

Record Reviews



CANNONBALL ADDERLEY QUINTET

CLASSIC ALBUMS 1959-60

CD1: (1) *This Here; Hi-Fly; You Got It!; Bohemia After Dark*; (2) *Work Song*; (3) *Dat Dere*; (2) *Easy Living*; (3) *Del Sasser*; (2) *Jeannine* (75.13)

CD2: (3) *Soon*; (2) *Them Dirty Blues*; (4) *Sack O'Woe*; *Big "P"*; *Blue Daniel*; *Azule Serape*; *Exodus*; *What Is This Thing Called Love?* (58.37)

Nat Adderley (c); Cannonball Adderley (as) with:

(1) Bobby Timmons (p); Sam Jones (b); Louis Hayes (d). Jazz Workshop, San Francisco, 18 & 20 October 1959.

(2) as (1) Barry Harris (p) replaces Timmons. Chicago, 29 March 1960.

JJ CONTENT

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(3) as (1) NYC, 1 February 1960.
(4) as (1) Victor Feldman (p) replaces Timmons. The Lighthouse, Hermosa Beach, 16 October 1960.

Acrobat 3197

★★★★

This was the quintet Cannonball Adderley formed after a successful couple of years with Miles Davis. The mixture of hard-swinging bop with blues and gospel overtones heard here became his calling card throughout the 60s when he enjoyed hits with *Work Song*, *This Here* (aka *Dis Here*) and *Mercy Mercy*, which sold over a million copies.

The Jazz Workshop date took place six months after the final Kind Of Blue recording that produced *Flamenco Sketches* and *All Blues*. The quintet was clearly inspired playing to packed audiences throughout their engagement and as always, Cannonball proves to be a charming MC with his humorous introductions. Nat Adderley's warm-sounding cornet provides an effective foil for the leader's exuberant alto on *This Here* which was introduced on this recording. The cute *Hi Fly* is a perfect vehicle for the quintet and they really storm through *Bohemia After Dark* at a blistering tempo of 80 bars to the minute.

The Café Bohemia was where Cannonball famously made his New York debut in 1955 when he sat in with Oscar Pettiford's band. *Work Song* and *Dat Dere* became classics of the soul jazz genre and Oscar Brown Jr. wrote lyrics for them both – *Dat Dere* even became an unlikely vehicle for Mel Tormé. Bobby Timmons' richly chorded statement here leads to an alternative A section in the final chorus. *Work Song* of course became popular with British R&B groups in the 60s – I played baritone in one that performed it nightly, sometimes twice nightly, at Lon-

don's 100 Club. The modal *Jeanine* settles into an infectious, foot-tapping groove aided and abetted by the superlative Sam Jones and Louis Hayes. Frank Rosolino's catchy *Blue Daniel* is one of the group's few excursions into waltz time.

Gordon Jack

NEIL ARDLEY AND THE NEW JAZZ ORCHESTRA

ON THE RADIO: BBC SESSIONS 1971

(1) *Stratusphunk; Tanglewood '63; Half Blue; Pendulum; Terre De Miel; The Immortal Ninth*; (2) *The Time Flowers* (62.48)

(1) Ardley (cond); Nigel Carter, Bud Parkes, Harry Beckett, Ian Carr, Henry Lowther (t, flh); Derek Wadsworth, Robin Gardner, Mike Gibbs (tb); Dick Hart (tu); Don Rendell, Barbara Thompson, Brian Smith, Dave Gelly, Dick Heckstall-Smith (reeds); Dave Greenslade (org, elp); Frank Ricotti (vib, pc); Dave Clempson (g); Jeff Clyne (b); Jon Hiseman (d). London, probably February 1971.

(2) Ardley (cond); Carr (t, flh); Rendell (reeds); Ricotti (vib, pc); Barry Guy (b); Keith Winter (electronics); The London Studio Strings. London, 12 September 1971.

Dusk Fire 115

★★★★

The late 60s and early 70s was a time when contemporary jazz created in this country matched any in the world and the New Jazz Orchestra and the Mike Gibbs Orchestra were in its vanguard. Le Dejeuner Sur L'Herbe (1968) by the New Jazz Orchestra is currently on *Dusk Fire 110* and Mike's two Deram albums of 1969 and 1970 are now very much collector's items, but are so intensely brilliant that they should be permanently available on CD.

Here's another chapter with amazing and deeply satisfying orchestrations by Ardley and his fellows. It's unusual to find a 20-



NEIL ARDLEY & The New Jazz Orchestra
On The Radio: BBC Sessions 1971

piece orchestra and it does much credit to the BBC that it commissioned these broadcasts. *Tanglewood* gives us an early version of Gibbs's typically powerful themes and, like all the other tracks here it impresses itself on the mind virtually by its pure originality. Barbara Thompson's unusual orchestration of *Terre De Miel* shows her mastery as an arranger. It contrasts the woodwind lead and brass vividly with Dick Hart's tuba. Jack Bruce's *Ninth* is similarly impressive and John Taylor's pairing of *Blue* and *Pendulum* has warm nostalgia with the flugel of the lamented Ian Carr. Derek Wadsworth has a ball throughout and there are several examples of Don Rendell's mastery.

Ardley's half-hour *Flowers* is a major work which, although experimental, is played with mastery by all hands. After giving credit to Ardley for imagination and skill, Rendell and Carr are particularly notable in this imposing work.

Dave Gelly, a long-time member of the orchestra, provides excellent analysis on the sleeve, as you would expect. Listeners should not be deterred by the under-par recording that results from these not coming from the original BBC tapes. One soon accustoms to the sound and the value of the music transcends the handicap.

Steve Voce

DENYS BAPTISTE

THE LATE TRANE

Dusk Dawn; Living Space; Ascent; Peace On Earth; Transition; Neptune; Vigil; Astral Trane; After The Rain; Dear Lord (60.47)

Baptiste (ts, ss); Steve Williamson (ts); Nikki Yeoh (p, kyb); Gary Crosby (b); Neil Charles (b, elb); Rod Youngs (d). The Premises, London, 18-20 January 2017.

Edition 1093

★★★

Justified though they might be, anyone calling for an end to further investigation of Coltrane's already strip-mined legacy is likely to be positively foxed by this one. It fully merits being described as a re-imagining of the last phase of that legacy, as opposed to further recycling of it.

Tonally Baptiste owes little to Coltrane, and this is as welcome as anyone avoiding the templates that have surfaced since his death. Describing Baptiste as his own man is resorting to a chestnut, but he proves this and more on *Peace On Earth* where he sounds like an engaged Jan Garbarek over Yeoh's contemplative keyboards. The electronic modification to his tenor on *Ascent* inevitably serves to distance him from the source, in a good way. Youngs does his own thing and the resulting music emphasises the importance of finding personal voices, especially in times like these, where technique and dexterity often seem like more than enough to dazzle a percentage of the audience.

Transition is also contemplative, but nothing short of lovely not least because the quartet doesn't strive overtly (or indeed strain) to reach that state. Instead the mood comes naturally, and in so doing might for some listeners highlight a gulf between the troubled era in which Coltrane breathed his last and the different but more troubled era we're currently living through.

Nic Jones

ROGER BEAUJOLAIS QUARTET

SUNSET

Unlucky For Some; Benign Tonight; And When You Smile; I Love You; In The Meantime; Little B's Poem; Round The Houses; Sunset; Yesterdays (54.32)

Beaujolaïs (vib); Robin Aspland (p); Simon Thorpe (b); Winston Clifford (d). London, September 2016.

CRITICS' CHOICE

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

Cannonball Adderley Quintet	Classic Albums 1959-60	Acrobat 3197
Mose Allison	Complete 1957-1962 Vocal Sides	Essential Jazz Classics 55718
Neil Ardley & The New Jazz Orch	On The Radio: BBC Sessions 1971	Dusk Fire 115
Dave Brubeck Quartet	Time Out	State Of Art 81166
John Coltrane	Trane: The Atlantic Collection	Atlantic 0081227940683
John Coltrane	Coltrane Plays The Blues	Atlantic 0081227945206
Terry Gibbs	92 Years Young: Jammin' At Thr Gibbs House	Whaling City Sound 092
Scott Hamilton	The Shadow Of Your Smile	Blau 16
Quercus	Nightfall	ECM 574 3078
Tomasz Stańko New York Quartet	December Avenue	ECM 572 6302



Stay Tuned 010

★★★★

Roger Beaujolaïs's melodious, steady-as-you-go style at the vibraphone suits his compositional manner, a relationship evident on his latest album, six of whose nine tracks are by him and the others by tunesmiths – Jerome Kern, Cole Porter and Bobby Hutcherson – with whom he clearly has affinities. He's a famously self-taught, relatively late starter on the instrument and has served time chameleon-like with Ray Gelato, Robert Plant, Morrissey and others, as well as making four acid jazz albums under various monickers. Conventional jazz format comes easy, too. But it's a flexible orthodoxy. He and Aspland share the foreground interest, the latter being the first to ratchet the intensity on the opening number, on which everyone gets a chance to step forward, Thorpe in opening the door and Clifford enlivening the background chores.

Benign Tonight is a piece of typical Beaujolaïs wordplay – remember *Mr. Non PC* and *Admission Impossible?* – to all intents excluding him in its concern to mark time when he might have been waiting to solo but allowing him, as elsewhere, to let the vibes percolate through the ensemble. Compelling improvisational lead and glimmering overtones are a feature of the

longest track, *And When You Smile*, which makes of lingering an art and of stability a virtue. *Round The Houses* is full of permutations, from the bookending unison theme by bass, vibes and piano to the pairings of vibes and drums, and piano and drums. Both Aspland and Beaujolaïs stretch out on the valedictory *Yesterdays* before some neat bass-drums breaks. One hears influences such as Mike Mainieri and Hutcherson but Beaujolaïs is his own dependable, self-restrained man and a pleasure to listen to.

Nigel Jarrett

LOU BENNETT

AMEN (& MORE)

(1) *Sister Sadie; So What; (2) Jubilation; (1) Brother Daniel; Green Dolphin Street; Amen; (3) Stella By Starlight; Something By John; Brother John; (4) Reverie; Cheek To Cheek; I'm Getting Sentimental Over You; Night And Day (72.56)*

Bennett (org) with: (1) Jimmy Gourley (g); Jena Marie Ingrand (b); Kenny Clarke (d). Paris, July 1960. (2) as (1) but omit Ingrand. (3) Rene Nan (d) Paris, 1962. (4) Pierre Spiers (p); Clarke (d). Paris, 1958.

Phono 870277

★★★

DANSEZ ET REVEZ

(1) *Moins Que Rien (Misty); Les Enfants Du Piree (Never On Sunday); Tendrement; Clementine; Blues Valse; Les Voiliers; Polka Dots And Moonbeams; Soleil De Minuit; Verte Campagne; Le Vrai Blues; (2) If You Were The Only Girl In the World; Wonderful, Wonderful; (3) West Coast Blues; (4) No Smokin'; Low Life; (5) Satin Doll; What A Difference a Day Makes (78.13)*



Bennett (org) with:

(1) Elek Bacsik (g); Daniel Humair (d). Paris, summer 1960. (2) Rene Thomas (g); Gilbert "Bibi" Rovere (b); Charles Bellonzi (d). Paris, 23 March 1963.

(3) as (2) but Bedit Quersin (b) replaces Rovere. 20 April 1963. (4) Jimmy Gourley (g); Kenny Clarke (d). Koblenz, Germany, 3 January 1963. (5) as (4) but Cologne, Germany, 7 October 1960.

Phono 870278

★★★

The then pianist Lou Bennett was inspired to take up the organ in 1956 after hearing Jimmy Smith and thereafter toured the States before moving to Paris in 1960. He became a popular attraction around Europe, if never reaching the status of instrumental master. He never displayed the technical facility of Smith nor his imagination but he understood the dynamics of the electric monster, and its ability to excite. He could certainly swing (a prerequisite written in stone for organists) and he chose his European collaborators extremely well; Kenny Clarke was often on hand, not exactly a handicap.

The consistency over these two CDs is a little patchy, containing as they do the organist's debut album as a leader, Amen and his follow up Dansez Et Restez. Much of this material appears on CD for the first time, including a number of rare bonus tracks, two of the best being *Satin Doll* and *What A Difference A Day Makes*,