

**The New Age Of Jazz
Special Feature Program
"The Man With The Horn - A Tribute To Miles Davis"**

November 2, 1992

"The Man with the Horn" - the legendary and unique Miles Davis - passed away September 28, 1991.

Davis was born in Alton Illinois in 1926 and, very early in his life, Davis' father taught him to follow his own instincts and ignore what others thought. For the past forty years, he has done just that.

The man who never wanted to be tagged with the label, "Legend," began playing the trumpet after his father presented him with a new instrument at age 13. Within a year, he was a full-fledged member of The St. Louis Musician's Union.

While in high school, he came under the tutelage of one of the teachers, Elwood Buchanon, who must have sensed the young Davis' talent and taught him to play in a fast and airy style and without vibrato saying, "You're gonna get old and start shaking anyway." The style embraced early-on by Davis may also have been influenced by the smooth and spacious playing of St. Louis trumpeters.

At age, 16, and while still in high school, Davis heard the sounds of Clark Terry and Buddy Anson and, greatly influenced, joined The Blue Devils, a group led by Eddie Randall which jammed in clubs throughout the St. Louis area.

After graduating from high school, Davis auditioned for and subsequently joined the Billy Eckstine band. It was there he met Dizzy Gillespie and Charlie Parker, two of jazz music's most influential players. Although both men were tremendous *role* models for the young Davis, he was already playing differently than anyone else - despite the fact that almost every trumpet hopeful was then copying Gillespie's signature style. Davis concentrated on what he did best, focusing on the middle register and paying particular attention to the shape of his phrases. Again, Miles was following a path of his own choosing.

In 1944, and just 18-years-old, Davis moved to New York city to enroll in Julliard. He roomed with Charlie Parker and gigged with him on what was called "The Street" - the jazz clubs along 52nd street. Davis spent time soaking up the wisdom and camaraderie of Milt Jackson, Tadd Dameron, Thelonius Monk, Dizzy Gillespie, and other legends. He also began cutting his first sides while part of Charlie Parker's quintet.

Before the end of the decade, Davis would be playing with the most acclaimed musicians of the period and would be named third most popular trumpet player in Metronome Magazine's jazz poll, behind only Dizzy Gillespie and Howard McGee.

In 1948, Davis left Charley Parker and studied with arranger Gil Evans. The result was a nine-piece band designed to expand the small-combo bebop sound to a greater range through added instrumentation, including such oddities as tuba and French horn. The band folded after two weeks but, in just three

recording dates, Davis established himself as a new and powerful musical force and took the lead for a new generation of jazz artists - laying down an historic album called "**Birth Of The Cool.**"

Let's roll a few cuts from that recording landmark. We'll hear "**Jeru**" written by Gerry Mulligan and "**Deception**" written by Davis.

"Jeru"

3:10

"Deception"

2:45

You're listening to "**The Man With The Horn,**" Superaudio's tribute to the late, great Miles Davis.

We just heard "**Deception**" from Miles Davis' 1950 release entitled "**Birth Of The Cool.**" From the same album, and written by Cleo Henry, here's "**Boplicity.**"

"Boplicity"

2:59

"Rocker"

3:03

From 1950's "**Birth Of The Cool**" release, that was "**Rocker**" - a tune written by Gerry Mulligan.

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During the time that followed "**Birth Of The Cool,**" Davis turned his attention to purging himself of heroin addiction while watching a number of his friends - including Charley Parker - succumb to the drug. By 1955, Davis was back in New York looking for members for a new band. He ended up with Red Garland, Paul Chambers, Philly Joe Jones and a "kid" by the name of John Coltrane. The quintet went to work recording "**Green Haze**" and "**Workin' And Steamin'**" - albums which would document one of the most important jazz quintets of the period *and* bring Davis a contract with Columbia Records.

Davis' first release on the Columbia label was "**Kind Of Blue,**" a seminal study of improvisation which many critics consider one of his best albums. The settings were conceived only hours before the sessions began and each recording was a first take.

Let's hear two cuts from the album. Interestingly, both cuts have been recently covered by vocalists, whose voices imitated Davis' muted trumpet lines. "**Freddie Freeloader**" was recently featured on a Jon Hendricks release of the same name, in which Al Jarreau sang the trumpet lines, and "**All Blues**" was included on Kelley Gray's "**Standards In Gray**" release.

Joined by Cannonball Adderly, John Coltrane, Bill Evans, James Cobb and Paul Chambers, here's Miles Davis with "**Freddie Freeloader**" from 1959's "**Kind Of Blue.**"

"Freddie Freeloader"

9:33

"All Blues"

11:31

You're listening to **"The Man With The Horn,"** Superaudio's tribute to the late, great Miles Davis and we just heard **"All Blues"** from the 1959 release, **"Kind Of Blue."**

While with Columbia, Davis' career entered a period of great productivity. His renewed friendship with Gil Evans made such critically acclaimed releases as **"Porgy And Bess," "Sketches Of Spain,"** and **"Miles Ahead"** - come to life.

Several years of personnel changes followed and, in 1963, Davis put together what can only be described as a musical laboratory - a group featuring a lineup of innovative young talents like keyboardist Herbie Hancock, bassist Ron Carter, saxophonist George Coleman (who would later be replaced by Wayne Shorter) and an *unknown* teenage drummer named Tony Williams.

Davis wasted no time in utilizing the five fresh minds to begin again to rewrite the boundaries of jazz with albums such as **"E.S.P.," "Sorcerer," "Miles In The Sky,"** and **"Miles Smiles."**

And just in time too, as the Beatles-led British invasion had caused most young people to abandon the jazz clubs and record sections - prompting the pundits to predict the jazz music's premature death.

Let's hear Davis' incendiary quintet in action. From 1965's **"E.S.P."** release, this is **"Mood."**

"Mood"

8:49

From the 1965 release, **"E.S.P.,"** we just heard **"Mood."**

You're listening to **"The Man With The Horn,"** Superaudio's tribute to the late, great Miles Davis.

Let's hear a set from a classic album which followed **"E.S.P."** and helped solidify the importance of Davis' lineup of Herbie Hancock, Ron Carter, Wayne Shorter, and Tony Williams. From the album **"Miles Smiles,"** this is **"Circle."**

Circle

5:52

"Freedom Jazz Dance"

7:11

From the release entitled **"Miles Smiles,"** that was **"Freedom Jazz Dance."** You're listening to **"The Man With The Horn,"** Superaudio's tribute to the late, great Miles Davis.

In 1970, Davis released the double album, **"Bitches Brew"** - a true "musical event" which *dared* to cross rock and jazz and now regarded as the spark that ignited fusion.

The liner notes, written by Ralph J. Gleason, attempt to sum up the album's impact on modern music. Writes Gleason:

"It will *never* be the same now, after '**Bitches Brew.**' *Listen* to this! How can it ever be the same? We can always listen to Ben play '**Funny Valentine.**' Until the end of the *world* it will be beautiful! And how can anything be more beautiful than Hodges playing '**A Passion Flower?**' It's not *more* beautiful, just different. This is new and has that edge of newness and that snapping fire you sense when you go out there from the spaceship where nobody has gone before."

Let's hear a representative cut from "**Bitches Brew.**" This is "**Miles Runs The Voodoo Down.**"

"Miles Runs The Voodoo Down"
14:02

We just heard "**Miles Runs The Voodoo Down**" from the landmark album, "**Bitches Brew.**" You're listening to "**The Man With The Horn,**" Superaudio's tribute to the late, great Miles Davis.

Following the release of "**Bitches Brew**" and ignoring the subsequent firestorm of protest from jazz purists, Davis continued to experiment with new forms of music with the help of cutting-edge musicians like Joe Zawinul, Keith Jarrett, Larry Young, and Dave Holland.

The next several years presented Davis with a number of difficult challenges which were anything but musical. In 1972, he was involved in a nearly-fatal automobile accident. He broke both legs but miraculously survived. In 1975, he had another close brush with death after contracting a serious case of pneumonia and, later that same year, he went back to the hospital to receive a hip implant. Not long after that, fate delivered one more heavy blow - the death of longtime friend, saxophonist Cannonball Adderly. Physically and emotionally bruised, Davis retreated into semi-retirement for the next five years.

1981 saw the triumphant return of Davis with an album entitled, "**The Man With The Horn.**" He embarked on a lengthy schedule of live dates, chronicled by the live, double-set "**We Want Miles.**" And Davis continued to innovate, crafting new originals and even covering pop songs on releases such as "**Star People,**" "**Decoy,**" and "**You're Under Arrest.**" Let's hear a set from 1981's comeback release, "**The Man With The Horn.**" This is "**Fat Time.**"

"Fat Time"
9:55

"Ursula"
10:45

You're listening to Superaudio's tribute to the late, great Miles Davis and we just heard "**Ursula**" from 1981's "**Man With The Horn**" release.

In 1986, Davis released "**Tutu**" - another testament to his willingness to explore new technologies. Still restless, Davis branched out into new fields, making videos of songs from "**Tutu,**" starring in a Honda

Scooter commercial, appearing in an episode of Miami Vice, and even venturing into the art world with a series of world-wide and critically-acclaimed showings of his oil paintings.

In 1988, Davis was knighted in Spain by the Order Of Malta and thus joined a prestigious group of "knights" which include such greats as Frank Sinatra. He published his first-ever authorized autobiography entitled, *Miles*, and he received his 23rd Grammy Nomination for "**Music From Siesta.**"

In 1989, Davis released "**Amandla**," another probe into new territory - this time, synthesizer-based funk. The album featured such contemporary music names as Marcus Miller, Kenny Garret, Paulinho De Costa, Omar Hakim, Joe Sample, Jason Miles, Michael Landau and even the young Joey DeFrancesco.

Let's finish up our tribute with a selection of cuts from "**Amandla.**" We'll kick things off with "**Catembe.**"

"Catembe"

5:35

"Cobra"

5:15

We just heard "**Cobra**" from 1989's "**Amandla**" compact disc. We'll finish our tribute to the late great Miles Davis, entitled "**The Man With The Horn**" with another set from "**Amandla.**" This is "**Jo-Jo.**"

"Jo-Jo"

4:51

"Mr. Pastorius"

5:41

"**Mr Pastorius**" from 1989's "**Amandla**" compact disc and that concludes "**The Man With The Horn,**" Superaudio's tribute to the late, great Miles Dewey Davis.

Our thanks to both Columbia Records and Warner Brothers Records for making available some of Davis' earlier works. A tip of the hat to our own Wendell Callaway for pulling everything together on short notice.

For writer and producer John Moretti, this is Craig Jackson thanking you for joining us on Superaudio's New Age Of Jazz.