

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

LOVE FOR SALE

DEREK SMITH





DEREK SMITH TRIO—LOVE FOR SALE

Text by Derek Smith 1976

When a musician records, he or she is saying in effect to the listener, "Here I am, this is what I am capable of, this is the best I can do." The completed album may not always work out this way, but the audience is entitled to this interpretation.

Happily I have no qualms about this album. George, Bob and I worked together for a long time with Benny Goodman and always said we would make this album sooner or later. We all quit working for Benny, not en masse, but individually in those quaint non-get-togethers that typify Benny's relationships with musicians, and the opportunity to get the album out of our systems did not arise until Gus Statiras beamed into town and reminded us how well we played together in Richmond in 1971.

Having played "Love For Sale" as a concert solo for most of my adult life, I feel that this version is the definitive one and I can now concentrate on learning something else. There is something about this tune that I find particularly haunting and interesting to blow on. It's the continued change from minor to major and back again. Cole Porter really knew something.

At the risk of sounding trite, I must say that I have never thought of George and Bob as accompanists. This is a trio effort in every sense of the word. The pianist in a piano-bass-drums trio must inevitably be considered the leader and I am responsible for choosing the material, but the three of us always enjoyed the one-ness of performing together where George would often lead harmonically, or Bob rhythmically and I would find myself following because it was just simply the right way to go.

I will not embarrass George, or myself for that matter, by mentioning the date when I first saw and heard him perform. I'm not sure of it myself, but it was in England before I ever came to America, and George was

playing with Nellie Lutchter, a singer-pianist who had a couple of hit records about that time. (Remember *Fine Brown Frame*?) I almost fell out of my seat when I heard George play. I had never heard a bass played like that. It was not until some years later that we finally got around to playing together and discovered that all too rare similarity of thought and feeling that can make playing jazz so enormously satisfying.

I first met Bobby when he sat in when I was working for Mel Torme and we happened to be playing at a now defunct night club in Great Neck, New York. Brash Bobby sat down at the drums and the band immediately sounded ten times better. I was most impressed and saw right away that to be successful in this business one could learn a lot from Mr. Rosengarden. Bob was still with NBC when I joined the Tonight Show band, though in the course of my six year stay Bob graduated to a leader status at ABC with Dick Cavett's Show. But while all this was going on Benny Goodman hired us to do his weekend concerts, and with George along too, this was quite a rhythm section.

Most of the tunes on this album hark back to those concert dates, with a couple of originals thrown in. This is not a far-out album, I sincerely hope it is not a pretentious album, just intros and endings and swinging as hard and as genuinely as we can in between. We hope you like it.

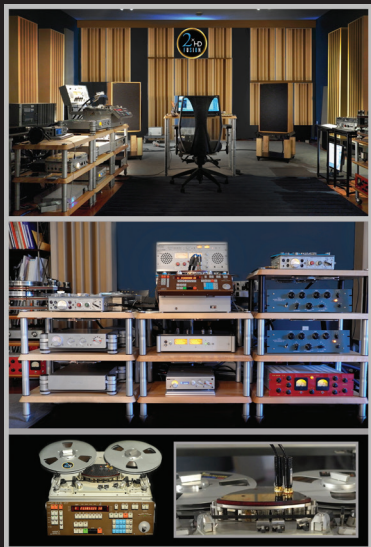
—Derek Smith







THE 2xHD MASTERING PROCESS



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 NagraMaster curve, NAB or CCIR 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 DXD using a custom 2xHD Technologies A to D converter. All analog and digital cables that are used are state-of-the-art Siltech. 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 HD DAC X is used as a reference digital playback converter to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

2xHD.com
Pure Emotion

DEREK SMITH TRIO

Love For Sale

DEREK SMITH-PIANO

GEORGE DUVIVIER-BASS • BOBBY ROSENGARDEN-DRUMS

- | | | | |
|--|------|---|------|
| 1. LOVE FOR SALE
(Cole Porter) Warner Bros. Inc., ASCAP | 6:14 | 6. TRISTESSA
(Derek Smith) Statiras Music Co., ASCAP | 5:34 |
| 2. AUTUMN LEAVES
(Joseph Kosno - Johnny Mercer) Morley Music Inc., ASCAP | 5:37 | 7. SWEET LORRAINE
(Cliff Burwell - Mitchell Parish) Mills Music Inc., ASCAP | 7:36 |
| 3. SUMMERTIME
(George Gershwin - Dubose Heywood)
Gershwin Pub. Corp., ASCAP | 6:21 | 8. TOO CLOSE FOR COMFORT
(George Weiss - Larry Holofcener - Jerry Bock)
Music Of The Times Pub. Corp., ASCAP | 3:23 |
| 4. ONE TO WARM UP ON
(Derek Smith) Statiras Music Co., ASCAP | 3:50 | 9. A DAY IN THE LIFE OF A FOOL
(CARNIVAL) | 5:50 |
| 5. WHEN SUNNY GET BLUE
(Marvin Fisher - Jack Segal) Marvin Music Co., ASCAP | 5:18 | (Carl Sigman - Luiz Bonfá) Chappell and Co., Inc., ASCAP | |

Produced by Gus P. Statiras • Engineered by Fred Miller
Recorded January, 1976 at the Downtown Sound Studio, New York, NY.
Cover art by David Stone Martin

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

