

Cannonball Adderley – Somethin' Else
Music Matters Jazz

The album I've chosen from the library for this report has stood the test of time since its release in 1958 and can only be described as **Somethin' Else** (Blue Note BLP 1595/BST 81595). What else can you say about an album whose personnel includes **Miles Davis** on trumpet and **Cannonball Adderley** on alto sax which comprises the front line, or the daunting rhythm section of **Hank Jones** on piano; **Sam Jones** on bass and **Art Blakey** on drums! Simply put, it doesn't get any better than this if you love jazz and my copy used in this report is the 2014 Music Matters Jazz Stereo audiophile reissue (MMBST-81595). The album opens with the 1945 popular song **Autumn Leaves** by Hungarian-French composer Joseph Kosma, poet Jacques Prevert who provided the lyrics in French and Johnny Mercer who wrote the lyrics in English. Originally a French song titled **Les Feuilles Mortes (The Dead Leaves)**, it has become a well recorded, and very popular jazz and pop standard among some of the greatest musicians and vocalists in both genres over the last seven decades. The trio introduces the song, then Miles' muted trumpet states the melody, providing a subtle treat of what's in store for the listener as the song unfolds. Cannonball follows with an equally elegant performance of the melody, followed by his instinctive lyricism on the first solo. Miles' muted playing on the next reading is simply sumptuous and as my Dad liked to say, "could melt butter in the freezer". Hank Jones contributes a beautiful interlude to the song during the closing statement, demonstrating a tasteful richness and sensitivity in his playing which moves beautifully. Sam and Art provide the watertight reinforcement showcasing the brilliant musicianship and uniqueness of the rhythm section into an exquisite finale.

Love For Sale, the 1930 evergreen written by Cole Porter for the Broadway musical, **The New Yorkers** opens with a soft, slowly unfolding groove by Hank Jones and the splendid rhythm section of Sam Jones and Art Blakey who anchor him impressively. Miles' trumpet establishes the theme, structuring his opening with great care in a thoughtful, lyrical presentation. Cannonball enters the spotlight next, providing the purity and simplicity on the next presentation with deeply moving and satisfying verses. The title tune, **Somethin' Else** which opens side two is a midtempo masterpiece for Cannonball and Miles as the two horns engage in one of the most amazing interactions in jazz history. Miles plays at a spirited high level on the opening statement and is especially mesmerizing as the solo unfolds. Adderley slices into the next reading, immediately establishing a sophisticated, rhapsodic style with plenty of personality and presence, while Jones' closing statement is also exceptional with expertly paced, tonally exquisite deft piano lines. Davis and Cannonball exchange a few final quotes before his trumpet leads the quintet into a slowly, dissolving finale. **One For Daddy-O** by Nat Adderley is a boppish bluesy tribute to the legendary Chicago Jazz announcer, **Holmes "Daddy-O" Daylie!** After a concise, beautifully constructed introduction by Hank Jones and the rhythm section, the front line leads the quintet through the theme in a medium tempo. Cannonball starts the solos, establishing a relaxed groove which is executed with a fine bounce while encouraging a laid-back feeling as he gently sails through each verse. Miles solos next with beguiling confidence on a mellow, incisive reading stated quite simply, but very directly by the trumpeter. Jones' closing piano performance is one of methodical intensity backed by the assertive foundation laid down by Jones, Jones, and Blakey.

Dancing In The Dark, the 1931 popular song by Arthur Schwartz and lyricist Howard Dietz began as a tune in the theatrical revue that year, **The Band Wagon**. It's this peerless ballad which becomes a centerpiece for Cannonball's alto sax alone and brings this incredible album to a close. Only the great jazz vocalist **Sarah Vaughan** produced an equally hauntingly beautiful interpretation on her 1959 album, **Great Songs From Hit Shows, Volume 2** (Mercury Records SR 60078). Adderley's solo is one of melodic beauty that's an ideal balance between verve and elegance. This Blue Note classic has been beautifully remastered by **Kevin Gray** of **Coherent Audio** from the original **Rudy Van Gelder** master tapes and is the best



Stereo version I've ever heard of this album. The sound is spectacular and the stunning gatefold photos inside will make you wish Blue Note could've released all their original albums this way. **Somethin' Else** also provides an illuminating exploration of the relationship among the five musicians and the great **Rudy Van Gelder** who combined their impressive talents and musical virtuosity to create a quintessential program of Jazz which continues to endure and appeal to fans of all ages. The five tunes represented are excellent examples of why this LP is one of the few jazz records to be released which has never gone out of print. As of this writing, the LP is still available from Music Matters Jazz at their website! From this album until his death in 1975, **Cannonball Adderley** always had something to say with his music and on **Somethin' Else**, he says it with authority!

Autumn Leaves, Les Feuilles Mortes (The Dead Leaves), Love For Sale, Dancing In The Dark, The Band Wagon – Source: Wikipedia.org



Johnny Griffin Sextet – Johnny Griffin Sextet
Riverside

I begin this report with the 1958 debut by tenor saxophonist **Johnny Griffin** for Riverside Records titled the **Johnny Griffin Sextet** (RLP 12-264). Griffin began his career as a musician in the 1940's and played the alto sax until he joined vibraphonist, Lionel Hampton's orchestra after graduating high school. At Hampton's urging, he began playing the tenor sax alongside **Arnett Cobb** and was a member of the band until 1947. Johnny also played with pianist **Thelonious Monk**, drummer and leader of **The Jazz Messengers**, **Art Blakey**, tenor saxophonist **Eddie "Lockjaw" Davis** and as a member of **The Kenny Clarke-**

Francy Boland Big Band in Europe. His recording career as a leader began in 1956 when Alfred Lion signed him to Blue Note and he recorded three LP's for the label, **Introducing Johnny Griffin** aka **Chicago Calling** (BLP 1533), **A Blowing Session** (BLP 1559) from 1957 and **The Congregation** (BLP 1580), released the same year as this album. Griffin remained in demand until his death, recording as a leader or sideman for a variety of labels including Jazzland, Prestige, Atlantic, Pablo, Timeless Muse, Galaxy, and Roulette. He was nicknamed "The Little Giant" for his diminutive size but possessed a robust sound which emanated effortlessly from his tenor sax. My copy used in this report is the 1974 Victor Musical Industries Japanese Mono pressing (SMJ 6285) and featured with the saxman is **Donald Byrd** on trumpet; **Pepper Adams** on baritone sax; **Kenny Drew** on piano; **Wilbur Ware** on bass and "**Philly**" **Joe Jones** on drums.

Stix' Trix by drummer Wilbur Campbell opens the album with an exciting introduction by Jones preceding the ensemble's feisty melody. Kenny takes the first bite of this jazzy apple with a vigorously spirited performance illustrating the harmony between himself, Wilbur and "Philly". Pepper follows, exhibiting a definite electricity through his phrasing and rhythmic control on the next reading. Donald is pitch-perfect on the next solo preaching each verse with passionate phrases. "Philly" delivers a knockout performance of rhythmic excitement next, then Johnny closes with an impressive interpretation of propulsive force before the theme's reprise and finale. The 1939 jazz and pop standard, **What's New?** by Bob Haggart and Johnny Burke opens with a tender introduction and gentle melody reading by Griffin whose lead solo is also thoughtful and dreamy. Byrd and Adams split the next chorus with two concise performances of delicate beauty. Drew executes an elegant touch on the next statement illustrating his pensive restraint when performing a ballad, then Griffin returns to communicate his feelings in a few finale intimate thoughts of graceful serenity prior to the closing chorus.

The 1943 Dizzy Gillespie jazz standard, **Woody 'n' You**, written for bandleader and clarinetist Woody Herman is the final track on Side One. It opens with a lively conversation between just Griffin and Jones before the rhythm section joins them in a joyful reading of the main theme. Bassist Wilbur Ware leads off the solos with a rousing unaccompanied reading that is a full confirmation of his



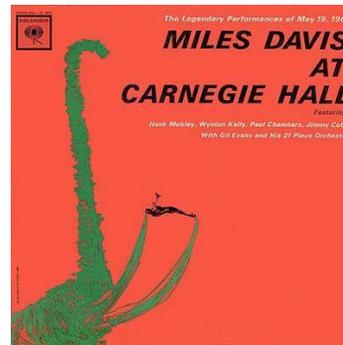
ability to improvise at the highest level. Drew launches into a taut second solo of swinging joy that's delightfully attractive and has plenty of potency in each chorus. Griffin is peppy and imaginative on the next reading sharing it on the first chorus with just Ware, ahead of Drew and Jones joining them for the next chorus laying their foundation with an inventive fire that swings soulfully and perfectly in step. Jones gets the last word on **Woody 'n' You** fueled with energy on an inspired closing solo matched by Griffin, Drew and Ware's superlative impressions to significant effect as this bebop classic comes to an end.

Pianist John Hines' **Johnny G.G.**, which opens the second side, is the first of two long extended performances and everyone gets a chance to solo except Jones. The sextet introduces the melody at a relaxed medium tempo that's laid-back and carefree. Drew's opening statement is leisurely paced with nimble piano lines that make a solid case in how to swing at midtempo while keeping things interesting. Griffin enters the spotlight next on an equally pleasing presentation with natural ease and confidence that's obvious in each chorus. Byrd doesn't pass up a chance to improvise and does so on the next reading with thoughtful construction and fluid lines. Pepper Adams is as cool as you want on a short, lyrical statement that emphasizes the muscularity of his sound which is deeply moving, stimulating and in top form. Ware also makes an articulate statement on the final solo that's one of melodic beauty with an unlimited flow of brilliant bass lines which leads back into the theme after sharing a final rhythmic thought with Griffin. The final track is the midtempo swinger by Johnny Griffin titled **Catharsis**, which one description of the title is "an experience or feeling of spiritual release and purification brought about by an intense emotional experience". The sextet is feeling pleasure and presents that joy in their statement of the melody. Adams leads off the solos with rapturous enthusiasm that shows the baritone sax can play imaginative choruses without the overall tone becoming dark and gloomy. Byrd slides in next with a reading of expressive power that is beautifully and effortlessly crafted on each chorus. Drew follows with freewheeling exuberance and rhythmic lines that are like the cherry and cream on top of a sundae, succulent and tasty. Griffin and Ware share the spotlight again on the next solo, each turning in an extraordinary reading to close out the readings that lead the group back to the theme and album's conclusion.

Originally recorded by **Jack Higgins** of Reeves Sound Studios, the analog Mono transfer by Victor Musical Industries from his original tapes has been beautifully remastered and the sound is spectacular throughout. To my knowledge, the **Johnny Griffin Sextet** was only released in Mono and is forty-two minutes of some of the best in Hard-Bop and an enjoyable offering that I would recommend anyone audition.

Lament, Oleo, Spring Is Here, Someday My Prince Will Come, What's New? – Source: JazzStandards.com

Snow White and The Seven Dwarfs, The Meaning of The Blues – Source: Wikipedia.org



Miles Davis – Miles Davis at Carnegie Hall
Columbia

Every collector of albums, no matter the genre of music has a special story about one, two or three significant LP's in their library that means the world to them. My three begin with the first record that began my love affair with Jazz and LP collecting in 1962, **The Sermon** (Blue Note BLP 4011) by **Jimmy Smith**, a birthday present from my Mom which was my first Mono album. The third record, **Nancy Wilson/Cannonball Adderley** (Capitol Records ST1657) was the first Stereo album I would own. My original copy was autographed by **Nancy Wilson** and each member of **The Cannonball Adderley Quintet**, a Christmas gift that year from my Uncle Ben. Submitted for your approval and the subject of this report is the second record. **Miles Davis at Carnegie Hall** (Columbia CL 1612) captures the renowned trumpeter in concert at Carnegie Hall on May 19, 1961, with his quintet of **Hank Mobley** on tenor sax; **Wynton Kelly** on piano; **Paul Chambers** on bass and **Jimmy Cobb** on drums.



Also featured are the twenty-one-piece orchestra of arranger and conductor **Gil Evans** including **Bernie Glow**, **Ernie Royal**, **Johnny Coles**, **Louis Mucci** on trumpets; **Jimmy Knepper**, **Dick Nixon**, **Frank Rehak** on trombones; **Bill Barber** on tuba; **Bob Triscario**, **Danny Bank**, **Eddie Caine**, **Jerome Richardson**, **Romeo Penque** on clarinets, flutes; **Julius Watkins**, **Paul Ingraham**, **Bob Swisshelm** on French horns; harpist **Janet Putman** and percussionists **Elvin Jones**, **Bobby Rosengarden**. My copy used in this report is the 1962 Mono reissue which is the 2nd US pressing. Columbia is at the 12 o'clock position of the two-eye red label with the eyes in white at 3 and 9 o'clock and Guaranteed High Fidelity in black at the bottom.

What makes the album so special to me is that it's the first record I ever purchased with money I'd saved for after my eighth birthday earlier in August 1962 at Cleveland, Ohio's finest record store, **Record Rendezvous**. I spent many a Saturday afternoon there as a youngster and teenager learning about and listening to some of the greatest jazz albums ever recorded by the musicians, vocalists, and bands who created it from **Mr. Leo Mintz**. The owner of the store who honored me with the title, "the hippest kid in the city" for my love and knowledge at so young an age. **Miles Davis at Carnegie Hall** is also the album where I first heard **So What** on Cleveland's then jazz station, WCUY 92.3 FM, rather than the timeless rendition from Miles' 1959 tour de force, **Kind of Blue** (Columbia CL 1355/CS 8963) which I didn't hear until a year later in 1963, but, enough reminiscing, on to the review. The LP kicks off with Miles' signature composition **So What** with the orchestra providing the introduction. Davis' trumpet launches an aggressive counterpoint to Mobley and the rhythm section's superb accompaniment during the melody. On the opening solo, Miles really cooks, igniting each verse clearly inspired with absolute confidence. Hank Mobley and Wynton Kelly also dispense rhythmic fury on the next two interpretations. Mobley's rousing solo is presented with a big, vivid tone and an inexhaustible effervescence, illustrating his rhythmic virtuosity and tremendous range. Kelly holds his own on the closing interpretation with a jubilant spirit that's especially engaging and leaves an enduring impression at its lively finale. The exciting climax of **So What** makes clear the commitment and vitality the quintet's playing would exhibit throughout the remainder of the concert and LP.

Davis and the orchestra turn in a tender, romantic reading on the 1938 Richard Rodgers and Lorenz Hart standard, **Spring Is Here**. This charming classic is sheer poetry in Miles' hands as the lone soloist, instilling each phrase of his lyrical interpretation with an artful simplicity and tenderness for one of the best representations of this popular song ever recorded. There is a bit of harshness in the upper register from his microphone, a result of Miles originally not wanting the concert to be recorded, but producer Teo Macero knew it would make a great album. So, after removing his original microphone setup, he placed microphones in other areas around the stage to capture each note played by the quintet and orchestra, but that doesn't diminish the warmth and intimacy of Miles' solo.

There's also no lack of vitality and sparkle on Davis' **No Blues** that brings the first side to an upbeat finale. Miles begins the opening solo with renewed strength, his lucid tone and agility are especially formidable matched by the rhythm section's vigorous supplement. Hank moves into a hip statement of unmistakable power, affirming the impeccable technician he was with a scintillating exploration. Wynton, who was an accomplished accompanist with Miles' quintet after Bill Evans' departure takes his bow next raising the temperature higher with an exciting performance of fireworks that has a lot of freedom. Paul's tensely throbbing bass provides a spirited reading on the final statement with pure, unadorned lyricism ahead of Miles' return for a few final choruses into the song's fulfilling conclusion.

Sonny Rollins' 1954 composition **Oleo** opens the second side, increasing the warmth several degrees with an extremely fast muted introduction of the melody and an opening solo by Miles which creates so much heat, the listener might have to check to see if his or her speakers have caught fire. Mobley keeps the fire burning on the next reading by bending, twisting and stretching each note from his tenor sax into a propulsive reading that soars dramatically to its heights. On the closing presentation, Kelly makes a passionate statement which gets to the heart of the matter, fueling Chambers and Cobb's brisk resiliency into a captivating conclusion. **Someday My Prince Will Come**, the title selection from Davis' 1961 Columbia album (CL 1656/CS 8456) was written by Leigh Harline, Frank Churchill and Paul J. Smith. It became famous in the 1937 Walt Disney animated film, **Snow White and the Seven Dwarfs** and was nominated for an Oscar the following year.

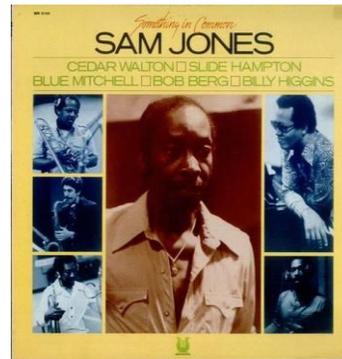


This standard is another perfect example of Miles' uncanny ability to musically paraphrase a ballad. Again, the song's only soloist, he maneuvers like a glider over the skillful chemistry of the trio with a lilting charm and an exquisite tone on the melody. His muted trumpet accentuates the distinctly sensual flavor of the song on a dreamy interpretation that though condensed, still stands out as one of the highlights of the album.

The record ends with a trilogy of songs from the 1957 Columbia album, **Miles Ahead** (CL 1041/CS 8633) and brings The Gil Evans Orchestra back to the stage performing **The Meaning of The Blues** by Bobby Troup and Leah Worth, **Lament** by J.J. Johnson, and **New Rhumba** by Ahmad Jamal. The first two selections are lovely standards, Miles' trumpet really shines exhibiting a beautiful simplicity with graceful ideas on two brilliant performances which makes an excellent foil to the orchestra's intimate groundwork. **New Rhumba** opens with a commanding uptempo introduction by the orchestra anchored by Paul Chambers and Jimmy Cobb. Miles states the melody through an impeccable dialogue with the orchestra, then starts his solo with infectious passion, swinging to the rhythmic energy of the orchestra's horns and trombones. The ensemble takes the crowd home with an exuberant finale which receives a lengthy ovation from the appreciative audience. Musically, **Miles Davis at Carnegie Hall** is an enjoyable LP of fundamentally straight-ahead jazz and excellent performances by **The Miles Davis Quintet**, and **The Gil Evans Orchestra** that I strongly recommend as an essential choice for your jazz library that will not disappoint! Just one more thing (in my best Columbo impression), the personnel list for **The Gil Evans Orchestra** in my report appears on the 1998 two CD-album, **Miles Davis at Carnegie Hall: The Complete Concert** (Columbia/Legacy C2K 65027) and not the original 1962 album.

Spring Is Here, Oleo, Someday My Prince Will Come, Lament
 – Source: JazzStandards.com

Snow White and The Seven Dwarfs, The Meaning of The Blues – Source: Wikipedia.org



Sam Jones – Something In Common
 Muse Records

I've pulled a 1978 LP from my library for my final entry this month. The title is **Something In Common** and the leader of this date is bassist **Sam Jones**. If you're unfamiliar with him, in addition to his own albums, he's appeared on some of the most important jazz LP's ever recorded. He's also worked with some of the greatest musicians including trumpeters **Kenny Dorham**, **Dizzy Gillespie**, **Dizzy Reece**, and **Clark Terry**; trombonists **J.J. Johnson** and **Julian Priester**; saxmen **King Curtis**, **Tubby Hayes**, **Johnny Hodges**, and **Clifford Jordan**; pianists **Red Garland**, **Duke Jordan**, **Thelonious Monk**, and **Bobby Timmons**. For five years, he was an essential member of the cooking rhythm section in the quintet and sextet of **Cannonball Adderley**! My copy is the original Stereo and only LP release, for this date, Jones has assembled a fine quintet of musicians who are all exceptional leaders in their own right! **Blue Mitchell** on trumpet; **Slide Hampton** on trombone; **Bob Berg** on tenor sax; **Cedar Walton** on piano and **Billy Higgins** on drums.

The briskly paced Slide Hampton original, **Every Man Is a King** starts the first side with a tenderly moving solo introduction by Jones which evolves into a rousing melody presentation by the sextet. The solo order is Hampton, Mitchell, Berg, Walton, and Higgins. The power of the front line is in evidence here as each man gives a crystal-clear idea of their versatility through each performance. Walton also plays with bold fire when his turn comes, followed by Higgins who emphasizes his energizing power with a swift and clear message on the closing performance. **For All, We Know** was written in 1934 by Fred Coots and Sam Lewis. Since its initial release, it has become and remains one of the most recorded standards in the genres of Jazz, Pop, and



Soul. Jones leads the ensemble through an extremely pretty melody reminiscent of the cool jazz sound trumpeter **Miles Davis**; arranger, conductor **Gil Evans** and baritone saxophonist **Gerry Mulligan** achieved on the 1953 ten-inch LP, **Birth of The Cool** (Capitol Records T-762) and on the LP released in 1956 sharing the same catalog number. A gracefully soothing opening statement and closing chorus by Jones are the highlights of this old favorite. In between the bassist's presentations, the speed moves upstairs to midtempo for a concise, crisply-accented reading by Mitchell that is a delightful pleasure. Mitchell's **Blue Silver** ends the first side at an upbeat velocity which begins with the sextet's rendition of the main theme. Blue gets right down to business with a convincing interpretation of the opening statement. Berg, Hampton, and Walton follow his lead with equally inspired performances, then Higgins takes the final bow exchanging several short riffs with the front line preceding the close.

The title tune which opens the second side swings from the start and the chemistry between the sextet as the melody unfolds is impressive. **Something In Common** is the first of two originals contributed by Cedar Walton, and the pianist starts the ride with a vigorously pulsating opening solo. Berg also makes his point on the next reading flawlessly with electrically charged energy. Mitchell answers the saxophonist on the third interpretation directly with a stunning account of lucid verses which are dazzling. Hampton makes an authoritative entrance on the fourth reading flavoring each phrase with a depth of imagination and compelling assurance. Higgins delivers the final statement with aggressive incisiveness, providing the perfect counterpoint to each soloist alongside the excellent support of Walton and Jones. **Bolivia** is one of Walton's most famous compositions, making its premiere in 1975 on the collaborative album, **Eastern Rebellion** (Timeless SJP 101) featuring Walton, Jones, and Higgins, plus George Coleman on the tenor sax. The three-horn lineup during the uptempo melody is performed skillfully, taking full advantage of the excitement created by the robustly driving rhythm section as it unfolds. Hampton digs in first with an opening statement of pure power, followed by Walton who provides a remarkable interpretation that is principally rich in melodic ideas. Berg plays fluently on the next reading with an obvious assurance and conviction. Jones steps into the spotlight last illustrating a rhythmic and melodic imagination which affirms the fact that he was one of the best-recorded musicians in jazz. Mitchell is

featured during the opening melody and end theme but does not solo here.

The finale **Seven Minds**, written by Sam Jones is the longest track on the album, affording opportunities for Jones (who solos twice), Walton, Hampton, and Berg to stretch out on lengthy presentations, and all do except Mitchell who lays out on this track also. It opens auspiciously with an extended solo vamp by Sam, which develops gradually into the trio's introduction and segues into the sextet's expedient delivery of the main theme. The first statement by Walton following the melody is articulate and expressive. Hampton cooks on the next reading, demonstrating the tools of a master craftsman through his imagination and a technical facility of great range. Berg comes next, giving one of his most muscular solos on the album with some intensely passionate verses of incandescent heat. Jones takes the final bow of the album with a deep and expansive lyricism that is built on intelligent lines which culminate into a perfect summation on the closing chorus to a delightful set of jazz.

Something In Common was recorded by one of the best engineers in the business, **Chuck Irwin** whose list of credits include many jazz albums, and other LP genres as well. The rhythmic integrity of each instrument comes through your speakers as real as if each member of the sextet were playing in front of you. The LP also has a fine tonal balance of treble, midrange, and bass, for a very pleasing soundstage to these ears. As for the music and musicians, Sam Jones and his colleagues provide an exceptional experience which should delight the listener who's a fan of Hard-Bop and Post-Bop! The CD-album which was released on 32 Jazz (32217) in 2000 and Savoy Jazz in 2009 adds three additional trio tracks to the original LP. They are **Shoulders** by Cedar Walton, **One For Amos** by Sam Jones and **You Are The Sunshine of My Life** by Stevie Wonder. These tunes were originally released on the 1976 Muse LP, **Firm Roots** (MR 5059) and all three editions of **Something In Common** are currently out of print!

Kenny Dorham, Dizzy Gillespie, Dizzy Reece, Clark Terry, J.J. Johnson, Julian Priester, King Curtis, Tubby Hayes, Johnny Hodges, Clifford Jordan, Red Garland, Duke Jordan, Thelonious Monk, Bobby Timmons – Source: Discogs.com

For All We Know – Source: Wikipedia.org