

Record Reviews



JULIAN "CANNONBALL" ADDERLEY

THE QUINTESSENCE

CD1 (1955-1958): (1) *Bohemia After Dark*; (2) *How High The Moon*; (3) *Spectacular*; (4) *Our Delight*; (5) *I'll Remember April*; (6) *Dancing In The Dark*; (7) *Struttin' With Some Barbecue*; (8) *St. Louis Blues*; (9) *Fran-Dance*; (10) *Blue Funk* (65.05)

CD2 (1958-1960): (11) *Groovin' High*; (12) *Stars Fell On Alabama*; (13) *Limehouse Blues*; (14) *Poor Butterfly*; (15) *This Here*; (16) *Dat Dere*; (17) *Work Song*; (18) *Never Will I Marry*; (19) *Blue Daniel* (74.10) Adderley (as) with:

JJ CONTENT

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(1) Donald Byrd (f); Nat Adderley (c); Jerome Richardson (ts, f); Horace Silver (p); Paul Chambers (b); Kenny Clarke (d). Hackensack, NJ, 28 June 1956.

(2) Sarah Vaughan (v); Ernie Royal, Bernie Glow (f); J.J. Johnson, Kai Winding (fb); Sam Marowitz, Richardson (ts, f); Jimmy Jones (p); Turk Van Lake (g); Joe Benjamin (b); Roy Haynes (d); Ernie Wilkins (arr, con). NYC, 25 October 1955.

(3) N. Adderley (c); Junior Mance (p); Sam Jones (b); Jimmy Cobb (d). NYC, 7 February 1957.

(4) as (3) but 4 and 6 March 1958.

(5) Miles Davis (f); Hank Jones (p); S. Jones (b); Art Blakey (d). NYC, 9 March 1958.

(6) Davis (f); John Coltrane (ts); Red Garland (p); Chambers (b); Philly Joe Jones (d). NYC, 3 April 1958.

(7) John Coles, Louis Mucci, Clyde Resinger (f); Joe Bennett, Frank Rehak, Tom Mitchell (fb); Julius Watkins (frh); Bill Barber (tba); Phil Bodner (reeds); Gil Evans (p, arr, con); Chuck Wayne (g); Chambers (b); Blakey (d). NYC, 21 May 1958.

(8) as (7): Royal (f); Harvey Philips (fu); Gerald Sanfino (f, picc, bcl) replace Resinger, Barber and Bodner.

(9) Davis (f); Coltrane (ts); Bill Evans (p); Chambers (b); Cobb (d). NYC, 26 May 1958.

(10) Blue Mitchell (f); Evans (p); S. Jones (b); PJ Jones (d). NYC, 1 July 1958.

(11) Wynton Kelly (p); Milt Jackson (vib); Percy Heath (b); Blakey (d).

(12) Coltrane (ts); Kelly (p); Chambers (b); Cobb (d). NYC, 22 April 1959.

(13) Davis (f); Coltrane (ts); Evans (p); Chambers (b); Cobb (d). NYC, 22 April 1959.

(14) Kelly (p); Heath (b); Blakey (d). NYC, 12 May 1959.

(15) N. Adderley (c); Bobby Timmons (p); S. Jones (b); Louis Hayes (d). San Francisco, 18-20 October 1959.

(16) as (15): Barry Harris (p) replaces Timmons. NYC, February & March 1960.

(17) Victor Feldman (p); Wes Montgomery (g); Ray Brown (b); Hayes (d). LA, 5 June 1960.

(18) N. Adderley (c); Feldman (p); S. Jones (b); Hayes (d). Hermosa Beach Cal, 16 October 1960.

Frémeaux & Associés FA 291

★★★★

On most levels this is a fantastic collection that arguably deserves the full-monty five. The reason I'm being stingy is down to a prejudice that experienced readers will be all too aware of – my deep antipathy for “taster packages”/pot pourris. Apart from quick sales (not a negligible factor these days, I admit), why do so many record companies do this? Have they completely surrendered to the iPod-pick-'n'-mix culture? I loved listening to every track here; yet I simultaneously and increasingly also got deeply frustrated. Why just one track from *Kind Of Blue*? Why only two from *Somethin' Else*? Why the skimpy representation of Cannon's wonderful collaboration with Gil Evans?

Okay, I'll stop griping. The musicians on show here – brass, reeds, pianos, bassists, drummers – are without exception in wondrous top form. And they are all fuelled by Cannon. As my concluding quotation from the great Joe Zawinul will I hope definitively show, Adderley was not just a force of nature but a supreme enabler. He was a generous but quietly ruthless boss – i.e. he didn't hire anyone who wasn't tops – but absolutely everyone who played with or alongside him was raised and ennobled (including brother Nat, still a woefully undersung musician). I have two huge regrets about Cannon: one, he (obviously) died much too young; two, he never got to make a full-partnership album with Oscar Peterson. Such a meeting would have been rich beyond measure.

At the end of the English sleeve-note (most of the liner is in

French), Zawinul observes: “Adderley remains the most underestimated musician ever. Maybe he was too popular, or maybe it has something to do with the repertoire . . . he remains one of only a handful of great individuals in the history of this music . . . Except for the great Duke Ellington, nobody knew like Julian how to speak to an audience.”

Utterly amen, and I rest my case. Maybe it is worth five stars after all.

Richard Palmer

BRIGITTE BERAHA AND JOHN TURVILLE

RED SKIES

(1) *Dindi*; (2) *My One And Only Love*; *Les Feuilles Mortes*; *Beatriz*; *This Heart Of Mine*; *Elephants On Wheels*; *Desafinado*; *It Might As Well Be Spring*; *Night Game*; *Moon And Sand*; *They Can't Take That Away From Me*; (1) *A Time For Love* (56.06)

(1) Brigitte Beraha (v); John Turville (p); Bobby Wellins (ts). Artesuono Studio, Italy, 24 September 2010. (2) as (1) Wellins out.

E17 JAZZ 001

★★★★

John Turville's status as one my current must-hear performers is underlined with the release of this lovely album of standards. The bar is set high from the off, with a wonderful performance of Jobim's *Dindi*. Beraha's vocals are crystal clear and beautifully enunciated, adding real depth to the lyrics; Turville offers sensitive and intelligent accompaniment that fits the vocal delivery like a hand in a glove, and this establishes the template for what is to follow.

The majority of material on offer here will be well known to anyone appreciative of the art of the finely crafted song, but

the CD is no less enjoyable for that. In terms of quality, Red Skies is up there with recordings from Claire Martin and Richard Rodney Bennett or Brad Mehldau and Anne Sofie Von Otter; anyone who enjoys the intimacy of female vocal and piano-only accompaniment should certainly give this one serious consideration.

Bobby Wellins tops and tails the album with a controlled but sumptuous performance. The purr of his tenor is positively Getzian and, brief though his contributions are, it's just another element to enjoy in an album that oozes charm, sophistication and understatement. A very classy, enjoyable set to enjoy over and over again.

John Adcock

BRIAN BROMBERG

COMPARED TO THAT

Compared To That; Rory Lowery, Private Eye; If Ray Brown Was A Cowboy?; Hayride; A Little New Old School; Forgiveness; Does Anybody Really Know What Time It Is?; I'm Just Sayin'; The Eclipse; Give It To Me Baby (70.55)

Collectively: Bromberg (b, elb); Randy Brecker (f); Gary Meek (ts); Jeff Lorber, Mitch Forman, Tom Zink, George Duke (p); Larry Goldings (org); Béla Fleck (bjo); Charlie Bisharat (vn); Gannin Arnold (rhy g); Vinnie Colaiuta (d); Alex Acuña (pc). The Rising Sun Orchestra. Horn section: Willie Murillo, Tony Guerrero (f); Mark Visher, Vince Trombetta (s); Jason Thor (tb); Nathan Tanouye (arr). LA, NY and Tokyo, 2012.

Artistry ART7028

★★★★

IN THE SPIRIT OF JOBIM

One Note Samba; Wave; Coastline Drive; Little Tune; Tristefinado; Corcovado; Cha Chika Chika Boom; Isn't It Beautiful?; Ray Of Sunshine; Talia; Ellen; The Girl From Ipanema (69.38)

Bromberg (b, g); Gary Meek (f, s); Otmaro Ruiz, Corey Allen, Mitch Forman (p); Ramon Stagnaro, Oscar Castro-Neves (rhy g); Joel Taylor (d); Airtó (pc, v); Alex Acuña, Mike Shapiro (d, pc). The Rising Sun Orchestra. LA & Tokyo, 2012.

Artistry ART7021

★★★

BROMBERG PLAYS HENDRIX

Fire; Manic Depression; Freedom; The Wind Cries Mary; All Along The Watchtower; Foxy Lady; Hey Joe; Crosstown Traffic; Spanish Castle Magic; Purple Haze (50.09)

CRITICS' CHOICE

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

Chet Baker/Gerry Mulligan	Complete 1952-1957	Jazz Dynamics 002
Jack DeJohnette	Special Edition	ECM 372 1965
Victor Feldman	Swinging On A Star	Candid 79107
Michael Garrick/Don Weller	You've Changed	Hep 2011
Harry James	Flash Harry - Broadcasts 1942-46	Hep 94
Shelly Manne	2-3-4 + My Fair Lady	Poll Winners 27309
Madeleine Peyroux	The Blue Room	Decca 8877571
Zoot Sims	In Paris	Poll Winners 27306
Keith Tippett	Dedicated To You, But You Weren't Listening	Esoteric ECLEC 2366
Keith Tippett	You Are Here...I Am There	Esoteric ECLEC 2367

Bromberg (elb); Vinnie Colaiuta (d). LA, 2012.

Artistry ART7030

★★★★

Compared To That is a stunner: apart from the sheer, pulsing blues power, precision playing and kicking arrangements, the leader plays almost all the apparent guitar lines on the bass. It's not a standard bass, mind you, but the piccolo instrument, which is tuned to the register of the guitar. Nevertheless, the brawn and knowhow needed to execute such meaty stuff is not inconsiderable and not within the ambit of the average bassist.

The name seems familiar, and given the playing, one must be surprised Bromberg (b. Tucson, 1960) hasn't come to wider jazz notice before. He certainly started well, touring internationally with Stan Getz after coming "out of the desert" as an 18-year-old for the job on the recommendation of Marc Johnson. Later there was also Dizzy Gillespie, Sarah Vaughan, Dave Grusin, George Benson and others we may not mention in polite jazz company, including Michael Bublé and Kenny G. However, none of his less permissible associations has sapped any of his jazz vitality.

Bromberg also plays compelling "acoustic" bass solos – not the ponderous woofing often associated with the contrabass but incisive, energised stuff redolent of Eddie Gomez. The hard-swinging, fat-toned "guitar-playing", a sort of Montgomery-Benson-Metheny hybrid, continues on *Rory Lowery, I'm Just Sayin'* and elsewhere.

Bromberg is a fine writer too, producing all the pieces here except two. He says he doesn't normally do bebop and there

had been plans to make this a funky, contemporary jazz record (one suspects smooth jazz). However, he not only doesn't do smooth but projects a convincing jazz character onto country (*If Ray Brown & Hayride*) and pop (*Chicago's Does Anybody*).

The Jobim album is as nice as its subject matter might suggest and reminds us that the bossa-nova boom was perhaps an early manifestation of the smooth-jazz phenomenon. But jazz attributes – harmony, strong melody and syncopation – are here in generous measure. Bromberg doesn't innovate much (though he writes some new tunes in the style) but brings a smooth touch to the familiar repertoire and plays engaging bass and (actual) guitar solos, the latter redolent of Earl Klugh.

The Hendrix album is again remarkably just Bromberg's basses and Colaiuta's drums. It's not the first time Bromberg has done hard rock – his 2005 album *Metal* probably went heavier than Hendrix. The material here inevitably has less jazz interest than the other sets but there's no shortfall in the musicianship.

Studio technology and overdubs played a large role in these productions, but neither disguise nor diminish the outstanding musicianship. Rather the opposite in fact – not only sound but Bromberg's talent is amplified. The sessions also combine unpretentious eclecticism and accomplished musicianship. It's ironic in an era that makes a fetish of boundary-breaking that these two qualities should come together in spades in a man from the oft-derided commercial studio world.

Mark Gilbert

ROGER DEAN

MULTI-PIANO 1978-2012

CD1: Rollin' For Harry; Metagroove Blue; The Monk's Habit; Calling Carla; Dolphins Fly By; Breaking In The Song 1-3; QV Free; 176 Sound Engines; Bimbimbe Piano; Regaining Bill (73.59)

CD2: Louise Le Moine; Talking With Phil; SoloDuo 1; SoloDuo 2; SundayPianoDances; Vestige; Cloudspotting; Kinetic Kingston Piano; BiTune; MeanHarmony 2; MetaGroove Dance (77.53)

Roger Dean (p). Various locations 1978-2012.

Tall Poppies TP225

★★★★★

Dean is a strikingly intelligent but also soulful pianist with a fine, crisp touch: for many years a close associate of Graham Collier, he has worked with other probing contemporary figures such as Terje Rypdal and Kenny Wheeler, Derek Bailey and Evan Parker and he has long been director of the excellent Australian ensemble AustralYSIS. One of only two Australians to be subjects in the Grove dictionaries of music and of jazz, he has written extensively about the emergence of new structures and technical possibilities in improvised music.

Beautifully programmed, this two-CD set offers a wide-ranging overview of Dean's solo work over the past 35 years and includes a helpful track-by-track commentary by the pianist.

If we begin in familiar territory, with lucidly phrased acknowledgement and exploration of the (acoustic) worlds of Bill Evans, Monk, Carla Bley and Herbie Hancock, by the end of disc two we have been made