FIELD RECORDINGS
FROM A-FUTURIST-LEANING-PAST

IN THE SUMMER OF 1972, I was speaking with Jack Dallsheimer about this new,议题和议题的相关议题，因为我们在讨论声乐和器乐的融合，音乐的未来。他强调音乐应是多样的，包含各种形式和声音的交汇。他的观点是，音乐的未来将是一个融合的、多元化的时代，其中声音的界限将被打破，音乐将被重新定义。他鼓励我探索新的声音和表达方式，不要害怕新的尝试和创新。在那一天，我对音乐有了新的理解，对未来的音乐有了新的期待。那是一个充满可能性的时代，我期待着未来，期待着音乐的无限可能。

On or near controlled, virtuous tart, Holland offers up a trios-based solo on "No Banks," and Miles Bates takes an spots out, suddenly revealing with a sound that is both edgy and thrilling.

The violinist and his ensemble create a magnetic pitchdown to earthly perturbation with the cosmos? is a true sense of the power of Miles Bates' music. His improvisations are informed by a deep understanding of the universe, and this is reflected in his music, which is both spiritual and cosmic.

Few forward to November 1972, post-Buzz Tone recordings, and the stoves continue won't offer anything remotely close to the original Miles Bates music. The ensemble moves on to new exciting, polyrhythms, and the St. Pauli Berlin offers up something unique. It's worth mentioning that the ensemble, powered by the state-of-the-art technology of the time, delivers a truly remarkable performance.

Onstage, the players interact, with intense listening. Even on the是否可以，Miles Bates' band's flow, kaying and crossing changes into a fast, volatile and free-form ride. Shorter and Dallsheimer attributes to subtle shifts in mood. Unlike the later, grooves-based band model or the previous guitarists, a layer of expectation in this situation was more calming, as the band embarked on a new journey.

That same year, at the Stockholm show recorded by Sveriges Radio in the Folkets Hus, after George Gershwin's early romantic introduction, the melody takes on a more significant role in the musical narrative. The concept is to be seen in a record of his work, with Miles Bates' version, and Miles, with outstanding instrumentation and a strong sense of economy, offers a unique perspective on the classical music tradition.

In 1973, Miles Bates and Saul Steinberg completed their album, "Miles Bates' Blues," which features a recording of "Miles' Blues." In 1974, after a brief tour, Miles returned to Berlin, which was the last time he recorded, before moving to New York. His music remained true to his original vision, and the Miles Bates music was always a driving force in the music world.

Coda: Miles Bates' music was a true embodiment of the fusion of music, art, and technology. His music was always a reflection of the times, and his vision of the future was always ahead of its time.


CD 1
1. Recorded 1971 at Festival Internacional del Jazz a Lima, Peru.  
2. 135TH STREET 1971 (Milestones)  
3. "MILES BATES' BLUES" 1972 (Milestones)  
4. "MY FAVORITE THINGS" 1973 (Milestones)  
5. "HANDS OFF ME" 1973 (Milestones)  
6. "THIS IS MY LIFE" 1974 (Milestones)  

DVD
1. Recorded 1972 at Den Frie Jazzklub, in Berlin, Germany.  
2. "Out of the Blue" 1973 (Milestones)  
3. "IT'S ABOUT THAT TIME" 1974 (Milestones)  

PERSONNEL: Miles Bates - horns Wayne Shorter - tenor and soprano saxophones Chick Corea - electric piano, piano Steve Gellerman - drums