

impulse!



*Impulse
Productions*



Wrapped Tight Coleman Hawkins



Wrapped Tight Coleman Hawkins

SNOOKY YOUNG, BILL BERRY: TRUMPETS

URBIE GREEN: TROMBONE

COLEMAN HAWKINS: TENOR SAX

BARRY HARRIS: BASS

EDDIE LOCKE: DRUMS

Here are new improvisations by Coleman Hawkins in two different settings. Wrapped tight in a warm sextet embrace, he plays songs old and new with generous support from the horns of Urbie Green, Bill Berry and Snooky Young. Loose, and flying high in a quartet context, he re-visits OUT OF NOWHERE and INDIAN SUMMER on his way to some interesting new territory.

COVER DESIGN: ROBERT FLYNN/VICEROY

COVER PHOTOGRAPH: CHARLES STEWART

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OF JAZZ IS ON



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WRAPPED TIGHT COLEMAN HAWKINS

As an *In* expression, “wrapped tight” can have a lot of meanings, all of them superlative. A girl abundantly endowed with Nature’s most attractive gifts is said to be “wrapped tight.” A Jaguar swinging down the highway with Count Basie at the wheel is, in a special sense, wrapped tight. A situation in which all the elements have conspired for one’s welfare is wrapped tight. And among musicians, because of his ability, imagination and universally recognized authority, Coleman Hawkins is assuredly wrapped tight.

The encomium can well be applied to this album, too, because it puts the great tenor saxophonist in contexts that fit him excellently. **Wrapped Tight**, a Manny Albam original, is one of six arrangements written by Manny that are extraordinarily successful in creating a snug, orchestral atmosphere, and this despite the limited instrumentation. More than mere points of arrival and departure, they serve to enhance the Hawkins improvisations. Enframing and supporting them, they also remove a measure of responsibility from the star’s shoulders, and his playing is in consequence the more relaxed. That he remains perfectly capable of fashioning entire performances himself is very adequately shown on **Out of Nowhere** and the five-minute **Indian Summer**, where he is accompanied by the rhythm section only.

In the course of a long and illustrious career, Hawkins has subjected his style to continuous development. Intellectually and technically flexible, he has given his attention to the innovations of others and absorbed what he liked in them. The style has always remained the man, distinctive and personal, but it has undergone changes which have often seemed more marked at the time than in retrospect. They have, in fact, always borne a telescopic relationship to one another, and in

this set the familiar ebullience of those stirring runs on **Out of Nowhere** (what a pity he ever gave up arranging!) provides a secure connection with an earlier decade.

What the album as a whole reveals, however, is his answer—not necessarily definitive—to new challenges. Or, perhaps more accurately, a new deployment of resources and a new viewpoint arrived at after a period of reflection. For the recordings were made soon after he opened at the *Five Spot Café* in New York during February, 1965. Prior to that, he had enjoyed a well-deserved vacation for several weeks following an arduous European tour.

The music business is so constituted that, given popularity, there is a tendency for the successful musician to work ceaselessly, night after night, year after year, so long as the gigs keep coming. Yet it is arguable whether the improvising jazzman can afford to go without vacations any more than the average citizen. Of course, a vacation may temporarily have an adverse effect on lip muscles or the fingers, but what of the imagination? Is the imagination stimulated only under actual playing conditions?

Obviously not. Playing conditions have a way of repeating themselves *ad nauseam*. The nightclub, for instance, is mysterious, exciting or romantic only to those who visit it infrequently. Those who work in it regularly are all too conscious of its limitations, its tawdry underside and its smoky atmosphere. The inspired performance there is often more dependent on conditions and circumstances outside the club than those pertaining inside, though the presence of friends and other musicians in the audience can have incalculable results.

A change, it is often said, is as good as a rest. When a rest is a change, the imagination is nourished and fresh insights are acquired. In addition, Hawkins here had the stimulus of new associates. The quick responses of pianist Barry Harris delighted him, and the selfless support of the horns was constantly encouraging. As he concluded his brilliant improvisation on **Beautiful Girl**, both Snooky Young and Urbie Green spontaneously applauded him, something that rarely happens

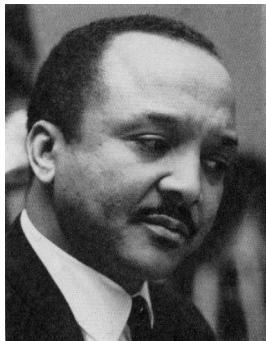
in the recording studio. And when he expressed a desire to “get away from the paper” with an original (**She's Fit**), they were equally quick to invent the exciting figures heard behind him.

The programming itself gives the album an especial distinction. Manny Albam's title number, a swinging, medium-tempo blues, makes a very happy curtain-raiser. Hawkins breaks out from the ensemble with an elated cry, as though he were momentarily back in some electrifying big-band context. His regular drummer, Eddie Locke, and ex-Basieite Buddy Catlett are heard to good advantage here. **Intermezzo**, in contrast, is played very movingly with a certain rich sobriety, plus a respectful appreciation of the number's character that is underlined by Bill Berry and Urbie Green with their felt mutes. The two following standards by the quartet are notably revelatory of the fine musical understanding that exists between Hawkins and Barry Harris. **Red Roses for a Blue Lady** benefits from an Albam arrangement and a good tempo, the warmth of the tenor solo indirectly indicating approval of the number's revival.

Marcheta, which opens the second side, is another worthwhile revival. Manny Albam's sketch and choice of tempo are again significant, lending the tune as they do an odd, chant-like quality. Hawkins does justice to the pretty melody of **Beautiful Girl** with a delicate, legato touch. (“I'm going to sing,” he said at the session. “That's all I'm going to do. I like to sound like a singer.”) There is more in a similar ballad vein on **And I Still Love You**, where emotion is not merely implied, but articulated. The up-tempo **She's Fit** (another colloquialism expressing high admiration) and Bob Hammer's rocking **Bean's Place** are swingers, both driven home by the assertive authority of a saxophonist who matured alongside the greatest brass players of jazz.

In short, ten titles wrapped tight by the man for whom the tenor saxophone was invented—Coleman Hawkins.

STANLEY DANCE
Contributing Editor, Jazz Magazine
Contributor, Saturday Review



SNOOKY YOUNG, trumpet



URBIE GREEN, trombone



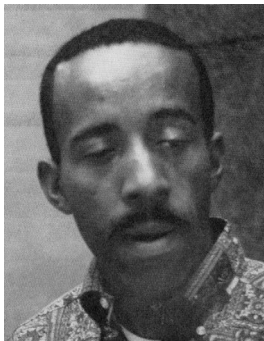
BARRY HARRIS, piano



BILL BERRY, trumpet



BUDDY CATLETT, bass



EDDIE LOCKE, drums



COLEMAN HAWKINS, tenor saxophone



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| 1. WRAPPED TIGHT | 3:28 |
| 2. INTERMEZZO | 3:35 |
| 3. OUT OF NOWHERE | 2:54 |
| 4. INDIAN SUMMER | 5:00 |
| 5. RED ROSES FOR A BLUE LADY | 2:24 |
| 6. MARCHETA | 3:06 |
| 7. BEAUTIFUL GIRL | 4:25 |
| 8. SHE'S FIT | 2:44 |
| 9. AND I STILL LOVE YOU | 3:10 |
| 10. BEAN'S PLACE | 2:54 |

Produced by BOB THIELE

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Coleman Hawkins plays a SELMER saxophone



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MADE IN U.S.A.

WRAPPED TIGHT
 INTERMEZZO
 MARCHETA

*RED ROSES FOR A BLUE LADY
 *BEAUTIFUL GIRL
 *SHE'S FIT

**COLEMAN HAWKINS, BILL BERRY,
 URBIE GREEN, BARRY HARRIS,
 BUDDY CATLETT, EDDIE LOCKE**

***SNOOKY YOUNG** replaces **BILL BERRY**

Recorded February 22, 1965

AND I STILL LOVE YOU
 BEAN'S PLACE

**COLEMAN HAWKINS, BILL BERRY,
 URBIE GREEN, BARRY HARRIS,
 BUDDY CATLETT, EDDIE LOCKE**

**OUT OF NOWHERE
 **INDIAN SUMMER

****BILL BERRY** and **URBIE GREEN** absent

Recorded March 1, 1965

Impulse Series 1 — Remastered by Kevin Gray and Steve Hoffman

