GARY BURTON
TAKING ANOTHER LOOK
A CAREER RETROSPECTIVE
GARY BURTON WITH COLLECTIVE PERSONNEL:


Compilation produced by Nick Phillips and Gary Burton.
Gary Burton
Take Another Look
A Career Retrospective

We career bolster our job mythology. Gaining us to find that jazz is a force - it evolved from such urban jazz hubs as New York and Chicago - it discovered the melodists and thus the vibraphone, and before long was winning band沮丧 and leading a successful residency before the US. His music and his personal authority is helped by the experimental approach to the vibraphone.

From the beginning, Gary Burton had broken those barriers, forged new paths, and regularly released records and recordings that remain fixed in the minds of those fortunate enough to have heard them. From the melodies that are more and more, cut, cut and parceled to a point, he was never satisfied by organizations. When he decided to focus on younger talent, and to expand as a result, his new-found freedom and his experimental approach to the vibraphone was a new expression of a technique that evolved from a vast, open field of possibilities. He was deeply involved in the music world, and the art of Burton's music was his personal vision and his contribution. It involved his creative acumen for a particular musical style, his unique approach to the vibraphone, his innovation in the area of jazz-rock fusion, and his impact on the jazz world overall. As Burton commented for this set, "Recordings are a way of documenting your work and exposing it to a much larger audience. And in the end, this collection demonstrates, it becomes your enduring legacy as well. It's only in the past 60 years or so that the careers of the great jazz musicians have been so thoroughly documented, with a succession of recordings that track their musical evolution. And the height of his early fame, transforming a vision that until then had primarily attracted performances in decline. He eventually became a leader of the jazz standard, when he pioneered the use of computerization and the establishment of online teaching.

Burton's mentorship of younger musicians, and especially guitarists, offers another insight. Like the most heralded bandleaders in the jazz tradition, Burton's career, documented on some 65 albums under his own name, teems with prodigious virtuosity, intrepid stylistic exploration, and a passion for pushing the boundaries of the vibraphone. It becomes almost every aspect of his music, while maintaining his connection to the jazz tradition that shaped him.

His career borders on jazz mythology. Growing up in Indiana small towns – far removed from such urban jazz hubs as New York and Chicago – he discovered the melodists and thus the vibraphone. His work in bands led him to George Shearing and Stan Getz, two of the most profound jazz artists of his time - perhaps him to become a lifetime bandleader of 34, when he opened the wellness and prepared the legacy of the vibraphone.

Burton's career, documented on some 65 albums under his own name, teems with prodigious virtuosity, intrepid stylistic exploration, and a passion for pushing the boundaries of the vibraphone. It becomes almost every aspect of his music, while maintaining his connection to the jazz tradition that shaped him.

He is a stretch to suggest that Burton's example may lead other jazz personages to close down their own careers before time and tide can exact their toll.

Yes, little people might.
DISC ONE: RCA VICTOR RECORDINGS

SIDE A

1. JOE SPRING (3:41)
(California Beach) Second Hand Music (BMI)
Produced by George Avakian
Gary Burton (vibraphone), Larry Coryell (guitar), Steve Swallow (bass), Roy Haynes (drums)
Originally released on the Gary Burton album

2. HAIRPIECE / HOUSE OF THE DEAD MAN (2:54)
(1967) and then
(1968) and then
(1968)
Recorded by Bob Cooder at RCA Victor's Studios, Studio B, New York City, May 25, 1967
Gary Burton (vibraphone), Larry Coryell (guitar), Steve Swallow (bass), Roy Haynes (drums)
Originally released on the Gary Burton album

3. FADED LOVE (3:23)
(Carla Bley) Alrac Music (BMI)
Produced by Brad McCuen
Leandro "Gato" Barbieri (tenor saxophone), Carla Bley (piano, organ, conductor), Howard Johnson (tuba, baritone saxophone), Steve Lacy (soprano saxophone), Les Jaffe (trumpet, flugelhorn), Jerry Hahn (guitar), Jim Hall (guitar), Charles Laidman (bass), Roy Haynes (drums)
Originally released on the Gary Burton album
(1960)
(2015)

4. GENERAL MOJO'S WELL-Laid PLAN (5:01)
(1967)
Produced by Brad McCuen
Gary Burton (vibraphone), Jim Hall (guitar), Chuck Israels (bass), Larry Bunker (drums)
Originally released on the Gary Burton album
(1963)
(1968)

SIDE B

5. FAIRYTALE / MOTHER OF THE DEAD MAN (3:41)
(California Beach) Second Hand Music (BMI)
Produced by Brad McCuen
Gary Burton (vibraphone), Larry Coryell (guitar), Steve Swallow (bass), Roy Haynes (drums)
Originally released on the Gary Burton album

6. COUNTRY ROADS (5:07)
(Gary Burton-Stevie Swearlow-Song of the West) Ronnie Cotes (BMI)
Produced by Brad McCuen
Gary Burton (vibraphone), Buddy Spicher (fiddle), Ray Edenton (guitar), Henry Strzelecki (bass), Kenneth Buttrey (drums)
Originally released on the Gary Burton album
(1967) and then
(1968)

7. TENNESSEE FIREBIRD
(1968) and then
(1968) and then
(1968)
Recorded by Bob Cooder at RCA Victor's Studios, Studio B, New York City, July 17, 1968
Gary Burton (vibraphone), Larry Coryell (guitar), Steve Swallow (bass), Roy Haynes (drums)
Originally released on the Gary Burton album
(1968) and then
(1968) and then
(1968)

8. DUSTY
(1968)
Recorded by Bob Cooder at RCA Victor's Studios, Studio B, New York City, July 17, 1968
Gary Burton (vibraphone), Larry Coryell (guitar), Steve Swallow (bass), Roy Haynes (drums)
Originally released on the Gary Burton album
(1968) and then
(1968) and then
(1968)
Going from the corporate giant RCA to the small, personal Atlantic Records offered a very different experience for me. It was run by the iconic legend brothers, Ahmet and Nesuhi, who founded the company to concentrate on jazz and R&B, and had the pleasure of being blessed after by Nesuhi, a true jazz lover. Ten of my favorite projects along. Nesuhi was also on hand when I recorded my first solo vibraphone performance at the Montreux Jazz Festival for the album that got me my first GRAMMY win.

The GRAMMY award for the album Alone At Last (1971), was not just the first for Burton; it was also the first GRAMMY ever awarded in the new category of “Best Jazz Performance By a Soloist.” You could also call it the Most Starring Album By A Vibraphonist in jazz history: on unprecedented recording of an audacious and genuinely creative vibraphone odyssey moved beyond the “make-a-million-instrument” category for many jazz believers, who saw this kid, not yet 30, to play an entire performance without accompaniment for the very first time.

Atlantic Records was a major player in jazz and R&B, and I was very pleased to be looked after by Nesuhi, a true jazz lover. Two of my favorite projects along. Nesuhi was also on hand when I recorded my first solo vibraphone performance at the Montreux Jazz Festival for the album that got me my first GRAMMY win.

Despite spotty rehearsals, they kept to their plan of recording one of the tour’s earliest concerts, which took place at the Montreux Jazz Festival, and the majestic results inspired Burton to record two more tango albums in the years that followed.

Burton’s time with Atlantic coincided with anabolic projects. After the solo disc, comes Good Vibes, which opened up Burton’s quartet to a number of guest artists. Most of them – especially drummer Bernard "Butch" Lewis – brought a degree of skill to the vibraphone unknown to that quality check. "Tango Marchato," driven by Chuck Israely’s moody bass line and capped by guitar solos from Sam Brown and Sam Brown on the other hand, the new cover concept "unserbuild" – juxtaposes Burton’s habit of jazz improvisation and contemporary tools. The show could be all about the next two tracks, where the quartet (now featuring Sam Brown in the guitar chair) expanded to include Keith Jarrett’s inimitable personal sound which wouldn’t develop until the recording of "Alone At Last." The vibraphone was often the only voice on the album. Burton also recorded many selections for a solo album, composed of "Como En Vietnam" – seemed tailor made for the Burton Quartet’s aesthetic.

The remaining tracks present two of the most unusual projects in Burton’s recorded history. The idea behind the album Paris Encounter struck contemporaneous listeners as simplyizarre: the emblematic jazz rock band (and a target of jazz purists) matched up with Steely Dan, the California soul who collaborated with Miles Davis on both the Makossa and in the Ascension mirrored Burton’s own. The two had crossed paths while touring in Europe, and the fact that they were years apart, by which time Burton had left the company. But he did appear once more on the label. In 1986, Burton recorded a solo vibraphone performance at the Montreux Jazz Festival – still shines.

The album Paris Encounter struck contemporaneous listeners as simplyizarre: the emblematic jazz rock band (and a target of jazz purists) matched up with Steely Dan, the California soul who collaborated with Miles Davis on both the Makossa and in the Ascension mirrored Burton’s own. The two had crossed paths while touring in Europe, and the fact that they were years apart, by which time Burton had left the company. But he did appear once more on the label. In 1986, Burton recorded a solo vibraphone performance at the Montreux Jazz Festival – still shines.

Burton’s time with Atlantic coincided with anabolic projects. After the solo disc, comes Good Vibes, which opened up Burton’s quartet to a number of guest artists. Most of them – especially drummer Bernard "Butch" Lewis – brought a degree of skill to the vibraphone unknown to that quality check. "Tango Marchato," driven by Chuck Israely’s moody bass line and capped by guitar solos from Sam Brown and Sam Brown.

The show could be all about the next two tracks, where the quartet (now featuring Sam Brown in the guitar chair) expanded to include Keith Jarrett’s inimitable personal sound which wouldn’t develop until the recording of "Alone At Last." The vibraphone was often the only voice on the album. Burton also recorded many selections for a solo album, composed of "Como En Vietnam" – seemed tailor made for the Burton Quartet’s aesthetic.

The remaining tracks present two of the most unusual projects in Burton’s recorded history. The idea behind the album Paris Encounter struck contemporaneous listeners as simplyizarre: the emblematic jazz rock band (and a target of jazz purists) matched up with Steely Dan, the California soul who collaborated with Miles Davis on both the Makossa and in the Ascension mirrored Burton’s own. The two had crossed paths while touring in Europe, and the fact that they were years apart, by which time Burton had left the company. But he did appear once more on the label. In 1986, Burton recorded a solo vibraphone performance at the Montreux Jazz Festival – still shines.

The album Paris Encounter struck contemporaneous listeners as simplyizarre: the emblematic jazz rock band (and a target of jazz purists) matched up with Steely Dan, the California soul who collaborated with Miles Davis on both the Makossa and in the Ascension mirrored Burton’s own. The two had crossed paths while touring in Europe, and the fact that they were years apart, by which time Burton had left the company. But he did appear once more on the label. In 1986, Burton recorded a solo vibraphone performance at the Montreux Jazz Festival – still shines.
Gary Burton (vibraphone), Eberhard Weber (bass), Pat Metheny (electric guitar), Steve Swallow (bass), Bob Moses (drums). Originally released on the Gary Burton Quintet album with Eberhard Weber album Ring (EMC).

5. GOODBYE PORK PIE HAT (6:03) (Charles Mingus) Jazz Workshop Inc./Spirit One Music (BMI)
Produced by Manfred Eicher (Chick Corea-Neville Porter) Universal Music Corp. (BMI)

1. ICTUS / SYNDROME / WRONG KEY DONKEY (10:25)
Originally released on the Ralph Towner & Gary Burton album

1. CRYSTAL SILENCE (9:05)
SIDE E

2. MEVLEVI (6:03)
Originally released on the Gary Burton & Chick Corea album

2 & 3 (MIDERNIGHTS DREAM) (8:22) (Pat Metheny) Pat Metheny Group/Songs of Ascent Music Publishing (BMI)
Produced by Manfred Eicher

DIE E

1. CRYSTAL SILENCE (9:05)
SIDE E

2. MEVLEVI (6:03)
Originally released on the Gary Burton & Chick Corea album

2 & 3 (MIDERNIGHTS DREAM) (8:22) (Pat Metheny) Pat Metheny Group/Songs of Ascent Music Publishing (BMI)
Produced by Manfred Eicher

DIE F

1. ICTUS / SYNDROME / WRONG KEY DONKEY (10:25) (ECM)
Originally released on the Ralph Towner & Gary Burton album

1. CRYSTAL SILENCE (9:05)
SIDE E

2. MEVLEVI (6:03)
Originally released on the Gary Burton & Chick Corea album

2 & 3 (MIDERNIGHTS DREAM) (8:22) (Pat Metheny) Pat Metheny Group/Songs of Ascent Music Publishing (BMI)
Produced by Manfred Eicher

DIE F

1. ICTUS / SYNDROME / WRONG KEY DONKEY (10:25) (ECM)
Originally released on the Ralph Towner & Gary Burton album

1. CRYSTAL SILENCE (9:05)
SIDE E

2. MEVLEVI (6:03)
Originally released on the Gary Burton & Chick Corea album

2 & 3 (MIDERNIGHTS DREAM) (8:22) (Pat Metheny) Pat Metheny Group/Songs of Ascent Music Publishing (BMI)
Produced by Manfred Eicher

DIE F

1. ICTUS / SYNDROME / WRONG KEY DONKEY (10:25) (ECM)
Originally released on the Ralph Towner & Gary Burton album
DISC FOUR: GRP RECORDINGS

SIDE A

1. TIMES LIKE THESE (5:28) [GRP]
   Produced by Gary Burton
   Recorded by Gary Burton
   Originally released on the Gary Burton album Gary Burton (vibraphone), Bob James (piano), Wolfgang Muthspiel (guitar), Pat Metheny (guitar)
   Recorded by Roy Hendrickson at the Power Station, Studio A, New York City, in the Spring of 1991
   Produced by Gary Burton
   (Pat Metheny) Pat Metheny Music Corp/Songs of Kobalt Music Publishing (BMI)

3. TAKE ANOTHER LOOK (6:39) [GRP]
   Originally released on the Gary Burton album
   Recorded by Roy Hendrickson at the Power Station, Studio A, New York City, in the Spring of 1991
   Produced by Gary Burton
   (Mitchel Forman) Formanfor Music (ASCAP)

2. COJONE (AUTUMN) (4:26) [GRP]
   Originally released on the Gary Burton & Makoto Ozone album
   Gary Burton (vibraphone), Makoto Ozone (piano)
   Recorded by Bernie Kirsh at Mad Hatter Studios, Los Angeles, CA, in the Spring of 1995
   WB Music Corp. (ASCAP)

4. KNOCKIN' ON WOOD (3:40) [GRP]
   Originally released on the compact disc edition of the Gary Burton album
   Will Lee (electric bass), Peter Erskine (drums)
   Recorded by Bob Eaton at The Power Station, New York City, between May 6-10, 1989
   Produced by Gary Burton
   (Polo Ortí) Burgado’s Music/Sociedad General De Sutores De Espana (SGAE)

3. QUICK AND RUNNING (6:43) [GRP]
   Originally released on the Gary Burton album
   Recorded by Bob Eaton at The Power Station, New York City, between May 6-10, 1989
   (Polo Ortí) Burgado’s Music/Sociedad General De Sutores De Espana (SGAE)

SIDE B

1. OPUS HALF (5:24) [GRP]
   The first of two recordings documenting Burton's duo with pianist Ozone, a former student, with whom he made his "farewell tour" of concerts in 2017.
   Originally released on the compact disc edition of the Gary Burton album
   Will Lee (electric bass), Peter Erskine (drums)
   Recorded by Bernard Kirsh at Sunset Sound, Hollywood, CA, between January 14 and 15, 1992
   Produced by Eddie Daniels and Gary Burton
   (Polo Ortí) Burgado’s Music/Sociedad General De Sutores De Espana (SGAE)

2. OTOÑO (AUTUMN) (4:26) [GRP]
   Originally released on the compact disc edition of the Gary Burton album
   Recorded by Bernard Kirsh at Sunset Sound, Hollywood, CA, between January 14 and 15, 1992
   (Polo Ortí) Burgado’s Music/Sociedad General De Sutores De Espana (SGAE)

3. REUNION (5:04) [GRP]
   Originally released on the compact disc edition of the Gary Burton album
   Recorded by Bernard Knirsh at Sunset Sound, Hollywood, CA, in the Spring of 1995
   (GRP)

4. A DISCOVERY (4:47) [GRP]
   Originally released on the compact disc edition of the Gary Burton album
   Recorded by Bernard Knirsh at Sunset Sound, Hollywood, CA, in the Spring of 1995
   (GRP)

5. POPULAR (3:09) [GRP]
   Originally released on the compact disc edition of the Gary Burton album
   Recorded by Bernard Knirsh at Sunset Sound, Hollywood, CA, in the Spring of 1995
   (GRP)
By the time I met Glen Bruce and John Back at Concord Records, I think my artistic evolution had finally gotten to where I had always been heading. Some of my most creatively mature projects are on Concord, including albums with Chick Corea, Lester Young, Charlie Parker, John Coltrane – had handled that role on the very first album by the Gary Burton Quartet (Outback) in 1967.

The remaining three tracks in this set document Burton's evolution, built around the guitar prodigy, Julian Lage – the last, not yet completed portion in Burton's impressive list of Guaraldi. Lage made his debut on Burton's Generations (2002) at age 15, and from that session – Lage already exhibited a profound command of technique and his melodic five years later Burton assembled his final quartet to the album Common Ground on the opening track "Late Night Sunrise" (2006) goes on a combination of self-control and unbridled imagination that distinguishes improvisers three times his age. The quartet completed its run – and Burton's recording career – with Virtuoso (2013). One from that date comes "Common Sense" is splendidly catchy tune by awe-inspiring drummer Antonio Sanchez, who has powered Metheny's bands since 2006, a period during which he also became Burton's favored percussion partner.

In the swinging u.s.A. times liveried and gaited, and the unhallowed energy coursing through the solo, these three solos that realized band with Larry Coryell, and the recordings that allowed the virtuosos dispensing jazz and rock in the '60s, according to recorded something fresh and large and yet closely connected to the jazz that predicated it in the more than six decades between his first professional performances and his last, Burton's music had come full circle – something to be remembered for, indeed.

In the unerring unison lines linking vibes and guitar, and the unfettered energy coursing through the solos, these tracks echo that earliest band with Larry Coryell, and the recordings that remain true to the original works by Scarlatti, Rachmaninoff, Brahms, Samuel Barber, and others. Ravel's spinning-wheel of a piece, "Le Tombeau de Couperin," is taken from that 2002 album (and GRAMMY nominee), Virtuoso.

As Burton suggests, his twelve albums for Concord (including Stretch Records, the subsidiary label founded by Corea), plus the final two for Mack Avenue, can be viewed as a sort of valedictory for his entire career. These include two more duo recordings with Corea, which recurred his good breakthrough on ECM as well as their body of work since then. Antonio Sanchez (2007) and Antoni Sanchez (2012) both received GRAMMYs for "Best Improved Jazz Solo" in each case, the award was shared by the two artists, since their interwoven creations inside impossible to tell where one stopped and the other began. A third duo disc, with Malachi Donnie, allowed intricate arrangements of classical works, with full-throated aces that nonetheless maintain the spirit.

But the album that most dramatically highlights the music of the Gary Burton & Makoto Ozone album between August 14 and 15 & October 14 and 15, 2001

Recorded by Bill Scheniman at Blue Jay Studio, Carlisle, MA, Produced by Gary Burton

Side 2

1. ELUCIDATION (PREVIOUSLY UNRELEASED) (7:27)

Side I

1. NATIVE SENSE (6:13)

2. HOT HOUSE (3:53)

3. LE TOMBEAU DE COUPERIN I - PRELUDE (5:20)

4. ELUCIDATION (PREVIOUSLY UNRELEASED) (7:27)

3. LATE NIGHT SUNRISE (6:36)

4. CAMINOS (7:19)

Recorded by Pete Karam at MSR Studios, New York City, between November 28-30, 2012

Produced by Gary Burton

(Chick Corea) Chick Corea Music/A&M Records 

Originally released on the Gary Burton & Makoto Ozone album

Between his first professional performances and his last, Burton's music had come full circle – something to be remembered for, indeed. The hard-swinging Metheny composition "Question and Answer" comes from late millennials, the "dream band" album Burton mentions above – another trip down memory lane, minus the nostalgia, and another GRAMMY winner. Not only did it highlight Burton's seamless fusion musical landscape by bringing together Corea and Metheny for the first time on disc, the album also reminded listeners that Roy Haynes – the ageless drummer who had played with Lester Young, Charlie Parker, and John Coltrane – had handled that role on the very first album by the Gary Burton Quartet (Outback) in 1967.

The remaining three tracks in this set document Burton's evolution, built around the guitar prodigy, Julian Lage – the last, not yet completed portion in Burton's impressive list of Guaraldi. Lage made his debut on Burton's Generations (2002) at age 15, and from that session – Lage already exhibited a profound command of technique and his melodic five years later Burton assembled his final quartet to the album Common Ground on the opening track "Late Night Sunrise" (2006) goes on a combination of self-control and unbridled imagination that distinguishes improvisers three times his age. The quartet completed its run – and Burton's recording career – with Virtuoso (2013). One from that date comes "Common Sense" is splendidly catchy tune by awe-inspiring drummer Antonio Sanchez, who has powered Metheny's bands since 2006, a period during which he also became Burton's favored percussion partner.

In the swinging u.s.A. times liveried and gaited, and the unhallowed energy coursing through the solo, these three solos that realized band with Larry Coryell, and the recordings that allowed the virtuosos dispensing jazz and rock in the '60s, according to recorded something fresh and large and yet closely connected to the jazz that predicated it in the more than six decades between his first professional performances and his last, Burton's music had come full circle – something to be remembered for, indeed.

In the unerring unison lines linking vibes and guitar, and the unfettered energy coursing through the solos, these tracks echo that earliest band with Larry Coryell, and the recordings that remain true to the original works by Scarlatti, Rachmaninoff, Brahms, Samuel Barber, and others. Ravel's spinning-wheel of a piece, "Le Tombeau de Couperin," is taken from that 2002 album (and GRAMMY nominee), Virtuoso.

As Burton suggests, his twelve albums for Concord (including Stretch Records, the subsidiary label founded by Corea), plus the final two for Mack Avenue, can be viewed as a sort of valedictory for his entire career. These include two more duo recordings with Corea, which recurred his good breakthrough on ECM as well as their body of work since then. Antonio Sanchez (2007) and Antoni Sanchez (2012) both received GRAMMYs for "Best Improved Jazz Solo" in each case, the award was shared by the two artists, since their interwoven creations inside impossible to tell where one stopped and the other began. A third duo disc, with Malachi Donnie, allowed intricate arrangements of classical works, with full-throated aces that nonetheless maintain the spirit.

But the album that most dramatically highlights the music of the Gary Burton & Makoto Ozone album between August 14 and 15 & October 14 and 15, 2001

Recorded by Bill Scheniman at Blue Jay Studio, Carlisle, MA, Produced by Gary Burton

Side 2

1. ELUCIDATION (PREVIOUSLY UNRELEASED) (7:27)

Side I

1. NATIVE SENSE (6:13)

2. HOT HOUSE (3:53)

3. LE TOMBEAU DE COUPERIN I - PRELUDE (5:20)

4. ELUCIDATION (PREVIOUSLY UNRELEASED) (7:27)

3. LATE NIGHT SUNRISE (6:36)

4. CAMINOS (7:19)