

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION



OSCAR PETTIFORD

Baden - Baden
1958 - 1959

O.P.

When Oscar Pettiford first arrived in Germany on 29 September 1958, he might already have notched several big names into the neck of his bass. Duke Ellington had wanted Pettiford to join his band when the bassist was just 15, but the boy's father wouldn't agree to it. And at 17 he had wanted to join Cab Calloway's band, which performed in Minneapolis in 1939. Nothing came of that either.

Then in 1943 he finally made his studio recording debut with Coleman Hawkins – and before long Pettiford – along with Dizzy Gillespie and Max Roach – were ushering in the bebop era, playing at the Onyx on 52nd Street just weeks before the breakthrough of Charles Christopher "Bird" Parker. After the untimely death of Jimmy Blanton, Duke finally signed Pettiford and O.P. spent four years playing with the band before joining Woody Herman's Herd for a year. In 1950 he took to the stage with a cello, having broken his arm, and plucked it like a double bass, only an octave higher. It marked the introduction of a new instrument to the frenetic bop sound of the time.

Everyone who worked with Pettiford enthused about his bold melodic ideas, the bounce and swing of his playing. Blanton and Pettiford's use of the bass as a solo instrument heralded the start of a new era that would see many bassists pioneer new styles of playing, including Ray Brown, Charles Mingus, Ron Carter, Dave Holland – and Niels-Henning Ørsted Pedersen.

The 1958 European tour *Jazz From Carnegie Hall* was a resounding success and Pettiford could scarcely believe the enthusiasm with which he, his colleagues and their music were received in Europe. During his time in Stuttgart he met Joachim-Ernst Berendt, who immediately persuaded him to come and record in Baden-Baden, enlisting the help of the finest soloists Europe had to offer at the time: Hans Koller and Attila Zoller, trumpeter Dusko Goykovich, pianist Hans Hammerschmid, and the first-rate clarinetist Rolf Kühn. Even Kenny Clarke got involved.

Between autumn 1958 and the summer of 1959 these sessions resulted in a set of unique recordings, standards mostly, which provided the alternating ensembles with a harmonic basis from which to launch into improvisation. Pettiford's duet with Goykovich on Gershwin's *But Not For Me* is brisk yet elegiac; Koller's lays down a cool interpretation of *The Nearness Of You*, before letting the bass demonstrate its melodic power. And in *Atlantic*, Pettiford uses his cello to safely manoeuvre the wind section of the SWF Big Band through the improvisations.

Europe was to become his new home and O.P. moved to Baden-Baden, later to Copenhagen. In spring 1960 his wife gave birth to twins, Collina and Cella, two younger sisters for his son, Cello. During this time he toured and played frenetically – as if driven by a notion. Pettiford died on 8 September 1960, less than two years after arriving in Europe, as a result of injuries sustained in a car crash. His colleagues organised benefit concerts in several countries and set up the Oscar Pettiford Fund to provide for his family. As one of fourteen children himself, their welfare had always been his primary concern.

- SIDE A: 1 BUT NOT FOR ME** GEORGE GERSHWIN 3:03
2 SOPHISTICATED LADY DUKE ELLINGTON 5:37 **3 A SMOOTH ONE** CHARLIE CHRISTIAN 3:32
4 O.P. HANS KOLLER 5:25 **5 MINOR PLUS A MAJOR** ROLF KÜHN 4:34
6 POOR BUTTERFLY RAYMOND HUBBEL 4:50 **7 AMUSIA** HANS KOLLER 5:13
8 MY LITTLE CELLO OSCAR PETTIFORD 4:57 **9 THE NEARNESS OF YOU** HOAGY CARMICHAEL 4:45
10 ATLANTIC HELMUT BRANDT 4:12

Studio Recordings SWF Baden-Baden: 1,2 July 15, 1959 3–7 June 14, 1959 8,9 February 24, 1959 10 December 2, 1958

Oscar Pettiford (b. cello) / Dusko Goykovich (tp) / Lucky Thompson (ss) / Hans Hammerschmid (p) / Horwig Bartz (d) / Rolf Kühn (cl) / Jimmy Pratt (dr) / Hans Koller (b) / Attila Zoller (g) / Kenny Clarke (dr) / Helmut Brandt, Helmut Reinhardt, Johnny Feigl (bs) / Rudi Fliert (ss)

ORIGINAL RECORDING PRODUCED BY Joachim-Ernst Berendt

LABEL RESEARCHER: Sandra Andrichke LABEL MANAGER: Marcus Henrich LABEL NOTES: LRP Pflau

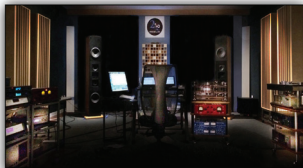
REMASTERING: Alar Seaton PHOTO: Lutz Huber ARTWORK: Uta Wankel ASSISTANT PRODUCER: Margarete Koch EXECUTIVE PRODUCER: Tom MacArthur LABEL PRODUCTION: LRP Pflau

2xHD MASTERING: René Lattemme
 2xHD EXECUTIVE PRODUCER: André Perry





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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