

Getz/Gilberto '76



JOÃO GILBERTO
STAN GETZ

JOÃO GILBERTO
STAN GETZ

Getz/Gilberto '76



JOÃO GILBERTO vocals, guitar STAN GETZ tenor saxophone
JOANNE BRACKEEN piano CLINT HOUSTON bass BILLY HART drums

1. Spoken Intro by Stan Getz
2. É Preciso Perdoar
Alcivando Luz & Carlos Coqueijo (Todamerica Edições Ltda/SGAE)
3. Aguas de Março
Antonio Carlos Jobim (Corcovado Music Corp./BMI)
4. Retrato em Branco e Preto
Antonio Carlos Jobim & Francisco Buarque de Hollanda
(Corcovado Music Corp./BMI)
5. Samba da Minha Terra
Dorival Caymmi (Edward B. Marks Music Co./BMI)
6. Chega de Saudade
Antonio Carlos Jobim & Vinicius de Moraes
(Corcovado Music Corp./VM Enterprises, Inc./BMI)
7. Rosa Morena
Dorival Caymmi (Edward B. Marks Music Co./BMI)
8. Eu Vim da Bahia
Gilberto Gil (Preta Music, Inc./BMI)
9. Doralice
Dorival Caymmi & Antonio Almeida (Scion Three Music, LLC/BMI)
10. Morena Boca de Ouro
Ary Barroso (APRS/ Irmãos Vitale S.A./BMI)
11. Um Abraço No Bonfá
João Gilberto (Songs of Universal, Inc./BMI)
12. É Preciso Perdoar (Encore)
Alcivando Luz & Carlos Coqueijo (Todamerica Edições Ltda/SGAE)

Recorded LIVE AT KEYSTONE KORNER, San Francisco May 11-16, 1976

Produced by ZEV FELDMAN and TODD BARKAN

Executive Producer: GEORGE KLABIN

Sound Restoration by FRAN GALA and GEORGE KLABIN

Mastered by FRAN GALA / Recorded by MILTON JEFFRIES

2x HD MASTERING RENÉ LAFLAMME
2xHD EXECUTIVE PRODUCER ANDRÉ PERRY

Cover illustration: Equilibrium Verde by OLGA ALBIZU (1924-2005)

Stan Getz appears courtesy of Sony Music Entertainment. All rights reserved by RCA Records, division of Sony Music Entertainment. Under license from Sony Music Commercial Dept.

© © 2016 Rising Jazz Stars, Inc., a California nonprofit corporation, 5711 West Adams Boulevard, Los Angeles, CA 90016. Warning: All rights reserved. Unauthorized duplication, distribution or dissemination is a violation of applicable laws. Made in USA. HCD-2021

All photographs by TOM COPI, San Francisco
Art direction and design: BURTON YOUNT
Album Package Editor: JOHN KOENIG
Photo research: ZEV FELDMAN
Project assistance: ZAK SHELBY-SZYSZKO and HEIDI TOKHEIM KALISON



Photo by Tom Copi



Unearthing a Bossa Nova & Jazz Classic: The Crown Jewels of an Extraordinary 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

Todd Barkan on João Gilberto

Lovingly, Stan Getz and I both used to call João Gilberto "the spooky elf" because of the magically mysterious yet childlike nature of both his music and his fundamentally enigmatic personality. In the late 1950s, Gilberto played an integral role in co-creating (with Antonio Carlos Jobim and Vinicius de Moraes) the bossa nova—at once the most intimate, yet the most international of all the wonderful musical styles that have been born and raised in Brazil.

In the mid-1960s, the seamless integration between Stan Getz's passionately lyrical voice on the tenor saxophone with the mesmerizing voice and style of João Gilberto was absolutely indispensable in helping to propel this music to worldwide popularity for the first time—even supplanting the Beatles' *A Hard Day's Night* as the number one LP on the Billboard pop charts for quite a few weeks.

When I first met João Gilberto in 1974, it was just past three o'clock in the morning on a rainy New Year's Day at Stan Getz's 36-room mansion, "Shadowbrook," in Irvington, New York, and the "spooky elf" walked very quietly and unassumingly into the kitchen with his guitar. He proceeded to play and sing the haunting, trance-like "É Preciso Perdoar" for over half an hour, over and over again, like nothing I had ever heard before in my life.

Every time we hear truly great music, it's as good as the best kisses we've ever experienced; *Getz/Gilberto '76* not only caresses our ears, but our minds, hearts and souls, as well.

TODD BARKAN

Owner and artistic director of Keystone Korner, 1972-1983



Photo by Tom Copi



James Gavin on the Bossa Nova Craze Revisited

In the 1960s, America's musical ears were wide open; almost any type of artist could have a hit. The *Billboard* top-ten list of August 1, 1964 includes singles by the Beatles, Dean Martin, Roger Miller, the Supremes and Stan Getz, a 37-year-old jazz saxophonist who had suddenly pole-vaulted to pop stardom. "The Girl from Ipanema" was drawn from *Jazz Samba*, one of five Brazilian-flavored albums that earned Getz a spate of Grammys and made him the first U.S. ambassador of the bossa nova. To a public that knew almost nothing of Brazilian music, the billowy, ice-blue satin of Getz's tenor was bossa itself.

Certainly "The Girl from Ipanema" had the right supporting cast. João Gilberto, a singer-guitarist from Bahia, played the bossa beat he had invented; his soon-to-be ex-wife, doe-eyed Astrud Gilberto, murmured in accented English. Antonio Carlos Jobim, the song's composer, played minimalist piano. That single made Jobim and the Gilbertos enduringly beloved far beyond Brazil and it turned bossa into that country's best-known cultural export.

In May 1975, eleven years after they had last shared a recording studio, Getz and Gilberto reunited for a new album, *The Best of Two Worlds*, on

Columbia. A year later it was released and they launched it with a week's run at Keystone Korner, San Francisco's premier jazz club of the decade. This LP captures one of their very few post-1960s reunions. It culls the best of Gilberto's featured performances that week, some with Getz, others not. (A companion CD on Resonance, *Moments in Time*, features the Getz quartet recorded during the same engagement minus Gilberto.)

João had already become a mythic figure. A nondescript man in a dark suit, he looked like he could have been a banker. Instead, this eccentric genius, reclusive and painfully shy, had changed the course of Brazilian music. When bossa nova was gestating in the '50s, Gilberto had experimented with ways of streamlining samba's tribal rhythms into the featherlight, syncopated pulse that came to define the new sound. The finished product was a middle-class delight, too refined for most of the Brazilian masses. In his 2001 book *João Gilberto*, author-journalist Zuza Homem de Mello, Brazil's most respected musical authority, wrote of the "almost imperceptible subtleties and details" in Gilberto's playing, which on the surface seems unvarying: "chords emitted chronometrically without arpeggios or catches, dry, precise." His vibratoless, nasal-toned, *sotto voce* croon floated with seeming detachment above his guitar. The push-and-pull between the two was a marvel of rhythmic and melodic tension and release.

Getz/Gilberto had earned six Grammys, including one for Album of the Year and inspired a sequel, *Getz/Gilberto #2*. After that, the reunions were few. In 1972 the musicians agreed to reteam at New York's Rainbow Room. Then came *The Best of Two Worlds*, followed by the Keystone Korner run. The club, located in San Francisco's North Beach neighborhood—a former Beat Generation enclave—was a capsule of 1970s post-Bohemia. Keystone's owner, Todd Barkan, would recall his younger self as a "very naïve, overly idealistic jazz lover and the opposite of a great businessman. Every month that we paid the rent, the sales tax and the phone bill was a cause for major celebration."

But from 1972 until the ax fell in 1983, the fun never ceased. Nearly every jazz great, including Miles Davis, appeared at Keystone, which squeezed in an audience of about 200. Ionizers in the ceiling neutralized the pot and tobacco smoke. During the Getz-Gilberto week, two local poets—Gregory Corso, a youngster of the Beat Generation and Jack Hirschman—handed out their poems to customers.

The act cost Barkan about three times the \$2,500-3,000 weekly salary he normally paid, but business was brisk. Getz and his band (pianist Joanne Brackeen, bassist Clint Houston and drummer Billy Hart) bookended the sets; in between, the saxophonist brought out Gilberto to play and sing a few songs. In some, Getz blew a chorus.

Gilberto sat on a stool, head hunched over his guitar, drama-free except for his spacy, enigmatic presence. His music was wistful but cool; Gilberto was a man of secrets. That seeming detachment lent irony to the tortured songs he loved. In "É Preciso Perdoar" (One Must Forgive)—written in the mid-'60s by two obscure baianos [natives of Bahia], Alcivando Luz and Carlos Coqueijo Costa, and popularized by Gilberto—Gilberto sings in his hum-

ming head voice: "Dawn has already broken/You're going to abandon me/I feel you don't deserve forgiveness/I wanted the illusion, now I am the pain."

He was among the first to record "Águas de Março" (Waters of March), one of Jobim's masterpieces, written in 1972. His tune is a wonder of deceptive simplicity; he composed it mostly on two notes, but the chords take it down surprising roads. So does Jobim's lyric, a rush of snapshot images that depict the wheel of life, death and rebirth. Above that whirlwind, Gilberto's singing floats with unearthly calm.

In the mid-'60s, an encounter with a gypsy guitarist had inspired Jobim to write the instrumental "Zingaro." In 1968 he invited Chico Buarque, a budding giant of Brazilian songwriting, to add lyrics. Retitled "Retrato em Branco e Preto" (Portrait in White and Black), the song became the confession of a man who obsesses over a love that "always recasts its spell/With its same sad old facts that, in a picture album, I insist on collecting." The piece is written in double sonnet form: two fourteen-line choruses.

Jobim's "Chega de Saudade"—roughly translatable as "longing has arrived"—was ground zero for both Gilberto and the bossa nova in 1958. That January he unveiled his groundbreaking guitar style on a record of the song by Elizeth Cardoso, an emotional singing star of a past generation. In July, Gilberto sang the song his way on a historic single. Unlike the breezy English words by Jon Hendricks, the Portuguese lyric (by Vinícius de Moraes) is an anguished cry: "Without her there's no peace, there's no beauty/It's only sadness and melancholy/That won't leave me." The song shifts from minor to major as the protagonist imagines his beloved's return.

One of Gilberto's mightiest forefathers was Dorival Caymmi, a national folk hero from Bahia. Caymmi's songs, many of them sambas, evoked that northeastern coastal state—its fishermen, ocean, food, gods—in playful language and catchy tunes. At Keystone, Gilberto dipped into his earliest LPs to perform three songs from Caymmi's 1940s heyday: "Rosa Morena," "Doralice" and "Samba da Minha Terra" (Samba of My Land).

He recalls another pioneer of Brazilian songwriting with "Morena Boca de Ouro" (Golden-Mouthed Morena, or dark-skinned woman), a 1941 composition by Ary Barroso, who wrote the country's unofficial national anthem, "Aquarela do Brasil." The childlike sweetness of Gilberto's delivery gives no clue—to non-Portuguese speakers, at any rate—that he's singing about a wicked woman whose unbearable allure "makes me suffer."

In the mid-'60s, Gilberto Gil joined a vanguard of young singers and songwriters from Bahia who would soon conquer the country. Gil was thrilled when João began performing one of his earliest songs, the samba "Eu Vim da Bahia" (I Came from Bahia). "I came from Bahia to sing, I came from Bahia to tell stories," it revels in Caymmi-like terms. His land, Gil explains, has sea, sky and saints "that help the baiano to live."

For João Marcelo, his son with Astrud, Gilberto—who composed only occasionally—wrote a charming chorinho of the same name. Another of his originals, "Um Abraço no Bonfá," is an instrumental "hug" to one of Brazil's greatest guitarists, Luiz Bonfá, who composed "Manhã de Carnaval" for the

film *Black Orpheus*. He and Gilberto had joined Getz on the 1963 album *Jazz Samba Encore!*

Getz and Gilberto shared one more bill in July 1978 at the Newport Jazz Festival; Charlie Byrd joined them. Further reunions were suggested, but the Brazilian had had enough; Getz, too, had moved on. Undeniably, however, each man owed a lot of his popularity to the other. Now comes this LP, a reminder of a transcontinental pairing that enchanted the world.

JAMES GAVIN, New York City, 2015

James Gavin's books include *Deep in a Dream: The Long Night of Chet Baker* and *Is That All There Is?: The Strange Life of Peggy Lee*.

Billy Hart Remembers Playing with João Gilberto and Stan Getz

ZEV FELDMAN: What was it like playing at the Keystone Korner back in the 1970s?

BILLY HART: Well you know, Todd Barkan, the club owner, was a young guy, so it was like a clubhouse there. You'd hang out with Todd. It was easy to communicate with him. So the club was like that. It was amazing that a guy with such youthful energy could hold a club of that stature intact, you know what I mean? One thing I remember about the club: it was comfortable there. Very comfortable. Especially for somebody like me who has a tendency to want to go in a corner between sets and relax or do whatever. This was more of a thing where even someone like me could enjoy, or would enjoy, social interaction. Like I said, it was sort of like a clubhouse and not only backstage with the members of the band and Todd and the staff. The audience seemed to be the same way, too. Maybe it was the location, the North Beach/Broadway location. But it was those kind of people. And of course, there was Todd's judgement of who to book in the club . . . there were exciting people to play with like McCoy Tyner and Stan Getz.

How was it playing with Stan?

It was a feeling to play with somebody like Stan. It was always special, always significant—sometimes in unpredictable ways. One time we went into the room with Bob Brookmeyer, who nobody had seen in a few years. And then he came back to New York with us, and he became the quintessential writer, big band arranger of our time, probably the biggest influence on modern big band arranging. But he came back to New York after playing in our band at the Keystone.

You played with Stan for a while, how did that all come about, joining his group?

I'm sure I was recommended. I think I was recommended by Dave Holland, who I admire a great deal. I admire his musicianship greatly. But more than that I admire Dave as a person. He's one of my favorite people in the world. Musically, he went everywhere from atop greatest scenes with John McLaughlin and John Surman and Tony Oxley and those kind of guys, to Chick Corea's most revolutionary playing. With Miles, of course, but then



after that with Chick and . . .

Barry Altschul.

Yeah. That was probably as far as Chick has pushed the envelope in his career. And so Dave was like that, and I was an admirer of that musical direction. So I had contact with him, and I think he's the one who recommended me for the band. But at that point, Stan was beginning to use more contemporary musicians, and I think I fit in that category because I had already played with Herbie Hancock and McCoy Tyner.

And Wes Montgomery.

You know, as great as Wes was, I didn't think of him as contemporary in that way . . . pushing the envelope. But Stan wanted to go more toward that contemporary, younger style stuff at the time.

I gotcha.

So I guess it was Tony Williams, Jack DeJohnette, Lenny White, myself, maybe Al Foster. It was a select group of people. And I guess I was kind of associated with that group and Stan was using those kind of people. He had made that record with Chick and Stanley Clarke and Tony Williams. And he almost single-handedly started the bossa nova craze in this country, too. So he was a champion of Brazilian concepts of music, which we almost take for granted now. It just fits in the fabric of contemporary jazz playing period,



you don't even think of it as separate now.

You shared an interesting story with me about João Gilberto teaching you about Brazilian percussion and bossa nova. Do you want to talk a little bit about that?

João wasn't a very talkative person, if you've had any contact with him. But he was very demonstrative. And at the time, he was living at Stan's house. I don't know if João ever realized how big of a fan of his I was. I don't think he remembered that I had a chance to play with him very early in my career because of Charlie Byrd. So I was already familiar with him and already a huge fan. But anyway, years later, he was sort of staying at Stan's house for a while. And he would talk to me while we were playing ping pong. (The way he played ping pong and the way he would defeat you constantly is that no matter how hard you slammed the ball, he would hit the ball high up, almost to the ceiling, and when it came down, it would just throw your game totally off.) Anyway, he was teaching me these rhythms—which he plays perfectly—almost like he was a drum teacher. When I would play these rhythms he would sort of stop me and say "it's not enough to play the rhythms accurately, you have to play them in a more creative way." And the way he said it, he would say, "no Billy, play like the rain." And so now I was able to comprehend that.

What do you think he meant by that exactly?

Well, like I said before, to play a particular pattern but more than that. There's a name for the pattern I'm thinking of now. You know, these days, I teach drums at a couple of universities, and so they have a name for it now, they call it the *partido alto*. You can look it up in any book and you can find it. I don't know if you're a musician yourself, but if you look it up you can see it and you can play it. But the point was not to play it like you were a fusion drummer or a rock drummer. It was more that he wanted you to play it like if you were Elvin Jones or Tony Williams. You had to play it in a more creative way. In other words, not be so repetitive; to improvise the pattern, to make it more flexible. Just that in itself really describes Stan Getz's concept, as well. You know, now that I think about it, Stan and João made a good match because one of the things Stan taught me, or alerted me to, was to be more flexible.

Can you expand a little bit on that? What else Stan taught you and a little bit about playing with him?

Well, he used a word that I had to look up, but now I use it in my teaching. He told me, "Billy, undulate man!" So I don't know if you know what undulate or undulation means, but it implies to play more flexible. And it's funny that that's how Stan said it. And I just told you the way João said it, but basically they were both, from a drum standpoint, they were saying the same thing.

What was it like playing with Stan and João, both individually and also together.

Well, here we are playing at this very fun place to play, so it was easy to relate to the audience. And it comes to my mind, we probably had a large percentage of Brazilians in the audience, and I can't find the exact word, but there's a tendency when you're around Brazilians that they're very dramatic in the party sense. Now how do you say that? In other words, even if I wasn't a part of it, they were. It was a lot of fun. It was a party atmosphere.

And the Keystone Korner was like that anyway, so you add the Brazilian part to it, it was a little more intense. And you've got to remember too, that both João and Stan were both masters at their craft. They weren't beginners. João is sort of like the Frank Sinatra of Brazil and Stan was considered by many as the number one tenor saxophone player in the world at that time. So we're talking about two . . . we're not talking about beginners. We're talking about icons, masters of their craft. So there was a certain amount of artistic respect. People came there, not just out of enjoyment and fun, but out of respect for a very high level of artistry and talent.

At that point in your career had you played with many singers, and if so, how was playing with João different?

Well, I won't say it's all that different. In my case, I was lucky. Not many people of my age at that time had played with as many vocalists as I had. And I think had I not played with so many different styles of vocalists, João would have never tolerated me. Again, we're talking about a high level of artistry, just anybody couldn't have walked in and played with João, especially non-Brazilians. That's a very specific vocabulary, not only rhythmically, but dynamically. So luckily for me, most of the vocalists I played with . . . one in particular was a lady named Shirley Horn . . . I started playing with Shirley when I was 15 years old. She had a sort of flexibility and elasticity to her playing that I was able to learn how to do. And that helped me in a bunch of situations, not the least was with João. Because the way João sings, he sings way in front of the beat at times and way behind the beat at times. So the beat, you have to understand it. And you have to make sure the beat is clear, not only for yourself, but for the audience because he could sing like he was in a totally different place. Again, very dramatic. It's very exciting, even if it's dynamically very quiet or subtle, or sexy. It's almost like you're whispering something that for the receiver, the reception of it is extremely intense. Imagine a very beautiful woman whispering something in your ear, whispering something suggestive? I'm sure that's how João's music came across to a lot of the women in the audience. You know what I'm saying? I

mean, really, and certainly men would appreciate that kind of talent. Even envy that kind of talent.

A kind of seduction.

That's the word I wanted to use!

When you listen to these recordings of João and Stan today, have your feelings and tastes changed over the years? How does it make you feel when you hear it now?

Basically the same as I felt then. That I was very fortunate to be in their company. It was very inspiring to be in their company. Thinking about it today, I would want to learn even more from them. I was in the company of masters. And the more time I would be able to be in their company, I feel that I would have grown as an artist myself. I still feel that way, listening to the records now. So I can hope that by listening to the records, I'll grow a little more.

Joanne Brackeen on Playing with João Gilberto and Stan Getz

ZEV FELDMAN: What was it like playing at the Keystone Korner back in the '70s?

JOANNE BRACKEEN: I used to do that often, you know. I used to work there with my own band and I used to work there with Joe Henderson. If I had a night off, I would go and listen to other people play there. It was San Francisco's major jazz club at the time. That was the place to be to go.

Do you have any memories of the room?

That's where I met Todd Barkan.

Could you talk a little bit about Todd?

Well, he was the club owner, and really, really smart. He hired all the musicians' favorite musicians. And he hung out with the guys. He was like one of the people.

You got to play there with a few different bands, so you have a different perspective with different groups on that stage, right?

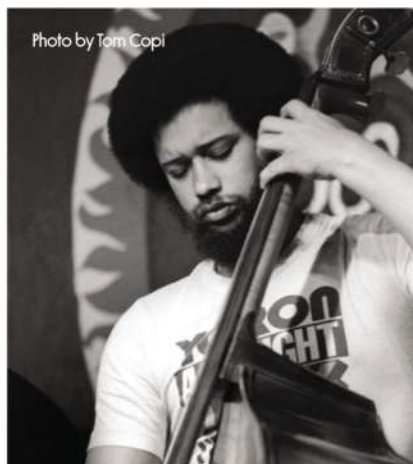
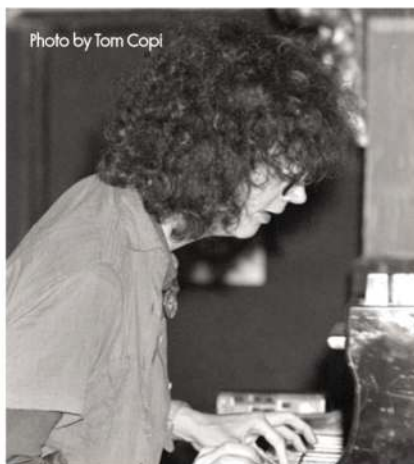
Yes. Good piano, good sound, good audience. It was a lot of fun to work there.

How did you come to be a member of the band on the Stan Getz and João Gilberto performances that make up this album?

Well, I was already in Stan's band. That was what it was. It was all set.

How did you first get acquainted with Stan and get into the band?

He kept calling me. I was on tour with Joe Henderson. And this is really weird — he kept calling about every day or two and saying, "Rehearsal is tomorrow." And I kept telling him, "Stan, I'm on the road with Joe Henderson. I'm not going to be at any rehearsals." [LAUGHS] And he must have done this four or five times. However the last time he called, it turned out that Joe Henderson's tour — we had done maybe a little more than half of it — part of it got cancelled. So there we are. He called and then I said "I'll be home tomorrow." So that was how I got in the band.





Wow.

Pretty funny that he was very persistent, I guess. I wouldn't have done that with anyone. I don't know. That's the way Stan was. He was the way he was.

What was it like playing with Stan and João? Are there any memories you have from that week of performances?

Well, I didn't play that much with João, but he certainly was wonderful to listen to. He was totally amazing. I met him at Stan's house before the tour. So the whole band was out there. I remember — I think we just went out there. I can't remember if we played or not. We were all at Stan's house, Shadowbrook, by the Hudson River. And João had been staying there for a couple of weeks. We went up and that's where I met him. And he had this music room; Stan had this music room — you've probably heard about it — it was in this circle.

Could you tell us a little about it?

You could stand in the center of this circle. And it was like perfect sound — you didn't have to mic anything. And later on, we did some tour of Europe where there were a bunch of castles and we played that same way, with no microphones. Nothing.

Let me ask you about the week of concerts represented here. It was the Stan Getz quartet with João as a special guest. What was it like playing with João for part of the set; first with Stan as a jazz quartet and then when João would come out? Was it different when João joined you?

With João, we already knew what we were going to play and how we were going to play it. It was Brazilian music that João did. I know Billy loved that

kind of music. I liked it too — the little bit I'd heard. Wayne Shorter had an album out with Milton Nascimento, *Native Dancer*. I'd heard that. So I'd had a taste of it and I liked it. But I'd never really heard it before. João Gilberto — he's like a whole band in himself, you know? You hear him play and — it isn't just what he was playing, it was how he played it. And then the way he sings, you know? He's like . . . he has another kind of time going on with his singing, and then another time with guitar.

What other singers had you worked with up until that point in your career? And also, can you talk a little bit about what it was like playing with a singer versus a horn player?

There is no versus because Stan Getz was exactly like playing with a singer. His intonation was always perfect and you had to accompany him a certain way. His sound is so beautiful, you had to find the right notes in the chords of what notes to put on top. It was unspoken, but if you didn't do that you wouldn't be in the band. So that I know. The way Stan played; it was as if he were a singer and he used to handle it that way. Like when we started a set, it would always be the trio. Billy, Clint and I would play a tune or two and, play whatever we wanted — and then he would come on. And he would do his part of the show on each set. And that's really how he was. He could've played a whole set easy, but that was how he had it. And you could hear, it's like music is a language that you're . . . everybody's always talking through the music in the instant that they're playing it. So you could hear his language from what he played and then you had to speak that language on your instrument. And it wasn't limiting, but it was specific. So that's what the band did. We were always making the most out of what we could make out of that language that was available there. It's hard to describe, but you could hear it when we played. And I loved hearing Stan and João together.

Billy was telling us about how João really taught him about the bossa nova rhythm. Do you have any feelings about the music itself, about the bossa nova?

Just how he played it, it's unbelievable. And it was then. And I could listen to it now and it's still the same. It's just totally perfect. It's unique. And he's got several ways of playing the rhythm at the same time — one on the guitar, one when he's singing. And the fact that he can do those both at the same time is unbelievable. But there it is.

How did you get interested in bossa nova and Brazilian music?

Well I really wasn't until that band. In the band, Stan played some of it 'cause you know he's had that hit. So we had to play some of the tunes that he had played before and recorded. And then, once again, Chick Corea was on the scene. It's not bossa nova, but there was a lot of Latin. And we used to play a lot of Chick Corea's "La Fiesta." And then Wayne Shorter had that *Native Dancer* that was all taken from this music that João Gilberto did; that he was the originator of — it's miraculous, that's what it is. And the feeling is so amazing and it never gets old.

Are there any particular songs that you played with Stan and João that are memorable to you?

Almost every one. It's impossible to play that music without it being memorable. I remember when I first joined the band, I had one week to learn 25

tunes. He didn't allow music on the bandstand and I had four children, you know? And a husband. [LAUGHS] So I just remember I had to do that.

Listening back to this music now after all these years, do you think differently about it? Is it as you remembered playing it?

The thing is I would've thought, "Oh well, that's a long, long time ago." But when you listen to the music, the music doesn't sound like it was a long time ago. It sounds like, if he was alive now, he'd be doing the same thing. We were doing everything at once. We were being beautiful, powerful, accurate, relaxed — everything all at one time. That's just the way that the band was from my point of view. I used to record the band every night and we all listened to it every night. That was how every night was different. And he knew what we were doing. I mean, some people don't want to be recorded every night. There was only one time in 1976, the Bicentennial, that he was playing "La Fiesta" and at the end he did this cadenza. And the cadenza sounded like — if you can imagine this — Stan Getz playing exactly Stan Getz at the same time playing John Coltrane. He went totally out, the last tune of the night. And then that was the only time he asked. He wanted to listen back to it. He asked for the recording and, of course, never gave it back. Then later on, I found out that John Coltrane was one of his idols, which I didn't know. And I really didn't know he could play like that. But I'm sure Billy has to remember that too. Unbelievable. But João is on the same level. So you put those two together and you really got something amazing.

Any other memories from that week of performances that you can share with us?

That's hard. I mean we just played every night. Every night we listened to everything. And every night it would be different, trying to get it always extended. And it wasn't until later that I really got to hear João Gilberto because it's pretty hard to take all that music in in one week or two weeks, whatever. So he's one I advise a lot of my students to this day: You want to learn how to play that kind of music, go listen to him. There's no piano on it. You don't need the piano. Just listen to the way he plays and sings.

Carlos Lyra on Stan Getz and João Gilberto as told to JAMES GAVIN

Composer, guitarist, singer, and sometime lyricist Carlos Lyra is one of the true creators of the bossa nova. Elis Regina, whom many have called Brazil's greatest singer, once proclaimed Lyra the greatest melody-maker in the country. His numerous classics include "Minha Namorada," "Você e Eu," and "Coisa Mais Linda." In 1965-1966 he toured internationally with Stan Getz's quintet.

How did your relationship with Stan begin?

I had moved to New York in 1964. A Brazilian producer who was working for Stan, Marcos Lázaro, came to my apartment to say that Stan wanted to work with me. Astrud Gilberto had left him, and he wanted some Brazilian to continue the caravan. I said, "OK, but I want to be clear about this: I am gonna sing my songs, I am not gonna sing 'The Girl from Ipanema,' forget it." And Stan accepted that. Later on we were playing in Washington, and



Benny Goodman showed up in the bar and said, "I wanna play bossa nova with you. Do you guys play 'The Girl from Ipanema'?" I said, "Sure, I'll play 'The Girl from Ipanema' for you." I played it for him and Benny played his clarinet. Stan was looking at me. When I finished he said, "For *him* you play 'The Girl from Ipanema'?" We went to the Newport Jazz Festival; we went to Japan and we traveled the whole country. We traveled by train, going from one city to the other—Nagasaki, Hiroshima, Kobe, Nagoya. We went to Mexico. And we went to Brazil, too.

Did Stan play with you?

Yes. He loved very much my song "Quem Quiser Encontrar o Amor." I remember him saying, "That song has heart, Carlos." I would sing, and he would make some improvisations in the middle, just like he does with João. I would go back to some singing, and that was it. Every song, we did like that.

Who else was in the band?

Steve Swallow was the bass player. Sometimes it was Roy Haynes was playing drums. The vibraphonist was a very nice guy too, Gary Burton. We had a very good relationship.

How did you meet João Gilberto?

In the middle of the '50s he had left Rio and gone back to Bahia, where he was born. And when he came back to Rio, that's when I met him in the bar of the Plaza Hotel. He would go also to watch Johnny Alf [*a Brazilian pianist-singer whose sophisticated rhythms and harmonies helped inspire the bossa nova*]. João would take me to the back of the bar with his guitar and play things for me. We became very good friends.



Talk about João's role in the bossa nova.

We were all trying to play guitar different from the guys that used to play in the past. João Gilberto created that rhythmic division of samba. That is absolutely his and very particular to him, and everybody followed. You can't escape playing bossa nova guitar the way he does. He invented the wheel. When João Gilberto came with that way of playing guitar, we said, '*That's it*, that's what we need for our songs.' We needed him, and he needed us. The first thing that comes in bossa nova is the composition.

João Gilberto has an incredible popularity in Brazil, which is good because he's very high quality.

Can you explain that rhythmic division?

I don't think I can; it's very hard. You advance the singing to the harmony and then you delay the singing to the harmony. It gives you a funny sensation of instability, but it's not unstable; it's very well done.

João Gilberto is notoriously shy. Did he like to perform?

Yes! And he liked to play. He would play the whole day at home if you let him. That's why he played so good. He understood that the public loved him. He *was* kind of shy, but at the same time he didn't feel intimidated by the public. He felt perfectly comfortable performing.

Was he an intellectual, like most of bossa nova's creators?

Oh, yes. He's not only very intelligent but he's very funny. Sérgio Ricardo says, the first time I heard about Marxism was from João Gilberto. He liked to read very much. He knew *The Little Prince* by heart. He liked to read Carlos Drummond de Andrade, the poet, and he knew his poems by heart.

Stan Getz's and João Gilberto's Mutual Affinity by STEVE GETZ

Stan Getz together with João Gilberto! Together again! This time in a Jazz Club setting? Now this is cause for a real celebration! To capture the intimacy of two musical giants in an intimate club! Their previous musical encounters had only been in the studio and at Carnegie Hall.

My father said it best: "João Gilberto is the most individual singer of our time; an artist who curiously sings warmly without vibrato. This makes him truly unique. The fact that he is hesitant to perform in public is one of the true mysteries . . ."

My father and João had what one might call a very simple and sweet relationship. They adored each other; respected each other immensely. Yet, at the same time, my father often grew impatient with the father of bossa nova, who came from another culture and who carried with him the aura of calmness and gentleness. Nonetheless, they adored each other and fueled each other's quest for musical honesty and lyrical purity.

This recording is a jewel; it's a demonstration of the natural musical chemistry between João and my father. And it's particularly fine that they were able to make this recording with Joanne Brackeen, Clint Houston and Billy Hart, my father's stellar sidemen of the day, in a restrained but relaxed backing of the Brazilian master.

Musical discoveries like this are rare. I know the listening public will be overjoyed to hear this legendary pairing again.

STEVE GETZ

Bronxville, New York, February 2015



THE 2xHD MASTERING PROCESS



FOR THE 2xHD TRANSFER OF THIS RECORDING THE ORIGINAL 1/4", 15 IPS NAB MASTER TAPE WAS PLAYED ON A NAGRA-T MODIFIED WITH HIGH-END TUBE PLAYBACK ELECTRONICS, WIRED WITH OCC SILVER CABLE FROM THE PLAYBACK HEAD DIRECT TO A TELEFUNKEN EF806 TUBE. THE NAGRA-T HAS ONE OF THE BEST TRANSPORTS EVER MADE, HAVING FOUR DIRECT DRIVE MOTORS, TWO PINCH ROLLERS AND A TAPE TENSION HEAD.



WE DID AN ANALOG TRANSFER TO DSD256 (11.2MHz) USING MERGING HORUS/HAPI A/D CONVERTER AND A dCS VIVALDI CLOCK. EACH FORMAT (96kHz, 192kHz, DSD2.8MHz, DSD5.6MHz AND DSD11.2MHz) WAS CREATED FROM THAT TRANSFER.

2xHD WAS CREATED BY PRODUCER/STUDIO OWNER ANDRÉ PERRY AND AUDIOPHILE SOUND ENGINEER RENÉ LAFLAMME.

PURE EMOTION
www.2xHD.com