Produced by Gary Burton and Pat Metheny
Recorded June 10-11, 2007 at Yoshi’s, Oakland, CA
Recording Engineer: David Oakes
Mixing Engineer: Pete Karam.
Mastered by Mark Wilder at Batterv Mastering, New York, NY
Production Manager: David Oakes
Production Assistance and Guitars: Carolyn Chrzan
Tour Manager, Lights and Drums: Chris Culpepper

Cover Art/Package Design: Peter Max

Gary Burton – vibes
Pat Metheny – guitar
Steve Swallow – electric bass
Antonio Sanchez – drums

Pat Metheny appears courtesy of Nonesuch Records
Antonio Sanchez appears courtesy of CAMJazz

Gary Burton plays Musser vibraphones and “Gary Burton” mallets
designed by the Vic Firth Co.

Pat Metheny would like to thank everyone at Ibanez guitars,
D’Addario strings and AMT microphones with extra special thanks to Latifa,
Nicolas and Jeff Metheny
Antonio Sanchez plays Yamaha drums, Zildjian cymbals and sticks, Evans drumheads and
LP percussion exclusively.

In addition to the individuals already credited who contributed to the making
of this recording, there are many others who have provided support and
encouragement: First and foremost, Ted Kurland and David Sholemson,
managers/agents and friends for over two decades; the very talented
Peter Max who offered to design the artwork for the CD and whom we are
thrilled to have as a fan; and our families who are always there for us.

Management and Booking: Ted Kurland Associates, Boston, MA www.tedkurland.com
www.garyburton.com + www.patmetheny.com

1. **Sea Journey** (9:00)
   (Chick Corea-Neville Potter)
   Lithia Music Co. c/o Universal Music Corp. (ASCAP)

2. **Olhos de Gato** (6:36)
   (Carla Blev)
   Afraac Music (BMI)

3. **Falling Grace** (7:18)
   (Steve Swallow)
   Wonderbuns Music (BMI)

4. **Coral** (6:23)
   (Keith Jarrett)
   Kundalini Music (BMI)

5. **Walter L** (5:30)
   (Gary Burton)
   Gravitation Music (BMI)

6. **B and G**
   **(Midwestern Night’s Dream)** (6:53)
   (Pat Metheny)
   PatMethMusic (BMI)

7. **Missouri Uncompromised** (7:34)
   (Pat Metheny)
   PatMethMusic (BMI)

8. **Fleurette Africaine**
   **(Little African Flower)** (7:34)
   (Duke Ellington)
   Tempo Music, Inc. (ASCAP)

9. **Hullo, Bolinas** (4:44)
   (Steve Swallow)
   Wonderbuns Music (BMI)

10. **Syndrome** (4:42)
    (Carla Blev)
    Afraac Music (BMI)

11. **Question and Answer** (13:02)
    (Pat Metheny)
    PatMethMusic (BMI)

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GARY BURTON

I was seventeen when I teamed up with guitarist Hank Garland for my first of many vibes and guitar quartets, yet I must admit I am still mystified by the guitar. It's so different from the keyboard instruments like vibes or piano. I actually tried playing guitar when I was a kid and, like most beginners, I quickly cut my fingertips to shreds on the strings. And I never figured out how to organize the thinking processes with all the different fingers. Even though I have spent my career playing with most of the important jazz guitar players, I still look over at them on stage and wonder what the heck is going through their minds.

Of course, most guitar players don't play the vibes either, but the exception to that would be Pat Metheny. When he was eighteen Pat approached me at a college jazz festival in Wichita and asked if he could sit in with me. We only got to jam on "Wallie L.", a tune of mine, (our latest version is on this CD), but we stayed in touch and pretty soon Pat moved to Boston and we started hanging out, talking about music and playing together. That first summer he asked to borrow a vibraphone to mess around with, and within a few months he was playing better than most of my students. When Pat joined my band, I got a kick out of letting him play a tune or two on my vibes during the sound checks so I could listen out front, and he still has a vibraphone among his collection of instruments.

While many superb players passed through the Gary Burton Quartet over the years, a key factor during the first two decades was the presence of bassist Steve Swallow, my chief advisor and sounding board. I consulted him about every recording project and every new musician hired for the band. Generally speaking, I sought his advice for just about everything we did. And what a great player! Steve blends the traditions of jazz bass with modern influences, resulting in rock solid ensemble playing and solos that always capture my imagination.

This latest version of the Gary Burton Quartet was launched three years ago, intended to be a one-time event. It was Pat's idea. He suggested we revive the music we used to play when he was in the band and take it to the Montreal Jazz Festival. We called Swallow who said he would love to do it and then we thought about our choice for a drummer. The quartet has had a variety of excellent drummers over the years, and we debated several possibilities. But, then we started talking about Pat's current drummer, Antonio Sanchez, whom we both consider one of the best players today. I have known Antonio since his student days at Berklee College of Music. Before he went on to tour and record extensively with Pat and really prove himself to be a major talent. So, instead of choosing one of the earlier drummers, we broke with tradition and invited Antonio to play with us, a move that has been vindicated many times over, since that first performance.

When we arrived in Montreal, I expected we would just wall through the old tunes and have a few laughs. But the songs, though reminiscent of our original versions, were taking on new, fresh interpretations. After a pause of some thirty years, we weren't the same players we had been. New and exciting things were happening. At the end of the concert, after several encores and bows, I wanted to suggest to Pat that we do some more gigs with the group. However, we all had busy schedules and I wasn't sure if he was as excited about what just happened as I was. Turned to Pat and said, "You know Pat, I was just thinking that..." and he interrupted me with, "I was thinking the same thing: we have to play some more with this band.

Since that reunion in Montreal, we have toured the USA, Japan and Europe. And, we've made this new CD, recorded at Yoshi's Jazz Club in Oakland, CA, one of our favorite places. Playing with these guys was always a thrill, and it still is. It seems some things do get better with age.

PAT METHENY

From the time I first heard the Gary Burton Quartet in 1968, it became my favorite band.

To me, it was perfect music. The balance of the instrumentation was unique and ideal with the vibes and the guitar able to play both single and polyphonic lines while additionally being capable of accompanying each other with a unique tonal and textural blend. The bass and the drums were equal partners in the band and active right up in there with the front line, deeply inhabiting that new and more aggressive rhythm section role that defined the jazz of the mid-to-late 60s.

This was a band that showed that anything was possible: a world where the potential for a kind of dynamic interaction informed by a Bill Evans level of telepathic communication all the way up to the full out energy of a rock band need not be thought of as being mutually exclusive ever again. It was a band that was as fearless as it was sophisticated.

And, as much as critics get it wrong about that fertile period of jazz history, musicians and those who were actively following the scene at the time with a close eye on the music remember that the Burton band had been predicting a major shift in the jazz genre for years before it was ever named “jazz/rock” or any of the other wacky names that came along substantially after the fact.

What set the Burton Quartet apart from so many of their contemporaries all along the way was that, in addition to their commitment to address the new rhythm feels of the era and the general shift in the culture of the time, Gary and his bassist Steve Swallow were creating music that, at its core, continued to evolve song forms and advanced jazz harmony without abandoning an abiding sense of deep melodicism, that rarest commodity of all.

Yes, like Miles Davis several years later on, they were harnessing the jazz form to address what was going on in the world around them on a social level that gave their music the kind of resonance that jazz has always been particularly well suited to deliver by its most cognizant participants. But, unlike so much of the other music of the time, there were, practically speaking (and thankfully), no pieces based entirely on simplistic one-or two chord riffs to be found anywhere in their thing.

This was music that demanded a deep musicality from its players, that rewarded its listeners with a new, yet timeless, sound that defined and yet transcended the time of its invention.

For me, getting to join that band in 1974 was the rough equivalent of getting to join the Beatles. It was the greatest thing that could have ever happened to me, a dream come true. If nothing else had ever occurred in my musical life but that, I would have been happy forever.

And the time that I spent in that band was the most important learning period in my career as a musician. Standing next to Gary each night for those 3 years, listening to him and then having to follow him was an indescribable education in itself. I have often contended that, despite Gary’s universal and well deserved acclaim, he may yet be the most underated improvising musician in the world. When you play with someone night after night, you quickly get a sense of how deep their thing goes. In GB’s case, there is depth and width and height and proportion in nearly every solo that is truly something to behold.

The gigs that we did together, leading up to and including this recording, mark the first time that Gary and Steve have performed together live since the Quartet was formally disbanded in 1987, ending their 23 year run together.

In jazz, there are dyads that come along where the two people in the equation add up to something more. To me, the Gary Burton/Steve Swallow pairing is one that belongs up there with Coleman and Haden and Evans and Lato. While both Gary and Steve always sound great no matter what the setting, there is something about hearing them together that allows their individual talents to shine with a unique luster that takes the music to another place.

I can’t say enough about Swallow. There are some particular things that he has brought to phrasing on a stringed instrument that are influential and pervasive to a whole generation of players – myself included. John Scofield and I have often compared notes on just how much we both have been affected by Steve’s thing and we recognize with a smile to each other when we both equip ourselves of variations of those “Swallow-isms.”

At the time I joined Gary’s band, I was just beginning to discover that there were ways of improvising that I would only be able to get to by writing my own tunes and creating my own environments for those things to happen.
Steve especially encouraged me to compose and proceeded to give me fantastic ideas about how to think about writing in general that I continue to refer to to this day, nearly each time out. As well as being one of the most truly unique improvisers ever in jazz, Steve is also one of its best composers. His piece “Falling Grace,” included here, is a piece that set a standard for an entirely new way of thinking and writing in this idiom.

As Gary describes in his notes so well, having Antonio joining us here fits in with the tradition that the Burton band always had of having exciting and interesting drummers – especially the “royalty,” as Antonio puts it, of Roy Haynes and Bob Moses.

Antonio brought something special, too, to this. His openness, versatility and exceptional musicianship make him uniquely able to comment on this form in his own way, while respecting the general history of this band and while simultaneously reinventing the drum role in it. He freed us all up to dig deep, back into this material, with a whole new perspective on it.

These concerts were pure joy. Each night was just so much fun. At the time I joined Gary and Steve for the first time, I had just turned 19 years old and had been playing music professionally for 5 or 6 years. Now, in my 50s with a whole lot more experience, I feel like I am able to address the challenges of it all with a broader range of things to bring to the conversation and, mainly, just an ability to be able to play better in general with a few more years under my belt.

But the feeling remains exactly the same for me as Gary or Steve finish up one perfectly crafted statement after another; I just take a deep breath and try to hang in there, moving, responding to each other’s initiatives.

Steve Swallow

Antonio Sanchez

Reunions often disappoint; old friends grow apart. We seldom notice because it happens so slowly that, with the passing of years, we change, and music is a merciless indicator of change. When Gary, Pat and I reconvened, we hadn’t fallen entirely out of touch; there was no need to wear nametags to our first rehearsal. But the three of us hadn’t played together since the seventies and, as our reunion approached, I was apprehensive. I needn’t have worried. Happily, some things are immutable, and the pleasure the three of us had taken in making music together endured undiminished. Despite the passing of more than thirty years, we took up right where we left off, working to refine our playing together. Playing jazz is clearly a process that never ends; we’re still reading each other’s moves, responding to each other’s initiatives.

Antonio, who must have wondered as I did how this band would work together, read the musical and social dynamic with great subtlety. On the one hand, he was careful to defer to what Gary, Pat and I had built years before but, thankfully, he also posed and prodded, as a drummer should. He makes us better players and a better band.

Like the tree falling in the forest, music derives meaning from context, and I had some concerns about revising a repertoire we’d moved away from some years ago. Is this music relevant now? Yes. What we’re doing doesn’t involve nostalgia; we’re still trying to get it right, and I sense that our audience is responding to this, not to a familiar melody or a trademark sound. I think we’re offering up the same challenges we did before, and our audience is doing what it has always done: it is taking the music seriously indeed, working as we do to make sense of it, and by extension, of life itself.

One day, when I was in my teens growing up in Mexico City, I was listening to the radio and heard something that immediately caught my ear. Having grown up on rock, Latin music and pop, it was very different from what I was into at the time, but I loved it right away. It had vocals, but they weren’t singing any lyrics. There was a solo played by what sounded like a strange kind of electric sitar and the drums were playing a hypnotic beat with brushes that was very simple but very effective. I wanted impatiently till the end of the track hoping the DJ would enlighten me with the information I desperately wanted. He did. The name of the tune was “Last Train Home.” The name of the artist: The Pat Metheny Group.

Jazz isn’t too big in Mexico City considering the sheer size of the place, but when I was studying music in the Conservatory and started getting interested in knowing more about this art form, there were a few names that I would hear a lot among avid jazz students. Pat Metheny was one of them and, since vibraphone was being taught there as a major, another name would come up a lot: Gary Burton. After digging deeper into the careers of these two amazing musicians I discovered that they were linked in many ways. I also realized that Pat’s career had been propelled in a major way by Gary’s band and that they shared a lot of the same views of how music should work, just by hearing them play together.

One dream of mine was to some day study at the prestigious Berklee College of Music. Everybody knew this was THE college to go to if you wanted to be a serious musician. So, when I finally moved to Boston in 1993, studying there was both inspiring and overwhelming. One major factor that made it a very exciting experience was that I knew Gary Burton was a very prominent figure in the Berklee universe and that when he wasn’t touring, you could find him around campus. So, for me, that was the closest I had ever been to jazz royalty. Ever now and then I would get a glimpse of Gary walking around the hallways and I would think to myself: “I really hope I get to play with him someday...” Fast-forward to 2001, a huge milestone in my career: I became a member of the Pat Metheny Group. Working with this band has been one of the most amazing musical experiences anybody could ever have. It also has carried amazing benefits, one of them being the privilege of working with Pat in many different settings outside the Metheny Group, like in 2005, when Pat was the Artist in Residence at the Montreal Jazz Festival. He was going to have an amazing number of performances with different bands during that week and I was going to be there playing with him in a Trio, a Quartet, The Pat Metheny Group and another setting which I particularly looked forward to: The Gary Burton Quartet Revisited.

I was both scared and excited to play with Pat and Gary together. I knew this pairing had made jazz history; and to add Steve Swallow, one of my favorite bass players of all time and a huge part of that legendary team, was almost too good to be true. This band had their share of drumming royalty go through their ranks so I made sure I was very prepared, researching their music and their history to the best of my abilities. The result was just pure music and fun. Having Gary, Pat and Steve around me creating music at the same time was like being in the eye of an incredibly powerful musical tornado, except there was no calm in this eye; it had me in it sweating profusely while pounding on drums and cymbals just trying to keep up with them! After the concert was done, I remember everybody had these huge grins on their faces, which gave me the feeling that it wasn’t gonna be the only time we would be together on stage. I’m glad I was right. This record is the result of a great tour we had in Japan and the US. Enjoy...
1. Sea Journey (9:00)
2. Olhos de Gato (6:36)
3. Falling Grace (7:18)
4. Coral (6:23)
5. Walter L (5:30)
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8. Fleurette Africaine (Little African Flower) (7:34)
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