
Bill Evans Jazz Discography MP3 TPB Torrent !FREE!

This is one of those one-off records that sounds like the most perfect jazz music ever recorded. Silver was an absolute messiah, playing with his head in the clouds. The set opens with the rather unsatisfying, somewhat drab All Of You, and then goes into I Love You, Sweetie which was perhaps the only song that Silver could play wholeheartedly. On the other hand it is suitably ridiculous, with all the portamento that Silver used to great advantage, especially in quick changes, and with the absolute thrill of the timing, Silver's version of The Way You Look Tonight in its hour-long version. It sounds as if he could barely contain himself at the last moment. It is, without doubt, the best recording of The Way You Look Tonight in the canon. The final stunner is Silver Duets, on which he plays in front of (and with) a string quartet, all of it in a very romantic/sentimental manner. A very different way of doing jazz, but one that made the serious listener sit up and pay attention, and in some respects still valid. (KN) In January 1970 the legendary drummer Art Blakey replaced the young replacement Miles Davis on the bandstand, and over the next two years with their album The Fire Within there was a whole new era in jazz, with Blakey proving himself to be a forceful and charismatic leader. However, he was only the first of what became the Blakey Five, which by the end of 1971 could feature such luminaries as the young alto saxophonist Sonny Rollins, who proved to be the last of the first wave of post-Miles innovators, and the pianist-composer-arranger Kenny Barron, who has been at the forefront of the music ever since. Also part of this group was the drummer Billy Cobham, who, having started his career with Miles, went on to develop a wide-ranging career as a leader. The drums, all of which are superb, were, for many years, likely to be the top dog in any group.



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He was only 22 and, a decade after departing the US, Bix was returning to his native land to find fame and fortune. Resilient, inventive and supremely talented, his career as a composer and player was given a massive boost when he played with the Kenny Clarke All Stars in 1956. Travelling the world in search of exotic sounds he also made an immediate impact on UK audiences when he recorded his classic Kind of Blue, named after the name of a painting by Georgia O'Garret (no relation) and performed by his own quartet. He also recorded with Bill Evans, which spawned two albums, while Monk had a significant impact on these first post-bop recordings, though unlike McCoy Tyner his new style was more chordal and angular than voicings and approaches. The Monk album went to No 1 in the US and UK and other albums were immediately successful, influencing the work of a new generation of players. Alas, Bix never took the same role of Monk as a musical mentor, not least because the great man would take on anything and even while shooting heroin he resisted drugs. But he was a brilliant pianist and his ability to blend R&B with jazz gave the impression of an intimate vocal track, although he was superb at breathing the solo so that it had a pleasing tension. He was also brilliantly inventive in his compositions and fascinating guitarist. One of the great big bands (as well as in Be-bop years) Elvin Jones recorded with a quartet at the 1958 Newport Jazz Festival. Bebop meanwhile was honed in on mobile, often quintets that were formed to play the new music. Thus, when he teamed up with Kenny Dorham, this was the beginning of a thirty year relationship. The sound that they were after was luscious, heady and sometimes sickeningly sweet, but always relaxed and hardly ever dour or gloomy. Their popularity reached far and wide with singers and composers including Norman Granz, and Wynton Marsalis, who had to work his way through all the material. But they never lost their swing in the groove, nor their energy, and they scored a definitive recording of Sonny Red. Dorham's charming vocal was the perfect foil for Jones's solid piano and they are both heard in a consistent way both solo and together. The other memorable tunes here are another new take on Sonny Red and the Groovin on the Moon. (KS) 5ec8ef588b

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