

FROM ORIGINAL ANALOG MASTER

2^xHD
HISTORIC

EARL HINES



PLAYS TRIBUTE TO
LOUIS ARMISTRONG - W.C. HANDY - HOAGY CARMICHAEL
DOUBLE ALBUM

HINES TRIBUTE TO LOUIS

July 6th 1971, was the saddest day in the history of jazz.

That morning, just three hours after he had gone to bed, Earl Hines was awakened by the telephone. Startled but still sleepy, he glanced worriedly at his clock as he reached for the receiver. It was 7:30. Nobody would call at such an absurd hour unless there was something seriously wrong. He immediately thought of his family, far away in Oakland, California.

It was a radio station in New York. Louis Armstrong had just died. Would he make a statement? Weeks later, Hines was still indignant about the unfeeling way he had been presented with this shattering news, just as he had been a year earlier when he was awakened in the middle of the night to be told of the death of another old friend, Johnny Hodges.

"What am I supposed to say when you wake me with this kind of news?" he asked. "We were almost like brothers, and I am heartbroken over this. The world has lost a champion, and I don't know who is going to follow a man like that."

His mind inevitably went back to when they first met, in 1925, at the headquarters of Local 208 of the Musicians' Union on State near 39th in Chicago. He was twenty, newly arrived from Pittsburgh, and Armstrong, five years older, had come up from New Orleans to join King Oliver in 1922. They soon became close friends. They played pool together. They lived just around the corner from one another. Armstrong carried his mouthpiece wherever they went, and Hines was always ready to sit down at the piano and accompany him. *Satchelmouth* and *Gatemouth*, as they



were known in Chicago, were inseparable for a long time. Together they recorded some of the true classics of jazz, performances that were unique for the mutual stimulation and interplay between the two stars. Then, even as brothers will, they went their different ways, Armstrong on a course where his gifts as trumpet virtuoso and vocalist were showcased, and Hines to become leader of one of the great bands of the Swing Era. For a short time in the late 40's, when big bands were generally in trouble, they came together again in a small, all-star group, but then Hines resumed his career as a leader.

He thought of all these things during a long, exhausting day of telephone calls and interviews. He thought of the lengthy and happy conversation he and Armstrong had had when he called the latter from Chicago after his return from the hospital. How it was all over. That night, he finished the last set at the club where he was working, by playing all alone, "my dear buddy's theme song," *When It's Sleepy Time Down South*. There were



Sidney Catlett - Louis Armstrong - Barney Bigard - Earl Hines

tears in his eyes, and in those of many who heard him then.

This recording session took place twelve days later. Two album projects had previously been arranged, but now it seemed logical and desirable, as Hines wished, to make a piano tribute to Louis Armstrong. He had his own ideas about the numbers he wanted to play. Some of Armstrong's biggest and most recent hits were not among them. "They need vocal treatment to be effective," Hines said, "and they don't really lend themselves to piano interpretation." The selection, in other words, was personal, not governed by commercial considerations, but essentially by what the pianist felt most deeply from his association with the "dear buddy" of yesterday.

The rich resonance and the action of the piano heartened him at once. A Steinway concert grand, it had been specially brought for him some seventy miles from Madison to the Milwaukee studio. It is an instrument the Steinway representatives regard as one of the best in the country.

A Kiss To Build A Dream On was originally recorded by Louis Armstrong with Hines on piano in 1951, and in this version he is at pains to bring out the tune's melodic character with comparable serenity. The infectious *Pennies From Heaven* takes the listener further back, to 1936, when Armstrong appeared in the movie of the same name.

Confessin', which opens the second side, was one of Armstrong's big hits of 1930. and for many years it was a favorite record among his musician admirers. Hines shows his affection for it, too, in his warm but relaxed treatment. Furtherest back of all is *Muskrat Ramble*, which Armstrong first recorded in 1926 with the composer, Kid Ory, on trombone. The way Hines recaptures the period flavor of this essential part of the New Orleans repertoire will surprise even those most familiar with his work.

Blueberry Hill dates from 1949, when Armstrong scored another hit with an all-vocal version. Hines explores the number's potential in typical melodic variations that never stray too far out.

Some Day (You'll Be Sorry) is a beautiful composition by Armstrong himself that has never enjoyed the popularity it deserves. The title now has a sad, prophetic quality, but while he played it, Hines' mind cast back to happy days together.

"Sometimes," he recalled, "if we were running around, socializing, and staying up 'way late, Louis would just fall out and lie down wherever he was - and forget to put the special salve he used on his lips."

"How're your chops?" I'd ask him next day.

"Well, they're *rare!*" he'd say with a grin.

"He was always a trouper. He knew how to get by, but many times I knew he must have been playing in pain. He never showed it. He was all smiles."

The world has indeed lost a champion.

STANLEY DANCE, 1972





HINES COMES IN HANDY

PIANO SOLOS BY EARL HINES COMMEMORATING
THE 100TH ANNIVERSARY OF W.C. HANDY'S BIRTH

Earl Hines cannot now remember when he first played *St. Louis Blues*, but it was a very long time ago, and he plays it here as he did *before 1939*.

In October of that year, during an engagement at the Oriental Theatre in Chicago, he and his band spontaneously created a version of *St. Louis Blues* that was destined to become probably the most famous of all the many versions of that famous number. Boogie woogie was developing into a national craze at the time, and by applying a boogie bass to the melodic contours of W. C. Handy's celebrated composition he discovered a formula that won lasting public approval. The "head" or oral arrangement for the band was actually devised on stage, Hines singing the riffs he wanted the brass to

play, while George Dixon, his right-hand man and multi-instrumentalist, added the vocal exclamations that gave the performance an after-hours flavor.

In short order it became the equivalent of what *Every Day* is to Count Basie and *Satin Doll* to Duke Ellington. Since that night, Hines has played his *Boogie Woogie on St. Louis Blues* more times than he cares to remember, opposing a variety of recognizable melodies in the bass to a hypnotically maintained thrill in the treble. It remains a show-stopper to this day, and when he used it to climax a concert featuring ten pianists, it brought him a standing ovation from a packed Carnegie Hall during the 1973 Newport Jazz Festival.

The popularity of this interpretation was beneficial not only to Earl Hines, but also to W. C. Handy's publishing company, which subsequently printed Hines' piano arrangement in sheet music form. Records of it have been issued and it remains one of the most requested items in the pianist's extensive repertoire.

W. C. Handy died in 1958, but his appreciation of what Hines had achieved was more than continued by his son, Bill, who took over at the helm of the publishing house. W. C. Handy, Jr. was one of the most likeable individuals in the publishing business, overshadowed indeed by his distinguished father, but genial, kindly, courteous, and possessed of a refreshing sense of humor. I often ran into him in New York, and when I told him that I was engaged upon a book about Earl Hines, he was intensely interested, and always wished to be remembered to the pianist. By the time Hines began to make albums of piano solos frequently, the idea occurred to me that a program drawn from the Handy catalogue would have considerable potential. When this was discussed with Handy, he was immediately enthusiastic, and he soon produced an attractive collection of music. It was most unfortunate that he did not live to see this album materialize.

Yet its appearance is not inopportune at this time, for the centennial of his father's birth falls on 16 November, 1973, and this will surely not be the least of the tributes paid to W. C. Handy. It consists of five of his best-known numbers, and three other pieces from his rich catalogue, which also, incidentally, includes compositions by James P.



Johnson, Maceo Pinkard, Claude Hopkins, Spencer Williams, Eubie Blake, Shelton Brooks, Don Redman, Sidney Bechet and William Grant Still.

The day before this album was recorded, Hines made *My Tribute to Louis* (Audiophile AP-111) and *Hines Does Hoagy* (AP-113). E.D. Nunn, who was in charge of recording, had taken the party to dinner at a superb local restaurant, where the pianist ordered duck. Unaccustomed to the formidable dimensions of those served in Wisconsin, he eventually pushed back from the table very well satisfied, indeed, lit a cigar, and declared, "That was no duck! That was an *eagle*!" he slept well, however, and was in a relaxed mood when we assembled next morning in the E.D. Nunn living room. Nunn had designed his lovely home to double as a studio and his huge, graciously appointed living room provided what must have been one of the most comfortable studios in the world.

After some discussion and reminiscence, it was decided to try to recapture a certain amount of period flavor in the performances. E.D. Nunn, who started the Audiophile label originally, and Jim Cullum, Jr., is second owner and the session supervisor, were in

agreement about the virtues of some simplicity in the performance of Handy's revered tunes. Hines, influenced by our opinions and the relaxed and comfortable surroundings, grew serious, sat down at the keyboard, shut his eyes, and began to play.

It is worth remarking here that *Beale Street* was copyrighted in 1916, *St. Louis Blues* in 1914, and *Memphis Blues*, the first published "blues", in 1912. Like many other staples in the early jazz repertoire, they pre-date the history of jazz as we know it from records. Further examples by other writers are *Some of These Days*, *In the Shade of the Old Apple Tree* (1910); *You Made Me Love You* (1913); *That's a-plenty* (1914); *I Ain't Got Nobody* (1916); *Indiana* (1917), *After You've Gone*, *Somebody Stole My Gal* (1918); and *Sister Kate* (1919). The composers, therefore, may well have been ahead of the performers in some respects!

Blues for Madeleine was written-and first recorded- by Hines' good friend, Johnny Hodges, whose peerless alto saxophone was for so long the lyric heart of Duke Ellington's band. He dedicated this, one of his prettiest tunes, to Madeleine Gautier, the French writer and poet who collaborated with Hughes Panassie in the writing of *The Dictionary of Jazz* and other works

STANLEY DANCE, 1972

HINES DOES HOAGY



I'd say that one of the most meaningful compliments anyone in the business has paid me was when Earl said he wanted to do this album of my music. He dug into every period of my career for his selections. I even sent him stuff that wasn't ordinarily available. So this is really an uncommon collection.

His venture into "Star Dust" lasts for over ten minutes and he goes everywhere with his improvisations. He takes you into the known and the unknown. It's like a piano ride into a galaxy of stars but now and then he returns to earth to give you the pure melody.

To say the Earl is back- greater than ever - would be an understatement.

Here is Hines - one of the jazz innovators and pioneers of the '20's - rocking the '70's. Now that's some kind of remarkable.

He just played and played and everything was going for him. The quality is superb, and considering his age, I am also amazed to learn that every single cut on this album was first-take. Talk about genius. You're hearing one in full bloom. Blooming for about 70 springs, I'd say. Thanks for listening.

Hoagy Carmichael

EARL HINES

PLAYS TRIBUTE TO
LOUIS ARMSTRONG
HOAGY CARMICHAEL - W.C. HANDY

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|---|---|----|--|
| 1 | ST. LOUIS BLUES 3:54
(W.C. Handy) | 9 | GEORGIA ON MY MIND 3:15
(Hoagy Charmichael) |
| 2 | A KISS TO BUILD A DREAM ON 5:26
(Louis Armstrong) | 10 | SKYLARK 5:17
(Hoagy Charmichael) |
| 3 | PENNIES FROM HEAVEN 3:39
(Louis Armstrong) | 11 | THE NEARNESS OF YOU 4:22
(Hoagy Charmichael) |
| 4 | CONFESSIN' (THAT I LOVE YOU) 4:53
(Louis Armstrong) | 12 | STARDUST 10:22
(Hoagy Charmichael) |
| 5 | MUSKRAT RAMBLE 3:37
(Louis Armstrong) | 13 | ROCKIN' CHAIR 5:16
(Hoagy Charmichael) |
| 6 | BLUEBERRY HILL 5:01
(Louis Armstrong) | 14 | BLUES FOR MADELEINE 5:08
(W.C. Handy) |
| 7 | SOME DAY YOU'LL BE SORRY 4:41
(Louis Armstrong) | 15 | BEALE STREET BLUES 6:11
(W.C. Handy) |
| 8 | WHEN IT'S SLEEPY TIME DOWN SOUTH 2:15
(Louis Armstrong) | | |

Originally produced by engineer and owner E.D. Nunn for Audiophile Records.
Recorded in his home studio in Saukville, Wisconsin. Sessions supervisor, Jim Cullum Jr.
Armstrong, July 19, 1971; Carmichael, July 18, 1971; Handy, July 19, 1971.

2XHD MASTERING: RENÉ LAFLAMME, 2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

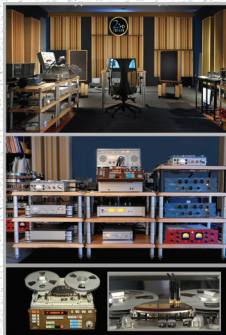


THE 2xHD MASTERING PROCESS

The 2xHD proprietary mastering provides a unique listening experience as the process digs deep in original recordings to bring out all hidden information, without altering the music in any way, uncovering and bringing out nuances, warmth, depth of field and even the air around the musicians.

The 2xHD logo on an album cover indicates that the recording was carefully selected and 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 remastering 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.

Some of the top flight gear used in the process includes a selection of cutting-edge A/D and D/A converters to obtain the most natural DSD or PCM sound, such as a NAGRA-T tape recorder - modified with all tubes playback electronics (With its four direct drive motors and the tape sensor head, The NAGRA-T is one of the best transports ever made), a modified vacuum tube NAGRA HD dac (DSD) to make it possible to obtain real analog sound from a digital master and in some cases even battery power is used so as to benefit from the cleanest power source possible. The 2xHD FUSION mastering system is powered by super capacitor



power supplies with new technology that lowers the digital noise which is heard in the lowest levels, something that was not possible before. The resulting signal is then transformed to high resolution formats by recording it in DSD 256 kHz using the Merging Technologies’ Horus A to D converter - which is also powered by a super capacitor power supply. All analog and digital cables are the finest state of the art available today. Also used in the process are Pyramix Masscore (records all high resolution formats, allowing for great flexibility), an Atomic Clock for re-clocking, and Siltech & Shunyata cables (all digital and analog cables are reduced to a minimum optimal length in the digital conversion and mastering system).

The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/DSD master, transfer is made to analogue using cutting edge D/A converters.

2xHD is an accurate and musical mastering system, earning recognition from peers and from the specialized trade publications around the world.

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