

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

ZOOT SIMS QUARTET

HANK JONES • WILT HINTON • LOUIS BELLSON • GRADY TATE



ZOOT SIMS QUARTET

I don't believe that anybody has had any doubts about Zoot Sims' capabilities as a swinger since those days in the early 1940s when Popsie Randolph, major domo of the big bands, brought Zoot down to my Village Vanguard jam sessions, after also bringing him into the 1939 Benny Goodman band.

Dick Ables, who for many years has been a friend of jazz and who has guided a number of careers, including those of Don Redman and Louis Bellson, suggested a quartet date with Zoot in the manner of the Lester Young quartet sessions which I did for the old Keynote label.

We gave Zoot complete freedom as to the choice of musicians and tunes. We wanted this album to be the best that he had made, sound wise at least, in his sporadic recording career. He dug up some old standards like "In the Middle of a Kiss" and "Cocktails for Two". Few people have recorded "Cocktails" since my friend Benny Carter made his beautiful version for a Bluebird 78. And Hank Jones wrote a blues original dedicated to Ed Beach of WRVR-FM, whom Hank considers the best jazz disk jockey in the East.

Zoot played a clear, driving soprano on some of the tunes. He was backed by the impeccable playing of Hank Jones, Milt Hinton, and both Louis Bellson or Grady Tate filling out a rhythm team that nobody can complain about.

The musical ideas of the Zoot Sims Quartet are strictly jazz of the 1970s, but the flavor of the music also reminds me of the small group dates I produced in the 1940s.

Harry Lim
"Famous Door" Producer

ZOOT SIMS QUARTET

Side A

Softly as in a Morning Sunrise 4:41
In the Middle of a Kiss* 5:13
Rosemary's Baby 6:34
Beach in the A.M.* 4:11

Side B

Do Nothing Till You Hear from Me 4:36
Alabama Home* 5:51
Cocktails for Two 4:53
My Funny Valentine* 5:01

Personnel

Zoot Sims, tenor and soprano sax
Hank Jones, piano
Louis Bellson, drums
Grady Tate, drums*
Milt Hinton, bass

Recorded at A&R Recording Studios, New York
on May 30, 1973, and August 9, 1973

Produced by Harry Lim
Recording engineer: Richard Blakin
Art direction: Walter Miles
Photography: Les Line

Hank Jones

Zoot Sims



Louis Bellson



Milt Hinton

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HANK JONES, PIANO
MILT HINTON, BASS

ZOOT SIMS, SOPRANO AND TENOR SAXOPHONE

LOUIS BELLSON, DRUMS (A)
GRADY TATE, DRUMS (B)

- 1. SOFTLY, AS IN A MORNING SUNRISE** 4:42 (A)
SIGMUND ROMBERG - OSCAR HAMMERSTEIN, II
OPERA: "THE NEW MOON," 1928
- 2. IN THE MIDDLE OF A KISS - TAKE 4** 5:14 (B)
SAM COSLOW, 1935
- 3. ALABAMA HOME - TAKE 9** 5:51 (B)
DUKE ELLINGTON - DAVE RINGLE, 1937
- 4. DO NOTHIN' TILL YOU HEAR FROM ME** 4:35 (A)
DUKE ELLINGTON - BOB RUSSELL, 1943
- 5. ROSEMARY'S BABY** 6:34 (A)
STOKES - KEITH, 1968
- 6. COCKTAILS FOR TWO** 4:52 (A)
SAM COSLOW AND ARTHUR JOHNSON
FILM: "MURDER AT THE VANITIES," 1934
- 7. MY FUNNY VALENTINE** 5:01 (A)
RICHARD RODGERS - LORENZ HART,
MUSICAL: "BABES IN ARMS," 1937
- 8. BEACH IN THE A.M.** 4:11 (B)
(ORIGINALLY TITLED: MINORITY) - TAKE 5
HANK JONES, 1973

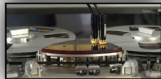
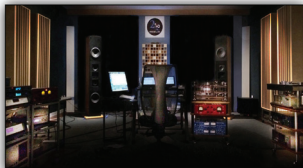


ORIGINALLY PRODUCED BY HARRY LIM FOR FAMOUS DOOR
RECORDS AND RELEASED ON HL-2000 LP.
RECORDED AT A&R RECORDING STUDIOS, NEW YORK CITY ON
MAY 30, 1973 (A) AND AUGUST 9, 1973 (B)
RECORDING ENGINEER: RICHARD BLAKIN
ART DIRECTION: WALTER MILES
PHOTOGRAPHS: LES LINE
PRODUCED ON PROGRESSIVE BY GEORGE H. BUCK, JR.
PRODUCTION COORDINATOR : WENDELL ECHOLS
SPECIAL THANKS TO LINDA LIM AND MICHAEL GRANTHAM

2xHD Mastering: RENÉ LAFLAMME
2xHD Executive Producer: ANDRÉ PERRY



THE 2xHD FUSION MASTERING SYSTEM



In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original ¼" 15 ips NAB master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. The Nagra T, with its four direct drive motors, two pinch rollers and a tape tension head, has one of the best transports ever made. A custom-built carbon fiber head block and a head damping electronic system permit 2xHD FUSION to obtain a better resolution and 3D imaging.

The resulting signal is then transferred into high resolution formats by recording it in DSD 11.2 MHz using a Merging Technologies' Horus A to D converter. All analog and digital cables that are used are state of the art. The 2xHD FUSION mastering system is powered by a super capacitor power supply, using a new technology that lowers the digital noise found in the lowest level of the spectrum. A vacuum tube NAGRA HDdac (DSD) is used as a reference digital playback converter in order to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

2xHD was created by producer/studio owner André Perry and audio-ophile sound engineer René Laflamme.

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Pure Emotion