

Preface

Numerous friends have recommended that I obtain this recording for my collection. Eventually, I yielded to their entreaties, and to temptation, and bought the album.

To be honest, I was not impressed at my first auditioning. The sound quality was clearly not five-star, though the music was very nice. My taste suggested that the two vocalists lacked in professionalism: the acoustic harmonics of the female voice, recorded in a separate chamber, were so dissimilar from the other elements of the recording that I was left with the impression her part was like a lump of ice-cream offered as a side-order to a hot entrée. On the other hand, Stan Getz was in great shape, tip-top prime-time shape, and that was the best thing in the album.

On later occasions, I listened again and again to this album, at the request of visiting friends. I began to enjoy it for its very natural singing, and the group's successful creation of an intimate, cozy atmosphere. I began to listen to the music, and forget the sound discrepancies.

Last year, I met with a senior executive of Universal Music to acquire a few titles from the Verve recording vault, and he recommended this album, along with *We Get Requests*. I gladly accepted his offer.

In the months since then, this album has been twice re-mastered at Flair Studios, JVC, Tokyo! I worked quite hard with Takeshi Hakkaman, the brilliant young engineer who is the master of the superb K2 HD sound. We tried to minimize the nasal quality and chattiness of the male voice, and the wiry elements of the female. At the conclusion of our first attempt, we thought we had succeeded. However, when I afterwards listened to the CDR at home, I felt we needed still further improvement. I asked Takeshi to return to the task. The version on this album is thus, finally, re-mastered to the best sound we could achieve.

Please listen to what we have done. I love it; I hope you will, too.



Winston Ma
Spring, 2009

Stan Getz

Birth name	Stanley Gayetzky
Also known as	"The Sound"
Born	February 2, 1927
Origin	Philadelphia, Pennsylvania, U.S.
Died	June 6, 1991 (aged 64)
Genre(s)	Jazz, Bossa Nova, West Coast jazz
Instrument(s)	Tenor saxophone
Associated acts	Joao Gilberto, Tom Jobim, Astrud Gilberto, Charlie Byrd

Stan Getz was born on February 2, 1927 in Philadelphia. His parents were Ukrainian Jews who immigrated from the Kiev area in the Ukraine in 1903. The family later moved to New York City for better jobs. Stan worked hard in school receiving straight "A's" on average and finished 6th grade close to the top of his class. Stan's major interest was in musical instruments, and he felt a need to play every instrument in his sight. He played a number of instruments before his father bought him his first saxophone at the age of 13. Even though his father also got him a clarinet, Stan instantly fell in love with the saxophone and began practicing 8 hours a day. In 1941, he was accepted into the All City High School Orchestra of New York City. This gave Stan a chance to receive a private, free tutor from the New York Philharmonic, Simon Kovar - a bassoon player. He also began to spend more

time playing the saxophone. He eventually dropped out of school in order to pursue his musical career, but was later sent back to the classroom by the school system's truancy officers.

In 1943, he was accepted into Jack Teagarden's band, and because of his youth he became Teagarden's ward. Getz also played along with Nat King Cole and Lionel Hampton. After playing for Stan Kenton, Jimmy Dorsey, and Benny Goodman, Getz was a soloist with Woody Herman from 1947 to 1949 in 'The Second Herd' and he first gained wide attention as one of the band's saxophonists, who were known collectively as 'The Four Brothers', the others being Serge Chaloff, Zoot Sims and Herbie Steward. With Herman, he had a hit with "Early Autumn" and after Getz left 'The Second



Herd' he was able to launch his solo career. He would be the leader on almost all of his recording sessions after 1950.

In the 1950s, Getz became popular playing cool jazz with Horace Silver, Johnny Smith, Oscar Peterson, and many others. His first two quintets were notable for their personnel, including Charlie Parker's rhythm section of drummer Roy Haynes, pianist Al Haig and bassist Tommy Potter. A 1953 line-up of the Dizzy Gillespie/Stan Getz Sextet featured Gillespie, Getz, Oscar Peterson, Herb Ellis, Ray Brown and Max Roach.

Returning to America from Europe in 1961, Getz became a central figure in introducing bossa nova music to the U.S. audience. Teaming with guitarist Charlie Byrd, who had just returned from a U.S. State Department tour of Brazil, Getz recorded *Jazz Samba* in 1962 and it became a hit. The title track was an adaptation of Antonio Carlos Jobim's "One Note Samba". Getz won the Grammy for Best Jazz Performance of 1963 for "Desafinado", off of the same album. As a follow-up, Getz recorded *Jazz Samba Encore!* with one of the originators of bossa nova, Brazilian guitarist Luiz Bonfá.

He then recorded the album Getz/Gilberto with Tom Jobim, Joao Gilberto and his wife, Astrud Gilberto. Their "The Girl from Ipanema" won a Grammy Award. The piece became one of the most well-known latin jazz cuts of all time. Getz/Gilberto won two Grammys (Best Album and Best Single), besting The Beatles' *A Hard Day's Night*, a victory for Bossa Nova and Brazilian jazz. A live album, *Getz/Gilberto Vol. 2*, followed, as did *Getz Au Go Go*, a recording made live at the Cafe Au Go Go. Unfortunately, Getz' affair with Astrud Gilberto brought an end to his musical partnership with her and her husband and he began to move away from bossa-

nova and back to cool jazz. Even while still working with the Gilbertos, he recorded *Nobody Else But Me* an album of straightforward jazz with a new quartet including vibraphonist Gary Burton, but Verve Records, wishing to continue building the Getz brand with bossa-nova, refused to release it. It eventually came out 30 years later, after Getz had died.

In 1972, Getz recorded in the fusion idiom with Chick Corea and Stanley Clarke. This group, without Getz, went on to become the famous Return to Forever, and many of the pieces including "La Fiesta" remained in their repertoire. In this period Getz experimented with an Echoplex on his saxophone, for which critics vilified him. He eventually discarded fusion and "electric jazz", returning to acoustic jazz, while at the same time gradually de-emphasizing the Bossa Nova, opting for more esoteric and less-mainstream jazz. He had a cameo in the movie *The Exterminator* (1980).

Towards the end of his life the now drug-free Getz had another creative peak with a group including the pianist Kenny Barron, whom Getz described as "my musical other half".

In 1986, he was inducted into the Down Beat Jazz Hall of Fame.

Getz died of liver cancer in 1991. His body was cremated and the ashes scattered at sea, off the coast of Malibu, California.

In 1998 the 'Stan Getz Media Center and Library' at the Berklee College of Music was dedicated through a donation from the Herb Alpert Foundation.

Joao Gilberto

Birth name	Joao Gilberto Prado Pereira de Oliveira
Born	June 10, 1931 (age 77)
Origin	Juazeiro, Bahia, Brazil
Genre(s)	Bossa nova, Samba, Brazilian jazz, Latin jazz
Occupation(s)	Guitarist, singer
Instrument(s)	Singer, guitarist
Years active	1950-present

Joao Gilberto (born Joao Gilberto Prado Pereira de Oliveira on June 10, 1931 in Juazeiro, Bahia) is a Grammy Award-winning Brazilian singer and guitarist. He is credited with having created the bossa nova beat and is known as the "Father of Bossa Nova." His seminal recordings, including many songs by Antonio Carlos Jobim and Vinicius de Moraes, established the new musical genre in the late 1950s.

From an early age, music was a part of Joao Gilberto's life. His grandfather bought him his first guitar at the age of 14. During high school, Gilberto teamed up with some of his classmates to form a small band. Gilberto, who led the band, was influenced by Brazilian popular songs, American jazz, and even some opera, among other genres. After trying his luck as a radio singer in Salvador, Bahia, the young Gilberto was recruited in 1950 as lead singer of the vocal quintet Garotos da Lua (Moon Boys) and moved to Rio de Janeiro. A year and a half later, he was dismissed from the group for his lack of discipline (he would often show up late to rehearsals or not at all).

Joao Gilberto's first recordings were released in Brazil as two-song 78-rpm singles between 1951 and 1959. In the 1960s, Brazilian singles evolved to the "double compact" format, and Joao would release some EPs in this new format, which carried 4 songs on a 45-rpm record.

For seven years, Gilberto's career was at a low ebb. He rarely had any work, was dependent on his friends for living quarters, and fell into chronic depression. Eventually he was rescued from this rut by Luiz Telles, leader of the vocal group Quitandinha Serenaders, who took him to Porto Alegre in southern Brazil. In this provincial town Joao Gilberto blossomed. Next he spent eight months with his sister in Minas Gerais, where he sequestered himself and played day and night, forging a personal style for voice and guitar that would come to be known as bossa nova.

Bossa nova is a refined version of samba, de-emphasizing the percussive aspect of its rhythm and enriching the melodic and harmonic content. Rather than relying on the traditional Afro-Brazilian percussive instruments, Joao Gilberto often eschews all accompaniment except his guitar, which he uses as a percussive as well as a harmonic instrument, incorporating



what would be the role of the tamborim in a full batucada band. The singing style he developed is almost whispering, economical, and without vibrato. He creates his tempo tensions by singing ahead or behind the guitar.

This style, which Gilberto introduced in 1957, created a sensation in the musical circles of Rio's *Zona Sul*, and many young guitarists sought to imitate it. It was first heard on record in 1958, when Joao Gilberto accompanied singer Elizete Cardoso in a recording of "*Chega de Saudade*", a song by Antonio Carlos Jobim and Vinícius de Moraes. Shortly after this recording, Joao Gilberto made his own debut single of the same song, followed by the 1959 LP, *Chega de Saudade*. The song (listen to excerpt) turned into a hit, launching Gilberto's career and the bossa nova craze. Besides a number of Jobim compositions, the album featured older sambas and popular songs from the 1940s and '50s, all performed in Gilberto's distinctive style. This album was followed by two more in 1960 and 1961, by which time the singer featured new songs by a younger generation of performer/composers such as Carlos Lyra and Roberto Menescal.

By 1962, bossa nova had been embraced by North American jazz musicians such as Herbie Mann, Charlie Byrd, and Stan Getz, who invited Gilberto and Jobim to collaborate on what became one of the best-selling jazz albums of all time, *Getz/Gilberto*. Through this album, Gilberto's then wife Astrud – who had never sung professionally prior to this recording session – became an international star, and the Jobim/de Moraes composition "The Girl from Ipanema" became a worldwide pop music standard.

Joao Gilberto lived in the United States from 1962 until 1969, when he moved to Mexico for two years. There he recorded *Joao Gilberto en México* (1970). *Joao Gilberto*, aka the "White Album" (1973), featured hypnotic minimalist execution, limited to the singer, his guitar, and Sonny Carr on drums. 1976 saw the release of *The Best of Two Worlds*, a reunion with Stan Getz, featuring singer Miúcha, (sister of Chico Buarque), who had become Gilberto's second wife in April 1965. *Amoroso* (1977) backed Gilberto with the lush string orchestration of Claus Ogerman, who had provided a similar sound to Jobim's instrumental recordings in the late 1960s

and early 1970s. As had been the case for all of Gilberto's albums, the album consisted mostly of Jobim compositions, mixed with older sambas and an occasional North American standard from the 1940s.

Joao Gilberto returned to Brazil in 1980. The following year saw the release of *Brasil*, with guests Gilberto Gil and Caetano Veloso, who in the late 1960s had founded the Tropicalia movement, a fusion of Brazilian popular music with foreign pop. The 1991 release *Joao*, with orchestrations by Clare Fischer, was unusual in its lack of even a single Jobim composition, instead featuring songs in English, French, Italian, and Spanish, plus old sambas and the solitary contemporary song "Sampa" (Caetano Veloso). Also released in 1991 was the album *Canto do Pajé* by Veloso's sister Maria Bethânia, on which Bethânia and Gilberto sing an intimate medley of "Maria" (Ary Barroso/Luiz Peixoto) and "Linda Flor" (Henrique Vogeler/Luiz Peixoto/Marques Pôrto), accompanied solely by his guitar. *Joao Voz e Violão* (2000) was an homage to the music of Gilberto's youth as well as a nod to producer Caetano Veloso.

Evenly interspersed with these studio recordings have been the live recordings *Live in Montreux*; *Joao Gilberto Prado Pereira de Oliveira*; *Eu Sei Que Vou Te Amar*; *Live at Umbria Jazz*; and *Live in Tokyo*.

Joao Gilberto has long had a reputation as being an eccentric perfectionist. He lives in an apartment in Leblon, Rio de Janeiro, refusing interviews and avoiding crowds. He has been known to walk out on performances in response to an audience he considers disrespectful, or out of theaters possessing acoustics below his standards, and on several occasions requested that the air conditioning be turned off at concert venues. For all his eccentricities, he continues to perform to sell-out crowds in Brazil as well as in Europe, North America, and Japan.

ORIGINAL LINER NOTES

Paul Hindemith often expressed his disbelief in abstractions in music. Music should concern the making of music, not the speculative transcending of its limits. "The ear," he said, "should remain the first and last court of appeal."

The songs of Joao Gilberto and Antonio Carlos Jobim came to America like a breath of fresh air. Their music arrived here at a time when anemia and confusion were becoming noticeable in our music to anyone who knew enough to be concerned. The desperate craze for innovation had been overextending itself. Jazz literature was becoming increasingly pompous, complex, and chauvinistic, theorizing and analyzing itself into a knot.

Musical groups were disintegrating into an every-man-for-himself egomania. Soloists and sidemen were engaged in endurance tests of repetitious and/or outlandish endeavors. Sometimes they lost the audience. Worse, they often lost musical contact with one another.

A discerning minority of greats and true jazz aficionados everywhere remained in a state of apprehension concerning this questionable trend. Was it inevitable that jazz would lose its initial charm in the process of growing up? Did approaching maturity herald the eventual loss of the refreshing qualities which kept jazz apart from traditional music?

Then came the music of these Brazilians with an impact much the same as the one caused by the child's classic comment in H.C. Andersen's *Emperor and His New Clothes*. If for nothing else the music world is indebted to them for exposing "the emperor" in all his nakedness.

Thus the ultimate making of this record was inevitable. We discovered an indestructible bond between us. Sebastiao and Milton as well as Joao and Ton understood little more English than I did Portuguese, but it didn't matter. We had the music, the excitement of playing together, and the feeling of mutual respect for one another. Unpretentiousness, spontaneity and the poetry of honest emotion belong back in jazz. And don't let that gentleness fool you. These guys know how to swing harder than most, and they do it without pushing.

Had his record never been released, the making of it would have been gratification enough.

Stan Getz

Peace is a beautiful feeling.

To understand and be understood is a kind of peace.

I find great peace in real communication with another person. Getz is a person I understand, and who understands me even though we speak different languages.

I would say that even if we could not exchange a word, the love that we have for music would be enough to make us friends.

Our talks—generally through our wives—are sometimes amusing. I do my best to speak English, and Stan uses all his knowledge of Latin languages: "Digo ao Joao . . ." When Stan gives an opinion I often exclaim, "Exactly what I was going to say!" This happened so often one night that I thought to myself, "I had better disagree once in awhile or it will sound silly." The truth is that we agree on almost everything.

Some years ago when I was young and searching in my country, I knew about Stan though he didn't know about me. I was introduced to his music through Donato, a pianist friend of mine. Time and again we listened to Getz records with stirred emotions.

Despite our good friendship I never forget that Stan Getz is a great artist. There isn't any American whom I'd rather hear playing the music of my country. Jobim said "It's unbelievable the way Getz assimilates the spirit of the Brazilian music!" My good friend Dorival Caymmi, composer of Doralice, will be amazed at the swing and feeling Getz gives his authentic samba, so typical for Bahia.

Ary Barroso wrote the composition *P'ra Machucar Meu Coracao*. Barroso is an outstanding figure in the history of Brazilian music. Ary was ill when we recorded this album. I told Getz how happy I thought it would make Ary feel to hear his composition recorded by us. He will not hear it. Today as I write this, I know that he is dead. Now our version will remain as a humble homage to Ary Barroso from myself and from Getz who came to love him through his music without ever having met him.

Finally just a word about Astrud, my wife. She always liked to sing and we often sing together at home. I like the way she sings *The Girl From Ipanema*. Getz heard her sing it and asked her to record it with us. This is her first recording to date and, I am glad she was among friends.

In many ways, then, this more than a record, it is a friendship communicated by music.

Joao Gilberto

When in 1962, Stan Getz's LP *Jazz Samba* began racing up the sales charts, those denizens of the music business who are there not to contribute but to take from it, whose very survival in fact depends on the theft of ideas from others, began falling over each other in their haste to jump on the bandwagon. Imitations of the album poured from the presses.

In a few short weeks, the remarkable and significant Brazilian musical development that Stan had introduced to the North American public, a development that had promised to have a refreshing and healthy influence on the sick American music business, was ravaged and ground into the turf. When the fad was over and the takers had gone on to other things, everyone thought bossa nova was dead. One group thought so because they weren't making so much money on it now; we who loved the music thought nothing so lyrical and exquisitely subtle could survive so brutal a treatment.

Both groups underestimated the vitality of bossa nova. We all should have realized that anything so valid had to survive. And it has. In the months that followed, jazz musicians of sensitivity began the legitimate incorporation of its melodies and rhythms into their work, though I have yet to hear anyone play it as well as Stan does with his quartet. Stan and Creed Taylor produced another bossa nova album, with arrangements by Gary McFarland, a superb disc called *Big Band Bossa Nova* (V6-8494), and then another called *Jazz Samba Encore* (V6-8523), with Brazilian guitarist Luiz Bonfá—both of which, incidentally, have had phenomenal public acceptance, and continue to sell—long after the supposed death of bossa nova.

Now, nearly two years later, it seems that bossa nova has won: it has become a part of North America's musical life.

The present LP brings together the two Brazilians who launched the bossa nova movement in Brazil—the incredible singer-guitarist Joao Gilberto and the equally incredible composer-arranger-pianist Antonio Carlos Jobim with one of the most astonishingly gifted musicians American jazz has yet produced, Stan Getz.

And I'm not using those adjectives lightly. By the testimony of Jobim and Gilberto themselves, it was the "cool" school of jazz (a misnomer if there ever was one), and particularly the controlled-vibrato, straight-tone saxophone approach that Stan uses, that influenced the development of Bossa Nova. You need only compare Stan's tenor sound with Joao's vocal sound to see the parallel. It is a relaxed approach. The air moves effortlessly past the reed, in one case, or through the vocal chords in the other. It is as if the air were not so much pushed out as allowed to flow out. The approach demands that the player have superb assurance and absolute control of his instrument. Stan and Joao don't seem to make mistakes.

The record has an extremely warm feeling about it. I think it derives from the fact that the record date was to an extent a gathering of friends. Milton Banana has long been Joao's drummer. The girl's voice that you hear on the album is that of Astrud, Joao's wife, a sweet, quiet girl who is herself a composer and of necessity, Joao's English translator!

Of the eight tunes on the album, six are Jobim's.

Jobim (composer of *Desafinado*) is also an excellent lyricist, as if being the best composer of light music since George Gershwin weren't enough for him. He wrote the Portuguese lyric to *Corcovado*, which is the name of the mountain overlooking Rio de Janeiro on which stands that huge statue of Christ. The English words that Astrud sings are mine.

So *Danco Samba* has a sentimental association for me: Joao was sitting on the sofa in Jobim's living room in Rio, rehearsing it, the first time I met them. The title means "I Only Dance Samba" and expresses the singer's weariness with Twist, Calypso, and Cha-cha-cha. This is one of the hardest-swinging of the bossa nova tunes, and Joao and Stan both got a marvelous groove on it in this recording.

O Grande Amor means "The Great Love." This and *Vivo Sohando* are comparatively recent Jobim tunes.

Stan Getz was a brilliant tenor player when he was still a teenager. The years since then have seen him grow and grow. And grow some more. There is a mature emotionalism to his work now, and his sound has acquired a gutsy maleness without any loss of lyricism—on the contrary, the lyricism has deepened.

No recording I've ever heard captures his sound as well as this one, just as no previous recording has captured Joao's sound like this. Part of the reason is that the recording was made at a tape speed of 30 inches per second, instead of the usual 15. Notice, too, how beautiful the sound of Jobim's piano is reproduced. A word about Milton Banana. All the bossa nova musicians have told me he is one of their greatest drummers. I never realized just how good he was until I heard test pressings of this LP. The sensitivity and taste he displays in adjusting from Joao's vocal solos to Stan's tenor improvisations is striking. Note particularly how he makes the shift in "Só Danço Samba." After playing softly on closed high-hat cymbals behind Joao, he opens up ever so subtly behind Stan, playing figures that are a strangely appropriate blend of jazz and bossa nova. Here, then, is the inevitable meeting of Stan Getz and Joao Gilberto, notably assisted by their mutual friend and mine, Antonio Carlos Jobim. It is a happy album. I think it is also a great album.

Gene Lees

GETZ/GILBERTO

It may seem that after Elvis came the deluge, but American popular music did not go into the tank overnight. In 1956, the year of his florescence, Presley dominated the charts with "Hound Dog," "Heartbreak Hotel," and "Love Me Tender." Radio listeners could not escape Presley, Bill Haley, the Platters or Frankie Lymon and the Teenagers, but public taste allowed a few items of reasonable quality.

Gone was the era when good music and popular music were often the same. It was not, for instance, 1938 ("I Let a Song Go out of My Heart," "I Can Dream, Can't I?" "One O'Clock Jump," "Jeepers Creepers,") or even 1946 ("Route 66," "The Christmas Song," "Tenderly"). Still, at one time or another in 1956, Frank Sinatra's "Love and Marriage" and Dean Martin's "Memories Are Made of This" were in the top ten. Nelson Riddle made it with "April in Portugal," and Doris Day with "Que Sera Sera." Great stuff? No, but my god, "Heartbreak Hotel"?

Popular music was sliding toward the day when salesmen, programmers, accountants, and marketers would manipulate the music business into one vast pop emporium.

Before the music industry perfected the filtering system designed to eliminate the possibility of a record rising to the top on its musical merits, a few good ones slipped through. Sinatra appeared on the hit parade a few more times after 1956. The Dave Brubeck Quartet's "Take Five," composed by and featuring Paul Desmond, became a hit in 1961, the biggest jazz instrumental hit since Bill Doggett's "Honky Tonk, Part 2" in 1956.

Only a clairvoyant would have predicted that Stan Getz, a purist, a melodist, could beat the system. He beat it twice, with music as fresh and uncompromising as a Chopin sonata.

As early as 1958, a few US musicians sensed a tug from the gravitational field developing in Brazil around a new kind of music. Joao Gilberto, Antonio Carlos Jobim, and others were perfecting a synthesis of samba and sophisticated harmonies from two sources: French Impressionist composers and American musicians such as Miles Davis, Getz, and Gerry Mulligan, the leaders of the so-called cool school. Gilberto, Jobim, and other Brazilians turned the street-dance rhythms of samba from predictability to subtlety,

giving the music an asymmetrical urgency that was almost impossible to resist. Although the samba establishment in Rio de Janeiro and elsewhere was outraged by what it saw as a violation of tradition, this Brazilian synthesis of samba and jazz enchanted the country's young listeners, Jobim gave the form shape and did the most to popularize it, but he credited Gilberto for the rhythmic innovation.

"In bossa nova," he said, "there were many guys involved, but Joao Gilberto appeared as a light, as a big star in the firmament, in the heavens. He became the focus. He was pulling the guitar one way and singing the other way. It created a third thing that was profound . . . I believe that bossa nova is a distill[ation] of the samba, a sophisticated branch of the samba."

American musicians, returning from Brazil in the late Fifties enthusiastically reported about the music. The guitarist Jim Hall was one, the saxophonist Al Belletto another; but it wasn't until guitarist Charlie Byrd returned from a State Department tour of Latin America that anyone in this country was able to get the music on record. To reduce the story to its essential elements: Byrd persuaded Getz to listen to him play some Brazilian music on guitar and to tapes of Gilberto and Jobim. Entranced, Getz told producer Creed Taylor that he wanted to record with Byrd. Taylor agreed. In February 1962 they flew from New York to Washington, D.C., recorded Getz with Byrd's trio in a three-hour session, and flew back to New York in time for dinner. The result was the album *Jazz Samba*. The hit record from it was "Desafinado."

Jazz Samba went on the Billboard pop album chart in the middle of September. "Desafinado" made the pop singles list two weeks later, and by the end of the year bossa nova albums by jazz artists were flying out of pressing plants and into record stores all over the country. Sonny Rollins, Zoot Sims, Coleman Hawkins, Herbie Mann, Kenny Dorham, Cal Tjader, and dozens of other musicians wanted a piece of the bossa nova action that was making Getz a wealthy man. Pop performers were not about to let the bandwagon pass them by. Bossa nova knock-offs of every farfetched description appeared, among them Eydie Gormé's hit "Blame it on the Bossa Nova."

In March 1962, *Jazz Samba* went to no. 1 on the popular album charts, unprecedented for a jazz album. In the meantime, Getz had recorded *Big Band Bossa Nova*, then *Jazz Samba Encore* with Louis Bonfá. Both were produced for Verve by Creed

Taylor, who deserves enormous credit for his role in establishing this soft, bewitching music in the U.S. Getz began rehearsing with Gilberto and Jobim for Getz/Gilberto. Jobim sent to Brazil for Milton Banana, his drummer of preference. The bassist was Tommy Williams of Getz's working group. Taylor recalls the recording session:

"By that point I had a relationship with the Brazilians by virtue of the *Jazz Samba* album, of which they all had a copy before the exodus from Rio to New York. There were no Brazilians on that, of course, I loved that album, still do. But when the real guys got into the studio, Joao and Jobim, man, that was magic. I had been involved in Latin music with Chico O'Farrill, Candido, Willie Bobo, Cal Tjader. But that was Latino New York, nothing [like] the genteel persuasion of the jazz samba, the bossa nova. It radiated all over the place, and I thought, Wow, this is something brand new."

Stan Getz was capable of creating monumental disturbances. The filmmaker Arthur Penn told me that during the recording of the *Mickey One* soundtrack, which featured Getz, the tenor saxophonist was "burry as a cactus. Tough to handle, easily frustrated. When he would get in the groove he would be fabulous. When things did not go right, he would be just mean."

On March 18 and 19, 1963, things went right.

"A&R Studios [where Getz/Gilberto was recorded] was right next door to Jim and Andy's, the musicians' bar," Creed Taylor says:

"and about half the time the guys were there, so it took a couple of days. But it was pretty smooth, all in all. No egos, as I recall. Stan was always Stan, but anytime he was playing music it was something special. When he played, he played. Everybody else was starry-eyed and, like, 'Wow, this is New York.'"

"With Stan, as usual, it was one take on each song, and Jobim was the same way. It was an effortless album, except that it took forever to get [Joao] Gilberto to show up."

He was holed up in a hotel room. I guess he had [agoraphobia]; too many people and he didn't come out. I will have to give Monica Getz, Stan's wife, credit for almost physically dragging him into the studio. Once he got there, he sat down and played, but he just didn't want to come to the record date.

"Jobim was an absolute pussycat. The way he played was the kind of person he was. Anybody who could get along without one ripple from Stan must be some kind of special person. And, of course, Phil Ramone was the engineer and smooth as glass, as he still is, a great technician and musician."

Astrud Gilberto seems to have been a late addition. She was included, over objections from her husband and Jobim, at Getz's instance. He knew that she had a tendency to sing flat, but he wanted her on the album. He told Neil Tesser about it in an interview for the liner notes to Stan Getz: The Girl From Ipanema: The Bossa Nova Years: "Gilberto and Jobim didn't want Astrud on it. Astrud wasn't a professional singer, she was a housewife. But when I wanted translations of what was going on, and she sang "Ipanema" and "Corcovado", I thought the words in English were very nice. Astrud sounded good enough to put on the record."

Taylor recalls that Monica Getz was again important to what turned out to be an essential element in the success of the album. "I knew the songs that they were going to record," he says, "but I didn't know that we'd have this set of English lyrics to 'The Girl From Ipanema' or that Joao Gilberto had a wife name Astrud who could sing in English. She was . . . tan and young and lovely, and charming. Monica went up and pulled her out of the hotel to get her to come down and sing it in English, because it was such a great song. I think Monica had a sense it was going to be a hit, but we couldn't have known it was going to be such a giant hit."

Getz/Gilberto quickly achieved gold status. The National Academy of Recording Arts and Sciences inducted into its Hall of Fame for recordings. The people inducted it into their hearts. As long as unyielding avarice rules the pop record business, it is unlikely that a jazz album will again dominate the charts. However, we have this imperishable reminder that it is possible for art music to kindle a response so universal that it becomes an indispensable element of the cultural environment. There's hope.

Doug Ramsey

Doug Ramsey is the author of Jazz Matters: Reflections on the Music and Some of its Makers (University of Arkansas Press, Fayetteville, 1993) and a regular contributor to Jazz Times.

Production Data

Original Album

Label: Verve

Title: Getz/Gilberto

CD: 521 415-2

Original LP issue: Getz/Gilberto Verve - 8545

Track 9 and 10 from original 45 rpm issue: Verve 10322

Recording Studio: A & R Studios, New York City

Dates: March 18 and 19, 1963

Note: In an attempt to capture music as much as possible on this CD, some of the LP master takes have been faded longer or later than they were on the original LP issue. Track 9 and 10 recreated exactly the edits and fades of the 45 rpm shortened versions of the master tracks. Track 5 is marred by tape delamination; some audio disturbance can be heard.

Format: Analog

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Tel.: (425) 868 5326 • Fax: (425) 836 9061
www.fimpression.com • E-mail: wma@fimpression.com

This Album

Producer: Winston Ma

Re-mastering Engineer: Takeshi "Hakkaman" Hakamata

Venue: Flair Studios, Victor Entertainment, Inc.,
Tokyo, Japan

Date: December 8, 2008

Format: K2 HD 24-bit 100 K Hz Mastering

CD Cover Design: Chi-Ho Yeung, Touch Communication,
Vancouver, B.C. Canada

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