BILL de ARANGO was born in Cleveland, Ohio in 1921. His first startling introduction to his instrument was after hearing the wonderful Charlie Christian; this changed his entire conception and thinking. In 1945 he came to New York and caused quite a stir among musicians. His first important job was with Ben Webster at the Onyx. The first reaction to de Arango was one of amazement – when the opportunity presented itself, he could play at fantastic tempos. He was actually the first musician to play guitar and use the modern phrasings which were first being heard with the Gillespie-Parker units. During his stay with Webster, he made many recordings with Sarah Vaughan, Dizzie Gillespie, Red Norvo, and all the great musicians around at that time.

De Arango started his own group and used Terry Gibbs, an unknown vibraphone player at the time, and started what was to be the forerunner of the Shearing style. In 1948 he went back to Cleveland for compositional study. Early in 1954 de Arango was brought to New York by EmArcy Records to make an LP album of general guitar work. The musicians on the date included the wonderful rhythm section of Teddy Kotick on bass, Art Mardigan on drums, and Johnny Williams on piano. Individually or together, this ranks with the great rhythm sections of all time.

The tunes in this album consist of all great jazz standards. We ask you to pay particular attention to the relaxed style of this quartet. This is not the obvious jazz; the rhythm section does not pound for effect. It is very precise but this exact preciseness is so unnoticeable, that if you do not pay particular attention, it will definitely go right by you. This is actually a new feel to rhythm sections, and one that should be brought to the listener's attention. The old Basie rhythm section had this type of feel, but this one has a modern touch plus some new ingredients of its own.

For a guitarist that is known for fantastic tempos, notice the feel Bill gets on an old Gershwin standard *Summertime*. This is not the guitarist of around 1947. It is a mellower thought. It is a throwback from the obvious. The effect seems to be one of losing all connection with previous jazz which is the healthy sign of our modern music. It is only through constant experimentation that our musicians can interpret our music differently. *Alone Together* is another standard done in a very relaxed manner that these musicians seem to be striving to attempt and do so very successfully. Strangely enough, the only fast side at the usual breakneck tempo is *All God's Children*. Outside of that, mostly ballads are done and a few easy swinging type tunes.

Pay particular attention to Johnny Williams for here is destined to be one of the great pianists in the jazz field today. For Teddy Kotick and Art Mardigan, very little need be said. Open your ears and you shall hear.