

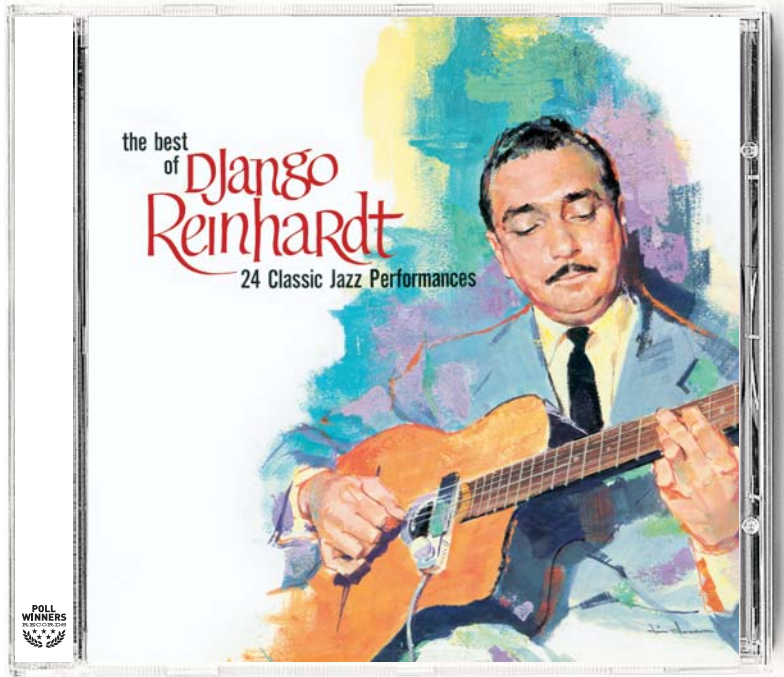


The Best of **DJANGO REINHARDT** 24 Classic Recordings

NEWS

Release date
01/03/2010

Reference
27201



The complete contents of a very special anthology of Django Reinhardt's best works, selected and annotated by famed critic and founder of the *Rolling Stone* magazine, Ralph J. Gleason.

This album, which originally appeared on a 2-LP set (included here in its entirety, plus two bonus tracks), received a 5 star rating in *Down Beat* magazine.

Includes 16-page booklet

★★★★★ **DOWN BEAT**

"This collection of sides by the incredible Belgian Gypsy guitarist and his companions of the Quintet of the Hot Club of France, plus other ensembles and American jazzmen, is most valuable both as jazz history and as evidence of Reinhardt's genius. A natural must for guitarists, this excellent set belongs in every well-rounded record collection." (John A. Tynan)

"EVER SINCE the first American musicians and the first jazz records hit the shores of Europe, Continental musicians have tried to play jazz. Any survey of the jazz polls in recent years will show that they have begun to succeed. But for twenty years there was only one European musician who was accepted by the American jazz men and jazz fans on an equal basis with those to whom the language was a natural tongue. He was an amiable-looking gypsy guitarist named Jean Baptiste "Django" Reinhardt. As this collection of his work clearly shows, he was able, from the very first, to play on equal terms with jazz musicians from the wellspring of the music.

Barney Kessel, himself a peerless guitarist, put it this way: "Django had a real *fire* in his playing. He was one of the few original musicians. You can tell instantly who it is."

Such tributes—and they are echoed with surprising unanimity of opinion by all the jazz musicians and fans who ever heard him on records or in person—would be impressive concerning even a native American. But to be said of a European who never came to this country until the last years of his life and then for only a brief time, who heard his first jazz (and for years, his only jazz) on acoustical recordings, and who had no players of his own calibre against whom to hone his art, it is just remarkable.

In addition, Django suffered from a physical disability that would have caused most men to put the guitar down entirely. He was badly burned by a fire which broke out in his gypsy trailer when he was eighteen, and as a result he had two paralyzed fingers on his left hand—the hand with which he made his celebrated runs and unusual chords. But he painstakingly taught himself how to play all over again. In fact, according to some, this affliction itself not only served as a creative stimulus to his imagination but actually led him into unusually striking patterns of phrasing and harmony to compensate for his digital limitation."

Ralph J. Gleason (from the original liner notes)

01 EXACTLY LIKE YOU 2:31 **02** SOLITUDE 3:10 **03** AIN'T MISBEHAVIN' 2:54 **04** RUNNIN' WILD 2:56 **05** BODY AND SOUL 3:26
06 HOT LIPS 3:05 **07** WHEN DAY IS DONE 3:13 **08** ROSE ROOM 2:46 **09** LIEBESTRAUM No.3 3:20 **10** MISS ANNABELLE LEE 2:49
11 TEARS 2:39 **12** MYSTERY PACIFIC 2:22 **13** SWING GUITARS 2:24 **14** BIG BOY BLUES 3:26 **15** MONTMARTRE 2:27 **16** SOLID OLD
MAN [SOLID ROCK] 3:06 **17** FINESSE [NIGHT WIND] 2:22 **18** I KNOW THAT YOU KNOW 2:35 **19** LOW COTTON 3:02 **20** SWINGING WITH
DJANGO 2:52 **21** PARAMOUNT STOMP 2:38 **22** JAPANESE SANDMAN 3:09 **23** MINOR SWING 3:14 **24** BOLERO 4:08
25 DOUCE AMBIANCE 2:19* **26** MANOIR DE MES RÊVES 3:18* **Total time: 76:26**

*Bonus tracks. Not on the original LP configuration.

DJANGO REINHARDT, guitar soloist on all tracks, plus:

Collective personnel: Stéphane Grappelli (vln), Bill Coleman, Rex Stewart (tp), Barney Bigard (cl),

Dicky Wells (tb), Joseph Reinhardt, Pierre "Baro" Ferret, Marcel Bianchi (g), Louis Vola (d), among others.

All tracks recorded in Paris, France, 1937-1945.



JIMMY GIUFFRE

THE JIMMY GIUFFRE 3

NEWS

Release date
01/03/2010

Reference
27215



2 LPs on 1 CD!!

The complete classic studio album *The Jimmy Giuffre 3* by a Jimmy Giuffre trio featuring Jim Hall and Ralph Peña.

As a bonus, the album, *Trav'lin' Light*, which also appears here in its entirety, on which Peña's bass is replaced by Bob Brookmeyer's valve trombone.

Includes 16-page booklet

★★★★★ DOWN BEAT (THE JIMMY GIUFFRE 3)

"The richly flowing imagination of Giuffre is demonstrated forcefully in this fine set. This is simple, direct, lucid jazz, presented with warmth, honesty, and a lack of pretentious devices. This is music of enduring value. As an indication of Giuffre's constantly enlarging contribution to the growth of jazz, this LP is a valuable possession.

(Don Gold)

Jimmy Giuffre's trio work with Jim Hall is widely recognized as a unique collection of intimate chamber music. The third voice of the trio was usually a bass (they alternated between many bassists on their trio projects, including Ray Brown, Ralph Peña – the bassist on this LP –, Jim Atlas, Red Mitchell and Wilfred Middlebrooks) or a trombone (primarily Bob Brookmeyer, who sometimes switched from the valve trombone to the piano and is the third voice on our bonus album).

- 1) GOTTA DANCE 2:33
- 2) TWO KINDS OF BLUES 5:15
- 3) THE SONG IS YOU 3:56
- 4) CRAZY SHE CALLS ME 4:18
- 5) VOODOO 2:53
- 6) MY ALL 4:13
- 7) THAT'S THE WAY IT IS 3:49
- 8) CRAWDAD SUITE 7:13
- 9) THE TRAIN AND THE RIVER 3:35
- 10) PICKIN' 'EM UP AND LAYIN' 'EM DOWN 5:46
- 11) THE GREEN COUNTRY 3:10
- 12) THE LONELY TIME 3:57
- 13) TRAV'LIN' LIGHT 4:25
- 14) FORTY-SECOND STREET 6:17
- 15) SHOW ME THE WAY TO GO HOME 4:42
- 16) THE SWAMP PEOPLE 5:37
- 17) CALIFORNIA, HERE I COME 2:42

TOTAL TIME: 76:02

JIMMY GIUFFRE,
clarinet, tenor & baritone sax

JIM HALL,
guitar

RALPH PEÑA,
bass

Los Angeles, December 3 & 4, 1956.

*BONUS ALBUM (10-17): *Trav'lin' Light*

Same personnel except Bob Brookmeyer (v-tb) replaces Peña. New York, January 20-23, 1958.



DAVE BRUBECK QUARTET

GONE WITH THE WIND

+ JAZZ IMPRESSIONS OF EURASIA

NEWS

Release date
01/03/2010

Reference
27216



2 LPs on 1 CD!!

The original classic album *Gone with the Wind*, which received a 5-star rating in *Down Beat* magazine, included here in its entirety.

This LP immediately precedes *Time Out* in the Brubeck Quartet's discography.

As a bonus, we have added the complete album *Jazz Impressions of Eurasia*, recorded the previous year.

Includes 16-page booklet

★★★★★ DOWN BEAT (*Gone With the Wind*)

"In this collection of southern songs, the quartet achieves a looseness and rapport of greater degree than their previous albums. And how these men listen to each other!"

(Don De Michael)

By 1959, the Dave Brubeck Quartet with Paul Desmond had been in existence for nearly a decade and it was highly popular among jazz audiences (the bass player and the drummer changed a few times until Joe Morello arrived in 1956 and Eugene Wright joined the group in 1958/59). In the mid and late fifties, the Dave Brubeck Quartet had issued many popular albums, including *Brubeck Time*, *Jazz Red Hot and Cool*, *Jazz Impressions of the USA*, *Jazz Goes to Junior College*, *Newport '58* (the group had become a regular feature at the Newport Jazz Festival, and at the 1958 edition they played a homage to the music of Duke Ellington), *Jazz Impressions of Eurasia* (presented here as a bonus album) and, in 1959, just before taping *Time Out*, *Gone with the Wind*, which received a 5-star rating in *Down Beat*.

- 1_ SWANEE RIVER 5:54
- 2_ THE LONESOME ROAD 7:39
- 3_ GEORGIA ON MY MIND 6:38
- 4_ CAMPTOWN RACES [version 1] 1:58
- 5_ CAMPTOWN RACES [version 2] 2:08
- 6_ SHORT'NIN BREAD 2:29
- 7_ BASIN STREET BLUES 4:32
- 8_ OL' MAN RIVER 2:29
- 9_ GONE WITH THE WIND 6:23
- 10_ NOMAD 7:19
- 11_ BRANDENBURG GATE 6:52
- 12_ THE GOLDEN HORN 5:00
- 13_ THANK YOU (DZIEKUJE) 3:32
- 14_ MARBLE ARCH 6:56
- 15_ CALCUTTA BLUES 9:52

TOTAL TIME: 79:43

PAUL DESMOND, alto sax
DAVE BRUBECK, piano
EUGENE WRIGHT, bass
JOE MORELLO, drums

Hollywood, April 22 & 23, 1959

BONUS ALBUM (10-15): JAZZ IMPRESSIONS OF EURASIA

Same personnel except Joe Benjamin (b) replaces Wright. New York. July 28 & 30. and August 23. 1958.



GEORGE RUSSELL

NEW YORK, N.Y.

STEREO

NEWS

Release date
01/03/2010

Reference
27220



"In 1934, my sixth grade teacher gave the class an assignment to write an essay on our favorite subject; it could be a fantasy or real life, whatever we chose. I selected New York because of its glamour and sophistication, and for what resonated in me, at that time and at eleven years of age, a tolerance for things new. I wouldn't have been able to articulate my feelings about New York then, but it was the Apple's life-positive energy which impressed me, and, eventually, magnetized me to it. The essay earned an A+ (one of the few in my academic life). Years of struggle and several jazz albums later, I found myself in the towering office of one of the truly great recording executives of all time, the legendary Milt Gabler. I told Milt that my love for New York had coalesced into the idea of a tone poem celebrating the city. I wanted it to be a musical show with various acts or events threaded together by the sharp-witted, downright rap prose of Jon Hendricks, of Lambert, Hendricks and Ross. I convinced Milt that I needed a dream band; he replied, "Go out and hire the best. We're behind you."

All went smoothly, except for an interesting twist that may have convinced some seasoned studio musicians to think that the new kid on the block, John Coltrane, didn't know the chord changes to his solo on "Manhattan". Trane had walked over to the corner of the studio with his part, holding up the session for at least an hour, musicians were becoming restless, and even angry. Finally he took his seat in the sax section, and I counted off the ultimate take of "Manhattan", with the Coltrane solo soaring like a brilliant eagle over all and everything." (George Russell, from the liner notes)

The complete classic 1959 George Russell album *New York, N.Y.*, presenting an all-star orchestra including John Coltrane, Art Farmer and Bill Evans, among many others.

As a bonus, Russell's amazing 1957 composition "All About Rosie" and a rare partial alternate take of the same tune, both of which also feature Farmer and Evans.

Includes 16-page booklet

★★★★★ **DOWN BEAT** original review: *New York, N.Y.*

"This is one of the most important albums made in a decade and the only one since the Basie era that is indispensable for anyone interested in U.S. culture today. The music is excellent, a triumph of indigenous feeling and concept that is bold, intuitive, and soft with love all at once. This is a sumthin' else record. Now's the time. Buy YOU a copy. GO!" (Ralph J. Gleason)

- 01 MANHATTAN 10:33
- 02 BIG CITY BLUES 11:41
- 03 MANHATTA-RICO 10:10
- 04 EAST SIDE MEDLEY 8:00
 - a) Autumn in New York
 - b) How About You
- 05 A HELLUVA TOWN 5:00
- 06 ALL ABOUT ROSIE 10:45*
- 07 ALL ABOUT ROSIE (alt. take) 5:17*

Total Time: 61:29

GEORGE RUSSELL & His Orchestra

Featuring: John Coltrane, Benny Golson (ts), Art Farmer (tp), Bill Evans (p), Bob Brookmeyer, Jimmy Cleveland (tb), Phil Woods, Hal McKusick (as), Barry Galbraith (g), Milt Hinton (b), Max Roach, Charlie Persip (d), Jon Hendricks (narrations), among others. George Russell (arr, dir).

New York, September & November 1958-March 1959.

*BONUS TRACKS:

Gunther Schuller Orchestra featuring Art Farmer (tp), Jimmy Knepper (tb), John LaPorta (as), Hal McKusick (as), Teddy Charles (vib), Bill Evans (p), Barry Galbraith (g), Joe Benjamin (b), Ted Sommer (d), George Russell (arr, cond).

New York, June 10 & 20, 1957.



Harry "Sweets" Edison **SWEETS**

NEWS

Release date
01/03/2010

Reference
27202



Harry Edison's complete album *Sweets*, featuring an all-star sextet with Ben Webster on tenor sax and Jimmy Rowles on piano.

As a bonus, a rare session by a Red Norvo sextet that included Edison, Webster and Rowles, which was originally issued on the obscure LP *Some of My Favorites*.

★★★★★ **DOWN BEAT original review: SWEETS**

"Here is the essence of the muscular relaxation, the flowing swing, and the natural spontaneous expression of emotion that is the mainstream of jazz. Ben plays some of his most moving horn on recent records here. *Sweets* is superb. An essential LP. (Nat Hentoff)

This CD contains Harry Edison's complete album *Sweets*, recorded in a sextet format with Ben Webster on tenor sax. A veteran of the Count Basie orchestra, Edison was also one of the most sought after studio musicians, playing on countless sessions as a sideman for other jazzmen or singers (and even pop singers). Webster and Edison would collaborate on a few other records: *Sweets*' album *Gee, Baby, Ain't I Good to You* and a quintet album recorded in 1962, in which they were co-leaders. There were also two more obscure collaborations. One of them was a Woody Herman LP titled *Songs for Hip Lovers*, which included material cut at a session with Ben or *Sweets*. Woody Herman didn't appear there as a clarinet player, but as a singer, backed by the same formation as on *Sweets*. The other rare collaboration, included here as a bonus, originally appeared on an album called *Some of My Favorites*, which contained some tracks with vocals by Matt Dennis backed by a non-jazz combo, plus instrumental tunes by a Red Norvo Sextet featuring Webster and Edison. All of the tracks by the Norvo group are included on this release.

- 01 HOLLERING AT THE WATKINS 3:38
- 02 USED TO BE BASIE 6:02
- 03 HOW DEEP IS THE OCEAN 3:48
- 04 STUDIO CALL 8:13
- 05 WILLOW WEEP FOR ME 4:49
- 06 OPUS 711 5:09
- 07 LOVE IS HERE TO STAY 3:24
- 08 K.M. BLUES 3:35
- 09 WALKIN' WITH SWEETS 7:15
- 10 THE NIGHT IS BLUE 7:02*
- 11 EASY ON THE EYES 7:22*
- 12 JUST A MOOD 6:50*
- 13 SUNRISE BLUES 8:42*

Total Time: 75:55

HARRY "SWEETS" EDISON, trumpet
BEN WEBSTER, tenor sax
JIMMY ROWLES, piano
BARNEY KESSEL, guitar
JOE MONDRAGON, bass
ALVIN STOLLER, drums

***BONUS TRACKS (10-13): SOME OF MY FAVORITES:**
Jimmy Rowles (p), Red Norvo (vib), Bob Carter (b), Bill Douglas (d).
Los Angeles, January 18, 1957.



BILLIE HOLIDAY

LADY SINGS THE BLUES

NEWS

Release date
01/03/2010

Reference
27203



The complete classic album *Lady Sings the Blues* (tracks 1-12), plus 3 tracks that complete the 1954 session from which the second part of the LP was taken.

A 1955 date has also been added, which presents a similar front line to the first session from *Lady Sings the Blues*, with Charlie Shavers and Tony Scott.

★★★★★ **DOWN BEAT** original review: *LADY SINGS THE BLUES*
"Lady Sings the Blues comes through as a characteristic, satisfyingly troubling, indelible Billie monologue. No other singer now in jazz gets so fully into the bloodstream as Billie still does." (Nat Hentoff)

- 01 TRAV'LIN' LIGHT 3:10 02 I MUST HAVE THAT MAN! 3:06
03 SOME OTHER SPRING 3:39 04 LADY SINGS THE BLUES 3:46
05 STRANGE FRUIT 3:04 06 GOD BLESS THE CHILD 4:00
07 GOOD MORNING, HEARTACHE 3:32 08 NO GOOD MAN 3:18
09 LOVE ME OR LEAVE ME 2:34 10 TOO MARVELOUS FOR WORDS 2:12
11 WILLOW WEEP FOR ME 3:06 12 I THOUGHT ABOUT YOU 2:46
13 P.S. I LOVE YOU 3:35* 14 SOFTLY 2:55* 15 STORMY BLUES 3:26*
16 SAY IT ISN'T SO 3:04** 17 I'VE GOT MY LOVE TO KEEP ME WARM 3:56**
18 I WISHED ON THE MOON 6:48** 19 ALWAYS 3:59**
20 EVERYTHING HAPPENS TO ME 6:22**
21 DO NOTHING TILL YOU HEAR FROM ME 5:00**
Total Time: 77:21

*From the same sessions. Not on the original LP. / **Bonus tracks.

The recordings included on the classic album *Lady Sings the Blues* come from two different studio dates, a complete session recorded in 1956, and four tunes from a 1954 date. Five additional tracks were also recorded at the latter session. Three of them later surfaced on compilation LPs, and are added here after the 12 tracks from the original album. (The other two tunes –which, according to discographies, consist of new versions of Billie's classics "I Cried For You" and "What a Little Moonlight Can Do" – were never issued and are now considered lost). With the addition of these three bonus tracks, this release contains all known surviving tracks from the second session. The emphasis on both sessions is placed on Billie's singing. Although important musicians are present on both dates (Charlie Shavers, Tony Scott, Paul Quinichette and Wynton Kelly, on the 1956 session, and Harry "Sweets" Edison, Willie Smith and Barney Kessel, on the 1954 date), little room is left for any instrumental improvisation. Billie's voice is clearly the showcased instrument here, which as Miles Davis stated above, sounded like a horn anyway. In order to compensate for this, we have also included most of a 1955 session as a bonus. Billie is backed here by her friend Tony Scott and trumpeter Charlie Shavers, both of whom have ample solo space here.

BILLIE HOLIDAY, vocals on all tracks, plus:

1-8: Charlie Shavers (tp), Tony Scott (cl, arr), Paul Quinichette (ts), Wynton Kelly (p), Kenny Burrell (g), Aaron Bell (b), Lennie McBrowne (d). *New York, June 6-7, 1956.*

9-11 & 13-15: Harry "Sweets" Edison (tp), Willie Smith (as), Bobby Tucker (p), Barney Kessel (g), Red Callender (b), Chico Hamilton (d). *Los Angeles, September 3, 1954.*

12: Same place & date as above. This is a Billie Holiday-Bobby Tucker duet.

16-21: Charlie Shavers (tp), Tony Scott (cl), Budd Johnson (ts), Billy Taylor (p), Billy Bauer (g), Leonard Gaskin (b), Cozy Cole (d), Leroy Lovett (arr). *New York, February 14, 1955.*



Zoot Sims Quartet

ZOOT

NEWS

Release date
01/03/2010

Reference
27204



TWO ALBUMS ON ONE CD!!

Two amazing albums by the great Zoot Sims in their entirety!

Backed by the same rhythm section on both LPs, Zoot is featured playing tenor sax on the first album, while on the second he plays multiple horns through the use of overdubbing.



★★★★★ *DOWN BEAT* original review: **ZOOT**

"The album is a wholly spontaneous one, and as such, merits the full rating as one of the more sustained examples of hot jazz improvisation on recent records. Zoot is one of the very few jazzmen who can make 12" out of a one-horn LP a constantly fulfilling experience." (Nat Hentoff)

★★★★★ *DOWN BEAT* original review: **ZOOT SIMS PLAYS ALTO, TENOR, AND BARITONE**

"Zoot and George Handy combined to make this a swinging contribution to record libraries. Handy's writing is as constantly alive and imaginative, as Zoot's playing is forceful and swinging." (Dom Cerulli)

This release compiles two complete albums by Zoot Sims (1925-1985), recorded within a short span of time and with the exact same personnel. However, the instrumentation is slightly different as Sims only plays tenor sax on Zoot, while on the second LP he also plays alto and baritone saxophones (sometimes all at the same time thanks to overdubbing). This wasn't the first use of overdubbing on a jazz album. In 1954-55 Louis Armstrong had backed his own vocals on some numbers during his *Fats Waller and W.C. Handy* albums, and much earlier, in 1941, Sidney Bechet had made his "one man band" records, playing every instrument thanks to overdubbing: clarinet, tenor and soprano saxophones, piano, bass and drums. Bill Evans would also record his marvelous *Conversations with Myself* in 1963. Here Zoot limits himself to playing some three-sax ensembles and then soloing on each different sax (this wasn't even Sims' only overdubbing: on January 11, 1957, he would try an approach more similar to that of Bill Evans, overdubbing four alto saxes). Another difference is in the conception of the two albums here. While Zoot showcases the saxophonist enjoying a set of well-known standards, *Zoot Sims Plays alto, tenor, and baritone* features him playing compositions and arrangements by George Handy.

- 01 9:20 SPECIAL 4:56
 - 02 THE MAN I LOVE 5:17
 - 03 55TH STREET 4:44
 - 04 THE BLUE ROOM 5:12
 - 05 GUS'S BLUES 4:31
 - 06 THAT OLD FEELING 5:37
 - 07 BOHEMIA AFTER DARK 3:37
 - 08 WOODY'N YOU 5:24
 - 09 BLINUET 4:39
 - 10 THE TROUBLE WITH ME IS YOU 3:47
 - 11 WHERE YOU AT? 3:06
 - 12 ZONKIN' 5:49
 - 13 NOSHIN' 3:30
 - 14 MAJOR-MAJOR 6:13
 - 15 MINOR-MINOR 4:06
 - 16 PEGASUS 3:58
- TOTAL TIME: 74:24**

ZOOT SIMS, tenor sax (on 1-8); alto, tenor & baritone sax (on 9-16)
JOHNNY WILLIAMS, piano
NABBIL "KNOBBY" TOTAH, bass
GUS JOHNSON, drums

1-8: *ZOOT*. Chicago, October 12, 1956.

9-16: *ZOOT SIMS PLAYS ALTO, TENOR AND BARITONE*

New York, November 2 (tracks 9-12) & November 9 (tracks 13-16), 1956.



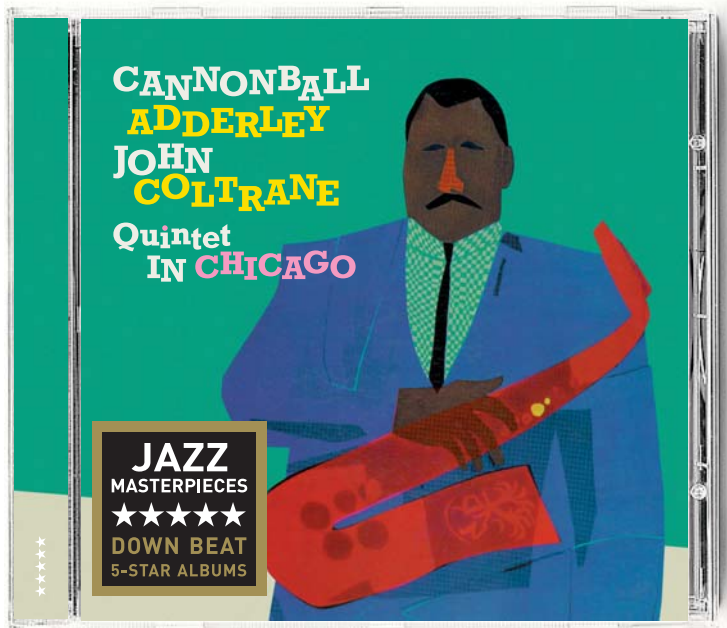
CANNONBALL ADDERLEY/ JOHN COLTRANE Quintet IN CHICAGO

STEREO

NEWS

Release date
01/03/2010

Reference
27205



2 LPs on 1 CD!

The classic album *Cannonball Adderley Quintet in Chicago* in its entirety.

The LP showcases Cannonball and John Coltrane sharing the frontline at a time when both saxophonists were members of the Miles Davis Sextet.

As a bonus, Cannonball's next album *Cannonball Takes Charge*, presenting nearly the same personnel minus Coltrane.

Includes 16 pages booklet.



★★★★★ *DOWN BEAT* original review: *Quintet IN CHICAGO*

"This album points out the similarities as well as the contrasts between Coltrane and Adderley, especially the influence Coltrane had on Adderley's playing. But a record with an excellent rating must be more than a handy device for comparison and contrast; it must have lasting musical value, be stimulating and enjoyable. This one has all these qualities."

(Don De Michael)

When this album was made, both Julian "Cannonball" Adderley (the leader of this date) and John Coltrane were members of the Miles Davis Sextet. With Miles, the two saxophonists recorded the incomparable masterpiece *Kind of Blue* – which was made around the same time that *Cannonball Adderley Quintet in Chicago* and our bonus album (*Cannonball Takes Charge*) were recorded – on March 2 & April 22, 1959. (The first date of our bonus album took place the day after the final *Kind of Blue* session). However, *In Chicago* – reissued on LP years later as *Cannonball & Coltrane* – is unique in that it presents the contrasts between Cannonball's alto and Trane's tenor without other frontline voices. The rhythm section on *In Chicago*, and that of nearly half of *Cannonball Takes Charge* – which was Cannonball's next project as a leader – features Miles' sidemen: Wynton Kelly on piano, Paul Chambers on bass, and Jimmy Cobb on drums. A final comment: even though titles such as "in San Francisco" are usually used for live performances, the complete *Cannonball Adderley Quintet in Chicago* LP was recorded in the studio.

- 01 LIMEHOUSE BLUES 4:40
- 02 STARS FELL ON ALABAMA 6:14
- 03 WABASH 5:46
- 04 GRAND CENTRAL 4:33
- 05 YOU'RE A WEAVER OF DREAMS 5:34
- 06 THE SLEEPER 7:13
- 07 IF THIS ISN'T LOVE 5:32
- 08 I GUESS I'LL HANG MY TEARS OUT TO DRY 5:34
- 09 SERENATA 4:16
- 10 I'VE TOLD EVERY LITTLE STAR 3:39
- 11 BAREFOOT SUNDAY BLUES 7:03
- 12 POOR BUTTERFLY 5:10
- 13 I REMEMBER YOU 6:53

TOTAL TIME: 72:12

JULIAN "CANNONBALL" ADDERLEY, alto sax
JOHN COLTRANE, tenor sax
WYNTON KELLY, piano
PAUL CHAMBERS, bass
JIMMY COBB, drums
Chicago, February 3, 1959.

***BONUS ALBUM (7-13): CANNONBALL TAKES CHARGE**
Same personnel as above except John Coltrane omitted; Percy Heath (b) replaces Chambers, and Albert "Tootie" Heath (d) replaces Cobb on 11-13.
New York, April 23, April 27, & May 12, 1959.



COUNT BASIE

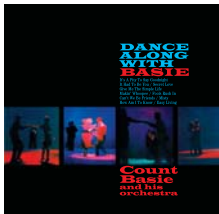
DANCE ALONG WITH BASIE

STEREO

NEWS

Release date
01/03/2010

Reference
27206



The complete Basie album *Dance Along with Basie*, presenting the Atomic Basie orchestra in a set especially prepared for dancers.

As a bonus we have added an extra track not included on the original album that completes the sessions, as well as a bunch of tracks from the period that appeared as singles or on compilations.

Includes 12-page booklet

- 01 IT HAD TO BE YOU 2:55
- 02 MAKIN' WHOOPEE 4:03
- 03 CAN'T WE BE FRIENDS 5:24
- 04 MISTY 3:37
- 05 IT'S A PITY TO SAY GOODNIGHT 3:40
- 06 HOW AM I TO KNOW 2:30
- 07 EASY LIVING 3:36
- 08 FOOLS RUSH IN 3:11
- 09 SECRET LOVE 3:19
- 10 GIVE ME THE SIMPLE LIFE 3:35
- 11 BACK TO THE APPLE 4:43*
- 12 MOTEN SWING 4:51**
- 13 OL' MAN RIVER 5:35**
- 14 FAIR AND WARMER 3:35**
- 15 M-SQUAD THEME 2:29**
- 16 TELL ME YOUR TROUBLES 2:57**
- 17 IMAGINATION 3:02**
- 18 GEE BABY, AIN'T I GOOD TO YOU 2:31**
- 19 LOVE ME BABY 3:59**
- 20 CONFESSIN' THE BLUES 2:48**
- 21 J AND B 2:44**

Total Time: 75:13

COUNT BASIE AND HIS ORCHESTRA

Thad Jones, John Anderson, Snooky Young, Joe Newman (tp), Henry Coker, Al Grey, Benny Powell (tb), Marshal Royal (as), Frank Wess (as, fl), Billy Mitchell, Frank Foster (ts), Charlie Fowlkes (bar, fl), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (d).

Arrangements by Thad Jones & Frank Foster.

New York, December 16-31, 1959.

**BONUS TRACKS (12-21)

12-17: Same personnel as 1-11, except Wendell Culley (tp) replaces Anderson. Joe Williams (vcl on 16 only). New York, April 28-December 10, 1958.

18-21: Same personnel as 1-11, except Wendell Culley (tp) replaces Anderson; Bill Hughes (tb) replaces Grey; & Eddie "Lockjaw" Davis (ts) replaces Mitchell. Joe Williams (vcl on 18 & 20 only). New York, September 19, 1957.

★★★★★ DOWN BEAT original review DANCE ALONG WITH BASIE:

"As a pop LP this is five-star right off; curiously enough, people frequently forget that bands such as this one are great dance bands at one and the same time they are great jazz bands. This album, for instance, should put most of the studio swing-band efforts to shame." (Ralph J. Gleason)

By the time he recorded *Dance Along with Basie*, Count Basie had already returned to fame and was once again a big name. His hit albums *April in Paris* (1956) and *The Atomic Mr. Basie* (1957) had let him continue fronting a big band at a time when (with the popularity of bebop and cool jazz, and soon, rock & roll) affording the costs of sustaining such an organization was extremely difficult. The 1959 Basie band still had some big names: Thad Jones, Joe Newman, Benny Powell, Frank Wess, and, of course, Basie himself. Billy Mitchell was the replacement for the celebrated Eddie "Lockjaw" Davis, who had recently left the band (he is heard on the 1957 session which ends our CD). As the original liner notes and the album title clearly indicate, *Dance Along with Basie* was promoted as a vehicle for dancing. This could hardly be surprising, as the Basie band had played dance halls since its earliest years. The music, however, is as good for listeners as it is for dancers, and the band's wonderful soloists give their best.



MILES DAVIS KIND OF BLUE

STEREO

NEWS

Release date
01/03/2010

Reference
27208



The complete original album *KIND OF BLUE*, one of the few authentic milestones of jazz history.

As a bonus, we have included three tunes from a previous session featuring the exact same personnel, which were first issued as the B Side of the *JAZZ TRACK LP*.

This edition also contains a quintet version of "So What" recorded for a TV show exactly one month after the studio version.



Includes 16-page booklet.

★★★★★ **DOWN BEAT** original review: *KIND OF BLUE*

"This is a remarkable album. Using very simple but effective devices, Miles has constructed an album of extreme beauty and sensitivity. This is the soul of Miles Davis, and it's a beautiful soul."

(Don De Michael)

Kind of Blue, an album that has just celebrated its 50th anniversary, remains one of the most iconic and influential jazz albums of all time. Evans played on every tune except "Freddie Freeloader" (where he was replaced by Wynton Kelly) and also wrote the original liner notes for the album. In his autobiography, Miles discussed his intentions for this unique body of compositions and the conditions in which it was recorded: "I loved the way Wynton played, because he was a combination of Red Garland and Bill Evans; he could play almost anything. Plus, he could play behind a soloist like a motherfucker, man. Cannonball and Trane loved him, and so did I. Wynton joined us just before I was going into the studio to make *Kind of Blue*, but I had already planned that album around the piano playing of Bill Evans, who had agreed to play on it with us. We went into the studio to record *Kind of Blue* on the first or second day of March 1959. We had the sextet of Trane, Jimmy Cobb, Paul, Cannonball, myself, and Wynton Kelly, but he played on only one tune: "Freddie Freeloader." That song was named after this black guy I knew who was always seeing what he could get from you free, and he was always around the jazz scene. Bill Evans played on the rest of the tunes. We made *Kind of Blue* at two recording sessions—one in March and the other one in April. *Kind of Blue* also came out of the modal thing I started on *Milestones*. This time I added some other kind of sound I remembered from being back in Arkansas, when we were walking home from church and they were playing these bad gospels. So that kind of feeling came back to me and I started remembering what that music sounded like and felt like."

- 01 SO WHAT 9:05
 - 02 FREDDIE FREELOADER 9:35
 - 03 BLUE IN GREEN 5:28
 - 04 ALL BLUES 11:33
 - 05 FLAMENCO SKETCHES 9:26
 - 06 ON GREEN DOLPHIN STREET 9:49*
 - 07 FRAN-DANCE 5:49*
 - 08 STELLA BY STARLIGHT 4:44*
 - 09 SO WHAT 8:50*
- Total Time: 74:24**

MILES DAVIS, trumpet
JULIAN "CANNONBALL" ADDERLEY, alto sax
JOHN COLTRANE, tenor sax
BILL EVANS, piano (on all tracks except 2)
WYNTON KELLY, piano (on 2 only)
PAUL CHAMBERS, bass
JIMMY COBB, drums
New York, Monday, March 2 & Wednesday, April 22, 1959.

BONUS TRACKS (6-9):

6-8: Same personnel as 1 & 3-5. New York, May 26, 1958.
9: Same personnel as above except Wynton Kelly (p) replaces Evans & Cannonball Adderley is omitted.
The Robert Herridge Theatre TV Show, New York, April 2, 1959.



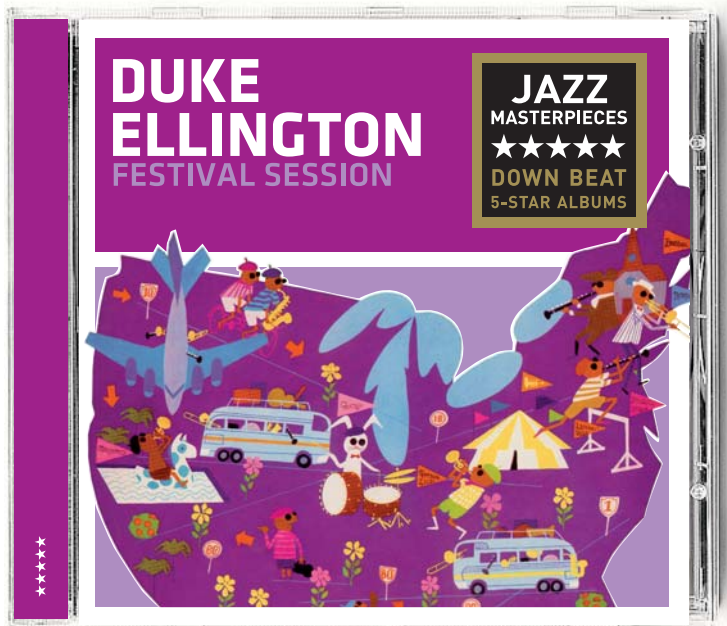
DUKE ELLINGTON FESTIVAL SESSION

STEREO

NEWS

Release date
01/03/2010

Reference
27209



The complete original 1959 classic album *Festival Session*, on which Duke Ellington introduces new long compositions for his orchestra that he had been preparing during the previous months.

This is evidenced by the two extended live versions of “Copout Extension” and “Idiom ’59”. Two of the album’s best pieces, they were recorded at Newport two months before the studio session and are presented here as bonus tracks.

Includes 12-page booklet

★★★★ *DOWN BEAT* original review: *FESTIVAL SESSION*

“What a wonderfully powerful yet subtle instrument is the Ellington band. In this release, it kicks its way through part of the 1959 summer’s festival material. The moods range from thundering jubilation through pixyish humor and satire to quiet reflection. By all means, listen to this.”

(Don De Michael)



At a time when sustaining as large a band as Ellington’s orchestra was beginning to prove difficult, Duke participated in the 1956 Newport Jazz Festival. The Ellington performance is best remembered for Paul Gonsalves’ multiple choruses on “Diminuendo and Crescendo in Blue”, which brought the audience’s excitement level to its zenith and led to a resurgence in Duke’s popularity. He used to say in later years that he had been “born” at Newport ’56. From that point on he was a regular attraction at the festival (as well as many other similar festivals that began to appear later). Ellington tended to introduce new pieces at these events, and the album *Festival Session ’59* was a studio recording that primarily featured tunes he had presented at the Newport and Playboy jazz festivals during that year. Not all of them were new pieces. “Perdido”, originally composed by Ellington’s trombonist Juan Tizol, was already an old standard by this time. Duke’s first recording of his son Mercer’s composition “Things Ain’t What They Used to Be” also took place in 1941. “Copout” had been recorded in 1957, so Ellington’s reworking on the same tune led to the title “Copout Extension”. However, every time Duke reworked one of his old tunes (as proven on the marvelous *Masterpieces by Ellington* LP), something new happened. “Duel Fuel”, “Idiom ’59” and “Launching Pad” were indeed new compositions, and the latter two, along with the extended version of “Copout”, were debuted in front of an audience at Newport on July 4, 1959. These long live versions of “Copout Extension” and “Idiom ’59” have been added at the end of our CD as bonus tracks.

1. **PERDIDO** / 4:36
 2. **COPOUT EXTENSION** / 8:19
 3. **DUEL FUEL –Part I** / 2:45
 4. **DUEL FUEL –Part II** / 1:43
 5. **DUEL FUEL –Part III** / 6:17
 6. **IDIOM ’59 –Part I [Vapor]** / 2:02
 7. **IDIOM ’59 –Part II** / 4:36
 8. **IDIOM ’59 –Part III** / 7:06
 9. **THINGS AIN’T WHAT THEY USED TO BE** / 3:00
 10. **LAUNCHING PAD** / 7:37
 11. **V.I.P.’S BOOGIE** / 2:57
 12. **JAM WITH SAM** / 3:17
 13. **IDIOM ’59 [Live version]** / 14:26*
 14. **COPOUT EXTENSION [Live version]** / 10:05*
- TOTAL TIME: 78:53**

DUKE ELLINGTON & His Orchestra

Cat Anderson, Harold “Shorty” Baker, Fats Ford, Willie Cook, Clark Terry (tp), Ray Nance (tp, vln, vcl), Quentin Jackson (tb, bass on 3-5 only), Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, b-cl), Duke Ellington (p), Joe Benjamin (b on 6 only), Jimmy Woode (b on 1-2 & 7-12), Sam Woodyard, Jimmy Johnson (d).
New York, September 8, 1959.

*BONUS TRACKS (13-14):

Same personnel (Jimmy Woode on bass).
Live at the Newport Jazz Festival, Newport, Rhode Island, July 4, 1959.



THELONIOUS MONK

THELONIOUS HIMSELF

NEWS

Release date
01/03/2010

Reference
27210



STEREO (1957) / HI-FI (1954)



2 LPs on 1 CD!

The complete album *The Thelonious Monk Himself*, one of the rare occasions on which Monk dedicated an entire LP to solo piano recordings (with the exception of the last, superb, tune in trio format with John Coltrane and Wilbur Ware).

As a bonus, we have included Monk's first solo piano album, recorded in France in 1954, in its entirety.

Includes 12-page booklet

★★★★★ *DOWN BEAT* original review *THELONIOUS HIMSELF*:
"Listening to this recording's solo tracks is must like eavesdropping on Monk as he relaxes at the piano. Highly recommended."

Dom Cerulli



THELONIOUS MONK, solo piano

JOHN COLTRANE (tenor sax) & **WILBUR WARE** (bass)
added on 8 only. *New York, April 5, 12 & 16, 1957.*

***BONUS ALBUM:**
PORTRAIT OF AN ERMITE / THELONIOUS MONK IN PARIS (1954):
The Thelonious Monk, solo piano. Paris, France, June 7, 1954.

- 01 I DON'T STAND A GHOST OF A CHANCE 4:23
 - 02 I SHOULD CARE 3:15
 - 03 'ROUND MIDNIGHT 6:42
 - 04 APRIL IN PARIS 3:53
 - 05 FUNCTIONAL 9:19
 - 06 I'M GETTING SENTIMENTAL OVER YOU 4:05
 - 07 ALL ALONE 4:52
 - 08 MONK'S MOOD 7:53
 - 09 WELL YOU NEEDN'T 3:25*
 - 10 SMOKE GETS IN YOUR EYES 3:24*
 - 11 OFF MINOR 2:33*
 - 12 'ROUND MIDNIGHT 5:15*
 - 13 EROREL 2:33*
 - 14 REFLECTIONS 5:01*
 - 15 WE SEE 2:35*
 - 16 HACKENSACK 3:03*
 - 17 EVIDENCE 3:04*
- TOTAL TIME: 75:22**

This CD contains Thelonious Monk's earliest existing solo piano recordings. Although he generally performed and recorded in a quartet format (with tenor saxophone, bass and drums), Monk led numerous groups of varying sizes throughout his career. He recorded in trio, sextet and octet settings (he toured Europe with an all-star octet in 1967, which despite never making studio recordings, was taped by many fans as well as European radio and TV). He even conducted a short-lived big band which recorded at Town Hall, in New York. While all of these formats present interesting and different insight into Monk's music, his solo piano recordings show Monk's universe in the most intimate and intense form. The 1954 Paris session added here as a bonus was the first occasion he had to make solo piano recordings. It contains Monk's first solo recording of "Round Midnight", and it is interesting to compare it with the one he would later tape on April 1957 for his second solo

piano album *The Thelonious Monk Himself* (Monk's first album for the Riverside label, which would also release a second solo album by the pianist, *The Thelonious Monk Alone in San Francisco*, in October 1959). Despite the superlative quality of the music, Monk's recordings for solo piano are scarce. With the exception of the aforementioned albums, the *Solo Monk* LP he made for Columbia in 1964 (it was later reissued on CD including many isolated solo performances from various sessions) and his final (and splendid) London recordings in 1971, the only other solo performances come from encores at concerts (where he usually played the same tunes - "Just a Gigolo", "Don't Blame Me", and a few more) and a couple of radio broadcasts. The last tune of *The Thelonious Monk Himself*, however, is in a trio format, with John Coltrane and Wilbur Ware ("Monk's Mood" was Monk's first recording with Coltrane).



THE OSCAR PETERSON TRIO AT THE STRATFORD SHAKESPEAREAN FESTIVAL



NEWS

Release date
01/03/2010

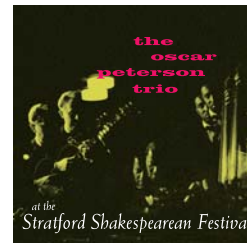
Reference
27211



The complete celebrated LP of Oscar Peterson's drum-less trio featuring Herb Ellis and Ray Brown at the Shakespearean Festival in Ontario, Canada.

According to Peterson himself, the group was seldom captured so well on records.

Includes 12-page booklet



★★★★★ **DOWN BEAT** original review:
At The Stratford Shakespearean Festival

"That the Peterson trio is one of the best musical units in jazz has been accepted in most quarters for some time now. Until the appearance of this album, however, it has not been too easily demonstrated on disc. Here for the first time we have the boiling, bubbling, swinging beat that the group specializes in brought through onto disc. There should be more like this." **Ralph J. Gleason**

"I honestly believe that this recording of the Trio, at the Stratford Shakespearean Festival, is our best to date. I have never felt more relaxed and at ease at a recording session than I have at this one, and I feel it shows in my playing." **Oscar Peterson**

Although Peterson, Ellis and Brown recorded many previous dates together as part of larger formations (both as a quartet with different drummers, and as part of groups including winds and singers) since 1952, their first preserved trio set dates from September 19, 1953, when they were recorded at Carnegie Hall during a Jazz at the Philharmonic concert. The present performance, recorded in Ontario, Canada, during the city's annual Shakespearean Festival (Peterson was visiting his native country; he was born in Montreal, Quebec, Canada, on August 15, 1925, and died in Ontario, on December 23, 2007, at the age of 82). As Peterson himself explained in the original liner notes, the trio performed at the Festival for two nights, on August 7 and 8, 1956. While the first nine selections of our CD were recorded during the second night (and were issued on the original LP), the last two belong to the initial performance. Peterson considered this one of the best recordings of the trio.

- 01 FALLING IN LOVE WITH LOVE 6:15
 - 02 HOW ABOUT YOU? 5:53
 - 03 FLAMINGO 4:59
 - 04 SWINGING ON A STAR 5:33
 - 05 NOREEN'S NOCTURNE 5:31
 - 06 GYPSY IN MY SOUL 6:22
 - 07 HOW HIGH THE MOON 9:41
 - 08 LOVE YOU MADLY 8:02
 - 09 52nd STREET THEME 4:12
 - 10 NUAGES 5:01
 - 11 DAISY'S DREAM 13:26
- Total Time: 74:58**

OSCAR PETERSON piano
RAY BROWN bass
HERB ELLIS guitar

Live at the Stratford Shakespearean Festival, Ontario, Canada, *August 7 (10-11) & August 8 (1-9), 1956.*



CANNONBALL ADDERLEY SOMETHIN' ELSE

STEREO (1958)/HI-FI (1957)

NEWS

Release date
01/03/2010

Reference
27212

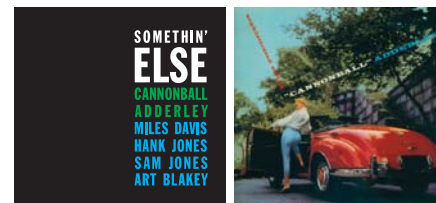


The complete classic album *Something Else* in which Cannonball – by then a member of the Miles Davis Sextet – was joined by his boss, Hank Jones, Sam Jones and the great Art Blakey.

All five musicians shine on this album, which is one of the most celebrated in the history of jazz.

As a bonus, Cannonball's 1957 album *Sophisticated Swing*.

Our 16-page booklet includes the original liner notes for both albums, plus the 1958 *Down Beat* review for *Somethin' Else* by Dom Cerulli and the complete 1959 Cannonball Adderley **BLINDFOLD TEST** by Leonard Feather.



★★★★★ *DOWN BEAT* original review: *Somethin' Else*

"There's really not too much to say about this set. It's the result of five thoroughly professional jazzmen playing together and making it. The outstanding side to me is "Autumn Leaves", on which Davis displays his moving lyricism." (Dom Cerulli)

"Back in New York, Cannonball, who had signed a deal to do a record, asked me to play on the date, which I did as a favour. The record was called *Something Else* and was very nice." Miles Davis included the above brief comment about this LP in his autobiography. And it was truly a very nice record. In fact, even though it wasn't regarded at the time as more than a regular recording session by professional jazzmen – like Dom Cerulli states in his review for *Down Beat* – the popularity of this LP grew until it came to be considered one of the best small group sessions ever. It is a mystery why some sessions are capable of generating such magic while others are not, but all of the tunes which constitute *Somethin' Else* (including "Allison's Uncle", also known as "Bangoon", a tune recorded the same day but not issued on the original LP) are of the same consistent quality and create a unique mood. In fact, one of the selections, the reading of the standard "Autumn Leaves", with its particular intro/finale, has become the most famous version of that tune in jazz history.

By the time *Somethin' Else* was made, Cannonball, who had already recorded several albums under his own name with his own quintet (like *Sophisticated Swing*, included here as a bonus), was a member of the Miles Davis Sextet, which also featured pianist Bill Evans, bassist Paul Chambers and drummer Jimmy Cobb.

- 01 **AUTUMN LEAVES** 11:01
 - 02 **LOVE FOR SALE** 7:06
 - 03 **SOMETHIN' ELSE** 8:15
 - 04 **ONE FOR DADDY-O** 8:26
 - 05 **DANCING IN THE DARK** 4:07
 - 06 **ALLISON'S UNCLE** 5:05
 - 07 **SPECTACULAR** 3:56*
 - 08 **MISS JACKIE'S DELIGHT** 6:16*
 - 09 **TRIBUTE TO BROWNIE** 3:32*
 - 10 **COBBWEB** 2:44*
 - 11 **JEANNIE** 3:26*
 - 12 **ANOTHER KIND OF SOUL** 3:40*
 - 13 **SPRING IS HERE** 3:48*
 - 14 **EDDIE McLIN** 5:19*
- TOTAL TIME: 76:48**

JULIAN "CANNONBALL" ADDERLEY alto sax

MILES DAVIS trumpet

HANK JONES piano

SAM JONES bass

ART BLAKEY drums

Hackensack, New Jersey, March 9, 1958.

*BONUS ALBUM:

CANNONBALL ADDERLEY: SOPHISTICATED SWING

Julian "Cannonball" Adderley (as), Nat Adderley (cornet), Junior Mance (p), Sam Jones (b), Jimmy Cobb (d).

New York, February 6 (tracks 7-10), **8** (track 11) & **11** (tracks 12-14), 1957.



ELLA FITZGERALD AT THE OPERA HOUSE

NEWS

Release date
01/03/2010

Reference
27213



STEREO (1-9) / HI-FI (10-19)



Ella Fitzgerald at the Opera House was originally issued both in stereo and mono versions. While the stereo LP presented the actual Opera House performance, the mono recordings contained a similar performance at the Shrine Auditorium in Los Angeles.

Both concerts are presented on this edition, which also includes a rare reading of "How High the Moon" appearing here on CD for the first time ever.



Includes 12-page booklet

- 01 IT'S ALL RIGHT WITH ME 2:31
 - 02 DON'CHA GO 'WAY MAD 2:42
 - 03 BEWITCHED, BOTHERED AND BEWILDERED 3:01
 - 04 THESE FOOLISH THINGS 3:45
 - 05 ILL WIND 2:47
 - 06 GOODY GOODY 1:54
 - 07 MOONLIGHT IN VERMONT 3:05
 - 08 THEM THERE EYES 2:08
 - 09 STOMPIN' AT THE SAVOY 5:14
 - 10 IT'S ALL RIGHT WITH ME 2:45
 - 11 DON'CHA GO 'WAY MAD 2:31
 - 12 BEWITCHED, BOTHERED AND BEWILDERED 3:22
 - 13 THESE FOOLISH THINGS 3:49
 - 14 ILL WIND 2:53
 - 15 GOODY GOODY 1:55
 - 16 MOONLIGHT IN VERMONT 3:16
 - 17 STOMPIN' AT THE SAVOY 7:15
 - 18 OH, LADY BE GOOD 4:24
 - 19 HOW HIGH THE MOON 8:31*
- Total Time: 67:56**

ELLA FITZGERALD, vocal on all tracks, plus:

1-9: OSCAR PETERSON (p), RAY BROWN (b), JO JONES (d). On 9 Roy Eldridge (tp), J.J. Johnson (tb), Sonny Stitt (as), Lester Young, Illinois Jacquet, Coleman Hawkins, Stan Getz, Flip Phillips (ts) added.
Chicago Opera House, Chicago, September 29, 1957.

10-18: OSCAR PETERSON (p), RAY BROWN (b), JO JONES (d). On 17-18 Roy Eldridge (tp), J.J. Johnson (tb), Sonny Stitt (as), Lester Young, Illinois Jacquet, Coleman Hawkins, Stan Getz, Flip Phillips (ts) added, and Connie Kay (d) replaces Jones.
Shrine Auditorium, Los Angeles, October 7, 1957.

19: BONUS TRACK
Lou Levy (p), Herb Ellis (g), Wilfed Middlebrooks (b), Gus Johnson (d).
Playboy Jazz Festival, Chicago, August 9, 1959.

★★★★★ *DOWN BEAT* original review: **ELLA FITZGERALD AT THE OPERA HOUSE**

"Here, in a JATP set cut in performance at Chicago's Opera House, is some of the best jazz singing Ella has done in years. Ella roars. She sings ballads with a fine jazz feeling. She scats like a tenor man digging in and wailing on a night when everything breaks just right. This LP should help explain why she keeps knocking over poll after poll as a jazz singer."

Dom Cerulli

"Incidentally, I submit that Ella's performance of 'Stompin' at the Savoy' is irrefutably the most incredible, brilliant jazz vocal performance ever put to wax."

Norman Granz (from the original liner notes)

After more than twenty years as a professional singer, Ella Fitzgerald was already a star by 1957. She had recorded plenty of sides and, with the then new LP era, Norman Granz had created the concept of the "Songbook" for her: carefully designed multiple-LP box sets devoted to Ella singing the works of some of the best jazz composers, many of which resulted in best selling albums. But Granz presented Ella under yet another light. As a concert promoter with his Jazz at the Philharmonic, he recorded many concerts and was one of the first record producers to issue live recordings. Ella's biographer Stuart Nicholson wrote about the impact this had on the singer's career: "The 1957 JATP tour yielded the first of Ella's classic live albums for the Verve label, released in 1958. *Jazz at the Opera House* was the first live album to suggest—more so than her studio recordings—that the essence of Ella's art was as a no-frills, straight-ahead jazz singer plying her craft in front of her public. Her in-person recordings provide the most vital life study of Ella Fitzgerald the artist." The album was originally issued in stereo and mono. The stereo version contained the actual September 29, 1957 Chicago Opera House performance, while the mono version included material from the October 7, 1957 concert at the Shrine Auditorium in Los Angeles. Both performances had an almost exact program, but while the Opera House (stereo) featured a version of "Them There Eyes", the Shrine (mono) performance instead included an impromptu reading of "Lady Be Good". As a bonus to the Opera House and Shrine performances, we have added a very rare bonus track appearing here on CD for the first time ever. This extended live version of the perennial "How High the Moon" only previously appeared on a long out of print compilation LP, and no discography lists any other title from this concert. Ella is backed by Lou Levy, Wilfred Middlebrooks, Gus Johnson and, again, by Herb Ellis.



GIL EVANS

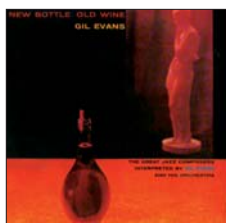
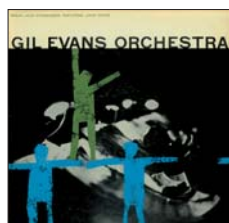
GREAT JAZZ STANDARDS + NEW BOTTLE, OLD WINE

STEREO

NEWS

Release date
01/03/2010

Reference
27214



2 LPs on 1 CD!

The two superb albums produced by the Gil Evans orchestra during 1958 & 1959, in their entirety: *Great Jazz Standards* and *New Bottle, Old Wine*.

Both LPs present well known standards with the inimitable arranging style of Gil Evans, and feature jazz stars like Johnny Coles, Cannonball Adderley, Curtis Fuller, Jimmy Cleveland, Budd Johnson, Paul Chambers, Philly Joe Jones, Art Blakey, and Elvin Jones.

Includes 16-page booklet

★★★★★ **DOWN BEAT** original review: *Great Jazz Standards*
"Any group assembled by Evans is not merely an aggregate of musicians playing the scores of perhaps the most gifted arranger in jazz; it is, rather, Evans' personal instrument of expression. This LP reaffirms that Evans is more than an arranger; he is an interpreter without peer. This is one of the few LPs of recent months that one can play over and over without it losing its initial impact. It is a significant album and it is unreservedly recommended." (Don De Michael)

- 01 DAVENPORT BLUES 4:26
 - 02 STRAIGHT, NO CHASER 6:50
 - 03 BALLAD OF THE SAD YOUNG MEN 4:01
 - 04 JOY SPRING 2:50
 - 05 DJANGO 8:06
 - 06 CHANT OF THE WEED 4:49
 - 07 LA NEVADA (THEME) 6:48
 - 08 ST. LOUIS BLUES 5:25
 - 09 KING PORTER STOMP 3:19
 - 10 WILLOW TREE 4:40
 - 11 STRUTTIN' WITH SOME BARBECUE 4:32
 - 12 LESTER LEAPS IN 4:19
 - 13 'ROUND MIDNIGHT 4:07
 - 14 MANTECA 5:18
 - 15 BIRD FEATHERS 6:52
- Total Time: 76:31**

THE GIL EVANS ORCHESTRA

1-7: GREAT JAZZ STANDARDS

Including: Johnny Coles, Louis Mucci, Allen Smith (tp), Jimmy Cleveland, Curtis Fuller, Dick Lieb (tb), Bob Northern (fhr), Bill Barber (tu), Budd Johnson (cl, ts), Al Block (reeds), Steve Lacy (sop), Gil Evans (p, arr, cond), Chuck Wayne (g), Dick Carter or Tommy Potter (b), Denis Charles or Elvin Jones (d).
Webster Hall, New York, January-February 1959.

8-15: NEW BOTTLE, OLD WINE

Including: Johnny Coles, Louis Mucci, Ernie Royal (tp), Joe Bennett, Frank Rehak, Tom Mitchell (tb), Julius Watkins (fhr), Harvey Phillips (tu), Cannonball Adderley (as), Jerry Sanfino (reeds), Gil Evans (p, arr, cond), Chuck Wayne (g), Paul Chambers (b), Art Blakey or Philly Joe Jones (d).
Hudson Hall, New York, April-May, 1958.

The two albums made by Gil Evans during 1958-59 were possible thanks to the success of his first collaboration with Miles Davis, *Miles Ahead*, in 1957. Although he was previously respected among his peers, *Miles Ahead* brought the pianist/composer/arranger far greater recognition. It wasn't his first collaborative work with Miles, however, as the two had been co-creators of the spectacular *Birth of the Cool* nonet in 1948-49, which was celebrated among musicians but received little public attention and went relatively unnoticed for a number of years. After the aforementioned *Birth of the Cool* experience, Davis insisted on having Evans as the arranger of *Miles Ahead*. The album's success would result in four other collaborative works: *Porgy and Bess* (1958) -recorded between the two albums reissued here-, *Sketches of Spain* (1960) and the poorly finished *Quiet Nights* (1962). In addition, it would allow Gil Evans to be the leader on his own albums, the first of which was *Big Stuff* -aka *Gil Evans & Ten*- (1957), followed by *New Bottle, Old Wine* and *Great Jazz Standards*. Evans was clearly fond of the two latter albums, which gave him the chance to collaborate with some of the best jazz figures ever. *New Bottle, Old Wine*'s most featured soloist was Julian "Cannonball" Adderley.



CHARLES MINGUS

MINGUS AH UM

STEREO

NEWS

Release date
01/03/2010

Reference
27217



The complete original classic album *Mingus Ah Um*, featuring an all-star group including Jimmy Knepper, John Handy, Booker Ervin and Curtis Porter (aka Shafi Hadi).

Three bonus tracks from the same sessions omitted from the original album have been added as a bonus.

Includes 12-page booklet

★★★★★ **DOWN BEAT** original review: **MINGUS AH UM**

"First let's put your minds at ease about that weird title: it's a corruption of an imaginary Latin declension (mingus-minga-mingum). Don't ask why. It seems to me that Mingus has now completely found himself, found a personal and vital direction. This is a consistently exciting and stimulating set. Mingus has something to say, knows how and through whom to say it, and it is all stated with communicative authority." (Leonard Feather)



By the mid-50s, Charles Mingus had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the "Jazz Workshop," a group which enabled young composers to have their new works performed in concert and on recordings. One of those was *Mingus Ah Um*, an extremely personal album that once again showcased Mingus' unique talent for breaking new ground. In the liner notes of his following album, *Mingus Dynasty*, the bassist and composer discussed his musical objectives and spoke about *Mingus Ah Um*: "My last record, *Mingus Ah Um*, on which each piece was different, sold many thousands of records, and I'm sure it's due to the fact that people are tired of hearing vibes, piano, bass and drum groups, or any other concocted "group sound," playing at the same low level of dynamics, with the same compositional form, the same color and embellishment. Or the same big bands with four or five trumpets, four or five trombones, five or six saxophones, and a rhythm section pounding away, 1-2-3-4, 1-2-3-4, as though the audience has no sense of rhythm or beat in its mind. And still playing arrangements as though there were only three instruments in the band: a trumpet, a trombone and a saxophone, with the other three or four trumpets, three or four trombones and four or five saxophones there just to make the arrangement sound louder by playing harmonic support to the leading trumpet, trombone and saxophone. What would you call this? A big band? A loud band? A jazz band? A creative band? I'd write for a big sound (and with fewer musicians) by thinking out the form that each instrument as an individual is going to play in relation to all the others in the composition."

- 01) BETTER GET IT IN YOUR SOUL 7:23
- 02) GOODBYE PORK PIE HAT 5:44
- 03) BOOGIE STOP SHUFFLE 5:03
- 04) SELF-PORTRAIT IN THREE COLORS 3:10
- 05) OPEN LETTER TO DUKE 5:51
- 06) BIRD CALLS 6:17
- 07) FABLES OF FAUBUS 8:13
- 08) PUSSY CAT DUES 9:14
- 09) JELLY ROLL 6:17
- 10) PEDAL POINT BLUES 6:30*
- 11) GG TRAIN 4:89*
- 12) GIRL OF MY DREAMS 4:08*

TT: 72:33

All compositions by CHARLES MINGUS except "Girl of My Dreams" (Sunny Clapp).

*Bonus tracks are from the same sessions, but were not issued on the original LP.

CHARLES MINGUS, bass & leader (also piano on 10)
JIMMY KNEPPER, trombone (on 1 & 6-10)
WILLIE DENNIS, trombone (on 2-5 & 11-12)
BOOKER ERVIN, tenor sax
CURTIS PORTER (SHAFI HADI), alto & tenor sax
JOHN HANDY, alto & tenor sax, clarinet
HORACE PARLAN, piano
DANNIE RICHMOND, drums

New York, May 5 & May 12, 1959.



GERRY MULLIGAN meets BEN WEBSTER

STEREO

NEWS

Release date
01/03/2010

Reference
27218



The complete original classic album *Mingus Ah Um*, featuring an all-star group including Jimmy Knepper, John Handy, Booker Ervin and Curtis Porter (aka Shafi Hadi).

Three bonus tracks from the same sessions omitted from the original album have been added as a bonus.

Includes 12-page booklet

★★★★★ *DOWN BEAT* original review:

Gerry Mulligan meets Ben Webster

"Both Mulligan and Webster play throughout the disc with an honesty, mutual respect, and lack of surface qualities that can come only from matured artists. This is one of the great records of jazz."
(John S. Wilson)

- 01) CHELSEA BRIDGE 7:23
- 02) THE CAT WALK 5:47
- 03) SUNDAY 7:25
- 04) WHO'S GOT RHYTHM 7:42
- 05) TELL ME WHEN 5:06
- 06) GO HOME 10:04
- 07) IN A MELLOW TONE 6:57
- 08) WHAT IS THIS THING CALLED LOVE 7:29
- 09) FOR BESSIE 5:41
- 10) FAJISTA 5:50
- 11) BLUES IN B FLAT 7:23

TT: 76:48

GERRY MULLIGAN, baritone sax
BEN WEBSTER, tenor sax
JIMMY ROWLES, piano
LEROY VINNEGAR, bass
MEL LEWIS, drums

Los Angeles, November 3 (tracks 1, 4 & 6-9) & December 2 (tracks 2-3, 5 & 10-11), 1959.



Although this wasn't the only recorded collaboration between Gerry Mulligan and Ben Webster, it was clearly the best, and the only one to capture their combined magic without the interruption of other frontline soloists. Their first recorded encounters took place in 1957, and consist of large band sessions: a concert at the Hollywood Bowl from August 22, 1957 with a Jazz at the Philharmonic style line-up including various reeds (this performance, although listed in discographies, is still unissued); and the celebrated recordings for the live TV Show *The Sound of Jazz* and its subsequent studio album, which also present Ben and Gerry playing along with various other horns. This was followed by the *Gerry Mulligan meets Ben Webster* sessions. After these splendid recordings, Webster and Mulligan's paths would only cross on a live recording made at the Renaissance Room, in Los Angeles, on the night of December 2, 1959 – the same day that the second session from *Gerry Mulligan meets Ben Webster* was recorded. The band was backing singer Jimmy Witherspoon here, so Ben and Gerry didn't have the space to showcase their superb chemistry as fully as they had done earlier that day in the studio. In any case, this would be their last collaborative recording ever.



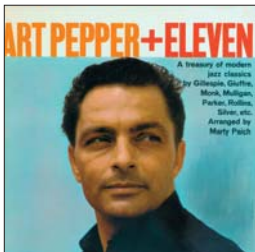
ART PEPPER + ELEVEN

STEREO

NEWS

Release date
01/03/2010

Reference
27219



The complete original album *Art Pepper + Eleven*, which presents Pepper soloing over an 11-piece all-star band conducted by Marty Paich.

As a bonus, several rare tracks featuring Pepper playing outstanding solos while accompanying different singers. All but one of these songs were also arranged by Marty Paich.

Includes 12-page booklet

- 01 MOVE 3:29
 - 02 GROOVIN' HIGH 3:25
 - 03 OPUS DE FUNK 3:16
 - 04 'ROUND MIDNIGHT 3:36
 - 05 FOUR BROTHERS 3:02
 - 06 SHAW NUFF 2:59
 - 07 BERNIE'S TUNE 2:49
 - 08 WALKIN' SHOES 3:33
 - 09 ANTHROPOLOGY 3:21
 - 10 AIREGIN 3:03
 - 11 WALKIN' 5:18
 - 12 DONNA LEE 3:24
 - 13 WALKIN' [alt 1] 4:58
 - 14 WALKIN' [alt 2] 5:04
 - 15 DONNA LEE [alt] 3:28
 - 16 IT'S ALL RIGHT WITH ME 3:28
 - 17 LET THERE BE LOVE 2:33
 - 18 MY HEART BELONGS TO DADDY 2:19
 - 19 SO IN LOVE 2:23
 - 20 ST. LOUIS BLUES 2:47*
 - 21 THE MAN I LOVE 3:12
 - 22 BLUES IN THE NIGHT 4:29
- Total Time: 77:33

All tracks arranged by MARTY PAICH except "The Man I Love" (arranged by Teddy Edwards).

★★★★★ **DOWN BEAT original review: Art Pepper + Eleven**

"This is a highly satisfactory album for which Marty Paich, who conducts and did the arranging, deserves a full measure of credit. Pepper, in the context of this group, turns out one of his best performances on record. He is surprisingly sensitive and moving on clarinet. The whole album is in excellent taste." (Ralph J. Gleason)

After spending long periods with the Stan Kenton orchestra in the 1940s and early 1950s, Art Pepper began to record albums with small groups in the mid-1950s. Sometimes he was a guest in projects by other musicians like Chet Baker, Shorty Rogers or Hoagy Carmichael. Other times, he presented his own album, like *The Way It Was!* and *Modern Art* (both from 1956), or *Art Pepper Meets the Rhythm Section* (1957), on which he played with the celebrated rhythm section from the Miles Davis Quintet (Red Garland on piano, Paul Chambers on bass, and Philly Joe Jones on drums). After so much playing with big bands, Pepper favored smaller groups. The band on *Art Pepper + Eleven* maintains a middle ground between a big band and a small group. The album was arranged and conducted by Marty Paich, with whom Pepper had already made a big band album during January of that same year (the exact date is not known) titled *The Broadway Bit*. Both musicians would continue working together on various projects after *Art Pepper + Eleven*. Their final collaborative recordings were for the 1976 album *Photograph* by singer Melanie Safka (Art Pepper died in 1982; Marty Paich in 1995).

ART PEPPER, tenor & alto sax; clarinet on 7 & 9, plus:

3-4, 8 & 10: Pete Candoli, Jack Sheldon (tp), Dick Nash (tb), Bob Enevoldsen (v-tb, ts), Vince DeRosa (fhr), Herb Geller (as), Bill Perkins (ts), Med Flory (bar), Russ Freeman (p), Joe Mondragon (b), Mel Lewis (d), Marty Paich (arr, cond). *Los Angeles, March 14, 1959.* **2, 6, 9, 12 & 15:** Same personnel as above except Al Porcino (tp) replaces Pete Candoli and Bud Shank (as) replaces Herb Geller. *Los Angeles, March 28, 1959.* **1, 5, 7, 11 & 13-14:** Same personnel as above except Charlie Kennedy (as) replaces Bud Shank and Richie Kamuca (ts) replaces Bill Perkins. *Los Angeles, May 12, 1959.*

*BONUS TRACKS: Art Pepper & the singers

16-17 & 22: Jesse Belvin (vcl) with Marty Paich & his orchestra feat. Art Pepper (as & cl). Hollywood, *December 8 & 16, 1959.* **18-19:** Joanie Sommers (vcl) with Marty Paich and his orchestra feat. Art Pepper (as). Hollywood, *June 1959.* **20:** Helen Humes (vcl) with Marty Paich & his orchestra feat. Art Pepper (as). *Los Angeles, September 6-7, 1960.* **21:** Helyne Stewart (vcl), Art Pepper (as), Teddy Edwards (ts, arr), Jack Sheldon (tp), Frank Rosolino (tb), Pete Jolly (p), Jimmy Bond (b), Frank Butler (d). *Los Angeles, January 20, 1961.*



ART FARMER & BILL EVANS MODERN ART

STEREO

NEWS

Release date
01/03/2010

Reference
27221



The complete original album *Modern Art*, showcasing the brilliance of Art Farmer, Bill Evans and Benny Golson.

As a bonus, additional Farmer sessions from the same period featuring stars like Zoot Sims and Bob Brookmeyer.

Includes 12-page booklet

★★★★★ **DOWN BEAT** original review: **MODERN ART**

Here, through eight tracks covering two sides of an LP, is a set that must rank among the finest, most musical, most stimulating, and most satisfying of the year. Three Down Beat new stars – Farmer, Golson, and Evans – literally shine with a creative brilliance that, at times, is just unbelievable. The stereo version just brings more life into this excellent performance. Don't miss this one. (Dom Cerulli)

- 01) MOX NIX 4:39
- 02) FAIR WEATHER 5:44
- 03) DARN THAT DREAM 3:59
- 04) THE TOUCH OF YOUR LIPS 4:54
- 05) JUBILATION 4:17
- 06) LIKE SOMEONE IN LOVE 5:56
- 07) I LOVE YOU 7:01
- 08) COLD BREEZE 3:58
- 09) AIR MAIL SPECIAL 5:11*
- 10) MIDNIGHT SUN 2:41*
- 11) FLYING HOME 3:15*
- 12) STARDUST 3:47*
- 13) FOUR TO FOUR 3:15*
- 14) I CAN'T GET STARTED 2:56*
- 15) CINDERELLA'S CURFEW 6:00*
- 16) I DON'T STAND A GHOST OF A CHANCE 3:33*
- 17) PATTING 5:47*

TT: 77:00

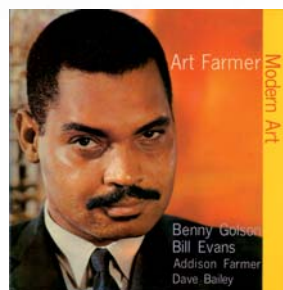
ART FARMER, trumpet
BENNY GOLSON, tenor sax
BILL EVANS, piano
ADDISON FARMER, bass
DAVE BAILEY, drums

New York, September 10, 11 & 14, 1958.

***BONUS TRACKS (9-17):**

9-12: Art Farmer (tp), Bob Brookmeyer (v-tb), Zoot Sims (ts), Teddy Charles (vib), Addison Farmer (b), Ed Thigpen (d).
New York, February 10, 1959.

13-17: Art Farmer (tp), Jimmy Buffington (fhr), Anthony Ortega (fl, cl, as), John Hager (b-cl), Ray Tricarico (basoon), Dick Wetmore (vln), Ahmed Abdul-Malik (b), plus other unidentified musicians; Bob Zieff (arr). New York, 1958-59.



The *Modern Art* album came as the result of an idea by Monte Kay, who decided to put a recording session together featuring the winners of *Down Beat's* International Critics Poll Award for the "New Star" category of that year. The winners included Art Farmer, Benny Golson and Bill Evans, who were joined on the date by Farmer's twin brother Addison on bass and drummer Dave Bailey. This exact group would never record again, even if the players had frequently played together on many other occasions, including the well known Jazztet by Farmer and Golson, and the many complex recordings made by Farmer and Evans with George Russell's Jazz Workshop. Addison Farmer, of course, had played many times with his twin brother, and both Art and drummer Dave Bailey were members of Gerry Mulligan's piano-less quartet by that time.



STUFF SMITH & OSCAR PETERSON

STEREO

NEWS

Release date
01/03/2010

Reference
27222



The complete sessions from the 1957 album *Stuff Smith*, presenting Smith in a quintet format with a splendid swing rhythm section featuring Oscar Peterson, Barney Kessel, Ray Brown and Alvin Stoller.

Two bonus tracks featuring the violinist in a quartet format with Carl Perkins at the piano have been added. Both tunes were composed by Stuff and recorded that same year.

Includes 8-page booklet

- 01 DESERT SANDS 8:15
 - 02 SOFT WINDS 6:12
 - 03 THINGS AIN'T WHAT THEY USED TO BE 6:20
 - 04 IT DON'T MEAN A THING 4:28
 - 05 TIME AND AGAIN (aka DON'T YOU THINK) 7:04
 - 06 I KNOW THAT YOU KNOW 9:38
 - 07 IN A MELLOW TONE 9:53
 - 08 HEAT WAVE 7:29
 - 09 BODY AND SOUL 10:27
 - 10 CALYPSO 5:31*
 - 11 I WROTE MY SONG 3:19*
- Total Time: 78:30

The present album, originally issued with only Stuff Smith's name on the cover, marked his earliest collaboration with Peterson and their only existing studio encounter. After that, both musicians would embark on a European tour with Jazz at the Philharmonic, during which several concerts were recorded (in Stockholm, Sweden, on April 28, 1957; and in Paris, France, on May 2, May 4 and May 8 of that same year). No further conjunct recordings by Smith and Peterson are known to exist. The original studio album included the first six titles on our CD, which are followed by the three extra songs recorded during those sessions but excluded from the LP. As a bonus, we have also added two exquisite quartet recordings by Smith taped earlier that year, both of which are the violinist's own compositions. The outstanding jazz pianist Carl Perkins is featured on both tracks.

STUFF SMITH, violin
OSCAR PETERSON, piano
BARNEY KESSEL, guitar
RAY BROWN, bass
ALVIN STOLLER, drums

Los Angeles, March 7 & 12, 1957.

***BONUS TRACKS (10-11):**

Stuff Smith (violin), Carl Perkins (p), Red Callender (b), Oscar Bradley (d).
Los Angeles, February 5, 1957.

★★★★★ **DOWN BEAT** original review: *Stuff Smith*

"If you have ever discussed the meaning of the word swing, ever looked for the incarnation of the beat, you will pass it by when you pass this one up. There is no human being on earth or in heaven who can outswing Stuff Smith. Because he has with him the Peterson rhythm team (with Kessel in a happy return to his old stomping groove), he swings more than ever in these fabulous performances."

(Leonard Feather)



THELONIOUS MONK

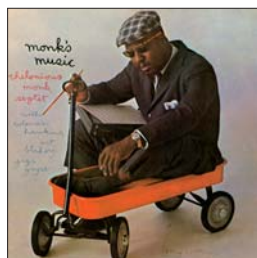
STEREO

MONK'S MUSIC

NEWS

Release date
01/03/2010

Reference
27223



The complete original album *Monk's Music*, featuring Monk with John Coltrane and Coleman Hawkins.

Also included here are all other existing studio master takes recorded by Monk and Trane and a blues performance from the same sessions (in which Monk sits out).

Includes 16-page booklet

- 01 ABIDE WITH ME 0:54
- 02 WELL YOU NEEDN'T 11:25
- 03 RUBY MY DEAR [featuring Coleman Hawkins] 5:26
- 04 OFF MINOR 5:08
- 05 EPISTROPHY 10:45
- 06 CREPUSCULE WITH NELLIE 4:40
- 07 NUTTY 6:39*
- 08 TRINKLE TINKLE 6:40*
- 09 MONK'S MOOD 7:55*
- 10 BLUES FOR TOMORROW 13:35*
- 11 RUBY MY DEAR [featuring John Coltrane] 6:20*

Total Time: 79:33

All compositions by Thelonious Monk except "Blues for Tomorrow" (Gigi Gryce).

JOHN COLTRANE, tenor sax
THELONIOUS MONK, piano

On all tracks plus:

1-6: *Monk's Music*:

Ray Copeland (tp), Gigi Gryce (as), Coleman Hawkins (ts), Wilbur Ware (b), Art Blakey (d). New York, June 26, 1957. *Coltrane, Copeland & Gryce out on 3.*

Bonus Tracks (7-11):

7-8 & 11: Wilbur Ware (b), Shadow Wilson (d). New York, July, 1957.
9: Wilbur Ware (b). New York, April 16, 1957.
10: Same place and date as 1-6. *Thelonious Monk out.*

★★★★★ **DOWN BEAT** original review: *Monk's Music*

"The album is to date the best cross section of what Monk is doing today with a group. Throughout, Monk is the dominant force. The music, whether blown by the horns or rapped out by his hands, is as much a part of him as his thoughts. It is a tribute to Monk that within this intensely personal music, a soloist like Coltrane can develop a singularly personal style of his own, while fitting into the frame of Monk's reference. This is one to play again and again with no diminution of pleasure, or of discovery."

(Dom Cerulli)

After returning from his trip to Philadelphia, in Mid-1957, John Coltrane accepted Thelonious Monk's offer and joined his band for a period of six months. They played at New York's Five Spot Café in a quartet format, which included bassist Ahmed Abdul Malik and drummer Shadow Wilson, in addition to Monk and Trane. Despite the exquisite quality of the band's music, it yielded relatively few studio recordings. Even if the Thelonious Monk Quartet with John Coltrane on tenor sax was Monk's regular group for half a year, their studio records are limited to what is included on this release



MILES DAVIS

Miles Ahead

ORCHESTRA UNDER THE DIRECTION OF GIL EVANS

NEWS

Release date
01/03/2010

Reference
27226



STEREO



THE COMPLETE ORIGINAL ALBUM *MILES AHEAD*, MILES' FIRST COLLABORATION WITH THE GIL EVANS ORCHESTRA AND PROBABLY THE BEST.

AS A BONUS, THE COMPLETE ALBUM *BLUE MOODS*, AN INTROSPECTIVE LP MADE BY MILES IN 1955 WITH A QUIN-TET FEATURING CHARLES MINGUS AND ELVIN JONES.

Includes 16-page booklet

★★★★★ *DOWN BEAT* original review: *MILES AHEAD*

"This is an extraordinarily well done album with absolutely no point at which you can wish for more. Miles' solos throughout have an almost ascetic purity about them. They are deliberate, unhurried, and almost inevitable in their time. On *Miles Ahead* he comes bouncing and skipping in almost as though he were the legendary Piper, dancing his way along leading everyone."
(Ralph J. Gleason)

Although *Miles Ahead* was Miles Davis' first recording with the Gil Evans Orchestra, it was certainly not Evans and Davis' first collaboration. They had known and respected each other since the mid-forties and in 1948-49 they were the two primary architects behind the *Birth of the Cool*, with respect to both the perennial nonet album and the "cool" sound which became associated with it and which developed into a new jazz style. Gil and Miles' 1948-49 recordings both in the studio and broadcasted live from the Royal Roost in New York are among the true jewels of jazz history. The same can be said about *Miles Ahead*, a completely refined product in which the arrangements, the repertoire and the mood of every improvisation were carefully selected. This edition utilizes the original album cover, not frequently seen because Miles himself ordered it changed after the initial print.

As a bonus, we present another complete album, *Blue Moods*, recorded in 1955 by an unusual Miles Davis Quintet fronted by Miles on trumpet, Britt Woodman on trombone and Teddy Charles on vibes. There is no piano, and although Charles Mingus and Elvin Jones' presence would suggest a modern and fast approach to the music, this very short LP is, as its title indicates, both quiet and gentle - an authentic "cool" album.

- 01 **Springsville** 3:27
 - 02 **The Maids of Cadiz** 3:59
 - 03 **The Duke** 3:28
 - 04 **My Ship** 4:28
 - 05 **Miles Ahead** 3:29
 - 06 **Blues for Pablo** 5:19
 - 07 **New Rhumba** 4:35
 - 08 **The Meaning of the Blues** 2:49
 - 09 **Lament** 2:16
 - 10 **I Don't Wanna Be Kissed (by Anyone but You)** 3:02
 - 11 **Nature Boy*** 6:18
 - 12 **Alone Together*** 7:20
 - 13 **There's No You*** 8:09
 - 14 **Easy Living*** 5:04
- Total time: 63:50**

MILES DAVIS, flugelhorn With THE GIL EVANS ORCHESTRA

Bernie Glow, Ernie Royal, Louis Mucci, Taft Jordan, John Carisi (tp), Frank Rehak, Jimmy Cleveland, Joe Bennett (tb), Tom Mitchell (b-tb), Willie Ruff, Jimmy Buffington, Tony Miranda (fhr), Bill Barber (tu), Lee Konitz (as), Danny Bank (b-cl), Romeo Penque, Sid Cooper (cl, fl), Gil Evans, Wynton Kelly (p), Paul Chambers (b), Art Taylor (d), Gil Evans (arr, cond).
New York, May 6-27, 1957.

*BONUS ALBUM: BLUE MOODS

MILES DAVIS QUINTET: Miles Davis (tp), Britt Woodman (tb), Teddy Charles (vib), Charles Mingus (b), Elvin Jones (d). **New York, July 9, 1955.**