

PRESTIGE 7123

# TRANEING IN • JOHN COLTRANE WITH THE RED GARLAND TRIO



**RVG**  
REMASTERED

TRANEING IN  
**JOHN COLTRANE**  
WITH THE RED GARLAND TRIO



JOHN COLTRANE tenor saxophone RED GARLAND piano  
PAUL CHAMBERS bass ARTHUR TAYLOR drums

1 TRANEING IN 12:30	3 BASS BLUES 7:42
2 SLOW DANCE 5:26	4 YOU LEAVE ME BREATHLESS 7:22
5 SOFT LIGHTS AND SWEET MUSIC 4:40	



*I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks.  
Today, I feel strongly that I am their messenger.* —RUDY VAN GELDER

Recorded by RUDY VAN GELDER at Van Gelder Studio, Hackensack, NJ; August 23, 1957.  
Supervision by BOB WEINSTOCK Remastering, 2006—Rudy Van Gelder (Van Gelder Studio, Englewood Cliffs, NJ)  
All transfers were made from the analog master tapes to digital at 24-bit resolution.  
Notes by IRA GITLER

# JOHN COLTRANE WITH THE RED GARLAND TRIO

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Ripping, soaring, hotly-pulsing, cooking, wailing, smoking, moving, grooving, cutting, riding, gliding, human-voiced, searching, searing, air-clearing, John Coltrane's tenor saxophone is one of the most exciting sounds to be heard in contemporary jazz. When he is swinging, which is most of the time, he has the power to lift your soul right out of your chair while your body remains seated though animated. That is Coltrane, the musician, on the stand.

Coltrane, the musician, off the stand, is a humble, genuinely modest person, who has come up through the ranks in the time-tested manner in which musicians used to establish themselves as individual stars before the advent of the recording deluge. He has played for some very gifted leaders:

Dizzy Gillespie (1949-51), Miles Davis (1955-57), and Thelonious Monk (1957). This experience can't be bought in a music school. It is the meat around the bone of jazz, near the marrow. Our younger jazz men, even the most talented, have just gotten through the fat.

Trane is immediately recognizable by both his sound and style. His sound is very vocal—a human cry in the night; his style ranges from the excruciatingly, exhilarating intensity of rapid, exigent runs with their residual harmonic impact to fewer-noted sections of lyric beauty. He has drawn mainly from Dexter Gordon and Sonny Stitt with the underlying and overlapping figure of Charlie Parker also present and created something extremely personal. Thus far his singular

approach has not invited imitation; it will inevitably, for better or for worse.

The same people who were slow to recognize the talent of Sonny Rollins also have been tardy with Coltrane but soon they will be fawning over Trane just as they do with the once vigorously scorned, Rollins. *C'est la guerre de Jazz ou l'essence du merde du taureau.*\*

In this album Coltrane is in the company of three musicians with whom he has played many times before. Garland and Chambers, with Coltrane, were original members of the Miles Davis quintet that stayed together from late 1955 to midway in 1957. Taylor, who was with the group in the late summer of

\* Baudelaire (Max, not Charles)

## TRANEING IN

TRANEING IN  
SLOW DANCE  
BASS BLUES  
YOU LEAVE ME BREATHLESS  
SOFT LIGHTS AND SWEET MUSIC

1957 after Coltrane had left, has played with John on many other occasions. This includes a group with Garland and Donald Byrd that played around the New York area in the fall of 1957.

The Garland-Chambers-Taylor rhythm section, which, under the name of the Red Garland Trio, has independently recorded several successful albums for Prestige (A Garland of Red, 7064; Red Garland's Piano, 7086; Groovy, 7113), is in fine form here.

Garland presents a happy amalgam of single-line and block-chord solo playing and is a highly complementary "comper." Chambers's clear-noted, big-toned bass is equally effective in support and solo while Taylor plays for the group in his light but toughly resilient manner.

The opener is a blues by Coltrane, entitled "Traneing In," which attains a perfect groove as Garland sets the stage for Trane in a mood-dictating solo. Trane displays his most ingratiating characteristics in an extended solo. After Chambers's picked solo, Red and Trane return for second turns.

"Slow Dance" is a moody ballad by Alonzo Levister which is treated with understanding by Coltrane. Chambers (picked) and Garland have moving bits before Trane takes it out.

Coltrane's second blues of the set is played in unison with Paul Chambers's pizzicato bass and henceforth was named "Bass Blues." Bright solos by Trane and Red precede an exceptional bowed solo by Paul.

The heretofore neglected "You Leave Me Breathless" is beautifully delivered by Coltrane

with a good sense of drama in his use of the upper register. Garland and Chambers (picked) also solo.

The closer has everyone hanging to the cliff by their nails. "Soft Lights and Sweet Music," in this case, is more apt to mean the headlights of a Maserati and the music of wheels taking a curve. Coltrane and Garland solo and then play at chasing one another.

—IRA GITLER  
Original liner notes

**I WAS THE ENGINEER** on the recording sessions and I also made the masters for the original LP issues of these albums. Since the advent of the CD, other people have been making the masters. Mastering is the final step in the process of creating the sound of the finished product. Now, thanks to the folks at the Concord Music Group who have given me the opportunity to remaster these albums, I can present my versions of the music on CD using modern technology. I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks. Today, I feel strongly that I am their messenger. —Rudy Van Gelder

## TRANEING IN REVISITED

**IN WRITING ABOUT COLTRANE** for two of the CDs in the RVG series (*Soultrane* and *Relaxin' with the Miles Davis Quintet*) I went back and looked at my notes for the first Davis Quintet recording on Prestige entitled simply *Miles*. I had written, "Coltrane's style is a mixture of Dexter Gordon, Sonny Rollins, and Sonny Stitt." Curiously, in describing the tunes I avoided any mention of Coltrane. I imagine I was not yet convinced that he was special. Certainly there were a lot of critics who, when the record came out, were negative about his new sound and style.

I didn't pick up on his Stan Getz influence immediately but after Coltrane made us aware of it in his questionnaire for Leonard Feather's *The Encyclopedia Yearbook of Jazz*, it seemed evident.

The jazz public did not take any more kindly to Trane than the critics. His main support came from some of his fellow musicians, but not all. Miles took a lot of heat for keeping him in the band. I was one of the first writers to recognize his worth and potential and, in my position as chief liner note writer for Prestige, had ample opportunity to express my opinion. Since he was recording for the label with Davis, Red Garland's quintet, various jamming assemblies, and as a leader in his own right, there was a lot of space on the back covers for me to delineate his assets and do battle with the critics—Nat Hentoff, Whitney Balliett, etc.—

regarding Miles and Sonny Rollins as well as Trane.

In writing the first article on Coltrane to appear in a major jazz publication ("Trane on the Track" *Down Beat*, October 16, 1958), I made mention of "sheets of sound," a phrase I had coined in my notes to the *Soultrane* LP. It has been quoted more than anything else I've written. Sometimes it has even been wrongly used against me, particularly in a biased book by one Ortiz Walton, a bassist who characterized it as negative. I clarified the situation in my notes to the reissue LP, *The Stardust Session* (Prestige 24056) in 1975, giving the history of how the phrase evolved and closing with, "It was never a put-down nor meant to be. Rather it was a laudatory phrase which implied amazement and positive excitement at the man's ability to use his tremendous technical facility in unfurling the colorful bolts of music. Enough sheet."

Before I interviewed Coltrane I had only known him in the surroundings of the jazz club and the studio. When he was with Miles at the Cafe Bohemia toward the end of the summer of 1956, we had casual conversations at the bar (when I could find him, that is). Usually he was in the club's basement, practicing on his horn between sets.

When he was at the bar, in those days, I saw him drinking a strange combination of wine and beer in what I imagined was an alternative to heroin. By the time I interviewed him, a year

later, he was still the basically shy person I had previously glimpsed but he was not drinking and was drug free. He had been playing with Thelonious Monk at the Five Spot during 1957. That quartet, with Wilbur Ware and Shadow Wilson, was one of the most dynamic groups ever, bringing me to the Cooper Square club on an average of three times a week that summer. With Monk, Trane continued to develop his personal expression. Thelonious's method of laying out and letting his tenorman "stroll" backed by bass and drums, allowed Trane the freedom to really open up and fly.

In the interview I asked Trane about the "angry young tenor" tag hung on him in a *Down Beat* review of the 1958 Newport Jazz Festival. The humble saxophonist responded without rancor. "If it is interpreted as angry," he said, alluding to his style and sound, "it is taken wrong."

We spent a pleasant afternoon at the Hotel Park Central on 7th Avenue where he was staying at the time. Trane was his usual low-key self but it was the longest conversation we ever had and he was quite articulate about his admiration for Miles and Monk; and very focused on the subjects of his own playing and goals, in and out of music. The spirituality, which had always been an integral part of his playing, and would become more emphasized in the next decade, came through strongly in his statements. The article was widely quoted in subsequent books and articles written on him.

He went on to grow his legend at Atlantic Records with the likes of "Giant Steps" and "Naima." Then he made more history with his quartet that included McCoy Tyner, Jimmy Garrison, and Elvin Jones. However, it must be remembered that it was his time at Prestige, as both leader and sideman, which first validated his great talent. It was a time when younger players such as Wayne Shorter, Joe Farrell, and Charles Lloyd came under his spell; Benny Golson and Junior Cook altered their approaches; and even well-established stylists such as Harold Land and Frank Foster changed radically as the Sixties unfolded, before eventually mak-

ing a rapprochement between their old and new selves.

*Traneing In*, subtitled *John Coltrane with the Red Garland Trio* (Garland, Paul Chambers, and Arthur Taylor) was his second as a leader to be issued. It was recorded on August 23, 1957 and followed the eponymous *Coltrane*, recorded on May 31. In between, on August 16, he recorded as a leader with bassist Earl May and Taylor. A pianist, probably Garland, failed to show. (The four sides made that day later showed up on a combination of *The Last Trane* and *Lush Life*, two LPs released much later on.)

Where *Coltrane* was a mix of sextet tracks with arrangements and quartet numbers with Garland, Chambers, and Tootie Heath, *Traneing In* was strictly quartet but it had variety within its body of work. In the Fifties I was called upon to name many of the untitled songs at Prestige. "Traneing In" came to me because of the way he homed in after Garland's opening solo. In my original notes I called it a blues which was only partially correct. It's a blues with a bridge (12-12-8-12), a pattern used in a more laid-back, laconic improvisation by Lester Young for his famous "DB Blues" of 1945. The theme of "Traneing In" does not emerge until the end of the piece.

All the versatility of Trane's genius is in here: the way he invests the ballads with soul-balm (Lonnie Liston's yearning "Slow Dance") and tenderness ("You Leave Me Breathless"); his interaction with Chambers (a major contributor, arco and pizzicato, throughout the session) on "Bass Blues," and the soaring optimism of the tenor solo that follows the "head"; and the supersonic "Soft Lights and Sweet Music," so indicative of Trane's pushing the envelope, with the all-purpose Red and A.T. (along with Mr. P.C.) rising to the challenge as they always did.

— IRA GITLER

October 2006

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**1 TRANEING IN**

(John Coltrane) Prestige Music-BMI 12:30

**2 SLOW DANCE**

(Alonzo Levister) Second Floor Music-BMI 5:26

**3 BASS BLUES**

(Coltrane) Jowcol-BMI 7:42

**4 YOU LEAVE ME BREATHLESS**

(Hollander-Freed) Famous Music-ASCAP 7:22

**5 SOFT LIGHTS AND SWEET MUSIC**

(Irving Berlin) Irving Berlin Music-ASCAP 4:40

**JOHN COLTRANE** tenor saxophone

**RED GARLAND** piano

**PAUL CHAMBERS** bass

**ARTHUR TAYLOR** drums

Recorded by **RUDY VAN GELDER** at Van Gelder Studio,  
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Remastering, 2006—Rudy Van Gelder  
(Van Gelder Studio, Englewood Cliffs, NJ)

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