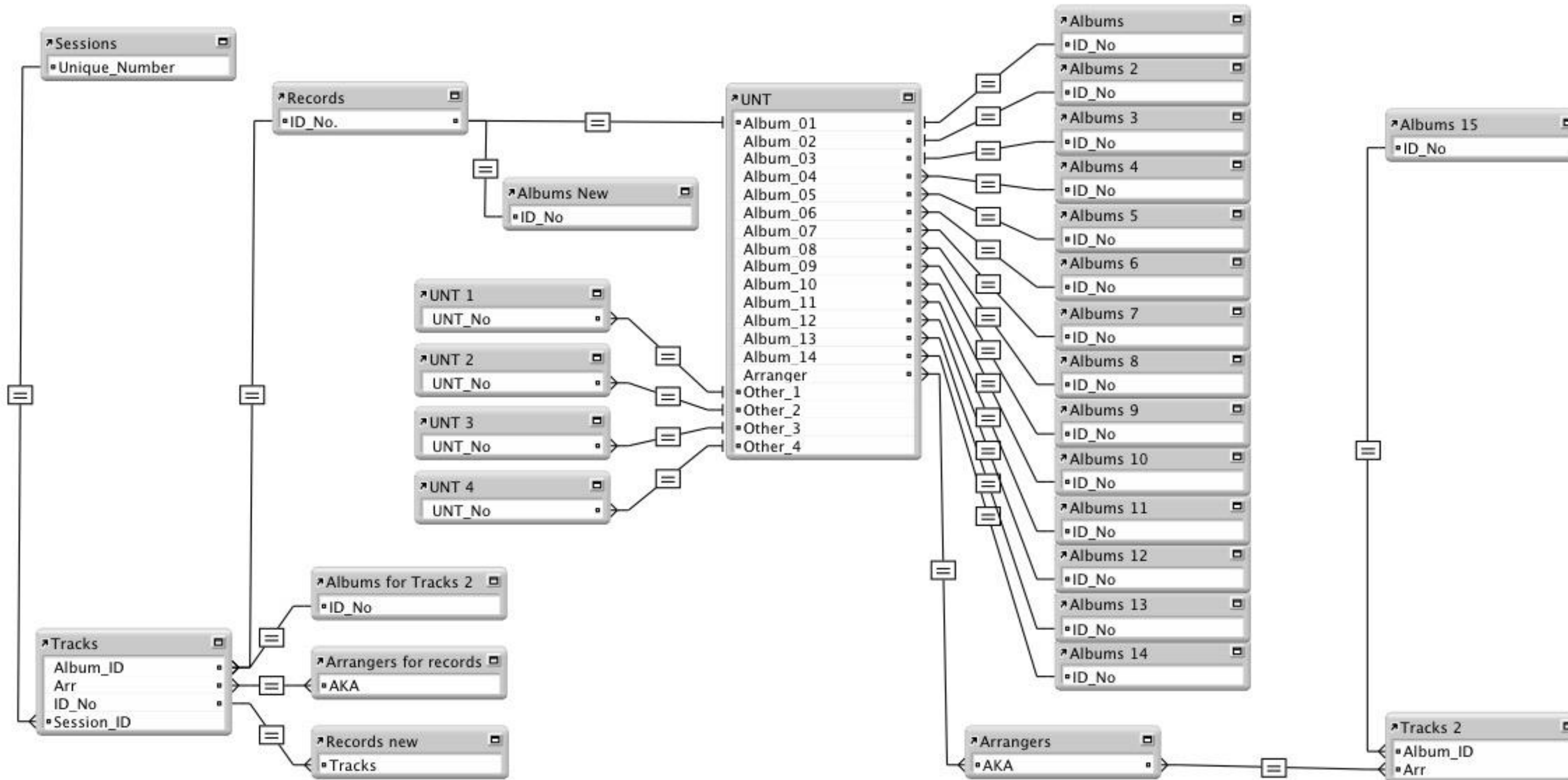
# New and Improved Stan Kenton Database

Table	Fields	Records
UNT Collection	88	2342
Arranger/composers	16	201
Albums/CDs	16	397
Recording sessions (live, broadcast or studio)	51	584
Tracks recorded	19	4268

Five inter-related tables



# Database Relationship Table





# Initial Populating

- Prior to arriving at UNT there was a lot of preparation.

- Primary sources utilized:

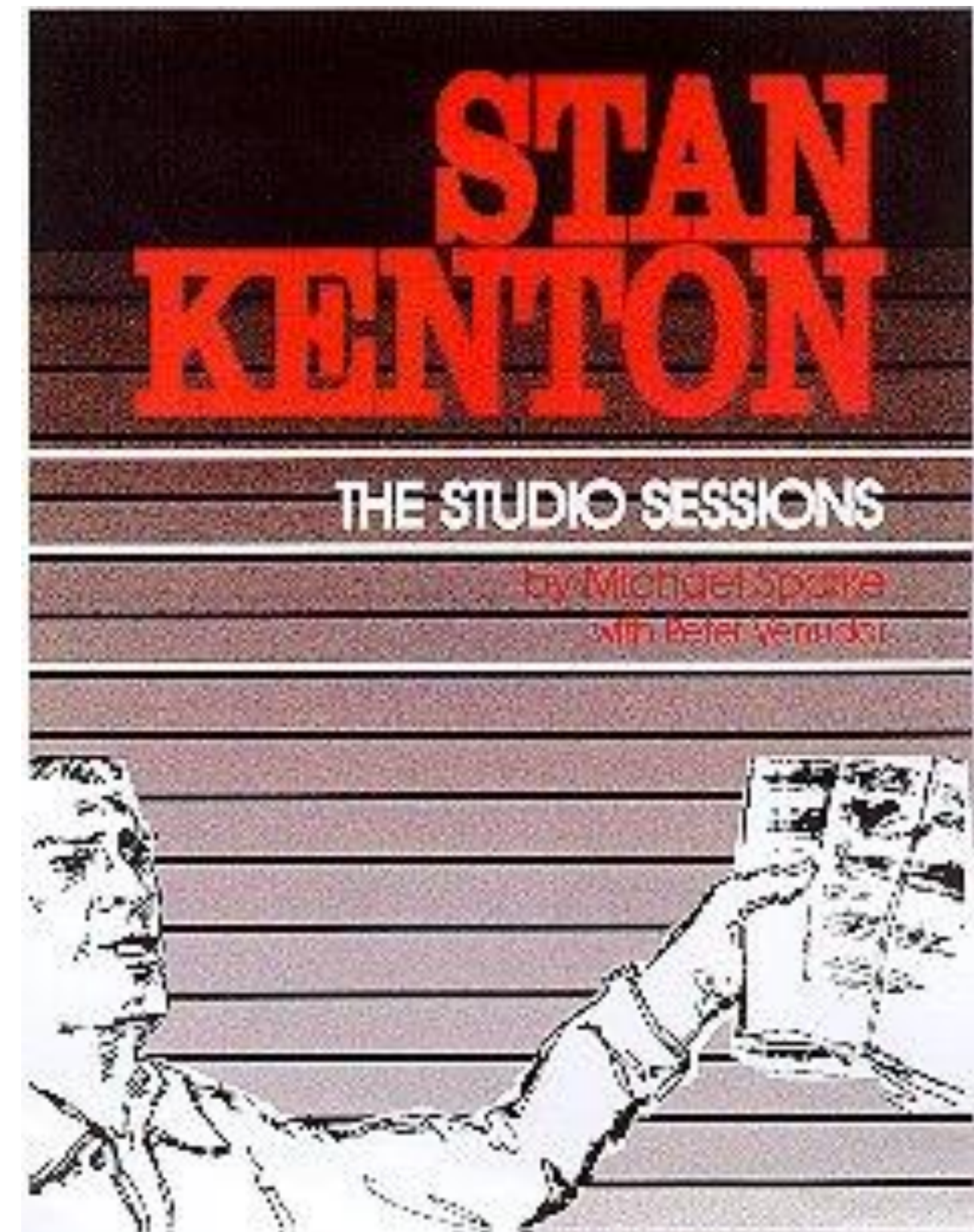
Michael Sparke and Peter Venudor's great book, *Stan Kenton: The Studio Sessions*

Correspondences with Kenton scholars Michael Sparke and Ed Chaplin, as well as Kentonia (a Yahoo group)

Album and compact disc liner notes

Aural evidence

Google (everybody's friend)





# 2007 Arrival at UNT



1. Opening every envelope
2. Filling in and correcting the database
  - Aural evidence very helpful
  - Virtually the entire Kenton recorded output on my laptop in MP3 format
3. Entering selected pieces into Finale (computer music notation)



# Arrangers with the most items in the UNT Archive

Stan Kenton	261
Pete Rugolo	203
Johnny Richards	177
Lennie Niehaus	177
Gene Roland	168
Bill Holman	114
Bill Russo	83

This first column accounts for half of the collection (3.5% of 201 writers).

Both columns together account for three quarters of the collection (9% of the writers).

Ken Hanna	82
Bob Graettinger	81
Dee Barton	75
Hank Levy	75
Bob Curnow	56
Ralph Carmichael	45
Bill Fritz	37
Willie Maiden	36
Bill Mathieu	20
Shorty Rogers	15
Gerry Mulligan	9





**Some cool things I found**



①

Violins  
Sax.  
Trumpets  
Trombones  
Bass or Tuba  
Guitar  
Drums (Bells)  
Piano or Harp

# Concerto for Doghouse

Composed by Stan Kenton

1941

- 5 saxes
- 3 trumpets
- 2 trombones
- PBDG

Non-transposed score.



Saxes are all in treble clef:

altos and tenors are written an octave above sounding pitch and the bari two octaves above.



# Artistry In Boogie

- Composed by Rugolo in 1946
- The original score is titled *Tuxedo Boogie*
- The Capitol Recording Contract Sheet says: “*Artistry In Boogie* (originally called *Club Boogie*)”





### Musicians named on parts

Alto 1 = Bud [Shank]

Alto 2 = Art [Pepper]

Tenor 1 = Coop [Bob Cooper]

Tenor 2 = Bart [Caldarell]

Bari = Jagus [Bob Gioga]

Trumpet 1 = Buddy [Childers]

Trumpet 2 = Salk [Jimmy Salko]

Trumpet 3 = Maynard [Ferguson]

Trumpet 4 = Chico [Alvarez]

Trumpet 5 = Shorts [Shorty Rogers]

Trombone 1 = Milt [Bernhart]

Trombone 2 = Harry [Betts]

Trombone 3 = Fitz [Bob Fitzpatrick]

Trombone 4 = Herbie [Harper]

Trombone 5 = John [Halliburton]

# Shorty's Mambo

Breeden's list credits Buddy Childers as the arranger of this 'unknown' work.

It is, in fact, only copied by Buddy Childers; it was composed by Shorty Rogers in 1950.

It was recorded in 1950 under the name *Viva Prado*.





# Cuban Carnival

Composed by Pete Rugolo

The title on the score and parts is *Cubana*

The score is dated **27 November 1946**

- First performed 9 December 1946 at the Paramount Theatre in NYC
- Recorded **6 December 1947**

“This is fascinating, because you have uncovered evidence that this work was composed and played a full year earlier than previously believed”

– Michael Sparke

The Progressive Jazz compositions starting appearing in the library before previously thought.





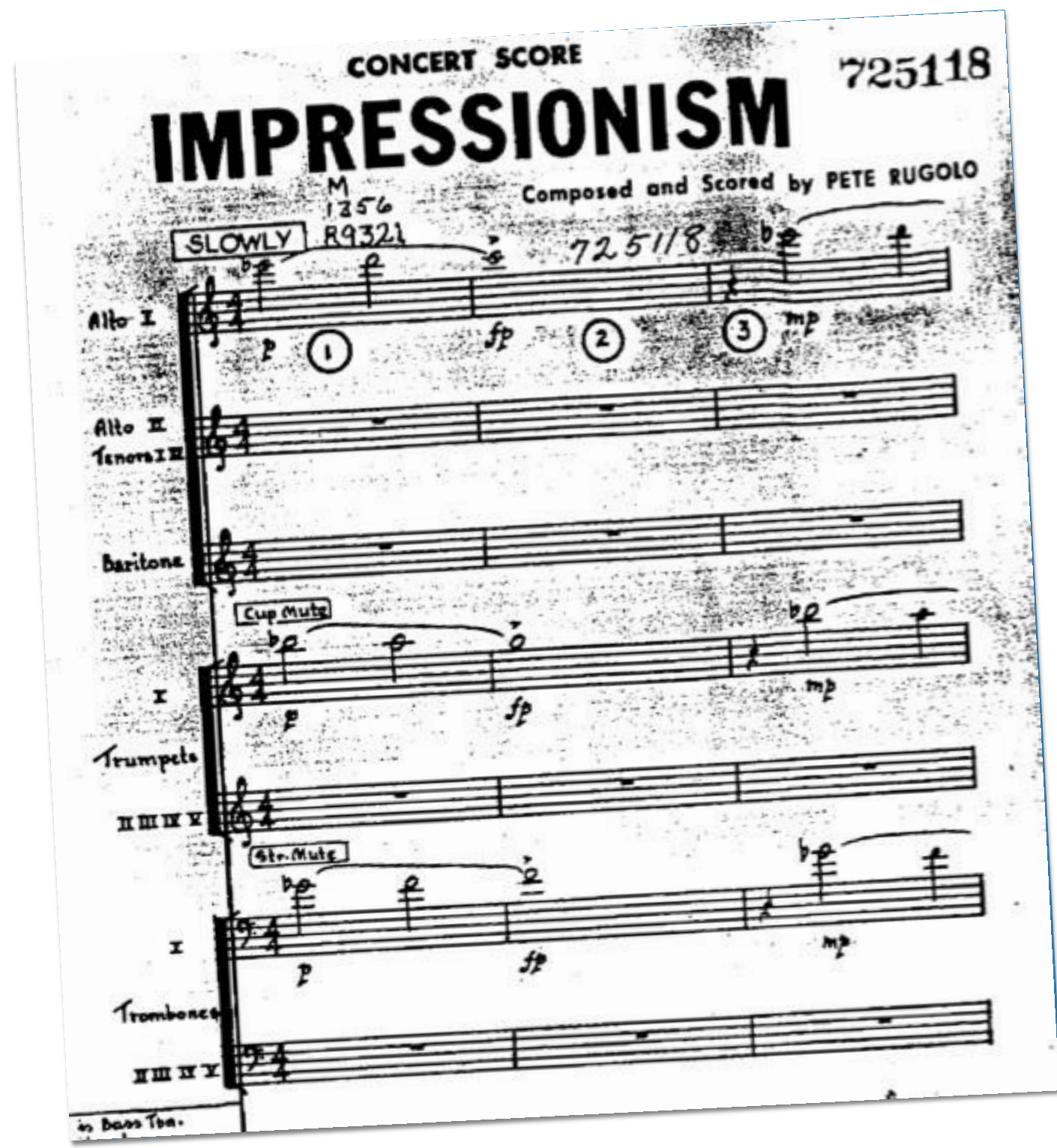
OPUS 69 or OPUS ON YOU *78*

TRPT I

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various rests, notes, and triplets. Dynamic markings such as *f*, *ff*, and *Drop* are present. Section markers A through G are boxed and placed above the staff. A large, faint watermark '1628' is visible in the upper right corner of the page.

An early version of  
"Cuban Carnival"  
that is a swing tune!





# Impressionism

The original pencil score by Rugolo is dated November 1946 (NY).

“This title is dated by you a full year before it was believed to have been written. The band was in NYC in November 1946, however. I know of no performance before the Capitol recording 22 October 1947. Fascinating!”

– Michael Sparke



# Dearly Beloved

Arranged by Gene Roland

5 saxes, 4 trumpets, 4 E-flat alto trumpets, 4 trombones, tuba

Piano, bass, drums, percussion



“A fascinating revelation, as this was clearly written in 1960 while Stan was searching for a ‘new sound,’ before settling on the mellophoniums. Among other variations, Roland experimented with 4 E-flat alto trumpets, but they weren’t sufficiently different from normal trumpets to stand out on their own to Kenton’s satisfaction.”

– Michael Sparke



# Improvisation

by Bill Russo

ALTO 2 1196 Russo

CLAR 8 A 3

SWR 2

DUILL

TO ALTO 3

SOLO 6 E+11 D-1 Am F+11

Bbma2 G#11 F#ma2 Dm7 Bb11 Am

F+11 Em C+11 Bm11 AD LIB

7 Bbma2 AD LIB

Copied by CLINTON ROEMER

1950  
Art Pepper's part

Dm7 Bb11 Am1

Bm11 AD LIB

AD LIB

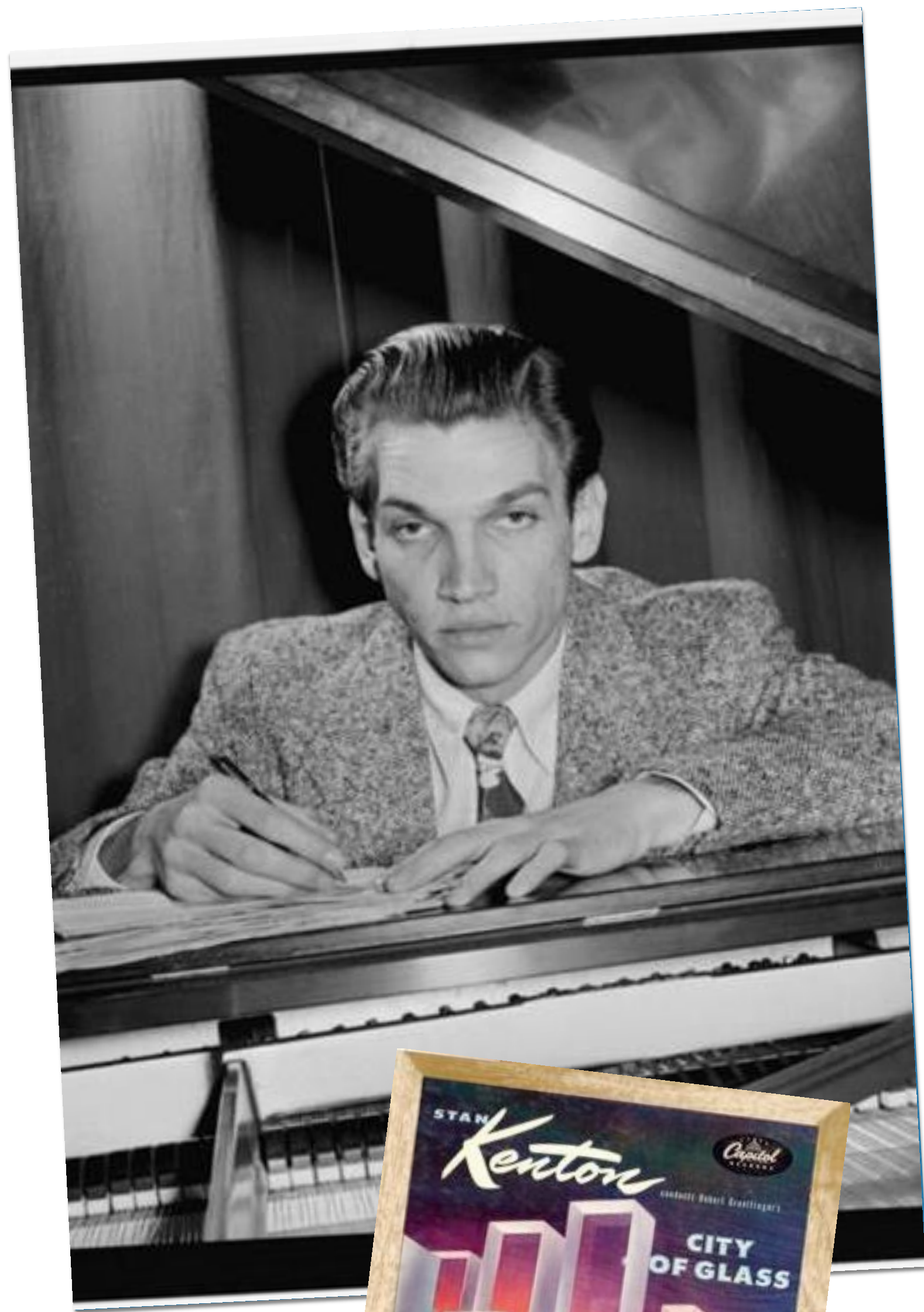
Copied by CLINTON ROEMER

AD LIB

NO TARDALITO!







# Bob Graettinger

1923 – 1957

His “radical polystylistic soundworld, with its polyphonic density and bracing atonality, while drawing on ideas previously explored by the likes of Ives, Stravinsky, Copland and Schoenberg, still remains truly distinctive.”

– Chris Blackford





Score compiled from a set of original parts copied by Joe Chaddock 25 March 1946.

# Theme

Composed and arranged by Bob Graettinger (1946)

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trombone 1  
Trombone 2  
Trombone 3  
Piano  
Bass  
Drums

# Theme

Bob Graettinger 1946

A full year before any known Graettinger arrangements.





# Cuban Pastorale

Composed by Bob Graettinger



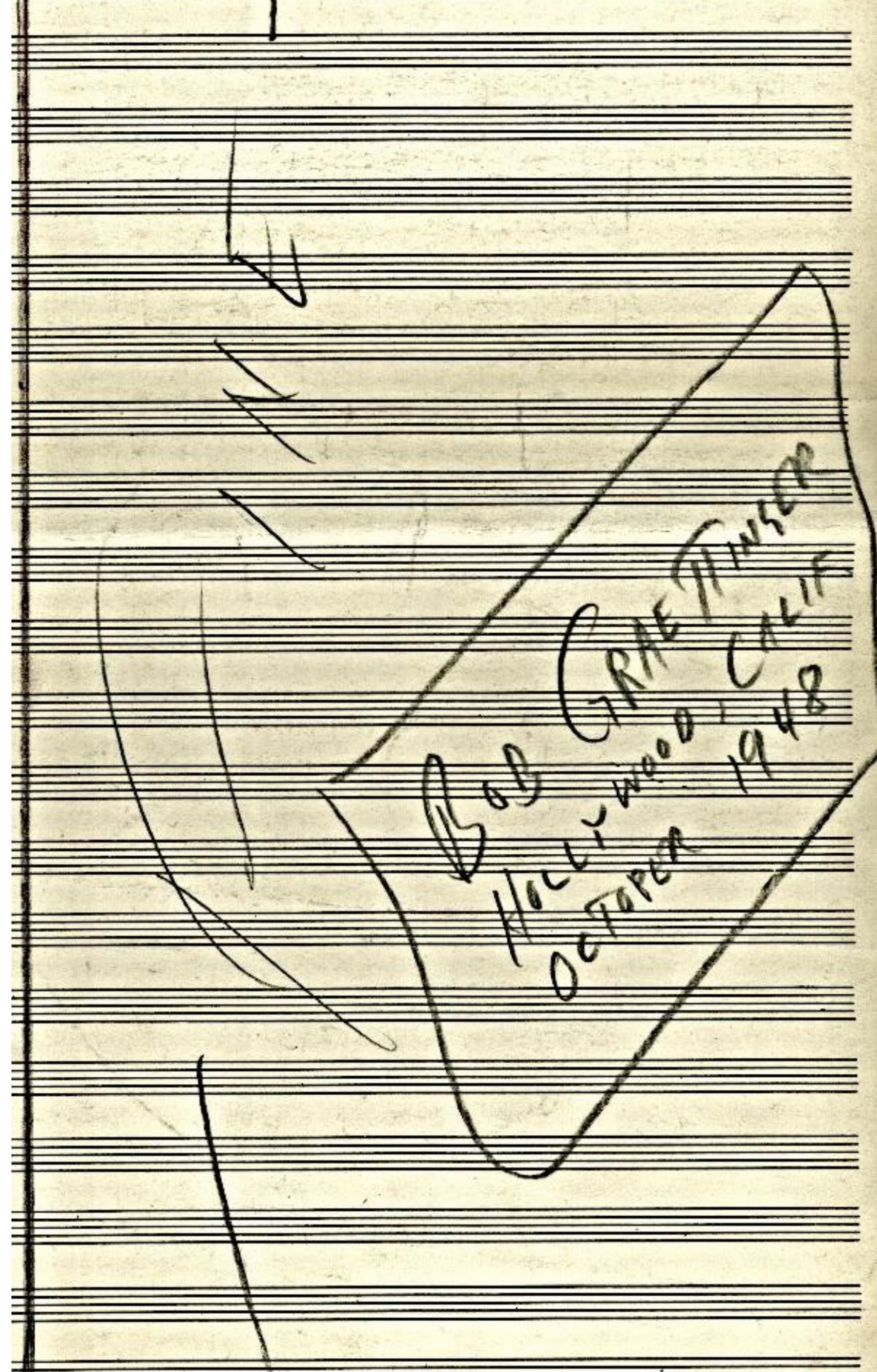
Ray Wetzel  
Buddy Childers  
Ed Badgley  
Chico Alvarez  
Conte Candoli

Handwritten musical score for instruments. The title "CUBAN PASTORALE" is at the top. The score includes parts for Flute I and II, Trumpets I, II, III, and IV, Saxophone, Piano, Bass, Conga Drum, and Drums. A vertical stamp on the right side reads "Stan Kenton Music - #1677-". The bottom of the page includes "PARCHMENT BRAND No. 19-24 lines", "HEMSTEAD 15/2", and "Belwin Inc. New York, U.S.A. Printed in U.S.A.".

Handwritten musical score for instruments. The score includes parts for Flute I and II, Trumpets I, II, III, and IV, Saxophone, Piano, Bass, Conga Drum, and Drums. A large handwritten note on the right side reads "Bob GRAETTINGER HOLLYWOOD, CALIF. OCTOBER 1948". The bottom of the page includes "PARCHMENT BRAND No. 19-24 lines", "HEMSTEAD 15/2", and "Belwin Inc. New York, U.S.A. Printed in U.S.A.".



Ray Wetzel  
Buddy Childers  
Ed Badgley  
Chico Alvarez  
Conte Candoli







# The Famous Graettinger Graphs





START UP

AGAIN-GO HIGHER

AGAIN - START LOWER GO HIGHER AND TAKE YOUR TIME

BEFORE THE ROWS

STINGS

NO DEFINITE TERMINATION

THE NEW VOICES JUST INTERRUPT

GET CAUGHT IN RHYTHMICAL PATTERN (MAYBE)

THINK OF THE BEAUTY OF THE ACTUAL INSTRUMENTS

MIDDLE STRING SOUND

SEE IF YOU WANT TO PREPARE THIS;

No You Don't

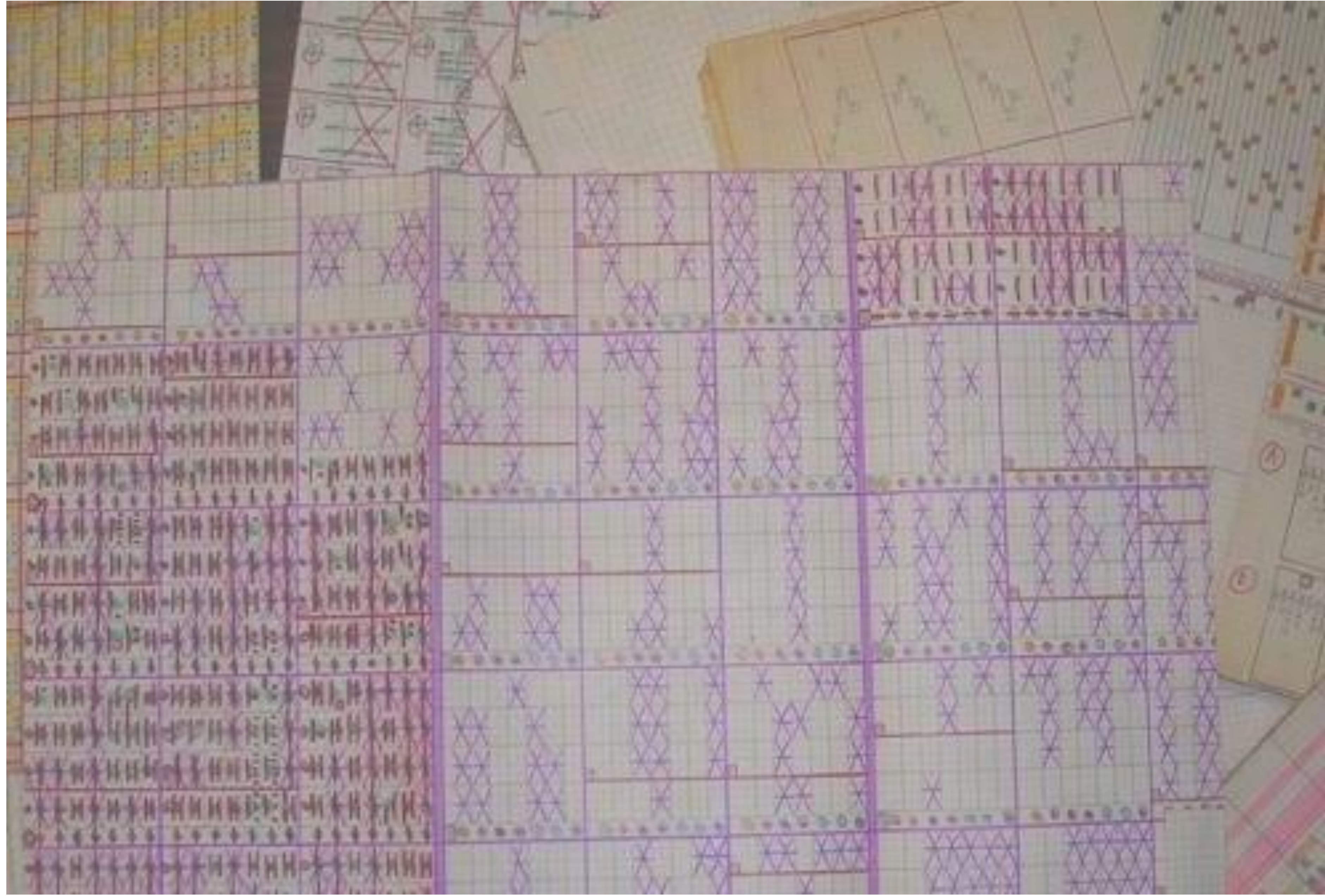
3/5

Instructions by  
Gottlinger











	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	2	⊗	2	⊗	⊗	2	⊗	⊗	⊗	2	⊗
	⊗	⊗	⊗	⊗	3	⊗	3	⊗	3	⊗	⊗
	⊗	4	⊗	4	⊗	⊗	⊗	4	⊗	⊗	4
	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	⊗	6	⊗	6	⊗	⊗	⊗	6	⊗	⊗	6
	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	3	3	3	3	3	3	3	3	3	3	3
	⊗	⊗	⊗	⊗	4	⊗	4	⊗	4	⊗	4
	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗	⊗
	7	⊗	7	⊗	⊗	7	⊗	⊗	⊗	7	⊗

E

F



# Email from arranger

Terry,

You certainly made one time. But with Leon Breed grateful for the

I would like an older version appreciate it if me.

WALKIN' BY THE RIVER

SLOW

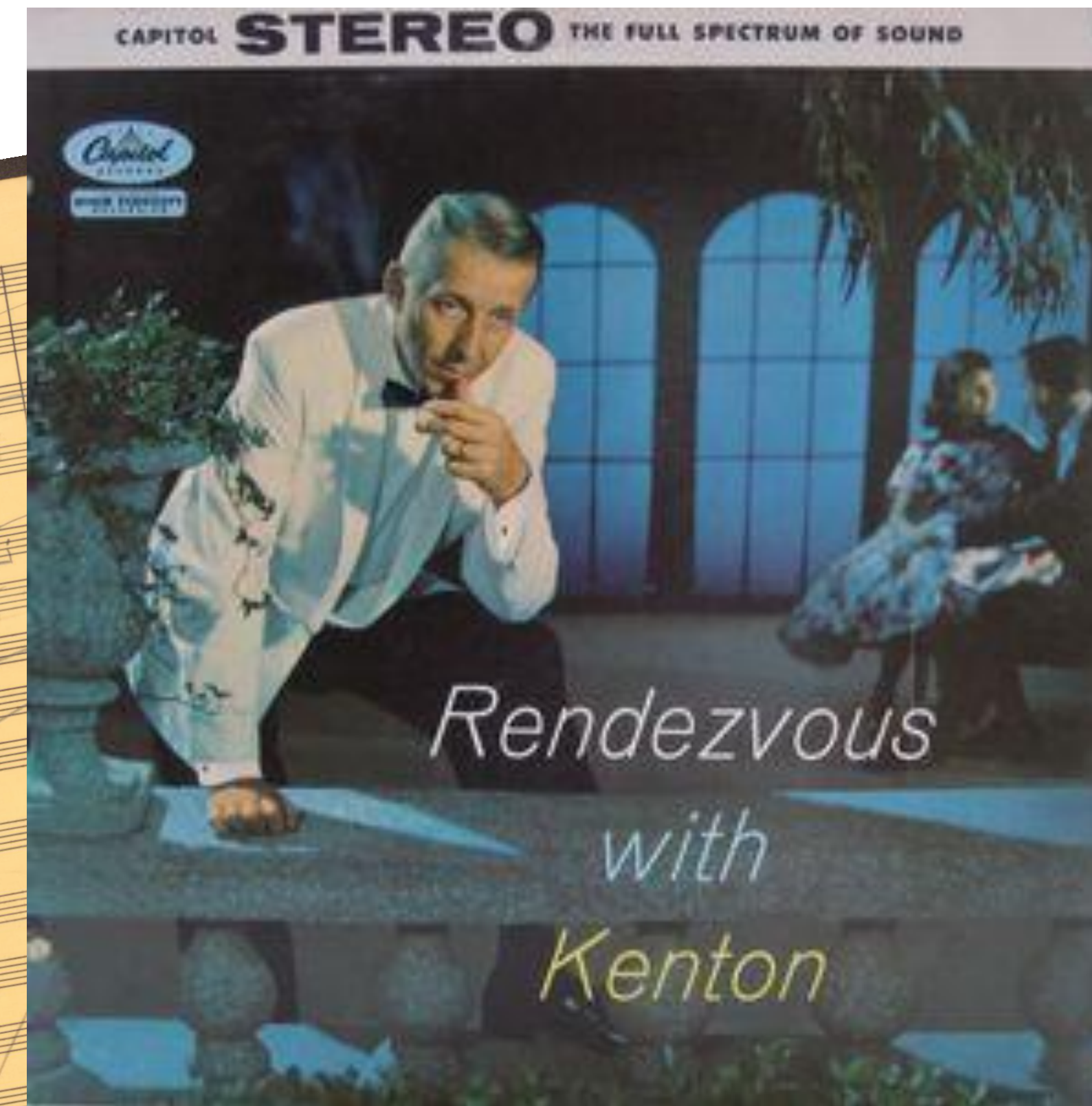
NON RITARDANDO

1st TRPT. A

JOSEPH A. COCCIA  
ARRANGER

STAN KENTON ORCH.

S-102



I only at the when most

ave a copy of an ore in your work, I would urse. Thanks for thinking of

Joe

Walkin' By The River  
arranged by Joe Cocchia in 1957



2nd TENOR

89

SHED HOUSE MOUSE

[3x] [A] [2nd + 3rd x]

[LAST cho]

FINE

G/Bb | AAb | G/G | Bb7 | A7 | D7

G | Eb7 | (Cmaj7) | Eb7 | G | Bb7 | AAb | G

Carl Fischer, Inc., New York  
No. 4-12 lines  
Printed in U.S.A.

Printed under [unclear]

# Shed House Mouse

Composed by Gene Roland

Recorded as *Jump For Joe*  
by Kenton in 1951





TRUMPET 4 FILE

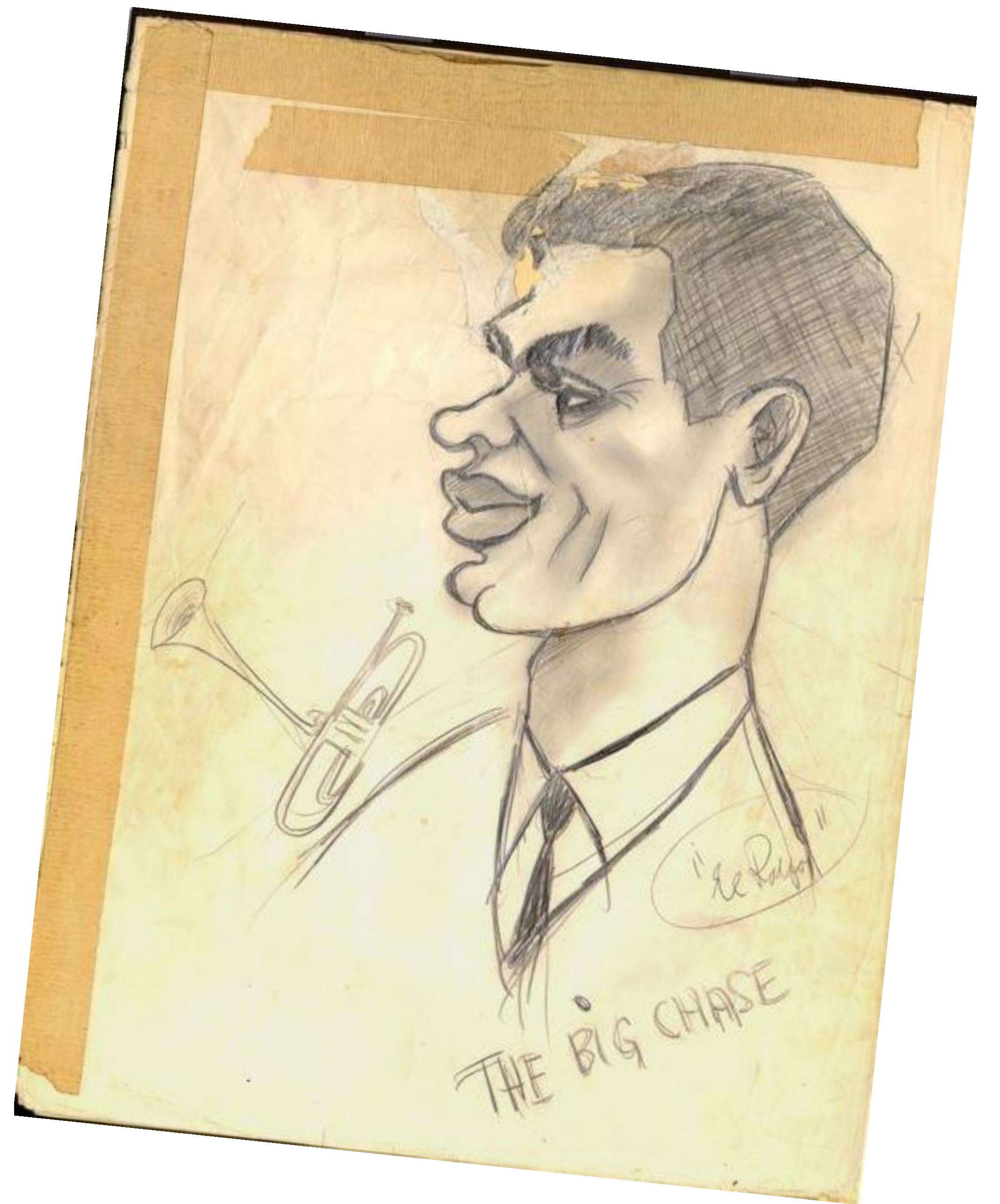
Arranged By  
STAN KENTON

266

Presented to the  
North Texas Lab Bands  
by Stan Kenton — 1952

# BLANKET OF BLUE

CLINTON ROEMER  
CRESTVIEW 4-1683



The artist is trumpet player Rolf Ericson;  
the subject is section mate Bill Chase



FILE "95"  
"STARDUST"

TRETT IX

PIANO

BASS

A SAXES

A handwritten musical score on aged paper. At the top, it is titled "FILE '95'" and "STARDUST". The score includes staves for "TRETT IX", "PIANO", "BASS", and "A SAXES". The piano part starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The saxophone part is marked with a box 'A' and contains several lines of music with dynamic markings like 'f' and 'mp'. There are also some handwritten annotations and a circled '8' on the saxophone staff.

old "BLUBBER"

A caricature drawing of a man with glasses and a large nose, playing a trumpet. The drawing is done in a sketchy, expressive style with heavy cross-hatching for shading. The man is shown in profile, facing right. The trumpet is held in both hands. The background is minimal, with some scribbled lines suggesting a surface or light. The drawing is on aged, slightly yellowed paper.

"El Gallo" - 59

Another masterpiece by Rolf Ericson



95 "Starburst" 95

FILE

TRPTZ

Piano

Bass

A SAXES 16

8

trump 1

mf

3

8va

5

16:00

HOLLYWOOD MUSIC & RECORDS

P

Music

Whistle	5	35
Yed	5	05
Skis	5	20
		<u>16:00</u>

Sella

Chunks

3:05

4:30 "Starburst"

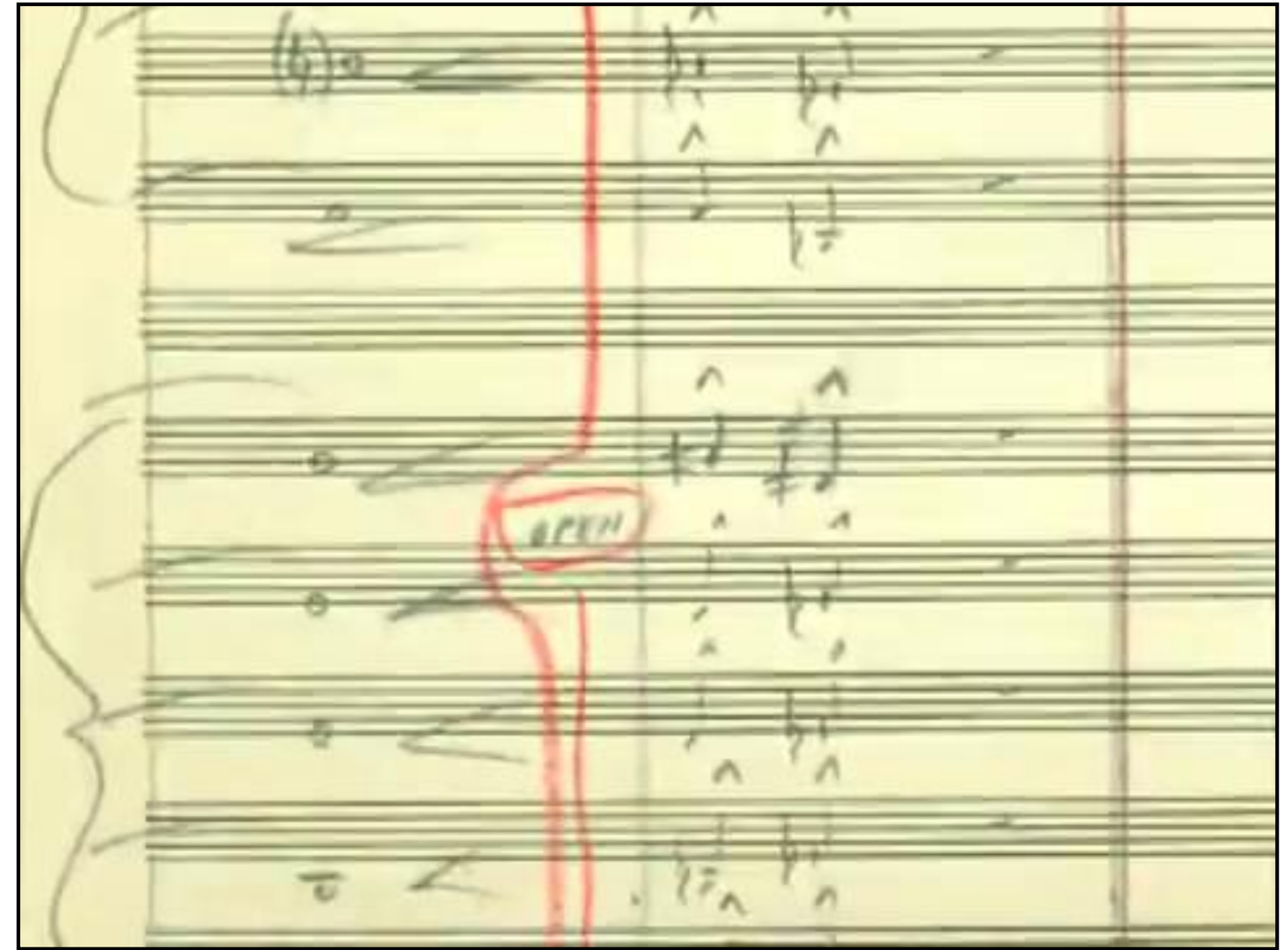
5:50

3:00 Lumber

16:05

Yet another insightful one by Rolf Ericson





Unknown music from the UNT  
Kenton Archives



# Papers by Terry Vosbein analyzing the music

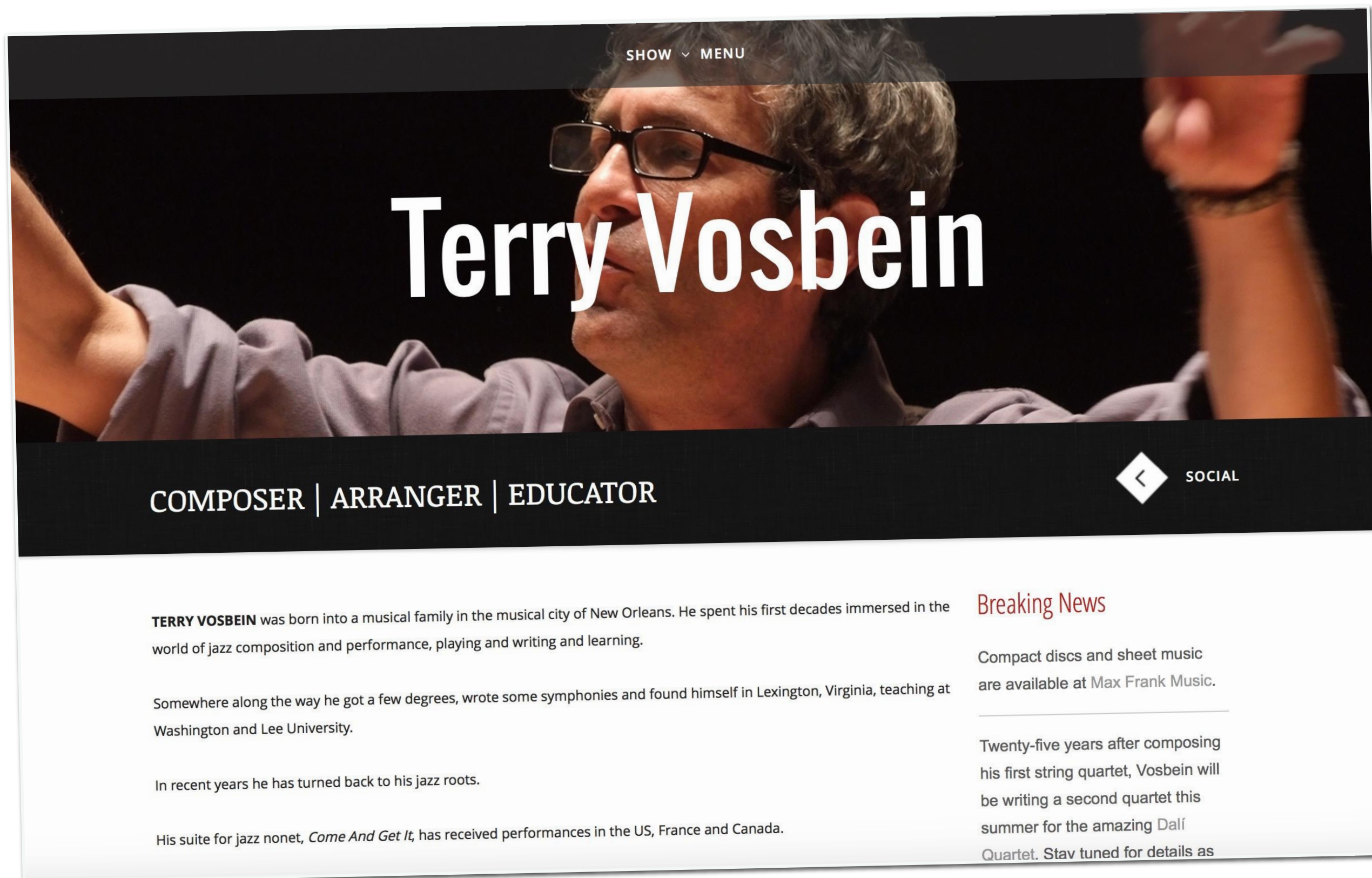
*Pete Rugolo and Progressive Jazz* – presented at the IAJE International Conference, Chicago, January 2002

*New Concepts of Bill Russo* – presented at the IAJE International Conference, Long Beach, January 2003

*Willie Maiden and the New Old School* – presented at the IAJE International Conference, Long Beach, January 2005

*Stan Kenton: Master Dramatist* – presented at the IAJE International Conference, New York, January 2006





# Terry Vosbein

SHOW ▾ MENU

COMPOSER | ARRANGER | EDUCATOR



SOCIAL

**TERRY VOSBEIN** was born into a musical family in the musical city of New Orleans. He spent his first decades immersed in the world of jazz composition and performance, playing and writing and learning.

Somewhere along the way he got a few degrees, wrote some symphonies and found himself in Lexington, Virginia, teaching at Washington and Lee University.

In recent years he has turned back to his jazz roots.

His suite for jazz nonet, *Come And Get It*, has received performances in the US, France and Canada.

## Breaking News

Compact discs and sheet music are available at [Max Frank Music](#).

Twenty-five years after composing his first string quartet, Vosbein will be writing a second quartet this summer for the amazing [Dalí Quartet](#). [Stav tuned for details as](#)

[www.vosbein.com](http://www.vosbein.com)

Lots of free music  
to listen to and look  
at...and even a  
recipe for beignets.

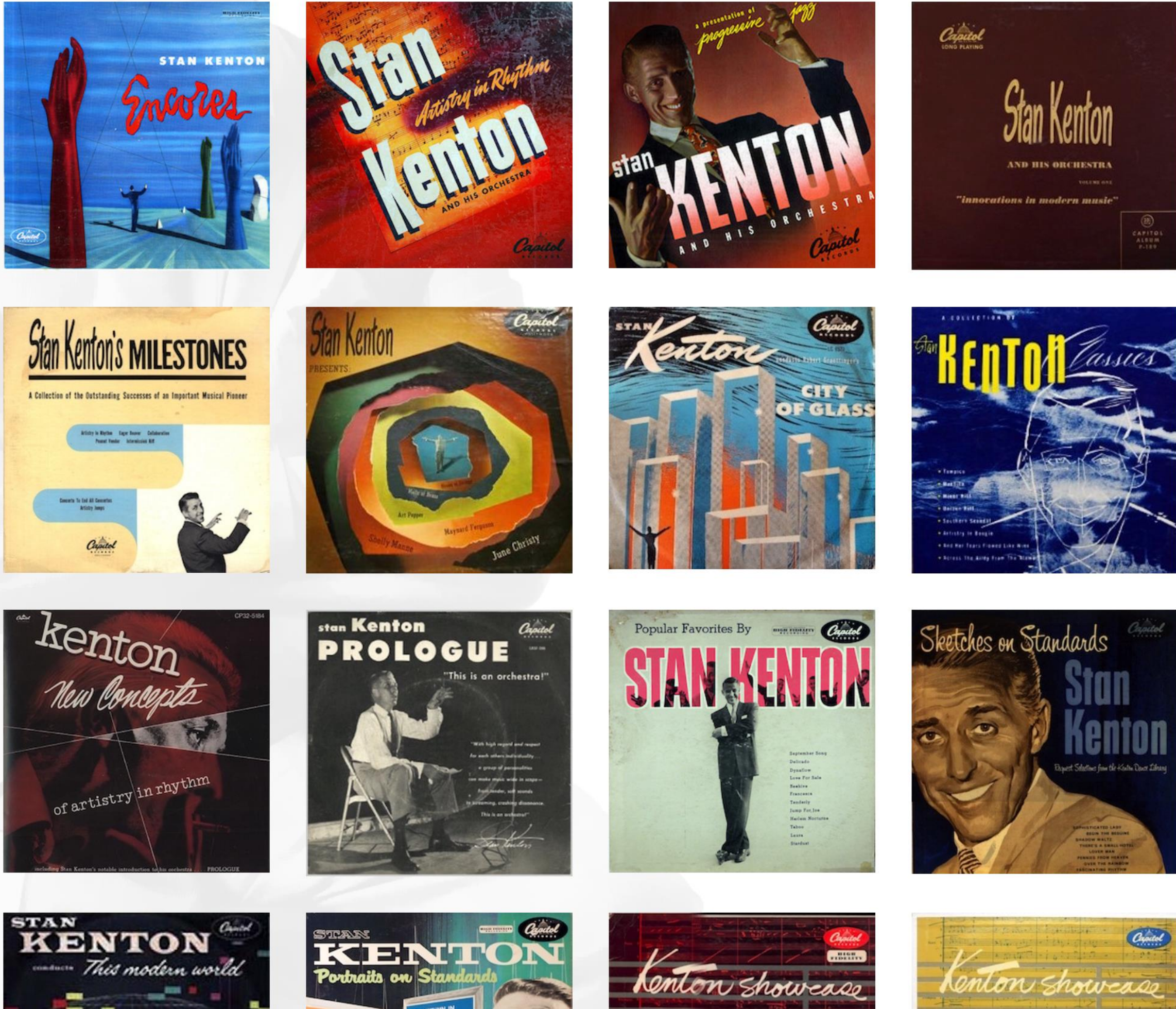


# Capitol Records

Click a cover for more information



## Albums



allthingskenton.com



# Presented by Dr. Terry Vosbein

Professor of Music

Washington and Lee University

Lexington, Virginia

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