

19. Stan Getz and Charlie Byrd: Desafinado

(A. C. Jobim / N. Mendonça) Arapua Editora Musical / "Edition Jupiter" Ralph Siegel GmbH & Co. KG (München)
From *Jazz Samba*; orig. LP: Verve V6-8432
Rec. February 13, 1962; prod. by Creed Taylor; © 1962 Verve

Stan Getz, tenor sax; Charlie Byrd, guitar; Keter Betts, bass; Gene Byrd, rhythm guitar;
Buddy Deppenschmidt and Bill Reichenbach, drums

Without this track, the bossa nova craze in USA would quite possibly never have happened. After returning from a Brazilian tour, Charlie Byrd convinced Creed Taylor (Verve's A&R) to record an album of "new Brazilian music." Taylor paired him with Stan Getz. The rest, as they say, is history. Recorded in a church, *Jazz Samba* remained for 70 weeks in Billboard's pop chart, reaching the No. 1 position on the historic date of September 15, 1962. Released as a single, "Desafinado" remained in the charts for 15 weeks, reaching No. 15 and winning a Grammy for "best jazz performance." As stated by Leonard Feather in his *Encyclopedia of Jazz in the Sixties*, "the entire bossa nova craze in the U.S. may be said to have sprung directly from this album ... oddly enough, the phrase 'bossa nova' was nowhere used in the title or liner notes."

20. Antonio Carlos Jobim: Corcovado

(A. C. Jobim / G. Lees) Corcovado Music Corp. / Fun House Co. Musical Company S.R.L.,
vertreten durch Polygram Songs Musikverlag GmbH
From *The Composer of Desafinado Plays*; orig. LP: Verve V6- 8547
Rec. May 9, 1963; prod. by Creed Taylor; © 1963 Verve

Antonio Carlos Jobim, piano; George Duvivier, bass; Edison Machado, drums; Leo Wright, flute; strings;
arr. by Claus Ogerman

After employing Jobim as a sideman on *Jazz Samba Encore!* (Bonfá/Getz session) and *Getz/Gilberto* (released only one year later), Taylor signed him as a solo artist for Verve before anyone else could. "Desafinado" was then Jobim's biggest hit, and it explains the album's odd title. This track, "Corcovado," introduced by Gilberto in 1960, became known as "Quiet Nights of Quiet Stars" after English lyrics were added. Claus Ogerman's arrangement perfected the intro of Jobim's original orchestration on Gilberto's recording, and it became an integral part of the song.