

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

BERTICE READING

CONFESSIN'
THAT I
LOVE YOU





Jazz and rhythm & blues singer, born July 22, 1933 in Chester, Pennsylvania, Reading began her career in show business dancing with Bill "Bojangles" Robinson when she was 3 years old. Adept at a whole range of musical styles, from gospel to blues to musical comedy, in addition to her talent, Reading also had a striking appearance and a renowned sense of humour. She was a masterful musical comedy actress. Her character acting performance as a nurse in *Requiem for a Nun* by William Faulkner earned her a Tony Award nomination in 1957. She appeared in the movie version of *Little Shop of Horrors* in 1986, as the "Downtown" older woman, who sings the beginning words to the song *Skid Row (Downtown)*, this was to be her final role. She was better known in Europe, than in her native U.S.A. She died in London in 1991 at the age of 57.

When Bertice Reading comes to my New Orleans Jazzclub in Scheveningen Holland, it always turns into a special event.

Bertice has that star quality that entertains and excites audiences. She manages to make those who seem to have forgotten how to smile 'forget their troubles and just get happy'. She's blessed with jazz feeling, hails from Philadelphia, U.S.A. and has traveled around the world so many times she doesn't even remember where, how or when she started but she talks a lot about her tours with the great Lionel Hampton band, a band with all her favorite soloists as regular members.

I met Bertice for the first time in France when she was a member of that great Lionel Hampton

organization and then that big band traveled on to Amsterdam and did a concert at Apollo Hall, which was a real "gas"! Lionel really went to work

that night and the audience went wild. Holland had never witnessed anything like that at all! The band had several jazz-giants among its members. Lionel featured Clifford Brown and Art Farmer among the trumpeters, Bobby Plater was on alto and Billy Mackel of course, on guitar. Last but not least, he introduced his lady-vocalist, Miss Bertice Reading. After she had done her part of the show, people left their seats and hundreds of jazz fans swarmed to the

bandstand. I have never seen a greater response to an entertainer and neither had the Apollo. The floor of the old hall was not prepared for that and collapsed, causing headlines in every major newspaper in Europe.



Bertice came back to Europe as a single artist in 1973 and did a couple of weeks with my traditional jazz band in France and Germany. We had such a successful and good time that we planned to tour Holland together, but things worked out differently. Bertice made such a smash hit in sunny Spain that she stayed there for quite a while. By the time she was ready to begin the tour of Holland, my New Orleans Jazzclub was going strong and all we had to do was to make Bertice feel 'at home' at the club. Well friends, we really succeeded there and the New Orleans Jazzclub is Bertice's home away from home whenever she comes to Holland.

During that first engagement at the NOJ, Bertice mentioned one night that if she ever found the time, she would love to do something different, some love ballads at medium bounce, cabaret style with a small group, tunes that would make

the audience feel at ease. We surprised her one night by having this little quartet available for "after hours" just in case....She was delighted.

We decided then to get together the next night and record some of the tunes we had been performing nightly, and hopefully capture some of that excitement those performances had been generating in the club.



Quite a gal this Bertice Reading. Everyone who ever visited the New Orleans Jazzclub and saw her perform will agree. If you have never seen her on TV or watched her in live performance,

make sure to catch her some time somewhere for she certainly is quite a catch.

We know we caught some of that feeling here and just know you'll love it.

TED EASTON, 1976

BERTICE READING CONFESSIN' THAT I LOVE YOU



- 1 **I Left My Heart in San Francisco** 3:56
- 2 **Can't Help Lovin' That Man** 4:15
- 3 **Confessin' The I Love You** 3:56
- 4 **Don't Take Your Love from Me** 3:57
- 5 **Strangers in the Night** 4:24
- 6 **I Cried For You** 4:40
- 7 **It Could Happen to You** 3:38
- 8 **How About You** 3:35
- 9 **Cocktails for Two** 3:50

Vocals – Bertice Reading
Bass – Koos Van Der Sluis
Drums – Ted Easton
Piano – Chris Smildiger
Tenor Saxophone – Sidney Pfeffer

Recorded February 7, 1974 at the New Orleans Jazzclub, Scheveningen/Holland

Engineer – Joop Pieete Jr. • Cover photo – Ton Davids • Liner notes – Ted Easton

2XHD MASTERING – RENÉ LAFLAMME • 2XHD EXECUTIVE PRODUCER – ANDRÉ PERRY
Artwork – André Perry • Graphics – Sylvie Labelle



THE 2xHD FUSION MASTERING SYSTEM



The 2xHD logo on an album cover indicates that the recording was carefully selected and that the high resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music mastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology – a ‘Back to the Future’ approach. Each musical project is treated with individual attention to the selection of equipment.

In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION integrating a selection of high-end vacuum tube equipment in the mastering chain. For this album, the original ¼” 15 ips CCIR master tapes were played using a Nagra-T tape recorder which was modified with such tube playback electronics and connected from the playback head directly to a Nick Doshi tube head preamplifier using OCC silver cables. 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 prize-winning audiophile sound engineer René Laflamme.

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