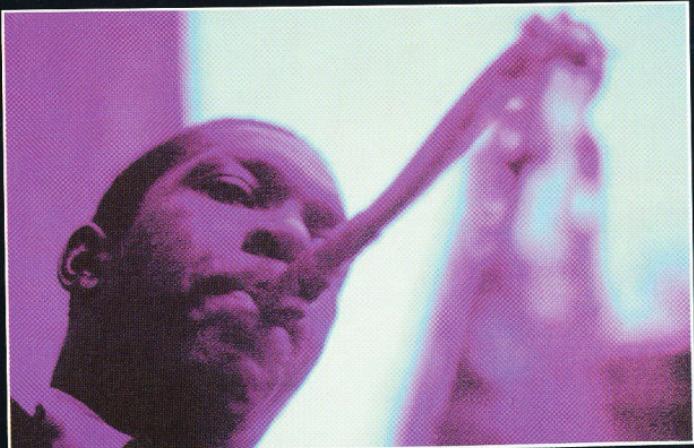


SNAJ 701 CD

# IN EUROPE



# JOHN IN EUROPE COLTRANE



CHARLY

# JOHN IN EUROPE COLTRANE



*"If my life had suddenly ended, after leaving John, I would have had no regrets at all. It was such a completeness.....Thinking of it now, it was something that happened - and thank God I was one who was able to have shared in that portion of his life. It's given me an almost metaphysical spiritual reserve ever since....."*

*Elvin Jones, on his period with the John Coltrane Quartet,  
in an interview with Stan Britt (1970).*

**WHEN JOHN COLTRANE** first visited Europe in 1960, as an integral member of what was already one of jazz's premier combos – Miles Davis', of course – reaction to the great tenor player was, to put it mildly, ambivalent. There was mixed reaction to Trane at all the six venues, with the opening concert, at the Olympia, Paris, probably showing more dissent than at subsequent gigs, in Stockholm, Copenhagen, Frankfurt-am-Main, Zurich, or Scheveningen.

Yet, back home Coltrane's personal status had continued to grow, since 1955, after he'd become Miles' front-line partner in the standard- and style-setting Quintet, whose recordings – for Prestige and Columbia – had been widely received by both critics and fans alike. Certainly, the intense, quiet-spoken young man from Hamlet, North Carolina, had paid his dues, prior to his first association with Davis. Including basically R&B gigs with King Kolax



John Coltrane, photographed in Paris in 1965 by Randi Hultin (courtesy of Peter Symes)

(1946-1947), Cleanhead Vinson (1947-1948) and Earl Bostic (1952-1953), and important jazz periods spent with Dizzy Gillespie (1949-1951) and Johnny Hodges (1953-1954). But, of course, as jazz history informs us, it was with Miles Davis that John Coltrane's development, both as performer and composer, really commenced. With Miles, his highly-individual sound on tenor increasingly attracted wide attention, including the growing – and sometimes profound – influence on many of his contemporaries.

Even so, there were those who didn't automatically react to this new voice. Those, in fact, who questioned Davis' choice of Coltrane in preference, to say, Hank Mobley, Sonny Stitt, or perhaps, even more appropriate, Sonny Rollins. Rollins, however, was pre-occupied with kicking a life-threatening narcotics addiction. And by the end of his self-imposed sabbatical from the jazz scene, a rejuvenated Rollins had accepted an offer to join the Clifford Brown-Max Roach Quintet. For Coltrane, the golden opportunity to accept the gig with Davis would become the perfect setting for establishing a real high-profile reputation; and the most ideal opportunity to work with some of the finest contemporary musicians.

Whatever one's opinions of John Coltrane's playing, initially and possibly for at least some time to come, there was no doubting that already he had a fine all-round technique, a sound all his own and, as important as anything, a seemingly total commitment to his work. Whatever his critics might level at him, then and in the years ahead, no one could possibly doubt his unwavering application. Ironically, perhaps, it was this kind of dedication to his art – emotionally and technically – which frightened off his detractors. And this commitment wasn't confined to either studio or – especially – his in-person solo work. Offstage, he would spend hour after hour practising and perfecting his instrumental skills. Something that would continue, more or less indefinitely, in the years to come. (Even when he was to experience the most painful dental problems, he was rarely known to discontinue his daily practise routines). Together with the undoubted passion of his playing, Trane was never afraid to seek out new ways of extending his (and jazz') vocabulary. Particularly with regard to harmonics and the

increasing of the saxophone's range and pitch. And although his critics, at all periods of his career, often attacked him for his verbosity, Coltrane's extemporising skills demonstrated to others the possibilities of producing sustained solos of genuine creativity and, in his case, almost frightening intensity. Over the years, there have been those who have classified his tone of being harsh – even ugly. Initially, this would have been the reaction of those whose tenor tonalities concentrated mostly on Lester Young and his numerous disciples. For others, however, there was always a naked beauty about his sound, something which would become more obvious during the Sixties, and something which was manifestly apparent in his ballad-playing. Up to and including his joining Davis, John Coltrane evolved a style, to be known as 'sheets of sound', described by Leonard Feather as employing not merely 16th and 32nd notes, *'but violent barrages of notes not mathematically related to the underlying rhythmic pulse, and not swinging in the traditional sense of the term'*.

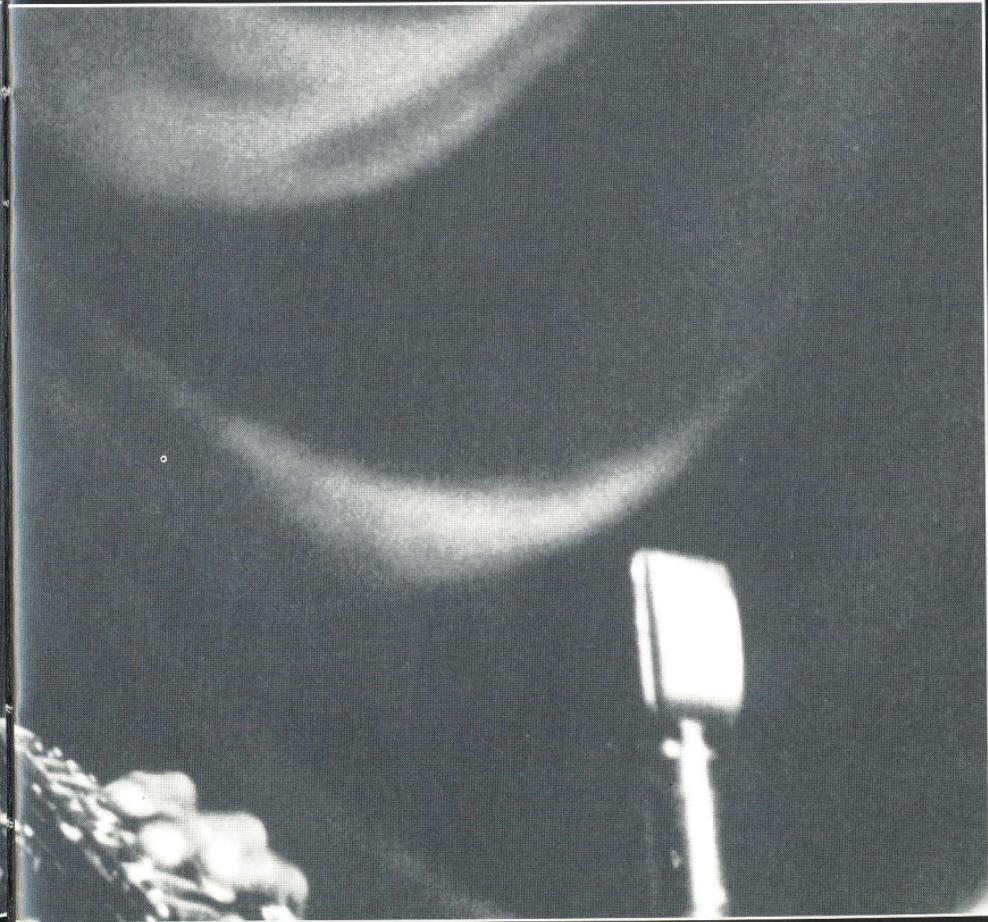
By the time he and Davis played Paris, the first of the 1960 European concerts, Coltrane was gradually moving away from this, and into a more modal-based approach. Miles' *So What*, from the immortal *Kind Of Blue* set, undoubtedly helped significantly in his forward-thinking philosophy. In '61, he would lean in the direction of Indian improvisational methods, improvising in extended vein on a predetermined mode, rather than using chords.

The return of John Coltrane to Europe in 1961 found him leading his own band, instead of being a Davis sideman. His two periods with the latter – from 1955 to 1957, then again in 1958 – together with a short-lived, but immensely gratifying association with Thelonious Monk (1957) - had seen him continue to grow in stature. Putting together his own combo was the next logical move. A combo that would concentrate in the main on performing Coltrane's catalogue of music, by its leader, and the addition of soprano-sax to his regular horn.

After trying out several pianists, bassists and drummers came the final choices. Philadelphian McCoy Tyner came from the Benny Golson – Art Farmer Jazztet. At twenty-one, he was the



6



7

group's youngest member. Like Tyner, drummer Elvin Jones signed up in 1960. At thirty-three, and only a year younger than Trane, Jones was the youngest of jazz' most famous family (Hank, Thad, Elvin, in that order). Born, like Thad, in Pontiac, Michigan, Jones had already racked up sterling service, both in Detroit and then, since 1956, New York. He'd worked in the Big Apple with heavies like Bud Powell, Tyree Glenn, Harry Edison, J. J. Johnson, Stan Getz, and the Pepper Adams-Donald Byrd Quintet. Jones, who had most recently worked with Sonny Rollins, had the most fundamentally important role with Coltrane's most important combo, outside of the leader. Reggie Workman, like Tyner a native of Philadelphia, became the first regular bassist in 1960. It was he who was the rhythmic pivot for the Coltrane Quartet's first European trip. He, too, had admirable credentials – Trane apart, his previous employers took in Gisi Gryce, singer Freddy Cole, Red Garland and Roy Haynes. After Europe, Workman left to become James Moody's ever-dependable bassman; subsequent to Moody, his talents involved a not-so-small Who's Who of contemporary jazz. Today, his singing tone can still be heard, from time to time, in and around New York. Elsewhere, his activities take in lecturing, clinics and consultancy

For the '61 concerts, there would be an important addition to the regular Quartet line-up. A couple of years Coltrane's junior and a native of Los Angeles, Eric Dolphy would remain a group member for an all-too-brief period, from just before Europe and ending in the following year. A most all-round accomplished musician – he also handled third-stream music with ease – Dolphy was proficient on alto-sax, flute and bass-clarinet. Like John, he was a truly original performer and something of a seeker of new pathways, within a basic jazz context. He had spent his formative years on the West Coast, making his first major impact as a member of the Chico Hamilton Quintet. Following which, he'd relocated to New York, achieving even greater recognition with Charles Mingus (1959-1960); during this period, Dolphy was active as a freelance, as well as undertaking several record dates under his own name. Prior to linking up with Coltrane, he had co-fronted, with trumpeter Booker Little, a splendid five-piece combo which had recorded, for posterity, a remarkable live three-part

album for Prestige, at New York's Five Spot. Trane had shared the same venue's bandstand with Thelonious Monk during a series of legendary appearances in 1957.

If Coltrane's reappearance at Paris' Olympia auditorium in November 1961 in itself caused something of a furore, the mixed reactions must have been further inflamed by the addition of his new front-line partner whose own highly-vocalised blowing on his three instruments provided an extra challenge to the still-to-be-converted. Moreover, European audiences would also be hearing Coltrane performing on soprano-sax, as well as his redoubtable tenor. And if anything his soprano work was sometimes even wilder – especially when Trane screamed into the instrument's upper register. Still, since unveiling his straight soprano the previous year, and thanks to his afore-mentioned mighty commitment, Coltrane was already on the way, not only to rescue the soprano from widespread neglect. Indeed, right up until his untimely death, in 1967, he had persuaded numerous other saxists to take up the instrument, more or less full-time. But it would be John Coltrane, whose name would remain



omnipotent – during the Sixties and up to now. Not since the one-and-only Sidney Bechet had, single-handed, elevated the soprano to top solo status.

After the two opening Paris concerts, and another in Copenhagen, came a return by Trane to the Konserthuset, in Stockholm, where he'd appeared with Miles, twenty months previously. By all accounts, Stockholm gave the Quintet a fairer hearing than Paris. Certainly, the musicians produced the goods. Perhaps nowhere better illustrated than with regard to the opening selection of this collection. To believe that a definitely non-jazz, waltz-time show tune like *My Favourite Things* would become an indispensable part of John Coltrane's basic repertoire, is enough to turn any self-respecting jazz purist to drink. But that this Rodgers-Hammerstein excerpt from *The Sound Of Music* should be transposed into a modern jazz classic would have seemed, understandably, little short of high farce to his definitive adaptation.

Coltrane recorded *Favourite Things* for the first time at an Atlantic session in October '60. Thereafter, it was to be an obligatory choice for live appearances: its impact on audiences everywhere was usually electrifying. *Things* became yet another personal challenge to Trane, whose extemporised solos – emotion-packed, with extensive use of high harmonics and a constant, hypnotic return to the main theme - used as a devastating vamp – could last up to eighteen choruses. The Stockholm version heard here is a particularly torrid one, its passionate message enhanced by Dolphy's squealing and screeching on flute. Underneath everything, Jones' unrelenting drive and intuitive, polyrhythmic blasting grows both in intensity and volume. Ultimately, though, it's Trane's contributions which take second place to no-one.

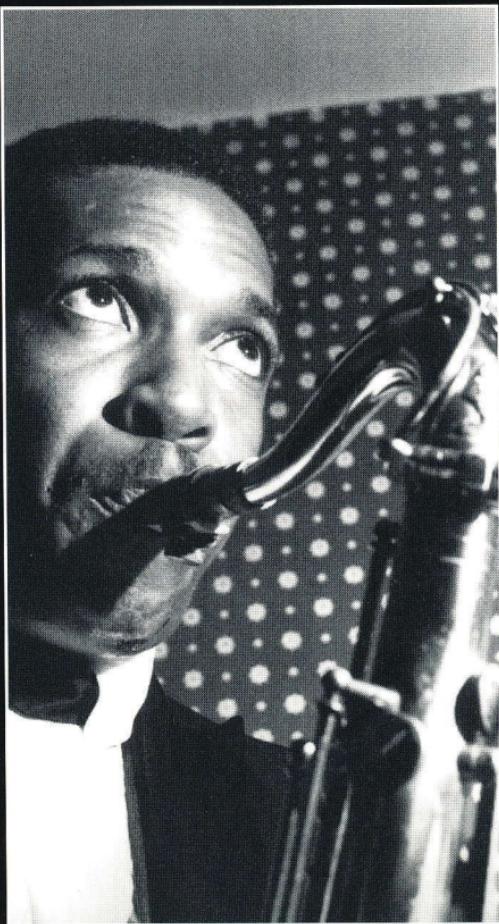
Both *Naima* and *Blue Train*, from the same concert, are superbly representative of John Coltrane, the Composer. *Naima*, dedicated to his first wife, remains definitively his finest ballad composition – and it remains one of the great jazz ballads of any era. Its creator's mastery in this area – played on tenor as always, and with moving tenderness and control – was a telling reminder to those

who in those days refused to believe he was capable of writing and performing such material .... and so beautifully. This far-too-brief reworking finds Trane and Dolphy (switching to bass-clarinet) play the theme in unison, producing a haunting quality in interpretation.

*Blue Train* comes from four years previously. It titled a one-off Blue Note album, headlined by John, and involving an all-star line up (Lee Morgan, Curtis Fuller, Kenny Drew, Paul Chambers, Philly Joe Jones). Coltrane's reworking of this attractive, conventional blues, is taken a tad faster than the '57 recording. He moves with masterly ease through his solo; just how much his technique, on tenor, had improved since then is obvious. Dolphy, on alto, is on the same high level of competence. Deftly-executed double-time runs coalesce with strong, rhythmic impetus and a natural affinity with the blues. McCoy Tyner, whose powerful, two-fisted playing had impressed on *Favourite Things*, likewise shows his blues pedigree admirably. It always has.

When Coltrane returned to Sweden the following year, Dolphy had moved on. So, too, had Workman. In the latter's place came his permanent replacement, Miami-born Jimmy Garrison. A superior technician who possessed also a marvellously resonant sound, Garrison always figured among the top jazz bassists in the Fifties-through-Seventies period. Garrison was another experienced sideman, who had joined the Quartet after working with another restless player, Ornette Coleman. Post-Coltrane, his exemplary playing would be heard with numerous other top-liners, including two separate periods in Elvin Jones-led bands.

The Quartet was back inside the same Stockholm hall in October, 1963. As brilliantly as he'd performed there in 1962, Coltrane's outpourings this time were little short of phenomenal. His technique had become awesome. And the emotional aspect was often almost overwhelming. By all accounts, he seemed in much better spirits than during previous European visits. Even though, an unexpected personal unhappiness accrued which would later result in a final break-up of his seemingly-blissful marriage. A deepening relationship between Trane and pianist-



composer Alice McLeod was the final, all-important reason for the parting with Naima. Coltrane no doubt also was happy – and relieved – at the continued improvement in health of his friend, Elvin Jones. The great drummer had left the scene altogether for a three-months period earlier in '63, to undertake a voluntary drug rehabilitation programme at the National Institute of Mental & Clinical Research Centre, in Lexington, Kentucky. An appearance by the quartet at the Newport Jazz Festival in July, with Roy Haynes at the drumkit, had been recorded by Impulse. A pulsating version of *My Favourite Things*, not surprisingly, had been one of the highlights of the entire Festival. So delighted was John's record company with the Newport proceedings that Bob Thiele's microphones and team had performed a similar task at Birdland – just a week before the Quartet left, again, for Europe. This time, Elvin was back on drums. A definite focal point for Stockholm '63 was *Traneing In*, a medium-up blues that dated back to a Red Garland-led Prestige date, whose

individual star, arguably, was Trane. As an in-person *tour de force* it invariably brought from its composer all the elements of his tenor-playing, together operating at optimum level. Something that's confirmed herein. His sustaining powers never fail him – nor does his creative spirit. McCoy Tyner's extended opening solo is likewise consistency itself, and it sets up Trane's virtuoso offering. Jones' contributions are par for the course throughout and, if anything, his percussion barrage is even more apparent for a whirlwind reminder of the classic *Giant Steps* album on Atlantic in general, and *Mr. P.C.* in particular. (John's dedication, of course, to his friend and colleague with Miles, Paul Chambers). Perhaps, though, *Spiritual* provides the most fascinating reminder of this concert. Recorded at the Impulse!-taped Village Vanguard live set in 1961, this elegant theme was based on an actual spiritual. Coltrane uses both soprano and tenor for this occasion. The result is a moving statement that is a reminder, too, of the composer's deeply-felt religious beliefs.

Back a year, the same Quartet played a once-only visit to Graz, in Austria, as part of that year's European jaunt. Just how many admirers of John Coltrane could be found in Austria was (and is) near-impossible to ascertain. Whether or not he and his musicians had even heard of Graz is debateable. By the choice of repertoire, it could be argued that Trane played it safe – or at least safer than usual.

Mind you, for the Quartet's previous concerts – Paris, Stockholm, Copenhagen – non-Coltrane, standard-pop selections such as *Bye, Bye Blackbird*, *Ev'rytime We Say Goodbye* and *The Inchworm* (an other seemingly unlikely jazz tune) had been included. So, too, had Billy Eckstine's fine ballad, *I Want To Talk About You* (which, coincidentally, never became a pop hit, even for its creator). There was no leaving-out *My Favourite Things*, though. As with all but one of the '62 concerts, it served as the ideal closer. Just listen to the sustained and vociferous applause at the end of *this* particular version for proof-positive affirmation. The intro differs from Stockholm '63, insofar as Coltrane, unaccompanied, plays a brief call-to-arms (on soprano, of course), followed by Tyner, using a repeated riff that ushers back

Coltrane. His two subsequent solos are different in their approach. The first finds him using more fragmented phraseology than usual; the second just builds and builds to the anticipated climax-plus, with unflagging drive and creativity. McCoy Tyner's solo, which separates the Coltrane efforts, must rank as one of his most exciting ever. As always, though, everything is supremely under control, his choruses always logical. Elvin is everywhere – slashing, belting – creating an unstoppable bombardment of percussion that must have shaken the very foundations of the august Stefaniensal, much more accustomed to the sounds of classical music forms.

Before that galvanic closer, Trane dips into the Miles' standards bag for the two opening selections. For the first four or five choruses of *Bye, Bye Blackbird*, he sounds at times like a hard-bop tenorman seeking new ways of expression. McCoy Tyner also sounds more conventional – and more relaxed – than usual. The leader returns for a more visceral outing, providing also ample evidence of his technical mastery. Tyner kicks off *Autumn Leaves* at about the same brisk tempo that Bill Evans used, and uncorks a solo that sparkles and swings, and is longer than usual. Suitably inspired, Coltrane demonstrates just how his playing of the smaller sax continued to improve at this stage. Jones, who had begun with a rare use of brushes, returns to sticks, as the tempo, and another torrential barrage ensues. Both Trane, soprano again, and Tyner are elegance personified during an appropriately low-key interpretation of Porter's *Ev'rytime We Say Goodbye*.

Switching horns once more, John turns to Eckstine's *I Want To Talk About You*. He never failed to do full justice to B's finest piece of songwriting (words and music). At Graz, he came up with probably his best-ever live recording. A moody unaccompanied intro – beautifully played, tenderly-felt – with the rhythm trio shading down. After which, it's Coltrane's quietly majestic tenor playing all the way – the only soloist, and completely in command. Just possibly the a-cappella coda is too protracted....but it's another JC tour-de-force, that's for sure! Frank Loesser's *Inchworm* (not included here) was the other pop standard chosen by Trane for

Graz. Like *Favourite Things*, and to all intents and purposes another rather unlikely choice, especially for such a forward-looking jazz soloist. Which perhaps makes this concert unusual in that both these numbers are on the same bill. The version here of Coltrane's "hit" number is somewhat different from Stockholm's. For one thing, the leader's theme statement is more fragmented. Then, he builds to the predictable climax, in stages this time. Elvin's skin-and-cymbals thrashing is, as ever, in customary powerful support. Tyner sustains the general excitement with appropriate force, even though Jones' high-octane attentions all but drown out a superior keyboard solo.

Just how suitably enthralled was the Graz audience with John and the Quartet is illuminatingly recaptured as yet another triumphant conclusion of *Favourite Things* appears. Which also celebrates the end of a memorable evening's music-making. The Austrians roar their collective approval in a seemingly uncharacteristic Teutonic fashion. And at some considerable length..... The year 1965 was, for John Coltrane – and indeed the Quartet – both eventful and important. In a strictly non-music sense, the year was full of socio-political upheaval, fear and foreboding. To Trane, who cared about the fate of his fellow-men – especially his black fellow-countrymen – there were too many negative elements in the world to ensure contemporary, let alone future, happiness. Never a public purveyor of personal opinion on world or local politics, those who were near to him knew of his uncertainties and fears for peace in his lifetime. By now an even more deeply religious man, he frequently turned to God for help and inspiration.

This was something Coltrane would no doubt have deemed necessary in 1965, bearing in mind the US' continued involvement with the futile Vietnam conflict, the Watts riots, the assassination of Malcolm X, not to mention the passing of several noted jazz personalities. These included singer-pianist Nat Cole, drummer-composer Denzil Best, bassist George Tucker, composer-pianist Tadd Dameron (a special favourite of Trane's, in the former category), arranger-composer Buster Harding and Coltrane's old boss, Earl Bostic.

For John Coltrane the year 1965 would remain one of his busiest. He was constantly in-demand for club, concert and festival appearances. And his Impulse! activities were frequent. He'd completed, at one session the previous December, the taping of *A Love Supreme*. A lengthy, four-part work, it expressed in musical terms, his ultimate commitment to God ("All praise to Him", as John expressed it, in his liner-note). It would also soon become recognised as his *magnum opus*. By the time Coltrane, Tyner, Garrison and Jones left for their fourth - and final - European tour, Impulse! had recorded the combo on a half-dozen separate occasions, both inside their studios or in live performance. Interestingly, there were a handful of extra players present at one (*Ascension*) date...looking forward to the following year.

Before leaving for what would be the Quartet's briefest visit to Europe, the members were no doubt pleased by "Down Beat" magazine's five-star review of *Supreme*, about which Don DeMichael had opined was "*thoroughly a work of art*". Accordingly, Coltrane decided to perform the entire piece (which in this instance ran to forty-eight minutes) at the first of two concerts at the Antibes Jazz Festival, on July 26. The result was an outstanding success, with Coltrane demonstrating, at great length, that total-commitment-in-performance which alone would have made him a jazz legend. Lack of space doesn't permit anything like a reasonable and deserved retrospective of this extraordinary performance. You are merely urged to listen - with respect and close attention, of course – and then to make up your own mind. But it would be the writer's failing not to even mention the almost cataclysmic dialogue between Trane and Elvin Jones during *Pursuance*, a blues with a difference. And the Quartet's appearance at the Festival on this date had an additional attraction: to give the performance a real dignity, Trane insisted he and his colleagues wear tuxedos-and-ties. While, of course, the rest of the gathered onlookers wore bikinis, shorts, *et al*, in the sweltering Juan-les-Pins sunshine.

Both Antibes appearances drew the best-yet reactions from a French audience. And certainly the Quartet's reappearance at the Salle Pleyel, in Paris, was greeted with a more overall

enthusiasm than before. Probably the finest individual presentations involved two Coltrane classic compositions. John's soprano is at its most passionate during a tempestuous *Afro-Blue*. His use of vibrato adds to the overall projection of his message, and we're treated to yet another archetypal coda. Tyner's beautifully-structured, harmonically-interesting opener sets the standard of solo excellence for *Impressions*. Coltrane, on tenor, charges into action, with Jones and Garrison, an inspirational duo, producing a contribution that's at least the equal of that on *Afro-Blue*.

Returning back to the States, Coltrane was to learn later in '65 that *A Love Supreme* had won out as Album of the Year in the latest International Jazz Critics' Poll. Coltrane himself had won out in the Tenor-Saxophone category, Elvin had beaten off the challenges of Max Roach, Tony Williams, Roy Haynes and the other finalists, to win his section.

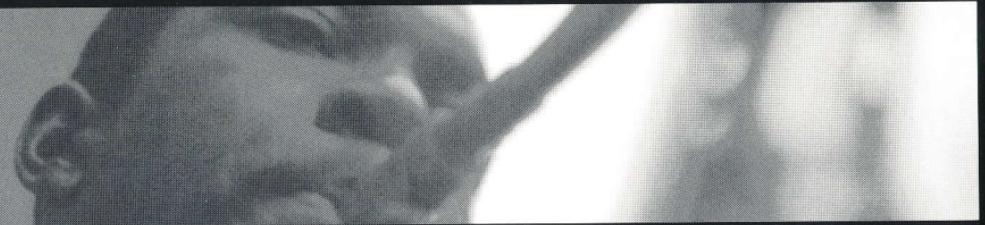
But, sadly perhaps, by the end of 1966, the Quartet was no more. McCoy Tyner was the first to leave. Then Elvin handed in his notice. Garrison stayed on for a while with a new group with new ideas, then he, too, left. It was common knowledge, at the time, and has been reaffirmed many times since, that all three weren't satisfied with the direction Coltrane's music was taking. All of which makes the music contained within these three CD's of historical as well as of extra musical importance. And however one feels about the recordings that followed those by what can be truly called the Classic Coltrane Quartet, it is probably those with John, McCoy, Elvin and Jimmy that will prove to be the most vital and instructive.

Sadly, John Coltrane's oft-troublesome ill-health never left him. And in 1967, he died through cancer of the liver. At not-quite-forty-one, he left us much, much too early....

**STAN BRITT**

Photos courtesy of Redferns, Peter Symes and Pictorial Press.

# JOHN COLTRANE IN EUROPE



Featuring:

JOHN COLTRANE, ERIC DOLPHY  
McCoy TYNER, JIMMY GARRISON  
REGGIE WORKMAN, ELVIN JONES

## disc 1

### STOCKHOLM SWEETNIN'

#### 1. My Favourite Things 20.26

(Rodgers, Hammerstein)  
Williamson Music Corp. ©1970

#### 2. Naima 4.05

(Coltrane)  
Jowcol Music Inc ©1970

#### 3. Blue Train 8.56

(Coltrane)  
Groove Music Co. / EMI Unart Catalogue Inc  
©1970

#### 4. Traneing In 11.33

(Coltrane)  
Jowcol Music Inc ©1970

#### 5. Mr.P.C. 8.14

(Coltrane)  
Jowcol Music Inc ©1970

#### 6. Spiritual 11.57

(Coltrane)  
Rondoe Music Ltd ©1970

## disc 2

### GREATNESS IN GRAZ

#### 1. Autumn Leaves 10.35

(Jacques Prevert, Joseph Kosma,  
Johnny Mercer)  
Copyright Control ©1970

#### 2. Bye, Bye, Blackbird 23.27

(Ray Henderson, Mort Dixon)  
Remick Music Corp. ©1970

#### 3. I Want To Talk About You 13.59

(Billy Eckstine)  
Carlin Music Corp. ©1975

#### 4. Ev'rytime We Say Goodbye 6.55

(Cole Porter)  
Chappell-Co Inc ©1970

#### 5. My Favourite Things 23.30

(Rodgers, Hammerstein)  
Williamson Music Corp. ©1970

## disc 3

### THE FRENCH CONNECTION

#### 1. Afro Blue 10.34

(Coltrane)  
Jondara Music / Copyright Control ©1970

#### 2. Impressions 15.56

(Coltrane)  
Jowcol Music Inc ©1970

#### A Love Supreme

#### 3. Part 1 - Acknowledgement 6.11

(Coltrane)  
Jowcol Music Inc ©1970

#### 4. Part 2 - Resolution 14.10

(Coltrane)  
Jowcol Music Inc ©1970

#### 5. Part 3 - Pursuance 10.51

(Coltrane)  
Jowcol Music Inc ©1970

#### 6. Part 4 - Psalm 16.40

(Coltrane)  
Jowcol Music Inc ©1970

## DISC 1 - STOCKHOLM SWEETNIN'

Tracks 1-3

### The John Coltrane Quintet:

Eric Dolphy alto saxophone, flute, bass clarinet  
John Coltrane tenor & soprano saxophones  
McCoy Tyner piano  
Reggie Workman bass  
Elvin Jones drums

Recorded at The Konserthusen in Stockholm, 23rd November 1961.

Tracks 4-6

### The John Coltrane Quartet:

John Coltrane tenor & soprano saxophones  
McCoy Tyner piano  
Reggie Workman bass  
Elvin Jones drums

Recorded at The Konserthusen in Stockholm, 22nd October 1963.

## DISC 2 - GREATNESS IN GRAZ

### The John Coltrane Quartet:

John Coltrane tenor & soprano saxophones  
McCoy Tyner piano  
Jimmy Garrison bass  
Elvin Jones drums

Recorded at The Stefaniensal in Graz, Austria, 28th November 1962.

## DISC 3 - THE FRENCH CONNECTION

### The John Coltrane Quartet:

John Coltrane tenor & soprano saxophones  
McCoy Tyner piano  
Jimmy Garrison bass  
Elvin Jones drums

Tracks 1&2 recorded in Paris, 28th July, 1965.

Tracks 3-6 recorded at the Antibes Jazz Festival, Juan-Les-Pins, 26th July, 1965.