Sonny Rollins - Tenor Madness (1956)



A1 Tenor Madness 12:15 A2 When Your Lover Has Gone 6:12 B1 Paul's Pal 5:11 B2 My Reverie 6:08 B3 The Most Beautiful Girl In The World 5:35 Sonny Rollins - Tenor Saxophone John Coltrane - Tenor Saxophone (#1 only) Philly Joe Jones - Drums Red Garland - Piano Paul Chambers – Bass

Classical mythology is not the only place where the gods converse. Two of them readily communicate, using the universal language of the blues, for twelve-plus minutes on "Tenor Madness." Touted as the only recorded duet between the tenor titans of the ‘50s and ‘60s, the selection "Tenor Madness" represents the purity of improvisation, jazz and the blues. John Coltrane and Sonny Rollins both interned with Miles Davis and Thelonious Monk, drinking deep from both wells. However, it is a simple swing blues line composed by Rollins over which they exchange ideas at a very high level. This blues line is Rollins’s most famous, save for his much covered "Sonnymoon for Two," which was composed two years later.

Supporting Rollins and Coltrane on Tenor Madness, originally recorded in 1956 and recently reissued, is Miles Davis’s first classic rhythm section: pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones. Collectively, these jazz deities serve up one of the most memorable sessions recorded. Aside from the classic duet, Rollins delivers the expected ("When You Lover has Gone") and the unexpected ("My Reverie," "The Most Beautiful Girl in the World) and the original ("Paul’s Pal"). Fantasy’s remastering efforts considerably clean up the sound. Jone’s drums are crisper and chamber’s bass less muddy; the latter still far from ideal by today’s spoiled standards.

No matter, though, Tenor Madness is a bit of jazz history that occurs when two masters at the top of their games butt heads, producing sparks...of music. ---C. Michael Bailey, allaboutjazz.com

At a time when he was a member of the legendary Clifford Brown/Max Roach sextet, Sonny Rollins was still the apple fallen not too far from the tree of Miles Davis. Tenor Madness was the recording that, once and for all, established Newk as one of the premier tenor saxophonists, an accolade that in retrospect, has continued through six full decades and gives an indication why a young Rollins was so well liked, as his fluency, whimsical nature, and solid construct of melodies and solos gave him the title of the next Coleman Hawkins or Lester Young of mainstream jazz. With the team of pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones, staples of that era's Miles Davis combos, Rollins has all the rhythmic ammunition to cut loose, be free, and extrapolate on themes as only he could, and still can. This is most evident on his version of "The Most Beautiful Girl in the World," started in its normal choppy waltz time, followed by a sax/drums prelude, a drum solo from Jones, and steamed from there on in, a hot 4/4 romp. Garland is particularly outstanding for keeping up the pace, depth and placement on this one. A bluesy version of "When Your Lover Has Gone," again enlivened by Jones, and the legendary title track with Rollins and John Coltrane trading long solos, and fours with Jones, are tunes that in the mid-'50s defined the parlance "blowing session." "Paul's Pal," in tribute to Chambers, has become a standard in its own right with a bright, memorable melody showing the good humor of Rollins, especially on the second time through, while the saxophonist's ability to sing vocal like tones through his horn is no better evinced as during the light ballad "My Reverie." A recording that should stand proudly alongside Saxophone Colossus as some of the best work of Sonny Rollins in his early years, it's also a testament to the validity, vibrancy, and depth of modern jazz in the post-World War era. It belongs on everybody's shelf.
---Michael G. Nastos, Rovi

download (mp3 @320 kbs):

yandex 4shared mega mediafire zalivalka cloudmailru oboom uplea

back