

## Nancy Wilson & Cannonball Adderley (1961)

Written by bluesever

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## Nancy Wilson & Cannonball Adderley (1961)



Side One 1. *SAVE YOUR LOVE FOR ME* (vocal) Buddy Johnson (2:38) 2. *TEANECK* (instrumental) Nat adderley (4:30) 3. *NEVER WILL I MARRY* (vocal) Frank loesser (2:16) 4. *I CAN'T GET STARTED* (instrumental) Vernon & Gershwin ( 4:55) 5. *THE OLD COUNTRY* (vocal) Curtis & Adderley nat (2:57) *Go the SOLO transcription Page* 6. *ONE MAN'S DREAM* (instrumental) Zawinul & Wright (5:09) Side Two 7. *HAPPY TALK* (vocal) Rodgers & Hammerstein II (2:21) 8. *NEVER SAY YES* (instrumental) Adderley Nat (3:57) 9. *THE MASQUERADE IS OVER* (vocal) Magidson & Wrubel (4:15) 10. *UNIT 7* (instrumental) Jones (6:04) 11. *A SLEEPIN' BEE* (vocal) Arlen & Capote (2:32) 12. *LITTLE UNHAPPY BOY* (vocal) Curtis Lewis (2:14)

Personnel: Nancy Wilson - vocals - tracks 1, 3, 5, 7, 9, 11, 12 Cannonball Adderley - alto saxophone Nat Adderley - cornet Louis Hayes - drums Sam Jones - double bass Joe Zawinul – piano

An excellent collaboration of the Nancy Wilson voice with the Cannonball Adderley alto sax from the early '60s. While this 1961 recording was the first time Wilson was with Adderley in the studio, it was not the first time they had worked together. After singing with Rusty Bryant's band, Wilson had worked with Adderley in Columbus, OH. (It was there that Adderley encouraged her to go to N.Y.C. to do some recording, eventually leading to this session.) Not entirely a vocal album, five of the 12 cuts are instrumentals. A highlight of the album is the gentle cornet playing of Nat Adderley behind Wilson, especially on "Save Your Love for Me" and on "The Old Country." Cannonball Adderley's swinging, boppish sax is heard to excellent effect throughout. Joe Zawinul's work behind Wilson on "The Masquerade Is Over" demonstrates that he is a talented, sensitive accompanist. On the instrumental side, "Teaneck" and "One Man's Dream" are especially good group blowing sessions. On the other end of the spectrum, Adderley's alto offers a lovely slow-tempo treatment of the Vernon Duke-Ira Gershwin masterpiece, "I Can't Get Started." To keep the listeners on their musical toes, the first couple of bars of "Save Your Love for Me" are quotes from "So What" from the Miles Davis Sextet seminal Kind of Blue session. Given the play list and the outstanding artists performing it, why any serious jazz collection would be without this classic album is difficult to comprehend. ---Dave Nathan, Rovi

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