



RVG
REMASTERS



THE MUSINGS OF MILES **MILES DAVIS**

MILES DAVIS trumpet RED GARLAND piano
OSCAR PETTIFORD bass PHILLY JOE JONES drums

1 WILL YOU STILL BE MINE? 6:24

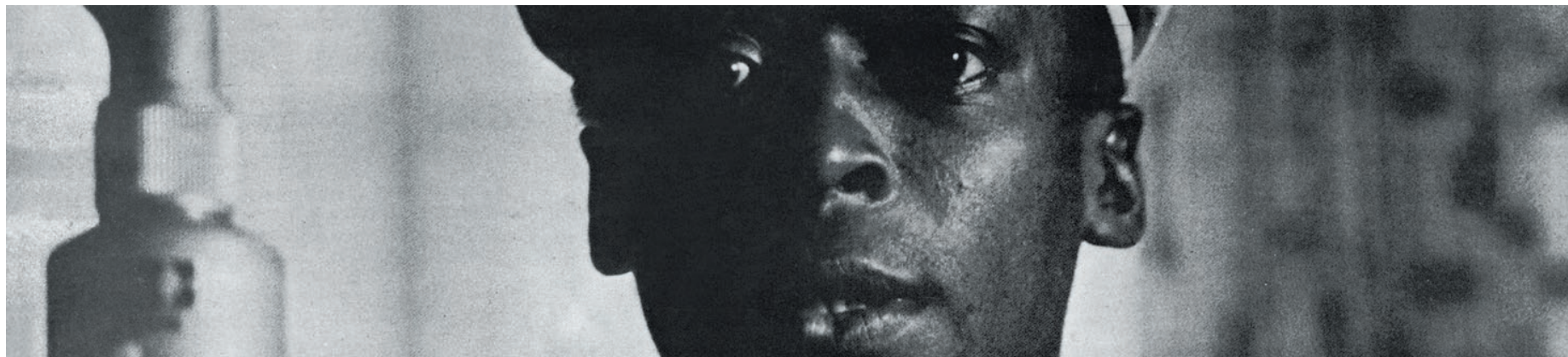
2 I SEE YOUR FACE BEFORE ME 4:47

3 I DIDN'T 6:08

4 A GAL IN CALICO 5:18

5 A NIGHT IN TUNISIA 7:24

6 GREEN HAZE 5:51



*I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks.
Today, I feel strongly that I am their messenger. — RUDY VAN GELDER*

Recorded by RUDY VAN GELDER at Van Gelder Studio, Hackensack, NJ; June 7, 1955.

Supervision — BOB WEINSTOCK Remastering, 2008 — RUDY VAN GELDER (Van Gelder Studio, Englewood Cliffs, NJ)

All transfers were made from the analog master tapes to digital at 24-bit resolution.

Notes by IRA GITLER

MILES DAVIS

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OSCAR PETTIFORD bass PHILLY JOE JONES drums

At the age of 15, Miles Davis was becoming fairly proficient on the trumpet. He was listening avidly to Freddy Webster and had heard Bird on some of Jay McShann's records. Many of the bands that came to St. Louis (Miles was living with his family across the river in East St. Louis, Illinois) heard Miles and offered him jobs. There were bands like McKinney's Cotton Pickers, Earl Hines, Tiny Bradshaw, and Illinois Jacquet. His mother didn't like the idea of him leaving town and after turning down a job with Jacquet for this reason, Miles wouldn't talk to her for two weeks. About four months later, Billy Eckstine's band came to town and Miles met Bird and Dizzy Gillespie. Through Dizzy he was able to sit in with the band for the two weeks that they were in town.

In 1945, Miles came to New York to study at Juilliard. He met Bird who remembered him and took him around to 52nd Street where he was introduced to Coleman Hawkins and Thelonious Monk. His first record date with Bird upset him completely. He was so nervous that he couldn't play on "Ko Ko" and Dizzy had to do the trumpet part as well as back Bird on piano.

Those experiences were related to me by Miles in a recent conversation. As we talked the time switched from past to present. I asked Miles who his current favorites were. On his own instrument he quickly named Art Farmer and Clifford Brown as the new stars and Kenny Dorham as one who has come into his own. Then he spoke lovingly of Dizzy Gillespie. "Diz is it. . . whenever I want

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I SEE YOUR FACE BEFORE ME
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A NIGHT IN TUNISIA
GREEN HAZE

to learn something I go and listen to Diz." In the piano department two Philadelphia boys, Red Garland (heard to good advantage in this LP) and Ray Bryant were mentioned along with Horace Silver, Hank Jones, and Carl Perkins "a cat on the Coast who plays bass notes with his elbow." The talk shifted to saxophone and to Sonny Rollins and Hank Mobley who are carrying on the tradition of Charlie Parker. This naturally started us talking about Bird. Miles credited his most wonderful experiences in jazz to his years with Bird. He started slowly ahead "Like Max (Roach) said, 'New York isn't New York anymore without Bird.'" Max's name being mentioned directed the conversation to drummers. Miles is very conscious of drummers. Many times he will sit down between the drummer and bass player and just listen to what the drummer is doing. You might even say that listening to drummers is a hobby with Miles. His real hobby, however, is boxing and he concerns himself with two aspects—spectator and participator. As a spectator he is not merely a TV fan. You'll find him at Madison Square Garden or St. Nick's when he is in New York and similar arenas in other cities when there is a good match on tap. His personal fistic activity is confined to working out on the light punching bag in various gyms. Anything more would be dangerous. One stiff right cross to the "chops" and this LP might have been delayed indefinitely.

—IRA GITLER
*These notes appeared on
the original album liner.*

I WAS THE ENGINEER on the recording sessions and I also made the masters for the original LP issues of these albums. Since the advent of the CD, other people have been making the masters. Mastering is the final step in the process of creating the sound of the finished product. Now, thanks to the folks at the Concord Music Group who have given me the opportunity to remaster these albums, I can present my versions of the music on CD using modern technology. I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks. Today, I feel strongly that I am their messenger. —RUDY VAN GELDER

THE MUSINGS OF MILES REVISITED

THE INFORMATION in my original notes comes from a June 7th interview I did with Miles in the car driving us out from Manhattan to Van Gelder's studio in Hackensack. I had known Miles from the mid-'40s, including his time in Charlie Parker's quintet that began on 52nd Street in 1947. We did not know each other that well and I'm sure he didn't know my name, but did recognize my face, when we randomly met on an afternoon in 1948 on Broadway, not far from the Roost. He told me he was opening there the following week with a new nine-piece ensemble and that I should come down because it was something new and different. (P.S. I did and was knocked out.)

It was in his Prestige years, 1951-1956, that I really got to know him, attending his first session for the label in January 1951 and working with him at the WOR Studios three times in 1953. Since he was a frequent visitor to the Prestige headquarters on West 50th Street, close to 10th Avenue (for a time in this period he lived in an apartment at 57th Street and 10th) and a presence in the Manhattan clubs and at the newly minted Newport Jazz Festival, we had many opportunities to interact in varied situations.

As I've often written, "The Comeback" at Newport 1955, was over-hyped as a career-changing moment for him. Granted it was a performance—particularly his poignant solo on "Round Midnight," in a setting as "big-stage" as Newport—that dramatically ramped up the impact. George Avakian had long been made aware by Miles that he wanted George to sign him for the Columbia label. The positive reaction in the jazz press, post-Newport, served as a strong catalyst in bringing this about.

Although Miles's 1953 recordings were sought out by the hard-core jazz fans, the sessions of 1954—the quintet with Sonny Rollins ("Oleo," "Airegin," "Doxxy"); the *Walkin'* date; and the *Bags' Groove* date with Milt Jackson and Monk—really raised his profile and garnered high ratings from reviewers. However, he was hampered by not having a regular working group. The remedy to this situation began on June 7th.

Surrounded by two men who were to become two-fifths of his soon to be renowned quintet—pianist Red Garland and drummer Philly Joe Jones—and the master musician, bassist Oscar Pettiford, Miles opened the door for what was to happen later in the year. Oscar, a strong personality, had a reputation for taking over on recording sessions even when he was in a sideman's role. That didn't happen here. Everyone was focused and any problems were normal record-date glitches and were easily resolved.

Miles was drawn to Garland's two-handed forays. He saw a certain similarity to the stylings of Ahmad Jamal and encouraged Red to use that part of his style. Two of the selections Miles chose to record that day were from the Jamal playbook: "Will You Still Be Mine?" and "A Gal in Calico."

"I See Your Face Before Me," played in a mute with tender vulnerability, set an approach that Miles would return to many times in the ballad repertoire of his quintet, providing balm for the lovelorn.

It has been written that "I Didn't" was Miles's answer to Monk's "Well, You Needn't." Granted it is based on Monk's piece but I supplied the title. Monk commented at some point down the road that Miles didn't play the correct harmony on the bridge. That said, it must be noted that Miles turns in a hard-cooking performance that, incidentally, contains perhaps the first time on record that Philly Joe plays a lick in concert with a part of Miles's solo. It became a standard part of their collaborations over the next few years.

"Green Haze" is a blues that I named in recognition of its kinship with the "Blue Haze" of 1954. There's a masterful and soulful Pettiford solo separating Miles's two statements.

Oscar sets the tone for "A Night in Tunisia." Miles's comments in the original notes are backed with this personal homage to Dizzy. I remember Philly using drumsticks with a miniature cymbal attached to each during the opening and close of the piece. Perhaps, with this new Rudy Van Gelder Remaster, we can now hear their effect more markedly.

After Newport, arrangements were made between Columbia and Prestige whereby it was agreed that anything Columbia recorded would not be released until the specifications of his Prestige contract were completed. When the quintet, with John Coltrane's tenor saxophone and Paul Chambers' bass were united with Garland and Jones, Davis had a group that would make history on both labels. Miles became an icon who reinvented himself throughout three more decades. Though he died in 1991, he lives on through his vast and varied body of work, and the memory of his charismatic persona. To listeners of different persuasions in each new generation, *The Musings of Miles* was an important gateway.

—IRA GITLER

February 2008

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1 WILL YOU STILL BE MINE? 6:24
(Dennis-Adair) Music Sales Corp.-ASCAP
2 I SEE YOUR FACE BEFORE ME 4:47
(Dietz-Schwartz) Chappell & Co.-ASCAP
3 I DIDN'T 6:08
(Miles Davis) Prestige Music-BMI
4 A GAL IN CALICO 5:18
(Robin-Schwartz) Warner Bros.-ASCAP
5 A NIGHT IN TUNISIA 7:24
(Gillespie-Paparelli) MCA Music-ASCAP
6 GREEN HAZE 5:51
(Davis) Prestige-BMI

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RED GARLAND piano
OSCAR PETTIFORD bass
PHILLY JOE JONES drums

Recorded by RUDY VAN GELDER at Van Gelder Studio, Hackensack, NJ; June 7, 1955.

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