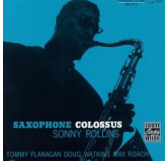


Sonny Rollins – Saxophone Colossus (1957)

Wpisany przez bluesever

Wtorek, 20 Październik 2009 11:41 - Zmieniony Środa, 06 Maj 2015 14:22

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1. *St. Thomas* - 6:47
2. *You Don't Know What Love Is* - 6:29
3. *Strode Rode* - 5:14
4. *Moritat* - 10:06
5. *Blue 7* - 11:14

Musicians: Sonny Rollins – tenor sax Tommy Flanagan – piano Doug Watkins – bass Max Roach - drums

During the era of the 1950's, Jazz was at it's highest, packing almost countless numbers of incredible releases. Miles Davis, Stan Getz, Duke Ellington, and Shorty Rogers were just the start of the high tranquility the genre would break into during the time. Sonny Rollins was no exception. With the high energy and brilliant song crafting, *Saxophone Colossus* marks one of the most prominent Jazz albums to ever hit the market. The melodies, relaxing vibes, and gradually developing movement of the horns really capture what Jazz can fulfill for a single set down.

The album carries out 5 songs, each retaining a different feel. "St. Thomas" engulfs a 100% filled Jazz essential, carrying away with the skipping drums. This song mainly is assumed as being a typical "Jazz standard" for most, with a rich delivery of the horns, and hits of the cymbals and snares. The tune "You Don't Know What Love Is" is a ballad, which according to Rollins, classifies as being very distinctive. It's a more slow paced, and soothing inquire. "Strode Rode" is more of a scrambled Hard Bop mass. A special guest, Doug Watkins attempts a glorious job on the Bass, and fulfills well over 100%. The trumpeter Freddie Webster was left for dead at that same vicinity. The last two are the epics to be found. They are both evenly paired up with eccentric Trumpets, Saxophones, Drum Rhythms, and vibrant atmosphere. "Moritat" contemplates as being another Jazz standard. The melody is very bizarre, and full of prime energy to match. The last masterpiece, is "Blue 7", which is a dazzling Blues song, which is

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over 11 minutes long. Rollins has been accounted for this being his most praised song, sinking in an emotional and masterful Melody. Experimentation lies on some of this, with the three distinctive and beautiful solos of the use of horns to finish bits and pieces of it off.

In terms, this album is heavily regarded as being a supreme Jazz Essential. It delivers all you can ask for in the Jazz critique. The incredible use of the Trumpets, Pianos, Drums, and Emotion glorify and become evenly distributed as the songs progress. Although in my opinion, most of this material is an acquired taste. Some might feel a little bored with the repetitive use of the Instruments, but others might feel as if they're set on a wild journey, giving way to the imaginative play of the Trumpets and Pianos.

The main standpoint of Jazz in the 1950's was and still is an interesting one. A wide range of artists delivered many variations of deep releases. The genre of Jazz, in my opinion was at it's best in the 50's, and is sometimes regarded as being so still by many of today. Rollins is still breathing today, and lets just hope before his remains set down, he will release another piece to equal this one. --- Ryan W., sputnikmusic.com

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