

FROM ANALOG MASTER

2^xHD
FUSION

ZOOT
SIMS

BADEN
BADEN
'58

LOST
TAPES



Recorded live at Baden-Baden on June 23, 1958

Zoot Sims (as, ts, cl), Hans Koller (as, ts, cl), Willie Dennis (tb)
Adi Feuerstein (fl), Gerd Husemann (fl), Helmut Brandt (fl, bs)
Hans Hammerschmid (p), Peter Trunk (b), Kenny Clarke (dr)

Side a:

All The Things You Are
Minor Meeting For Two Clarinets
Blue Night
Open Door

Side b:

Fallin' In Love
I Surrender Dear
Tangerine
I'll Remember April



Open the door!

What you get with *Zoot Sims in Baden-Baden*, recorded on 23 June 1958, is a single jam session in which each number features a different line-up and instrumentation: Sims and Koller on tenor sax get in the frame with “All The Things You Are”, before switching to clarinet for Hammerschmid’s composition “Minor Meeting For Two Clarinets” – a reference to Lester Young’s love of the instrument. Then, simply sublime, Zoot Sims’ rendition of “Tangerine”. Koller’s reply is “Fallin’ In Love” – elegant and nimble, played like a young Stan Getz on his way to Brazil.

“Blue Night” (featuring a six-piece horn section) is one of the highlights of the concert, a number which beguilingly alternates between big band and ensemble jazz. One can almost feel the musicians cautiously shedding their big band backgrounds, before once again being eased elegantly back into the ensemble. The same goes for “Open Door”, in which Kenny Clarke’s heartbeat urges the ensemble gently but inexorably onwards with every bar, and the alto of Zoot Sims briefly opens the door to allow the sound of the day – bebop – to flood the studio. “Blue Night” presents both traditions and new departures in one: Lester Young is omnipresent and one can feel the imprint of Woody Herman, Stan Kenton and – yes! – even Benny Goodman. And yet every piece and every solo focuses on individuality and personal expression.

OPEN THE DOOR!

The precise origin of cool jazz is a contentious issue. Some point to 21 January 1949, the day Miles Davis, Gerry Mulligan and Gil Evans completed the first three recording sessions with the Capitol Orchestra for *Birth of The Cool*. For others, cool jazz began back in the 1930s with Lester Young. And if not that far back, then at the latest with the tenor saxes of the Four Brothers club, as a counter-movement and complement to the pure bebop doctrine of Charlie Parker and his accomplices. And it was Jimmy Giuffrè who, with the Woody Herman Orchestra in 1947, sought to rediscover the laid-back sound of Lester Young with his composition that gave the Four Brothers their name and his cultured, ultra-sophisticated tone.

On closer inspection, as is so often the way in jazz, the reality is more likely a tale of personalities and chance encounters that gave rise to a new "style", a way of playing, a mainstream and a tributary in development. Not that jazz musicians themselves ever thought of it this way; they just played what they felt emanating from the depths of the soul.

Recorded on 23 June 1958 at UKO, the Südwestfunk-owned radio studio in Baden-Baden, Germany, the concert is just such an emanation. Initiated by Joachim-Ernst Berendt, jazz editor and spiritus rector of the jazz scene in post-war Germany, the concert sets up an encounter between Hans Koller, the "coolest" European tenor sax of the day, and Zoot Sims, one of the precursors of the Four Brothers style and, like Giuffrè, a former member of Woody Herman's band.

In 1958 Sims was with Benny Goodman in Europe and played at Expo '58 in Brussels, where he met the Viennese-born Hans Koller, who was living in Baden-Baden at the time. Two years earlier Sims had made a Blue Note recording with the German pianist Jutta Hipp and he was now eager to further his acquaintances with European jazz musicians. After successful appearances with Al Cohn, he was already well accustomed to two-sax playing and eagerly accepted Koller's invitation to perform in Baden-Baden. So Berendt immediately set up a studio concert with the two and invited a number of other jazz greats along. These included Helmut Brandt, who hailed from the Kurt Edelhagen Band and whose baritone could almost be mistaken for that of Gerry Mulligan; Hans Hammerschmid, also from the Kurt Edelhagen Band and whose coolly energetic keyboard skills were reminiscent of Wynton Kelly; Peter Trunk, a talented German bass player; and finally Kenny Clarke on drums, who had quit the Modern Jazz Quartet in 1956 and moved to Paris.

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We owe a debt of gratitude to Berendt, the concert's initiator, the man behind the scenes who engineered the entire event. Baden-Baden had long been a top venue on the European jazz scene – a status that made such spontaneous concerts featuring star musicians at all conceivable.

- 1 **ALL THE THINGS YOU ARE** JEROME KERN 5:45
- 2 **MINOR MEETING FOR TWO CLARINETS** ZOOT SIMS 6:35
- 3 **BLUE NIGHT** HANS HAMMERSCHMID 5:47
- 4 **OPEN DOOR** HANS HAMMERSCHMID 4:10
- 5 **FALLIN' IN LOVE** RICHARD ROGERS 4:09
- 6 **I SURRENDER DEAR** HARRY BARRIS 3:56
- 7 **TANGERINE** VICTOR SCHERTZINGER 3:39
- 8 **I'LL REMEMBER APRIL** GENE DE PAUL 8:56

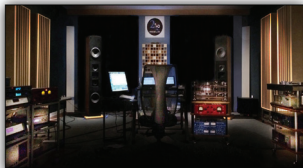
Zoot Sims (ts) 1,2,3,4,7 / Hans Koller (ts) 1,2,3,4,5,6,8 / Adi Feuerstein (fl) 2,4 / Gerd Husemann (fl) 2,4 / Willie Dennis (ts) 2,8 / Helmut Brandt (ts) 2,6
Hans Hammerschmid (p) 2,8 / Peter Trunk (b) 2,8 / Kenny Clarke (d) 2,8

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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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