Stan Getz - Moments In Time (2016)



1. Summer Night (9:18) 2. O Grande Amore (6:50) 3. Infant Eyes (7:45) 4. The Cry of the Wild Goose (8:23) 5. Peace (5:06) 6. Con Alma (12:36) 7. Prelude To A Kiss (5:42) 8. Morning Star (8:42) Joanne Brackeen - Piano Stan Getz - Sax (Tenor) Billy Hart - Drums Clint Houston - Bass

As a companion to Getz/Gilberto '76, on February 19, 2016 Resonance Records will also release the deluxe CD Moments in Time. This album was also recorded at the Keystone Korner, the same week as Getz/Gilberto '76 and features Stan Getz's same adventurous rhythm section. Moments in Time and Getz/Gilberto '76 document the only time this dynamic quartet recorded together.

The accompanying 28-page book includes essays by producers Feldman and Barkan, journalist Ted Panken, a tribute by Steve Getz, interviews with Brackeen and Hart and statements from saxophonists Branford Marsalis and Joshua Redman. The album cover is beautifully designed by the acclaimed Japanese artist Takao Fujioka.

Ted Panken describes Moments in Time as capturing the artists on this recording as a "unit of thirty-something masters-in-the-making." Keystone's Barkan recalls: "Stan explained to me quite a few times backstage at Keystone Korner that 'I have never felt as free and as totally supported as I do with this band with Joanne Brackeen, Clint Houston, and Billy Hart. They are happy and free to go with me wherever I go . . .'" Barkan relates that Getz frequently told him that he felt the most comfortable at the famed San Francisco club, more than he did at any other club.

Brackeen talks about playing with Getz in her interview with Feldman: "I think that it kind of really also displays the quartet at its best, which we rapidly became and stayed. And he had to be really daring to hire us. He already had his thing. He was already famous. He didn't have to have this band. And this band was crazy! I mean, we would do anything and everything we possibly could. We weren't just there as accompaniments . . . And then you hear how he played on it, it's so lyrical. He doesn't play one note that he doesn't mean. At any time. That's the one thing I guess that I would say about him that was so unique to me. And he also talked that way, when he was speaking."

The release features eight tracks, including Antonio Carlos Jobim's "O Grande Amor," Wayne Shorter's "Infant Eyes," Horace Silver's "Peace," Dizzy Gillespie's "Con Alma," Jimmy Rowles's "Morning Star" and others. These tunes were staples of Getz's repertoire and remained so for many years. Pre-order digitally via iTunes and receive three tracks instantly: "Summer Night," "The Cry of the Wild Goose" and "Peace."

In his contribution to the album package for Moments in Time, saxophonist Joshua Redman pays homage to Getz: "His virtuosity he could play any tune in any key at any tempo, with command and control and a sense of relaxation." And he further celebrates Getz's". . . incredible storytelling ability the natural, organic logic in the flow of his phrases and ideas." Resonance Records is pleased to unearth these notable historic recordings of Stan Getz/João Gilberto and the Stan Getz Quartet and to share them now with the public. --- resonancerecords.org

Recorded the same week as Getz/Gilberto '76, Resonance Records' companion album, 2016's Moments in Time, captures saxophonist Stan Getz performing live at San Francisco's Keystone Korner in May 1976. To celebrate the release of Getz's reunion album with Brazilian singer/guitarist João Gilberto, 1976's The Best of Two Worlds, the saxophonist booked a week of shows at the Keystone backed by his quartet and featuring Gilberto. Whereas Getz/Gilberto '76 showcases the Gilberto performances, Moments in Time finds Getz appearing alone with his band, featuring pianist Joanne Brackeen, drummer Billy Hart, and bassist Clint Houston. Despite the wealth and fame he accumulated from his initial 1960s bossa nova albums, Getz remained a creatively restless, forward-thinking artist over the coming years. His band here, arguably one of his best of the period, also bore this forward-looking vision out with performances that straddled the line between lyrical intimacy and aggressive, extroverted improvisation. One can also see where Getz's taste was at the time based on his song choices, pulling together standards like "Summer Night" with more harmonically layered pieces like

Wayne Shorter's languid and sultry "Infant Eyes" and the funky Kenny Wheeler composition "The Cry of the Wild Goose." As with Getz/Gilberto '76, Moments in Time is a thoughtfully curated package featuring not only some of Getz's best live performances of the period, but also liner notes from producer Zev Feldman, Keystone Korner club owner Todd Barkan, and others, as well as interviews with bandmembers Hart and Brackeen. --- Matt Collar, Rovi

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