



Cannonball Adderley – Cannonball Adderley Live
Capitol Records

Alto saxophonist **Cannonball Adderley** steps into the spotlight to begin this month's discussion with his debut album for **Capitol Records** after leaving **Riverside Records** which filed for bankruptcy in 1964. **Cannonball Adderley Live** (ST 2399) is a highlight of his sextet in performance during three evenings at **Shelly's Manne Hole**, the jazz club owned by drummer **Shelly Manne**. **Charles Lloyd** who plays flute and tenor on the album began recording for **Columbia** in 1964, joined Cannon's group after **Yusef Lateef** left to resume this solo career and was with him until 1966. Sadly, this is the only album Lloyd recorded with the sextet and the other members are **Nat Adderley** on cornet; **Joe Zawinul** on piano; **Sam Jones** on bass and **Louis Hayes** on drums. My copy used in this report is the original 1965 US Stereo release.

Cannonball had an uncanny rapport with his audience when speaking to them briefly talks about Nat's composition abilities and introduces the first song by him. **The Little Boy With The Sad Eyes** starts the first side with Lloyd giving a deceptively solemn presentation which grows into a full ensemble introduction featuring a tender interlude by Zawinul, the picks up as the sextet delivers the midtempo theme. The rhythm section builds a musical bridge with the first of four comments before and after each soloist. Nat delivers his message confidently on the first solo while expressing feelings of sheer delight, then Cannonball puts together a stimulating reading that's enjoyably exciting and provocative. Charles shows he's an equally swinging performer on the final performance with a robust tenor sax statement that's intensely emotional ahead of the ensemble's closing chorus led by Lloyd back on flute into a soft summation and appreciative applause from the crowd.

Work Song, the contemporary jazz classic by Nat Adderley was written in 1960, first appearing as the title song of his album (Riverside RLP 12-318 – RLP 1167). **Oscar Brown Jr.** added lyrics to it a year later and premiered it on his 1962 Columbia album, **Sin & Soul** (CL 1577/CS 8377). Cannonball's alto sax caresses each note making a concise statement to introduce the standard, then slowly leads the sextet through the first chorus of the melody. The tempo turns hot on the second chorus which sets the tone for the two featured soloists. Cannonball builds up a substantial force of energy on the opening statement with a passionate melodic and harmonic structure. Nat takes the final interpretation with a fantastic swing and spirit that's presented in an effective manner before the closing chorus and Cannon's remarks.

Sweet Georgia Bright, the first of two tunes by Lloyd opens the second side at a frenzied pace from the first notes of the group's torrid melody. This original was first heard on Charles' 1964 Columbia album, **Discovery** (CL 2677/CS 9067). Lloyd is up first, and his opening statement possesses wild excitement that moves with the speed of a violent whirlwind. Nat takes over next adding heated ingredients on the closing reading, his cornet glowing on each red-hot verse before the ensemble returns to end the song on an abrupt note. **The Song My Lady Sings** is a very pretty ballad that Lloyd's quartet would revisit two years later on the album, **Of Course, Of Course** (CL 2412/CS 9212) and would be perfect as the soundtrack of a love story. Cannonball and the rhythm section begin the song with a delicately gentle melody. Nat and Charles add their haunting horns on the second chorus which is stated elegantly, then steps aside for Cannonball who gives a tender reading on the first interpretation. The cornetist responds with a gracefully poignant presentation which is emotionally touching. Joe delivers a luxuriously rich performance lasting just over four minutes with a soft-spoken spirit that's affectionately warm and tranquil. Cannonball makes a final postscript ahead of the coda. Charles is featured on the opening and closing melody but does not solo.

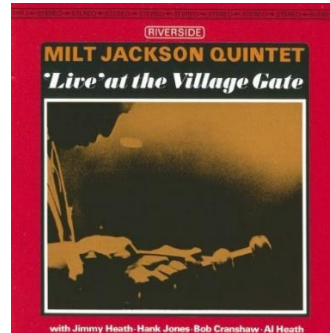
The album ends on an upbeat note with **The Theme** otherwise known as **Unit 7** by Sam Jones which was first heard on **Nancy Wilson/Cannonball Adderley** (Capitol Records T 1657/ST 1657) three years earlier. Cannonball addresses the crowd and acknowledges his bandmates which bring the set and album to a happy, satisfying summation. **Cannonball Adderley Live** was produced by arranger, composer, **David Axelrod** whose work has been



featured on other labels including Decca, Fantasy, Liberty, MCA Records, Polydor, RCA Victor, and Stateside. It's unknown who did the recording of the LP, but the sound quality is very good, that you feel you're among the crowd in the club watching the sextet perform. You can even hear glasses being placed down or picked up from the tables during a few of the tunes. One year after this album hit the stores, Cannonball would record the biggest hit of his career with Zawinul's **Mercy, Mercy, Mercy** (T 2663/ST 2663)! He would have two more hits in 1967 with **Why, Am I Treated So Bad?** (T 2617/ST 2167) by Roebuck 'Pops' Staples and **Walk Tall** by Queen Esther Marrow, Jim Rein and Joe Zawinul from **Walk Tall/74 Miles Away** (T 2882/ST 2882). Just eight years after these two records were made **Cannonball Adderley** was diagnosed with a Cerebral Hemorrhage. He passed away a month later on August 8, 1975, at the age of forty-six, just four days after my twenty-first birthday. When the news hit, I cried like I'd lost a very close friend and musically, I had! I'd discovered what a talented alto saxophonist he'd been because of **Somethin' Else** (Blue Note BLP 1595/BST 81595) and Nancy Wilson/Cannonball Adderley. I also really enjoyed the way he made his audience feel during a live performance. If you're out hunting some Hard-Bop, Soul-Jazz, or Modal Jazz LP's this weekend or are a fan of Cannonball's early sixties albums, I offer for your consideration, **Cannonball Adderley Live**. An underappreciated LP which gives one the opportunity of hearing Charles Lloyd outside his quartet and a title which deserves to reach a wider audience among the many excellent live quintet and sextet albums Mr. Adderley released on Riverside and Capitol!

Why Am I Treated So Bad, David Axelrod, Work Song, Sin & Soul, Discovery, Of Course, Of Course, Somethin' Else, Walk Tall/74 Miles Away, Mercy, Mercy, Mercy! – Source: Discogs.com

Cannonball Adderley, Charles Lloyd – Source: Wikipedia.org



Milt Jackson Quintet – 'Live' at The Village Gate
Riverside Original Jazz Classics

I've been a huge fan of **Milt Jackson** ever since seeing him in concert as a member of **The 1972 Newport Jazz All-Stars** on July 6th at **Music Hall** in **New York City**. His solos that evening swung effortlessly with melodic lines that were exciting and spirited. I began collecting all his albums including this morning's subject of discussion. I was listening to this LP while reading a few nights ago and thought it would be perfect to talk about. **'Live' at The Village Gate** (Riverside RS-9495) captures the legendary bandleader, composer, pianist and vibraphonist in a 1967 performance at the venerable jazz club with his quintet, **Jimmy Heath** on tenor sax; **Hank Jones** on piano; **Bob Cranshaw** on bass and **Albert "Tootie" Heath** on drums. My copy used in this report is the 1987 **Riverside Original Jazz Classics** Stereo reissue (OJCCD-309-2 – RLP-9495).

The first side opens with the first of three originals by Bags, a nickname he was given by a Detroit bass player which would last throughout his career, referring to the bags under his eyes after a night of heavy drinking when he returned home from the Army. **Bags of Blue** is a lively tune that will have you tapping your toes from the opening notes of the quintet's melody. Milt is up first, speaking enthusiastically on the first solo, stroking each note with a light bounce at a comfortable speed. Jimmy takes over next for an enjoyable interpretation that's a swift swinger, then Hank turns in a splendid statement with a confident, bluesy groove. Jackson and Heath split the next few verses leading to the ensemble's closing chorus and audience's ovation. **Little Girl Blue**, the first of two standards on the album was written by Richard Rodgers and Lorenz Hart in 1935, which appeared in the Broadway musical, **Jumbo** that year. This popular tune is one of the duo's prettiest compositions and has long been a favorite among musicians and vocalists in the Jazz and Pop genres over the past eight decades. Bags



and Hank introduce the song as a duet, ahead of Bob and Albert who join in for the tender theme treatment. As the song's only soloist, Milt gives an absolutely gorgeous performance that's elegantly presented with the warm, soft mood of this standard deeply felt by the club crowd and the listener into a touching finale.

Jimmy Heath's contribution to the set and album is his original, **Gemini** which ends the first side on an uptempo note. This composition made its debut on Heath's 1962 Riverside LP, **Triple Threat** (RLP 400/RLP 9400) and The Cannonball Adderley Sextet also did a great rendition of this song on their album, **The Cannonball Adderley Sextet In New York** (RLP 404/RLP 9404), also released that year. The quintet cooks from the start with a brisk theme treatment, ahead of Milt who delivers his message first with high-spirited energy and vigorous passion. Jimmy steps into the spotlight next, giving an efficient performance followed by Hank who delivers the closing statement with a passionate presentation that dazzles from start to finish. Jackson's light-hearted **Gerri's Blues** starts the second side with a lively introduction by the rhythm section that really takes off when the quintet introduces the theme. Everyone except Cranshaw gets a chance to solo and Bags opens with a scintillating interpretation. Jimmy's tenor sax dispenses swift agility on the second reading, then Hank demonstrates improvised creativity on the third performance. Albert trades the final solo choruses with Milt and Jimmy in a sprightly exchange leading to a very satisfying collective conclusion.

The 1946 jazz standard **Time After Time** by Sammy Cahn and Jule Styne is the second quartet presentation with Bags as the lone soloist. The song made its debut in the 1947 musical film, **It Happened In Brooklyn** and was written for **Frank Sinatra**, who sings it with actress **Kathryn Grayson**. Particularly noteworthy is the tender lyricism Milt conveys on the melody, into his interpretation and the closing chorus with an intimacy and elegance that's capable of melting even the coldest heart. The quintet returns to an upbeat pace on the final track and third original from Jackson's pen, **Ignunt Oil** which was first heard on Jackson's 1957 album, **Plenty, Plenty, Soul** (Atlantic 1269/SD 1269). The quintet plays the melody in unison, then Milt gives his vibes a joyful workout on the lead solo. Jimmy follows with an eloquent reading inspired by the remarkable interaction of the trio. Hank takes the next turn and takes care of business with one of his best solos on the record. Bags returns to make a brief statement that builds to an exultant climax which wraps up the set and album nicely!

The original recording was helmed by one of the best engineers in the business, **Ray Fowler** and the remastering was done by **Phil DeLancie**. For Ray's part, **'Live' at The Village Gate** is one of those albums where you actually feel like you're there because, with my headphones on, I could make out faint conversations from the crowd in the background. During the start of **Gerri's Blues**, I even heard someone snapping their fingers to the beat. Phil's remastering of the original tapes, in my opinion, offers a natural sound of each instrument perfectly. There's also no harshness or overmodulation of the signals at the treble, midrange and bass levels. In short, **Live at The Village Gate** is a great recording of swinging jazz by one of the consummate musicians, Milt Jackson. The music is exceptional, and the performances have unmistakable vitality. If you're a fan of Bags, Jimmy Heath, Hank Jones or Hard-Bop, I invite you to audition the album at your earliest opportunity. It's a good place to start discovering his immense discography as a sideman, solo performer, and a principal member of **The Modern Jazz Quartet** in an illustrious career that spanned forty years. I highly recommend **'Live' at The Village Gate** as an excellent addition to any jazzophile's library!

For those of you who might be curious to know the musicians, I saw that night. Here are The 1972 Newport Jazz Festival All-Stars: Dizzy Gillespie on trumpet; Benny Green on trombone; Stan Getz on tenor sax; Mary Lou Williams on piano; Milt Jackson on vibes; Kenny Burrell on guitar; Percy Heath on bass; Max Roach on drums; Big Black on conga and John Blair on violin.

The Cannonball Adderley Sextet In New York, Triple Threat, Wizard of The Vibes – Source: Discogs.com

Little Girl Blue, Time After Time – Source: JazzStandards.com

Bags – Source: Milt Jackson Obituary by Ben Ratliff, October 11, 1999, The New York Times



Sarah Vaughan – Sassy Swings The Tivoli
Mercury Records

Her name is **Sarah Vaughan**, she possessed an incredible range that **Miles Davis** once said during their time together in **The Billy Eckstine Orchestra** could run more chords than anyone else in the band. To her closest friends and peers, she was known as **Sassy**, the nickname given to her by pianist John Malachi matching her personality perfectly. Critics and fans the world over would come to know her as **The Divine One**, a name given her by **Chicago** disc jockey, **Dave Garroway**. On this night, she would give a memorable performance before a capacity crowd in **The Tivoli Theatre** that was praised by the Danish press as one of the highlights of her career. Accompanying her are **Kirk Stuart** on piano; **Charles Williams** on bass and **George Hughes** on drums who collectively make up **The Kirk Stuart Trio**. The album's title is **Sassy Swings The Tivoli** (Mercury Records MG-20831) and serving as musical director during the four days she sang at the renowned hall is **Quincy Jones** who supervised each recording and worked with her on the song selections. My copy used in this report is the original 1963 Mono Deep Groove LP.

Sarah starts the first side with the 1902 Ragtime song, **Won't You Come Home Bill Bailey?** which was written by Hughie Cannon and originally titled **Bill Bailey, Won't You Please Come Home?** Cannon wrote the song after his friend Willard "Bill" Bailey discussed his marriage to his wife Sarah during an evening at **Conrad Deidrich's Saloon** in **Jackson, Michigan**. It has been recorded as a jazz and pop vocal and instrumental numerous times and Sassy adapts the old chestnut with an exciting arrangement which serves up two exhilarating vocal presentations that swing freely on the opening and closing melodies. In-between Sarah's vocals, Kirk also contributes an energetically inspired reading which reveals the remarkable interplay of the trio.

The quartet slows the pace to a ballad tempo for the popular jazz standard **Misty** by Erroll Garner who wrote it in 1954 and Johnny Burke who added the lyrics a year later, making it the timeless classic we now know. The first two choruses sung by Sassy are a seductively stunning showpiece in which she spills out her emotions with sincerity and feeling. Stuart shares the spotlight adding a humorous note when he takes over on the bridge with a light touch during his vocal statement. Sarah, Kirk, Charles and George have a little fun on the finale that I can't adequately describe on paper, but I can say, these musical pranksters will bring a smile to your face and may even make you laugh a little by song's end.

Sassy and the trio on an uptempo version of the 1930 Cole Porter classic, **What Is This Thing Called Love?** Here she uses her magnificent voice to make the lyrics come alive with a jubilant performance of inexhaustible energy including a short, scintillating scat that is rhythmically mesmerizing and intensely emotional. Amidst a thunderous ovation from the audience, Stuart begins a brief solo introduction which develops into an elegantly beautiful treatment of **Lover Man** by Jimmy Davis, Roger Ramirez and Jimmy Sherman. The dreamlike softness that Sarah brings to each lyric is incredibly tender, soft and delicately supplemented by the trio's soothing support for great music making at every note. The 1925 song **Sometimes I'm Happy** by Vincent Youmans and Irving Caesar is a perfect song for jazz vocal or instrumental improvisation. Sassy and the trio illustrate this in grand fashion at a rapidly brisk tempo in which she and the trio invites the audience to sit back and enjoy an uptempo free-wheeling scat performance of aggressive rhythmic heat that brings down the curtain on the first side with an agile ending.

The curtain rises to begin the second side with **I Feel Pretty** by Leonard Bernstein and Stephen Sondheim. The song made its debut in the 1957 Broadway musical, **West Side Story** and was later reprised in the 1961 film. The opening chorus receives a delightfully spring-like interpretation by Sassy who sings the first chorus at midtempo, then picks up the pace for the second verse with a rocking groove and the rhythm section providing the sprightly support behind her. She returns to the original tempo taking the trio through the coda into a sudden stop followed by the audience's appreciative applause. Up next is the 1946 jazz standard **Tenderly** by Walter Gross and Jack Lawrence. This ageless classic is presented at a slow tempo in which Sassy displays a deep and strong romantic affection for the lyrics through her voluptuously gorgeous vocals. She even interjects her



sense of humor on the word “breeze”. Her three bandmates return the favor by matching the simplicity and exquisite softness of her vocals with an intimate finesse preceding a lush coda.

Sassy’s Blues is a midtempo original by Sarah and Quincy Jones that Sassy and the trio has some fun with beginning with a cheerful introduction that will have you tapping your feet along with the contagious beat. Sassy takes over for the melody and song’s only solo utilizing her skills to maximum effect with a series of scat verses during which she maintains a single note for twenty seconds, ultimately achieving an easy-going, happy sound on both which are performed impressively well before the group wraps it up. **Polka Dots and Moonbeams** by Jimmy Van Heusen and Johnny Burke was written in 1940 and is one of the top one-hundred most frequently recorded jazz standards. Sassy originally recorded the song on her 1957 album **Swingin’ Easy** (EmArcy Jazz – Mercury MG-36109) and that album is also recommended. This version is presented at a very slow tempo, but her delivery of the lyrics is strikingly beautiful with each phrase a perfect display of warmth, intimacy and elegance that is sustained by the delicate understructure of the rhythm section’s foundation.

The quartet ends the album with a speedy version of the 1923 jazz and pop standard, **I Cried For You** by Gus Arnheim, Abe Lyman and Arthur Freed. The song has been a favorite for jazz singers for years and it’s a perfect vehicle for Sarah to deliver one more outstanding performance. Her interpretation of the old favorite definitely swings hard letting loose every bit of her energy with a performance that I’m sure brought down the house by the audience’s reaction at the song’s conclusion. The Danish recording engineer and producer, **Birger Svan** was the man behind the dials with Quincy supervising the recording of each show and the album was recorded both in Mono and Stereo. The sound quality of my copy is excellent revealing a smooth soundstage on the highs and midrange with a deep, tight bass.

There’s nothing in the world that I enjoy more than watching jazz music performed live and when I can’t, the next best thing to seeing a fantastic concert is having a great one to listen to. **Sassy Swings The Tivoli** is a marvelous live album featuring Sarah at her best with superlative support by **The Kirk Stuart Trio** who back her beautifully. If you’re a fan of jazz vocals and are shopping to add a title to your library, I enthusiastically offer for your consideration, **Sassy Swings The Tivoli** by **Sarah Vaughan**. It’s a classic that will

always be in style! In 1987, **PolyGram Records** released an **EmArcy** two-CD set containing all four evening performances, **Sassy Swings The Tivoli-Complete Version** (832 789-2) which is currently out of print!

Birger Svan, Sassy Swings The Tivoli-Complete Version, Swingin’ Easy – Source: Discogs.com

I Cried For You, Lover Man, Misty, Polka Dots and Moonbeams, Sometimes I’m Happy, Tenderly, What Is This Thing Called Love? - Source: JazzStandards.com

Miles Davis quote – Source: The Miles Davis Radio Project – Episode 1-The Early Years - 1926-1946

I Feel Pretty, West Side Story, Won’t You Come Home Bill Bailey? – Source: Wikipedia.org



Miles Davis & John Coltrane - The Final Tour: Copenhagen, March 24, 1960
Columbia Legacy

The final LP submitted for your examination this month is another recent addition to my library which I’m delighted to offer for your inspection. It was the first time **The Miles Davis Quintet** performed at the distinguished venue and their performance was part of **The Spring 1960 Jazz at The Philharmonic European Tour** alongside **Oscar Peterson** and **Stan Getz**. But changes were on the way as the album’s title clearly describes, **The Final Tour: Copenhagen, March 24, 1960** (Columbia–Legacy 88985498741). Tenor Saxophonist **John Coltrane** was looking to leave and start his own group and the world-class rhythm section of pianist **Wynton Kelly**, bassist **Paul Chambers**, and drummer **Jimmy Cobb** would leave a few years later to become **The Wynton Kelly Trio**. However, despite the underlying tension, the three lengthy performances they played for the capacity audience this



evening would be superlative and a highlight of the tour. To kick things off, **Norman Granz**, jazz impresario and the chief architect behind the **Jazz at The Philharmonic** concerts since 1944 introduced each man individually with the crowd's largest ovations reserved for Chambers, Coltrane, and Miles. My copy used for this report is the 2018 Mono Limited Edition reissue and "the first legitimate commercial issue of this concert".

The ensemble opens the set with one of Miles' signature songs, **So What**, the first of two pieces from the 1959 Columbia album, **Kind of Blue** (CL 1355/CS 8163). With a few snaps of Davis' fingers, the trio brings the song to life with a brief introduction proceeding into Miles' and Coltrane's infectiously strong melody statement. Davis is up first and gets down to business on the lead solo with some heavy cooking. John dispenses his own brand of rhythmic fury on the second reading, igniting each verse with a vitality that's deeply satisfying. Wynton takes the final solo with a jubilant enthusiasm and effervescence which illustrates he was an extremely talented musician and makes a convincing testament to his versatility ahead of the closing chorus and climax. The pace slows to midtempo as the quintet begins the 1947 popular song **On Green Dolphin Street** by Bronislaw Kaper and Ned Washington. It was composed for the film **Green Dolphin Street** released that year and became a standard after Miles recorded it two years earlier on the Columbia album, **Jazz Track** (CL 1268). The first part of this song ends the first side beginning with the melody of this joyous tune unfolding at a leisurely pace with Miles' muted horn leading the way into a delightful lead solo where the trumpeter continues his muted cruising at a comfortable speed with a resilient swing. John soars cheerfully into the second statement with a captivating performance which is exquisitely well behaved. Does anyone remember what CTI Records did on **California Concert** (CTX 2+2) in 1971 placing Freddie Hubbard's **Red Clay** in two parts to end Side One and start Side Two of the first record?

Part Two of **On Green Dolphin Street** opens with Wynton taking the third reading, allowing its clearest expression with a solid interpretation that's as smooth as silk, setting the stage for Paul's first opportunity to solo with a brisk footnote on the closing statement that swings masterfully preceding the theme's return and closing coda. Miles' **All Blues**, the second original from **Kind of Blue** is next and the quintet presents it at the same laid-back tempo as the original recording allowing Davis, Coltrane and Kelly ample solo space. Chambers opens the song with a concise

introduction that develops into the carefree theme presentation by Miles' muted horn, then effectively illustrating his articulate phrasing on the first statement with the mute removed. The next reading by Coltrane is especially noteworthy, showing off his ability as a skillful improviser with a relaxing interpretation that is vividly creative and skillfully sharp. Kelly wraps up the solos with a tasty treat of improvisation at an easygoing pace that sustains the bluesy groove into the theme's reprise and soft summation. The closer is an incomplete take of Miles' **The Theme** which signals the end of the set and album, lasting only thirty seconds until it fades to nothingness.

The mastering of **The Final Tour: Copenhagen, March 24, 1960**, by **Mark Wilder** is demonstration class and a great way to show off a mid-level or high-end audio system. The vinyl is extremely quiet until the music starts, the instruments have outstanding detail revealing an incredible soundstage with music that's superbly presented, thanks to legendary jazz producer **George Wein** and **Danish Radio** (Denmark) and the **Danish Programming Company** who originally recorded the shows for broadcast. Over the next five years, **Miles Davis & John Coltrane** would make indelible impressions on the world of jazz with Davis putting together his second great quintet including a tenor saxophonist named **Wayne Shorter** and a drummer named **Tony Williams** who would help him create some amazing albums which still stands tall to this day. Coltrane would move away from modal and hard-bop toward a more spiritual sound in his music and in the process, create a 1965 masterpiece titled **A Love Supreme** (Impulse A-77/AS-77) which has never been out of print and still inspires fans and musicians around the world.

The Wynton Kelly Trio would become one of the best small groups in jazz, reaching the height of their popularity after recording two albums with a guitarist named **Wes Montgomery**, **Full House** (Riverside RLP 434/RL 9434) in 1962 and **Smokin' at The Half Note** (Verve Records V-8633/V6-8633) in 1965. They would travel throughout the country and be heard in some of the best jazz clubs in the United States. This is my first LP from the **We Are Vinyl** series from Columbia-Legacy and judging by the superb sound quality heard here, it won't be the last. If you're looking for a live jazz album where each musician is at the peak of their creativity, I enthusiastically invite you to audition **The Final Tour: Copenhagen, March 24, 1960**, by **Miles Davis & John Coltrane**. It's an LP that definitely merits a serious listen for consideration to any jazz fan's library that I think you'll enjoy!



California Concert, Danish Radio, Danish Programming Company, Full House, Jazz Track, Kind of Blue, A Love Supreme, Red Clay, Smokin' at The Half Note, The Spring 1960 Jazz at The Philharmonic European Tour, George Wein, Mark Wilder – Source: Discogs.com

On Green Dolphin Street – Source: JazzStandards.com