

FROM ORIGINAL ANALOG MASTER



COLEMAN HAWKINS

LOVER
MAN



DSD

Direct Stream Digital

DXD

Digital eXtreme Definition

STORYVILLE

The first four sides of this album capture the momentous meeting of four great iconoclastic jazz figures. It was a historic, magical moment when Coleman Hawkins, Bud Powell, Oscar Pettiford and Kenny Clarke came together on the stage of the Grugahalle in Essen on the evening of April 2nd, 1960 and played for an Essen Jazz Festival audience of some 8,000 people. That audience was uniquely privileged because it was to witness the performance of some most inspirational spontaneous music from a quartet of jazz masters who were destined never to play together again.

Oscar Pettiford, one of the prime emancipators of the bass, died later that year; Bud Powell went to that great 52nd Street in the sky six years later. And three years after that, Coleman Hawkins was dead.

A most precious recording, then – and it underscores yet again the gratitude that all jazz lovers owe to the people who ensure that such auspicious musical encounters are preserved on record.

The product of over-zealous recording, wherever and whenever jazz musicians appear, is a veritable avalanche of albums which range mostly from the abysmal to the sub-mediocre. But when, every once in a while the recordings are of this historical importance and musical distinction, and then all can be forgiven.

The four Essen tracks are eloquent testimony to the way in which Hawkins kept a responsive and open mind to changing jazz idioms. Here he was in the "fast" company of three men who'd been in the vanguard of the bebop revolution, yet he adapted superbly. He fits in with the Bud Powell Trio as though he had worked with that rhythm section for years.

As a matter of fact, Pettiford had been on a Capitol record date with Hawkins in February 1945 when among the titles recorded was the original that opens this album.

Stuffy is a 32 bar Hawkins AABA composition whose chord sequence marries an I Got Rhythm A section with a *Perdido* B section.

Hawk bustles and burns his way through the changes with that characteristically beefy tone, and is followed by Powell, whose three compelling choruses are accompanied by his very special vocal punctuation marks.

Kenny Clarke's time is, as ever, perfect. It is remarkable how exhilarating straight time-keeping can be when it is handled by someone with Klook's uncanny feel. His cymbals sing, and his accents kick as he drives the piece along like a train.

The superior Jerome Kern song *Yesterdays*, written in 1933, has long been highly regarded by jazzmen because of its chordal richness. This performance shows just how gifted harmonically Bud Powell was – a factor not always appreciated because of his occasional lapses on certain tunes that he recorded before having full discovered them. In the second bar the use of an E flat 9th chord is typically Powellish touch. He lays down chords surely and supportively behind Hawkins on the theme statement, some of whose bars have a different chord on every beat.

Hawk is magisterial – composed, commanding but unostentatious here, breaking out occasionally into a flurry of notes and exhibiting a mature sense of dynamics. Pettiford solos with powerful authority, and then Hawkins returns for a rousing out-chorus which ultimately subsides into a caressing embellishment of Kern's melody and builds up in 16th note runs to a rallantando ending.

Just You, Just Me is a song which was regularly featured by Hawkins. It was on this chord sequence that he based the celebrated Spotlight line, which he first recorded in 1946. This line is, in fact, introduced in the final chorus here, with Pettiford walking tall through the middle eight.

Jerome Kern gets his second salute on the album with the timeless *All the Things You Are*, another sequence much loved by jazz players. Bud Powell plays the mandatory bop introduction and the piece settles in to a most therapeutic groove. Again Klook's cymbals give the time buoyancy and lift which few other drummers

are able to achieve, and Hawkins bounces breezily along, spouting strings of springy, tripping quaver phrases. Powell, in most ebullient form, takes an inspired solo and then Hawkins ushers out the tune.

The next two tracks are from a 1968 Copenhagen studio date, and once again, Hawkins has the blessing of a superb, tightly integrated rhythm section.

Lover Man is a classic among jazz ballads and Hawk gives it classic treatment. Kenny Drew plays a pretty introduction against Pedersen's beautifully poised and rounded bass notes. Hawkins is in appropriately reflective and melancholy mood. Drew plays a most thoughtful and delicate half chorus with Heath and Pedersen, breaking up the tempo intelligently behind him, then Hawkins returns for the final half chorus with some more poignant musical observations.

Considering that this track and the following one, *Sweet Georgia Brown*, were recorded just about a year before Hawkins died, his playing on both is remarkably resourceful and coherent. At the time he was an extremely sick man - yet, though not as tigerishly aggressive as he was at his peak, he attacks the familiar changes of *Sweet Georgia Brown* with great vigour. He uses the line on the tune which he recorded for Capitol in March 1945 as *Hollywood Stampede*.

The Rhythm section's close rapport is undoubtedly enhanced by the fact that the trio worked as the house team in the Montmartre Club in Copenhagen at this period. Heath's top cymbal is superb, Drew accompanies and solos with imagination and taste and NHOP is a constant joy.

Hawkins is in fine form here, playing with typical visceral bravura. Playing, in fact, like the man who invented jazz tenor saxophone.

- Mike Hennessey



BIOGRAPHY OF COLEMAN HAWKINS

The fact that the tenor saxophone has been the predominant instrument in jazz for the past half century is due in large measure to the pioneering work of Coleman Hawkins, the true "father" of the instrument.

As Leonard Feather notes in his *Encyclopedia of Jazz*, Hawkins brought to the instrument "full-blooded warmth of tone, a buoyancy of rhythmic feeling that put him head and shoulders above the handful of tenor artists who attempted to challenge his dominance in the 1930s".

Born in St. Joseph, Missouri on November 21st, 1904, Hawkins – known to his friends as "Bean" – took up the saxophone at the age of nine, became the first jazz musician to achieve celebrity on the instrument and then proceeded to set the standards for the generations of players that followed him.

His first major professional engagement was a tour with Mamie Smith's Jazz Hounds when he was 18. He came to New York with the band in 1923 and there joined Fletcher Henderson, with whose band he remained for nearly ten years. He made his first records with Henderson – among them such memorable sides as "Stamped" (1926) and "Talk of the Town" (1934).

In 1934 Hawkins was invited to England to play with the Jack Hylton Orchestra and he later toured Europe, playing and recording with Benny Carter, Django Reinhardt and the Dutch Ramblers.

Returning to the States in 1939, Hawkins formed a nine-piece band and cut a version of "Body and Soul" for Bluebird which was to become one of the most famous sides in the history of jazz recording.



In the forties Hawkins showed himself to be a strikingly open-minded musician when the bebop revolution got underway. As Michael Levin wrote in *Down Beat* in 1950: "the most fascinating thing about Hawkins as a musician is the way he changed with the times, moved the music and never allowed himself to become dated."

Hawkins was the first to give Thelonious Monk a record date and was quick to endorse the new jazz movement by recording a bop session for Apollo in February 1944 with an all-star band that included Dizzy Gillespie, Don Byas, Budd Johnson and Oscar Pettiford. His Quintet, working at the Onyx Club in New York on that year included boppers Howard McGhee and Max Roach.

In the fifties, Hawk became a star member of the Jazz at the Philharmonic entourage assembled by impresario Norman Granz, and throughout the next decade was in continuous demand for club appearances, festivals, tours and record dates.

He made his last European tour with Oscar Peterson in 1968. Long years of heavy cognac drinking and minimal eating eventually took their toll and the greatest tenor saxophonist in jazz died of bronchial pneumonia in New York, on May 19, 1969.

Hawkins' influence ranked with that of Louis Armstrong. As Duke Ellington observed "In the fifties, everyone who wanted to play tenor, wanted to play like Coleman Hawkins"

-Mike Hennessey



THE 2xHD MASTERING PROCESS



The 2xHD Fusion Mastering System: In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original 1/4" 15 ips NagraMaster curve, NAB or CCIR master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. The Nagra T, with its four direct drive motors, two pinch rollers and a tape tension head, has one of the best transports ever made. A custom-built carbon fiber head block and a head damping electronic system permit 2xHD FUSION to obtain a better resolution and 3D imaging.

The resulting signal is then transferred into high resolution formats by recording it in DXD using a custom 2xHD Technologies A to D converter. All analog and digital cables that are used are state-of-the-art Siltech. The 2xHD FUSION mastering system is powered by a super capacitor power supply, using a new technology that lowers the digital noise found in the lowest level of the spectrum. A vacuum tube NAGRA HD DAC X is used as a reference digital playback converter in order to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

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Pure Emotion

COLEMAN HAWKINS

LOVER MAN

1 STUFFY (a) 7:27

Klages & Greer

2 YESTERDAYS (a) 6:32

Kern

3 JUST YOU, JUST ME (a) 6:04

Jesse Greer

4 ALL THE THINGS YOU ARE (a) 6:55

Kern

5 LOVER MAN (b) 5:04

Roger Ramirez

6 SWEET GEORGIA BROWN (b) 3:53

Maceo Pinkard, Ben Bernie

PERSONNEL

(a) Coleman Hawkins (Tenor Sax), Bud Powell (Piano),
Oscar Pettiford (Bass), Kenny Clarke (Drums)

(b) Coleman Hawkins (Tenor Sax), Kenny Drew (Piano),
N.H. Ørsted Pedersen (Bass), Al Heath (Drums)

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2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

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