

The
TENORSAX
of
JOHN WILLIAM
COLTRANE

Born: Hamlet, North Carolina, Sept. 23, 1926
Died: NYC. July 17, 1967

Introduction:

There was much discussion back then on the issue of John Coltrane and what he represented in modern jazz. Personally I was very fascinated by his recordings in the last years of the fifties but had problems with what happened in the sixties. I still have, but Coltrane certainly proved his immortality.

Early history:

Played althorn, clarinet and saxophone in highschool, became professional musician in 1945. After moving to Philadelphia he enrolled at the Ornstein School of Music and the Granoff Studios; service in a navy band in Hawaii (1945-46) interrupted these studies. Played alto saxophone in the bands led by Joe Webb and King Kolax, then changed to tenorsax to work with Eddie "Cleanhead" Vinson (1947-48) (no recordings). He performed on either instrument as circumstances demanded while in groups led by Jimmy Heath, Howard McGhee, Dizzy Gillespie, Earl Bostic and lesser-known rhythm-and-blues musicians, but by the time of his membership in Johnny Hodges's septet (1953-54) he was firmly committed to the tenor instrument. He performed infrequently for about a year, then leaped to fame in Miles Davis's quintet with Red Garland, Paul Chambers and Philly Joe Jones (1955-57). Throughout the 1950s addiction to drugs and then alcoholism disrupted his career. Shortly after leaving Davis, however, he overcame these problems (his album 'A Love Supreme' celebrated this victory and the profound religious experiences associated with it). Coltrane next played in Thelonious Monk's quartet (July - December 1957), but owing to contractual conflicts took part in only one early recording session of this legendary group. He rejoined Davis and worked in various quintets and sextets with Cannonball Adderley, Bill Evans, Chambers, Jones and others (1958-59). While with Davis he discovered the soprano saxophone, purchasing his own instrument in February 1960. Having led numerous studio sessions, established a reputation as a composer, and emerged as the leading tenor saxophonist in jazz, Coltrane was now prepared to form his own group; it made its debut at New York's Jazz Gallery in early May 1960 (ref. The New Grove Dictionary of Jazz).

JOHN COLTRANE SOLOGRAPHY

**JAM SESSION BY NAVY MUSICIANS/
U. S. NAVAL BAND JAZZERS****Hawaii, July 13, 1946**

Dexter Culbertson (tp), John Coltrane (as), Norman Poulshock (p), Willie Stader (b), Joe Theimer (dm), Benny Thomas (vo).

Eight titles were recorded informally:

Embraceable You	Solo 16 bars. (SM)
Ornithology	Solo 28 bars. (M)
Sweet Miss	Intro 2 bars. Solo 8 and 32 bars. (M)
It's Only A Paper Moon	Obbligato parts. Solo 16 bars. (M)
Sweet Lorraine	Solo 16 bars. (SM)
Koko	Solo 4+64+64 bars. (F)
Now's The Time	Solo 24 bars. (M)
Hot House	Solo 32 bars. (M)

This was of course a major discovery! John Coltrane developed his music very slowly and was already thirty years old when he started to be a 'name' playing with Miles Davis. These recordings show that he had a long way to go. Talented, yes, but both technique and command of the new ideas of bebop are still limited. Interesting enough he plays his best on the ordinary standard material like "... You", "Sweet ...", "... Moon" and "... Lorraine", quite nice and promising. However, when he tries to copy his obvious idol Charlie Parker, it is obvious that he still is an amateur. He simply does not have the technique to play "Ko Ko". With "Ornithology" it seems he does not know the tune enough, and neither "... Time" nor "Hot ..." contain soloing to be characterized as 'good'. However, all this does not really matter, because the main point is that we have access to the early stumbling steps of one of the most influential and honoured musicians in jazz history. This is how it started!

Note: Some sources have given John Coltrane (as) as possibly present on the DINAH WASHINGTON session of NYC. Sept. 27, 1949 for Mercury, four titles. However, there is nothing sounding like JC.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. Nov. 21, 1949**

Dizzy Gillespie (tp, vo), Don Slaughter, Elmon Wright, Willie Cook (tp), Matthew Gee, Sam Hurt, Charles Greenlee (tb), Jimmy Heath, John Coltrane (as), Jessie Powell, Paul Gonsalves (ts), Al Gibson (bar), John Acea (p), John Collins (g), Al McKibbin (b), Specs Wright (dm), Tiny Irvin (vo).

Four titles were recorded for Capitol, "Say When", "Tally-Ho", "You Stole My Wife You Horsethief", "I Cant Remember", but no altosax nor tenorsax soli by JC.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. Jan. 9, 1950**

Dizzy Gillespie (tp, vo), Don Slaughter, Elmon Wright, Willie Cook (tp), Matthew Gee, Sam Hunt, Charles Greenlee (tb), Jimmy Heath, John Coltrane (as), Jessie Powell, Paul Gonsalves (ts), Al Gibson (bar), John Acea (p), Floyd Smith (g), Al McKibbin (b), Specs Wright (dm), Carlos Duchesne (cga), Francisco Pozo (bgo), Joe Carroll (vo).

Four titles were recorded for Capitol, but no altosax soli. However, I have speculated if JC possibly could play the first tenorsax solo on "Coast To Coast"!

BILLY VALENTINE **NYC. March 1, 1950**

John Coltrane (ts), Billy Valentine (p, vo), possibly John Collins (g), possibly Ray Brown (b), possibly Charles "Specs" Wright (dm).

Note: Date is given on the Mercury CD-box, as well as Blues Records is Nov. 7, 1949, but March 1, 1950 is on the session discs and believed to be correct (ref. Lewis Porter and Phil Schaap).

Four titles were recorded for Mercury. Acetates from the session exist. There are several false starts and fragments, but the following complete titles have JC (no tenorsax on the two complete takes of 3188 "How Long How Long Blues" (possibly some faint sounds at the very end, absolutely of no interest):

3189-2	I Ain't Gonna Cry No More	Obbligato 24 bars. Solo 24 bars. Obbligato parts. (M)
3109-3	I Ain't Gonna Cry No More	As above. (M)

3190-1	I Want You To Love Me	Obbligato 24 bars. Solo 12 bars. Obbligato parts. (SM)
3190-2	I Want You To Love Me	As above. (SM)
3190-3	I Want You To Love Me	As above. (SM)
3191-?	Beer Drinking Baby	Obbligato 12 and 8 bars. Solo 12 bars. Obbligato parts. (SM)
3191-?	Beer Drinking Baby	As above. (SM)

This is an incredible discovery, nobody knew there were any JC tenorsax to be found before his appearance with Dizzy Gillespie in 1951, and nevertheless, here it is!! The tenorsax playing is so unmistakably that of JC, his sound, his unique phrasing, quite different from any of his contemporaries. All titles have magnificent soli, fine, well constructed pieces of music, and the obbligato playing likewise. The takes are very different, and to listen to this session is one of my most thrilling experiences working with this research project of tenorsax history.

DIZZY GILLESPIE SEXTET **Chi. between Nov. 17 and Dec. 3, 1950**
 Dizzy Gillespie (tp), Jimmy Heath, John Coltrane (as), Milt Jackson (vib), Percy Heath (b), Charles "Specs" Wright (dm). Note: However, on "Emanon" a piano is also present; probably either Dizzy or Milt is doubling (ref. James Accardi).
 Three titles were recorded at Club Silhouette:

Nice Work If You Can Get It	Solo 32 bars (2 nd (as)-solo). (FM)
Night In Tunisia	Break to solo 64 bars (1 st (as)-solo). (M)
Emanon	Solo with ens 5 choruses of 12 bars. (FM)

The sound quality of this program is so bad that it is very difficult to note down what is happening. The above is therefore just a suggestion. And we have the feeling that nothing very important happens, except for the academic aspects of course. For those of you who have access to the program, please let us know your opinion.

DIZZY GILLESPIE SEPTET **NYC. Jan. 6, 1951**
 Dizzy Gillespie (tp, vo), John Coltrane (ts), Milt Jackson (vib), Billy Taylor (p), Percy Heath (b), Art Blakey (dm), Joe Carroll (vo), "Symphony Sid" Thorin (mc).
 Broadcast from Birdland, recorded by Boris Rose, four titles, no JC on "Yesterdays" and "Oop-Pop-A-Da but:

Night In Tunisia	Break to solo 32 bars. (M)
Congo Blues	Solo 5 choruses of 12 bars. (F)

NYC. Jan. 13, 1951
 Same. Five titles, "Wow" has not been available, no JC on "Tin Tin Daeo" but:

Good Groove	Solo 32 bars. (M)
Birks' Works	Solo 24 bars. (M)
Good Bait	Straight acc. (tp). Solo 16 bars. (M)

NYC. Jan. 20, 1951
 Same. Four titles, no JC on "Oop-Pop-A-Da" but:

Groovin' High	Solo 32 bars. (FM)
I Can't Get Started	Acc. (tp). (S)
Night In Tunisia	Break to solo 32 bars. (M)

NYC. Feb. 3, 1951
 Same except possibly J. J. Johnson (tb) added.
 Five titles, "Lady Be Good" has not been available, no JC on "I Can't Get Started" and "Jumpin' With Symphony Sid" but:

Birks' Works	Solo 24 bars. (M)
Good Bait	Solo 32 bars. (M)

Since the Dizzy Gillespie Birdland recordings offer the first examples of JC's tenorsax in a professional bebop setting, one of the most important and far reaching

voices in jazz, they should be treated carefully. We encounter an intense and very original musician; his soloing is something quite different from those of his contemporaries. It is unfinished, and who knows what kind of treatment it would have had if JC had passed away in Spring 1951! Now it is possible to put into it all the things that later matured into the repertoire of the giant of modern jazz tenorsax. Most interesting are possibly the two versions of "... Works", very original constructions, JC's tenorsax playing is not similar to anyone's. The Jan. 13 version is perhaps the best one, and note a funny quote from "Summertime" on Feb. 3. The breaks on "... Tunisia" are from another world than Bird's, and the "Good Bait"s are also well worth noticing. "... High" and "... Groove" are not that coherent, and in fact "Congo ..." is one size to big for JC, yet. Historical jazz tenorsax performances, and a comprehensive and systematic CD issue is badly needed.

DIZZY GILLESPIE SEXTET**Detroit, March 1, 1951**

Dizzy Gillespie (tp), John Coltrane (as, ts), Milt Jackson (p-4010, vib), Kenny Burrell (g), Percy Heath (b), Carl "Kansas" Fields (dm), Fred Strong (vo-4000,10), Calypso Boys (vo-4010).

Three titles were recorded for Dee Gee ("Love Me Pretty Baby" has no JC and may not belong to this session):

4010	We Love To Boogie	Solo 20 bars. (M)
4015	Tin Tin Daeo	Straight in background ens. (M)
4020	Birks' Works	Straight in background ens. (M)

"We Love ..." was earlier believed to be the first studio recorded JC solo, therefore it is a "must". The sound and rhythm is quite typical of JC as we know him later, the solo is two blues choruses excepting the first four bars, and although not completely successful in all details, it is nevertheless a milestone in jazz tenorsax history.

DIZZY GILLESPIE SEXTET**NYC. March 17, 1951**

Dizzy Gillespie (tp, vo), J. J. Johnson (tb), John Coltrane (ts), John Lewis (p), Percy Heath (b), Carl "Kansas" Fields (dm), Milt Jackson (vib), Joe Carroll (vo), Sid Thorin (mc).

Broadcast from Birdland, recorded by Boris Rose, six titles, "Lady Be Good" and "I Can't Get Started" have not been available, no JC on "Tin Tin Daeo" and "Theme" but:

Birks' Works	Solo 36 bars. (M)
The Champ	Solo 5 choruses of 12 bars. (F)

The uptempo blues on "The Champ" is certainly an original construction, quite different from what any contemporary would play, yet his concepts are still unfinished. Note also a third version of "... Works" with three choruses compared to two in the previous versions.

GAY CROSSE AND HIS GOOD HUMOUR SIX**Philadelphia, Jan. 19, 1952**

James Robertson (tp), Gay Crosse (ts, vo-"Fat Sam ..."), John Coltrane (as-"Bittersweet", ts-"Fat Sam ..."), Charles Ross (p), John Lathan (b), Charles "Specs" Wright (dm).

Four titles were recorded for Gotham, two issued:

6C1	Fat Sam From Birmingham	No solo.
7GC1	Fat Sam From Birmingham	No solo.
6C2	Bittersweet	No solo.
7GC2	Bittersweet	No solo.

JAMES "COATESVILLE" HARRIS**probably Philadelphia, 1952**

John Coltrane (ts), unknown (p), (g), (b), (dm), Rodney Smith (vo), ensemble (vo).

Two titles were recorded for Nestor:

Ham Hocks And Hominy	Intro 8 bars. Solo 16 bars. (M)
Strange Things All The Rage	Brief ens parts. Solo 12 bars. (M)

Remarkable recent discovery! There is no doubt that JC is present here, his soli are dynamic, quite typical, very exciting!! Note in particular "... Rage" and the opening phrases!!!

GAY CROSSE AND HIS GOOD HUMOR SIX Nashville, Tenn., 1952

Tommy Turrentine (tp), John Coltrane (as, ts), Gay Crosse (ts, vo-6074-76), Stash O'Laughlin (p), Alvin Jackson (b), Oliver Jackson (dm), Christine Kittrell (vo-6076).

Five titles (or more) were recorded for Republic:

6072	Easy Rockin'	Possibly break 2 bars. Solo 32 bars. (M)
6074-2	No Better For You	Solo 32 bars. (M)
6075	Tired Of Being Shoved Around	Straight 12 bars. (S)
6076	Gotta Stop Loving You	Altosax solo 8 bars. (S)
6082-2	G. C. Rock	Altosax solo 8 bars. (M)

The tenorsax playing on "Easy ..." and "No Better ..." is unmistakably JC, but it seems that he has retrogressed somewhat from his work for Dizzy; although the Nashville blues surroundings are far from modern, one might believe he preferred to build upon his experiences with Dizzy and point forward to the late fifties. If JC had not been the man, one might wonder how important these soli would have been considered. I find them highly interesting but not really sensational. Note also the fine altosax soloing on "Gotta ..." and "... Rock".

CHARLES RUCKLES AND HIS ORCHESTRA Nashville, Tenn., 1952

Personnel given as: John Coltrane, unknown (ts), Charles Ruckles (p, vo), unknown (b), (dm).

One title was recorded for Speed (a second title "Pitch A Boogie Woogie" has no reeds):

I Got A Feelin'	Unlikely solo 12 bars. Possibly obbligato 12 bars. (S)
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A very groovy piano/vocal opening is enough to make this item a nice experience for blues lovers. But what about the tenorsax playing?? The solo is of good quality, but I do not think it is played by JC, after all we know his style now, and he has demonstrated his personality, so when in doubt, my intuition tells me: not JC. However, it seems that another tenorsax is entering behind the closing vocal, and particularly the first phrases are very much indicating JC. Towards the end I feel less sure, but a switch is unlikely, so the question is still open: Is JC really present here or not?

EARL BOSTIC AND HIS ORCHESTRA Cincinnati, April 7, 1952

Gene Redd (tp, vib), Joe Mitchell (tp), Earl Bostic (as, tp, cl, g), Pinky Williams (as, bar), John Coltrane (ts), Joe Knight (p), Jimmy Shirley (g), Ike Isaacs (b), Specs Wright (dm).

Four titles were recorded for King, "Moonglow", "Velvet Sunset", "Linger Awhile" and "Ain't Misbehavin'" but no JC.

LA. Aug. 15, 1952

Personnel as above except Harold Grant (g) replaces Shirley.

Four titles were recorded for King, "Smoke Gets In Your Eyes", "For You", "You Go To My Head" and "The Hour Of Parting" but no JC.

KING KOLAX**LA. 195?**

Personnel reported to include John Coltrane (as).

Two titles were recorded for Miltone, no further information yet (ref. Robert Campbell).

JOHNNY HODGES AND HIS ORCHESTRA**LA. June 1954**

Personnel probably similar to July 2 below. Unknown (vo).

Recorded at a dance. Date also given as Spring.

Sideways/Thru For The Night	Soli 8 and 32 bars. (M)
Castle Rock	Part of intro. Solo with ensemble 14 choruses of 12 bars to coda. (M)
In A Mellotone	Solo 64 bars. (M)
I've Got A Mind To Ramble Blues	No solo.
Don't Cry Baby Blues	No solo.
Globetrotter (Burgundy Walk) (Rab'n Trane)	No solo.

Don't Blame Me

Solo 48 bars to coda. (S)

This is the beginning of a new era, the birth of a new tenorsaxophone star, a jazz innovator, John Coltrane. With minor exceptions, this dance is our first chance to hear one of the alltime greats of modern jazz. Strangely enough JC is almost 28 years old and yet almost unknown. His music is too 'far out' for Verve to feature him on the Johnny Hodges recording sessions, thus a casual private recording is needed. And what an occasion! Four solo items of immense historical value and great excitement. "... Blame Me" is a solo feature for tenorsax, and the dancers did not know what unique occasion they participated in (maybe some of them understood later?). Compared to JC's music as a 'star', a period which began with the Miles Davis recordings of the late 1955, we find that the elements are already ripe and ready. 'Typical Coltrane' is a natural exclamation when listening to "Sideways" and "... Mellotone", everything put together in a completely new and tradition breaking way. Great soli, note for instance the opening of the longest solo on "Sideways" and the Dexter Gordon influence so evident on "... Mellotone"! Finally, the blues for dancing on "Castle Rock", unpolished, casual, noisy, yet original as hell! Again, the crowd certainly never knew what hit it!! I cannot but marvel at JC's development; one of the greatest of modern jazz, yet with a firm traditional background of Vinson, Bostic and Hodges for popular dancing. Maybe not at all strange? Maybe just the lessons he learned painfully on these sometimes very commercial arenas gave him the necessary selfassurance for his own ventures into the unknown?

JOHNNY HODGES AND HIS ORCHESTRA**LA. July 2, 1954**

Harold Baker (tp), Lawrence Brown (tb), Johnny Hodges (as), John Coltrane (ts), Call Cobbs (p), John Williams (b), Louis Bellson (dm).

Three titles were recorded for Verve, "Burgundy Walk", "On The Sunny Side Of The Street", "Sweet As Bear Meat", but no tenorsax soli.

JOHNNY HODGES AND HIS ORCHESTRA**LA. Aug. 5, 1954**

Collective personnel: Harold Baker (tp), Lawrence Brown (tb), Johnny Hodges (as), Jimmy Hamilton (cl, ts), John Coltrane (ts), Harry Carney (bar), Call Cobbs, Richie Powell (p), John Williams (b), Louis Bellson (dm).

Six titles were recorded for Verve but no JC.

MILES DAVIS ALL STARS**NYC. Oct. 26, 1955**

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm). Date falsely given as Oct. 27.

Five titles were recorded for Columbia, JC not present on 54131 "Billy Boy" but:

54129-1	Two Bass Hit	Solo 7 choruses of 12 bars. (FM)
54129-2/5	Two Bass Hit	Solo 9 choruses of 12 bars. (FM)
54130-1	Ah-Leu-Cha	Solo 64 bars. (FM)
54130-5/4	Ah-Leu-Cha	As above. (FM)
54130-5	Ah-Leu-Cha	As above. (FM)
54132-2/3	Little Melonae	Solo 64 bars. (M)
54133-1	Budo	Solo 64 bars. (FM)
54133-8	Budo	As above. (FM)

Note: Issued versions are spliced, thus the peculiar take notations, copied from the Columbia CD set. However, the complete session with several takes still exist, ref. Fujioka.

Although JC played with Dizzy Gillespie 1949-1951, the last years he has been involved with blues singers, Earl Bostic and dance parties by Johnny Hodges! Thus he had a very varied background when he joined Miles Davis and the world of modern jazz to stay there, making such a profound impression upon the world of jazz. Only Louis Armstrong, Lester Young and Charlie Parker did change jazz so much as JC. At this early stage he is an extremely intense tenorsax player with his own quite penetrating sound and highly personal way of phrasing. JC has through the years been discussed and evaluated in an almost metaphysical manner. In my solography approach, however, I believe we should approach him as a "normal" but most interesting and promising tenorsax performer. These recordings are very important as a whole, for Miles, for the brilliant rhythm section, and also for JC. He still is somewhat conventional and rhythmically constrained compared to his later masterworks, but he plays interesting soli on all items, of which I have no particular favourite, but the "Ah-Leu-Cha"s are candidates. Note also JC's strong addiction to the blues as on "... Hit". We should admit that JC establishes himself as one of the most interesting tenorsax payers of the late fifties by this session alone!!

Postscript: There is unissued material from this session, the following have JC:

54129-2	Two Bass Hit	Solo 8 choruses of 32 bars. (FM)
54129-5	Two Bass Hit	Solo 8 choruses of 32 bars. (FM)
54130-4	Ah-Leu-Cha	Solo 64 bars. (FM)
54132-2	Little Melonae	Solo 64 bars. (M)
54132-3	Little Melonae	Solo 64 bars. (M)
54133-1	Budo	Solo 64 bars. (FM)
54133-2	Budo	Solo 64 bars. (FM)
54133-6	Budo	Solo 64 bars. (FM)

Note that the splice on 54129-2/5 contains mostly JC's solo on take 2 but with the end from take 5. Note also that the splice on 54130-5/4 has JC's solo from take 4, thus there are three soli altogether issued. Note that the JC solo on 54132-2/3 "Melonae" is from take 3. Note finally that the version of "Budo" given as 54133-8 in fact is take 6 with ensemble parts from take 1 and 2. Note that there also are some false starts and incomplete takes without JC soli.

MILES DAVIS QUINTET

NYC. possibly Nov. 17/18, 1955

Personnel as Oct. 26. Date also given as Oct. 18.

Two titles were recorded live at Basin Street by Boris Rose and TV broadcasted on "The Steve Allen Tonight Show":

Max Is Making Wax / Chance It	Solo 64 bars. (F)
It Never Entered My Mind	No solo.

The sound quality is not too good, but no problem to identify a colourful and inspired tenorsax solo. Fine opening phrase!

MILES DAVIS QUINTET

Hackensack, NJ. Nov. 16, 1955

Personnel as Oct. 26.

Six titles were recorded for Prestige, JC not present on 817 "There Is No Greater Love" but:

814	Stablemates	Solo 2 choruses of 36 bars. (M)
815	How Am I To Know?	Solo 64 bars. (F)
816	Just Squeeze Me	Solo 32 bars. (SM)
818	The Theme	Solo 56 bars. (M)
819	s'Posin'	Break to solo 66 bars. (F)

This session for Prestige cannot compare with the previous Columbia one, and JC reveals he still has a long way to go. He has troubles on "... Squeeze Me", as evident in the beginning of the last eight bars. "Stablemates" is unusually sluggish, and neither do the other three items take off. In fact, this is one of the weakest JC sessions, possibly due to personal problems. Note also that Miles and JC never play "together", each keeping well out of the way of the other.

MILES DAVIS QUINTET

LA. Feb. 18, 1956

Personnel as Oct. 26.

Recorded by Gene Norman. Six titles:

Max Is Making Wax / Chance It	Solo 64 bars. (F)
Walkin'	Solo 4 choruses of 12 bars. (M)
It Never Entered My Mind	No solo.
Woody'n You	Solo 3 choruses of 32 bars. (F)
Salt Peanuts	Break to solo 64 bars. (F)
The Theme	No solo.

Good sound on these recordings, and the session is quite interesting. JC takes another version of "Max ..." (compare!). No problem with the other fast items, note particularly "... Peanuts" and a fine, swinging "Walkin'".

PAUL CHAMBERS QUARTET**LA. March 1 or 2, 1956**

John Coltrane (ts), Kenny Drew (p), Paul Chambers (b), Philly Joe Jones (dm).
Seven titles were recorded for Score, JC not present on 3535 "Visitations", no tenorsax solo on 3534 "Easy To Love" and 3538 "That's What I've Been Thru" but:

3532	Dexterity	Soli 64, 4 and 4 bars. (M)
3533	Stablemates	Solo 2 choruses of 36 bars. (FM)
3536	John Paul Jones (Vierd Blues)	Straight 1 chorus of 12 bars to solo 4 choruses. Straight 2 choruses to coda. (SM)
3537	East Bound	Solo 3 choruses of 32 bars. (F)

It is obvious that JC thrives better here, out of the force field of Miles Davis! While not yet having achieved the self confidence of the next few years, he plays with inspiration, and his soli are exciting with surprising details. Maybe he is a bit timid on "East Bound", but here Kenny really wails. His uncanny feeling for the blues is evident on "... Jones", but then don't forget he used to play with blues singers just a few years before!

PAUL CHAMBERS SEXTET**Boston, ca. April 20, 1956**

Curtis Fuller (tb), John Coltrane (ts), Pepper Adams (bar), Roland Alexander (p-
"Trane's Strain"), Paul Chambers (b), Philly Joe Jones (dm).

Three titles were recorded for Transition:

	High Step	Solo 64 bars. (M)
	Trane's Strain	Solo 6 choruses of 12 bars. (M)
	Nixon, Dixon and Yates Blues	Soli 24 and 4 bars. (S)

This session seems a bit tame, possibly caused by the sparsely use of piano backing, and "Nixon ..." is a typical test item, with four bars chase with drums in slow tempo, rather messy, and JC seems unconcentrated here. Fine tenorsax playing on "... Step" and "... Strain", on the latter note how he opens the fourth and fifth choruses!

ELMO HOPE SEXTET**Hackensack, NJ. May 7, 1956**

Donald Byrd (tp), John Coltrane, Hank Mobley (ts), Elmo Hope (p), Paul Chambers (b), Philly Joe Jones (dm).

Four titles were recorded for Prestige:

884	Weejah	Soli 8, 64, 32, 32, 4 and 8 bars. (F)
885	Polka Dots And Moonbeams	Solo 16 bars. (S)
886	On It	Soli 3, 2 and 1 choruses of 12 bars to 2 choruses 4/4 to 2 choruses 2/2 to 1 chorus 4/4 with HM. (FM)
887	Avalon	Solo 4 choruses of 32 bars. (F)

A major tenorsax encounter on Prestige under the leadership of one of the most underrated piano performers of modern jazz. The contrast between JC and HM is enormous with regard to everything; tone, harmony, rhythm. Although JC has not yet achieved the artistic heights of later years, he is inspired and in top shape here, "battling" with HM particularly on "Weeja", a standard, and "On It", a blues. I shall not pick a winner, although JC addicts may be surprised by this, probably believing he was a certain winner from his very first session! Note his beautiful rendering of "... Moonbeams", oh how JC could play the "traditional" ballads!

MILES DAVIS QUINTET**Hackensack, NJ. May 11, 1956**

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Fourteen titles were recorded for Prestige, no tenorsax soli on 891 "Something I Dreamed Last Night", 894 "Ahmad's Blues", 896 "It Never Entered My Mind", 897 "When I Fall In Love", 900 "The Theme 1" and 901 "The Theme 2" but:

888	In Your Own Sweet Way	Solo 80 bars. (SM)
889	Diane	Solo 64 bars. (M)

890	Trane's Blues	Solo 7 choruses of 12 bars. (M)
892	It Could Happen To You	Solo 3 choruses of 32 bars. (FM)
893	Woody'n You	Solo 3 choruses of 32 bars. (F)
895	Surrey With The Fringes On The Top	Break to solo 2 choruses of 36 bars. (SM)
898	Salt Peanuts	Break to solo 64 bars. (F)
899	Four	Solo 3 choruses of 32 bars. (FM)

A great session for Miles Davis collectors, and the rhythm section is "best in jazz", thus it is easy to overlook that JC is not up to his best here. For example, "Surrey ..." is passive and without necessary preciseness in the phrasing, "Diane" has a squeak that should have resulted in another take, and "... Happen To You" is so sluggish! By all means, there are interesting tenorsax parts here, but with JC the standard is high. Possibly he has health problems, and I have the feeling that he is uncomfortable with Miles, it seems they take part in the same session but never play together in the real sense.

**SONNY ROLLINS QUARTET
PLUS JOHN COLTRANE**

Hackensack, NJ. May 24, 1956

Sonny Rollins, John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Five titles were recorded with the quartet for Prestige, JC added on one title:

906	Tenor Madness	Solo 7 choruses of 12 bars (1 st (ts-solo). 4 choruses 4/4 with (dm/ts) to solo 2 choruses. 12 choruses 4/4 with (ts). (M)
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To comment the only recorded encounter between the two major giants of 1956, JC and SR, is a difficult and daring task. Possibly one approach is to state that the encounter comes too early. SR is not yet out of the Brown/Roach infirmary, and JC is still struggling to escape from Miles. This is therefore an easygoing mainstream get-together, and to make it easy a medium blues was chosen. No conclusion can therefore be drawn, except that these two talented performers play nicely together. Even the chases are more friendly than competitive. But "Tenor ..." is a memorable item, don't forget that!!!

MILES DAVIS QUINTET

NYC. June 5, 1956

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Three titles were recorded for Columbia:

56090-1	Dear Old Stockholm	Solo 86 bars. (M)
56090-5	Dear Old Stockholm	As above. (M)
56091-1	Bye Bye Blackbird	Solo 64 bars. (SM)
56091-3	Bye Bye Blackbird	As above. (SM)
56092-2	Tadd's Delight	Solo 64 bars. (FM)
56092-5	Tadd's Delight	As above. (FM)

Half a year after the first Columbia session, the quintet as such and Miles & JC in particular have made great developments. This is a great occasion, a memorable session with forever lasting trumpet highlights!! JC is definitely a sideman, but compared to Rollins with the Brown/Roach group, JC's romantic personality is evident in the beautiful, easy swinging "hits" "Bye Bye ..." and "... Stockholm" (note the tempo differences in the two takes here). There are yet some stages to pass until perfection, but JC's music is now on such a high artistic level that he can challenge any of his modern contemporaries. Note take 3 of "Bye Bye ..." as the session's tenorsax highlight!

Postscript: There is unissued material from this session, the following have JC (there are also false starts and non-complete takes without tenorsax soli):

56090-4	Dear Old Stockholm	Solo 86 bars. (M)
56092-3	Tadd's Delight	Solo 64 bars. (FM)

MILES DAVIS QUINTET

St. Louis, Mo., July 14, 1956

Personnel as June 5.

Six titles were recorded at Saturday afternoon concert at Peacock Alley, no JC on "Intro" and "A Foggy Day" but:

Ah-Leu-Cha	Solo 4 choruses of 32 bars. (F)
All Of You	Solo 32+32+6 bars. (M)
Woody'n You	Solo 3 choruses of 32 bars. (F)
Walkin'	Solo 5 choruses of 12 bars. (M)

same place, July 21, 1956

Same. Seven titles, no JC on "Billy Boy" and "Sign Off / Theme" but:

Two Bass Hit	Solo 20 choruses of 12 bars. (F)
Well You Needn't	Solo ca. 3 choruses of 32 bars. (M)
All Of You	Solo 32+32+32+16 bars. (M)
Airegin	Solo 4 choruses of 32 bars (except for first 8 bars). (F)
Newk No. 2	Solo 4 choruses of 48 bars. (F)

The sound quality of these recordings is not the best, thus it is only for the most dedicated MD/JC collectors to appreciate them properly. In "Ah-Leu-Cha" JC is off mike, and details are very difficult to hear. There is a fade-in-out on the "Will You ..." solo. However, JC is in good shape and seems to be more relaxed than on studio sessions with Miles. There is a lot of uptempo here, a bit too much for my taste (but maybe not for you?), but exciting in small portions, as a good example note "... Hit", where Miles steps down and let JC take a series of blues choruses. However, the highlights are probably the two versions of the famous "All ...", preceding the studio recordings for Columbia by two months, dig these!

PRESTIGE ALL STARS

Hackensack, NJ. Sept. 7, 1956

Hank Mobley, Al Cohn, Zoot Sims, John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Four titles were recorded for Prestige, issued as "Tenor Conclave":

975	Just You, Just Me	Soli 64 and 16 bars (3 rd (ts)-solo). 3 choruses 4/4 with (HM/ZS/AC), JC third. (FM)
976	Tenor Conclave	Part of intro 2 bars and bridge 2 bars (second). Solo 3 choruses of 32 bars (4 th (ts)-solo). 32 bars 4/4 with (HM). Solo 2 bars. (F)
977	How Deep Is The Ocean	Solo 32 bars (3 rd (ts)-solo). (S)
978	Bob's Boys	Solo 5 choruses of 12 bars. 2 choruses 4/4 with (AC). Four choruses 4/4 with all. Solo 4 bars. (FM)

A delightful "black & white" tenorsax encounter! There are no contrasts of style; still we are in the period where "everybody can play with each other". Although JC has some peculiar ideas of his, he fits beautifully into this saxophone-quartet session which is structured much like a contest with soli for all and lots of chases. Note "... Conclave" where he is last man out and takes a fascinating mainstream solo. And a brilliant "How Deep ...", dig this one! A great, extremely well planned and executed session!!

MILES DAVIS QUINTET

NYC. Sept. 10, 1956

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm), Teo Macero (arr-"Sweet Sue ..."), Gil Evans (arr-"Round Midnight").

Three titles were recorded for Columbia:

56584-1	All Of You	Solo 80 bars. (M)
56584-2	All Of You	As above. (M)
56585-1	Sweet Sue, Just You	Solo 32 bars. (M)
56585-5	Sweet Sue, Just You	As above. (M)
56585-8	Sweet Sue, Just You	As above. (M)

56586-1 'Round Midnight Solo 32 bars. (S)

The third Columbia session with the same personnel has also its share of fame with the lovely "All Of You", particularly take 2 is magnificent with JC now performing with sovereign execution, technique and ideas, no problems any longer! However, why they chose "Sweet Sue ..." is a mystery, nobody seem happy about it. But what does that matter, keeping the goodies to the end, "... Midnight", an extremely beautiful item, making an unforgettable impression on everybody when we heard it for the first time almost fifty years ago, a jazz masterpiece, ranking with the very best!! JC's solo is magnificent here!!!

Postscript: There is unissued material from this session, the following having JC:

56585-2 Sweet Sue, Just You Solo ca. 3:50. (M)

56585-4 Sweet Sue, Just You (rehearsal) Solo 64 bars. (M)

Note that take 4 is a 'normal' take with JC taking two choruses instead of the ordinary one. Take 2 is not a take as such, containing a long solo of JC practicing, comparable to four choruses, no trumpet present. In addition there are some false starts and practice without JC soli.

MILES DAVIS QUINTET

NYC. Sept. 15, 1956

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Recorded at Cafe Bohemia, one title (JC is not present on a second title, "It Never Entered My Mind") private tape:

Well You Needn't Solo 64 bars. (FM)

While starting out well, he seems to lose focus in the last half of the second chorus. In general, the playing here is somewhat passive.

PAUL CHAMBERS SEXTET

Hackensack, NJ. Sept. 21, 1956

Donald Byrd (tp), John Coltrane (ts), Horace Silver (p), Kenny Burrell (g), Paul Chambers (b), Philly Joe Jones (dm).

Four titles were recorded for Blue Note:

tk3 We Six Solo 64 bars. (FM)

tk5 Omicron Solo 32 bars. (FM)

tk9 Nita Solo 60 bars. (FM)

tk11 Just For The Love Solo 3 choruses of 12 bars. (FM)

A blowing session with Silver in typical charge and fine soloing all over. JC has an unusual sharp and penetrating tone here, one has to take the volume down to preserve the ears, but his soli are inspired and to the point on all items. My favourite is "We Six".

MILES DAVIS QUINTET

NYC. ca. Sept. 29, 1956

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Three titles privately recorded at Cafe Bohemia (date possibly Oct. 27):

A Gal In Calico Solo 68 bars. (FM)

Stablemates Solo 68 bars. (F)

How Am I To Know? Solo 32 bars. (F)

Three strong uptempo items here with the rhythm section really cooking and everybody high on inspiration. On "How ..." JC gets only one chorus, too little for any development to take place, but "... Calico" and "Stablemates" have some noteworthy tenorsax playing. The boss also has a fine evening!

MILES DAVIS QUINTET

Hackensack, NJ. Oct. 26, 1956

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Twelve titles were recorded for Prestige, no JC on 1006 "My Funny Valentine" but:

995 If I Were A Bell Break to solo 32+32+16 bars. (M)

996 Well You Needn't Solo 64 bars. (FM)

997	'Round About Midnight	Solo 32 bars. (S)
998	Half Nelson	Solo 64 bars. (F)
999	You're My Everything	Solo 16 bars. (S)
1000	I Could Write A Book	Solo 74 bars. (FM)
1001	Oleo	Solo 4 choruses of 32 bars. (F)
1002	Airegin	Solo ca. 3 choruses of 32 bars. (F)
1003	Tune-Up	Solo ca. 3 choruses of 32 bars. (F)
1004	When Lights Are Low	Solo 64 bars. (M)
1005	Blues By Five	Solo 7 choruses of 12 bars. (M)

This session is for JC more successful than the May Prestige/Miles one, although he still is not in top shape, stumbling a bit on fast items like "... Bell", "... Nelson" and "Oleo". He seems to warm up though as the proceedings get going, and in "Tune-Up" he really wails. Good blues playing on "... Five", but how he struggles on "When Lights ..."! A beautiful version of "... Midnight" should also be noted, as well as "... Everything".

ALL STAR JAZZ FESTIVAL Philadelphia, Nov. 19, 1956

Donald Byrd (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm), Candido (dm, bgo, cga). Erroneously dated as Nov. 17, 1957.

Recorded at the Blue Note, the following titles have JC:

The Way You Look Tonight	Solo 64 bars. 96 bars 4/4 with (dm/tp). (F)
Cherokee	Solo 2 choruses of 64 bars. (F)
Ow!	Solo 32 bars (NC?). (SM)
Move	Solo 64 bars (NC?). (F)

The recording quality of this program is far below what is pleasant, and only the most interested fans should try to listen, if they ever get the chance ... "Cherokee" and "... Tonight" are almost inaudible, maybe completely inaudible as some will say. "Ow!" is not much better, and the recording is terminated just after JC, so it is difficult to judge if the solo also terminated. "Move" is the only item with reasonable good sound, acceptable playing, and I have the feeling there were more choruses. Anyway, this is not a JC session of importance.

TADD DAMERON QUARTET Hackensack, NJ. Nov. 30, 1956

John Coltrane (ts), Tadd Dameron (p), John Simmons (b), Philly Joe Jones (dm).

Six titles were recorded for Prestige:

1025	Mating Call	Straight 24 and 8 bars to solo 2 choruses of 40 bars. Straight 16, 8 and 8 bars to fade out. (M)
1026	Soultrane	Solo 64 bars. Solo 16 bars to very long coda. (S)
1027	Gnid	Straight 48 bars. Solo 32 bars. Solo 24 bars to straight 16 bars to coda. (M)
1028	Super Jet	Straight 1 chorus to solo 3 choruses of 32 bars. 2 choruses 4/4 with (dm). Solo/straight 40 bars to coda. (F)
1029	On A Misty Night	Straight to solo 64 bars. Straight. (M)
1030	Romas	Solo 4 choruses of 12 bars. (S)

Although Dameron is the leader, this session gives JC excellent solo opportunities. He seems to thrive and have fine contact with this famous pianist and composer. Particularly the two slow items, "Soultrane" and the very slow blues "Romas" have very fine tenorsax contributions (and lovely piano soli!!)!! Technically JC is in good shape here, and there are interesting soli also on the other items, particularly on "... Misty Night" and "... Jet". Too bad this is the only example of a Coltrane/Dameron cooperation.

MILES DAVIS QUINTET**Philadelphia, Dec. 8, 1956**

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Two titles were recorded live at Blue Note:

Tune-Up	Solo 80 bars. (F)
Walkin'	Solo 20 bars. (M)

JC sounds unconcentrated on this date, enters 4 bars too late on "Walkin'" and does not quite capture "Tune-Up" in a very high tempo.

PRESTIGE ALL STARS**Hackensack, NJ. March 22, 1957**

Webster Young (cnt), Idrees Sulieman (tp), Bobby Jaspar, John Coltrane (ts), Mal Waldron (p), Kenny Burrell (g), Paul Chambers (b), Art Taylor (dm).

Four titles were recorded for Prestige, issued as "Interplay Between 2 Trumpets and 2 Tenors":

1163	Anatomy	Solo 32 bars. 32 bars 8/8 and 32 bars 4/4 with (ts-BJ). (M)
1164	Interplay	Soli 2, 2, 32, 32 and 32 bars. (FM)
1165	Light Blue	Solo 2 choruses of 12 bars. (M)
1166	Soul Eyes	Solo 32 bars. (S)

same date

John Coltrane (ts), Red Garland (p), Paul Chambers or George Joyner (b), Art Taylor (dm).

One title:

1167	C. T. A.	Solo 3 choruses of 32 bars. 32 bars 4/4 with (dm). (F)
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A session with a difference, Burrell carries it along a la Freddie Green, giving it a light and mainstream swinging atmosphere, particularly notable on "... Blue", play that one from the start! This is also a blowing session so typical of the time, with a series of good soli by all participants but also with a certain informality quite different from the Miles Davis sessions. JC seems to thrive well under these circumstances, rather short soli, no stress. However, he meets a dangerous competitor on his instrument; BJ ranks as one of the best tenorsax players in Europe ever. Take the chase on "Anatomy" and pick a winner, are you sure!? JC's solo on "Soul ..." shows that he now is the master of the slow tempo with great confidence (although a strong squeak is quite disturbing), and in the upper tempo "C. T. A." is a fine example. Dig this session!

JOHNNY GRIFFIN SEPTET**Hackensack, NJ. April 6, 1957**

Lee Morgan (tp), Johnny Griffin, Hank Mobley, John Coltrane (ts), Wynton Kelly (p), Paul Chambers (b), Art Blakey (dm).

Four titles were recorded for Prestige, issued as "A Blowing Session":

Tk1	Smokestack alt.	Solo 8 choruses of 12 bars. (FM)
tk2	Smokestack	Solo 7 choruses of 12 bars. (FM)
tk3	The Way You Look Tonight	Solo 2 choruses of 64 bars. (F)
tk4	Ball Bearing	Solo 64 bars. (FM)
tk5	All The Things You Are	Solo 2 choruses of 36 bars. (M)

Although this is Griffin's session, taking 50% of the tenorsax soloing, JC does not stand back in line. Note how he takes over from JG on "... You Are" and puts things into place the way he sees them! I have also a particular fascination for his blues on "Smokestack".

MILES DAVIS QUINTET**NYC. April 13, 1957**

Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm).

Four titles privately recorded at Cafe Bohemia, unissued:

The Theme	No solo.
Woody'n You	Solo 3 choruses of 32 bars? (F)
Walkin'	Solo 8 choruses of 12 bars. (FM)

All Of You (NC)

Solo with announcer 12 bars (NC). (M)

There are better Bohemia sessions for JC than this one. What he tries to do on "... Woody'n ..." eludes me, and anyway I don't like it. "All ..." has a long fine muted trumpet solo, but when JC enters, the announcer enters also and closes the item. Thus we are left with a "Walkin'" which I don't think work very well. The bad recording balance with very strong piano and drums may contribute to this, but JC's solo doesn't flow, I think.

Miles Davis disbanded his quintet in spring 1957.

THELONIOUS MONK TRIO**NYC. April 16, 1957**

John Coltrane (ts), Thelonious Monk (p), Wilbur Ware (b).

One title was recorded for Riverside:

Monk's Mood

Duet with (p). (S)

JC's first recorded encounter with Thelonious. Beautiful music, but this is really TM's conception, and JC is mostly playing rather straight upon and around the piano improvisations. "... Mood" must be considered more important from a Monk than a JC point-of-view.

PRESTIGE ALL STARS / THE CATS**Hackensack, NJ. April 18, 1957**

Idrees Sulieman (tp), John Coltrane (ts), Tommy Flanagan (p), Kenny Burrell (g), Doug Watkins (b), Louis Hayes (dm).

Four titles were recorded for Prestige:

1194	Eclypso	Solo 64 bars. (M)
1195	Solacium	Solo 64 bars. (M)
1196	Minor Mishap	Soli 64 and 4 bars. (M)
1198	Tommy's Time	Solo 4 choruses of 12 bars. (SM)

This session is a pleasant get-together with good soloing by all participants without the extra giving it particular attention. JC takes four competent soli, note "... Tune", a blues, which also has a brilliant piano solo. Note how Burrell occasionally plays rhythm guitar behind the soloists, giving an atmosphere of mainstream rather than Coltrane music.

MAL WALDRON SEXTET**Hackensack, NJ. April 19, 1957**

Bill Hardman (tp), Jackie McLean (as), John Coltrane (ts), Mal Waldron (p), Julian Euell (b), Art Taylor (dm).

Five titles were recorded for Prestige, issued as "Mal 1":

1199	Potpourri	Solo 2 choruses of 64 bars. (F)
1200	J. M.'s Dream Doll	Solo 16 bars. (S)
1201	Don't Explain	Solo 18 bars. (S)
1202	Blue Calypso	Solo 6 choruses of 12 bars. (FM)
1203	Falling In Love With Love	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (tp/as). (FM)

Another week, another recording group! This time with an intriguing pianist as a leader and JC as a sideman. He struggles although successfully with the difficult "potpourri" and plays quite satisfactorily on "... Love" and "Blue ...". However, as several times before, I feel JC's greatest contributions are in the slow tempi; both the waltzing "... Doll" and "... Explain" have beautiful tenorsax soli.

PRESTIGE ALL STARS**Hackensack, NJ. April 20, 1957**

John Coltrane (ts), Cecil Payne, Pepper Adams (bar), Mal Waldron (p), Doug Watkins (b), Art Taylor (dm).

Six titles were recorded for Prestige:

1208	Dakar	Solo 2 choruses of 34 bars. (M)
1209	Mary's Blues	Solo 4 choruses of 12 bars. 4 choruses 4/4 with (bar/bar). (M)
1210	Route Four	Solo 88 bars. (F)
1211	Velvet Scene	Straight 24 bars. Solo 12 bars to straight 12 bars and coda. (S)

- | | | |
|------|-------------|---|
| 1212 | Witches Pit | Break to solo 64 bars.
Soli 4 and 4 bars. (FM) |
| 1213 | Cat Walk | Solo 40 bars. (M) |

An intense atmosphere on this baritonesax-heavy session, where JC is almost a sideman. A strong rhythm section with an almost hypnotic Waldron contributes to the excitement. The tenorsax soli are mostly well conceived, my favourite is "... Walk", and also the slow and beautiful "Velvet ...", while he seems to have problems with "... Pit".

MAL WALDRON SEXTET **Hackensack, NJ. May 17, 1957**
Idrees Sulieman (tp), Sahib Shihab (as), John Coltrane (ts), Mal Waldron (p), Julian Euell (b), Ed Thigpen (dm).
Three titles were recorded for Prestige, issued as "Mal 2":

- | | | |
|------|--------------------------|--|
| 1267 | The Way You Look Tonight | Solo 68 bars. (FM) |
| 1268 | From this Moment On | Solo 68 bars. (F) |
| 1269 | One By One | With (tp). Solo 32 bars. With (tp). (SM) |

A follow-up to the Waldron session one month earlier, more or less of similar quality in general and tenorsax-wise. "... Tonight" is perhaps not the best vehicle for these guys, but "... Moment On" is most exciting, and "One ..." has a really beautiful JC solo!

PAUL QUINICHETTE /
JOHN COLTRANE **Hackensack, NJ. May 17, 1957**
Paul Quinichette, John Coltrane (ts), Mal Waldron (p), Julian Euell (b), Ed Thigpen (dm).
Four titles were recorded for Prestige (two more without JC):

- | | | |
|------|-------------------------------------|---|
| 1270 | Cattin' | Solo 4 choruses of 12 bars.
Soli 4 and 4 bars. (SM) |
| 1271 | Anatomy
(All The Things You Are) | Break to solo 64 bars. 2 choruses
of 36 bars 4/4 with (ts). (M) |
| 1272 | Vodka | Solo 3 choruses of 32 bars. 1 chorus
8/8 and 1 chorus 4/4 with (ts). (M) |
| 1273 | Sunday | Soli 2 and 2 choruses of 32 bars
to 2 choruses 4/4 with (ts). (F) |

JC is in fine shape here, meeting PQ, an uncanny combination really, but working well, tied together by a fine rhythm section. JC's highlight is "Cattin'" where his four blues choruses are magnificent. He has some problem getting "Sunday" going, but the second solo is much better. And note his brilliant opening on "Vodka"!!

JOHN COLTRANE
SEXTET AND QUARTET **Hackensack, NJ. May 31, 1957**
Johnny Splawn (tp-1292-1295), John Coltrane (ts), Sahib Shihab (bar-1292,94,95), Mal Waldron (p-1292-94), Red Garland (p-1295-98), Paul Chambers (b), Al Heath (dm).
Seven titles were recorded for Prestige:

- | | | |
|------|-----------------------|---|
| 1292 | Straight Street | Solo 2 choruses of 48 bars. (M) |
| 1293 | While My Lady Sleeps | Solo/straight 4:36. (S) |
| 1294 | Chronic Blues | Solo 7 choruses of 12 bars. (M) |
| 1295 | Bakai | Solo 2 choruses of 44 bars. (M) |
| 1296 | Violets For Your Furs | Soli 32 and 32 bars
to long coda. (S) |
| 1297 | Time Was | Solo 5 choruses of 32 bars.
Solo 32 bars to coda. (FM) |
| 1298 | I Hear A Rhapsody | Solo 5 choruses of 32 bars.
Solo 32 bars to coda. (FM) |

JC is now 31 years old, and 1 ½ years have passed since his appearance with Miles Davis, and only now he gets the first recording session under his own name. His must be one of the slowest career developments in jazz! But now he is certainly ready ... He plays with great conviction on the three sextet items (trumpet is only in

the final ensemble on "... Sleeps"), note his colourful "Chronic ...", or "Bakai" for that matter, "Straight ..." is a bit more tricky. However, the great event is the introduction of the quartet; Garland on piano and Chambers on bass with various drummers were to give him the necessary push to tenorsax all stars heaven during the next 1 ½ years. "Violets ..." introduces just the kind of wistful ballad so typical of JC, so much beauty!! Sustained notes of sorrow interspersed with fast phrases to the point, sensitive backing, all contributing to something new in modern jazz. "... Sleeps" gives another side of his ballad artistry, he is in so little hurry that he almost creates listener's impatience, play it to know what I mean. Finally "Time ..." and "... Rhapsody", straight on, no intro, just go for it as many choruses as he feels like, masterly playing, dig these!!

THELONIOUS MONK SEPTET**NYC. June 25, 1957**

Ray Copeland (tp), Gigi Gryce (as), Coleman Hawkins, John Coltrane (ts), Thelonious Monk (p-except "Blues For Tomorrow"), Wilbur Ware (b), Art Blakey (dm).

Two titles were recorded for Riverside, no tenorsax solo on "Crepuscule With Nellie" but, issued as **EAST COAST ALL STARS**:

Blues For Tomorrow	Solo 4 choruses of 12 bars. Soli 4, 4, 4 and 4 bars. (M)
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NYC. June 26, 1957

Same. Six titles, JC not present on "Ruby My Dear", no solo on "Abide With Me", "Crepuscule With Nellie" and "Off Minor" but:

Epistrophy (3:07)	Solo 32 bars. (M)
Epistrophy (10:45)	Solo 64 bars. (M)
Well You Needn't	Solo 64 bars. (M)

Although I am a great fan of Monk, honestly this does not work. JC struggles heavily on "... Needn't", first chorus is rather chaotic, second one is better though. "Epistrophy" is better, particularly the short version has merits, but this session is for JC enthusiasts mostly of academic interest.

THELONIOUS MONK QUARTET**NYC. July 1957**

John Coltrane (ts), Thelonious Monk (p), Wilbur Ware (b), Shadow Wilson (dm).

Three titles were recorded for Riverside:

Ruby, My Dear	Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (S)
Nutty	Straight 1 chorus of 32 bars to solo 3 choruses. (M)
Trinkle, Trinkle	Solo 3 choruses of 32 bars. (M)

On previous occasions the TM/JC combination has not been too exciting. However, here we understand suddenly why this group got so much acclaim and is considered so important. The copleying is hand-in-glove, and JC also takes brilliant soli. These three items show that JC now is searching for new modes of expression, so note and play!!

JOHN COLTRANE TRIO**Hackensack, NJ. Aug. 16, 1957**

John Coltrane (ts), Earl May (b), Art Taylor (dm).

Three titles were recorded for Prestige:

1334-1	Trane's Slow Blues (5:58)	Straight 1 chorus to solo 6 choruses of 12 bars. Solo 2 choruses to straight 2 choruses to coda. (M)
1334-2	Trane's Slow Blues (7:16) (Slow Trane)	Straight 1 chorus to solo 5 choruses of 12 bars. Solo 2 choruses to straight 1 chorus to coda. (SM)
1335	Like Someone In Love	Intro 8 bars to solo 64 bars to long coda. (S)
1336	I Love You	Solo/straight 48 bars to solo 4 choruses of 32 bars to solo/straight 48 bars to fade out. (M)

Another session where JC is completely in charge and completely in control! His "... Blues" is first taken in a little too brisk tempo; slowing it down a bit on the second take is more fitting, but excellent playing on both. "... Love You" is

tenorsax excitement all the way through, as is the five minutes of "... In Love", another example of those magnificent ballads!

**JOHN COLTRANE WITH
THE RED GARLAND TRIO**

Hackensack, NJ. Aug. 23, 1957

John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Five titles were recorded for Prestige:

1337	You Leave Me Breathless	Soli 32 and 32 bars to long coda. (S)
1338	Bass Blues	Solo 9 choruses of 12 bars. (M)
1339	Soft Light And Sweet Music	Solo 3 choruses of 64 bars. 64 bars 8/8 with (p) to solo 16 bars to slow coda. (F)
1340	Traneing In	Solo 24+8+36+8+36+8+12 bars. Solo 24+8+36+8+12 bars to coda. (M)
1341	Slow Dance	Soli 18 and 16 bars to coda. (S)

The quartet is now up and going, getting a full recording session for the first time; a brilliant affair with a perfect rhythm section (Taylor replacing Heath) and a variety of titles, tempi and moods. "Traneing ..." is a tricky piece with a combination of 12 bars blues and 8 bars "bridges" with a system I cannot quite see (see above). JC is a remarkable blues player, also evident in "Bass ...", a more conventional piece, played with bravura! Two beautiful slow pieces, "... Dance" and "... Breathless", particularly the latter is a real masterpiece!! "Soft Light ..." is extremely fast, and I almost gave up counting bars. In all, a JC session to play and to remember.

SONNY CLARK SEXTET

Hackensack, NJ. Sept. 1, 1957

Donald Byrd (tp), Curtis Fuller (tb), John Coltrane (ts), Sonny Clark (p), Paul Chambers (b), Art Taylor (dm).

Five titles were recorded for Blue Note:

tk1	News For Lulu	Solo 64 bars. (M)
tk3	Sonny's Crib (master)	Solo 2 choruses of 44 bars. (M)
tk4	Sonny's Crib (alt.)	As above. (M)
tk6	Speak Low (alt.)	Straight/solo 56 bars to solo 56 bars. Straight/solo 56 bars to coda. (M)
tk7	Speak Low (master)	As above. (M)
tk9	With A Song In My Heart (alt.)	Acc. (tp) 32 bars. Solo 3 choruses of 32 bars + 28 bars. Acc. (tp) to coda. (F)
tk10	With A Song In My Heart (master)	As above plus soli 4, 4 and 4 bars in chase with (tp/tb/dm). (F)
tk12	Come Rain Or Come Shine	Solo 16 bars. (S)

When Sonny Clark is in charge, we know we have an important and colourful session, so also here! A fine variation of tempi from the fast "... Heart" (note how the alternate has a really bad fluff in bar 6) to the utterly slow and beautiful "Come Rain ...". Fine medium tempo on "... Lulu" and "... Low". JC plays inspiredly all over; my favourite must be the bluesy "... Crib"!

JOHN COLTRANE SEXTET

Hackensack, NJ. Sept. 15, 1957

Lee Morgan (tp), Curtis Fuller (tb), John Coltrane (ts), Kenny Drew (p), Paul Chambers (b), Philly Joe Jones (dm).

Five titles were recorded for Blue Note:

22990	Lazy Bird	Solo 3 choruses of 32 bars. (F)
22990	Lazy Bird (alt.)	As above. (F)
22987	Moment's Notice	Intro 16 bars. Solo/ens 36 bars to solo 3 choruses of 38 bars. Soli 8 and 8 bars. (F)
4324	Blue Train (10:39)	Solo 8 choruses of 12 bars. (M)
4324	Blue Train (alt.) (9:55)	As above. (M)

22988	Locomotion	Solo/ens 1 chorus of 44 bars to solo 2 choruses. Solo/ens 1 chorus to very long coda. (F)
22989	I'm Old Fashioned	Intro 8 bars to solo 34 bars. (S)

Everybody now want a share of JC, also Blue Note, which with its superb quality control and recording competence makes this session into one of the really great ones; if you don't dig JC here, you will never, ever! There is fine variation in the music material of which two items cover the blues, a brilliant fast "Locomotion" and two versions of the album title "... Train", of which the alternate take is 7% faster than the original take! A lovely ballad in "I'm Old ...", a tricky "... Notice" and fine uptempo "Lazy ...", everything JC plays here is most noteworthy, and as his fellow musicians contribute with the best they have got, this is one hell of a session!!

Postscript: There is unissued material from this session, the following have JC:

22990	Lady Bird (alt. 2)	As above. (F)
22987	Moment's Notice (NC)	As above. (F)
4324	Blue Train (alt. 2) (ca. 7:00)	Solo 4 choruses of 12 bars. (M)

**PRESTIGE ALL STARS /
MAL WALDRON SEXTET**

Hackensack, NJ. Sept. 20, 1957

John Coltrane, Paul Quinichette (ts), Frank Wess (fl, ts), Mal Waldron (p), Doug Watkins (b), Art Taylor (dm).

Four titles were recorded for Prestige:

1348-1	Dealin'	Solo 3 choruses of 12 bars. (SM)
1348-2	Dealin'	As above. (SM)
1349-1	Wheelin'	Soli 3, 2, 1, 1 and 1 chorus of 12 bars. (FM)
1349-2	Wheelin'	As above plus 1 chorus. (FM)
1350	Robbins' Nest	Solo 3 choruses of 32 bars. (SM)
1351	Things Ain't What They UTB	Soli 24 and 24 bars. (SM)

Three quite different tenorsax players, all of them belonging to the "hall of fame". JC's contributions will probably be of greatest interest to modern jazz research, and he plays with great inspiration on all items. One might think the session would be an anachronism, but in fact it functions well with everybody respecting each other. To pick anything extraordinary is difficult, but "... Nest" is one of my candidates.

OSCAR PETTIFORD ALL STARS

NYC. Oct. 1957

Donald Byrd (tp), Frank Rehak (tb), Gene Quill (as), John Coltrane (ts), Al Cohn (bar), Eddie Costa (p), Freddie Green (g), Oscar Pettiford (b), Philly Joe Jones, Ed Thigpen (dm).

Five titles were recorded for Bethlehem:

Not So Sleepy	Straight 8 and 8 bars. (SM)
Love And The Weather	Solo 32 bars. (FM)
Turtle Walk	Solo 16 bars. (SM)
If I'm Lucky	Solo 16 bars. (S)
Strictly Instrumental	Solo 8 bars. (SM)

An excellent solo in general with soli of the very best quality on all instruments! Also some excellent proof that soli don't have to be so long; particularly "... Weather" and the slow "... Lucky" have most memorable JC contributions!!

RED GARLAND QUINTET

Hackensack, NJ. Nov. 15, 1957

Donald Byrd (tp), John Coltrane (ts), Red Garland (p), George Joyner (b), Art Taylor (dm).

Ten titles were recorded for Prestige:

1392	Our Delight	Solo 3 choruses of 32 bars. (FM)
1393	They Can't Take That AFM	Solo 8 bars. Break to solo 2 choruses of 36 bars. (M)

1394	Woody'n You	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (F)
1395	I Got It Bad	Solo 18 bars. (S)
1396	Undecided	Solo 3 choruses of 32 bars. (F)
1397	Soul Junction	Solo 5 choruses of 12 bars. (S)
1398	What Is There To Say?	Solo 16 bars. (S)
1399	Birks' Works	Solo 6 choruses of 12 bars. (M)
1400	Hallelujah	Solo 4 choruses of 32 bars. (F)
1401	All Mornin' Long	Solo 10 choruses of 12 bars. (SM)

In retrospective; Was Red Garland a greater "name" than JC as late as late 1957? Not that he does not deserve to be the leader here, better piano playing cannot be found around anywhere, I am just thinking about the marketing aspect. Paul Chambers is now replaced by George Joyner, but the trio has the same magic performance. RG is obviously in real charge here, leading the ball, and JC is "just" one reed man (the liner notes on Prestige calls it "one immensely productive late-1950s "blowing session"). But what a tenorsax player!! Listen to his slow blues on "... Junction", and a bit faster on "... Long" (20 minutes!), and even faster on "... Work", if blues matter, this is really it!! I also dig his inspired solo on "They Can't ...", vow!!

THELONIOUS MONK / JOHN COLTRANE **NYC. Nov. 29, 1957**
John Coltrane (ts), Thelonious Monk (p), Ahmed Abdul-Malik (b), "Shadow" Wilson (dm).
Recorded live at Carnegie Hall.
Nine titles, first five from for early show, last four from late show:

Monk's Mood	Duet with (p). (S)
Evidence	Solo 3 choruses of 32 bars. (FM)
Crepuscule With Nellie	Straight only. (S)
Nutty	Solo 64 bars. (M)
Epistrophe	Solo 64 bars. (M)
Bye-Ya	Solo 4 choruses of 32 bars. (FM)
Sweet And Lovely	Solo 32 bars (S) to solo 6 choruses of 32 bars. (F)
Blue Monk	Solo 10 choruses of 12 bars. (M)
Epistrophe	Solo 64 bars. (FM)

How should I dare to comment this event, highlighted as a major discovery, concerning two of the most creative and important of jazz personalities? There are three certain facts: Firstly JC creates some marvelous soli on this day. Secondly these are two of the greatest Monk concerts. Thirdly, JC has clearly stated how much Monk meant to him, as inspirator and teacher, no doubt about that! I only want to remark, in all modesty, that as a playing team the two of them are not necessarily so much hand-in-glove. When playing simultaneously, it is mostly Monk doing his stuff, while JC plays rather straight. When JC solos, I cannot see that Monk matters that much, sometimes he is comping, sometimes he just lays off as in the second chorus of "Nutty", possibly on a hint from JC? But back to JC's soloing, it is all over great, start with the non-Monk item "... Lovely"!!

RED GARLAND QUINTET **Hackensack, NJ. Dec. 13, 1957**
Personnel as Nov. 15.
Five titles were recorded for Prestige:

1405	Billie's Bounce	Solo 7 choruses of 12 bars. (FM)
1406	Solitude	Solo 32 bars. (S)
1407	Two Bass Hit	Solo 8 choruses of 12 bars. (F)
1408	Soft Winds	Solo 13 choruses of 12 bars. Soli 4, 4 and 4 bars. (FM)
1409	Lazy Mae	Solo 5 choruses of 12 bars. (S)

The Garland quintet is now in a mode of perfection, and JC is close to his artistic zenith! This session is mostly blues, from the fast "Two Bass ..." to the surging slow 16 minutes long "Lazy Mae", with some medium swingers inbetween, of which "Soft ..." in my opinion is played too fast. But JC plays brilliantly all over, a sovereign technique transferring fast runs into "sheets of sound". And a beautiful "Solitude"; listen to how simple JC in fact is playing it, imagine replacing some of his "sheets" with individual notes, and you will find this is not "advanced" at all, just lovely and accessible for anyone who loves jazz music!

ART BLAKEY BIG BAND**NYC. Dec. 1957**

Donald Byrd, Idrees Sulieman, Bill Hardman, Ray Copeland (tp), Melba Liston, Frank Rehak, Jimmy Cleveland (tb), Sahib Shihab, Bill Graham (as), John Coltrane, Al Cohn (ts), Bill Slapin (bar), Walter Bishop (p), Wendell Marshall (b), Art Blakey (dm).

Seven titles were recorded for Bethlehem, no JC on "El Toro Valiente", "The Kiss Of No Return", "Late Date" and "Oasis" but:

tk2	Ain't Life Grand ("Al's Tune")	Solo 10 bars. (M)
tk4	Ain't Life Grand	As above. (M)
master	Ain't Life Grand	As above. (M)
tk1	Midriff	Solo 16 bars. (M)
tk2	Midriff	Solo 48 bars. (M)
master	Midriff	Solo 48 bars. (M)
tk2	The Outer World	Solo 12 bars. (SM)
tk5	The Outer World	As above. (SM)
master	The Outer World	As above. (SM)

same date

Donald Byrd (tp), John Coltrane (ts), Walter Bishop (p), Wendell Marshall (b), Art Blakey (dm).

Two titles:

tk1	Tippin' ("Minor blues")	In ens 4 and 4 bars. Solo 5 choruses of 12 bars. In ens 4 and 4 bars. (SM)
tk3	Tippin'	As above, but break to solo 4 choruses. (SM)
master	Tippin'	As above but break to solo 3 choruses. (SM)
tk2	Pristine	Solo 3 choruses of 32 bars. (M)
tk6	Pristine	Solo 4 choruses of 32 bars. (M)
tk8	Pristine	Solo 2 choruses of 32 bars. (M)
master	Pristine	Solo 2 choruses of 32 bars. (M)

An excellent session in two parts, with bigband and with a quintet. JC is in top shape, and the appearance of alternate takes gives the occasion a special importance. Since he gets better solo opportunities with the quintet, the two titles "Pristine" and "Tippin'" should be strongly noted and are really "musts" for JC collectors. However, the bigband is also excellent, note those three titles too, with an emphasis on the colourful "Midriff"!

RAY DRAPER QUINTET**Hackensack, NJ. Dec. 20, 1957**

Ray Draper (tu), John Coltrane (ts), Gil Coggins (p), James "Spanky" DeBrest (b), Larry Ritchie (dm).

Five titles were recorded for Prestige ("I Hadn't Anyone Till You" is without JC):

1410	Under Paris Skies	Solo 56 bars. (M)
1411	Clifford's Kappa	Solo 3 choruses of 32 bars. (M)
1412	Filide	Straight intro with (dm). Solo 64 bars. (M)
1413	Two Sons	Solo 64 bars. (FM)
1414	Paul's Pal	Solo 64 bars. (M)

The session as a whole is not completely to my taste; the jazz world is excited about something new, but Draper has been introduced too early, thrown to the wolves one may say. JC however is playing his part professionally and takes some magnificent tenorsax soli. And the tuba/tenorsax ensemble has a very special sound, certainly!

GENE AMMONS ALL STARS**Hackensack, NJ. Jan. 3, 1958**

Jerome Richardson (fl), John Coltrane (as), Gene Ammons, Paul Quinichette (ts), Pepper Adams (bar), Mal Waldron (p), George Joyner (b), Art Taylor (dm).

Four titles were recorded for Prestige (additional titles without JC):

1426	Ammons Joy	Altosax solo 64 bars. (SM)
1427	Groove Blues	Altosax solo 36 bars. (M)
1428	The Real McCoy	Altosax solo 3 choruses of 12 bars. Soli 4 and 4 bars. (M)
1430	It Might As Well Be Spring	Altosax solo 40 bars. (S)

Surprised to have JC on altosax? Then don't forget he started on this instrument more than a decade earlier! His soloing here is magnificent in medium tempo and with a lovely ballad "... Spring", this is a superb and unique session.

JOHN COLTRANE QUINTET**Hackensack, NJ. Jan. 10, 1958**

Donald Byrd (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Louis Hayes (dm).

Five titles were recorded for Prestige:

1434	Lush Life	Duet with (p) 24 bars to solo 24 + 32 bars. Solo 8 bars to duet with (tp) 8 bars to long coda. (S)
1435	The Believer	Solo 10 choruses of 18 bars. (M)
1436	Nakatini Serenade	Solo 4 choruses of 64 bars. (FM)
1437	Come Rain Or Come Shine	Solo 3 choruses of 32 bars. (SM)
1438	Lover	Solo 16 bars. Break to solo 3 choruses of 64 bars. 2 choruses 4/4 with (dm/tp). Solo 16 bars. (F)

Vow, what a session!! The tradition starting with the brass bands in New Orleans half-a-century earlier has found its natural conclusion in this perfect modern jazz concept, where everybody is just great and everything is just right. JC never played more exciting than around this time, in my humble opinion that is ... For once, it is not the two slow titles that thrill us the most; although "Come Rain ..." is a masterpiece, "Lush Life" is with its almost 14 minutes rather boring. But take "The Believer", in fact an 18 bars blues (!) and get some magnificent tenorsax blowing!! Or the faster "Nakatini ...", probably based upon some standard I cannot quite identify!! And "Lover", perfectly played in an insane tempo!! This is great jazz and great tenorsax playing!!!

MILES DAVIS SEXTET**NYC. Feb. 4, 1958**

Miles Davis (tp), Julian "Cannonball" Adderley (as), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (dm). Date also given as April 2!

Three titles were recorded for Columbia (60200 "Billy Boy" is without JC):

60199-1	Two Bass Hit	Solo 7 choruses of 12 bars. (F)
60199-2	Two Bass Hit	Solo 8 choruses of 12 bars. (F)
60201-1	Straight No Chaser	Solo 6 choruses of 12 bars. (M)
60201-2	Straight No Chaser	Solo 8 choruses of 12 bars. (M)
60202-2	Milestones	Solo 72 bars. (FM)
60202-3	Milestones	As above. (FM)

Back to Miles after some very useful absence, this time with the added attraction of "Cannonball"! JC has obviously matured, his technique is much better, and his inspiration is top. His medium blues on "... Chaser" is better than the fast one on "... Hit", and two takes are better than one, dig these! "Milestones" is a tricky piece with take 3 notably faster than take 2.

**JOHN COLTRANE WITH
RED GARLAND TRIO****Hackensack, NJ. Feb. 7, 1958**

John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Five titles were recorded for Prestige:

1460	Russian Lullaby	Solo 7 choruses of 32 bars. Solo 32 bars to very long coda. (F)
1461	Theme For Ernie	Soli 36 and 20 bars to coda. (S)
1462	You Say You Care	Solo 4 choruses of 36 bars. Solo 36 bars to coda. (FM)
1463	Good Bait	Straight 1 chorus of 32 bars to solo 4 choruses. 2 choruses 4/4 with (dm) to straight 32 bars to coda. (SM)
1464	I Want To Talk About You	Soli 64 and 16 bars to coda. (S)

It took almost half-a-year before the JC/RG quartet got another chance to record, a waste of time. This is another magnificent session with JC and the rhythm section in their very best mood. There are so many highlights, as the chase with drums on "... Bait", or the beautiful and sensitive ballads "... Talk About You" and "... Ernie (Henry)", or the dynamic four choruses of "... You Care". This was my first JC record, and I remember I was so fascinated by this tenorsax performer with a penetrating and sore tone, lovely pensive ballads, but with extremely fast and violent runs not only in uptempo. And "... Lullaby", extremely fast, made an unforgettable impression on me. Today, forty years later, to me this music belongs as a matter of fact to the jazz tradition, which was to end a few years later, possibly also due to JC ...

MILES DAVIS SEXTET**NYC. March 4, 1958**

Personnel as Feb. 4, Miles Davis also (p-60204).

Three titles were recorded for Columbia:

60203	Dr. Jackle	12 choruses 12/12 with (as). (F)
60204	Sid's Ahead	Solo 4 choruses of 12 bars. (SM)
	Little Melonae	Solo 3 choruses of 32 bars. (M)

Yes, this sextet works much better than the quintet back in 1956, and JC has matured to be Miles' equal, at least, with no technical problems anymore. His blues on "... Ahead" is magnificent as is the "... Melonae"!! "Dr. Jackle" is a surprise; I cannot remember to have heard full-choruses chase like this, six by JC, six by Cannonball, very exciting!!

**KENNY BURRELL QUINTET
FEATURING JOHN COLTRANE****Hackensack, NJ. March 7, 1958**

John Coltrane (ts), Kenny Burrell (g), Tommy Flanagan (p), Paul Chambers (b), Jimmy Cobb (dm).

Five titles were recorded for Prestige:

1476	Lyresto	Solo 64 bars. (FM)
1477	Why Was I Born?	Duet with (g) 32 and 8 bars to coda. (S)
1478	Freight Trane	Solo 5 choruses of 12 bars. 4 choruses 4/4 with (g). (FM)
1479	I Never Knew	Solo 64 bars. (FM)
1480	Big Paul	Solo 10 choruses of 12 bars. (M)

This is not light tenorsax-guitar interplay but more like an ordinary Prestige quintet session with the trumpet replaced by guitar, and of course a brilliant rhythm section! Nothing negative in this, on the contrary, here is a fine blowing session with four excellent soli in medium and up, note in particular "Lyresto"! Or the blues, a straight one on "Big ...", a more advanced one on "Freight ..."! The exception to the rule is "Why ...", which in fact is just that, a tight tenorsax-guitar interplay, lovely! Don't forget that KB is one of the greatest guitar players ever!!

WILBUR HARDEN QUINTET**Hackensack, NJ. March 13, 1958**

Wilbur Harden (flh), John Coltrane (ts), Tommy Flanagan (p), Doug Watkins (b), Louis Hayes (dm), Benny Golson (arr).

Six titles were recorded for Savoy (Note: Work tape of this session exists, with several false starts, but no JC soloing in addition to the issued material below):

-1	Wells Fargo	Soli 4 and 64 bars. (SM)
-2	Wells Fargo	As above. (SM)
	West 42 nd Street	Solo 4 choruses of 24 bars. (M)
	E. F. F. P. H.	Solo 5 choruses of 16 bars. (M)
	Snuffy	Solo 11 choruses of 12 bars. (FM)
-1	Rhodomagnetics	Solo 4 choruses of 24 bars. (FM)
-2	Rhodomagnetics	As above. (FM)
-1	Countdown	Solo 8 choruses of 12 bars. (FM)
-2	Countdown	Solo 7 choruses of 12 bars. (M)

Reissued as a "Mainstream 1958 session", it is a pleasure to have such a consistent successful get-together with the most underrated Harden as the formal leader on the original issue. A brilliant rhythm section makes the session really swing, and JC stands in line to take his memorable soli upon call. He is now, in my opinion, in his most satisfying period, combining the old tradition with elements of the new to come. Listen to "Rhodomagnetics" for some of the new tricks not found a few years earlier. Or the violent upper tempo blues on "Snuffy", a masterly solo! No ballads here, just a straight forward modern blowing session, cannot be presented better!! Note also that take 2 of the lovely "Countdown" blues is substantially slower than take 1. Dig this session!!

JOHN COLTRANE QUARTET Hackensack, NJ. March 26, 1958

John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Five titles were recorded for Prestige:

1488	Rise And Shine	Solo 10 choruses of 32 bars. 64 bars 4/4 with (p/dm) to solo 32 bars to coda. (F)
1489	I See Your Face Before Me	Soli 64 and 16 bars to very long coda. (S)
1490	If There Is Someone Lovelier Than You	Solo 5 choruses of 28 bars. Solo 3 choruses to coda. (M)
1491	Little Melonae	Straight. Solo 6 choruses of 32 bars + 8 bars. Straight. (M)
1492	By The Numbers	Solo 5 choruses of 12 bars. (S)

This is "my" JC, from the view point of a traditional jazz lover starting in the middle fifties with Billie Holiday / Teddy Wilson records and gradually learning to appreciate Charlie Parker equally much! This is swinging jazz as much as ever before, a brilliant rhythm section (note RG om "Little ...") and one of jazz' greatest tenorsax players in his prime but yet with "the tradition" firmly behind all his new ideas. Here are beautiful ballads, groovy medium tempo, and a very fast "Rise ...", all great! Sometimes his enthusiasm and inspiration are so great that his abundant technique does not support him completely, but that does not matter the least, this is great!!!

MILES DAVIS SEXTET NYC. May 3, 1958

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Philly Joe Jones (dm).

Three titles privately recorded at Cafe Bohemia:

Woody'n You	Solo 32 bars. (F)
In Your Own Sweet Way	Solo 40 bars. (M)
Night In Tunisia	Solo 32 bars. (F)

The personnel is listed as given above, but we hear nothing from Adderley and Evans is only comping. The highlight is by far "... Sweet Way", beautiful and inspired. "... You" is taken very fast and seems somewhat incoherent to my ears, and one chorus only on "... Tunisia" is fine but not enough to be exciting.

WILBUR HARDEN SEXTET**Hackensack, NJ. May 13, 1958**

Wilbur Harden (tp, flh, arr), Curtis Fuller (tb), John Coltrane (ts), Howard Williams (p), Alvin Jackson (b), Art Taylor (dm).

Three titles were recorded for Savoy:

-1	B. J.	Solo 3 choruses of 12 bars. (FM)
-2	B. J.	As above. (FM)
-3	B. J.	As above. (FM)
	Anedac	Solo 3 choruses of 12 bars. (M)
	Once In A While	Soli 8 and 32 bars. (S)

Fine follow-up of the March session, now also with trombone! Very competent blues playing (note that in "B. J." the original take has trumpet preceding JC, trombone following, while on the other two, it is the opposite way around!), but my favourite is the very slow "... While". JC is among the best ever to play ballads with an emotional intensity quite unique. The first bridge gives a small taste, and the a full chorus, lovely!!

MILES DAVIS QUINTET**NYC. May 17, 1958**

Miles Davis (tp), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Philly Joe Jones (dm).

Four titles were recorded by Boris Rose at Cafe Bohemia:

	Four	Solo 3 choruses of 32 bars. (FM)
	Bye Bye Blackbird	Solo 28+32 bars. (M)
	Walkin'	Solo 7 choruses of 12 bars. (FM)
	Two Bass Hit (NC)	Solo appr. 48 bars, destroyed by the announcer, to fade out. (F)

Interesting broadcast with another version of "... Blackbird". However, JC seems to have problems this time, the second chorus does not work at all. He is better on "Walkin'", although more rapid runs than blues, and "Four".

JOHN COLTRANE QUINTET**Hackensack, NJ. May 23, 1958**

Donald Byrd (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Three titles were recorded for Prestige:

1513	Black Pearls	Break to solo 4 choruses of 32 bars. (M)
1514	Lover Come Back To Me	Solo 16 bars. Solo 3 choruses of 64 bars. Solo 16 bars. (F)
1515	Sweet Sapphire Blues	Solo 16 choruses of 12 bars. (FM)

A quartet session with trumpet added, brilliant music! "Sweet ..." is 18 minutes long, starting with a magnificent piano solo. Later JC really goes for it, and he plays the blues as only he knows it. However, for once, I have to point out that it may be too much of everything; here the blues become all very rapid runs up-and-down, utterly impressing, but the tendency worries me somewhat. The same thing goes for "... Pearls" and the extremely fast "Lover ...", all his soli become basically rapid runs. Who am I to criticize JC; when he feels like doing his things this way, it is his choice. And he does it with style, certainly!!

MILES DAVIS SEXTET**NYC. May 26, 1958**

Miles Davis (tp), Cannonball Adderley (as-except 61167), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Jimmy Cobb (dm).

Four titles were recorded for Columbia. There are lots of false starts. The following have JC:

61165-3	On Green Dolphin Street	Solo 64 bars. (M)
61166-1	Fran-Dance	Solo 40 bars. (SM)
61166-2	Fran-Dance	As above. (SM)
61166-2	Stella By Starlight (NC)	Solo 2 bars (NC). (S)
61167-3	Stella By Starlight	Solo 32 bars. (S)
61167-6	Stella By Starlight (NC)	Solo 2 bars (NC). (S)
61167-7	Stella By Starlight	Solo 32 bars. (S)

61168-1 Love For Sale Solo 4 choruses of 32 bars. (FM)

Many will call this one of Miles' most memorable sessions, opening up new horizons in contemporary jazz music. But he would not have been able to do it without his copleayers, all so utterly talented and now mature performers, including JC in his prime, 1958 seems to be his artistic zenith. Listen to his magnificent solo on "... Starlight", the wonderful "... Dolphin Street", the two different versions of the fascinating "Fran-Dance" and the swinging "... Sale"! Postscript: We don't need the 61167-3/7 anymore, both takes are issued in full.

**WILBUR HARDEN AND
CURTIS FULLER SEXTET**

Hackensack, NJ. June 24, 1958

Wilbur Harden (tp, flh), Curtis Fuller (tb), John Coltrane (ts), Tommy Flanagan (p), Alvin Jackson (b, arr), Art Taylor (dm).

Four titles were recorded for Savoy:

-1	Dial Africa	Solo 6 choruses of 12 bars. (M)
-2	Dial Africa	As above. (M)
	Oomba	Solo 20 bars. (SM)
	Gold Coast	Solo 4 choruses of 32 bars. (M)
	Tanganyika Strut	Solo 64+8 bars. (M)

The third Harden session is concentrating on Africa. The blues in "Dial ..." is played in JC's typical manner now, liquid extremely fast runs upon a quite medium tempo; fascinating! "Gold Coast" is also a very interesting JC item with similar qualities, note this one! "Oomba" and "... Strut" are more ordinary.

MICHEL LEGRAND AND HIS ORCHESTRA **NYC. June 25, 1958**

Miles Davis (tp), Jerome Richardson (bcl, bar), Phil Woods (as), Herbie Mann (fl), John Coltrane (ts), Betty Glamann (harp), Eddie Costa (vib), Barry Galbraith (g), Bill Evans (p), Paul Chambers (b), Kenny Dennis (dm), Michel Legrand (arr, cnd). Four titles were recorded for Columbia, no JC on 61068 "Round Midnight" and 61070 "Django" but:

61067	Wild Man Blues	Solo with orch 16 bars. (M)
61069	The Jitterbug Waltz	Solo 32 bars. (F)

A most fascinating session as such, but JC's contributions are rather ordinary.

MILES DAVIS SEXTET **Washington D. C., June 30, 1958**

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Jimmy Cobb (dm).

Three titles recorded at The Spotlight Room:

	Walkin'	Solo 5 choruses of 12 bars. (FM)
	All Of You	Solo 32+32+8 bars. (M)
	Round Midnight	Solo 32 bars. (S)

Interesting discovery with variations on well known Miles/JC vehicles. "Walkin'" is mainly composed of violent runs, and also "All ..." is heavily into this concept. "... Midnight" however is wistful and pensive as always.

MILES DAVIS SEXTET **Newport, RI. July 3&4, 1958**

Personnel as May 26.

Six titles were recorded at the Newport Jazz Festival, issued on Columbia:

81844	Ah-Leu-Cha	Solo 4 choruses of 32 bars. (F)
81845	Straight No Chaser	Solo 6 choruses of 12 bars. (FM)
81846	Fran-Dance	Solo 40 bars. (SM)
81847	Two Bass Hit	Solo 17 choruses of 12 bars. (F)
	Bye Bye Blackbird	Solo ca 4 choruses of 32 bars. (M)
	The Theme	No solo.

When everything becomes a "sheet of sound", some of the traditional perceptions disappear, and this is what happens to all items here, not only with the ultrafast "Two Bass ..." but with all down to the "only medium" "... Blackbird". You simply cannot listen to this in an ordinary way, because then everything may seem to be in a mess; you have to think anew and try to follow very closely what JC does,

through and through the sheets! Whatever will be the final evaluation of this music, you are bound to find it fascinating!! Rarely are heard so many tenorsax notes on one session, but whether that fact is a plus or a minus for you is another matter up for discussion!

JOHN COLTRANE QUINTET**Hackensack, NJ. July 11, 1958**

Wilbur Harden (flh, tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Jimmy Cobb (dm).

Eight titles were recorded for Prestige, issued as "The Stardust Session":

1541	Spring Is Here	Solo 3 choruses of 32 bars. (FM)
1542	Invitation	Intro 4 bars to solo 3 choruses of 32 bars. Solo 32 bars to coda. (S)
1543	I'm A Dreamer, Aren't We All?	Solo 3 choruses of 32 bars. (FM)
1544	Love Thy Neighbor	Solo 4 choruses of 32 bars. Solo/straight 36 bars to coda. (FM)
1545	Don't Take Your Love From Me	Solo 64 bars. Solo 8 bars to very long coda. (S)
1546	Stardust	Soli 32 and 16 bars to long coda. (S)
1547	My Ideal	Soli 48 and 16 bars to long coda. (S)
1548	I'll Get By	Solo 4 choruses of 28 bars. Solo 3 choruses to coda. (M)

If I should pick one session alone to demonstrate the beauty of JC's music and how uncomplicated and "public friendly" his complicated concepts basically are, this may be it!! The four slow items belong to my tenorsax favourite items; note first and foremost "Invitation", a real invitation from JC! While "Stardust" is nicely played, it is almost conventional in comparison with the very beautiful "My Ideal" and "... Love From Me". Also in more lively tempi are there excellent performances, note for instance the elegance of "... Dreamer ..." and the second chorus! Dig this session, together with the one you love!

MILES DAVIS SEXTET**NYC. Sept. 9, 1958**

Personnel as May 26, except Philly Joe Jones (dm) replaces Cobb.

Three titles were recorded at the Plaza Hotel, with live audience:

93314	If I Were A Bell	Solo 5 choruses of 32 bars. (FM)
93317	Oleo	Solo 24 bars+7 choruses of 32 bars. (F)
	Straight No Chaser/The Theme	Solo 21 choruses of 12 bars. (F)

Strong uptempo items on this presentation of Miles' group by Columbia Records. On "... Bell" there is JC's in his most active mood with violent runs, "sheets of sound", and "... Chaser", a very fast blues has more of the same. And then "Oleo", vow!! If you want to study JC playing very fast, this is a perfect occasion. What a contrast to the previous "Stardust" session!! But this demonstrates in all earnesty JC's greatness, he had it all, at this point of time ...

THELONIOUS MONK QUARTET**NYC. Sept. 11, 1958**

John Coltrane (ts), Thelonious Monk (p), Ahmed Abdul-Malik (b), Roy Haynes (dm). JC probably subbing for Johnny Griffin.

Date wrongly given as late Summer 1957.

Recorded at Five Spot by Juanita "Naima" Coltrane, six titles ("Crepuscule With Nellie" is a piano solo):

Trinkle, Tinkle	Solo 7 choruses of 32 bars. (M)
In Walked Bud	Solo 8 choruses of 32 bars. (M)
I Mean You	Solo 9 choruses of 32 bars. (M)
Epistrophy	Solo 3 choruses of 32 bars. (M)
Ruby My Dear	Solo 32 bars. (S)
Nutty	Solo 4 choruses of 32 bars. (M)

The substandard recording quality is the factor limiting this session to be only one among many. Monk and JC know each other well by now, and the tenorsax playing

here with quite long soli are of the very best quality, but the details are difficult to discern. For a highlight try "... You". The two last titles are recently issued, and particularly "Nutty" is exciting.

GEORGE RUSSELL AND HIS ORCHESTRA **NYC. Sept. 12, 1958**

Art Farmer, Doc Severinsen, Ernie Royal (tp), Bob Brookmeyer, Frank Rehak, Tom Mitchell (tb), Hal McKusick (as), John Coltrane (ts), Sol Schlinger (bar), Bill Evans (p), Barry Galbraith (g), Milt Hinton (b), Charlie Persip (dm), Jon Hendricks (nar), George Russell (cnd, arr).

One title was recorded for Decca:

105626 Manhattan Soli ca. 32, 28 and 12 bars. (M)

A strong and important composition by one of jazz' most original arrangers. His visits to Oslo made great influence on our contemporary jazz music. JC's contributions here are of high quality.

JOE BRAZIL AND HIS FRIENDS **Detroit, Sept. 25, 1958**

Donald Towns (tp), Sonny "Red" Kyner, Joe Brazil (as), Joe Henderson, John Coltrane (ts), Hugh Lawson (p), Ernie Farrow (b), Roy Brooks (dm).

Private tape recorded by Joe Brazil, four titles, no JC on "Woody'n You" but:

Blues / Now's The Time Solo 8 choruses of 12 bars. (SM)

Paul's Pal Solo 3 choruses of 32 bars. (M)

Sweet Georgia Brown (?) Solo ca. 5:00. (F)

This homemade session might have been very interesting, also because it would represent Joe Henderson's first appearance, more than four years before he entered a proper recording studio. However, the sound quality is so lousy that the music has only academic interest. I guess JC's soli are exciting, particularly the final title (which I personally am unable to identify as "Sweet ...") if one could hear the details. If you ever stumble upon it, try "... Time" in a pleasant tempo and better sound than the others.

CECIL TAYLOR QUINTET **NYC. Oct. 13, 1958**

Kenny Dorham (tp), John Coltrane (ts), Cecil Taylor (p), Chuck Israels (b), Louis Hayes (dm).

Five titles were recorded for United Artists, four issued:

Shifting Down Solo 8 choruses of 12 bars. (SM)

Like Someone In Love Soli 16, 64 and 16 bars. (M)

Just Friends Solo 16 bars. Solo 4 choruses of 32 bars. Duet with (tp) 16 bars to coda. (F)

Double Clutching Solo 10 choruses of 12 bars. Solo 4 bars. (M)

A very special session with ultra-avant-garde CT in charge, but including not only JC but KD who may be considered a traditionalist in this context. Nevertheless, the session is not special after all, it seems that they play more or less in their usual style, not much influenced by the rather unusual piano backing. "... Friends" is not quite up to par, but in particular the two blues items work fine. Maybe JC is a bit restrained, but in general he is doing his things well, like always these days.

MILES DAVIS SEXTET **Washington DC. Nov. 1, 1958**

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Jimmy Cobb (dm). Date falsely given as Feb. 1959.

Three titles were broadcasted from the Spotlight Lounge:

Sid's Ahead / Weirdo Solo 3 choruses of 32 bars. (FM)

Bye Bye Blackbird Solo 3 choruses of 32 bars. (FM)

Straight No Chaser Solo appr. 32 bars, drowned by the announcer (NC). (F)

Two brilliant broadcast items (note the uptempo for "... Blackbird" in contrast to the well known Columbia recording), everything is great here (note Garland!!!), and JC takes high quality soli.

RAY DRAPER QUINTET

NYC. Nov. 1958

Ray Draper (tu), John Coltrane (ts), John Maher (p), James DeBrest (b), Larry Ritchie (dm).

Six titles were recorded for Jubilee:

Essil's Dance	Straight. Solo 3 choruses of 32 bars. Straight. (M)
Doxy	Solo 48 bars. (M)
I Talk To The Trees	Straight. Solo 64 bars. Straight. (M)
Yesterdays	Straight. Solo 3 choruses of 32 bars. Soli 4 and 4 bars. Straight. (FM)
Oleo	Soli 64, 4 and 4 bars. (FM)
Angel Eyes	Soli 8 and 16 bars. (S)

Another Draper session, almost one year after the first one. The comments are much the same; a fascinating ensemble sound, the tuba still a difficult solo instrument, and JC in his usual shape with excellent soloing whenever he gets the chance. My favourites are "Oleo", the waltzing "... Dance" and above all, the moving, slow "... Eyes"!

JOHN COLTRANE QUARTET **Hackensack, NJ. Dec. 26, 1958**
 Freddie Hubbard (tp-1696-1698), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).
 Six titles were recorded for Prestige:

1696	Do I Love You Because You're Beautiful?	Solo 32 bars. (S)
1697	Then I'll Be Tired Of You	Soli 64 and 16 bars to long coda. (S)
1698	Something I Dreamed Last Night	Soli 48 and 20 bars to long coda. (S)
1699	Bahia	Soli 6 and 2 choruses of 16 bars. (FM)
1700	Goldsboro Express	Solo 32 bars to 10 choruses 4/4 with (dm) to coda. (F)
1701	Time After Time	Soli 64 and 32 bars to long coda. (SM)

The Prestige sessions, as well as the Red Garland trio sessions, have come to a conclusion, so sad! The combination has produced so much fine music and shown JC to his best advantage, so also here. Note first "... Express" which has JC's longest tenorsax-drums exchange on record (so far)! And then "Bahia", a tricky piece, try to count! And a lot of beautiful ballad playing of which "Time ..." and "... Last Night" seem to be the highlights. Usually I am not very conservative, but I wish JC had continued to play like this for the next decade, why look for new frontiers when you already have reached heaven?

MILES DAVIS SEXTET **NYC. Jan. 3, 1959**
 Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb or Philly Joe Jones (dm).
 Broadcast from Birdland, two titles (wrongly called "Walkin'" and "All Of Me"):

Bags' Groove	Solo 8 choruses of 12 bars. (M)
All Of You (NC)	Solo 3 choruses of 32 bars to fade out. (M)

Another fine broadcast with good sound and excellent music! JC plays some typical blues on "...Groove" but is most interesting on "All ...", this is a really great one!!

JOHN COLTRANE / MILT JACKSON **NYC. Jan. 15, 1959**
 John Coltrane (ts), Milt Jackson (vib), Hank Jones (p), Paul Chambers (b), Connie Kay (dm).
 Eight titles were recorded for Atlantic:

3300	Stairway To The Stars	Solo 16 bars. (S)
3301	The Late Late Blues	Solo 13 choruses of 12 bars. (M)
3302	Bags & Trane	Solo 3 choruses of 12 bars.

		3 choruses 4/4 with (vib). (M)
3303	Three Little Words	Break to 4 choruses of 32 bars. Soli 8, 4 and 4 bars. (F)
3304	The Night We Called It A Day	Soli 16 and 8 bars. (S)
3305	Be-Bop	Solo 7 choruses of 32 bars. 3 choruses 4/4 with (vib). (F)
3306	Blues Legacy	Straight with vib 2 choruses of 12 bars. Solo 6 choruses. Straight 3 choruses to coda. (SM)
3307	Centerpiece	Solo 4 choruses of 12 bars. (SM)

A different and very pleasant JC session; the strong presence of MJ's vibraphone and the steady rhythm backing with PC's dynamic bass as the main motor (note "... Words"!)) keeps him within a traditional mainstream concept. He has problems with "... Words", struggles in the first chorus to get it right, this is not his music really. But otherwise he seems to thrive, note as an example the happy start of the chase with Milt on "... Trane"! The beautiful ballads of "The Night ..." and "... Stars" also feature fine coplaying with Milt. The blues is very well taken care of in the swinging "... Late ...". But the real highlight is the very fast "Bebop", yes, this is really Trane playing be-bop with a technique and inspiration that only Bird in his prime could match!! A session which should appeal to most jazz lovers!!!

CANNONBALL ADDERLEY QUINTET

Chi. Feb. 3, 1959

Cannonball Adderley (as), John Coltrane (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).

Five titles were recorded for Mercury (a sixth title "Stars Fell On Alabama" does not have JC):

18094	Grand Central	Solo 64 bars. (F)
18095	The Sleeper	Solo 6 choruses of 12 bars. (M)
18096	Wabash	Solo 64 bars. (M)
18097	You're A Weaver Of Dreams	Soli 48 and 16 bars to long coda. (S)
18098	Limehouse Blues	Soli 64, 8 and 8 bars. 64 bars 4/4 with (as). (F)

The Miles Davis Sextet functions as well without Miles! Two strong reed men challenge each other, note the exciting chase on "Limehouse ..." Note also JC's opening phrase on this item, surprise!! "The Sleeper" is an example of his so characteristic mourning blues playing, and in "... Dreams" we have one of his most magnificent examples of JC's ballad playing, dig this!!

MILES DAVIS SEXTET

NYC. March 2, 1959

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Wynton Kelly (p-62290), Bill Evans (p-62291,92), Paul Chambers (b), Jimmy Cobb (dm).

Three titles were recorded for Columbia. Several false starts and incomplete takes, the following have JC:

62290-4	Freddie Freeloader	Solo 5 choruses of 12 bars. (SM)
62291-3	So What?	Solo 64 bars. (M)
62292-6	Blue In Green	Solo 8 bars. (S)

As part of the famous "Kind Of Blue" LP, these items are among those distributed to millions of modern jazz enthusiasts and others all around the world, and still selling. The music is godsent, everything is according to a divine plan (pardon my expression), and JC's soli are great, both on "Freddie ..." and the hypnotic "So What", and not to forget the slow, beautiful and brief "... Green"!

JOHN COLTRANE QUARTET

NYC. March 26, 1959

John Coltrane (ts), Cedar Walton (p), Paul Chambers (b), Lex Humphries (dm).

Date falsely given as April 1.

Three titles were recorded for Atlantic:

3420-1	Giant Steps (NC)	Straight 2 choruses of 16 bars to solo 12 choruses. (F)
3420-2	Giant Steps (FS)	Straight 4 bars to breakdown. (F)
3420-3	Giant Steps (NC)	Straight 2 choruses

		to solo 8 choruses. (F)
3420-4	Giant Steps (NC)	Straight 2 choruses to solo 2 choruses and 4 bars to breakdown. (F)
3420-5	Giant Steps	Straight 2 choruses to solo 9 choruses to straight 2 choruses and coda. (F)
3420-6	Giant Steps (FS)	Straight 1 chorus to breakdown. (F)
3420-7	Giant Steps (NC)	Straight 2 choruses to solo 13 choruses to straight and breakdown. (F)
3420-8 (master)	Giant Steps	Straight 2 choruses to solo 10 choruses to straight 2 choruses and coda. (F)
3421-1	Naima (NC)	Solo/straight ca. 44 bars to breakdown. (S)
3421-2	Naima (NC)	Solo/straight ca. 46 bars to breakdown. (S)
3421-3 (master)	Naima	Solo/straight 3 choruses of 20 bars to long coda. (S)
3421-4	Naima (FS)	Straight 2 bars to breakdown. (S)
3421-5	Naima	Solo/straight 52 bars to coda. (S)
3421-6	Naima	As take 5. (S)
3422-R1	Like Sonny (FS)	No tensorsax. (M)
3422-R2	Like Sonny (NC)	Straight 24 bars. (M)
3422-1	Like Sonny (FS)	No tensorsax. (M)
3422-2	Like Sonny (NC)	Straight 24 bars to solo 56 bars to breakdown. (M)
3422-3	Like Sonny (NC)	Straight 8 bars to breakdown. (M)
3422-4	Like Sonny (NC)	No tensorsax. (M)
3422-5	Like Sonny	As take 7 but solo 4 choruses. (M)
3422-6	Like Sonny (NC)	Straight 18 bars to breakdown. (M)
3422-7 (master)	Like Sonny	Straight 1 chorus of 24 bars to solo 3 choruses. Straight 1 chorus to coda. (M)

With this second Atlantic session, JC is definitely entering another world with mysteries I am not able to fathom. Lewis Porter's indepth and very professional liner notes should be consulted by those who have the competence and energy to analyze the elements and tools of JC's music from now on. I can only say that it is not difficult to enjoy this music "superficially", the intense emotion of the slow "Naima", the rhythmic interplay of "Like Sonny", my favourite item from this session, and the raw dynamics of "Giant Steps". Why he needed so many takes is above me, and to compare them makes no sense. My main observation is that JC's music still **swings**, no matter what else he has put into it!!

**MILES DAVIS QUINTET WITH
THE GIL EVANS ORCHESTRA**

NYC. April 2, 1959

Miles Davis (tp, frh), Ernie Royal, Clyde Reisinger, Louis Mucci, Johnny Coles, Emmett Berry (tp), Frank Rehak, Jimmy Cleveland, Bill Elton, Rod Levitt (tb), Julius Watkins, Bob Northern (frh), Bill Barber (tu), Romeo Penque, Eddie Caine (woodwinds), Danny Bank (bcl), John Coltrane (as, ts), Paul Chambers (b), Jimmy Cobb (dm), unknown (harp), Gil Evans (arr, cnd).

CBS-TV from the Robert Herridge Theatre, four titles, no JC soli on "The Duke", "Blues For Pablo" and "New Rhumba" but:

So What?

Solo 64 bars. (M)

Nice to see him play!!

MILES DAVIS SEXTET

NYC. April 6, 1959

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Jimmy Cobb (dm).

Two titles were recorded for Columbia, several false starts and incomplete takes, the following have JC:

62293-1 Flamenco Sketches

Solo 24 bars. (S)

62293-6	Flamenco Sketches	As above. (S)
62294	All Blues	Solo 4 choruses of 12 bars. (M)

JC has arrived at the end of Columbia, and this represents a significant end also to JC's music as we know it. Entering Atlantic his music changes, as if he takes the consequence of his many experiences during the past years, and later he will transform himself fundamentally in his association with Impulse. This is maybe to put it too simple; JC travels to Europe with Miles where many of the highlights from the Columbia sessions are played with conviction. So for one year more JC sticks to the tradition. Let us be happy with this session and its beautiful music, "Flamenco ..." now in two takes, and the characteristic and unforgettable composition "All Blues" in 6/8 time; music to last not only for that and this century.

JOHN COLTRANE QUARTET

NYC. May 4&5, 1959

John Coltrane (ts), Tommy Flanagan (p), Paul Chambers (b), Art Taylor (dm).

Eight titles were recorded for Atlantic, 3463 "Sweet Sioux" and 3465 "Naima" not issued but:

3462	Spiral	Solo/straight 3 choruses of 44 bars. Solo 1 chorus to coda. (M)
3464 (master)	Countdown	Solo 9 choruses of 16 bars (F) to coda. (S)
3464	Countdown (alt.)	Solo 19 choruses of 16 bars (F) to coda. (S)
3466 (master)	Syeeda's Song Flute	Straight 30 bars to solo 2 choruses of 40 bars. Straight 40 bars to coda. (FM)
3466	Syeeda's Song Flute (alt.)	As above. (FM)
3467	Mr. P. C.	Straight 2 choruses of 12 bars to solo 16 choruses. 8 choruses 4/4 with (dm) to straight 2 choruses to coda. (F)
3468-3	Giant Steps (NC)	Straight 2 choruses of 16 bars to solo 13 choruses. (F)
3468-5 (master)	Giant Steps	Straight 2 choruses of 16 bars to solo 11 choruses. Solo 2 choruses to straight 2 choruses to coda. (F)
3468-6	Giant Steps	Straight 2 choruses of 16 bars to solo 13 choruses. Solo 3 choruses to straight 2 choruses to coda. (F)
3469 (master)	Cousin Mary	Straight 2 choruses of 12 bars to solo 10 choruses. Solo 2 choruses to straight 2 choruses to coda. (FM)
3469	Cousin Mary (alt.)	As above but solo 9 choruses. (FM)

I guess this is the "crème de la crème", the session which represented JC's final breakthrough. He was certainly well established already, but by now the main public was ready to accept his music and to many jazz lovers he became the greatest tenorsax player ever. His person achieved mythical status comparable to that of Bird. Playing the session recently with headphones three times during a flight from Johannesburg to Frankfurt, and one final time back home, it strikes me how hypnotical fascinating it is. I have to admit I cannot follow for a minute the elaborate analysis by my good friend Lewis Porter, but it does not really matter, because the uniqueness of this music gets through anyway, to me as an experienced listener without theoretical background, and to the common man. Even scale-heavy items like "Countdown" and "Giant ..." are not so difficult after all, swinging with a perfect rhythm section. Then "Spiral" and "... Song Flute" should pose no problems to any of you. And if you still feel a bit conservative about JC's music, go for the blues!!! My favourite items, after considerable consideration but nevertheless with rather obvious results, are the blues of "Mr P. C." and "... Mary". If you enjoy Bessie Smith, you should enjoy these too!!! And listen to Paul Chambers behind an inspired Flanagan!!! This session is connecting the basics of early-century jazz and blues to the very new trends, no anachronisms involved, a must for every jazz lover, no matter style preferred!!!

MILES DAVIS SEXTET

NYC. Aug. 26, 1959

Miles Davis (tp), Cannonball Adderley (as), John Coltrane (ts), (rhythm) as sextet above?

Recorded at Birdland, one title has JC:

So What? Solo 6 choruses of 32 bars. (FM)

This is one hell of a great performance! Extended soli compared to the famous studio recording and excellent played by all participants. JC really thrills me here, his six choruses are so confident, so dynamic, so exciting! Now he is on the peak of his career as a jazz musician with his feet in the tradition. What will happen later is another chapter.

JOHN COLTRANE QUARTET

NYC. Nov. 24, 1959

John Coltrane (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).
Four titles were recorded for Atlantic, 3883 "Fifth House" and 3884 "Some Other Blues" are unissued and probably lost but:

3885-1	I'll Wait And Pray	Solo/straight 48 bars to coda. (S)
3885-2	I'll Wait And Pray	As above. (S)
3886	Little Old Lady	Solo/straight 64 and 48 bars to coda. (FM)

Along with "Naima", "... Pray" are the slow, pensive items from the Atlantic sessions, perhaps more beautiful than really exciting. As "... Lady", a children's song, is played rather straight forward, with Kelly and Chambers the main soloists, this session may be considered a sort of prelude or test before the next Atlantic session.

JOHN COLTRANE QUARTET

NYC. Dec. 2, 1959

Personnel as Nov. 24.

Eight titles were recorded for Atlantic, 3893 "The Night Has A Thousand Eyes" and 3894 "Equinox" are unissued and probably lost but:

3891	Like Sonny	Straight 1 chorus of 24 bars to solo 3 choruses. Straight 1 chorus to coda. (M)
3892	Harmonique	Straight 1 chorus of 24 bars to solo 3 choruses. Straight 1 chorus to coda. (M)
3895	My Shining Hour	Straight 1 chorus of 32 bars to solo 3 choruses. Solo 1 chorus to straight 1 chorus to coda. (FM)
3896	Naima	Solo/straight 20 and 20 bars to coda. (S)
3897	Some Other Blues	Straight 2 choruses of 12 bars to solo 7 choruses. 6 choruses 4/4 with (dm). Straight 2 choruses to coda. (FM)
3898	Fifth House	Straight/solo 1 chorus of 32 bars to solo 3 choruses. Straight/solo 1 chorus to coda. (FM)

A fine follow-up session to the legendary one of May 4&5 but not quite as exciting, as if JC presented his most challenging compositions at the first occasion and used the remainders here. But by all means, here we have five very interesting examples of JC's compositions and six swinging performances. Note that on "Harmonique" we hear how he tries to augment the instrument's capabilities by playing chords. Again my favourite as an old-timer is the "Some Other ..." blues, no problem in "understanding" this one! JC leaves the fifties as the major innovator in jazz, as a most brilliant tenorsax player, and he enters the sixties with the potential to destroy jazz as we knew it

There are many good reasons to let the solography take a halt here. Maybe continue later? We will see...

...ooo...