

FROM ORIGINAL ANALOG MASTER

Pieces of **JADE**

2^xHD

Scott
LaFaro

Don Friedman
Pete LaRoca





Scott LaFaro

I love science fiction and I love jazz. To me, listening to this album is like taking a quantum leap in time. It's like eavesdropping on a New York apartment and hearing someone I feel I know very well but never met. It's like feeling this person, large and alive, still with us, playing his bass with total conviction sometimes alone, sometimes with others, resonating from where he lives in New York in 1961. In this sci-fi fantasy, maybe there are these invisible strands of pan-dimensional fabric connecting us to these musicians in their moments across time, going back and forward through infinity and when we're very still, listening very well, we catch the vibration of these strands, and some kind of transference occurs, some information is passed, something about the past or maybe something about the future, something meta-human and maybe they feel us too, maybe they sense us, acoustic voyeurs from another time, listening with rapt attention to their music and though they can't explain it, maybe they feel the room is more than the sum of its present parts because we are there, the audience from the future, listening in through these recordings and as we listen over and over and over again, and we feel the music deeper and deeper to the point that we own that sound, we own those emotions and conjure them almost at will whenever we want to summon them up and if we somehow forget, if the sounds become dim in our minds, we can return to the recordings and be reminded of how deep we once went into those sounds, those chords, into those rhythms and the Time, how we lingered in the spaces until our hearts ached and danced around the beat, around the One that always lives anew in myriad tenses, across strands of time, there and back again.

I never met Scott LaFaro, but I feel I know him. I know his sound, full and warm, sustained, a sound clear and yet complex. I feel his love for music and the bass and his terrible yearning for something that he most certainly arrived at in 1961, something almost miraculous. The combined creativity of Bill Evans, Paul Motian and Scott LaFaro reached its peak for two weeks in June, 1961, New York City at the Village Vanguard. The recordings of that trio are the measure of most modern piano trios and certainly the highest measure of Scott's musical vision.

Other recordings bear witness to Scotty's other associations; with avant-garde saxophonist Ornette Coleman, pianist Victor Feldman, saxophonist Stan Getz, to name a few, each one offering another glimpse into the development of a musical voice and a stunning bassist.

But here, in this album, we learn another side of Scott through listening to a live rehearsal; a day in New York, probably in the autumn of 1960, (hear the Giants football announcer on the radio or TV). Scotty is rehearsing with Bill Evans and they are discovering the approach they will take for performing "My Foolish Heart". This is a fascinating look at their creative process slowed down in real time and reveals Scotty's intuitive approach to harmony.



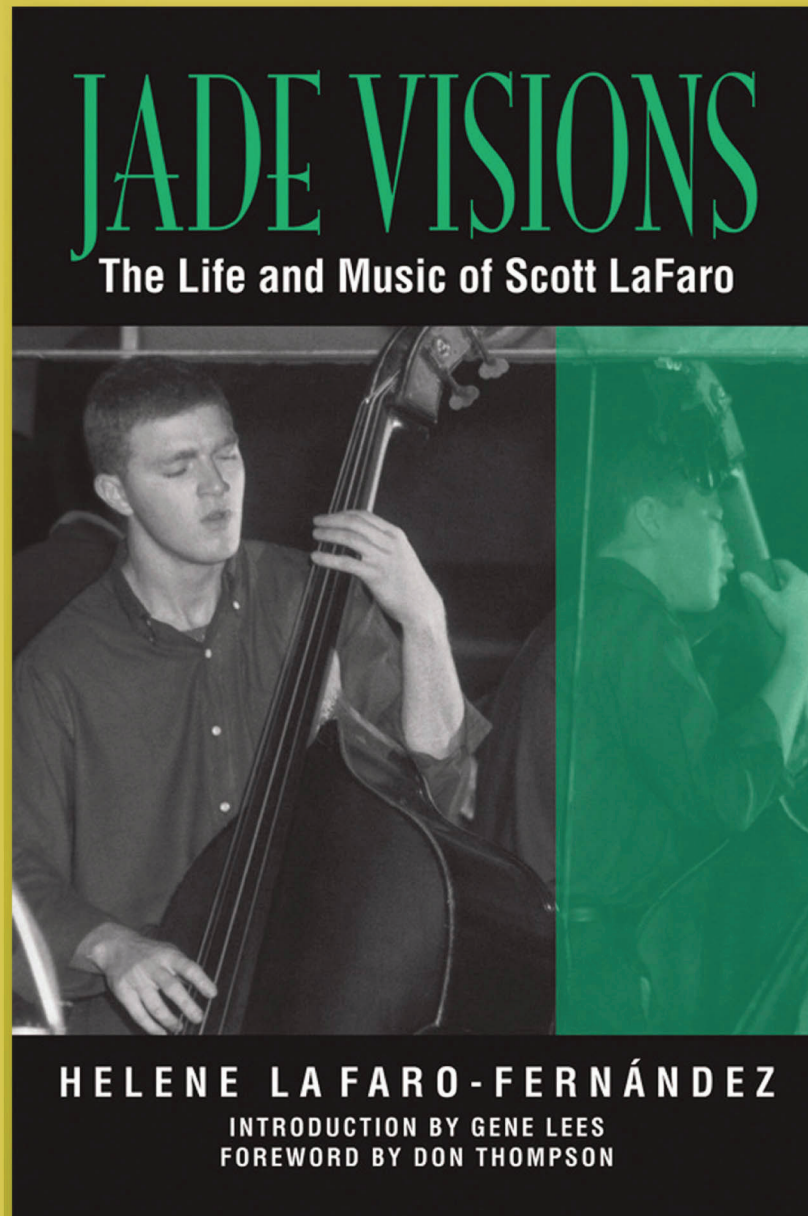
Pieces of Jade

And a little deeper understanding of who Scott is comes from a live interview George Klabin made with Bill Evans in 1966 from WKCR FM Studio where Bill reminisces about his former bassist and colleague. These recollections from Bill are for me the highlight of the record.

And, there is more music. This time we hear Scotty on a recording session, again from 1961 with Don Friedman on piano and Pete LaRoca on drums. These performances have the raw feel of a jam-session and you can sense this group hasn't benefited from a season of playing regularly together, yet, there are inspired moments from each musician and Scott and LaRoca hook-up very effectively on "Woody'n You" allowing Friedman the rhythmic freedom to execute some burning runs. And Don delivers a fine solo piano performance of an original ballad as a tribute to Scott. As for Scotty individually, this session reveals the musical vocabulary he was developing and you'll find similarities from other recordings of Scott's motivic ideas and his steady, strong pulse as an accompanist. It's another fascinating look into a 'day-in-the-life' of a great musician who sadly left us with too few days to travel back to again, but who remains forever reverberating from those clubs, recording studios and rehearsal rooms where we find him recorded. We have only to listen and be transported.

— *Marc Johnson*

Also Available



Jade Visions – Book

The Life and Music of Scott LaFaro

Helene LaFaro Fernández - cloth cover

Jade Visions is the first biography of one of the twentieth century's most influential jazz musicians, bassist Scott LaFaro. Best known for his landmark recordings with Bill Evans, LaFaro played bass a mere seven years before his life and career were tragically cut short by an automobile accident when he was only 25 years old. Told by his sister, this book uniquely combines family history with insight into LaFaro's music by well known jazz experts.

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SCOTT LAFARO

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THE 2xHD MASTERING PROCESS



FOR THE 2xHD TRANSFER OF THIS RECORDING THE ORIGINAL 1/4", 15 IPS NAB MASTER TAPE WAS PLAYED ON A NAGRA-T MODIFIED WITH HIGH-END TUBE PLAYBACK ELECTRONICS, WIRED WITH OCC SILVER CABLE FROM THE PLAYBACK HEAD DIRECT TO A TELEFUNKEN EF806 TUBE. THE NAGRA-T HAS ONE OF THE BEST TRANSPORTS EVER MADE, HAVING FOUR DIRECT DRIVE MOTORS, TWO PINCH ROLLERS AND A TAPE TENSION HEAD.



WE DID AN ANALOG TRANSFER TO DSD256 (11.2MHz) USING MERGING HORUS/HAPI A/D CONVERTER AND A DCS VIVALDI CLOCK. EACH FORMAT (96kHz, 192kHz, DSD2.8MHz, DSD5.6MHz AND DSD11.2MHz) WAS CREATED FROM THAT TRANSFER.

2xHD WAS CREATED BY PRODUCER/STUDIO OWNER ANDRÉ PERRY AND AUDIOPHILE SOUND ENGINEER RENÉ LAFLAMME.

PURE EMOTION
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- 1. I HEAR A RHAPSODY (6:17)**
(FRAGOS, BAKER, GASPARRE)
- 2. SACRE BLÉU (TAKE 1) (6:11)**
(D. FRIEDMAN)
- 3. GREEN DOLPHIN ST. (6:36)**
(B. KAPER)
- 4. SACRE BLÉU (TAKE 2) (6:18)**
(D. FRIEDMAN)
- 5. WOODY'N YOU (5:38)**
(D. GILLESPIE)
- 6. HOMAGE TO SCOTT
BY BILL EVANS (6:06)**

PERSONNEL:
SCOTT LAFARO, BASS
DON FRIEDMAN, PIANO
PETER LAROCA, DRUMS

RECORDED IN NEW YORK CITY, 1962