

PRESTIGE LP 7058  
HI-FI

# moving out

**S**onny **R**ollins

HANNAN WEINSTOCK

with **T**helonious **M**onk | **K**enny **D**orham

**RVG**  
REMASTERS



**MOVING OUT**  
**SONNY ROLLINS WITH THELONIOUS MONK/KENNY DORHAM**

**SONNY ROLLINS** tenor saxophone **KENNY DORHAM** trumpet **ELMO HOPE** piano  
**PERCY HEATH** bass **ART BLAKEY** drums

On “More Than You Know” only:

**SONNY ROLLINS**—tenor saxophone **THELONIOUS MONK**—piano  
**TOMMY POTTER**—bass **ARTHUR TAYLOR**—drums

- 1 MOVING OUT 4:32**
- 2 SWINGIN' FOR BUMSY 5:49**
- 3 SILK 'N' SATIN 4:02**
- 4 SOLID 6:27**
- 5 MORE THAN YOU KNOW 10:51**



*I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks.  
Today, I feel strongly that I am their messenger. —RUDY VAN GELDER*

Recorded by RUDY VAN GELDER at Van Gelder Studio, Hackensack, NJ; August 18, 1954 (#1-4); and October 25, 1954 (#5).

Supervision by BOB WEINSTOCK Remastering, 2009—RUDY VAN GELDER (Van Gelder Studio, Englewood Cliffs, NJ)

All transfers were made from the analog master tapes to digital at 24-bit resolution.

Notes by IRA GITLER

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## SONNY ROLLINS WITH THELONIOUS MONK/KENNY DORHAM

SONNY ROLLINS tenor saxophone  
KENNY DORHAM trumpet ELMO HOPE piano  
PERCY HEATH bass ART BLAKEY drums  
On "More Than You Know" only: SONNY ROLLINS—tenor saxophone  
THELONIOUS MONK—piano TOMMY POTTER—bass ARTHUR TAYLOR—drums

When the title *Moving Out* is applied to this album, it bears no reference to leaving one domicile for another but means stepping out into high gear while playing. Those of you who are familiar with Sonny Rollins's playing know that he does a lot of moving out, stepping out (right out of his shoes) and stretching out (extending himself to play interesting parts of the chords).

These are vintage Rollins recordings made in a New York period prior to his year of study and self-evaluation in Chicago. They are from a steadily flowing Sonny who only hinted at future experiments with rhythmic figures and time breaking.

That he has matured and become even more personal is evident in his more recent recordings but it is equally evident in listening to the selections in this LP, gathered from two

1954 sessions, that Sonny's talent did not go begging before 1955.

Four of the selections were recorded on August 19, 1954 and feature trumpeter Kenny Dorham in unison with Sonny. At this writing, the two are reunited in the Max Roach quintet.

The title number "Moving Out" is self-explanatory in light of what I mentioned in the first paragraph. Sonny has the first and last solos, sandwiching Kenny and Elmo Hope. In his second solo he indicates what part of the city he is in. Kenny plays some of this typical "running-style" trumpet that really soars and Elmo whose comping is a strong rhythmic-harmonic factor plays a hard swinging solo which attests to the excellent form he was in during the general period of these recordings.

## MOVING OUT

MOVING OUT  
SWINGIN' FOR BUMSY  
SILK 'N' SATIN  
SOLID  
MORE THAN YOU KNOW

"Swingin' for Bumsy" is even faster than "Moving Out" but suits everyone fine. Sonny, Kenny, and Elmo solo with Kenny and Elmo receiving pushoffs. Due to extenuating circumstances, Art Blakey was without his hi-hat cymbals for the entire session but he didn't let this bother him as he demonstrates throughout and in his solo here. Percy Heath is a tower of strength in his supporting role too.

Sonny shows his lyricism clearly in his moving exposition of the simple "Silk 'n' Satin." Elmo has a short solo interlude while Kenny's role consists of background for Sonny's closing section.

The inevitable, necessary, almost mandatory and highly nourishing blues makes its appearance in the medium "Solid." The solos by all are in a heart-soul warming

groove. After Art rumbles a short bit, Sonny and Kenny recapitulate eloquently in a conversational manner before the theme's reappearance.

"More than You Know" is from October 25, 1954 and combines a lyric Sonny with the reflective thoughts of the individualistic Thelonious Monk. Tommy Potter introduces Sonny with a short solo. You can feel the heartfelt conviction of Sonny and the sensitive probing of Monk very directly. Welded together they make it a classic ballad performance. Arthur Taylor's discreet brushwork fits and helps create the mood.

—IRA GITLER

*These notes appeared on  
the original album liner.*

**I WAS THE ENGINEER** on the recording sessions and I also made the masters for the original LP issues of these albums. Since the advent of the CD, other people have been making the masters. Mastering is the final step in the process of creating the sound of the finished product. Now, thanks to the folks at the Concord Music Group who have given me the opportunity to remaster these albums, I can present my versions of the music on CD using modern technology. I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks. Today, I feel strongly that I am their messenger.  
—RUDY VAN GELDER

## MOVING OUT

## REVISITED

**I WAS THE IN-STUDIO** producer of Sonny Rollins's first recording as a leader in December 1951. Two years later I was in the same role when he recorded his second for Prestige, backed by the Modern Jazz Quartet, and there were two more times in that same year when he was a prominent sideman on dates that were on my watch; one with Miles Davis, the other with Thelonious Monk.

After 1953 Bob Weinstock (Prestige's founder and president) resumed studio duties and I continued as resident liner note writer. In that capacity I attended many sessions. When I was unable to be there in person I was given copies of the music on acetate discs and, later down the road, via reels of tape.

As you can tell from the reprint of my original notes in this booklet I was impressed with the strides Sonny had made in the time between his 1953 recordings and August '54 when *Moving Out* was done. In listening to these tracks for the first time in many years it is even clearer just how much more comfortable and confident he had become. That doesn't mean Sonny was any less self-critical than usual but essentially his style and the nature of his improvisational vocabulary, while consistent with his basic ethos of 1951, revealed new expressions and *bon mots* that had been freshly integrated, all played with greater authority.

In Kenny Dorham, Rollins had an already seasoned veteran (five years his senior) whose incipient talent was detectable from his time in the Billy Eckstine big band (i.e. solo on "The Jitney Man," January 1946) but who was really readied to come into his own after becoming a part of Charlie Parker's Quintet from the end of 1948 into '50. There are no "heads" to the "I Got Rhythm"-based "Swingin' for Bumsy" or "Moving Out," derived from the harmonic structure of "Chinatown, My Chinatown" (Sonny quotes from its melody in his closing solo), just a terse introductory figure and send-off riffs from the two horns before getting directly to the heart of each soloist's "blowing" soul. No frills but internal thrills and, in

Elmo Hope's flights, hanging on to the edge of the sills with his legerdemain skills.

The blues, "Solid," does have a "head," basic and elemental as can be. Lyrical funk flows from the solos of each horn; Elmo shows that he, like his early associate, Bud Powell, listened to Monk; and Art Blakey (sans hi-hats), who was felt as much as he was heard in the ensemble, sets up the dialogue between Sonny and Kenny. Throughout, Percy Heath is so "there," showing why this bulwark of the bass was chosen to play on so many Prestige sessions in the Fifties.

Then there's the ballad, "Silk 'n' Satin." Later in his career Sonny became renowned for recording the unexpected from "I'm An Old Cowhand" and "There's No Business Like Show Business" to "Rock-a-bye Your Baby With a Dixie Melody" and "The Moon of Manakoora." All reflect his growing up in the pre-TV time of theatrical and movie musicals and the influence of radio. Also consider that on his first Prestige session of '51 he recorded the Robert McGimsey spiritual of the Thirties, "Shadrack."

"Silk 'n' Satin," coming out of the repertoire of the chanteuse Hildegard, the "Darling, Je Vous Aime Beaucoup" lady, is Sonny's transformation of another song strongly associated with her, "(All of a Sudden) My Heart Sings," no doubt something he heard in his early years. There is something magical in his patient, tender approach, maintaining the essence of the song while interpreting it through embellishment of the melody and his personal phraseology.

"More Than You Know" (music by Vincent Youmans) has been recorded close to a thousand times but none more deeply moving than in ruminative interaction between Sonny and Monk. (The other two extended explorations from this October '54 session—"The Way You Look Tonight" and "I Want to Be Happy"—can be found on *Thelonious Monk/Sonny Rollins* (Prestige PRC 30010-2))

This is one of Sonny's classic ballad performances, summoned from deep inside within the aura of one of his early and major mentors. It is one of many milestones worth revisiting in a career that really began to soar when he returned to New York in late 1955 as a member of the Max Roach/Clifford Brown Quintet following a year of personal rebirth in Chicago. There have been many artistic triumphs since that time in his ascent to universally recognized greatness. This CD is one of many stops along the way that reward both the new listener and the revisitor.

—IRA GITLER  
May 2009

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**SONNY ROLLINS WITH THELONIOUS MONK/  
KENNY DORHAM**—Moving Out (PRS-31594)



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(Rose-Eliscu-Youmans) Anne-Rachel Music/EMI Miller Catalog-ASCAP

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except as indicated.

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Reissue produced by Nick Phillips and Bob Porter  
Reissue production assistance—Chris Clough  
Editorial—Rikka Arnold  
Additional assistance—Abbey Anna, Andrew Phama

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