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INFORMAL JAZZ

WEINSTOCK • HANNAN

ELMO HOPE SEXTET

DONALD BYRD
HANK MOBLEY
JOHN COLTRANE
PAUL CHAMBERS
'PHILLY' JOE JONES

INFORMAL JAZZ

THE ELMO HOPE SEXTET

Elmo Hope, piano Donald Byrd, trumpet Hank Mobley, tenor sax
John Coltrane, tenor sax Paul Chambers, bass Philly Joe Jones, Drums

WEEJA POLKA DOT and MOONBEAMS ON IT AVALON

Friday is Prestige Day at Van Gelder's. Either recording, tape editing or master cutting is carried on. The Friday that this particular session was cut, the gathering was an informal one. Many of the musicians had played together before and the ones who hadn't were familiar with each other's work.

Donald Byrd and Hank Mobley had played together in the Jazz Messengers and John Coltrane, Paul Chambers and Philly Joe Jones represent, numerically, a majority vote in the Miles Davis quintet. Elmo Hope and Joe are old buddies, having played together in Joe Morris' band and in countless sessions, then and since.

No introductions were necessary between the players but to you, the audience, it would be an oversight if they were omitted.

Elmo Hope, the nominal leader on the date, is a native New Yorker who grew up with Bud Powell. With the Joe Morris' band in the Forties, Elmo has done mostly free-lance playing in the Fifties appearing occasionally with Dud Bascomb. Other Prestige LPs: 7021 (**Hope Meets Foster**), 7035 (Jackie McLean), 7010 (**Meditations**, Elmo Hope Trio).

Donald Byrd is another of the recent Detroit imports to New York. Still in his early twenties. Donald studied at famed Cass Tech High in Detroit and continued at the Manhattan School in New York. He first appeared with George Wallington at Cafe Bohemia in 1955 and later replaced Kenny Dorham in the Jazz Messengers. Other Prestige LPs: 7035 (Jackie McLean), 7032 (George Wallington).

Henry "Hank" Mobley was born in Georgia but raised in New Jersey. Played with Paul Gayten's r&b band but first attracted attention with Max Roach's combo in the early Fifties. After playing with Dizzy Gillespie for most of 1954, he joined Horace Silver's quartet late in that year. This group evolved into the Jazz Messengers of which Hank was a regular member until he left midway in 1956.

John Coltrane is from Philadelphia. Born in North Carolina, he moved to the Quaker City at an early age. In that city he studied at both the Granoff and Ornstein music schools. "Trane", as he is known, played with Eddie Vinson in 1947-48, Dizzy Gillespie 49-51, Earl Bostic 52-53, Johnny Hodges 53-54 and has been with Miles Davis since 1955. Other Prestige LPs: 7014 (Miles Davis).

Paul Chambers. Born in Pittsburgh but spent most of his life in Detroit before coming to New York in 1954. Worked with Bennie Green, Jay and Kai and George Wallington. With Miles Davis group since 1955. Considered to be the new star on his instrument, Paul is equally adept at plucked or

bowed solos. Two of the latter are his contributions in this set. Other Prestige LPs: 7014 (Miles Davis), 7052 (Bennie Green).

Philly Joe Jones is, as you've surmised, from the City of Brotherly Love. As mentioned before, he was with Elmo in Joe Morris' band. Joe came to prominence in the Fifties with Tony Scott's combo and Tadd Dameron's band. Since late 1955 he has been swinging the Miles Davis quintet along with Chambers. Other Prestige LPs: 7017 (Art Farmer), 7014, 7007 (Miles Davis).

In keeping with the informal format, the tunes are mainly vehicles for blowing. The two originals **Weeja** and **On It** are by Elmo. Both are rifiers which expedite the blowing. **Weeja** has everyone "confirming" Bird's word and **On It** is a blues. **Polka Dots And Moonbeams** has that after a love affair feeling — a kind of reminiscing over what no longer is but how wonderful were those moments, nevertheless. **Avalon** lends itself to swinging admirably. **Weeja** and **On It** revive the tenor battle which died when Sonny Stitt and Gene Ammons broke up. It's still a stimulating tournament and Hank and Trane make it interesting because although they are both in a general idiom they are as different as two men in a similar area can be. *Recorded May 7, 1956*

Solo order:

Weeja — Opening riff, (Hank, Donald, Trane (bridge), Hank); Donald (4); Hank (2); Trane (2); Hank (1); Trane (1); Hank (1); Trane (1); Elmo (3); Chambers (2); Donald, Hank, Trane in fours with Joe (1); Joe (1); out chorus in same order as opener.

Polka Dots And Moonbeams — Donald (first 16); Hank (bridge); Donald (last 8); Elmo (1); Trane (first 16); Donald (bridge and last 8); Hank (first 16); Elmo (bridge); Donald (last 8).

On It — Donald (8); Elmo (8); Hank (3); Trane (3); then 2 choruses each, followed by 1 chorus each, 2 choruses of "fours", 2 of "twos" and another of "fours". Hank is first at the beginning of the conversations.

Avalon — Hank (1); Elmo (4); Hank (4); Donald (4); Trane (4); Chambers (1); Joe (1); Hank (melody with Donald in back). Note also Joe's powerful brush work behind Elmo and the breaks in rhythm in the second and third choruses of Hank's, Donald's and Trane's solos.

notes by IRA GITLER
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Donald Byrd, Trumpet; Hank Mobley, John Coltrane, Tenor Saxes; Elmo Hope, Piano; Paul Chambers, Bass; "Philly Joe" Jones, Drums

PRLP 7043 A

HI FI

1. WEEJAH

(Hope-Prestige Music-BMI)

**2. POLKA DOTS AND
MOONBEAMS**

(Burke-Van Heusen)

Recorded May 7, 1956

LONG PLAYING MICROGROOVE

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PRLP 7043 B

HI FI

1. ON IT
(Hope-Prestige Music-BMI)

2. AVALON
(Jolson-DeSylva-Rose)

Recorded May 7, 1956

LONG PLAYING MICROGROOVE