

MOMENTS IN TIME

STAN GETZ

JOANNE BRACKEEN
CLINT HOUSTON / BILLY HART



KEYSTONE
KORNER

STAN
GETZ

TAKAO FUJIOKA

STAN GETZ MOMENTS IN TIME

STAN GETZ TENOR SAXOPHONE JOANNE BRACKEEN PIANO CLINT HOUSTON BASS BILLY HART DRUMS

Produced by

Zev Feldman & Todd Barkan

Executive Producer

George Klabin

Sound Restoration by

Fran Gala & George Klabin

2xHD MASTERING

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Recorded by

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2xHD EXECUTIVE PRODUCER

ANDRÉ PERRY

Recorded live at

KEYSTONE KORNER

San Francisco

May 11–16, 1976

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1 SUMMER NIGHT 9:12

HARRY WARREN & AL DUBIN (Warner Bros., Inc. (Warner Bros. Music Div.)/ASCAP)

2 O GRANDE AMOR 6:44

ANTONIO CARLOS JOBIM & VINICIUS DE MORAES (Corcovado Music Corp./VM Enterprises, Inc./BMI)

3 INFANT EYES 7:41

WAYNE SHORTER (Miyako Music/BMI)

4 THE CRY OF THE WILD GOOSE 8:10

KENNY WHEELER

5 PEACE 6:10

HORACE SILVER (Ecaroh Music/ASCAP)

6 CON ALMA 12:34

JOHN BIRKS GILLESPIE (Dizlo Music Corp./ASCAP)

7 PRELUDE TO A KISS 5:41

EDWARD KENNEDY ELLINGTON, IRVING GORDON & IRVING MILLS (EMI Mills Music, Inc., Sony ATV Harmony/ASCAP)

8 MORNING STAR 8:40

JIMMY ROWLES & JOHNNY MERCER (Kudu Music Co., WB Music Corp./ASCAP)

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Billy Hart for making the release of this album possible.

**DEDICATED TO THE MEMORIES OF
STAN GETZ & CLINT HOUSTON.**



UNEARTHING A JAZZ CLASSIC: CAPTURING THE CROWN JEWELS OF AN EXTRAORDINARY TAPE ARCHIVE

Back in 2012, George Klabin and I assumed the guise of a couple of jazz-loving Indiana Jones-type archeologists when we decided to take an adventure: we were going to go after the crown jewels of a riveting tape collection amassed by Todd Barkan, the legendary jazz impresario and owner of San Francisco's iconic jazz club, Keystone Korner. Our adventure would take us deep into a treasure trove of live recordings made at the Keystone by the artists who played there.

From 1972 until the Keystone closed in 1983, Todd recorded live performances of countless legendary musicians yielding thousands of hours of priceless recordings documenting the live output of a virtual *Who's Who* in jazz during those eleven years. The roster of jazz giants who graced the Keystone's stage is mind-boggling. From Miles Davis and Bill Evans to Herbie Hancock; from Joe Henderson and McCoy Tyner to Art Blakey and the Jazz Messengers; from Charles Mingus and Tony Williams to Bobby Hutcherson; from Cannonball Adderley and Horace Silver to the extraordinary performances by Stan Getz and João Gilberto recorded in May of 1976 that we hear in this set.

In 2009, George and I first began exploring with Todd the possibility of releasing recordings from this collection. It was an embarrassment of riches and George and I decided to make it our mission to preserve and release some of the greatest, most iconic "Bright Moments" (as Rahsaan Roland Kirk and Todd might put it) to be found among the hours upon hours of recordings. Our first collaboration with Todd was 2011's *Pinnacle* by Freddie Hubbard, a remarkable collection of previously unheard gems by the trumpet master. Shortly after that, in 2013, we released the unique and inspiring collection of duets and solo performances of piano pioneers Jaki Byard and Tommy Flanagan on *The Magic of 2*.

It took a couple of years for Todd to share one of his most coveted keepsakes with us, recordings from a week of concerts of the Stan Getz Quartet with special guest, João Gilberto from May of 1976. As soon as George and I heard them, we knew they were extraordinary and had to come out. The tapes documented one of only a handful of appearances the two jazz and bossa nova pioneers made together in their career. George and I felt the recordings needed to be preserved and must be presented to the public receiving super-deluxe treatment.

The two albums (*Getz/Gilberto '76* and *Stan Getz Quartet/Moments in Time*) go hand-in-hand. *Getz/Gilberto '76* presents all of the songs João Gilberto performed that week with Stan Getz's group: Stan, pianist Joanne Brackeen, bassist Clint Houston and drummer Billy Hart. In the album booklet, Todd Barkan recounts his memories of the engagement. James Gavin also provides a written narrative about the history of the

Getz/Gilberto collaboration and these recordings. Bossa nova legend Carlos Lyra contributes his memories of performing with Stan and João and his personal recollections of them. And finally, we hear remembrances regarding Stan, the music and memories of that week from the two surviving band members, Joanne Brackeen and Billy Hart. And last, but not least, Stan's son, Steve Getz, contributes a remembrance of his father.

Moments in Time is a collection of recordings by Stan Getz in a quartet setting preserving the collective spirit of four musicians at their finest; musicians whose work together will go down as something for artists of the future to emulate as long as there's music. I lack sufficient superlatives to do them justice. In the *Moments in Time* package, we feature an analytical essay by noted jazz journalist Ted Panken focusing on the music and group. We also include interviews with Joanne Brackeen and Billy Hart, along with essays by Todd Barkan and Steve Getz.

Working on this project, which we are releasing as a commemoration of the fifty-second anniversary of the initial release of one of the most important and beloved jazz albums of all time, *Getz/Gilberto*, which was released in 1964, and the fiftieth anniversary of *Getz/Gilberto #2* has been a joyous adventure. I'd like to thank Jay Schornstein of Stan Getz Associates, LLC for all of his countless hours of devotion and support. I also want to convey my very special thanks to Steve and Beverly Getz for their support, as well. And an extra-special thank you to João Gilberto for making *Getz/Gilberto '76* possible. Lastly, a big thank you to George Klabin for embarking with me on this whole amazing adventure.

Zev Feldman

Los Angeles, August 2015

PRODUCER TODD BARKAN'S REFLECTIONS ON THE STAN GETZ QUARTET

It's not widely known, but Stan Getz was one of John Coltrane's all-time favorites saxophonists, along with Earl Bostic, Lester Young, Sonny Stitt and Dexter Gordon. John Coltrane talked to me about his artistic influences when he was playing with his classic quartet with McCoy Tyner, Jimmy Garrison, and Elvin Jones in the Fall of 1964 at Leo's Casino on Euclid Avenue in Cleveland while I was a young student at Oberlin College.

John told me that Stan Getz "really knows how to shape a melody to the contours of his heart." That fact is abundantly clear and undeniable during this 1976 set of music recorded with his favorite quartet in a venue in which he felt supremely comfortable at the height of his professional career.



Stan explained to me quite a few times backstage at Keystone Korner that "I have never felt as free and as totally supported as I do with this band with Joanne Brackeen, Clint Houston, and Billy Hart. They are happy and free to go with me wherever I go, and I am particularly happy that I see that Joanne Brackeen is flowering into one of the greatest creative jazz pianists of our time while she is in this band, and there is simply no greater or more sensitive and musical jazz drummer in the world than Billy Hart."

Stan Getz played a dozen SRO engagements at Keystone Korner in San Francisco between 1972-1983. Stan said in several interviews toward the end of his life that "Keystone Korner is my favorite club in the world to play in right now," and we can certainly hear that here.

Bright Moments.

Todd Barkan

Owner/programmer of Keystone Korner, San Francisco

P.S.: For die-hard Getz fans, this live recording marks the world premiere for Kenny Wheeler's "Cry of the Wild Goose."

STAN GETZ: MOMENTS IN TIME

“When we opened for Stan Getz at Royal Festival Hall in 1987, I told him, ‘Mr. Getz, I’m really looking forward to hearing you.’ He said, ‘Oh, you’re coming to hear me play. Good, kid, you might learn something.’ I told Jeff Watts, ‘Let’s lay waste to his arrogant ass.’ We play the loud, wild shit we knew how to play. Someone from the audience yells, ‘I can’t hear a note you’re playing,’ and half the audience applauds. We continue to play loud and wild. Then Stan comes out, backs up from the mic, and they play bossas all night, and the audience goes crazy. He walks offstage and says, ‘So, did you learn something tonight?’ ‘Yes, sir.’ ‘Very good.’ He walked off. I learned something.”

— Branford Marsalis, interview with Ted Panken, 2007

“For me, Stan Getz was kind of the missing link. I can hear his influence on Coltrane, even though they have such different sounds and spirits. I can hear his influence in Joe Henderson’s playing. Every aspect of his musicianship blows me away. His virtuosity—he could play any tune in any key at any tempo, with command and control and a sense of relaxation. His incredible storytelling ability—the natural, organic logic in the flow of his phrases and ideas. The warmth and depth and humanity and vulnerability of his sound. He always sounds like he’s singing a song. He’s one of the hardest-swinging saxophonists. Part of his genius was to bring his sound and presence to any context, and make it work and sound beautiful. I’ve heard many stories about him that are not the nicest. But whatever was going in with his personal life, when Stan put that horn to his lips, it was natural, unforced, uncontrived beauty.”

— Joshua Redman, interview with Ted Panken, 2004

Among the many *bons mots* attributed to tenor saxophonist Zoot Sims is his quip that Stan Getz was “an interesting bunch of guys.” It was not a random observation: Sims—who met Getz in Los Angeles in 1946, toured with him in Woody Herman’s tenor-heavy “Four Brothers” big band from 1947 to 1949 and was on hand when Getz played a concluding 73-second solo on Ralph Burns’s “Early Autumn” that instantly elevated his Q score—had ample opportunity to witness Getz’s predisposition to switch from Dr. Jekyll to Mr. Hyde after ingesting spirits or chemicals. Yet as difficult as it was for Getz’s family and colleagues to endure what his son, Steve, called his famously “curious and unpredictable moods and temperament” in the sleeve notes to the Concord CD *My Old Flame*,¹ the same factors that influenced Getz’s sometimes terrifying mood swings filtered into his glorious tonal personality.

“His emotions were always on the surface of his being,” wrote *filis* Getz, who served his father as manager, producer and sometime drummer for much of the ’70s and ’80s. “How else could he interpret his music with such power and honesty?”

It’s an interesting way to think about this far-ranging set from a May 1976 engagement at the Keystone, on which Getz, then 49, plays at an interpretive peak. Perhaps a facilitating factor was an opportunity to share the bill with Brazilian singer-guitarist João Gilberto thirteen years after their initial collaboration on the immortal bossa nova date, *Getz/Gilberto*, and a year after they made *The Best of Two Worlds*, which Columbia would not release until that fall. At the Keystone during Gilberto’s set, journalist Conrad Silvert wrote in *Billboard* a few weeks later, “Getz played a few saxophone choruses [in some] of the songs.”



Moments in Time, however, contains only the instrumentals played by Getz with his high-octane working band. At the end of the previous October, Joanne Brackeen had assumed the piano chair, joining bassist Clint Houston and drummer Billy Hart as a unit of thirty-something masters-in-the-making, as fluent at improvising over a tonal center and a swinging beat as they were at reshaping rhythmic and harmonic structures into their own argot. “Stan had to be daring to hire us,” Brackeen said in an interview. “We weren’t just there as accompanists. This band was crazy. We’d do anything and everything we possibly could. When I listen to it now, I think of what an innovative bandleader he was, as well as playing so lyrically.”

Indeed, embracing such challenges had been Getz’s default basis of operations since he returned to the U.S. in January 1961 from a three-year residence in Scandinavia, and soon assembled a rhythm section comprising Steve Kuhn on piano, either Jimmy Garrison, Chuck Israels or Steve Swallow on bass and Roy Haynes on drums. In 1972 he retained the services of Chick Corea, Stanley Clarke, Tony Williams and Airtio Moreira for a lucrative engagement at the Rainbow Room and the best-selling LP *Captain Marvel*. Other Getz bands after 1969 included pianists Stanley Cowell and Richie Beirach, bassists Miroslav Vitous and Dave Holland and drummer Jack DeJohnette.

“Stan always wanted to learn new things,” Corea told me in 2003. “That’s why he loved playing with Roy and why he started to like playing my compositions. I came from free music. Coltrane, Ornette Coleman, Cecil Taylor, Stockhausen and Bartok were my mentors. Stan taught me the lyrical, quieter side of music. He didn’t want 15-minute piano solos. He wanted two choruses.”

Before joining Getz in early 1974, Billy Hart had already served consequential tenures with Jimmy Smith, Wes Montgomery, Eddie Harris, Pharoah Sanders, McCoy Tyner and Herbie Hancock’s *Mwandishi* band. He considers his five years in Getz’s employ to have been crucial to his maturation and development. “In Stan’s band you had to do it his way,” Hart remarked to me in 2012. “But I learned so much from his way. Having a chance to work with him was a window to go back in time and get more wisdom and depth and authenticity. He’d tell stories about Tiny Kahn (who propelled Getz’s famous 1951 live recording, *Stan Getz at Storyville*, with pianist Al Haig and guitarist Jimmy Raney) and explain why he needed me to understand this way of playing—more like the Sid Catlett way. It was to play relaxed and still have an intense swing.”

That Hart is also describing Getz’s own approach to improvising is evident on the eight performances that comprise the proceedings here. Consider Getz’s treatment of Harry Warren’s 1936 standard, “Summer Night,” which he’d recorded eight months earlier with pianist Albert Dailey, Houston and Hart (the session, titled *The Master*, was released

in 1983) and on a 1969 radio broadcast in France with Cowell, Vitous and DeJohnette (Verve reissued it at the end of the '90s). After a *rubato* introduction that mirrors the song's verse, Getz cues the band into tempo and launches a five-minute solo chock-a-block with fresh melodic ideas, delivered declaratively with his seductive, *sui generis* tone.

While introducing Antonio Carlos Jobim's "O Grande Amor," Getz—who had debuted it with Gilberto in 1963—refers back to his lilting, melody-drenched reading on the 1967 album *Sweet Rain*, with Corea, Ron Carter and Grady Tate. Here his declarative improvisation evokes a sharp-edged, almost sardonic attitude mirrored by Brackeen's turbulent solo.

Before addressing Wayne Shorter's "Infant Eyes," which he had not previously recorded, Getz describes Shorter as "one of my favorite jazz musicians," an assertion cosigned by the frequent appearance of Shorter's "Lester Left Town" and "The Chess Players" on his mid-'70s set lists. Getz puts his tone to work, milking the long notes on which the ballad is based for maximum expression.

Nor had Getz recorded "Cry Of The Wild Goose," the title that he spontaneously applied in his put-on introduction to a new song by Canadian trumpeter Kenny Wheeler, whose "Sweet Dulcinea Blue" he had played at a 1974 Keystone engagement. (The reference is to a 1950 hit for crooner Frankie Laine that klezmer king Mickey Katz parodied under the Yiddish title "Geshray of De Vilde Kotchke.") After an anthemic cadenza, Getz—goosed by Hart's funk beats—spins out his well-proportioned declamation with a cantorial wail, setting up Brackeen's whirling solo.

This CD marks Getz's sole recorded performance of "Peace," a yearning ballad by Horace Silver, who, as Getz informs the audience, ascended to the major leagues of jazz in Getz's band in the early '50s. Getz immediately takes ownership, enveloping the melody with his voluminous, entextured tone.

Although Getz recorded with Dizzy Gillespie in 1953 and 1956, he didn't record Gillespie's "Con Alma" until *Sweet Rain*. Here, nine years later, he uncorks an epic solo, moving from one melodic idea to the next with high drama and an economy of means. Brackeen, sensitive and powerful, responds in turn.

Getz ravishes the melody of Duke Ellington's "Prelude To A Kiss" 25 years after recording it with a Swedish combo. The set concludes with "Morning Star," composed by pianist Jimmy Rowles, with whom Getz had recently recorded for Columbia with Buster Williams and Elvin Jones on *The Peacocks*, an unsung masterpiece of the '70s. Both Sarah Vaughan and Norma Winstone, backed by Rowles, would document memorable versions of Johnny Mercer's wistful lyric; in his own timbrally extravagant reading, Getz also functions as, in Hart's words, "a vocalist on his instrument."

In January 1977, Steeplechase Records recorded Getz at Copenhagen's Club Montmartre with Brackeen, Hart, and bass giant Niels-Henning Ørsted Pedersen. Soon thereafter, Brackeen left the band to care for her ailing father, never to return, which means that, apart from a location recording of a concert in Slovenia a few weeks after this performance, *Moments in Time* is the only document of this synchronous, dynamic unit. From the aural evidence contained herein, it was one of Getz's greatest.

Ted Panken

¹ The CD, *My Old Flame*, collates the LPs *The Dolphin* and *Spring Is Here*, both recorded at San Francisco's Keystone Korner in May, 1981.



BILLY HART TALKS WITH PRODUCER ZEV FELDMAN ABOUT PLAYING WITH THE STAN GETZ QUARTET AT THE KEYSTONE KORNER IN 1976

ZEV FELDMAN: For the week at the Keystone you played the first halves of the sets with Stan, Clint Houston and Joanne, and then João would come in and sing on the second half. What was it like switching gears like that mid-set each night?

BILLY HART: When you're talking about two masters, it wasn't that much of a difference. You have to look at it from my viewpoint as a budding professional. There's a certain amount of professional knowledge you needed to learn to be in that company. So the requirements didn't go up or down with either one of them. It was still a very high level of professionalism you had to adhere to, and some nights it was more satisfying than others—but that was from the standpoint of my participation, not in respect to theirs. They was on a high level every night, every set, every tune. In other words, how would I feel between sets between say, Nat King Cole? A set where Miles Davis or Charlie Parker and then Nat King Cole comes up? Or Billie Holiday or Sarah Vaughan or Ella Fitzgerald? Like I said, João is like the Frank Sinatra of Brazil so there are certain requirements you had to adhere to before you could consider anything else. One thing about it, I had to play at a much softer dynamic level with João. But that didn't make it any less intense. Not only the music, but the responsibility that I had to fit in that . . . to know those rhythms as much as I could have known them. And of course, I was fortunate that João actually taught them to me. But I wouldn't even have recognized them if I hadn't already been a fan of his, and not only of him, but of Brazilian music. Well, now that I know you're from Washington D.C., I know you know that Charlie Byrd had a lot to do with Stan and João bringing Brazilian music to this country. I was fortunate to be from Washington and I was the youngest jazz musician on any instrument when I came up, so I was hanging a lot with Wilbur Little and Keter Betts and all of those guys—all of the Charlie Byrd bands. And Shirley Horn and Buck Hill. And you know, I was very fortunate to be around those people.

Clint Houston and Joanne Brackeen—can you talk a little about what it was like playing with them? During the recordings you can hear Stan at one point, when he was introducing the band, say that Joanne was the first woman he had in his group and it made it impossible for him to use cuss words from the stage anymore. Do you want to talk about both of them?

Well, that was a nice thing for him to say, because first of all, nobody would stop him from doing anything he wanted to do, but that's a whole other thing . . . Joanne Brackeen at that point, from my understanding and my recollection, was the most advanced, most contemporary, female



jazz pianist . . . there are a few now, like Renee Rosnes, Geri Allen, Helen Sung, those kind . . . but at that point, there was nobody else. Joanne was in a class totally alone by herself. So if anything, I think she was a model—or is a model—for all of the new young women pianists, contemporary pianists. She definitely sounded like herself then, and now, but to try to give you a clearer understanding—she played more, she was the first woman I knew of who played more like McCoy Tyner and Chick Corea and Herbie Hancock. But more than that, you know like Paul Bley, and she's a woman associated with, and actually friends with Ornette Coleman. So she was very advanced for anybody and also as a composer. Some of her compositions now are still very challenging for the average musician. And she was really a trailblazer for women piano players.

She was also a Jazz Messenger with Art Blakey, I think she may have been the only woman to have played in that band as well. And also, let's not forget her husband, Charles Brackeen.

Well, if you're talking about really advanced playing, but Charles Brackeen was more of an avant-garde saxophone player. So we're talking about the very . . . we're talking about Cecil Taylor, Don Pullen, I mean she was way up there in the avant-garde, yet still traditionally

well-founded enough to play with somebody like Stan. And in fact Stan would . . . at that point was looking for more contemporary musicians at that time. And it was almost to the point with her where he bit off more than he could chew, but not quite, because he was such a master. It was like when Miles got Herbie and Chick. It's like Stan got Chick and Joanne. Now that's my perspective. And see, Clint comes along the same way because Clint and Joanne had already been playing together. I would assume that Joanne had a lot to do with Clint joining the band . . . no it was the other way around. Clint was there first and he brought Joanne to the band. And Clint was the kind of bass player that Stan had had already had with Stanley Clarke. They had had a similar—when you're talking about contemporary bass players, there were very few bass players who could play like that. There was Scott LaFaro and then after Scott there was Gary Peacock, then Eddie Gomez, and then say, like Cecil McBee and Stanley Clarke. And Clint played similarly to those kind of people, so that fit with Joanne. And it fit, as far as I'm concerned, fit with Stan's concept of playing with a certain kind of style of younger contemporary musicians. If anything, I was the one a little behind. Except for the fact that I had all this Brazilian experience.

Let's talk about the music. It's clear that Stan liked to cover a wide range of compositions. This album includes pieces by composers like Kenny Wheeler, Wayne Shorter, Horace Silver, Diz, Duke Ellington—who do you value most of those composers.

[Laughs] You know, I mean I wish you'd have given me something that was higher or lower than the other ones. In terms of living composers today, there's nobody near Wayne Shorter, from my perspective. So on the other hand, I was looking at a contemporary viewpoint of the greatest classical composers in history. They had things like Liszt, Beethoven, Mozart, Mahler, Debussy, right? On that list was Duke Ellington. So as far as American classical musicians, Duke Ellington is probably, without any competition at all, the greatest classical composer of all time in this country.

Hard to dispute that.

Who else did you name?

Kenny Wheeler.

Aww, we just lost Kenny. You know, I toured England for his 75th birthday. That was 10 years ago. With John Abercrombie, John Taylor and Dave Holland, and his large ensemble at that time. Kenny Wheeler was a very unique composer and arranger for small and large ensembles. So he's definitely, from my perspective—and I'm not British and have never lived there—but he seems to have been the highest point of composing and arranging of British jazz musicians of that time.

How about Horace Silver.

Okay, let me tell you a little story about that. I was touring right where Germany meets France, in Strasbourg. And they had this festival. And I was playing there with Benny Golson and Cedar Walton. So again, I was an underling; I was subordinate. And I was so excited, I was having dinner with Cedar Walton and I said, "Oh my God, man, of the classical contemporary composers, living classical composers, there's only Wayne Shorter, Benny Golson, and you." And he didn't even blink, and said, "Man, do not forget Horace Silver!" So today, if you were a young musician coming to New York and you wanted to know all the music or wanted to fit in at the high level jam sessions, you would have to know Benny Golson music and Cedar Walton music and Wayne Shorter music. So Horace Silver, even we had a tendency to forget about Horace Silver, who at that point was still alive. But then you realize that there were younger musicians who had a chance to play with him and adopted a lot of his style. And that was Michael and Randy Brecker, Bob Berg . . . all of those people learned a lot of their musical direction, academically, from Horace Silver.

Maybe Tom Harrell, perhaps?

Of course. Number one would be Tom Harrell.

If you had to pick one main thing that you took away from your years of playing with Stan Getz what would that be?

Well, it's hard to pinpoint to just one thing, so all I can say is he just raised my creative and professional level. I learned things from him . . . I didn't always like the way he taught me, but I probably learned more things about the inner workings of American classical music, or jazz or whatever you want to call it, from Stan Getz than anybody I ever played with because he demanded a certain level of improvisational expertise and how to support that. And only he could do that . . . well not only Stan, but the other guy who taught me was Miles Davis; and in the same way. Because they were very clear in what they said that you had to do. So with Stan, he had such a heavy historical background: at 14 or 15 years old with Jack Teagarden. And Woody Herman. He was already a star at 18. And I guess he was with Stan Kenton too, but look at how young he was! I mean, Jack Teagarden! Now we're talking about Louis Armstrong and Earl Hines; those kind of guys. Oh and the other thing was Benny Goodman, of course. Benny Goodman was really his mentor. He took Jack Teagarden and Benny Goodman, to say nothing of the Woody Herman band. The Woody Herman thing was just the rock and roll band at the time for him, you know, the contemporary music, the bebop music. But the real depth and strength of his education came from Teagarden and Benny Goodman. And so he was able to tell me in some not very savory terms sometimes, "Do this!" you know, "I don't like that. Do this!"

And by the time I got over the fact that I didn't like what he said, the way he said it . . . before I could get too upset about it, I realized what a gift he had just given me. And I really mean that. It really was a gift. I'll give you an example of that. When I was with Jimmy Smith, Wes Montgomery, Eddie Harris, Pharoah Sanders, Herbie Hancock and McCoy Tyner, right? And all that's after Shirley Horn. And I was like the average guy, doing 10 to 12 records a year, right?

Yeah, sure.

When I left Stan's band, I started doing 30. That's the kind of information I got from Stan.



JOANNE BRACKEEN TALKS WITH PRODUCER ZEV FELDMAN ABOUT PLAYING IN THE STAN GETZ QUARTET AT THE KEYSTONE KORNER IN 1976

ZEV FELDMAN: At the Keystone Korner you played the first half of each set with the quartet—Stan, yourself, Clint and Billy—and then João would come out and sing with the group for the second halves of the sets. What was it like? Switching gears when João would come out and then you would change from playing as a jazz group to accompanying a singer?

JOANNE BRACKEEN: I really don't remember. All I know is that I loved it and it was not easy to get the sound and the feel that I felt behind what he was doing. And once again, it was the first time I really heard the music. Billy was into it before that and he always loved it too. But that was my first time. I mean, we had played some Latin music, but that's very, very different because the Brazilian music is very, very delicate. At the same time, it's very strong.

I also wanted to ask you to talk about your experience with Billy and Clint. First of all, you recorded a great trio album, *Invitation*, with Clint and Billy that came out in 1976, the same year, incidentally, as the material on this album was recorded at the Keystone. What was your relationship with Clint and Billy like?

I already knew them both before. I used to do duets a lot with Clint and I'd played with Billy before. He was on my first album, *Snooze*, which was in 1975 on Choice. And I had gotten him and Cecil McBee. So that was that trio. I hadn't been doing trios with Clint that much, but I had been doing a lot of duets with him all over the Village. So I already knew them both quite well. When I got called for Stan's band, it was like, "Oh, that's the rhythm section? Wow! Sure, I'll do that."

Stan covered a wide range of compositions from composers like Kenny Wheeler, Wayne Shorter, Horace Silver, Dizzy Gillespie and Duke Ellington. Who do you value the most as a composer out of these names? Who were the ones that stood out to you?

They're all great. I mean, "Con Alma." The great Wayne Shorter—every tune he writes that I've heard, is fantastic. Who else did you mention?

Horace Silver.

What did we do of Horace Silver? Oh yeah, "Peace." That was the one we did. Horace Silver. What a great composer. Way ahead of his time and so many really famous tunes. He was a little farther back. He was a little older than what some of the other people wrote, like Wayne Shorter wrote much more modern. And then we did Chick Corea who

also was a little bit more modern, but all unbelievable. We never played a tune that I didn't really like with that band, ever. What other tunes? There was a tune called "Morning Star," so that was beautiful. I don't know if that's on the album or not?

Yes, it is! Let me ask you, of those names, are there any of the composers that you treasure more than—who are some of your favorites?

My favorite composers?

Yeah.

Ornette Coleman and Thelonious Monk probably, who you didn't mention. Those two, they just feel really natural to me. And of who you did mention, Wayne Shorter, all of the people that you mentioned really wrote some great music. I mean, Billy Strayhorn for "Lush Life" when he's 16? And the lyrics too? I mean, there's just no way to really compare what I like best—they're all amazing. And there aren't that many amazing tunes that I really like. So Stan, he picked them.

There are definitely some stand-out ballads on the album too.

[Singing to herself] Wayne Shorter. Oh yeah, "Infant Eyes!"

What was it like playing all these ballads with Stan? The ballads definitely stand out here. There were quite a few of them.

Oh yeah, it was hard! Because he played them really, really slow. And once again, it was like playing with a singer. So, every note; it wasn't that you just played the notes in the chord, you had to play them in a certain way, with certain notes on the top for it to sound right. So, you know, you're waiting for that. And then the time was real slow. Shirley Horn used to do things like that. Really, really slow. Very effective, it really showed off his tone. He liked them. He played beautiful ones.

Yeah, you guys, it's amazing, you really hit some high points here, which is really wonderful.

It is, and you know, I think that it kind of really also displays the quartet—which we rapidly became and stayed—at its best. And he had to be really daring to hire us. He already had his thing. He was already famous. He didn't have to have this band. And this band was crazy! I mean, we would do anything and everything we possibly could. We weren't just there as accompanists. And when I listen to it now, I say, "Wow! He was a really innovative bandleader, as well as playing as beautifully as he did." And then you hear how he played on it, it's so lyrical. He doesn't play one note that he doesn't mean. At any time. That's the one thing I guess that I would say about him that was so unique to me. And he also talked that way, when he was speaking.

Well, I'm just wondering in closing if there's anything else you would want to say about him.

It's great to be in the company of geniuses. That's what I have to say. And it's something we didn't even have time to think of then, because we were so busy getting the music right, and developing it. And he never asked us to do this or that. That was the vibe that was in music. That you would just go, "Oh we did this last night, let's see what else we can do? How does that sound?" And then every night checking out what we could, in one sense, almost get away with—"How modern can we play behind this guy and still make him sound like he's going to want to sound?" It was adventurous, innovative, and we had really a beautiful experience.

Thanks for taking the time to talk with us. I really appreciate it.

Well it's a pleasure to go back in my memory of that time and also, I'm looking forward to hearing the memories, which don't seem like a memory at all. Every time I listen to it, it feels like Stan is here! That's what happens to me, like he's right around the corner.

At the Keystone Korner!



Photo by Tom Copi

STEVE GETZ REFLECTS ON MOMENTS IN TIME

It is indeed a surprise to find a recording documenting a live club date by the Stan Getz Quartet at Keystone Korner in San Francisco from 1976, showcasing one of my father's more exploratory rhythm sections, featuring pianist Joanne Brackeen, Clint Houston on bass, and Billy Hart on the drums. My father had a gift for selecting gifted players in that decade: Chick Corea, Stanley Clarke and Tony Williams in 1972; the masterful pianist Albert Dailey plus rhythm in 1974; and the rhythm section on this recording, which in my opinion, was one of my father's finest.

I know this first-hand because my father invited me to play drums and percussion on a tour of South America that very same year with this personnel. What a tour! Eighteen concerts in 23 days playing with these Jazz masters! What memories! My father the ever-present task master, who at the same time showed patience and kindness with his son who was trying to meet the challenge of playing with these world class musicians.

For my money, Joanne Brackeen is one of the most creative, inquisitive and courageous pianists in Jazz; listen to her solo on "Summer Night." Clint Houston always the solid time keeper; Billy Hart always a joy and innovative drummer, exploring colors and textures on the drum kit, to this day one of the true giants of Jazz drumming.

What can I say about my father. His great inspiration supporting my own gift in this music remains with me to this very day. His sound, as we all know, was uniquely his own. Surely God-given and gorgeous. Twenty-three years after his passing, there is no one who has filled his lyrical inventiveness. He was one-of-a-kind for the ages. He was always an impatient saxophonist, never content to rest on his laurels. He was also mercurial in his temperament as his fellow musicians can testify, but at the same time could show pride and love in their own performances.

This recording showcases an assortment of jazz standards; the ballads, particularly "Infant Eyes" is beautiful. Then there are the readings of Dizzy Gillespie's "Con Alma," and "O Grande Amor" the obligatory bossa and Latin pieces. The tunes were mainstays of the Getz repertoire and remained so for many years.

My congratulations to Zev Feldman and his colleagues at Resonance Records for finding this rare recording. As time goes by, there are fewer gems of the Stan Getz Quartet to be discovered.

Steve Getz

Bronxville, New York, February 2015

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