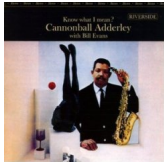


Cannonball Adderley - Know What I Mean (1962)

Written by bluesever

Saturday, 19 May 2012 16:43 - Last Updated Saturday, 09 August 2014 16:15

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1. *Waltz For Debby (Quartet)* 5:12 2. *Goodbye* 6:16 3. *Who Cares? (Take 5)* 5:53 4. *Who Cares? (Take 4)* 5:53 5. *Venice* 2:51 6. *Toy* 5:05 7. *Elsa* 5:52 8. *Nancy (With The Laughing Face)* 4:07 9. *Know What I Mean? (Re-Take 7)* 4:54 10. *Know What I Mean? (Take 12)* 4:51
Personnel Cannonball Adderley - Alto saxophone, leader Bill Evans - Piano Percy Heath - Bass Connie Kay - Drums

Know What I Mean? was recorded between January and March 1961, with bassist Percy Heath and drummer Connie Kay supporting the saxophonist and pianist. The reissue includes three bonus tracks that are alternate takes of "Who Cares?," "Toy" (previously unreleased), and "Know What I Mean?".

"This album takes two artists who were part of the legendary, historic 1958 Miles Davis Sextet and pairs them together," says Phillips. "The modal approach that Evans was pioneering in the context of that 1958 group reveals itself in some of the material that he and Cannonball are playing on this album."

Orrin Keepnews, who produced the original recording sessions, writes in his new liner notes for this OJC Remasters reissue, "One of the many advantages of working with a man like Julian Adderley was that he was totally stubborn about pursuing an idea he believed in. And, quite simply, he thoroughly believed in the validity of an album based on his moving very much in a Bill Evans-influenced direction."

In his liner notes to the original recording, Joe Goldberg observes that while not all of the selections are ballads, an "aura of relaxation" permeates the recording. "In this instance it can

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be recognized as simply a matter of four highly skilled artists away from their usual tasks and delighting in one another's musical company," he says. "Nothing more really need be said about the results of their meeting than that the feeling of delight comes through." ---Editorial Reviews

Adderley and Evans played together for nearly a year in one of the most significant units in contemporary jazz: the 1958 Miles Davis Sextet. It was a vital formative period for both men, followed shortly in each case by tremendous individual success. This memorable 1962 reunion was Cannonball's idea; the group is completed by the rhythm-support half of the Modern Jazz Quartet: Percy Heath and Connie Kay. In a remarkable display of their musical range and sensitivity, the buoyant Adderley and introspective Evans move effortlessly toward a middle ground that shows both to great advantage. --- concordmusicgroup.com

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