

STEREO

JG 617

CHARLIE PARKER

MILES DAVIS

“Giants of Jazz”

CHARLIE PARKER, Alto Sax • MILES DAVIS, Trumpet • DUKE JORDAN, Piano
JAY JAY JOHNSON, Trombone • TOMMY POTTER, Bass • MAX ROACH, Drums



JAZZ GREATS

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SIDE I

- 1) 10/28/47 DEAL VOL. IV
- 2) 10/28/47 DEAL VOL. IV
- 3) 10/28/47 DEAL VOL. IV
- 4) (Bird Feathers) 12/17/47 DEAL VOL. VI
- 5)
- 6) 11/4/47 DEAL VOL. V
- 7) 11/4/47 DEAL VOL. V

Charlie Parker known to millions of jazz fans all over the world by his nickname "Bird" was a native of Kansas City, and was a product of the hard stomping, blues-blowing bands of that town.

He first became prominent in New York as a member of Jay McShann's group playing at the Savoy Ballroom in Harlem. His development of the style that made him world famous was a revolt against the simplicity and limitations of his early musical environment.

Charlie Parker's masterful control of the alto saxophone, his ability to coax from it ideas, and phrases and sounds completely different from those of Johnny Hodges, Benny Carter and all the other great alto men has made him a legend among jazzman. Though his untimely death at the age of 34 in 1955 was a major tragedy in jazz history, the legacy of great performances & compositions that he left behind has insured his place in jazz annals.

The men around him were member of a group he fronted along 52nd Street and various other clubs around the country in 1947, considered a Parker vintage year. With the exception of two standard tunes, all the items in this Parker set are original Bird compositions.

SIDE ONE

1. Dewey Square
2. The Hymn
3. Scapple from Apple
4. Bongo Beep
5. Bird Feathers
6. Klactoveedsedstene
7. Out of Nowhere

SIDE TWO

1. Don't Blame Me
2. Dexterity
3. Bird of Paradise
4. Bongo Bop
5. Cool Blues
6. Hot Blues
7. Birds Nest

SIDE II

- 1.
- 2.
3. 10/28/47 DEAL VOL 4 (take 2)

Miles Davis, the quiet, diminutive trumpeter who was Bird's right-hand man during those years, had come from Alton, Illinois to East St. Louis and had first gone on the road with the bands of Billy Eckstine, Coleman Hawkins and Benny Carter. It was Miles who, during his incumbency with the Parker combos, developed some of the orchestral ideas that were later equated with cool jazz.

Duke Jordan, a Brooklynite born in 1922, had also been heard with Coleman Hawkins and was working with Teddy Walters' trio at the Three Deuces when Charlie Parker first heard him. Bassist Tommy Potter, already heard in the Getz titles listed above, is joined here by Max Roach, who in a recent poll of 100 musicians taken by this writer for **The Encyclopedia Yearbook of Jazz** was voted the "Greatest Ever" on drums. (It is interesting to note that in this same poll the largest number of votes received by any musician, in any category, went to Charlie Parker on alto sax; no less than 76 of the 100 musicians voted for him). Though greatly influenced originally by Kenny Clarke, Max had the widest influence of all the drummers who emerged during the bop era, through his use of the top cymbal rather than the bass drum, which produces a more legato rhythm feel than the heavy, four-to-the-bar beat that had preceded it.