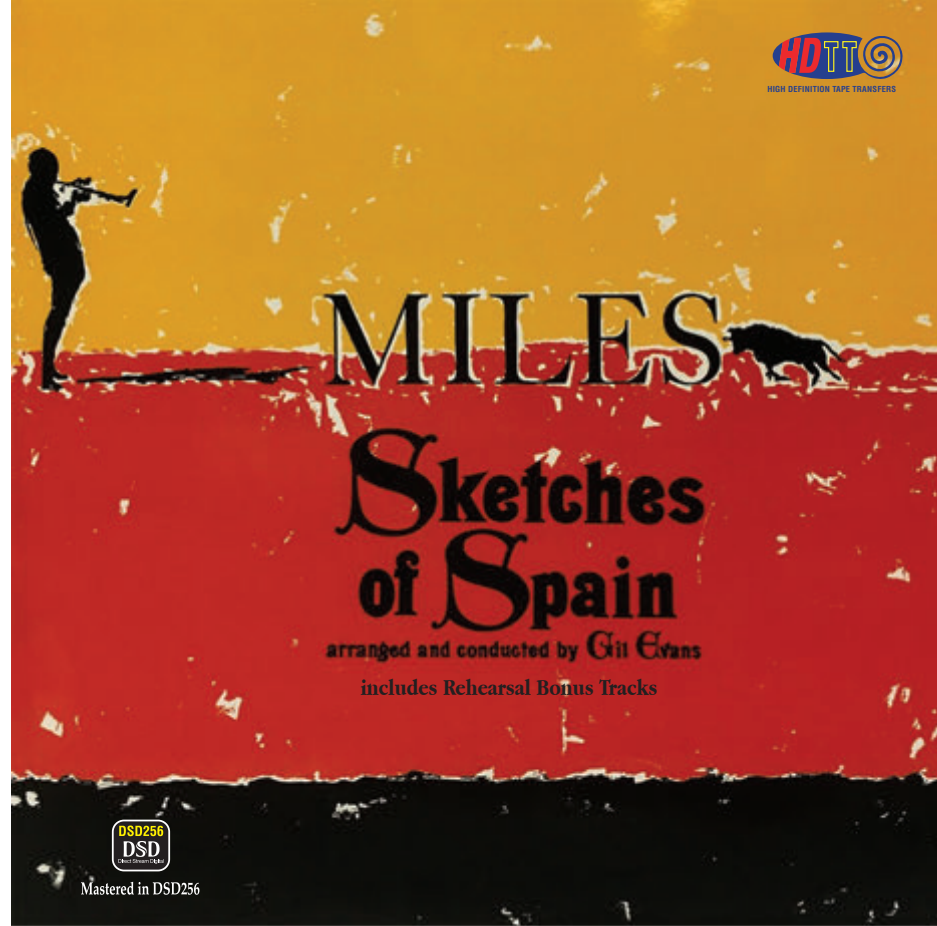


Sketches of Spain Sessions, 1959 with Gil Evans



Along with *Kind of Blue*, *In a Silent Way*, and *Round About Midnight*, *Sketches of Spain* is one of Miles Davis' most enduring and innovative achievements. Recorded between November 1959 and March 1960 -- after Coltrane and Cannonball Adderley had left the band -- Davis teamed with Canadian arranger Gil Evans for the third time. Davis brought Evans the album's signature piece, "Concierto de Aranjuez," after hearing a classical version of it at bassist Joe Mondragon's house. Evans was as taken with it as Davis was, and set about to create an entire album of material around it. The result is a masterpiece of modern art. On the "Concierto," Evans' arrangement provided an orchestra and jazz band Paul Chambers, Jimmy Cobb, and Elvin Jones the opportunity to record a classical work as it was. The piece, with its stunning colors and intricate yet transcendent adagio, played by Davis on a flügelhorn with a Harmon mute, is one of the most memorable works to come from popular culture in the 20th century. Davis' control over his instrument is singular, and Evans' conducting is flawless. Also

notable are "Saeta," with one of the most amazing technical solos of Davis' career, and the album's closer, "Solea," which is conceptually a narrative piece, based on an Andalusian folk song, about a woman who encounters the procession taking Christ to Calvary. She sings the narrative of his passion and the procession -- or parade -- with full brass accompaniment moving along. Cobb and Jones, with flamenco-flavored percussion, are particularly wonderful here, as they allow the orchestra to indulge in the lushly passionate arrangement Evans provided to accompany Davis, who was clearly at his most challenged here, though he delivers with grace and verve. *Sketches of Spain* is the most luxuriant and stridently romantic recording Davis ever made. To listen to it in the 21st century is still a spine-tingling experience, as one encounters a multitude of timbres, tonalities, and harmonic structures seldom found in the music called jazz.

Miles Davis Sketches of Spain

includes Rehearsal Bonus Tracks

1 Concierto De Aranjuez 16:19

2 Will O' The Wisp 3:50

3 The Pan Piper 3:53

4 Saeta 5:08

5 Solea 12:14

Bonus Tracks - Recorded in Mono

6 Solea - Rehearsals Misc. 2:15

7 Solea - Rehearsal Take Complete 9:28

8 Solea - Solea - Rehearsal Take Ending No.1 2:27

9 Solea - Rehearsal Take Ending No. 2 5:36

10 Will O' The Wisp - Rehearsal Take Complete No.1 3:07

11 Will O' The Wisp - Rehearsal Take Complete No. 2 3:25

12 Will O' The Wisp - Rehearsal Misc. 1:22

Recorded by Columbia between November 1959 and March 1960
at the Columbia 30th Street Studio in New York City.

Producer - Teo Macero

Recording Engineer - Fred Plaut

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