

JAY JAY JOHNSON JACKIE McLEAN ART BLAKEY KENNY CLARKE VOLUME 1 BLUE NOTE 1501

# MILES DAVIS



HORACE SILVER JAY JAY JOHNSON PERCY HEATH ART BLAKEY VOLUME 2 BLUE NOTE 1502

# MILES DAVIS



# MILES DAVIS

HIGH FIDELITY

## BLP 1501 Vol. 1

TEMPUS FUGIT  
KELO  
ENIGMA  
RAY'S IDEA  
HOW DEEP IS THE OCEAN  
C.T.A. Alternate Master  
  
DEAR OLD STOCKHOLM  
CHANCE IT  
YESTERDAYS  
DONNA Alternate Master  
C.T.A.  
WOULD'N YOU Alternate Master

## BLP 1502 Vol. 2

TAKE-OFF  
WEIRDO  
WOULD'N YOU  
I WAITED FOR YOU  
RAY'S IDEA Alternate Master  
DONNA  
  
WELL YOU NEEDN'T  
THE LEAP  
LAZY SUSAN  
TEMPUS FUGIT Alternate Master  
IT NEVER ENTERED MY MIND

### TEMPUS FUGIT, KELO, ENIGMA, RAY'S IDEA, C.T.A., I WAITED FOR YOU:

Miles Davis, trumpet; Jay Jay Johnson, trombone; Jimmy Heath, tenor sax; Gil Coggins, piano; Percy Heath, bass; Art Blakey, drums.

Recorded April 20, 1953

Remastered by Rudy van Gelder

### HOW DEEP IS THE OCEAN, DEAR OLD STOCKHOLM, CHANCE IT, YESTERDAYS, DONNA, WOULD'N YOU:

Miles Davis, trumpet; Jay Jay Johnson, trombone; Jackie McLean, alto sax; Gil Coggins, piano; Oscar Pettiford, bass; Kenny Clarke, drums.

Recorded May 9, 1952

Remastered by Rudy van Gelder

### TAKE-OFF, WEIRDO, WELL YOU NEEDN'T, THE LEAP, LAZY SUSAN, IT NEVER ENTERED MY MIND:

Miles Davis, trumpet; Horace Silver, piano; Percy Heath, bass; Art Blakey, drums.

Recorded by Rudy van Gelder on March 6, 1954

AT THE END of 1955 Miles Davis received an unexpected Christmas gift. For the first time, the readers of *Down Beat* had elected him to first place on trumpet in the annual popularity poll. At that, it was a close race, with only a few votes separating him from the next two eligibles.

That this token of esteem was long overdue can be gauged by the fact that Miles, as far back as 1947, won a poll in which the voters were not the public but a handful of critics, who selected him as the new star of the year in the *Esquire* balloting. (He tied with Dizzy in this year's *Down Beat* Critics' poll, too.)

Poll victories, however, are a reflection neither of success nor of artistic merit. Miles' talent is its own best reward, for the music you can hear between these covers stands a good chance of lasting long after the details of the voting are forgotten.

Miles Dewey Davis — born Alton, Illinois, May 25, 1926, raised in East St. Louis, Dizzy and Bird admirer when the old Eckstine band passed through town, Juilliard student in 1945, Fifty Second Street denizen, big band sideman with Eckstine and Benny Carter — is a singular human being. Today's leader is always yesterday's follower. Just as Dizzy Gillespie was the chrysalis that grew from an Eldridge egg, so was Miles the butterfly that emerged in the next stage of stylistic development. In fact, so swiftly did his own style develop that it is hard to remember back to the time when Miles' solos seemed to bear a resemblance to Dizzy's.

Wasn't it Barry Ulanov who once wrote that Miles' tone reminded him of a man walking on eggshells? If not, let whoever it was come forward and take a bow, for nothing could more aptly conjure up the manner in which Miles' notes emerge from the bell of his horn, the staccato yet fluid drive of his rhythmic conception. Melodically it would be harder to express his personality in words; one can only observe that if Dixieland is, as it has so often been called, "happy music," then the solos of Miles Davis more likely reflect the complexity of the neurotic world in which we live. The soaring spurts of lyrical exultancy are outnumbered by the somber moments of pensive gloom.

How can you prove it? Miles uses the same twelve notes every other living jazzman uses. Who can say that this music is happy and that music is sad? That Miles can be so completely Miles that Dizzy's *Woody'n You* assumes a new and un-Gillespieish coloration in his hands?

You can't prove it. All you can say is, well, that's what makes jazz the exciting thing it is, limning the character of the man who makes it, fabricating moods and transmitting thought vibrations in the very moment of creation. And in this process Miles is a past master.

— LEONARD FEATHER

(Author of *The Encyclopedia of Jazz*)

Cover Design by HERMANSADER/MILES

Photo by FRANCIS WOLFF

Users of Wide Range equipment should adjust their controls for RIAA curve.



# MILES DAVIS

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MILES DAVIS, trumpet; JAY JAY JOHNSON, trombone; JIMMY HEATH, tenor sax; GIL COGGINS, piano;  
PERCY HEATH, bass; ART BLAKEY, drums.

Recorded April 20, 1953 by Doug Hawkins at WOR Studios, 1440 Broadway in Manhattan, NYC. Remastered by Rudy van Gelder.

**HOW DEEP IS THE OCEAN, DEAR OLD STOCKHOLM, CHANCE IT, YESTERDAYS, DONNA, WOULD'N YOU:**

MILES DAVIS, trumpet; JAY JAY JOHNSON, trombone; JACKIE MCLEAN, alto sax; GIL COGGINS, piano;  
OSCAR PETTIFORD, bass; KENNY CLARKE, drums.

Recorded May 9, 1952 by Doug Hawkins at WOR Studios, 1440 Broadway in Manhattan, NYC. Remastered by Rudy van Gelder.

**TAKE-OFF, WEIRDO, WELL YOU NEEDN'T, THE LEAP, LAZY SUSAN, 17 NEVER ENTERED MY MIND:**

MILES DAVIS, trumpet; HORACE SILVER, piano; PERCY HEATH, bass; ART BLAKEY, drums.

Recorded by Rudy van Gelder on March 6, 1954 at Van Gelder Studio, Hackensack, NJ.

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—LEONARD FEATHER  
(Author of The Encyclopedia of Jazz)  
Original Liner Notes

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# Volume 1 & Volume 2

## BLP 1501 Vol. 1

**TEMPUS FUGIT**

**KELO**

**ENIGMA**

**RAY'S IDEA**

**HOW DEEP IS THE OCEAN**

**C.T.A. Alternate Master**

**DEAR OLD STOCKHOLM**

**CHANCE IT**

**YESTERDAYS**

**DONNA Alternate Master**

**C.T.A.**

**WOULD'N YOU Alternate Master**

## BLP 1502 Vol. 2

**TAKE-OFF**

**WEIRDO**

**WOULD'N YOU**

**I WAITED FOR YOU**

**RAY'S IDEA Alternate Master**

**DONNA**

**WELL YOU NEEDN'T**

**THE LEAP**

**LAZY SUSAN**

**TEMPUS FUGIT Alternate Master**

**IT NEVER ENTERED MY MIND**

**Miles Davis – Volume 1 & Volume 2:** 2 LPs, 23 tracks, an hour and a half of music, 3 sessions spread over 3 years. These recordings constitute the entire output of Miles Davis on Blue Note with exception of his later, Columbia-era session with Cannonball Adderley, Somethin' Else in 1958.

The material runs the gamut from straight bop (Dizzy Gillespie's "Woody'n You") to complex Birth Of The Cool-style arrangements (J.J. Johnson's "Enigma") to standards ("How Deep is the Ocean" by Irving Berlin) to a Swedish folk tune ("Dear Old Stockholm").

Many of the tracks are familiar tunes masquerading under different names: Jackie McLean's "Donna" recorded for Prestige the previous year as "Dig", "Take-Off" is actually "Deception" from the Birth of the Cool sessions [which itself is based on George Shearing's "Conception"], "Lazy Susan" is Tadd Dameron's "Lazy Bird", "Weirdo" would be re-recorded just a month later as "Walkin'" and then return even later as "Sid's Ahead" on Milestones.

**Origins:** Columbia introduced the 10-inch vinyl LP along with 12-inch LP in 1948 with the idea that the shorter duration would be better suited to popular music while the 12-inch LP would be reserved for Classical and other "serious" forms of music.

Alfred Lion's Blue Note label launched their 5000 "Modern Jazz" 10-inch series in 1951, but by the end of 1954 the 10-inch format was dying. In 1955, Blue Note introduced what is arguably the most important series of American Jazz LPs, the 12-inch "1500" series.

Eleven titles in the new 1500 series consisted of reissued 10-inch material. Because of the introduction of the variable pitch lathe, it was now possible to cut the contents of two 10-inch LPs onto a single 12-inch LP. Often, to fill up the extra space on the new 12-inch collections, Alfred Lion added "alternate masters" of selected tracks.

The first two releases in the 1500 series were Miles Davis - Volume 1 and Volume 2 (BLP 1501 and

1502). These two LPs consisted of material from three sessions which had earlier been issued as three separate 10-inch LPs:

1952 – Miles Davis - Young Man With A Horn (BLP 5013)

1953 – Miles Davis - Vol. 2 (BLP 5022)

1954 – Miles Davis - Vol. 3 (BLP 5040)

**Three Sessions:** The 1952 and 1953 sessions were recorded almost a year apart by Doug Hawkins at WOR Studios, 1440 Broadway in Manhattan.

For his first Blue Note session, Miles brought along altoist Jackie McLean (just a few days shy of his 21st birthday) as well as pianist Gil Coggins. Both Coggins and McLean were part of the band with which Miles had just wrapped up a week-long engagement at Birdland. Coggins (who left music permanently not long after these sessions to pursue a career in real estate) and trombonist J.J. Johnson are heard on both of the WOR sessions. The rhythm section is rounded out by Oscar Pettiford and the godfather of bop drumming, Kenny Clarke.

The 1953 session substitutes Jimmy Heath on tenor joined by his brother Percy on bass and Art Blakey on the drums.

The bulk of these two sessions make up the material on "Miles Davis Volume 1". Side 1 consists largely of tunes from the '53 session with all but one track on side 2 being drawn from the '52 session.

The '54 session is different in several ways: By 1954, Alfred Lion was relying on the services of Dr. Rudy Van Gelder, an optometrist located in the suburb of Hackensack, NJ. Van Gelder was moonlighting as a recording engineer in a home studio built into his parents living room especially for this purpose. Miles' final Blue Note session (he had now signed an exclusive contract with Bob Weinstock's Prestige label) was also among Van Gelder's earliest for Alfred Lion.

Van Gelder would record and personally cut the masters for almost the entirety of the Blue Note catalog up until Lion's departure in 1967 (Van Gelder also

remastered the '52 and '53 recordings and cut the masters for these LPs).

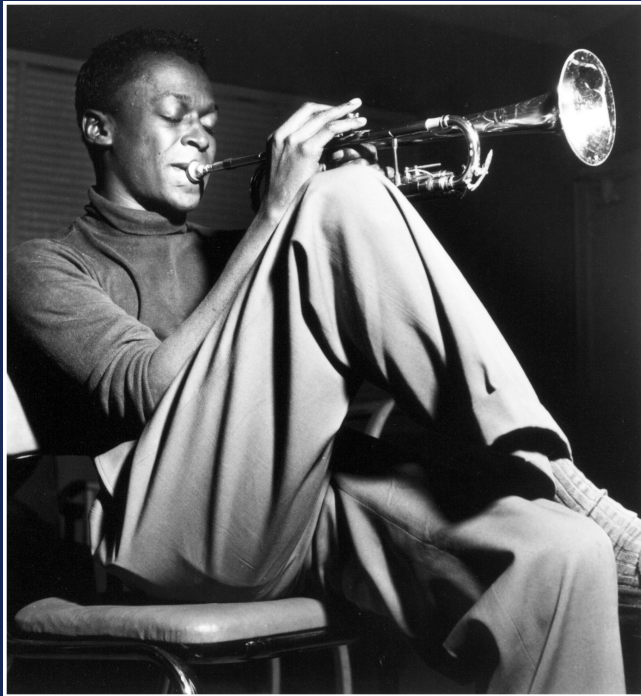
Perhaps more importantly, at the beginning of 1954, Miles had locked himself in a hotel room in Detroit for twelve days and finally emerged free of the heroin addiction which had been plaguing him throughout the early 1950s and slowly destroying his hitherto promising career. Like so many of his contemporaries in the bop scene, Miles had picked up a habit in 1949 and despite being arrested for "internal possession" in L.A. in 1950 and forcibly going cold turkey after being locked in a jail cell by the local sheriff at the behest of his father not long after the '52 Blue Note session, Miles had continued his downward spiral.

Miles' mentor and idol, Charlie Parker, would succumb to his addictions just a year later in 1955 at the age of 34.

The '54 session is also distinct in that it's a quartet date featuring Miles as the sole horn. While Percy Heath and Blakey are held over from the '53 session, but this marks Horace Silver's first appearance with Miles Davis. Silver and Blakey would go on to form the seminal Hard Bop ensemble, Jazz Messengers, The.

Fittingly, the final track, "It Never Entered My Mind" - a Rodgers & Hart tune - features one of Miles' earliest usages of the Harmon mute which would go on to become his trademark. Miles would subsequently re-record this tune twice more in 1956, first with Sonny Rollins and Tommy Flanagan and finally with The Miles Davis Quintet.

# MILES DAVIS



Throughout a professional career lasting 50 years, Miles Davis played the trumpet in a lyrical, introspective, and melodic style, often employing a stemless Harmon mute to make his sound more personal and intimate. But if his approach to his instrument was constant, his approach to jazz was dazzlingly protean. To examine his career is to examine the history of jazz from the mid-'40s to the early '90s, since he was in the thick of almost every important innovation and stylistic development in the music during that period, and he often led the way in those changes, both with his own performances and recordings and by choosing sidemen and collaborators who forged new directions. It can even be argued that jazz stopped evolving when Davis wasn't there to push it forward.

Davis was the son of a dental surgeon, Dr. Miles Dewey Davis, Jr., and a music teacher, Cleota Mae (Henry) Davis, and thus grew up in the black middle class of east St. Louis after the family moved there shortly after his birth. He became interested in music during his childhood and by the age of 12 began taking trumpet lessons. While still in high school, he started to

get jobs playing in local bars and at 16 was playing gigs out of town on weekends. At 17, he joined Eddie Randle's Blue Devils, a territory band based in St. Louis. He enjoyed a personal apotheosis in 1944, just after graduating from high school, when he saw and was allowed to sit in with Billy Eckstine's big band, who was playing in St. Louis. The band featured trumpeter Dizzy Gillespie and saxophonist Charlie Parker, the architects of the emerging bebop style of jazz, which was characterized by fast, inventive soloing and dynamic rhythm variations.

It is striking that Davis fell so completely under Gillespie and Parker's spell, since his own slower and less flashy style never really compared to theirs. But bebop was the new sound of the day, and the young trumpeter was bound to follow it. He did so by leaving the Midwest to attend the Institute of Musical Art in New York City (renamed Juilliard) in September 1944. Shortly after his arrival in Manhattan, he was playing in clubs with Parker, and by 1945 he had abandoned his academic studies for a full-time career as a jazz musician, initially joining Benny Carter's band and making his first recordings as a sideman. He played with Eckstine in 1946-1947 and was a member of Parker's group in 1947-1948, making his recording debut as a leader on a 1947 session that featured Parker, pianist John Lewis, bassist Nelson Boyd, and drummer Max Roach. This was an isolated date, however, and Davis spent most of his time playing and recording behind Parker. But in the summer of 1948, he organized a nine-piece band with an unusual horn section. In addition to himself, it featured an alto saxophone, a baritone saxophone, a trombone, a French horn, and a tuba. This nonet, employing arrangements by Gil Evans and others, played for two weeks at the Royal Roost in New York in September. Earning a contract with Capitol Records, the band went into the studio in January 1949 for the first of three sessions which produced 12 tracks that attracted little attention at first. The band's relaxed sound, however, affected the musicians who played it, among them Kai Winding, Lee Konitz, Gerry Mulligan, John Lewis, J.J. Johnson, and Kenny Clarke, and it had a profound influence on the development of the cool jazz style on the West Coast. (In February 1957, Capitol finally issued the tracks together on an LP called *Birth of the Cool*.)

Davis, meanwhile, had moved on to co-leading a band with pianist Tadd Dameron in 1949, and the group took him out of the country for an appearance at the Paris Jazz Festival in May. But the trumpeter's progress was impeded by an addiction to heroin that plagued him in the early '50s. His performances and recordings became more haphazard, but in January 1951 he began a long series of recordings for the Prestige label that became his main recording outlet for the next several years. He managed to kick his habit by the middle of the decade, and he made a strong impression playing "Round Midnight" at the Newport Jazz Festival in July 1955, a performance that led the major label Columbia Records to sign him. The prestigious contract allowed him to put together a permanent

band, and he organized a quintet featuring saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones who began recording his Columbia debut, *'Round About Midnight*, in October.

As it happened, however, he had a remaining five albums on his Prestige contract, and over the next year he was forced to alternate his Columbia sessions with sessions for Prestige to fulfill this previous commitment. The latter resulted in the Prestige albums *The New Miles Davis Quintet*, *Cookin'*, *Workin'*, *Relaxin'*, and *Steamin'*, making Davis' first quintet one of his better-documented outfits. In May 1957, just three months after Capitol released the *Birth of the Cool* LP, Davis again teamed with arranger Gil Evans for his second Columbia LP, *Miles Ahead*. Playing flügelhorn, Davis fronted a big band on music that extended the *Birth of the Cool* concept and even had classical overtones. Released in 1958, the album was later inducted into the Grammy Hall of Fame, intended to honor recordings made before the Grammy Awards were instituted in 1959.

In December 1957, Davis returned to Paris, where he improvised the background music for the film *L'Ascenseur pour l'échafaud* (*Escalator to the Gallows*). *Jazz Track*, an album containing this music, earned him a 1960 Grammy nomination for Best Jazz Performance, Solo, or Small Group. He added saxophonist Cannonball Adderley to his group, creating the Miles Davis Sextet, who recorded the album *Milestones* in April 1958. Shortly after this recording, Red Garland was replaced on piano by Bill Evans and Jimmy Cobb took over for Philly Joe Jones on drums. In July, Davis again collaborated with Gil Evans and an orchestra on an album of music from *Porgy and Bess*. Back in the sextet, Davis began to experiment with modal playing, basing his improvisations on scales rather than chord changes.

This led to his next band recording, *Kind of Blue*, in March and April 1959, an album that became a landmark in modern jazz and the most popular disc of Davis' career, eventually selling over two million copies, a phenomenal success for a jazz record. In sessions held in November 1959 and March 1960, Davis again followed his pattern of alternating band releases and collaborations with Gil Evans, recording *Sketches of Spain*, containing traditional Spanish music and original compositions in that style. The album earned Davis and Evans Grammy nominations in 1960 for Best Jazz Performance, Large Group, and Best Jazz Composition, More Than 5 minutes; they won in the latter category.

By the time Davis returned to the studio to make his next band album in March 1961, Adderley had departed, Wynton Kelly had replaced Bill Evans at the piano, and John Coltrane had left to begin his successful solo career, being replaced by saxophonist Hank Mobley (following the brief tenure of Sonny Stitt). Nevertheless, Coltrane guested on the record made by the Davis quintet's next recording, the two-LP set *Miles Davis in Person* (*Friday & Saturday Nights at the Blackhawk*, San Francisco), recorded in

# MILES DAVIS

April. The following month, Davis recorded another live show, as he and his band were joined by an orchestra led by Gil Evans at Carnegie Hall in May. The resulting Miles Davis at Carnegie Hall was his third LP to reach the pop charts, and it earned Davis and Evans a 1962 Grammy nomination for Best Jazz Performance by a Large Group, Instrumental. Davis and Evans teamed up again in 1962 for what became their final collaboration, *Quiet Nights*. The album was not issued until 1964, when it reached the charts and earned a Grammy nomination for Best Instrumental Jazz Performance by a Large Group or Soloist with Large Group.

In 1996, Columbia Records released a six-CD box set, *Miles Davis & Gil Evans: The Complete Columbia Studio Recordings*, that won the Grammy for Best Historical Album. *Quiet Nights* was preceded into the marketplace by Davis' next band effort, *Seven Steps to Heaven*, recorded in the spring of 1963 with an entirely new lineup consisting of saxophonist George Coleman, pianist Victor Feldman, bassist Ron Carter, and drummer Frank Butler. During the sessions, Feldman was replaced by Herbie Hancock and Butler by Tony Williams. The album found Davis making a transition to his next great group, of which Carter, Hancock, and Williams would be members. It was another pop chart entry that earned 1963 Grammy nominations for both Best Instrumental Jazz Performance by a Soloist or Small Group and Best Instrumental Jazz Performance by a Large Group. The quintet followed with two live albums, *Miles Davis in Europe*, recorded in July 1963, which made the pop charts and earned a 1964 Grammy nomination for Best Instrumental Jazz Performance by a Small Group or Soloist with Small Group, and *My Funny Valentine*, recorded in February 1964 and released in 1965, when it reached the pop charts.

By September 1964, the final member of the classic Miles Davis Quintet of the 1960s was in place with the addition of saxophonist Wayne Shorter to the team of Davis, Carter, Hancock, and Williams. While continuing to play standards in concert, this unit embarked on a series of albums of original compositions contributed by the band members, starting in January 1965 with *E.S.P.*, followed by *Miles Smiles* (1967 Grammy nomination for Best Instrumental Jazz Performance by a Small Group or Soloist with Small Group), *Sorcerer*, *Nefertiti*, *Miles in the Sky* (1968 Grammy nomination for Best Instrumental Jazz Performance by a Small Group or Soloist with Small Group), and *Filles de Kilimanjaro*. By the time of *Miles in the Sky*, the group had begun to turn to electric instruments, presaging Davis' next stylistic turn. By the final sessions for *Filles de Kilimanjaro* in September 1968, Hancock had been replaced by Chick Corea and Carter by Dave Holland. But Hancock, along with pianist Joe Zawinul and guitarist John McLaughlin, participated on Davis' next album, *In a Silent Way* (1969), which returned the trumpeter to the pop charts for the first time in four years and earned him another small-group jazz performance Grammy nomination. With his next album, *Bitches Brew*, Davis turned more overtly to a jazz-rock style. Though certainly not

conventional rock music, Davis' electrified sound attracted a young, non-jazz audience while putting off traditional jazz fans.

*Bitches Brew*, released in March 1970, reached the pop Top 40 and became Davis' first album to be certified gold. It also earned a Grammy nomination for Best Instrumental Arrangement and won the Grammy for large-group jazz performance. He followed it with such similar efforts as *Miles Davis at Fillmore East* (1971 Grammy nomination for Best Jazz Performance by a Group), *A Tribute to Jack Johnson*, *Live-Evil*, *On the Corner*, and *In Concert*, all of which reached the pop charts. Meanwhile, Davis' former sidemen became his disciples in a series of fusion groups: Corea formed *Return to Forever*, Shorter and Zawinul led *Weather Report*, and McLaughlin and former Davis drummer Billy Cobham organized the *Mahavishnu Orchestra*. Starting in October 1972, when he broke his ankles in a car accident, Davis became less active in the early '70s, and in 1975 he gave up recording entirely due to illness, undergoing surgery for hip replacement later in the year. Five years passed before he returned to action by recording *The Man With the Horn* in 1980 and going back to touring in 1981.

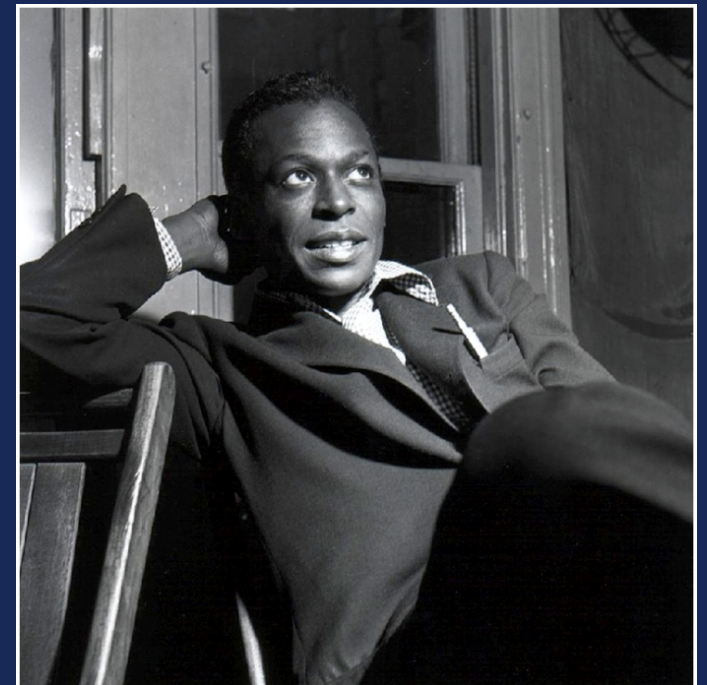
By now, he was an elder statesman of jazz, and his innovations had been incorporated into the music, at least by those who supported his eclectic approach. He was also a celebrity whose appeal extended far beyond the basic jazz audience. He performed on the worldwide jazz festival circuit and recorded a series of albums that made the pop charts, including *We Want Miles* (1982 Grammy Award for Best Jazz Instrumental Performance by a Soloist), *Star People*, *Decoy*, and *You're Under Arrest*. In 1986, after 30 years with Columbia, he switched to Warner Bros. Records and released *Tutu*, which won him his fourth Grammy for Best Jazz Instrumental Performance.

*Aura*, an album he had recorded in 1984, was released by Columbia in 1989 and brought him his fifth Grammy for Best Jazz Instrumental Performance by a Soloist (on a Jazz Recording). Davis surprised jazz fans when, on July 8, 1991, he joined an orchestra led by Quincy Jones at the Montreux Jazz Festival to perform some of the arrangements written for him in the late '50s by Gil Evans; he had never previously looked back at an aspect of his career. He died of pneumonia, respiratory failure, and a stroke within months. *Doo-Bop*, his last studio album, appeared in 1992. It was a collaboration with rapper Easy Mo Bee, and it won a Grammy for Best Rhythm & Blues Instrumental Performance, with the track "Fantasy" nominated for Best Jazz Instrumental Solo. Released in 1993, *Miles & Quincy Live at Montreux* won Davis his seventh Grammy for Best Large Jazz Ensemble Performance.

Miles Davis took an all-inclusive, constantly restless approach to jazz that had begun to fall out of favor by the time of his death, even as it earned him controversy during his lifetime. It was hard to recognize the bebop acolyte of Charlie Parker in the flamboyantly dressed leader with

the hair extensions who seemed to keep one foot on a wah-wah pedal and one hand on an electric keyboard in his later years. But he did much to popularize jazz, reversing the trend away from commercial appeal that bebop began. And whatever the fripperies and explorations, he retained an ability to play moving solos that endeared him to audiences and demonstrated his affinity with tradition. At a time when jazz is inclining toward academia and repertory orchestras rather than moving forward, he is a reminder of the music's essential quality of boundless invention, using all available means.

—William Ruhlmann



# VOLUME 1

Miles Davis' recordings of 1951-1954 tend to be overlooked because of his erratic lifestyle of the period and because they predated his first classic quintet. Although he rarely recorded during this era, what he did document was often quite classic. The two sessions included on this CD (which includes three alternate takes) are among the earliest hard bop recordings and would indirectly influence the modern mainstream music of the 1960s. The first session features Davis in a sextet with trombonist J.J. Johnson, altoist Jackie McLean, pianist Gil Coggins, bassist Oscar Pettiford, and drummer Kenny Clarke; highlights include "Dear Old Stockholm," "Woody 'n You," and interpretations of "Yesterdays" and "How Deep Is the Ocean." The remaining six numbers showcase Davis in a quartet with pianist Horace Silver, bassist Percy Heath, and drummer Art Blakey, really stretching out on such numbers as "Take Off" and "Well, You Needn't." However, on "It Never Entered My Mind," Davis' muted statement (his only one on this set) looks toward his treatments of ballads later in the decade.

—Scott Yanow



# VOLUME 2



This CD contains all of the music recorded by a particularly strong sextet in 1953, six selections and five alternate takes. With trumpeter Miles Davis, trombonist J.J. Johnson, tenor saxophonist Jimmy Heath, pianist Gil Coggins, bassist Percy Heath and drummer Art Blakey all in fine form, "Tempus Fugit" and "C.T.A." receive definitive treatment along with two Johnson compositions.

—Scott Yanow

Like Miles Davis, Vol. 1, this set features arrangements in the order that they were recorded. (Vol. 2 contains the second Blue Note session, while Vol. 1 focused on the first and third.) This 1953 date was the most inspired, overtly beboppish of Davis' three Blue Note sessions -- an

ambitious showcase for modern jazz's greatest composers (J.J. Johnson, Ray Brown, Bud Powell, Jimmy Heath, Walter Fuller, and Dizzy Gillespie), and a remarkable rhythm section (drummer Art Blakey, bassist Percy Heath, and the obscure pianist Gil Coggins). A dynamic front line of Davis, trombonist J.J. Johnson, and the bassist's brother Jimmy Heath on tenor saxophone, gives each tune big-band weight and texture. J.J. Johnson's lilting "Kelo" and tragic "Enigma" proceed from the orchestral tradition of *Birth of the Cool*, and his taut, velvety, tenor trombone counterpoint contrasts nicely with Davis' burnished mid-range and brassy cry. Tenor man Jimmy Heath seems to take the Basie and Gillespie big bands as the jumping-off point for his jazz classic "C.T.A.," and ends his own solo with an affectionate nod to Lester Young. Davis' ballad turn on "I Waited for You" is one of his most alluring performances, while his effortless swing on "C.T.A." and "Ray's Idea" sums up his innovations in blues phrasing. But his solo and arrangement on "Tempus Fugit" are simply transcendent. This Bud Powell anthem for modernists generates a challenging set of symphonic variations, driven along by the emotional intensity of Art Blakey. The joy with which Davis and Blakey morph between swing and Afro-Cuban rhythms, blues, and bop phrasing, is what jazz is all about.

—Rovi Staff

