

HANK MOBLEY  
AL COHN  
JOHN COLTRANE  
ZOOT SIMS

# TENOR CONCLAVE



WEINSTOCK



HANNAN

# TENOR CONCLAVE

HANK MOBLEY

AL COHN

ZOOT SIMS

JOHN COLTRANE

Tenor Saxophones

with

RED GARLAND, piano

PAUL CHAMBERS, bass

ART TAYLOR, drums

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TENOR CONCLAVE

BOB'S BOYS

JUST YOU, JUST ME

HOW DEEP IS THE OCEAN

Last year a writer on jazz posed a question to me. It was, "How do you dig both Sonny Rollins and Zoot Sims?", and I answered, "Because I dig both Bird and Pres".

Herein lies the key to the one of the internal differences in the wide area of the mainstream of modern jazz as we hear it played today. On one hand we have musicians who have followed in the footsteps of the founding fathers of Bop — Charlie Parker, Dizzy Gillespie and Thelonious Monk. On the other side there are the musicians who are playing in a style which combines the synthesized influences of Bop, certain modern arrangers like Gerry Mulligan and Gil Evans, the Tristano school and the Lester Young-Count Basie tradition. The last named element is a strong determinant in the sound and spirit of much of their playing.

When you take a specific category like the tenor saxophone where Bird and Pres have both had a strong influence on most of the musicians who have become prominent on that instrument in the last ten years, you can see, very acutely, some of the important differences that separate the players and also the similarities which make many of them closer than previously thought.

Some of the determining factors in the position of today's important tenormen are method of attack, sound and the material on which they choose to base their improvisations. The major influences on each musician have much to do with this and these influences in turn are often a result of the particular period in which he grew up and came to full flower.

An excellent example of inner differences in a similar area can be found in examining the work of Zoot Sims and Al Cohn and comparing it to the playing of Bill Perkins and Richie Kamuca. In the broad sense, all would be considered modernists in the Basie-Young tradition but Sims and Cohn, who were originally inspired by Lester Young, grew up musically in the Forties when Charlie Parker was at his peak and his influence at its most powerful. Although they do not play like Parker, they have been affected somewhat stylistically and very much harmonically.

Kamuca and Perkins (active from the Fifties) who, for inspiration go back to the Pres of the Basie period and also to the Brothers (Sims, Cohn, Getz) are only touched by Bird through osmosis from the Brothers and since it is twice removed, the traces are intangible.

A great difference is material and this is something that holds true throughout jazz. Sims, in addition to playing tunes like **Broadway** and **Tickletoe** also includes Parker's **Donna Lee**, Gillespie's **Woody'n You** and Monk's **Bye-ya** in his repertoire. Kamuca and Perkins feature tunes like Hefti's **Half Past Jumping Time**, Goodman's **A Smooth One**, **Song Of The Islands** and tunes based on Pres' original solos. Neither would be likely to write an original of the nature of Cohn's **Infinity**.

While the differences do exist within the Pres wing, they are small ones compared to those which emerge when the Brothers and their disciples are contrasted with the followers of Charlie Parker. Yet, the all too convenient labeling of the latter group as "hard bop" is a case of over application.

The Sonny's, Stitt and Rollins are two of the leading influences and yet are different in attack and sound. Both stem from Bird but both have Pres in their background. Stitt, who brought his Bird-like alto conception to the tenor, lets the Pres influence show occasionally on the larger horn. Rollins, who left his alto conception (Louis Jordan at that time) completely behind when he switched to tenor, has been persuaded by both the alto and tenor of Bird and also has been touched by Young and Coleman Hawkins. You can hear the Young in his tenor duet with John Coltrane in **Tenor Madness** (Prestige LP 7047).

The "hard" boppers (soundwise) are Stitt, Frank Foster and Billy Mitchell. Coltrane fits in here to an extent because he is partly out of the Stittian mold and his tone has a cutting edge. He also uses hollowed out sustained notes and scoops reminiscent of the way Dexter Gordon played in the mid-Forties and this was a Pres portion of the dual Gordon makeup rather than a Bird side. Trane literally screams his ideas at times.

Hank Mobley is not a "hard" bopper. His long lines are sinewy and sinuously sculpted but his sound has been and is evolving toward a personal mellowness with rounder edges. Hank descends directly from Bird (notice how he sometimes favors double time runs) and if you know Bird's tenor playing, you remember it was not "hard". The Savoy session with Miles Davis (**Milestones**, **Sipping At Bell's**, **Little Willie Leaps**, **Half Nelson**) is the best example. Stylistically, Sims and Cohn are Brothers, Mobley and Coltrane, Cousins. Their ability to blow as a homogenous foursome shows the Brothers

and Cousins to be second Cousins. They meet on a common harmonic ground. The melodic structure of Mobley's two originals, **Tenor Conclave** (a "rhythm" pattern) and **Bob's Boys** (a blues so named because the four are among Bob Weinstock's special favorites), were written with Al and Zoot in mind. **Just You, Just Me** and **How Deep Is The Ocean** are tunes that have proved their worth over the years in becoming jazz standards.

This was by no means a cutting session. Each of the four showed admiration for the other three, both tacitly and verbally.

The rhythm section not only offers strong support but also complementary solos. Incidentally, they can be heard as a separate entity in **A Garland Of Red** (Prestige LP 7064).

So the twain meets and four "swingers", representing two of the most regal lineages in jazz, blend horns. While there is no appreciable influencing one school on another, there is a continuity and an empathy. These are four distinct and recognizable voices but for the listeners unfamiliar with their styles, I have included a complete log of choruses.

notes by IRA GITLER  
supervision by Bob Weinstock  
recording by Van Gelder

**TENOR CONCLAVE** — intro by Mobley, Coltrane, Sims and Cohn in that order; ensemble for 16 bars; solos on bridge in same order as intro; interlude; Mobley, Sims, Cohn and Coltrane 3 choruses each; Garland (2); Chambers (2—bowed); Taylor (not quite 1); 1 chorus of "fours" between Mobley & Coltrane; 1 chorus of "fours" between Cohn & Sims; ensemble out chorus with solos on bridge in same order as opening bridge; interlude.

**BOB'S BOYS** — ensemble & answer by Mobley in 1st chorus; ensemble & answer by Sims in 2nd chorus; Coltrane (5 ch.); Cohn (4); interlude; Mobley (4); Sims (4); Garland (2); Chambers 2 — picked; 2 choruses of "fours" between Coltrane & Cohn; 2 choruses of "fours" between Mobley and Sims; 4 choruses of "fours" with Coltrane, Cohn, Mobley and Sims in that order; ensemble and answer by Sims; tag by Mobley, Coltrane and Cohn.

**HOW DEEP IS THE OCEAN?** — intro and 1st chorus by Cohn; Garland (1); Sims (1); Chambers (1-bowed); Coltrane (1); Mobley (1 and tag).

**JUST YOU, JUST ME** — ensemble for 16 bars; bridge with Sims and Mobley; ensemble for last 8; Mobley (2 ch.); Sims (2); Coltrane (2); Cohn (2); Garland (2); 16 bars apiece by Mobley, Sims, Coltrane and Cohn in that order; 3 choruses of "fours" in same order; out chorus like opener except for Cohn and Coltrane blowing the bridge.