

control over tone and phrasing.

**Emotional Resonance and Narrative Power:** The music of "Porgy and Bess" has always been celebrated for its ability to convey deep emotions and tell a compelling narrative. Davis and Evans capture this power by infusing their performances with a range of moods and feelings. From the melancholic and introspective moments to the vibrant and celebratory sections, they bring the characters and stories of Porgy and Bess to life through their musical interpretation.

"Porgy and Bess" by Miles Davis is a groundbreaking achievement that showcases the artistic brilliance of both Davis and Evans. Their innovative arrangements, harmonic explorations, improvisational prowess, and emotional depth make this recording a timeless masterpiece, bridging the worlds of jazz and classical music while honoring the legacy of George Gershwin's original compositions.



*George Gershwin's*

# MILES DAVIS – PORGY AND BESS

*orchestra under the direction of Gil Evans*



Mastered in DSD256

The album "Porgy and Bess" by Miles Davis is not only a remarkable musical collaboration but also a significant work in terms of its artistic and cultural impact. Here is an analysis of its key aspects:

**Interpretation and Innovation:** Miles Davis and arranger Gil Evans took the original compositions from the opera Porgy and Bess and reimagined them through the lens of jazz. They infused the music with their own artistic sensibilities, transforming the familiar melodies into something entirely new. Davis's expressive trumpet playing and Evans's imaginative orchestrations brought a fresh and innovative approach to the material.

**Orchestrations and Instrumentation:** The album features a large ensemble, including a full orchestra and a jazz big band. Evans's masterful arrangements skillfully blend these two musical worlds, seamlessly integrating the lushness of orchestral instruments with the improvisatory nature of jazz. The use of brass, woodwinds, strings,

and rhythm section creates a rich tapestry of sound, adding depth and complexity to the compositions.

**Harmonic and Textural Exploration:** One of the notable aspects of "Porgy and Bess" is the harmonic and textural experimentation. Davis and Evans pushed the boundaries of traditional harmony, incorporating extended chords, modal passages, and unconventional progressions. This harmonic adventurousness expanded the tonal palette and created a distinct atmosphere for each track. The varying textures, from delicate and intimate moments to bold and powerful sections, contribute to the overall dramatic arc of the album.

**Improvisation and Soloing:** As a jazz musician, Miles Davis was renowned for his improvisational skills, and they shine throughout the album. While maintaining the essence of the original melodies, Davis takes extended solos, exploring new melodic variations, rhythmic ideas, and expressive techniques. His playing showcases his signature lyrical style, emotional depth, and remarkable

# Miles Davis - Porgy and Bess



Miles Davis - Porgy And Bess

- 1 The Buzzard Song 4:07
- 2 Bess, You Is My Woman Now 5:10
- 3 Gone 3:37
- 4 Gone, Gone, Gone 2:03
- 5 Summertime 3:17
- 6 Bess, Oh Where's My Bess 4:28
- 7 Prayer (Oh Doctor Jesus) 4:39
- 8 Fishermen, Strawberry And Devil Crab 4:06
- 9 My Man's Gone Now 6:14
- 10 It Ain't Necessarily So 4:23
- 11 Here Come De Honey Man 1:18
- 12 I Loves You, Porgy 3:39
- 13 There's A Boat That's Leaving Soon For New York 3:23

Flugelhorn - Miles Davis  
Arranged By - Gil Evans  
Bass - Paul Chambers  
Drums - "Philly" Joe Jones, Jimmy Cobb  
Flute - Jerome Richardson, Phil Bodner,  
Romeo Penque  
French Horn - Gunther Schuller, Julius  
Watkins, Willie Ruff  
Saxophone - Cannonball Adderley,  
Danny Bank  
Trombone - Frank Rehak, Jimmy  
Cleveland, Joseph Bennett, Richard  
Hixson  
Trumpet - Bernie Glow, Ernie Royal,  
Johnny Coles, Louis R. Mucci, Miles  
Davis  
Tuba - Bill Barber

Producer - Cal Lampley      Engineer - Frank Laico

All tracks were recorded in 30th Street Studio, NYC.

Tracks 1, 5 to 7, and 13 were recorded on August 4, 1958; Tracks 2, 8, 10, and 11 on July 29, 1958

Tracks 3, 4, 9, and 15 on July 22, 1958; and tracks 12 and 14 on August 18, 1958.



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