

Milt Jackson And The Thelonious Monk Quintet (1989)

Wpisany przez bluesever

Sobota, 29 Styczeń 2011 09:57 - Zmieniony Środa, 11 Luty 2015 16:29

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1. *Tahiti*
2. *Lillie*
3. *Lillie (Alternate Take)*
4. *Bags' Groove*
5. *What's New* [play](#)
6. *What's New (Alternate Take)*
7. *Don't Get Around Much Anymore*
8. *Don't Get Around Much Anymore (Alternate Take)*
9. *On The Scene*
10. *Evidence*
11. *Misterioso*
12. *Misterioso*
13. *Epistrophy* [play](#)
14. *I Mean You*
15. *All The Things You Are*
16. *I Should Care*
17. *I Should Care (Alternate Take)*

Tracks 1-9:

Lou Donaldson (as - 11, 4, 7, 8 & 9)

Milt Jackson (vib)

John Lewis (p)

Percy Heath (b)

Kenny Clarke (d)

WOR Studios, NYC, April 7, 1952. Recording Engineer: Doug Hawkins

Tracks 10-17: Milt Jackson And The Thelonious Monk Quintet (Blue Note BLP 1509)

Milt Jackson (vib)

Thelonious Monk (p)

John Simmons (b)

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Shadow Wilson (d)

Kenny "Pancho Hagood" (Vocal - 15, 16 & 17)

Apex Studios, NYC, July 2, 1948. Recording Engineer: Harry Smith

This is a great album. It's important jazz history, but it is also excellent music. There are two sessions represented here. The first is a quintet comprising alto saxophonist Lou Donaldson and what would soon be called the Modern Jazz Quartet--John Lewis (piano) Milt Jackson (vibraharp), Kenny Clarke (drums), and Percy Heath (bass). So you get MJQ with Lou. And these are wonderful renditions of Bags' tunes and standards. The "Bags Groove" is a great take on a modern jazz standard. This version is fresher and different from later takes (compare it to the classic Miles Davis recording). Jackson is indeed a wizard, and John Lewis proves why Kenny Clarke considered him the best of the bop pianists. Donaldson's solo on Ellington's "Don't Get around Much Anymore" demonstrates how many excellent alto players were completely eclipsed by Bird--in another musical universe this could have been a classic too. In any event, the album highlights Jackson's lyricism and command of a difficult instrument in his own compositions "Tahiti," "Lillie," and "Bags Groove" and in such tunes as "What's New." The second session on the album was a 1948 meeting with Thelonious Monk that includes brilliant renditions of "Misterioso," "Epistrophy," and "I Mean You." These juxtapose Monk's quirky percussive piano with Jackson's lyrical filigree work. Monk sets chords down and Bags dances weaving arabesque figures across them. All in all, this is an important collection. --George H. Soul

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