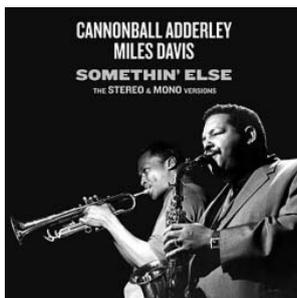


# Record Reviews



## CANNONBALL ADDERLEY/ MILES DAVIS

### SOMETHIN' ELSE: THE STEREO & MONO VERSIONS

CD1: (1) *Autumn Leaves; Love For Sale; Somethin' Else; One For Daddy O; Dancin' In The Dark; Allison's Uncle* (2) *On Green Dolphin Street; Fran Dance; Stella By Starlight; Love /For Sale* (76.29)

CD2: (1) *Autumn Leaves; Love For Sale; Somethin' Else; One For Daddy O; Dancin' In The Dark* (3) [*Sophisticated Swing*] *Introduction; Ah-Leu-Cha; Straight No Chaser; Fran Dance; Two Bass Hit; Bye Bye Blackbird; The Theme* (79.06)

Julian "Cannonball" Adderley (as) with

#### JJ CONTENT

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(1) Miles Davis (t); Hank Jones (p); Sam Jones (b); Art Blakey (d). New Jersey, 9 March 1958.

(2) Davis (t); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (d). NYC, 26 May 1958.

(3) as (2) Newport, Rhode Island, 3 July 1958.

**Green Corner 100896**

## CANNONBALL ADDERLEY SOMETHIN' ELSE

(1) *Autumn Leaves; Love For Sale; Somethin' Else; One For Daddy O; Dancin' In The Dark; Allison's Uncle* (2) *Spectacular; Miss Jackie's Delight; Tribute To Brownie; Cobweb; Jeanie; Another Kind Of Soul; Spring Is Here; Edie McLin* (76.15)

Julian "Cannonball" Adderley (as) with

(1) Miles Davis (t); Hank Jones (p); Sam Jones (b); Art Blakey (d). New Jersey, 9 March 1958.

(2) Nat Adderley (c); Junior Mance (p); Sam Jones (b); Jimmy Cobb (d). NYC, 6, 8, 11 February 1957.

**State Of Art 81210**

The *Somethin' Else* LP arrived quietly in 1958 and the *Downbeat* reviewer gave it five stars but couldn't think of much to say about it except that it was "the result of five thoroughly professional jazzmen playing together and making it". Quite an understatement really although the record slowly achieved classic status over the years and is now regarded as one of the best jazz discs of all time.

The highlights, for those few jazz enthusiasts who don't have it are the long, lyrical reading of *Autumn Leaves*, the laidback minor blues *One For Daddy O* and Cannon's smooth ballad reading of *Dancing In The Dark*. Miles and Cannon are well-nigh perfect together and the relaxed but ever swinging rhythm section are a joy to listen to. Blakey swings gently but compulsively

with ideal understanding of what the front line want and even the Davis rhythm section of the time would have been hard pressed to do as good a job.

There are stereo and mono versions, I suppose for comparison and completists. It's exactly the same music but the balance and spread of instruments makes the stereo the best bet. Perhaps that is as good as it is stems from the fact that this was one of just four albums Blue Note released in stereo on first release in their 1500 series. *Blue Train* was another. The double CD offers tracks from the Davis sextet in NYC in 1958 and also some from that year's Newport Jazz Festival – laidback Davis, Cannon and Trane in the studio and fiercely hard-swinging material from Newport. The single CD offers just the stereo version of the classic and fills it out with a Cannonball quintet session from 1957. It's a high-octane bop set with Cannon and brother Nat swapping Bird and Diz type licks with a strong rhythm section.

Derek Ansell

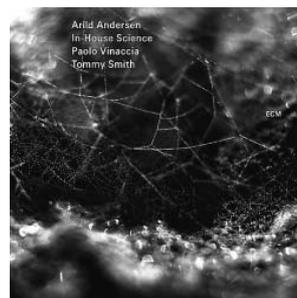
## ARILD ANDERSEN IN-HOUSE SCIENCE

*Mira; Science; Venice; North Of The Northwind; Blussy; Inhouse* (55.32)

Andersen (b); Tommy Smith (ts); Paolo Vinaccia (d). Bad Ischl, Austria, 29 September 2016.

**ECM 671 6897**

For this live album, Arild Andersen again employs Italian drummer Paolo Vinaccia and Scottish tenorist Tommy Smith, who accompanied him on *Live At Belleville* (ECM, 2008) and the studio album *Mira* (ECM, 2014). Smith also collaborated with Andersen on *Celebration* (ECM, 2012), with the Scottish National Jazz Orchestra. An ECM recording artist for nearly 50 years,



Andersen appeared on ECM's seventh release, Jan Garbarek's *Afric Pepperbird*, from 1970 and on George Russell's *The Essence Of George Russell (Sonet, 1971)*. But those are just two of the significant contributions the Norwegian bassist has made. *In-House Science* marks his 21st album as leader since 1975's *Clouds In My Head*.

*Mira* opens with an exquisite solo by Andersen, replete with pizzicato double stopping and embellished with evanescent harmonics. *Science* is imbued with a hauntingly memorable anchoring riff and Smith executes a freewheeling solo exploring the entire range of his tenor. This is followed by Andersen's astonishingly agile bass solo alongside Vinaccia's crackling, powerhouse drumming. The folksy melody of *Venice* contains some initial lyricism, evolving into a manic piece adorned by outbursts of overblown saxophone. On *North Of The Northwind*, Andersen's pizzicato bass line is accompanied by a sample of arco bass which produces a piece rich in lustrous harmonies. *Blussy* is actually quite bluesy and borders on the funky. On that number, *Science* and *Venice*, Andersen can be heard sporadically humming along in unison with his bass solos. This can be viewed as mildly distracting or endearingly idiosyncratic. Either way, it doesn't mar the performances. The finale is a storming *Inhouse*, with coruscating tenor

work from Smith. This exceptionally good recording captures these three virtuosos in an incandescent session.

Roger Farbey

**AS IS (ALAN & STACEY SCHULMAN)**

**HERE'S TO LIFE**

*In The Name Of Love; A Night In Tunisia; La Belle Dame Sans Regrets; It Ain't Necessarily So/The Look Of Love/It's Too Late Baby; When October Goes; Navin's Ditty; Street Life; Save Your Love For Me; Some People's Lives; Willow Weep For Me; Overjoyed; Here's To Life (49.56)*

Alan Schulman (g); Stacey Lynn Schulman (v) with collectively David Binney (as); Rashaan Carter, Matt Geraghty, Kevin Powe Jr (b); Marcus Baylor (d); Alejandro Lucini (pc); Grégoire Maret (hca); Chelsea Green, Kendall Isidore; Dianna Said (vn); Dawn Johnson (vla); Elise Cuffy (clo); Navin Girishankar (tab, narr); James McKinney (pc, bg v); Christie Dashiell, Carl "Kokayi" Walker (bg v). NYC, 2017.

asisjazz.com

Singer Stacey Schulman and guitarist Alan Schulman are highly experienced music professionals. Stacey has worked extensively as a session singer and she has also sung jingles and on soundtracks. However, the nature of this kind of work has resulted in relative anonymity, thus keeping hidden her ability to deliver jazz-flavoured performances, something that she does with skill and integrity. Although active for 20-plus years (and having recently overcome serious medical issues), she has a delightfully fresh vocal sound and this is allied with mature interpretation of the lyrics. Similarly long active, Alan has worked as a sideman with several noted jazz artists and he proves to be not only an ideal accompanist but also an effective soloist.

The songs selected for this, their second album, are mostly well known but are far from being overused. Apart from the central performances, all the musicians heard here are good and the guest soloists add texture to a very attractive set: David Binney, on Buddy Johnson's *Save Your Love For Me*, and Grégoire Maret on Ann Ronnell's *Willow Weep For Me*. There are no weak tracks and one of them, Barry Manilow and Johnny Mercer's *When October Goes*, is an exceptional interpretation. Altogether,

**CRITICS' CHOICE**

The 10 CDs JJ critics most wanted to hear from this month's review pile

Cannonball Adderley & Miles Davis	Somethin' Else: The Stereo & Mono Versions	Green Corner 100896
Art Blakey & Duke Jordan	Liaisons Dangereuses + Femmes Disparaissent	EJC 55731
Don Ellis	Tears Of Joy/Connection	Beat Goes On 1317
Tubby Hayes	A Little Workout	Acrobat 4396
Keith Jarrett	After The Fall	ECM 671 6506
Brad Mehldau	After Bach	Nonesuch 007559793180
Flip Phillips, Bill Harris, Kai Winding	Perdido	Sounds Of Yester Year 2086
Louis Prima	"Swing It!"	Retrospective 4326
Maria Schneider & SWR Big Band	Scenes From Childhood	SWR Jazzhaus 469
Gary Smulyan	Alternative Contrafacts	SteepleChase 31844

a very enjoyable album that will appeal to audiences for both jazz and popular song.

Bruce Crowther



**ATLANTIC BRIDGE**

**ATLANTIC BRIDGE**

*MacArthur Park; Dreams (Dreams/Pax/Nepenthe); Rosecrans Boulevard; Something; Dear Prudence; Childhood Room (Exit Waltz); I Can't Lie To You; Hilary Dixon (51.03)*

Jim Philip (f, ss, ts); Mike McNaught (p, elp); Daryl Runswick (b, elb); Mike Travis (d, pc). 1970.

**Esoteric Recordings 2604**

I bought the original LP of this on spec because I had enjoyed the work of McNaught and Runswick with the London Jazz Four, and Runswick additionally with the first edition of Dick Morrissey's band If. The album remained out of catalogue for many years and became something of a collector's item: I once saw a copy in the Hen's Teeth box at Colletts. I was sceptical about the jazz-rock route taken by many bands in the wake of Miles Davis and Nucleus and this album did not change my mind, but it was well played and good of its kind ... sorry if that sounds like damning with faint praise. There is much to enjoy, especially when they cut loose, as on *Rosecrans Boulevard* and an unsentimental version of *Some-*

*thing*. Philip frequently gets his soprano to sound as near like an oboe as dammit, which is fine by me.

The first three tracks are effectively a Jim Webb suite, with varied ensemble arrangements and free-wheeling solos. The next two are Beatles numbers ... Beatles songs had been central to the London Jazz Four's repertoire. *Prudence* gets a rather symphonic arrangement, with a very tasty tenor solo.

This issue includes two bonus tracks, *Can't Lie* and *Hilary Dixon*, which originally formed both sides of a maxi-single. Runswick plays a nice arco solo on *Can't Lie* but otherwise it's straightforward, uninteresting pop, and *Dixon* is a quintessential B-side instrumental stroll, a disappointing appendix to an entertaining album.

Barry Witherden



**RICHIE BEIRACH**

**INBORN**

*CD1: [Live] Paradox; Alone Together; Inborn; Con Alma; Sunday Song; In Your Own Sweet Way; You Don't Know What Love Is; Broken Wing (63.27)*

*CD2: [Studio] My Funny Valentine; Leaving; Inborn; Some Other Time; Sunday Song; Young And Foolish; Paradox (46.03)*

Beirach (p) Randy Brecker (t, fh); Michael Brecker (ts); John Scofield

(g); George Mraz (b); Adam Nussbaum (d). New York, 17-18 April 1989.

**Jazzline CD N 77049**

Beirach is a harmonically adventurous, rhythmically exciting, and very interactive player. In terms of style, to me he belongs in a relatively small batch of genuinely exciting "new" piano players that emerged fully between the 1970s and 1990s, and, like Kenny Kirkland in some ways, Beirach possesses something of his own that makes him stand out.

The live CD1 (recorded in front of an invited evening audience) kicks off at high tempo with *Paradox* and *Alone Together*, but then calms down with Beirach's lovely solo introduction to the reflective *Inborn*, featuring Michael Brecker's tenor. On *Con Alma*, Randy Brecker sounds quite Chet Baker-like in places, as indeed he does on Brubeck's *In Your Own Sweet Way*. The leader's *Sunday Song* returns to the mood of *Inborn*, featuring a solo piano feature in the middle, followed by Brecker's lyrical and beautifully toned line, which I think he excels with even more on the studio version from CD2. Check out Beirach's reharmonisation of the A section of *You Don't Know What Love Is*, which returns to the energy of the earlier tracks, followed by his own reflective three-time *Broken Wing*, where Scofield offers some subtle lead guitar work in-between the horns, and by way of contrast he burns more (as does drummer Adam Nussbaum) during the solo exchanges on the second version of *Paradox* at the end of CD2.

Just over half of the tracks in total on these CDs are composed by the leader, but the way the band approach the other tunes makes them sound very much part of the whole programme.