



Jackie McLean – Consequence
Blue Note Classic

The word Consequence, as described in the Merriam-Webster Online Dictionary is “something that happens as a result of a particular action or set of conditions”. In effect, that’s a perfect way to describe the album beginning the month of March, Consequence (Blue Note Classic LT-994) by Jackie McLean. The alto saxophonist’s three previous releases, Let Freedom Ring, One Step Beyond and Destination Out began expressing an abstract style towards Avant-Garde or Free Jazz. I think this is the reason Alfred Lion didn’t release the album after it was recorded, but this 1965 date pairs McLean with one of his favorite collaborators, Lee Morgan. The supporting cast is a stellar one, Harold Mabern on piano; Herbie Lewis on bass; Billy Higgins on drums and my copy used in this report is the original 1979 Stereo LP. Bluesanova, the first of four tunes by Jackie begins with a dazzling theme treatment led by both horns. Lee takes the opening statement enthusiastically with some serious blowing succeeded by Jackie who instills the next interpretation with a spirited bounce. Harold executes his ideas next on a highly charged performance ahead of Lee and Jackie who make one final comment each anchored by Herbie’s walking bass and Billy’s bouncy brushwork into the end chorus and fade out.

Consequence, also by McLean is a speed demon from the outset. Morgan starts the uptempo ride with an incandescent interpretation ignited by intense heat. McLean continues with searing choruses of wild passion for the second reading. Mabern takes his turn next, delivering a ferocious solo, and Higgins exchanges a few rapid-fire opinions with Lee and Jackie before the abrupt climax. My Old Flame by Sam Coslow and Arthur Johnston was written in 1934, making its debut in Belle of The Nineties. In the film, the song is sung by its star Mae West accompanied by Duke Ellington and his Orchestra. The lyrics depict a woman recalling a former lover with reflective affection and a definitive version of this standard can be heard

on the 1955 Mercury album by Dinah Washington, For Those In Love. The quintet’s version is touchingly tender with McLean’s opening statement emitting intimate warmth. Mabern and Morgan’s brief performances are both beautifully expressed before Jackie’s delicately elegant return to end the first side softly.

A festive mood opens Side Two with McLean’s Tolyppo, a danceable midtempo treatment providing the ideal setting for three interpretations by Jackie, Lee, and Harold that’s graciously inviting. McLean’s opening statement expresses a feeling of blissful joy that’s rhythmically pleasing. Morgan possesses a relaxed, casual manner on the second solo that still sizzles with an effervescent spontaneity. Mabern has fun on the closing performance with cool and clever notes making a strong impression. Slumber is Lee Morgan’s only contribution to the album and during the melody, I thought I’d heard it before and was experiencing déjà vu. It turns out I did recognize it because this song was recorded two years later as Soft Touch on July 14, 1967, in the session that would become The Procrastinator. A two-record set of previously unissued all-star sextet sessions released in 1978. Lee establishes the opening solo with a bright, uncomplicated tone. Jackie follows with an inspired reading that shows him in peak form and Harold culminates the performances with an intriguing solo preceding the quintet’s closing chorus.

Vernestune is the final track and this McLean composition was originally recorded as a midtempo tune called The Three Minors in 1962 for an album titled Jackie McLean Quintet originally set to be released in late 1962 or early 1963. It remained on the shelves until 1977 when it was released in Japan by Toshiba-EMI Limited. A year later, the US release would be part of a two-record set titled Hipnosis. This tune opens with the quintet proceeding swiftly on the main theme. Jackie charges into the opening statement moving rapidly with lightning-fast verses. Lee answers with a vigorous reading possessing a quick attack and tonal flexibility that’s exemplary. Harold’s closing performance is an interpretation every bit as satisfying that doesn’t stop swinging until the upbeat coda.

Jackie McLean and Lee Morgan were a perfect match together and Alfred Lion utilized their combined talents whenever he could. Jackie performed six times on Lee’s Blue Note LPs: Leeway, released in 1961; Tom Cat recorded in 1964 but not released until 1980;



Cornbread released in 1967; Infinity recorded in 1965 but not released until 1981; Charisma released in 1969 and The Sixth Sense released in 1970. Lee appeared on McLean's album Jackknife recorded in 1965 but not released until 1975. The sound of the original recording done by Rudy Van Gelder is quite good and clean without a bit of harshness from top to bottom. However, when I did an A-B listening comparison between this album and Record Five of my 1993 Mosaic box set, The Complete Blue Note 1964-66 Jackie McLean Sessions duplicating the song sequence of the LP. The sound of the Mosaic album proved to be exceptional with each instrument identifiable and a significant improvement in the highs, midrange, and bass. That said, Consequence is a solid straight-ahead session by Jackie McLean who possessed undeniable chemistry with Lee Morgan, plus an extraordinary supporting cast in Harold Mabern, Herbie Lewis, and Billy Higgins. Together, they created thirty-six minutes of jazz worthy of any Hard-Bop or Post-Bop library.

Charisma (Blue Note BST 84312); Destination Out (BLP 4165/BST 84165); For Those In Love (Mercury Records MG 36011); Hipnosis (Blue Note Jazz Classic Series BN-LA483-J2); Infinity (Blue Note Classic LT-1091); Jackknife (The Blue Note Reissue Series BN-LA457-H2); Leeway (Blue Note BLP 4034/BST 84034); Let Freedom Ring (BLP 4011/BST 84011); One Step Beyond (BLP 4137/BST 84137); The Complete Blue Note 1964-66 Jackie McLean Sessions (Mosaic Records MQ6-150); Jackie McLean Quintet (Blue Note LNJ-80118); The Procrastinator (Blue Note Classic Jazz Series BN-LA582-J2); Tom Cat (Blue Note Classic LT 1058) – Source: Discogs.com

My Old Flame – Source: JazzStandards.com

Belle of The Nineties, Mae West – Source: Wikipedia.org



Miles Davis – 1958 Miles
CBS/Sony

During his lifetime, Miles Davis was not just considered one of the greatest musicians in jazz, but music itself. He proved this numerous times by performing on and releasing countless records that have stood the test of time giving critics, fans, and fellow musicians more musical food for thought than most other artists in any other genre. The album I'm discussing this time is an exceptional blowing session titled 1958 Miles (CBS/Sony 20AP 1401). It wasn't released as a complete album until 1974 in Japan. Tracks A1 to A3 appeared on Jazz Track, released in 1958. Track B1 was featured in the 1975 two-record compilation, Black Giants and track B2 appeared twice in the 1973 compilations, Basic Miles-The Classic Performances of Miles Davis and the CBS/Sony Japanese Mono LP, The Miles Davis Quintet & Sextet. By the time he recorded this album, Davis had changed personnel in his group; gone were Red Garland and Philly Joe Jones who were replaced by pianist Bill Evans and drummer Jimmy Cobb. Rounding out the ensemble are Julian "Cannonball" Adderley (tracks: A1, A2, B1) on alto sax; John Coltrane (tracks: A1 to B2) on tenor sax; Bill Evans (tracks: A1 to A3, B1), Red Garland (track: B2) on piano; Paul Chambers (track: B2) on bass; Jimmy Cobb (tracks: A1 to A3, B1), "Philly" Joe Jones (track: B2) on drums and my copy used in this report is the 1979 Japanese Mono reissue.

Side One starts with the 1947 classic On Green Dolphin Street by Bronislaw Kaper and Ned Washington. The song was composed for the film, Green Dolphin Street and it's this version by Miles that made it a jazz standard. The leader opens his intertwining dialogue on the muted horn with the trio establishing an easy beat on the melody. He extends the positive energy on the lead solo sizzling at a medium flame, then Coltrane delivers a peppy interpretation with immense lyricism. Cannonball makes beautiful music on the third reading and Evans is in equally fine form, ending on a jubilant note before



Miles brings the song to a satisfying conclusion. *France* is Miles' tribute to his second wife, Frances Taylor and I first heard it on the 1961 live album, *Miles Davis In Person, Saturday Night at The Blackhawk, San Francisco, Volume 2*. Miles, still on muted trumpet delivers a thoughtfully dreamy theme and a rich, mellow coda. Coltrane's opening statement is a lush performance that simply melts the heart. Cannonball possesses a sweet, slightly fragile tone on the next presentation and Evans approaches the finale with fingertip delicacy, resulting in one of his finest ballad performances.

The 1944 jazz standard, *Stella By Starlight* by Victor Young and Ned Washington ends the first side and is one of the most popular songs ever recorded from *The Great American Songbook*. Cannonball takes a break on this ageless classic showcasing Miles, Coltrane, and Evans as the featured soloists. The graceful mood is created on the opening chorus with the muted trumpet delivering each note passionately. Coltrane delivers a breathtaking majestic interpretation followed by Evans who constructs an astoundingly beautiful presentation preceding the touching climax. *Love For Sale* was written by Cole Porter in 1930, making its debut in the musical *The New Yorkers* that year. The lyrics depict the views of a courtesan offering love for sale and is one of Porter's most recorded tunes. Cannonball and Miles also recorded *Love For Sale* two months earlier on the 1958 album, *Somethin' Else*. Miles steps up first for the opening statement using the mute on a brisk performance that's decidedly upbeat and an absolute gem. Cannonball executes each chorus of the next solo impeccably with firm articulation. Evans sinks his teeth into the closer, giving an outstanding performance that shines brilliantly before the close.

Little Melonae by alto saxophonist Jackie McLean made its debut on his first album as a leader in 1955, also launching the record label AdLib, *Presenting Jackie McLean*. This tune is named for and dedicated to Jackie's Daughter and Cannonball is also not featured on this track. The quintet presents the melody collectively; Miles starts the soloing with the mute removed for a gorgeous opening statement. Coltrane puts plenty of sincerity and feeling into the next reading preceding Red Garland who dazzles with finesse on his only interpretation. Chambers shines briefly during the closing chorus before the quintet takes the song out. The album was produced by Teo Macero and the engineer is Larry Keyes. The sound is exquisite throughout the treble, midrange, and bass spectrum

and the sextet surrounds your favorite listening spot with a solid soundstage from the instruments. Being a Japanese release, the CBS/Sony album, 1958 Miles may be a bit difficult to find on your next vinyl hunt, but your diligence will be rewarded with an outstanding album that would fit nicely in the Hard-Bop section of your library while opening up a new world of Miles Davis' sound in the Modal style that reached its pinnacle a year later on *Kind of Blue*!

Basic Miles-The Classic Performances of Miles Davis (Columbia KC 32025); *Black Giants* (KG 33402); *Jazz Track* (Columbia CL 1268); *Miles Davis In Person, Saturday Night at The Blackhawk, San Francisco, Volume 2* (Columbia CL 1670/CS 8470); *Presenting Jackie McLean* (AdLib 6601); *Somethin' Else* (Blue Note BLP 1595/BST 81595); *The Miles Davis Quintet & Sextet* (CBS/Sony SOPM-140); *Budo, Sweet Sue, Just You* – Source: Discogs.com

On Green Dolphin Street, *Love For Sale* – Source: JazzStandards.com



Sonny Clark – *Sonny's Crib*
Blue Note

Sonny Clark steps into the spotlight next with his third LP as a leader, *Sonny's Crib* (Blue Note BLP 1576/BST 81576), released in 1958. He was considered the label's house pianist and appeared on many incredible albums. On this date, he heads a stellar sextet of heavy hitters; Donald Byrd on trumpet; Curtis Fuller on trombone; John Coltrane on tenor sax; Paul Chambers on bass; and Art Taylor on drums. My copy used in this report is the 1990 Toshiba-EMI Limited Japanese Mono reissue (Blue Note BLP 1576 – BN 1576). Side One starts with a rapid burner, *With a Song In My Heart*, the 1929 show tune by Richard Rodgers and Lorenz Hart. The sextet takes off on a brisk romp through the melody stepping aside for Byrd who gives an electrifying first solo. Coltrane emerges with a vengeance delivering voracious fire at a high velocity on the next statement. Fuller responds with a robust,



resonant tone releasing exhilarating energy during his turn. Afterward, Clark offers an exhilarating interpretation that burns into the climax.

Speak Low by Kurt Weill and Ogden Nash is a popular song from 1943 that opens at midtempo. John takes the lead on the Latin flavored melody with the ensemble manufacturing a firm foundation behind him. He continues with a fervent opening statement of joyous exuberance. Curtis and Donald share the next reading, both men bringing out the best in each other investing both interpretations with a great deal of spirit. Sonny steps in last, summing up the song with a captivating solo before the close. Come Rain or Come Shine by Harold Arlen and Johnny Mercer brings the first side to a close as a beautiful slow-tempo ballad. Fuller opens the melody with a simple statement of sensual beauty. Clark is particularly haunting on the second reading with an ardently touching interpretation. Coltrane comes next shimmering with sensitivity on a seductively tender reading, then Byrd takes the ensemble home with an elegant closing chorus ending with a stately climax. The final two tracks are by the leader and occupy Side Two. The title tune is a blues with everyone laid-back and taking it easy on the carefree melody. John goes first swinging expressively with rhythmic verses that are enjoyable. Curtis comes in next also contributing some fine solo work. Donald takes the next turn with an easy swing that's cheerfully bright. Sonny is artfully tasteful on the next solo with a performance that goes down easy like an ice-cold Manhattan. Paul cuts into the final reading with an undeniably sassy statement that says plenty into the ensemble's exit.

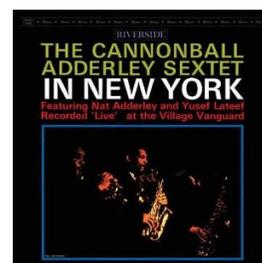
Sonny's News For Lulu closes out the album giving everyone a solo opportunity except Art. The song opens with a brief introduction by the trio followed by a collective midtempo melody presentation. The leader's opening statement shows his rhythmic vitality on spirited lines flowing freely and confidently. Donald reciprocates with a happy, infectious groove showing the workings of a very creative mind. John comes in next, infusing his performance with an assertive, energetic effervescence. Curtis sparkles on the fourth reading with vigorous vitality. The finale is a delectable dish served up by Paul anchored by just Art's tranquil brushwork swinging very nicely into the sextet's closing chorus concluding an enjoyable album. The original recording by Rudy Van Gelder has been lovingly remastered by Toshiba-EMI Limited with a superb soundstage that surrounds your listening spot as if you're in the studio with the musicians. In addition to

Sonny's Crib, Clark recorded eight more albums for Blue Note as a leader and with many other stars on the label as a sideman including Tina Brooks, Lou Donaldson, Curtis Fuller, Dexter Gordon, Bennie Green, Grant Green, Johnny Griffin, Clifford Jordan, Jackie McLean, Hank Mobley, Lee Morgan, Ike Quebec, Louis Smith, Stanley Turrentine, and Don Wilkerson. He was also featured on sessions by Serge Chaloff, Sonny Criss, Buddy DeFranco, Billie Holiday, Charles Mingus, Sonny Rollins, Frank Rosolino, and Howard Rumsey's Lighthouse All-Stars.

He passed away on January 13, 1963, at the age of thirty-one from a heroin overdose in New York City although the official cause was listed as a heart attack. Clark and his colleagues leave a lasting impression on the listener through their outstanding interplay together making the music come alive. If you're seeking some Hard-Bop on your next vinyl hunt, I offer for your consideration, Sonny's Crib by Sonny Clark. It's an excellent album of good tunes with great solos by six remarkable musicians who together, make highly delectable listening that should appeal to any jazz collector who's also a fan of jazz piano!

Come Rain or Come Shine, Speak Low – Source: JazzStandards.com

Sonny Clark, With a Song In My Heart – Source: Wikipedia.org



The Cannonball Adderley Sextet In New York The Cannonball Adderley Sextet In New York
Riverside Original Jazz Classics

Submitted for your consideration to end the month is a smorgasbord of Hard-Bop that's good enough to satisfy almost any jazz appetite. The Cannonball Adderley Sextet In New York (Riverside RLP-404/RLP-9404) is the debut recording of the alto saxophonist's sextet and the group's first live album in New York City. Rounding out the personnel is Nat Adderley on cornet; Yusef Lateef on flute, oboe, tenor sax; Joe Zawinul on



piano; Sam Jones on bass and Louis Hayes on drums. My copy used in this report is the 2014 Riverside Original Jazz Classics Stereo reissue (OJC-142 – RLP-9404) released by Concord Music Group. One of the things I was always impressed with regarding Cannonball Adderley was his amazing rapport with an audience.

Side One opens with an introduction by the leader discussing briefly why they hadn't done a live album before on the East Coast, he then introduces the opening track Gemini by tenor saxophonist Jimmy Heath. This composition made its debut on Heath's 1962 LP, Triple Threat and the sextet goes right to work with an entrancing theme led by Lateef on flute after the trio's cheerful introduction. Cannonball ignites the first solo with luminous intensity. Nat also gets the adrenaline racing on the next reading with the power of a raging inferno, then comes Yusef on tenor sax who starts at an easy-flowing pace before turning up the heat for a brisk ride. The front line leads the ensemble through a brief, invigorating interlude that flat out cooks, then Joe constructs a riveting ending presentation propelled by the energetic rhythm of Sam and Louis preceding the theme's zealous reprise and climax.

Planet Earth is the first of two originals by Yusef Lateef and the sextet starts with a scorching theme treatment. Cannonball tears into the lead solo with an intense workout pursued by the searing sounds of the other horns. Nat continues the torrid tempo voraciously on the second reading. Yusef, still on tenor fuels the third reading with incandescent fury. Joe keeps swinging with unrestrained enthusiasm on the finale moving swiftly to the closing chorus and culmination. Dizzy's Business, written by arranger, composer, and tenor saxophonist, Ernie Wilkins begins Side Two with a collective theme treatment in high gear. Wilkins wrote the song while a member of Dizzy Gillespie's Big Band and its debut was on the 1956 album, World Statesman. The solo order is Cannonball, Nat, and Yusef, and Julian takes off on the lead solo swinging ambitiously. Nat follows with energetic nimbleness that's absolute perfection, then Yusef fuels the closer with unbridled joy.

Lateef's second composition Syn-Anesthesia slows the pace down to ballad tempo featuring the composer on oboe. The solo order duplicates Dizzy's Business, establishing the mood with expressive beauty on the melody led by the front line. The leader opens with a melodically delicate performance, then Nat expresses

an intimate feeling on the second reading. Yusef closes with a strikingly beautiful interpretation possessing a romantic style that subtly tells its story. Cannonball makes a humorous introduction to Joe Zawinul's Scotch and Water as a drink Joe knows very well. The sextet starts the song with an upbeat, happy theme treatment. The altoist opens with an effervescent groove wailing to an infectious beat perfect for finger-popping and toe-tapping. Joe responds with a marvelous interpretation on the closer traveling efficiently to a very fulfilling finale. Cannon's Theme is Unit 7 written by Sam Jones was first recorded by the quintet on Nancy Wilson/Cannonball Adderley a year earlier. Cannonball introduces the members to the crowd, with Nat and Yusef ending the set with two impressive performances of radiant joy culminating with the sextet's climax and crowd's ovation.

Ray Fowler was the man behind the original recording and his work is preserved well on this OJC Stereo reissue with a superb soundstage that doesn't disappoint, allowing its owner to enjoy this album on any mid-fi or high-end audio system with excellent results. For their inaugural live record on the East Coast, The Cannonball Adderley Sextet In New York gives their fans a fluid, consistent performance that compliments his two earlier 1960 west coast LPs. The Cannonball Adderley Quintet In San Francisco and The Cannonball Adderley Quintet at The Lighthouse. I happily recommend all three for those who appreciate the creativity, spontaneity, and magic of truly inspired live jazz! See you next month and Happy Listening Gang!

Nancy Wilson/Cannonball Adderley (Capitol Records T-1657/ST-1657); The Cannonball Adderley Quintet at The Lighthouse (Riverside RLP 344/RLP 9344); The Cannonball Adderley Quintet In San Francisco (RLP 12-311/RLP 1157); Triple Threat (RLP 400/RLP 9400); World Statesman (Norgran Records MG N-1084).

World Statesman – Source: jazzdisco.org