

After opening cool, the band gradually work their way to harder bop, with 'Love for Sale' kicking things up a notch and then Miles doing it again with the title track - which begins with a little call and response between him and Adderley, before the trumpeter takes the lead, dropping away in time for Blakey to egg Adderley into his own solo, as he rolls the beat on with some extra notes on the ride cymbal. 'One for Daddy-O' is another deceptively placid mid-tempo piece that actually contains some of the more nimble work from Adderley, while 'Dancing in the Dark' is treated to a languid but hardly dull rendition, graced by Cannonball's warmth and sophistication. Here Davis does not appear - in fact, no-one else takes a solo here, it's a complete Julian showcase.

This is a cooler set of hard bop than other records in the genre. It's less frenetic than some work in the bop genre and can be quite soothing, but the solos are still extended. Fans of the Cool Jazz genre might still like to check this one out, and it might be a little too calm for fans of really hard bop. But for anyone who enjoys Davis' or Adderley's work, well, you've probably already got this one.



SOMETHIN' ELSE

**CANNONBALL
ADDERLEY**
MILES DAVIS
HANK JONES
SAM JONES
ART BLAKEY



Mastered in DSD256

Somethin' Else is a jazz album by alto saxophonist Julian "Canonball" Adderley, his only album on the Blue Note label, recorded and released in 1958. Also on the session is trumpeter Miles Davis in one of his handful of recording dates for Blue Note. Adderley was a member of Davis' group at the time this album was recorded. The Penguin Guide to Jazz selected Somethin' Else as part of its suggested "Core Collection."

The album was recorded during Adderley's membership in the Miles Davis' First Great Quintet, and it also marks one of the few recordings Davis made as a sideman after 1955. Indeed, Davis plays several of the first solos, composed the bluesy title track and, according to the liner notes, chose most of the material. "Autumn Leaves" would remain in the Davis book, and "Love for Sale" would be recorded by the Davis Sextet a little over two months later.

The twelve-bar blues "One for Daddy-O" was written by Adderley's brother Nat for Chicago radio DJ Holmes "Daddy-O" Daylie. At the end of that track, Davis can be heard addressing producer Alfred Lion, saying "is that what you wanted, Alfred?" Adderley and Davis would also play together on the 1958 Columbia Records release Milestones, as well as the 1959 landmark Kind of Blue, one of the most universally acclaimed jazz albums.

Accounts of who exactly takes the lion's share of leadership duties between Davis and Adderley on 'Somethin' Else' is up for discussion, but I'd like to sidestep that here and suggest that no matter who, it's one of the best jazz albums out there.

Part of that claim must fall upon Adderley's shoulders. All the great jazz records have skillful and intuitive sidemen. Some even have other leaders as sidemen who share the load. Most truly great jazz albums even have brilliant material - whether that comes in the form of standards, arrangement or composition.

But not all have the warmth and heart that Adderley brings to a solo. His phrasing is not overdrawn on these songs. It seems intuitive, seems right. As a listener, you can find it hard to imagine a solo or a phrase in a different way. Throughout the album he oozes confidence and a warmth that is just as effective in contrasting Miles here, as it is on 'Kind of Blue.'

Opening with a monstrously fine reading of 'Autumn Leaves' we see everything already in sync. Soloists move in and out of the spotlight with grace and a wonderful sense of timing, and the rhythm section never misses a cue. Hank Jones' solo toward the end of the piece just floats out of the speakers. Actually, it's one of my favourite short solos, hands down. I wish it were longer every time I hear it.



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- 1 Autumn Leaves 11:00**
- 2 Love For Sale 7:00**
- 3 Somethin' Else 8:10**
- 4 One For The Daddy-O 8:20**
- 5 Dancing In The Dark 4:00**

Recorded March 9, 1958, by Blue Note Recorded at - Van Gelder Studio, Hackensack, New Jersey
Engineer - Rudy Van Gelder



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