

Sonny Rollins is the most enduring tenor saxophonist of the bebop and hard bop eras, but also one of the greatest jazz saxophonists of all time. His fluid and harmonically innovative ideas and easily accessible sound have influenced generations of players. Nick-named "Newk," he served early apprenticeships with bop masters from Bud Powell and Miles Davis to Max Roach & Clifford Brown. After 1956's classic *Saxophone Colossus* was released, he was heralded as jazz's top tenorist. A year later, after *Way Out West* and *A Night at the Village Vanguard* (two pioneering pianoless trio dates), he entered a class of his own -- a reputation he never relinquished. Several of his own compositions, including "Oleo" and "Doxy," are jazz standards. Rollins retired twice early on: the first time, from 1959 through 1961 (when he practiced his horn on the Williamsburg Bridge), resulted in 1962's comeback album *The Bridge*. Between 1969 and 1971 he went on a spiritual sojourn to Jamaica and India. After returning, he had changed his style and, to a degree, his tone, as evidenced by 1978's *Don't Stop the Carnival*. As one of jazz's elder statesmen in the '90s and early 21st centuries, he proved an unbreakable connection between the music's historical lineage and modernity. He won Grammys for 2000's *This Is What I Do* and 2005's *Without a Song: The 9/11 Concert*, and a Lifetime Achievement Award. Rollins stopped performing in public in 2012 due to respiratory issues.



# Moving Out

Sonny Rollins, Percy Heath, Art Blakey, Elmo Hope, Kenny Dorham  
Art Taylor, Thelonious Monk, Tommy Potter



The collaborations between Sonny Rollins and any given trumpet player were few and far between, but they did include such notables as Miles Davis, Don Cherry, Clifford Brown, and in this case, his first tandem partnership with Kenny Dorham. At the time, both of them were also members of the Max Roach Quintet, and thus quite familiar with each other's strengths. Add to the mix drummer Art Blakey, bassist Percy Heath, and emerging modern jazz pianist Elmo Hope, and this shapes up to be one of the more potent combos of 1954. It's pretty straightforward music featuring Rollins, with little involvement from Dorham except solos. The fast title track, based on the changes of "Donna Lee" or "Indiana," has the briefest melody line before Rollins leaps into eighth-note madness, while the very fleet

"Swingin' for Bumsy" does the same, repeating the slimmest phrase three times. An all-time classic, "Solid" does have the two horns together, playing an established, bluesy unison thought, a beauty in economy, while the obligatory ballad "Silk 'n' Satin" is all Rollins wrapped in a fabric of sheen and softness. There's one track that features an entirely different band for some reason, as "More Than You Know" encompasses a full 11 minutes of this program, which in total is just shy of 32 minutes. This unmistakable melody is enveloped by Rollins and Thelonious Monk, with bassist Tommy Potter and drummer Art Taylor in support for a tune that is unlike the others in style and texture. Moving Out contains some fine music, especially for the time period.



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- 1 Movin' Out 4:31
- 2 Swingin' For Bumsy 5:49
- 3 Silk N' Satin 4:03
- 4 Solid 6:27
- 5 More Than You Know 10:49

Recorded at Van Gelder Studio, Hackensack, New Jersey  
for Prestige Records

Tracks 1 to 4 recorded August 18, 1954

Track 5 recorded October 25, 1954

Recorded By - Rudy Van Gelder      Supervised By - Bob Weinstock

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