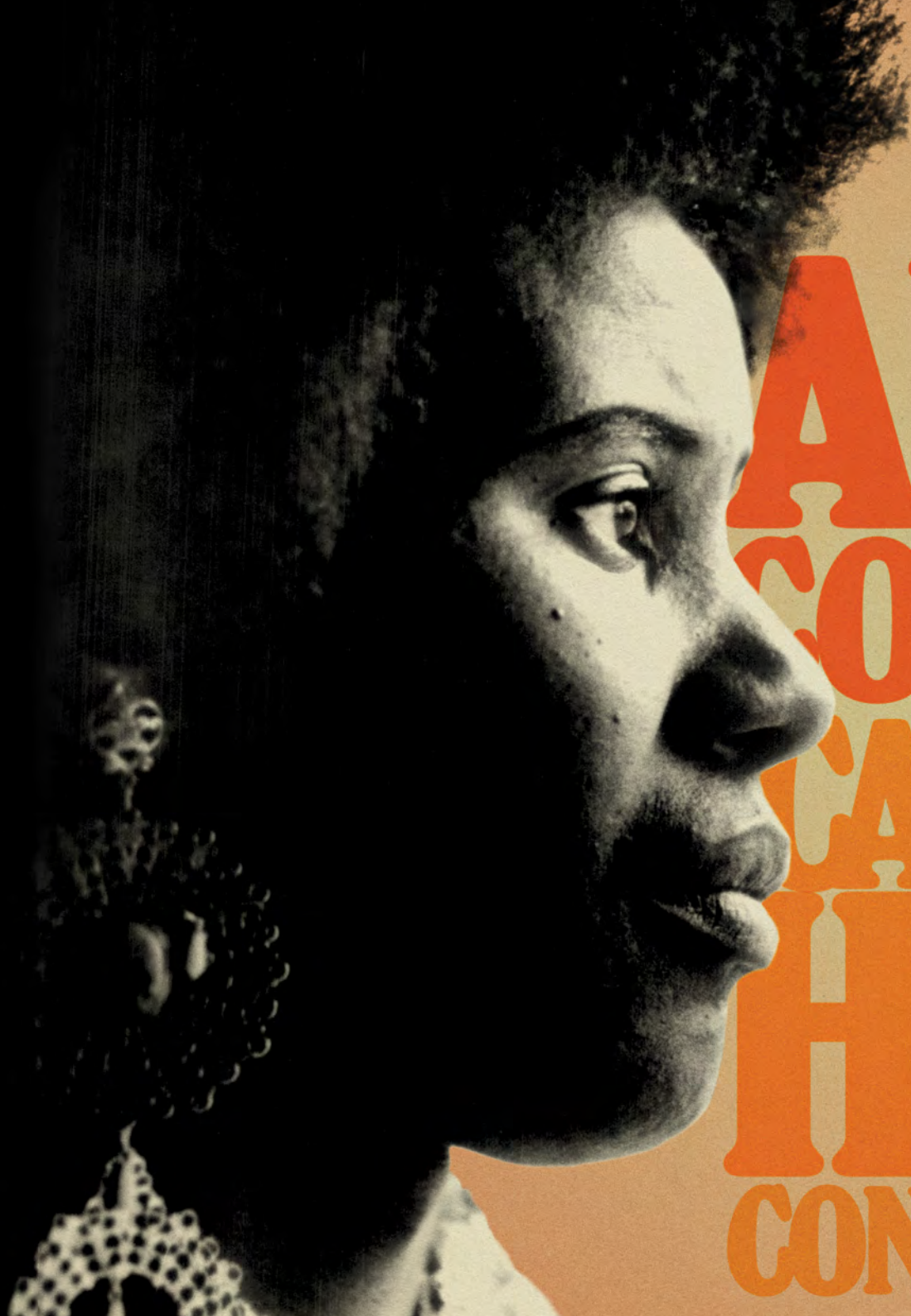




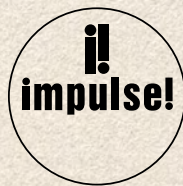
**ALICE
COLTRANE
the
CARNegie
HALL
CONCERT**



Alice Coltrane

The Carnegie Hall Concert

- | | | |
|-----|-----------------------------|-------|
| 01. | JOURNEY IN
SATCHIDANANDA | 15:02 |
| 02. | SHIVA-LOKA | 14:40 |
| 03. | AFRICA | 28:09 |
| 04. | LEO | 21:34 |



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UNIVERSAL MUSIC ENTERPRISES

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ALICE COLTRANE

The Artist in Ascension

Lauren Du Graf

 *I'm free. John did this. I got an offer to go to Japan but I won't go 10,000 miles on someone else's terms. I've been taking orders, in some form, all of my life; being a woman I've always been subservient — servant, nurse, cook. The man is number one. He must assume the position of leadership or where is he? In this country, the Black man is not leading. The only hope is through enough money to pay his way to privacy, freedom, independence... I'm glad I'm not a man. My true expression is in my art and my kids.*

Alice Coltrane quoted in *Essence*, December 1971

In December of 1970, not long after recording *Journey in Satchidananda*, Alice Coltrane took a five-week trip to the Indian subcontinent. She swam in the Ganges, visited monasteries in the Himalayan Mountains and made pilgrimages to holy sites including Rishikesh and the Taj Mahal. She spent several days at a spiritual retreat in Ceylon (now Sri Lanka), and attended the World Scientific Yoga Conference, a gathering of gurus, scholars and students. The trip, she later wrote, brought an end

to a cycle of suffering: "Having made the journey to the East, a most important part of my *Sadhana* (spiritual struggle) has been completed."

And suffered, she had. It had been four years since the death of her husband, John, and two years since the death of her older half-brother, the bassist Ernie Farrow. She was 33 years old, taking care of four young children and immersed in the sort of pain that one can only begin to make sense of as a necessary step in a spiritual journey.

There would be a lesson in the suffering, a purification of the spirit, she believed. She had taken practices of ascetic discipline to the limit, embarking on an extreme program of meditation, sometimes sitting for 20 hours a day. There were weeks when she only slept two hours. Her weight dropped to 95 pounds. She experienced hallucinations, heard voices coming from trees and had to be hospitalized more than once, including a time for self-inflicted burns. "There were demands made, definite demands, that took me away from the world, and at one point almost away from music, family and all, because the sacrifice had to be within an inch of my life, almost literally," she said in a 1970 interview. "I found that whatever questions that I might have had in my mind concerning whatever events in the future or past were answered. I think that it gave me freedom, that it gave me my true independence. The world cannot claim me anymore."

By the time Alice took the stage at Carnegie Hall in early 1971, the purpose for her work had become even clearer, galvanized by her travels. "The trip to the East gave me the spiritual motivation to come out more — to do more with my music," she told *Essence*. "I also listened to a lot of beautiful sitar and vina [veena] music... and I'm going to use some of the chants I heard... some of the essence of the East."

The Carnegie performance was one of several concerts and recordings in which she paid tribute to Swami Satchidananda, an Indian guru she first encountered in 1969 while in the depth of grief. He became

her teacher and guided her through her trip to India and Ceylon. She also honored him on *Journey in Satchidananda*, an album released just one week prior to the Carnegie performance, and *Universal Consciousness*, which she would begin recording in April 1971 and release later that year, the interior gatefold featuring a photo of her and Satchidananda together by the Ganges River.

Although she credited her husband with introducing her to yoga and Eastern religious concepts, Alice made no secret of her debt to Satchidananda. In 1970, she quietly donated money to his Integral Yoga Institute, helping with the down payment on a brownstone on West 13th Street in Greenwich Village — a building which, to this day, still belongs to the organization. Her performance at Carnegie Hall was part of an all-star benefit to raise funds for the Institute, described in the concert program as a "non-profit, non-sectarian organization" promoting "a synthesis of specific methods which bring the harmonious development of the individual and the peaceful evolution of the community."

In the heady countercultural ferment of the 1960s and '70s, there was no shortage of Indian gurus in the music world. The Beatles and the Beach Boys found Maharishi Mahesh Yogi for a moment and George Harrison later found Sri Prabhupada. John McLaughlin and Carlos Santana found Sri Chinmoy. Pete Townshend found Meher Baba. Satchidananda, who came to the U.S. in 1966, had the historical distinction of giving the opening benediction at Woodstock. "Music is a celestial sound and it is the sound that controls the whole universe, not atomic vibrations. Sound energy, sound power, is much, much greater than any other power in this world," he said, before leading the crowd at Bethel in a chant.

A physically striking and charismatic presence by many accounts, his coterie of famous devotees included Carole King, the artist Peter Max, the actor Raul Julia and more. "Satchidananda was easily the most beautiful human being that ever walked the earth," recalled Tulsı Reynolds, who played tamboura in Alice's band that evening at Carnegie, and also appeared on



Journey in Satchidananda and Universal Consciousness. "He was absolutely breathtakingly beautiful and he looked like — if you were to imagine what God looked like — he looked like Swami Satchidananda."

Before he was an orange-robed monk with a flowing beard, Swami Satchidananda was Ramaswamy Gounder, a businessman, husband and father of two children from Chettipalayam, a small town in Tamil Nadu, the southernmost state in India. Born in 1914 to a family of wealthy landowners, Gounder had worked in his family's car business, in the film industry and managed a temple. In a striking parallel to Alice's own history, Gounder's full-time spiritual quest was prompted by the death of his wife, which occurred five years into their marriage. He left his sons with his mother, renounced secular life and departed on a journey through India which culminated with his initiation into monkhood by Swami Sivananda, who gave him the name Satchidananda, meaning "existence-knowledge-bliss absolute."

Alice was drawn to the universality of Satchidananda's teachings, which promoted the idea of divine unity beyond the particularities of religious difference — sentiments which echoed her late husband's values. But the swami's most useful and enduring lesson, according to Alice, was pragmatic advice on how to approach work. Her anguish in the wake of her husband's death had been amplified by the responsibility of dealing with the magnitude of the work he left behind. There were the unfinished releases that she would have to oversee and the bigger picture questions of where to take his musical ideas. "[John] said to me just a few days before he died that I should go ahead and do this myself," she told *Newsday* in 1968.

Almost immediately after John's death in 1967, Alice had established the Coltrane Recording Corporation, which also brought forth the label, Coltrane Records, to do just that. She worked late nights in the studio in the basement of their Dix Hills home, a studio that John had dreamed of but did not live to use himself. Roy Musgnug, Alice's

in-house engineer who helped build the Dix Hills studio, reports that by the time construction began, John was still alive, but ill, either in the hospital or upstairs with a caretaker, so Alice managed the studio buildout. "I learned to edit and work the control board by watching the engineers that recorded me... Now I have about 17 privately recorded albums my husband did, in addition to having two albums of my own. [T]o do this [creative work], I have to put the children to bed and come down late at night to practice and work," she said.

In 1968, her company succeeded in realizing two major efforts: the release of the album *Cosmic Music*, featuring archived recordings she had performed on with John, and the staging of a concert at Carnegie Hall called "Cosmic Music," which also balanced her own compositions with those of her late husband.

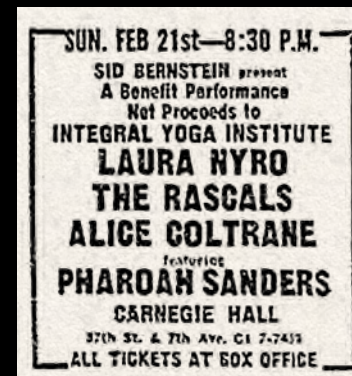
But the combined responsibilities of running a label, producing concerts and records and raising a family all proved to be too much. "I had a small staff of people working with me, but they were incompetent and I had to do all of the work," Alice told *Newsday* in 1970. "So when a recording company offered me a contract that would allow them to produce John's private sessions that I [had] edited, I accepted and closed the company."

It was Satchidananda whom Alice would credit with helping her cope with the crippling pressure of her workload. His advice to her was to practice non-attachment in her working life. "Say, if you want to build a ship, build it in a detached manner," she later recounted in a 2002 interview published in *The Wire*. "Don't build it subjectively, don't build it by putting your full faith into a technical, temporary, mundane, or materialistic thing. Go about it in a detached way. Detached doesn't mean disliked, it just means that I don't want this project to consume me. It will if I allow it. If I subject myself it ends up binding and controlling me. I can't sleep at night because that's all I'm concerned about. So I will go and do my work objectively. That's one of the best lessons I've learned that he taught us."

It was a lesson that yielded immediate results. A tour through her discography reveals that she was stunningly active and creatively adventurous from 1970 to 1972 — years she was most involved in Satchinanda's spiritual community. Albums recorded during these two years alone included *Ptah the El Daoud*, *Journey in Satchidananda*, *Universal Consciousness*, and *World Galaxy* — landmark albums that solidified Alice as a formidable bandleader and saw the evolution of an increasingly distinctive stylistic voice as she experimented with new sounds, including the Wurlitzer and instruments typical to Indian devotional music like the tamboura and harmonium. During these years she also recorded guest appearances on albums by Laura Nyro, The Rascals, and McCoy Tyner and was heavily involved in preparing and developing her husband's recordings for posthumous release. These were years that could easily have been lost in a creative and emotional sinkhole, but instead, became the most focused and prolific years of her recording career.

By show time on Sunday, February 21, 1971, the temperature in New York City hovered around 42 degrees. One might imagine a line of suede jackets and fur-lined coats filing out of subway stations and up to the Carnegie Hall box office on the corner of West 57th St. and 7th Avenue. Ticket prices were a flat \$6, all sold at the door.

In the weeks leading up to the show, the following advertisement had appeared in *The Village Voice* and *The New York Times*:





To the casual concertgoer who spotted the ad in the *Village Voice*, the lineup might have been an intriguing collage of acts from seemingly disparate scenes, but those on the inside knew that Laura Nyro, the Rascals' Felix Cavaliere and Alice were all disciples of Satchidananda. Indeed, they had all traveled together to Ceylon a few months prior.

Like many other rock and folk performers at the time, Nyro and especially the Rascals were stylistically edging closer toward jazz, with Alice appearing on both of their most recent or forthcoming projects. While Alice's music stood apart from the rest, the evening's kaleidoscopic programming was in tune with the zeitgeist, with massive festivals like Newport Jazz, Isle of Wight, and Amougies juxtaposing jazz, rock and pop acts on the same bill. Even as genre-specific an organ as *DownBeat* had added the words "blues" and "rock" to its cover logo. Intrepid rock promoters including Bill Graham, Steve Paul and, to an extent, Sid Bernstein were also responsible for this shift.

Bernstein, who presented the show that night at Carnegie, had himself given Satchidananda's yogic methods a try. He was a little older than either Graham or Paul and unlike them, was a general impresario. He booked a variety of entertainment, including open chess matches and also

managed the Rascals. He was best known for presenting the Beatles in New York City for the first time at Carnegie Hall. Marketing materials for the show, including ads and the concert program, prominently featured his branding at the top.

Cavaliere recalls that the audience was diverse and not necessarily all young. "I remember it was a fun night. People in New York, they're more rounded. Certainly, they were more open; not locked into some of the things that are going on today. So it was a great, diverse crowd. Carnegie Hall wasn't exactly cheap to get into, so that limited the audience. There was a lot of gray there, way before my generation, but like our generation turned gray. For example, Laura had this fantastic grandfather who was an older man and he came and man, he adored her."

"[The audience was] in bliss. I mean, seriously. The spirit of that event took hold from the beginning. There was no doubt. They were all devotees or interested people in the higher levels of consciousness. No question about it."

With the diverse crowd came divergent values. Laura Nyro opened the evening, just voice and piano, and during her 20-minute set, according to her biographer Michele Kort, she gave a "surprisingly long rap about the guru," telling a story about asking

Satchidananda for advice on how to get a man to fall in love with her. "You have to be his woman and his lover, you have to be his best friend, you have to be his sister, you have to be his mother, you have to be his maid," she paraphrased the guru. "... and then he wouldn't need any other woman." "Bullshit", someone shouted, to which Nyro replied, "You may think it's bullshit, but I think it's true," a retort that garnered applause.

Alice's set followed and the shift in her spiritual focus became obvious. Her 1968 Carnegie concert had been dedicated to the more universal "Cosmic Beloved Lord." Her 1971 performance situated her within a specifically Vedic context — in sound and message. Her band that evening added two members of Satchidananda's circle — Kumar Kramer and Tulsi Reynolds, playing harmonium and tamboura, respectively — to a large jazz ensemble comprising two saxophonists (Pharoah Sanders and Archie Shepp), two bassists (Jimmy Garrison and Cecil McBee) and two drummers (Ed Blackwell and Clifford Jarvis). It was essentially an enhanced double quartet — a configuration made famous by Ornette Coleman's *Free Jazz* and Miles Davis's *Bitches Brew*. (At that point Sanders's star was shining bright, and his name appeared as featured artist on both the evening's set and on the cover of *Journey in Satchidananda*.)

Though there had been no group rehearsals, Sanders, McBee and Reynolds had played together on the *Journey in Satchidananda* session in Dix Hills the previous November. The inclusion of amateur musicians whom Alice met through her new spiritual community didn't immediately sit well with Sanders, though he grew more comfortable as they got going. "Pharoah gave me a dirty look, and Alice said, 'Pharoah' — and he stopped it," recalled Tulsi, a singer by training from Brooklyn, who had taken up the tamboura as part of her study of vocal raga.

The Carnegie concert struck a balance between meditative songs inspired by Vedic devotional melodies and the more intense energy and open-ended forms she had been exploring in John's last lineup. Alice structured her set in a dramatic crescendo, opening with two new compositions, "Journey in Satchidananda" and "Shiva-Loka," priming the stage in ethereal, meditative colors. She then switched from harp to piano, an instrument change that enabled the set's shift into a high-energy register on "Africa" and "Leo." Both tunes came from John's book and served as points of departure, allowing players to stretch out beyond the limits of time signature and formal song structure.

Alice had played "Leo" with John after joining his band. "Africa," too, had special significance, as it appeared on *Africa/Brass*, an album which, as Alice's old friend from Detroit, reed-player Bennie Maupin recalled, had fascinated her since its initial release. Performing John's music was a way to still connect with him. "The feeling that I get from playing his music is sort of a sharing, you know, with him," she said. "It's sort of a being with him on a mental plane or on a spiritual plane." Although Alice had been cautioned to keep her set to 20 minutes, the first song alone lasted that long.

Cavaliere, who led the Rascals in the set that followed Alice's performance, was amazed by the music and virtuosity he had witnessed. "I kind of remember the spaciousness... I'm sure the audience was a little overwhelmed because it was kind of hard to figure out what exactly was happening up there. I think they ran out

the chord changes and that's about it — they just went and the good thing about it is that they had the chops. You gotta be a trained musician. If you're not, that's the wrong genre for you because you gotta really know a lot of scales."

Cecil McBee offers his onstage perspective: "The spirit was there at all times... there was a feeling in that room that called for you to be yourself and play and answer to what was expected of you." He recalls that Alice's "serious intent to express something," coupled with the expectation that band members express themselves freely within a minimal, intuitive framework, made the evening a heavy musical experience. "It was 150 percent seriousness to find, to provide the platform so that one collectively could *uniquely* put forth who they were, without expectation... That's pretty hard to achieve."

McBee had met Alice around 1962, when, after his military service, he briefly touched down in Detroit for a year before heading to New York. He attended a few Sunday jam sessions that she hosted in her home. "She had a big Victorian house with a large living room and a lot of space and a grand piano in the center of that room. It was sort of common for folks who were local and those who were passing through to join everybody there at about one in the afternoon on Sundays and play until about 7 or 8," he said, adding that the sessions drew the likes of Elvin Jones and Barry Harris. McBee describes Alice as serious and private, and recalled that there was not much, if any, small talk with her. "There was really no camaraderie for the most part," recalls McBee. "Alice was a very personal, serene, tender, gentle person that presented herself to you in very serious fashion pertaining to the music. But after that she was gone." Similarly, Archie Shepp had no idea that Swami Satchidananda was Alice's guru until years later, when he was reading liner notes on an album. But like McBee, Archie easily recalled the spiritual message in her playing. He described a "feeling of the church in her music," which he attributed to her Detroit background and particular manner of voicing chords, which, as he said, "evok[ed] something very spiritual in the performer."

Listening back to this live performance today, McBee says, "I've never heard anything that I played that was more intense, that intense and that well designed as improvisation is concerned. It was absolutely amazing."

The concert accomplished its immediate purpose, raising \$8,000 [equivalent to \$61,000 in 2023] for Satchidananda's rapidly expanding Institute, which between 1970 and 1972 grew from one New York City apartment to 25 centers across North America and Europe. Reviews of the evening were overwhelmingly positive, with a special emphasis on Alice's set. "[Her group] was one of the greatest assemblages to appear on the Carnegie Hall stage," raved *Billboard's* Bob Glassenberg.

Others underscored the broad appeal of the billing. "There was something for everyone on this program," wrote Joe H. Klee for *DownBeat*. "The underground people had their love goddess, Laura Nyro. The teenage rock 'n' roll dance freaks had their Rascals, and jazz fans had Alice and Archie and Pharoah... I doubt if anyone present enjoyed all three of the diverse acts equally well, but nobody went away disappointed." Klee singled out the performances of "Africa" and "Leo" in his review, calling it "some of the finest improvisational music that's been played since Trane checked out in 1967."

At the time, Ed Michel, then head A&R at Impulse Records, was aggressively peddling Alice's music to audiences outside of jazz, through college and freeform radio. "I think one can say that the FM listener got into this music through people like Jimi Hendrix," he told *Billboard* in 1971. "The high-energy people. Somehow there was a transfer from that type of energy to the similar vibrations put out by John Coltrane. Then the people got to Alice Coltrane and Pharoah Sanders and Archie Shepp."

Michel, who produced most of Alice's records at Impulse and later at Warner Brothers, supervised the recording of the 1971 Carnegie Hall performance. As he

notes in his essay, there had been significant challenges with sound that evening, including a shortage of microphones, which led to the tamboura and harmonium not being separately miked. But he benefited from the aid of an expert sound technician: Dave Jones, the engineer responsible for Bill Evans's legendary *Sunday at the Village Vanguard* album.

Michel's intent was to release the recording on Impulse but as he reports, he encountered resistance from the label higher-ups. Although he had kept a reference copy of the recording, the master tapes were archived and subsequently lost. Meanwhile, the music industry and Alice herself moved on. The full performance is now being released for the first time.

The moments captured on *Alice Coltrane: The Carnegie Hall Concert* serve as a sign of things to come, a chronicle of an artist in the midst of a musical and spiritual emergence. They also prefigure her eventual turn toward performing exclusively for a spiritual community, save for the opportunity to play with her children and to pay tribute to her late husband. "I don't feel any involvement anymore in the jazz era," she said in an interview a few months after the Carnegie Hall performance. "John didn't call his music jazz either."

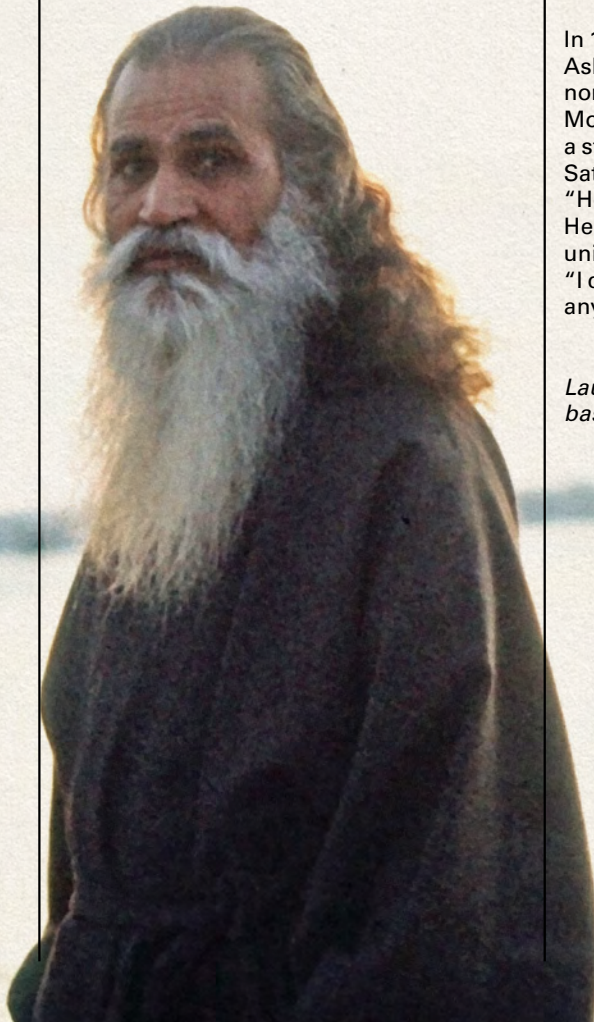
The summer after the 1971 Carnegie performance, Alice went on the road with Satchidananda, joining him and Peter Max on a trip to Chicago, where they appeared on a television talk show and she performed

at another benefit for the Institute. But by 1972, she had moved to California and no longer considered herself a follower of Satchidananda, seeing him from then on only for occasional visits or performances. That same year, Satchidananda found himself mired in controversy for his relationships with his students; a guru who, like many others, proved to be all too human.

By 1971 Alice had begun to use the name Turiya, signing her name as "Turiya Aparna" on the gatefold of her album *Universal Consciousness*. By 1976, she had become a swamini herself and taken the name Turiyasangitananda (Sanskrit for "the Transcendental Lord's highest song of bliss"). It was a name that signaled her full withdrawal from secular life.

In 1982, she founded the Sai Anantam Ashram in Agoura Hills, California, northwest of Los Angeles in the Santa Monica mountains. She was no longer a student. Her relationship with Satchidananda had become one of equals. "He was a great person and a great yogi. He gave the best lectures, and he was very universally minded," Alice stated in 2003. "I didn't seek any spiritual guidance from anyone else after him."

Lauren Du Graf is a writer and producer based in Seattle, Washington.



TURIYA AT CARNEGIE HALL, 1971

As I Remember It

Ed Michel

Carnegie Hall! Sunday evening, February 21, 1971 at 8:30pm, Sid Bernstein — “the guy who brought The Beatles to America!” — presents Laura Nyro... The Rascals... Alice Coltrane and Pharoah Sanders... all in concert, for the benefit of the Integral Yoga Institute!

I was there. I remember thinking it was a birthday concert celebration in honor of Swami Satchidananda who had founded the Institute. But I wasn’t sure. I had come over to Impulse in 1969 not long after Bob Thiele left the label and its headquarters had shifted from New York to Los Angeles, where I was based. By the beginning of 1971 I had worked on many albums with many musicians still living and recording in New York City. I’d gotten used to the routine of get-on-an-airplane-for-whenever-the-artist-is-and-go-to-the-studio-and-record-and-get-back-on-a-plane-to-L.A.-and-repeat-as-required. New York City was easy enough, once you got used to attitudinal differences.

I don’t know who at Impulse decided to record the concert. It certainly sounded like a good idea to me: Turiya, Pharoah and Archie, Carnegie Hall. (By 1971, Alice Coltrane had taken the spiritual name Turiya Aparna — which later became Turiyasangitananda — and by this time I was used to thinking of, and addressing her as Turiya, so let’s use that here.)

At the time, the Local 47 Musicians Union procedure said everybody participating gets paid scale — one session fee for the performance — and nothing more until the recording is released, at which point everyone on the record gets paid scale according to duration of performance. So, that and production costs — it would be a cheap gamble. I would certainly be very positive about the idea. I seem to recall the idea came up very quickly, but don’t have any other memory of the business side of it.

We decided to use Empirical Sound. Dave (inevitably Davy) Jones, proprietor-operator of Empirical, was a New York-based engineer with a substantial reputation for high-quality live-performance recording. We’d never met before the evening at Carnegie, but I was familiar with his work on a number of folk and jazz albums.

He came highly recommended. A clincher: he’d recorded the Riverside Bill Evans Trio on the *Sunday at the Village Vanguard* sessions. We had extended phone discussions prior to the concert. He was unflappable, and lived up to his reputation. The recording was made on 4-track Ampex on ½-inch, 15ips tape.

And me: I *liked* recording live, because the presence of an audience adds to the adrenalin that recording provokes, and the presence of an audience keeps the players from thinking too much about the microphones. That’s the tradeoff against the control of sound that a studio provides, but one well worth the price. I was used to sitting in a sound truck, or at least monitoring what was going on to tape on headphones, but this time I was sitting in the wings and listening bare-eared to what was happening onstage.

Let’s talk about the players...

Alice Coltrane (née McLeod) was born and grew up in Detroit. She told me once, “The Gordy family lived down the block.” The family was interested in music — her mother sang in the church choir, half-brother Ernie Farrow was a jazz bassist, sister Marilyn became a Motown writer. She gigged around town until 1960 when she moved to Paris, pursuing her interest in classical music and extending her jazz chops by studying with Bud Powell. She worked as intermission pianist at Le Blue Note. She was a *formidable* bebopper. Before studio sessions she would warm up playing hard-core bop piano, which she sternly forbid me from recording.

Alice was briefly married to bebop singer Kenny “Pancho” Hagood, who recorded with Dizzy Gillespie, Milt Jackson, Thelonious Monk, and Miles Davis’ “Birth of the Cool” band. The union was short-lived, and she returned to Detroit, where she led her own trio and regularly worked in a duo setting with pianist-vibraphonist Terry Pollard. In 1963, she replaced Pollard as the pianist in vibraphonist Terry Gibbs’ quartet. She met John Coltrane when his quartet played opposite Gibbs’ at Birdland. (A few decades later she and her son Ravi, at that point just starting his career, would play in a concert with Gibbs. “I wanted him to have a chance to play with real beboppers,” she told me.)

Alice McLeod became Alice Coltrane when she and John were married in Juarez, Mexico in 1965. She replaced McCoy Tyner as pianist in her husband’s working band in January 1966, and recorded with them in San Francisco in February. She would remain in that chair through the quintet’s last recordings in May 1967. Only two months later, John passed away from liver cancer, leaving Alice a widow with four children and a house that included a recording studio in the basement. She had yet to record under her own name.

In less than a year, Alice taught herself to play harp on an instrument John had ordered and paid for before he passed. She recorded on piano and harp on the first album under her name, *A Monastic Trio*, on Impulse, the label for which John was recording. The suits at ABC, the parent label of Impulse, were less enthusiastic about her as an artist, but she controlled the Coltrane masters and had rights

to determine the release of unissued John Coltrane recordings, so it was in everyone's best interests to sign her as a solo artist, and allow her to pursue her own path.

ABC record executives maintained that attitude as she steered her music in more experimental directions and recordings with bigger budgets, to the point of not renewing her contract in 1975, after which she signed with Warner Bros. Fortunately, she had people who believed in her vision as an artist during her time at Impulse. First Bob Thiele, then me when I took over from Bob.

On this recording, she's heard playing piano, harp, and percussion — but not the note-bending Wurlitzer organ, which she was just starting to work with and would record on her next album, *Universal Consciousness*.

The two woodwind players on this recording are from among the very first Coltrane-influenced (one could say "empowered") saxophonists of the multitudes to follow. Archie Shepp, with musical roots in Philadelphia (and with an interest — and college degree in — playwriting) first recorded with John Coltrane on the second (augmented-quartet) version of *A Love Supreme*, December 1964. He was also part of the large ensemble on *Ascension*, June '65, and a participant in a live recording from Soldiers Field, Chicago in August. At Carnegie Hall in '71 with Turiya, he played tenor and soprano saxophone, and percussion. He is heard on the right channel.

Ferrell Sanders arrived in New York from Little Rock, Arkansas late in 1961, and was soon associated with Sun Ra (who gave him the name Pharoah) and the Arkestra, a connection which would keep him from becoming homeless, recording with them on New Years' Eve of that year (*Pharoah Sanders and Black Harold*). Like Shepp, Sanders's association with John Coltrane was first documented on the large ensemble *Ascension* session in June '65. He joined Coltrane's working band later that year in time to record in Seattle, September 30, 1965, and remained a part of his ensemble through Coltrane's last recordings in May '67. (In early discussions of what is being called "free jazz," there is reference to "The Father [John Coltrane], The Son [Pharoah], and the Holy Ghost [Albert Ayler].") He played on Alice's *A Monastic Trio* in '68; and on her third, *Ptah the El Daoud* in '70. At Carnegie Hall, Pharoah played tenor and soprano saxophone, flute, fifes, and percussion. He is heard on the left channel.

Jimmy Garrison's long association with John Coltrane as part of the "Classic Quartet," which also included McCoy Tyner and Elvin Jones, began in November '61 and continued through the expansion to a quintet, with Alice replacing Tyner, until the end in 1967. He played on *A Monastic Trio*, and on this recording is heard on the right channel.

Bassist Cecil McBee's contact with Alice began when he moved to Detroit in 1962. He became part of the New York City scene in 1964, recording with many musicians who are close to the Coltranes — including Pharoah, with whom he recorded on the saxophonist's *Jewels of Thought* album in October 1969, and *Thembi*, in

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ALICE COLTRANE CAR
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ALICE COLTRANE CARNEGIE HALL - ROUGH MIX

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MASTER No. 850 DATE August 4, 1971

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PROGRAM Alice Coltrane---Carnegie Hall

ARTIST

MASTER NO.	TITLE	TIME	SP	CH	M	E
	Journey In Satchidananda	12:55	15	4		
	Shiva Loka	14:10				
	Leo		15	4		
	Africa	27:25	15	4		

PRESSED AT:

November 1970 and January 1971, only a month prior to this concert. He first recorded with Alice — and Pharoah — at the Coltrane home studio in Dix Hills in November 1970, creating music that became part of her album *Journey in Satchidananda*. On this recording, McBee is heard on the left channel.

Drummer Clifford Jarvis encountered Pharoah Sanders when they both recorded with Sun Ra on New Year's Eve, 1961. His association with Sun Ra ran from 1962 to 1976. Jarvis and Cecil McBee recorded with saxophonist Sonny Simmons for his *Burning Spirits* album on the Contemporary label in November 1970. The Carnegie concert was his first performance and recording with Turiya; he is heard on the right channel.

New Orleans-born Ed Blackwell's connection to the free music scene dated from his earliest days with Ornette Coleman in New Orleans and Los Angeles in the 1950s, and at the Five Spot in New York City in 1960. He recorded with John Coltrane and trumpeter Don Cherry on their collaboration *The Avant-Garde* for Atlantic Records in '60; with Shepp on his Impulse albums *On This Night* in '65 and *The Magic of Ju-Ju* in '67 (the latter on rhythm logs!); and, along with Pharoah, on Cherry's *Symphony for Improvisers* for Blue Note in '66. Blackwell is heard on the left channel.

The trained singer and fellow spiritual traveler Tulsī (née Tobey Reynolds) played tamboura, the stringed, fretted instrument most commonly associated with Indian music, and Kumar Kramer played harmonium, the portable keyboard-with-a-bellows which functions as a reed organ, also associated with Indian music. Both instruments provided a continuous drone that established the scalar/harmonic locus of each composition. Both were involved with Swami's Integral Yoga Institute. They played on only the first two numbers, and as the instruments were not miked, their ambient sound is captured through other microphones. The same is true of the audience.

The failure to mike the tamboura and harmonium separately was due to the limited number of available mikes and the need to prioritize the primary voices; we had also considered the possibility of subsequently replacing the drone parts in the studio under Turiya's supervision.

About the recording process, from what I remember...

Sometime during the first number Davy whispered to me that one of the mikes had gotten misplaced, and somebody was going to have to move it back into position, and he was busy. So I wandered across the stage (embarrassing as it is to admit it, I couldn't *not* think, "Gee, Mom — I'm onstage at *Carnegie Hall*..."), repositioned the mike, and beat feet back to the wings — only to be met by an extremely large and extremely displeased union stagehand who made it clear to me in no uncertain terms that jobs like moving mikes were stagehand jobs, and failure to remember that was truly consequential.

My recollection is foggy. It was 52 years ago. But there's a recurrent image of an open concrete stairwell with a thirty-or forty-foot drop, with me suspended over an opening. This image may or may not be real. But I certainly never ever again even *thought* about moving anything onstage at Carnegie Hall.

So what did happen? The order of events...

I remember before the curtain went up, impresario Sid Bernstein explaining to Turiya that the audience was essentially there to hear The Rascals and Laura, so she ought to keep her set short — maybe twenty minutes — because post-John Coltrane ("free") jazz might be a little heavy for a pop audience. The idea and use of the category name, "Spiritual Jazz," was forty-odd years in the future.

And the music, which is what we're here for...

Journey in Satchidananda — this was originally recorded on the album of the same name, with Pharoah and Cecil, in November 1970. Turiya plays harp; Pharoah plays flute and tambourine; Archie plays soprano saxophone and tambourine.

The basses and drums begin a long vamp, and are joined by harp, then Pharoah's flute and Archie's soprano (which begins off-mic). Harp arpeggios, while the soprano continues, and Pharoah appears briefly on flute — the harp leads into a vamp for the basses — then a harp exclamation point, a Shepp soprano comment, and finally settling into a quiet conclusion. From the way the audience responds, this doesn't sound like a pop audience. Taking note of this, Sid came onstage to tell Turiya to play as extendedly as she felt was appropriate.

Shiva-Loka — another track originally recorded for *Journey in Satchidananda*. Turiya again plays harp; Pharoah plays soprano saxophone and flute, and Archie plays soprano saxophone and tambourine.

The tune opened with swirling harp and arco bass, followed by drums and Blackwell's cowbell — Shepp's soprano entered, off-mike

at first — then Pharoah's soprano, harp, and Archie's soprano — finally both sopranos together — with harp swirls, basses and drums, to the vamp out with soprano flourishes. The music finished only seconds before the reel of tape on the recording machine ran out. Then my work note for reel 3 begins "missed intro." If it was a stage announcement or a musical introduction to "Africa" I can't recall, but it is missing due to the reel-change.

Africa – originally recorded by John Coltrane in June 1961 for his Impulse debut album, *Africa/Brass*. On this version, Turiya plays piano, shaker, and tambourine; Pharoah is on tenor saxophone and fifes; Archie plays tenor, tambourine, and bells.

The track opens with drums, then piano, Shepp on tenor (on Pharoah's mic) and Pharoah on tenor — Shepp solos and then Pharoah enters (off-mic) and solos (on his mic), followed by Turiya's piano solo as Pharoah plays two fifes off-mic. Then drums, cowbell and drums — applause — Cecil's bass solo, a two-bass interlude, and Jimmy's bass solo with Turiya and Shepp on tambourines and bells off-mic. The audience starts to applaud but piano and both tenors lead the ensemble out, with the audience and Turiya's acknowledgement closing the track.

Leo – first recorded by John Coltrane in San Francisco, February 1966 with Alice, Pharoah, and Jimmy; it was unreleased in its original form but was first heard on John's posthumous 1972 album *Infinity* with an overdubbed string orchestra, arranged and directed by Turiya. In this performance, Turiya played piano and shaker; Pharoah was on tenor saxophone; Archie on tenor saxophone and tambourine; Garrison on bass and tambourine, and Blackwell on drums and cowbell.

Drums open, and both tenors soon enter and stretch out. Turiya solos over a busy ensemble, the piano often in an open space and able to build on ideas as the ensemble alternates between quiet/intense phases. Turiya hits some piano pyrotechnics and then silence. Blackwell solos with someone else on cowbell, and applause. Jarvis follows with his solo, then the whole ensemble returns and takes the tune out, followed by the audience acknowledging the end of Turiya's performance that evening.

After the band went home...

The four-track master tapes came back with me to California, and I made a safety copy for the Coltrane family recording archive. As I indicated earlier, the corporate suits weren't particularly enamored of Turiya's music, and despite the fact that she, Pharoah, and Archie were all Impulse artists, weren't interested in releasing the live concert recording. Same story after an executive-level change in administration. After she signed with Warner Bros. in 1975, I re-examined what was in the vault, and in January 1976, I made a reference mix of the concert masters.

Let me define some things: a "reference mix" would give me a two-track tape copy — one I could play in my office, with the quality

being about 80 to 95% of that of the "master mix" — so rather than needing to spend the extra dollars to book a studio to study the material I'd still have a very clear picture of the music I had on tape. And because at that time I was mixing Impulse releases in a QS (Sansui) encoded quadraphonic format. About quadraphonic sound, which was then at its height: the stereo mix, played through a quad decoder, would unfold into four channels, which was exciting as hell for the 1 to 2% of total listeners who actually had quadraphonic setups at home. The encoded master was mixed to sound wonderful in stereo, so that there'd be no audio compromise; too bad quad never really caught on commercially.

One other thing: quadraphonic was a mix function after the fact. In 1970 and '71, I was doing all sessions, studio and live, in encoded stereo and quad. As it turned out, it was this habit that fortunately preserved a full recording of this performance and made this release possible.

In the ensuing years, the Impulse 4-track masters and the Coltrane family 4-track masters were lost. Don't ask me how. The only recording of the whole concert that survived was my reference mix. Which is what you've got here. It's been audio-buffed to today's digital standards in the process still known as mastering. I couldn't contribute to that process as my aging ears, I am very sorry to report, are no longer reliable.

A last note on Satchidananda...

I met Swami Satchidananda in Los Angeles at the end of 1971. Turiya had invited him to record a benediction for the album *World Galaxy*. We had recorded the tracks for the album in New York in November, and were at my home studio, The Village Recorder, to mix. He asked if he could warm up his voice before we recorded, which was great, as that would give us an opportunity to hear his voice and set up the mike for maximum effect. He chanted in Sanskrit (I assume) for about fifteen minutes, which not only let us adjust the mike levels, but allowed us to fool around with quadraphonic echo. We recorded a few minutes of it so Swami could hear and let us know what adjustments he'd like us to make.

"That's very close to what it sounds like when you chant way up in the Himalayas," he said after we'd recorded the benediction. To no one's surprise he was a nail-it-in-one-take guy. Then he came into the control room and was very curious about the equipment. He explained, "Before I became Swami, I was a cinematographer, so naturally I'm curious about recording technology..." He showed me a picture of himself from that time, looking very much the lounge lizard in a sharp suit and slicked-back hair.

As they say, "That's my story. And I'm stickin' to it."

Ed Michel was in-house producer at ABC Records from 1969 to '75, tasked with producing music primarily for the Impulse and Blues-Way labels, overseeing hundreds of recording sessions, as well as reissues and first issues of material from the Impulse vaults

10 February, 1971

Thank you for your time on the telephone this morning.

I understand that in order to record our Impulse label artist Alice Coltrane in concert on the twenty-first of this month, you will require the following from us:

- (1) a letter of agreement between ABC/Dunhill Records, which you will forward to us for signature
- (2) a letter of authorization from Alice Coltrane
- (3) a letter of authorization from the office
- (4) a payment of \$300.00 to Carnegie Hall
- (5) a payment of \$500.00 to the stagehands.

I am arranging for the letters from Alice Coltrane and await your reply regarding the Carnegie Hall agreement and further information relative to the two payments.

I look forward to your reply, so that we can complete our arrangements as far in advance of the concert date as is possible.

Sincerely yours,



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