

of “Desafinado.” Getz became further associated with bossa nova through his subsequent work with Gary McFarland, Luiz Bonfá, and Laurindo Almeida. For the album *Getz/Gilberto* (1963), which became one of the best-selling jazz albums of all time, Getz collaborated with the legendary Brazilian musicians João Gilberto and Antonio Carlos Jobim; for one track, “The Girl from Ipanema,” Gilberto’s wife, Astrud, who had never sung professionally, was a last-minute addition on vocals. Her somewhat naive, blasé delivery suited the tune and complimented Getz’s sax playing perfectly, and the recording became the biggest hit of Getz’s career when it was later released as a single.

Although Getz thereafter inevitably was linked with bossa nova, he rarely returned to the form after the early 1960s. He usually performed with his own groups, which featured Gary Burton’s vibraphone in lieu of the usual piano. His other noted work of this period included collaborations with pianists Bill Evans and Chick Corea. Getz incorporated rock rhythms and instrumentation on many of his recordings of the late 1960s and throughout the 1970s. He also dabbled in fusion during the late 1970s and annoyed many longtime fans by using a digital echo effect on his saxophone.

To the delight of purists, Getz returned to traditional acoustic jazz instrumentation in 1981 and stayed with such arrangements for the remainder of his career, which included an association with Stanford University from 1982 until his death. Although the West Coast jazz movement had detractors who disdained what they saw as its emotionless, academic approach, Getz remained universally revered among critics and fellow musicians for his sound and his melodic creativity. As John Coltrane said of Getz’s style, “Let’s face it—we’d all sound like that if we could.”



Gerry Mulligan, byname of Gerald Joseph Mulligan, (born April 6, 1927, Queens Village, Long Island, New York, U.S.—died January 20, 1996, Darien, Connecticut), American baritone saxophonist, arranger, and composer noted for his role in popularizing “cool” jazz—a delicate, dry, understated approach to jazz style.

Mulligan showed strong musical instincts from his early youth. He played piano and wind instruments with a number of small musical ensembles throughout his school years. Leaving school in 1944, he worked with a number of bands, most notably with Gene Krupa’s big band (1946), as an arranger. Shortly after that, Mulligan became involved in a movement to develop a different style of jazz, known as cool jazz. He also had begun to specialize in baritone saxophone and to perform live and on recordings with groups led by such musicians as Miles Davis, Kai Winding, Elliot Lawrence, and Claude Thornhill. In 1952 Mulligan formed his own quartet, which included Chet Baker on trumpet. The group, notable for its lack of a pianist, brought international acclaim to both Baker and Mulligan. During the following decades Mulligan continued to work as a freelance arranger, formed groups varying in size from 4 to 20 (including the 13-piece Concert Jazz Band of the 1960s), and played throughout Europe and the United States and in Japan. He is considered to have been a versatile musician, equally comfortable with many styles of jazz, and one of the more important baritone saxophonists in the jazz idiom.

Stan Getz, byname of Stanley Getz, (born Feb. 2, 1927, Philadelphia, Pa., U.S.—died June 6, 1991, Malibu, Calif.), American jazz tenor saxophonist, perhaps the best-known musician of jazz’s “cool school,” noted for his mellow, lush tone.

Getz began studying the saxophone at age 13 and made his professional debut at 15. He played with the bands of Jack Teagarden, Stan Kenton,

Jimmy Dorsey, and Benny Goodman, and he made some recordings under his own name in 1946. Getz’s breakthrough came the following year, when he was hired for Woody Herman’s Second Herd orchestra. As a member of an unusual sax section—three tenors and a baritone—Getz was one of the Herman band’s “Four Brothers,” who specialized in cool-toned modern jazz. Noted Getz solos during his tenure with Herman include his turn on the song “Four Brothers” (1947) and, especially, his celebrated performance of “Early Autumn” (1948). His tone was featherlight, vibratoless, and pure and showed the influence of his idol, Lester Young. Within a few years, Getz would perfect his own somewhat detached style, the cool jazz characteristic of the West Coast jazz movement, in which overt emotionalism was held in check.

For the next few years, Getz led quartets and quintets that featured such discoveries as pianist Horace Silver, guitarist Jimmy Raney, and trombonist Bob Brookmeyer. Getz was also prominently featured on guitarist Johnny Smith’s hit recording of “Moonlight in Vermont” in 1952. He worked sporadically with Stan Kenton during this period and participated in several of Norman Granz’s Jazz at the Philharmonic concerts in Los Angeles.

Getz lived in Europe from 1958 to early 1961. He continued to make well-respected recordings during this time with other American jazz expatriates, including Oscar Pettiford and Kenny Clarke. Upon his return to the United States in 1961, Getz teamed with arranger Eddie Sauter to record *Focus*, an album that many regard as Getz’s masterpiece. He worked with guitarist Charlie Byrd on the album that ushered in the bossa nova era, *Jazz Samba* (1962), which included their hit recording

# GETZ MEETS MULLIGAN

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- 1 Let's Fall In Love 6:25**
  - 2 Anything Goes 3:35**
  - 3 Too Close For Comfort 6:54**
  - 4 That Old Feeling 5:55**
  - 5 This Can't Be Love 8:44**
  - 6 A Ballad 5:41**
- Total Time: 37:14**

Gerry Mulligan & Stan Getz (Baritone Saxophone)  
Ray Brown (Bass) Stan Levey (Drums) Lou Levy (Piano)  
Gerry Mulligan & Stan Getz (Tenor Saxophone)

Recorded by Verve October 10, 1957 & October 12, 1957



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[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
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