



RIVERSIDE EP 122

COLEMAN HAWKINS

Idrees Sulleman, trumpet; Jay Jay Johnson, trombone; Coleman Hawkins, tenor sax; Hank Jones, piano; Barry Galbraith, guitar; Oscar Pettiford, bass; Jo Jones, drums; New York, March 1957.

CHANT (James-Hawkins)
BLUE LIGHTS (Gigi Gryce)

It is an unfortunately often-proved fact that an "all star" collection does not automatically make a coherent unit. But the musicians involved in this extended play were, by no means, seven strangers who had to be introduced in the studio. These were seven experienced musicians who know and respect each other, and who clearly fitted immediately and superbly into the mood that was sought for, one that might best be described as rocking relaxation. Not bound-in by tight arrangements, but truly loose by choice (not laxness); with the self-discipline, self-confidence and composure you'd have to get from such a group of thorough professionals and the free flowing, unbridled surge of robust jazz you can get when such men are enjoying an evening together.

If it can be said to prove anything, it is that The Hawk, in the company of these friends, flows every bit as high as ever.

THE MUSICIANS:

Jay Jay Johnson is the often-crowned and unquestioned king of modern trombonists. Idrees Sulleman has never hit the big, main level, but he was one of the early pillars of the bebop movement. He was Hawkins' substituting choice for the E. F. Hank Jones has proved over and over again on records that he is a brilliant soloist and surely one of the very best rhythm-section men around. Barry Galbraith is an impeccable master of the guitar as a rhythm instrument. Oscar Pettiford is certainly the first name to come in mind when bass is mentioned. Finally, and only because it is discographic custom to list drummers last, there is Jo Jones, for many years the anchor man of the most pulsating big band ever, Count Basie's, and equally firm and sensitive behind a smaller group like this one.

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