

13. Wes Montgomery: Know It All

(J. Donato / P. S. Valle / D. Beatriz) Tijuca Music Co. / Chappell & Co. GmbH (Hamburg) Super Songs /
Rolf Budde Musikverlag (Berlin) Janeiro Music Co. / Rondor Musikverlag GmbH (Hamburg)
From *Down Here on the Ground*; orig. LP: A&M/CTI 3006
Rec. January 22, 1968; prod. by Creed Taylor; © 1968 A&M
Mit freundlicher Genehmigung von A&M Records

Wes Montgomery, guitar; Herbie Hancock, piano; Ron Carter, bass; Grady Tate, drums; Bobby Rosengarden, percussion;
Mike Mainieri, vibes; Hubert Laws, George Marge and Romeo Penque, flutes; Gene Orloff and Raoul Poliakin, violins;
Emanuel Vardi, viola; George Ricci, cello; arr. by Eumir Deodato

Montgomery, the greatest guitarist in the history of jazz, was at the height of his fame when he recorded this album; six months later he would die, aged 48, of a heart attack. "Creed invited me to arrange the whole album, but I refused," reveals Deodato. "I considered it a big responsibility, but eventually I agreed to prepare a couple of tracks." One of them became the album title -- and a big hit, and the other was "Know it All" (Quem Diz Que Sabe), originally composed for a song contest (the II FIC) in Brazil. Deodato's use of a string quartet, plus vibes and flutes in unison at the bridge, is, in terms of orchestration, an object lesson in "less is more."

14. Oscar Peterson: Wave

(A. C. Jobim) Corcovado Music Corp. / Claus Ogermann Produktion und Musikverlag OHG (München)
From *Motions and Emotions*; orig. LP: MPS 15251
Rec. March 28, 1969; prod. by Hans Georg Brunner-Schwer; © 1969 MPS

Oscar Peterson, piano; Sam Jones, bass; Bobby Durham, drums; arr. by Claus Ogerman

As usually happened to most of the bossa standards, "Wave" was soon adopted by several jazzmen into their repertoires. Peterson was no exception, recording this version at Ogerman's suggestion, who had arranged the original Jobim version. Both the guitarist and percussionist remained unidentified on the LP cover, and now nobody remembers who they were. Even so, it is a beautiful take, with Peterson sounding very "economical" most of the time. Then, suddenly, he starts to display his phenomenal technique, playing exuberantly during the tag.