

The words bossa nova are often synonymous with the name Stan Getz. But North Americans might not have ever known the bright sound of bossa nova had it not been for Charlie Byrd.

In 1961 Byrd returned from a tour of South America, where bossa nova music was thriving. The style was the invention of singer João Gilberto and songwriter Antonio Carlos Jobim — an adoption of infectious Brazilian samba rhythms with the harmonic structures and "cool" surface of West Coast jazz. Byrd brought back records for Getz to hear, they planned a session, and the result was *Jazz Samba* — the first album of true bossa nova music by jazz artists and the one that broke the bossa nova wave in 1960s America.

1. Desafinado	5:49	
2. Samba Deos Days	3:32	
3. O Pato	2:30	
4. Samba Triste	4:45	
5. Samba de Uma Nota Só	6:10	Total playing time 35:07
6. E Luxo Só	3:41	
7. Bahia (aka "Bela")	6:40	
8. Desafinado — 45 rpm reissue	2:00	

Stan Getz (ts) and Charlie Byrd (g) with Gene Byrd (g, b); Keter Betts (b);
Buddy Deppenschmidt, Bill Reichenbach (d).
Recorded February 13, 1962

JAZZ SAMBA | STAN GETZ | CHARLIE BYRD

Original recordings produced by *Paul Segal*
Cover art by *Olga Albino*



- Meticulous restoration
- High-resolution, 24-bit digital transfer
- Bonus track, new liner notes, photographs, original cover art, and more

Visit us at www.ververeconds.com

This compilation (P) & (C) 1997 PolyGram Records, Inc. Manufactured and marketed by Verve Records, a division of PolyGram Classics and Jazz, a division of PolyGram Records, Inc. 825 Eighth Avenue, New York, New York. All rights reserved. Unauthorized copying, reproduction, hiring, lending, public performance, and broadcasting prohibited. 0602

**FBI Anti-Piracy
Warning:
Unauthorized
copying is punishable
under federal law.**



314 521 413 2

JAZZ SAMBA | STAN GETZ | CHARLIE BYRD

VERVE

JAZZ SAMBA | STAN GETZ | CHARLIE BYRD



To

VL 8432

FLUTTER

PERSONAL DISPOSITION

VL 8432 VL 8432 BAND

AT H
EDIT
(M)
FOR LP. P
SERIAL

JAZZ SAMBA

SIDE A

BAND

ONE

TWO

11-VL-548/549



JAZZ SAMBA ~ STAN GETZ ~ CHARLIE BYRD
TWO JAZZ SOLOISTS PLAY FRESH, CONTEMPORARY
SOUNDS FROM MODERN BRAZILIAN FOLK MUSIC

THE
JAZZ
OF
AMERICA
IS ON



© 1997 PolyGram Records, Inc., Printed in USA 314 521 413-2 Golden Gate Photograph Chuck Jonwert



JAZZ SAMBA by **STAN GETZ** with **CHARLIE BYRD**



JAZZ SAMBA : STAN GETZ : CHARLIE BYRD

	Mat. No.	Time
1. Desafinado (Antonio Carlos Brasileiro de Almeida Jobim—Newton Ferreira de Mendonça)	6296341	5:53
2. Samba Dees Days (Charles L. "Charlie" Byrd)	6296344	3:36
3. O Pato (Jayme Silva—Neyza Teixeira)	6296340	2:34
4. Samba Triste (Roberto Baden Powell de Aquino—William Blanco de Abreu—Hosé Trindade, aka Billy Blanco)	6296340	4:48
5. Samba de Uma Nota Só (Antonio Carlos Jobim—Newton Mendonça)	6296345	6:13
6. E Luxo Só (Ary Evangelista Barroso—Luís Peloso)	6296340	3:43
7. Bahia (aka "Baia") (Ary Barroso)	6296339	6:40
8. Desafinado — 45 rpm issue	6296331	2:01

Stan Getz (ts.) and Charlie Byrd (g) with Gene Byrd (g, b); Keter Betts (b); Buddy Deppenschmidt, Bill Reichenbach (d).

Recorded February 13, 1962 at Pierce Hall, All Souls Unitarian Church, Washington, DC

Tracks 1–7 original LP issue: Jazz Samba Verve V6-8432

Track 8 original 45 rpm issue: Verve 10260

Original recordings produced by Creed Taylor

Cover art by Olga Albizu

Tracks 1–7 appear here in original-LP sequence. Master numbers show the order in which the tracks were recorded.

SIDE A

BAND #

TITLE

ONE

+1 DESAFINADO

FADE END

TWO

-2.5 SAMBA DEES DAYS

THREE

0 THE DUCK

FOUR

+1 SAMBA TRISTE (FADE END)

SIDE B

3 ONE

+2 ONE NOTE SAMBA RD 0(0/4)



Reissuing **JAZZ SAMBA**

Was there ever a phenomenon among jazz albums to compare with *Jazz Samba* by Stan Getz and Charlie Byrd? Recorded on February 13, 1962, it was released in April and rose to the top of the best-selling album charts, while a single from the album, "Desafinado", featuring Getz's solo, also became a hit. The bossa nova fad was on: By the end of the year dozens of other jazz artists, including Getz's great tenor sax rivals Coleman Hawkins and Sonny Rollins, had released their own bossa nova albums. Getz and Byrd then recorded further highly successful bossa nova albums — the tenor saxophonist's *Getz/Gilberto*, released in '64, was another huge hit — before the fashion was spent.

The extent of the success of bossa nova may have been a surprise, but there were good reasons for the music's popularity. The year 1962 was a time of transition in popular music. The great American songwriters, Kern, Berlin, Porter, the Gershwins, Rodgers and Hart, and Carmichael, were vanishing; the early popularity of rock & roll was waning; in jazz, after the boom years of the Fifties, record sales were falling off and nightclubs were closing. In the midst of this general decline, bossa nova was a bright new music that featured contagious rhythms and attractive songs — in fact, several by Antonio Carlos Jobim and other bossa nova songwriters became standards, almost the only songs of the period to enter the jazz repertory. Remember, too, this was before the heyday of the Beatles and Motown, which began rock's total domination of the record industry; can you imagine any music as rhythmically and texturally subtle as *Jazz Samba* on today's hit record charts?

Would North American audiences have even known of bossa nova if not for Byrd? The tentative joinings of samba and jazz by guitarist Laurindo Almeida and alto saxophonist Bud Shank had been a novelty in this country in 1953. The Oscar-winning Brazilian film *Black Orpheus* (1958) introduced a small pan-American and European audience to the music of Jobim and Luiz Bonfá, but then a Capitol album by João Gilberto vanished without a trace in the US in the early Sixties.

Enter Byrd, a guitarist since his boyhood. During World War II he met and played with the great Django Reinhardt in France. Back in the US after the war he embarked upon a conventional career playing electric guitar in jazz groups but grew increasingly discontent with it. In 1949 he began to devote his energies to playing classical guitar, even taking a master

class from Andrés Segovia in 1954. Based in Washington, DC then, he won local acclaim for his jazz interpretations of standard songs, played on Spanish guitar, on which he also played music from the classical repertory. He worked with Woody Herman in 1958–59, before the turning point of his career: a twelve-week tour of South America with bassist Keter Betts and drummer Buddy Deppenschmidt in 1961.

Bossa nova was thriving in Brazil by the time the Byrd trio arrived there. The style was virtually the invention of Gilberto and Jobim, an adaptation of samba rhythms fused with the harmonic structures and “cool” surface of West Coast jazz. “I liked the texture and volume of it,” says Byrd.

“Because more than any other Latin American music, it allowed a good place for the guitar to work. There was a noticeable difference from the Cuban approach, for example, from the Xavier Cugat and those kinds of things — a more delicate and light way of playing. Also appealing were the ingenious melodies of Jobim and Bonfá and those people. They emulated American popular songs to some extent, but they had a lot of innovation in their own tradition, and they were very inventive people themselves. They were just fantastic, and I think they would have been great songwriters in any style.”

Back in the US, Byrd and guitarist Herb Ellis began playing bossa nova duets but could not interest record companies in doing an album of them. Meanwhile, Getz, back in the US after a three-year stay in Europe, came to Washington to play. Byrd says, “I had been introduced to him about ten years before and had seen him occasionally, but I wouldn’t say we were close friends. I sought him out.”

Byrd played bossa nova recordings that he’d brought back from Brazil for Getz, who became enthusiastic about doing a bossa nova album. They attempted without success to record with a New York rhythm section — the offbeat bossa nova rhythms were not easy to master — but a second try, with Betts and Deppenschmidt (and percussionist Bill Reichenbach added), at Pierce Hall in All Souls Unitarian Church in Washington, worked marvelously. “It was a lot of fun to do,” says Byrd. “I still like to do a record that way. You’ve got your material, you go in, you do a couple of takes on each one, and you’ve got a record.” Selecting which songs to record was not easy: “I had a lot of choices. I still think the Jobim songs from that period had something that even he never reached again, and I liked all his work right up to the end.”

For Getz, Jazz Samba was a thorough triumph. His unique sound and fertile melodies certainly make him the ideal bossa nova interpreter. By the Sixties he possessed a lovely tenor saxophone sound, a rounded sound, with no harsh edges or opaque weight at its center. Such a sound was an ideal of the cool sensibility that emerged in jazz alongside bebop. Yet Getz’s cool sound was in its way quite expressive, providing a cry in high notes atop phrases, or gathering darker hues in lower tones, with an extraordinary terminal vibrato (hear **Samba Triste**). In fact, Getz’s superb sense of dynamics lends variation to his sound, as in the legato–staccato contrasts on **Samba Dees Days**.

Getz’s sound is the most obvious aspect of a remarkable mastery of his instrument. With, for example, John Coltrane, another great tenor saxophonist of Getz’s generation, the virtuosity is emphatic, the listeners always aware of the immensity of what he’s playing. No matter how complex Getz’s phrasing becomes, he emphasizes melodic grace above all; brilliant technique is only what makes lovely melody possible.

Getz is the foreground figure for most of Jazz Samba. Byrd and his rhythmic support provide a delightful setting of light textures and skipping rhythms; Byrd’s own sparkling, graceful solos are shaped in long phrases and thoughtfully constructed choruses. In contrast, Getz is a romantic, a purely lyrical artist.

One result is the ongoing freshness in Getz’s playing, an absence of cliché. His sense of order is complex and variable; he develops a capacity to sustain moods, and he is especially attracted to the vein of melancholy that runs through most of these pieces.

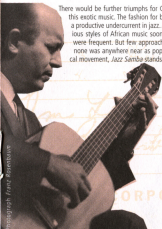
Yet he typically requires chord changes to provide overall form, for his mind teems with melodic invention — and juxtapositions, new trains of thought, were frequent. Thus the airy quality in his responses to Byrd’s theme statements on **Samba de Uma Nota Só** and **E Luxo Só**. Getz’s style could encompass melodic variation (**Desafinado**) as well as creation, and the most singular aspect of his playing on Jazz Samba is his rhythmic freedom. This yields a great variety of irregular phrase lengths and, with offbeat, between-beat accents that lend a wonderfully free-floating quality to “E Luxo Só” and **Bahia**, seems to expand and contract time itself. Of course, Byrd and his support’s bossa nova rhythms, based upon those offbeat accents, help to stimulate this freedom in Getz’s playing. His immersion in this rhythmic world is complete — unlike Charlie Parker’s, for instance, these are not jazz solos with Latin backgrounds but a genuine fusion of jazz and samba.



There would be further triumphs for Getz and Byrd in the decades to come, triumphs far removed from this exotic music. The fashion for bossa nova, which lasted into the mid-Sixties, was the beginning of a productive undercurrent in jazz. Attempts to fuse jazz with aspects of classical Indian music and various styles of African music soon followed; by the mid-Seventies pairings of jazz and world music were frequent. But few approached the musical success of Stan Getz’s bossa nova adventures and none was anywhere near as popular. Both as a hit record album and a catalyst for a popular musical movement, *Jazz Samba* stands alone in the past half century of jazz recordings.

John Litweiler
December 1996

Thanks to Charlie Byrd, the Chicago Jazz Archive, and Stan Getz: A Life in Jazz by Donald L. Maggin (William Morrow, New York, 1996)



A Brief History of Verve

In 1944 Norman Granz promoted his first concert, a benefit held at the Philharmonic Auditorium in Los Angeles. The live recording, issued in 1946, was a prototype of swinging jazz in concert, known as Jazz at the Philharmonic (JATP).

After his initial labels, Clef and Norgran, had been established, Granz inaugurated Verve Records in 1956 — and he brought these earlier efforts under the Verve banner. The Verve catalog grew through the Fifties and Sixties to include most of the major figures in jazz.

Verve, which now incorporates the Mercury Records/EmArcy jazz catalog, is devoted to reissuing its classics on CD while continuing to record major talent producing new jazz classics today.

To be on our mailing list (US only), please write to:

Verve Records, Department VME, 825 Eighth Avenue, New York, New York 10019

visit us at www.verveinteractive.com



Reissue

Supervised by Michael Lang

Researched by Ben Young

Mastered by Sulta-Gar at PolyGram Studios

Notes edited by Peter Pullman

Production coordinated by Eric Lach Morrison

Production assistance by Robert Silverberg

Series art directed by Patricia Lio and Hat Nguyen

Design by Lili Picou

Design coordinated by Nichell Delvalle

Special thanks to Deborah Hay, Leon Leavitt,
the Institute of Jazz Studies, and the staff at PolyGram Studios

Executive producer: Richard Seidel



Photograph Ray Avery



In the mid-Eighties, at the beginning of the CD era, landmark Verve LPs of the Fifties and Sixties were among the first jazz issues in the new format. For these projects the best analog sources had not necessarily been discovered.

Verve Master Editions reissue those classic records, using the best available sources. They are restored carefully to produce optimal audio clarity. Extra material is included where relevant: bonus tracks, alternative takes, singles, incomplete versions, and even studio chatter. And these selections are included at the end of the disc, so as not to interrupt the original LP sequence.

With original-LP cover art, photography, and liner notes faithfully reproduced, extra photographs, and a new essay, Verve Master Editions launches the next round of superior quality Verve jazz reissues.

Count Basie April in Paris	314 521 403-2
Kenny Burrell Guitar Forms	314 521 403-2
Duke Ellington and Johnny Hodges Play the Blues Back to Back	314 521 404-2
Bill Evans Conversations With Myself	314 521 409-2
Ella Fitzgerald Sings the Cole Porter Song Book (2 CDs)	314 537 257-2
Ella Fitzgerald Sings the Rodgers and Hart Song Book (2 CDs)	314 537 258-2
Stan Getz—João Gilberto Gets/Gilberto	314 521 414-2
Stan Getz Focus	314 521 419-2
Stan Getz—Charlie Byrd Jazz Samba	314 521 413-2
Dizzy Gillespie—Sonny Rollins—Sonny Stitt Sonny Side Up	314 521 426-2
Coleman Hawkins Encounters Ben Webster	314 521 427-2
Antonio Carlos Jobim The Composer of "Desafinado" Plays	314 521 431-2
Wes Montgomery Movin' Vites	314 521 433-2
Charlie Parker—Dizzy Gillespie Bird and Diz	314 521 436-2
The Oscar Peterson Trio Night Train	314 521 440-2
The Oscar Peterson Trio We Get Requests	314 521 442-2
Tony Scott Music for Zen Meditation	314 521 444-2
Jimmy Smith—Wes Montgomery The Dynamic Duo	314 521 445-2
Ben Webster Meets Oscar Peterson	314 521 448-2
Lester Young With the Oscar Peterson Trio	314 521 451-2

JAZZ SAMBA: The original liner notes

The Samba is a Brazilian dance derived from the Maxixe, another dance that comes from that South American country. The Samba, which has its roots in Africa, is characterized by a dip and swing as it is performed. The movements of the dance are supple and graceful, and the rhythmic pulse of the music is infectious. The Samba is believed to be a relative of the Tango, but is acknowledged to be a much more energetic member of the family.

A Jazz Samba can be characterized as a version of the music utilizing Samba rhythms but featuring jazz improvisation on the melody and the harmonic structure of the composition.

The union of Stan Getz and Charlie Byrd on this recording is particularly fortunate. Each musician is a sensitive soloist with great lyrical power. Neither attempted to "play Latin," but let the ingratiating Samba rhythm carry them along in their improvisations on the melodic content of the music.

Byrd became absorbed with the rhythms and the songs of Brazil during a South American tour he made with bassist Keter Betts and drummer Buddy Deppenschmidt in 1961. He returned from the trip with scores of records, and with the experience of having played with Brazilian musicians in a variety of contexts.

Getz lately has sought to bring his fluid tenor sax into different jazz settings on records. Most notable of these efforts to date has been his collaboration with composer/arranger Eddie Sauter in *Focus* (Verve VV6-8412), a remarkable album in which Stan wove exquisite melodies and counter-melodies through a brilliant fabric of music furnished by Sauter for a large string ensemble.

"When we were in Brazil," Byrd noted, "I played on occasion with some of the local musicians. We did these songs, and I found it easy to improvise jazz to them. The people seemed to like it. Musicians there do not do so much improvising."

"As we started to work out plans for this album, we looked for some kind of a voice to be a little like the use of the human voice in these songs, and still have a jazz feeling. It had to be someone who could play jazz, but with sensitivity. Stan was perfect."

Getz recalled that he had tried to capture the flavor of this kind of music in the past with limited success. "I liked the music," he said. "I had played with Miguelito Valdes and with Machito, and I enjoyed it very much. I listened to Charlie's Gilberto record, and it felt good. I thought I'd like to play with rhythms relaxed like that. It was the first time I ever played with Charlie, and the things he did with the guitar and the music really impressed me. He has such a feeling for melody. The chord changes on the tunes were very adaptable for improvising. And they did some different things with rhythms. The two basses filled out the line. I enjoyed hearing the music, but I dug playing it with Charlie and his guys even more."

Byrd sketched out the routines for the songs. Where two basses were used he wrote in more detail. Stan had heard the records but, according to Charlie, "they hadn't influenced him too much. He improvised naturally, which was exactly what you have to do with this kind of music."

The entire album was recorded in one day in the acoustically-warm hall of a Washington, D. C. church.

ABOUT STAN GETZ

Since the late 1940s, when Stan Getz drew international attention to his tenor sax with his lyrical solo on Woody Herman's *Early Autumn*, he has built an impressive career in jazz out of his gift for melodic improvisation. His sound is soft and warm, but takes on a firm edge of peppy tempos. The wide variety of jazz experience he has culled into his 35 years includes work with the bands of Jimmy Dorsey, Benny Goodman, Stan Kenton, Woody Herman, Jack Teagarden, and Bob Chester, among others. He has been leader of his own group since 1951, and has played in most of the leading cities of the world. He recently returned to this country after nearly three years of residence in Denmark. He has won scores of awards from jazz publications the world over, including, in this country, *Melrose*'s annual poll for 11 straight years, *Down Beat*'s annual poll for 10 years, *Playboy*'s annual poll for four consecutive years, and top awards in *Down Beat*'s Critics' Poll, *Melody Maker*'s Readers' Poll in Great Britain, *Jazz-Echo Readers' Poll* in Germany, and many others.

ABOUT CHARLIE BYRD

One of the few guitarists in jazz to use the unamplified guitar as well as the more conventional amplified instrument, Byrd hails from a family of guitarists. He was born, 36 years ago, in Suffolk, Va., and grew up in a community with a large Negro population. His early exposure to music was to blues guitarists and singers, and to Negro gospel music. Byrd's father and three brothers played guitar, and Charlie followed in the tradition by starting on mandolin and guitar at the age of 10. While in the U. S. Army during World War II, he played guitar in a band, jammed with Django Reinhardt, and was exposed to modern jazz. In the mid-1940s, he worked with Freddie Slack, Joe Marsala, Barbara Carroll, and

JAZZ SAMBA STAN GETZ CHARLIE BYRD



JAZZ SAMBA STAN GETZ CHARLIE BYRD

STAN GETZ
tenor sax
CHARLIE BYRD
guitar
KETER BETTS
bass
GENE BYRD
bass & guitar
BUDDY DEPPENSCHMIDT
drums
BILL REICHENBACH
drums

side one

1. DESAFINADO time 5:47
2. SAMBA DEES DAYS time 3:30
3. O PATO time 2:35
4. SAMBA TRISTE time 4:45

side two

1. SAMBA DE UMA NOVA SO time 6:07
2. E LUXO SO time 3:40
3. BAIAX time 6:35

Recorded in Pierce Hall
All South Western Church
Washington, D. C., February 13, 1962
Recording Engineer: Ed Green
Cover painting by Olgo Alberti
Produced by *Cecil Taylor*



The Samba is a Brazilian dance derived from the Mambo, another dance that comes from South American country. The Samba, which has its roots in Africa, is characterized by a dip and swing as it is performed. The movements of the dance are simple and graceful, and the rhythmic pulse of the music is infectious. The Samba is referred to as the national dance of the Tropics, but it is acknowledged to be a much more energetic member of the family.

A jazz Samba can be characterized as a variation of the music, adding Samba rhythms but leaving jazz improvisation on the melody and the harmonic structure of the composition.

The union of Stan Getz and Charlie Byrd on this recording is particularly fortunate. Each musician is a serious scholar with great lyrical power. Together they are a perfect team, but the integrating Samba rhythm varies from other jazz improvisations on the melodic content of the music.

Byrd became absorbed with the rhythms and the songs of Brazil during a South American tour he made with bassist Stan Getz and drummer Buddy Deppenschmidt in 1961. He returned from the trip with scores of records, and with the experience of having played with Brazilian musicians in a variety of contexts.

Getz, who has sought to bring his soul music into different jazz settings on records, also appreciates these efforts to show his heart. His collaboration with contemporary Brazilian composer Eddio Sauer in Paris (March 1961/1962) in remarkable album in which Stan wrote complex material and composition through a brilliant talent of music furnished by Sauer for a large group ensemble.

"When we were in Brazil," Byrd noted, "I played an orchestra with some of the best musicians. We did these songs, and I found it easier to improvise jazz than the people seemed to like it. Musicians there do not do so much improvising."

As we started to work out plans for this album, we looked for some kind of a voice to be a little like the use of the human voice in these songs and not have a jazz feeling. It had to be someone who could play jazz, but with sensitivity, Stan was perfect."

Getz recalled that he had need to capture the flavor of this kind of music in the past with two records. "I tried the music," he said, "I had played with Argentine flutists and saxophonists and I enjoyed it very much. I listened to Charlie's Offense record, and it felt good. I thought I'd like to play with some of the best musicians in the world. I was played with Charlie, and the things he did with the guitar and the music really inspired me. He has such a feeling for melody. The chord changes on the tunes were very understandable for improvising. And they did some different things with rhythm. The two books filled out the music. I enjoyed hearing the music, but I did enjoy playing it with Charlie and his great solo voice."

Byrd observed that the reason for the songs, where two books were used, he is more direct. Stan had heard the records but, according to Charlie, "they hadn't influenced him too much, he enjoyed them, which was exactly what you have to do with this kind of music."

The entire album was recorded in one day in the acoustically perfect hall of a Washington, D. C. church.

ABOUT STAN GETZ

Since the late 1940s, when Stan Getz first joined

national attention to his name, Stan Getz has built an impressive career in jazz, but his gift for melodic improvisation. His sound is soft and warm, but it is not in the style of other jazz players. The wide variety of jazz experience he has gained into his 30 years includes work with the bands of Jimmy Dorsey, Benny Goodman, Stan Kenton, Woody Herman, Jack Teagarden, and Bob Chester, among others. He has been leader of his own group since 1957, and has played in the most exciting jazz circles in the world. He recently returned to this country after nearly three years of residence in Denmark. He has won scores of awards from jazz publications the world over, including, in this country, *Manhattan* (jazz poll) for 11 straight years, *Down Beat*'s annual poll for 10 years, *Playboy*'s annual poll for four consecutive years and top awards in *Down Beat*'s *Crucy Poll*, *Melody Maker*'s *Readers' Poll* in *Down Beat*, *Jazz* (jazz) *Readers' Poll* in Germany, and many others.

ABOUT CHARLIE BYRD

One of the few guitarists in jazz to use the amplified guitar so well as the more conventional amplified instrument, Byrd holds from a family of guitarists. He was born, 38 years ago, in Suffolk, Va., and grew up in a community with a large Negro population. His early exposure to music was to blues guitarists and singers, and to Negro gospel music. Byrd's father and uncle played guitar, and Charlie followed in the tradition by playing on mandolin and guitar at the age of 10. While in the U. S. Army during World War II, he played guitar in a band, joined with Django Reinhardt, and was exposed to modern jazz. In the mid-1940s, he worked with Freddie Green, the late Charlie Christian, and Stan Fitzgerald, among others. He settled in Washington to study with Sophisticated Pops, widely-known guitar teacher. In 1954, on audition with Andres Segovia and to an audience for Charlie to study with Segovia in Italy that Summer. He still lives in Washington and works hard and in other top jazz locations with his trio.

ABOUT THE RHYTHM SECTION

Keter (William) Thomas Berry began as a drummer but switched to bass after graduating from high school in 1940, he worked with Earl Bopps, Donny Washington, and Nat and Connors Addams's group before settling in Washington and working with Charlie Byrd's group. He is a native of Port Chester, N. Y., and a 30 years old. Gene Byrd is Charlie's 28-year-old brother, making his recording debut on this album. He was a senior at the Peabody Conservatory in Baltimore when the album was recorded.

Two drummers were used because, as Byrd noted, "This is what the Brazilians do. Both drummers play simple patterns, and together they make a sound like a Brazilian drum. It's a good thing. Although he left the group recently, he returned to make the album. He made the South American tour with Charlie, and participated in Byrd's most recent album. He is currently with Billy Byrd's band. Bill Bacharach recently joined Stan's group. This experience includes work with Tommy Dorsey's band, and as rhythm man with George Griggs, among others.

ABOUT THE MUSIC

DESAFINADO—This is the recording Stan heard

by Jello Gillette, the Brazilian singer. Charlie notes that the kind of song requires that the singer may sing off key, but his heart is in the song. The piece is built around that theme. Rhythm opens the track, then Stan plays the lovely theme. Charlie's solo is strongly pulsing, and Stan returns leaving head through to the coda, which is played by Byrd.

SAMBA DEES DAYS—Byrd wrote and titled this one. "It was a kind of challenge," he said, "I heard the style of music and said to myself that I could make a samba." Stan opens the piece with a series of driving chords. Charlie follows with his solo, then Stan takes it both and out.

O PATO—This title translates, "the duck." Charlie recalled, "It was one of the ones I heard on the tour that struck me as a truly little piece. It really is quite a bit. It's one that people hear, they say, 'that's from Brazil.' There's a bluesy opening with Stan and Charlie mixed over the music. Charlie takes it right now Stan leads into his solo. Stan returns at the bridge for a solo that includes a good-natured reference to Stan, one of the favorite notes of pianists. Charlie returns for a few bars, and the music plays in the end."

SAMBA TRISTE—Charlie called Brazilian guitarist Byrd's first three were all songs written in a minor key. Power said there were out one was in major. Samba Triste, Charlie opens with a lyrical guitar. Stan's solo is beautiful, and Charlie has a world class quality. Stan returns with an emotional opening to his solo that sums up the tune's tone and mood.

SIDE TWO

SAMBA DE UMA NOVA SO—Charlie called the Samba on this one "Bix," said Charlie, "is the most recorded of all. It's very well known in Brazil." Between bars of music upon the track, it should be noted somewhere along the line that Samba is usually more complicated structurally than most American pop songs of 30 bars. Samba has four parts, and the famous line may run to 60 bars. Stan makes several hard choruses. Charlie follows with his solo in a lighter vein, then the bass solo leads to an interesting interplay among the melody, soloists, or the end.

E LUXO SO—Charlie noted, "I don't know who the title means, but it's a good jazz samba, and we needed one. Rhythm opens the track, and Stan opens the theme. Charlie plays, playing melody with Stan's line. Stan's solo starts, with the rhythm section backing behind him."

BAIAX—Perhaps best known to American audiences, this has become a jazz American standard and was originally in a Walt Disney film. "The war part of the tune is a real Brazilian song, recorded in Brazil notes," Charlie noted. Eight bars of rhythm open the track, then Stan plays the great line. Charlie makes an arpeggio bridge with Stan's solo behind him and with Stan playing the piano. Stan comes back with another, driving Stan's solo back with melody and rhythm.

Makes by DEAN KELLEY

Sol Yaged, among others. He settled in Washington to study with Sophocles Papas, widely-known guitar teacher. In 1954, an audition with Andres Segovia led to an invitation for Charlie to study with Segovia in Italy that Summer. He still lives in Washington and works there and in other top jazz locations with his trio.

ABOUT THE RHYTHM SECTION

Kater (William Thomas) Betts began as a drummer but switched to bass after graduating from high school in 1946. He worked with Earl Bostic, Dinah Washington, and Nat and Cannonball Adderley's group before settling in Washington and locating with Charlie Byrd's group. He is a native of Port Chester, N. Y., and is 33 years old.

Gene Byrd is Charlie's 24-year-old brother, making his recording debut on this album. He was a senior at the Peabody Conservatory in Baltimore when the sides were recorded.

Two drummers were used because, as Byrd noted, "This is what the Brazilians do. Both drummers play simple patterns, and together they swing." Buddy (William H.) Deppenschmidt is 25 years old and played with Byrd for a year and a half. Although he left the group recently, he returned to make the album. He made the South American tour with Charlie, and participated on Byrd's three recent albums. He is currently with Billy Butterfield. Bill Reichenbach recently joined Byrd on drums. His experience includes work with Tommy Dorsey's band, and as rhythm man with Georgia Gibbs, among others.

ABOUT THE MUSIC

SIDE ONE

DESAFINADO—This is the recording Stan heard by Jolo Gilberto, the Brazilian singer. Charlie notes that the lyric of the song recounts that the singer may sing off key, but his heart is in his song. The piece is built around that theme. Rhythm opens the track, then Stan states the lovely theme. Charlie's solo is strongly pulsing, and Stan returns blowing hard through to the coda, which is played lyrically.

SAMBA DEES DAYS—Byrd wrote and titled this one. "It was a kind of challenge," he said. "I heard the style of music and said to myself that I could write a samba." Stan opens the piece with a series of driving choruses. Charlie follows with his solo, then Stan takes it back and out.

O PATO—This title translates, "the duck." Charlie recalled, "It was one of the ones I heard on the tour that struck me as a cute little piece. We heard it quite a bit. It's one that people hear, then say, 'that's from Brazil.'" There's a bluesy opening with Stan and Charlie voiced over the rhythm. Charlie takes a bright two bar break into his solo. Stan returns at the bridge for a solo that includes a good-natured reference to Idaho, one of the favorite states of jazzmen. Charlie returns for a few bars, and the rhythm takes it out.

SAMBA TRISTE—Charlie asked Brazilian guitarist Baden Powell if there were any sambas written in a minor key. Powell said there was just one that he knew, Samba Triste. Charlie opens with lyrical guitar. Stan's solo is mournful, and Charlie's has a wistful lyric quality. Stan returns with an emotional opening to his solo that sums up the tune's title and mood.

SIDE TWO

SAMBA DE UMA NOVA SO—Literally, the Samba on only one note. "This," said Charlie, "is the most recorded of all. It's very well known in Brazil." Sixteen bars of rhythm open the track. (It should be noted somewhere along the line that Sambas are usually more complicated structurally than, say, American pop songs of 32 bars. Most Sambas have three parts, and the harmonic line may run to 64 bars.) Stan takes several hard choruses. Charlie follows with his solo in a lighter vein, then the bass solo leads to an interesting interplay among the melody instruments at the end.

E LUXO SO—"Frankly," Charlie smiled, "I don't know what the title means. But it's a good fast samba, and we needed one." Rhythm opens the track, and Stan states the theme. Charlie solos, playing melody while Stan blows fills. Stan's solo sizzles, with the rhythm section cooking behind him.

BABA—Perhaps best known to American audiences, this has become a Latin-American standard. It was originally in a Walt Disney film. "The main part of the tune is a real Bahian song everybody in Brazil knows," Charlie noted. Eight bars of rhythm open the track, then Stan states the pretty theme. Charlie takes over at the bridge, with Gene's arco bass behind him and with Stan blowing fills that become a call-and-response between the pair. Charlie takes a delicate and moving solo before Stan comes back with pushing, driving tenor that toys with both melody and rhythm.

Don Currell

JAZZ SAMBA with STAN GETZ and CHARLIE BYRD TWO JAZZ SOLOISTS PLAY FRESH, CONTEMPORARY SOUNDS FROM MODERN BRAZILIAN FOLK MUSIC

THE
JAZZ
OF
AMERICA
IS
ON

