

of jazz.

Garland eventually returned to his native Texas in the 1970s to care for his aged mother. He led a recording in 1977, named *Crossings*, which reunited him with Philly Joe Jones, and he teamed up with bassist Ron Carter. His later work tended to sound more modern and less polished than his better known recordings. He continued recording until his death from a heart attack on April 23, 1984 at the age of 60.

Garland's trademark block chord technique, a commonly borrowed maneuver in jazz piano today, was unique and differed from the methods of earlier block chord pioneers such as George Shearing and Milt Buckner. Garland's block chords were constructed of three notes in the right hand and four in the left hand, with the right hand one octave above the left. Garland's left hand played four-note chords that simultaneously beat out the same exact rhythm as the right-hand melody played. But unlike George Shearing's block chord method, Garland's left-hand chords did not change positions or inversions until the next chord change occurred. It is also worth noting that Garland's four-note left-hand chord voicings frequently left out the roots of the chords, a chord style later associated with pianist Bill Evans.

Red Garland

with
**Sam Jones &
Arthur Taylor**



William McKinley "Red" Garland, Jr. (May 13, 1923 – April 23, 1984) was an American modern jazz pianist. Known for his work as a bandleader and during the 1950s with Miles Davis, Garland helped popularize the block chord style of piano playing.

William "Red" Garland was born in 1923 in Dallas, Texas. He began his musical studies on the clarinet and alto saxophone but, in 1941, switched to the piano. Less than five years later, Garland joined the trumpet player Hot Lips Page, well-known in the southwest, playing with him until a tour ended in New York in March 1946. Having decided to stay in New York to find work, Art Blakey came across Garland playing at a small club, only to return the next night with Blakey's boss, Billy Eckstine.

Garland also had a short-lived career as a welterweight boxer in the 1940s. He fought more than 35 fights, one being an exhibition bout with Sugar Ray Robinson.

Garland became famous in 1954 when he joined the Miles Davis Quintet, featuring John Coltrane, Philly Joe Jones, and Paul Chambers. Davis was a fan of boxing and was impressed that Garland had boxed earlier in his life. Together, the group recorded their famous Prestige albums, *Miles: The New Miles Davis Quintet* (1954), *Workin', Steamin', Cookin', and Relaxin'*. Garland's style is prominent in these seminal recordings—evident in his distinctive chord voicings, his sophisticated accompaniment, and his musical references to Ahmad Jamal's style. Some observers dismissed Garland as a "cocktail" pianist, but Miles

was pleased with his style, having urged Garland to absorb some of Jamal's lightness of touch and harmonics within his own approach.

Garland played on the first of Davis's many Columbia recordings, *'Round About Midnight* (1957). Though he would continue playing with Miles, their relationship was beginning to deteriorate. By 1958, Garland and Jones had started to become more erratic in turning up for recordings and shows. He was eventually fired by Miles, but later returned to play on another jazz classic, *Milestones*. Davis was displeased when Garland quoted Davis's much earlier, and by then famous, solo from "Now's The Time" in block chords during the slower take of "Straight, No Chaser". Garland walked out of one of the sessions for *Milestones*, so that on the track "Sid's Ahead", Davis comped behind the saxophone solos.

In 1958, Garland formed his own trio. Among the musicians the trio recorded with are Pepper Adams, Nat Adderley (Cannonball Adderley's brother), Ray Barretto, Kenny Burrell, Eddie "Lockjaw" Davis, Jimmy Heath, Harold Land, Philly Joe Jones, Blue Mitchell, Ira Sullivan, and Leroy Vinnegar. The trio also recorded as a quintet with John Coltrane and Donald Byrd. Altogether, Garland led 19 recording sessions while at Prestige Records and 25 sessions for Fantasy Records. He stopped playing professionally for a number of years in the 1960s when the popularity of rock music coincided with a substantial drop in the popularity



Red Garland

with **Sam Jones, bass**
& **Arthur Taylor, drums**

- 1 Back Slindin' 6:58
 - 2 Revelation Blues 6:08
 - 3 Everytime I Feel The Spirit 4:45
 - 4 Hallelou-Y'-All 6:34
 - 5 I'll Never Be Free 11:03
 - 6 Blues In The Night 5:00
 - 7 Rocks In My Bed 6:25
 - 8 Soul Burnin' 4:55
- Total Time: 51:48**

Engineer - Rudy Van Gelder Supervised by Esmond Edwards
Recorded in Hackensack, NJ by Prestige Records on July 15, 1960

Red Garland - Blues In The Night

Red Garland - Blues In The Night



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