

FROM ORIGINAL ANALOG MASTER



LOUIS
ARMSTRONG
MACK THE KNIFE



STORYVILLE



2xhd is proud to be associated with this recording and the opportunity to remaster it in high-resolution. It is a recording which has many of Louis Armstrong's hits which he introduced in the '50s: *Mack the Knife*, *Blueberry Hill*, *C'est si bon*, *La vie en rose*...

Louis was a natural entertainer, by gift and by inclination. He was a man who liked to please the folks and he saw no compromise in pleasing them with his highly individualistic singing, or his simple clowning, as well as with his incomparable trumpet playing.

This album is truly representative of the man, as it presents all facets of his talent.

André Perry

"Armstrong's celebrated theme, *When it's Sleepy Time Down South*, written in 1932 by Leon and Otis Rene and Clarence Muse, kicks off this album and the emery-paper voice of Louie contrasts strikingly with the discreetly decorative piano of Billy Kyle and the limpid, low-register mellowness of Darensbourg's clarinet. You can actually hear the hugely expensive grin as Pops exercises the highly personal scat vocabulary on the bridge.

The imperishable jazz standard, *Indiana*, always an all-stars favorite, gets the album into its swinging stride with Louis riding incisively over the top of the ensemble.

Give me a Kiss to Build a Dream On, written in 1961 by Oscar Hammerstein, Burt Kalman and Harry Ruby was a song recorded by Louis for Decca Records as a step towards the eventual consecration of a number 1 hit in the Billboard Hot 100. This title was not as overwhelming success but *Mack The Knife* (on Columbia) had made the number 20 spot early in 1956 and *Blueberry Hill* (Decca) got to number 29 towards the end of that year. (Louis finally made the number 1 position in the Hot 100 with *Hello Dolly* in May 1964, toppling the Beatles' *Can't Buy Me Love* from the top spot).

Between his three 'Pops pops' recitals Louis recapitulates the old King Oliver number *The Bucket's Got a Hole in It* on which he shares vocal duties with Trummy Young. Young also contributes a fine muted trombone solo before the band builds to a characteristic All Stars climax, with Louis trilling on the fifth and sixth note of the F chord.

When the Saints, is another indispensable item on the All-Star's concert menu and the anthem of the great traditional jazz revival. Here Louis plays it at strolling tempo; his trumpet solo is full of characteristic licks and his singing, as elsewhere on this album, is particularly spirited. He certainly seems on this recording to have been in exceptionally joyful form, despite his 62 years.

Ole Miss dates from 1916 and takes its name from the crack express train that used to link New Orleans and Memphis. There is some cultivated Kyle piano, a bustling solo from Cronk, appealing low-register clarinet from Darensbourg and a fine extrovert outing from Young before the "all-in" out chorus and the mandatory drum break & coda.

From the 1966 movie *High Society* comes *High Society Calypso*.

From 1905 we leap forward again to 1950 when Louis was being "discovered" as a pop singer. He recorded *C'est si bon* and *La vie en rose* back-to-back for Decca. Trummy plays a delightful obbligato to Satchmo's leads on the first number, on the second he plays harmony as Louis outlines the theme of a lazy tempo, with Darensbourg playing unobtrusive low-register embellishments. Satchmo's sibilant, croaky baritone breaks all the rules in the book of voice production and his diction would win few prizes from the Académie Française, but his singing is immensely appealing.

For the final number, Louis moves from Paris to Düsseldorf and salute *The faithful Hussar*, always a favorite in Germany and played here in classic Dixieland ensemble style. There's some exuberant Kyle - who borrows a fragment from Ravel's *Bolero* - some sturdy bass from Cronk, and good chorus from Louis.

Louis once said, when he was approaching 60, "That's what I want, the audience. I want to hear that applause". He heard it deservedly throughout his life. Louis Armstrong, the entertainer and that's who you'll hear on this album. The incomparable, the exuberant, the enthusiastic Louis Armstrong".

Mike Hennessey

LOUIS

ARMSTRONG



Louis Armstrong (Trumpet, Vocals)
Trummy Young (Trombone)
Joe Darensbourg (Clarinet)
Billy Kyle (Piano)
Billy Cronk (Bass)
Danny Barcelona (Drums)

Recorded Aug 1, 1962 Chicago
2xHD Mastering:
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|----|---|------|
| 1 | When it's Sleepy Time Down South | 2:44 |
| | L. Rene, O. Rene, C. Muse | |
| 2 | Indiana | 4:33 |
| | S.G. Hanley, McDonald | |
| 3 | Give Me A Kiss to Build a Dream On | 5:20 |
| | Kalmar, Hammerstein | |
| 4 | The Bucket's Got a Hole In It | 2:54 |
| | Traditional | |
| 5 | Mack the Knife | 3:23 |
| | Kurt Weil | |
| 6 | Blueberry Hill | 3:27 |
| | H. Lewis, L. Stock, V. Rose | |
| 7 | When the Saints | 3:49 |
| | Traditional | |
| 8 | Ole Miss | 4:06 |
| | Traditional | |
| 9 | High Society Calypso | 3:12 |
| | Cole Porter | |
| 10 | C'est si bon | 3:32 |
| | Seenen, Horn, Betti | |
| 11 | La vie en rose | 4:53 |
| | Mack David, Louigvy | |
| 12 | The Faithful Hussar | 5:03 |
| | H. Frantzen, arr. Armstrong | |



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 from the playback head directly to a Telefunken EF806 tube, using OCC silver cable. 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 transformed into high resolution formats by recording it in DSD11.2kHz 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 audiophile sound engineer René Laflamme.

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