

compact disc
DIGITAL AUDIO
PA1Z004

PRISTINE
AUDIO
XR

THE MILES DAVIS AND TADD DAMERON QUINTET

FESTIVAL INTERNATIONAL DE JAZZ, PARIS, MAY 1949

MILES DAVIS, TRUMPET
JAMES MOODY, SAXOPHONE
TADD DAMERON, PIANO
BARNEY SPIELER, BASS
KENNY CLARKE, DRUMS

- | | | | |
|---|-----------------------|---|-------------------------------|
| 1 | Riff Tide (4:34) | 6 | Allen's Alley (4:27) |
| 2 | Good Bait (5:48) | 7 | Embraceable You (4:03) |
| 3 | Don't Blame Me (4:20) | 8 | Ornithology (3:46) |
| 4 | Lady Bird (5:01) | 9 | All The Things You Are (4:18) |
| 5 | "Wah" "Hoo" (5:32) | | |

Broadcast Recordings from Salle Pleyel, Paris, May 1949 - Tracks 1-4; May 8th
Tracks 5-9: 9th, 12th, 14th, 15th May
Restoration and XR remastering by Andrew Rose at Pristine Audio, January-February 2008
Cover artwork based on a photograph of Miles Davis c.1949

Total duration: 41:49 ©2008 Pristine Audio.

SAKL - Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com

compact disc
DIGITAL AUDIO
PA1Z004

Miles in Paris

PRISTINE
AUDIO
XR



Miles Davis & Tadd Dameron Quintet, Paris 1949

MILES IN PARIS

Bebop and the Birth of the Cool (1944 to 1955)

In 1944, Davis moved to New York City, ostensibly to take up a scholarship at the Juilliard School of Music, but he neglected his studies and sought out Charlie Parker instead. His first recordings were made in 1945 with blues singer Rubberleg Williams and tenor saxophonist Herbie Fields, and in the autumn he became a member of Parker's unofficial quintet, appearing on many of Parker's seminal bebop recordings for the Savoy and Dial labels. Davis's style on trumpet was distinctive by this point, but as a soloist he lacked the confidence and virtuosity of his mentors, and was known to play throttled notes, and to sometimes stumble during his solos.

By 1948, he had served his apprenticeship as a sideman, both on stage and record, and was beginning to blossom as a solo artist. Davis began to work with a nonet that featured then-unusual instrumentation such as the French horn and tuba. The nonet featured a young Gerry Mulligan and Lee Konitz. After some gigs at New York's Royal Roost, Davis was signed by Capitol Records. The nonet released several singles in 1949 and 1950, featuring arrangements by Gil Evans, Gerry Mulligan and John Lewis. This began his collaboration with Evans, with whom he would collaborate on many of his major works over the next 20 years. The sides saw only limited release until 1957, when 11 of the 12 were released as the album Birth of the Cool (more recent issues collect all 12 sides). In 1949, he visited Europe for the first time and performed at that year's Paris Jazz Festival in May.

Between 1950 and 1955, Davis mainly recorded as a leader for Prestige and Blue Note records in a variety of small group settings. Sidemen included Sonny Rollins, John Lewis, Kenny Clarke, Jackie McLean, Art Blakey, Horace Silver, Thelonious Monk, J. J. Johnson, Percy Heath, Milt Jackson and Charles Mingus. Davis was influenced at around this time by pianist Ahmad Jamal, whose sparse style contrasted with the "busy" sound of bebop.

Playing in the jazz clubs of New York, Davis was in frequent contact with people who used and sold drugs. By 1950, like many of his contemporaries, he had developed a heroin addiction. In the winter of 1953-1954, he returned to East St. Louis and locked himself in a guest room in his father's farm for seven days until the drug was fully out of his system.

After overcoming his heroin addiction, Davis made a series of important recordings for Prestige in 1954, later collected on albums including Bags' Groove, Miles Davis and the Modern Jazz Giants and Walkin'. At this time, he started to use the Harmon mute to darken and subdue the timbre of his trumpet. This muted trumpet tone was to be associated with Davis for the rest of his career.

In July 1955, he played a legendary solo on Thelonious Monk's "Round Midnight" at the Newport Jazz Festival. This performance thrust Davis back into the jazz spotlight, leading to George Avakian signing Davis to Columbia and the formation of his first quintet.

Excerpt from Miles Davis Biography at Wikipedia: http://en.wikipedia.org/wiki/Miles_Davis

Technical notes on this issue

The Columbia issue of these recordings is perhaps one of the worst-sounding 'official' releases I've ever encountered, with a sound that is positively telephonic, as well as exceptionally scratchy. The sleeve states that "no doctoring could possibly restore the beauty of the live sound of the Quintet those nights" and, to a degree, they're correct. The frequency and dynamic range is slender, the surface noise at times almost impenetrable. What can now be done, however, is a restoration that makes these recordings not just very listenable but also hugely more palatable, with good, clear tone to both Miles' trumpet and James Moody's saxophone, and real depth to Barney Spieler's bass. What has long been recognised as an exceptionally important document in the history of modern jazz can now be enjoyed properly for perhaps the first time by the majority of its listeners.

Andrew Rose, France, 2008

SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com