Written by bluesever (Bogdan Marszałkowski)
Sunday, 07 February 2021 11:01 -

Miles Davis & Tadd Dameron Quintet – In Paris Festival International De Jazz - May 1949 (1977)

1 Rifftide 4:34 2 Good Bait 5:47 3 Don't Blame Me 4:19 4 Lady Bird 5:00 5 Wam-Hoo 5:33 6 Allen's Alley 4:26 7 Embraceable You 4:02 8 Ornithology 3:45 9 All The Things You Are 4:15 Bass – Barney Spieler Drums – Kenny Clarke Piano – Tadd Dameron Tenor Saxophone – James Moody Trumpet – Miles Davis

Miles Davis was best-known during the late '40s for offering an alternative approach to trumpeters Dizzy Gillespie and Fats Navarro, emphasizing his middle register, a softer tone and a more thoughtful approach. This concert performance, which was not released until nearly three decades later, shows that Davis was just as capable of playing hard-driving bebop as most of his contemporaries. In a quintet with tenor-saxophonist James Moody and pianist-composer Tadd Dameron, Davis confounded the French audience by playing very impressive high notes and displaying an extroverted personality. Never content to merely satisfy the expectations of his fans, he was already moving in surprising directions. This LP also gives one a very rare opportunity to hear Miles Davis verbally introducing songs in a voice not yet scarred. ---Scott Yanow, AllMusic Review

The radio crackles; the announcer praises the human spirit with the pomposity of a cultural attaché. But already the drummer rumbles in the background, and the trumpet cries out. The critic Maurice Cullaz takes the microphone, and with the terse enthusiasm of a sports commentator, introduces “the most modern form of jazz, the bebop style.”

We are hearing, live from Salle Pleyel, May 8, 1949, the Festival of Jazz in Paris, where Miles Davis landed the night before with Tadd Dameron. Four years earlier, someone had said that he had no technique—in spite of the fact that Miles had started out with Charlie Parker, and then learned the acrobatics of bop from the pianist's compositions, and received the full backing of the genre's master drummer Kenny Clarke. Miles had just founded a revolutionary nonet in New York, and he was elated after the welcome he had received in Paris. The return to American reality would, alas, be something else, and Miles would go through a long purgatory before recovering the critical acclaim he had received in Paris. Henri Renaud, who was then head of the jazz department at CBS France, released this recording for the first time in 1977.
---milesdavis.com

download (mp3 @320 kbs):

yandex mediafire ulozto gett solidfiles

back