

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

BUDDY
TATE
BODY
&
SOUL



STORYVILLE

Early influences are often the strongest and in jazz a musician's formative years tend to set his style and sound. Miles Davis grew up in St. Louis where he heard such St. Louis trumpeters as Clark Terry, Irving Randolph and Shorty Baker when he was a boy, so Miles followed the "St. Louis trumpet tradition". In the state of Texas it is tenor players, most of who seem to have grown up with big sounds and plenty of confidence, men such as Illinois Jacquet, Arnett Cobb, Jimmy Giuffre and King Curtis. But the Texas tenor is George Holmes "Buddy" Tate, born in Sherman, Texas on February 22, 1914, and now a much travelled and highly respected soloist whose very presence in a club is a guarantee of capacity crowds and a feeling of well-being.

When long-service medals are distributed for work with big bands then Buddy must be considered for he was with Count Basie for six months in 1934 then, from the spring of 1939, he was in the Basie saxophone section for more than ten years. He took Herschal Evans' place and sat alongside a succession of tenor playing colleagues including Lester Young, Paul Bascombe, Don Byas, Lucky Thompson, Illinois Jacquet and Paul Gonsalves. With such grounding it is hardly surprising that Buddy is every inch a professional or that his solo playing is strongly affected by the blues. He has an acute understanding of what an audience wants, which probably accounts for the fact that he took a seven-piece band into Harlem's "Celebrity Club" in 1952 and was still pleasing the crowd there nearly 20 years later.

In 1959 he made his first trip to Europe, as a member of Buck Clayton's band, and since then he has been back almost every year. In 1970 he brought the complete "Celebrity Club" band over for a European tour but most often Buddy works on this side of the Atlantic as a soloist with local musicians. He tries not to be type-cast in terms of material. I heard him open the first set at London's "Seven Dials"

jazz club one night at the end of 1974 with On Green Dolphin Street which must have surprised a number of people in the capacity audience. Similarly he looks forward to playing with supporting musicians of widely varied backgrounds, men who will stimulate his musical imagination rather than a rhythm section which tries to give him a pseudo-Bassie setting.

TATE A TETE AT LA FONTAINE

Buddy Tate Quartet Quintet featuring Tete Montoliu

In Tete Montoliu Buddy meets an experienced musician whose background differs considerably from that of his own. Tete is from Catalonia, the north east province of Spain, and made his first important records in 1956 when he was chosen to record in Madrid for RCS with Lionel Hampton. The opportunities for a working jazz pianist are not too great in Spain and for some years Tete had been a familiar in Denmark where he has played with all manner of visiting soloists including Roland Kirk as well as leading a fine trio of his own. Working with Buddy enabled Tete to show that he was more than capable of accompanying a soloist of Tate's generation. The Scandinavian musicians were also in accord with the Texas tenor player, although Vinn Ziegler is heard here playing only violin, he also performed on vibraphone during the course of the La Fontaine engagement.

Tunes such as *Stompin' At The Savoy* forms the very back bone of the jazz library and provides ideal common ground for men of differing ages and styles. Here the "call and response" quality of the team is well handled by the two principals before Montoliu is first off the mark with four choruses of brilliant piano. Tete's phrases are Monk-like and have an astringency which is unusual to hear in a tune such as this. When Buddy enters Tete drops out, leaving just Stief and

Nørregård to provide the rhythmic support, but the pianist returns at the end of the tenor saxist's first chorus and provides ideal support for the rest of the solo. Tate's solo is pure musical architecture, building carefully and impressively to a climax, bearing down harder on the offbeat and occasionally employing the Lester Young trick of achieving two densities of sound on the same note by alternative fingering (the so called "open and shut" effect). Any saxophonist especially a tenor saxophonist, who plays a *Body And Soul* is almost bound to make some kind of reference to the classic Coleman Hawkins version. Here Buddy Tate sets the outline of the melody against Bo Stief's strong bass support, then in choruses two and three the tune takes on a new quality with Tete Montoliu's very individual approach. In his first chorus he doubles the tempo (or halves the time values of the notes) during the middle-eight, and again throughout his second chorus. A passing quotation from Bewitched leads him out of his solo as he makes way for Buddy who exhibits superb instrumental control. *Body And Soul* is a song which lends itself to making references to other tunes and Buddy does not fail to take the chance of reminding us of a number of other melodies before he reaches the final notes of his coda. *Buddy's Blues* runs to 31 choruses (taken at about 45 bars to the minute); Montoliu is the first soloist employing a bouncing, swinging style and plenty of fast runs in the treble half of the keyboard. Finn Ziegler is a violin soloist with an individual approach for he tends to phrase like a horn player; where other violinists use the instrument's capability of producing long, unbroken lines Finn adds impact to his work with occasional short, attacking clusters of notes. After the violin solo Buddy comes up to the microphone for a functional blues vocal (he has worked and recorded with blues singers, notably Victoria Spivey) which acts as a prelude to a long and memorable tenor solo. In his sixth chorus he gains rhythmic support from the

audience, clapping on the offbeat, then in his last chorus he holds a note against an Earl Hines-like tremolo from Montoliu.

In A Mellow Tone is another well-tryed and popular number from the jazz tradition. After the theme statement Ziegler is the first soloist and his three violin choruses act as a prelude to a solo of great intensity from Montoliu. After a couple of choruses with the rest of the rhythm section Tete signals bass and drums to remain tacit while he builds up a feeling of tension on his own. He uses his left hand to play a walking bass line, decorating this with right hand inventions; after three choruses of this he receives deserved applause from the audience as he hands over to Stief. Bo is a very experienced soloist and rhythm player and worked for a time with Don Cherry and Gato Barbieri in a truly "international" group. Buddy Tate sounds very satisfied with what has gone before when he comes on to take the final solo; like Tete he knows when to increase the pressure and carries the audience along with him. The final *I Surrender Dear* is very much a showcase for the two principals. This comprises just two choruses, the first of which is played alone and completely out of tempo by Montoliu who uses rich, multi-noted runs in the treble. When the rhythm section meshes into ballad tempo, at around 23 bars to the minute, Buddy enters and plays a gorgeous paraphrase of the melody, never moving too far from the tune "as written" and allowing every member of the audience to follow the outline of his inventions. In fact this is probably the secret of Buddy's success as a soloist over the years; never once does he forget the importance of the audience or the need to create tuneful improvisations. You can add to that the fact that this tall, genial man also happens to be one of the most likable and considerate musicians in jazz.

Alun Morgan

BUDDY TATE

BODY & SOUL

- 1 **Stompin' At the Savoy** (a) 7:12
(Samson, Webb, Goodman)
- 2 **Body And Soul** (b) 8:54
(Green)
- 3 **Buddy's blues** (a) 7:45
(Tate)
- 4 **In a Mellow Tone** (b) 17:30
(Ellington)
- 5 **I Surrender Dear** (b) 3:32
(Barris, Clifford)

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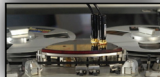
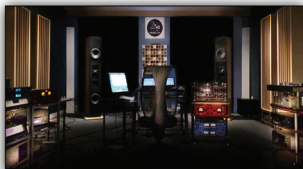


(a)
Buddy Tate (Tenor Sax & vocal on Buddy's Blues);
Tete Montoliu (piano);
Finn Ziegler (Violin on buddy's Blues only);
Bo Stief (Bass); Svend Eric Nørregaard (drums)
Recorded at La Fontaine,
Copenhagen, Sept. 23, 1975

(b)
As for (a) but Finn Ziegler (violin)
on *In A Mellow Tone* only
Recorded at La Fontaine,
Copenhagen, Sept. 23, 1975



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 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 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 audiophile sound engineer René Laflamme.

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