

their cohesive interplay, with each member contributing equally to the group's sound.

Throughout their career, the MJQ released numerous albums and performed extensively, showcasing their versatility and innovation within the jazz genre. They were also known for collaborating with orchestras and incorporating classical compositions into their repertoire.

The quartet disbanded in 1974 but reunited periodically for special performances and recordings until the early 1990s. The Modern Jazz Quartet's legacy continues to influence jazz musicians and enthusiasts, leaving behind a rich catalog of timeless recordings and a distinctive musical style.



The Modern Jazz Quartet (MJQ) was a renowned jazz ensemble known for its unique blend of cool jazz, bebop, classical music, and blues. The group was formed in 1952 and had a stable lineup consisting of:

John Lewis (piano): Lewis was the musical director of the group and a highly influential figure in jazz. He contributed original compositions that often incorporated classical music elements into jazz arrangements.

Milt Jackson (vibraphone): Known for his virtuosic vibraphone playing, Jackson added a melodic and expressive dimension to the MJQ's sound. He was also a skilled improviser and composer.

Percy Heath (bass): Heath provided the solid and steady bass lines that anchored the group's music. His playing was characterized by impeccable timing and a deep sense of groove.

Connie Kay (drums): Kay was the last drummer to join the MJQ and became an integral part of the quartet's rhythmic foundation. His drumming style was tasteful, nuanced, and complemented the group's sophisticated arrangements.

The Modern Jazz Quartet gained popularity for its chamber jazz approach, focusing on intricate arrangements, subtle dynamics, and collective improvisation. They were known for



THE SHERIFF

the modern jazz quartet

- 1 The Sheriff 2:39
- 2 In A Crowd 3:09
- 3 Bachianas Brasileiras 5:43
- 4 Mean To Me 4:21
- 5 Natural Affection 4:10
- 6 Donnies Theme 4:13
- 7 Carnival 6:06

Recorded by Engineers: – Phil Ihle & Tom Dowd in New York City, May 16, 1963



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