

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

EARLY CHET

CHET BAKER IN GERMANY 1955-1959

LOST TAPES

EARLY FAME

On 5 September 1955, Chet Baker landed at Orly airport in Paris. It was to be the start of his first major European tour with his quartet. Chet was in a hurry to get to Paris. His reason was Lilliane, an attractive Parisian he had got to know at Birdland in New York City and in whom he had fallen head over heels in love. When Lilliane's visa for the United States expired, the 25-year-old Baker decided on the spur of the moment to follow her to Paris. **Isn't It Romantic?** As the Richard Rodgers song goes – a number featured on this LP.

As trumpeter in the Gerry Mulligan Quartet, Chet Baker had first played his way into the hearts of fans in 1952 with lyrical ballads and a soothing tone. He gained fame seemingly overnight and in 1954 was voted best trumpeter by readers of the leading US jazz magazines – ahead of Dizzy Gillespie and Miles Davis. The gentle poet of the trumpet – that was his image. So it came as something of a surprise for European audiences to hear the Chet Baker they discovered at his live concerts: a trumpeter with a decisive attack style and lively boppy lines, accompanied by a pianist who combined innovative harmonies with bizarre rhythms and a drummer who propelled the band with a hard, driving beat. No one was prepared for this Chet Baker Quartet, featuring pianist Dick Twardzik, bassist Jimmy Bond and drummer Peter Littman.

Bockhanal gives us a chance to experience the same sense of surprise: the Chet Baker Quartet with the Kurt Edelhagen Orchestra in what is possibly their only joint concert. Full of energy and melodic wit, Chet Baker flies through the piece written by his friend Jack Montrose, in a new interpretation by the Edelhagen band.

Bockhanal is the earliest number on "Early Chet" and a particularly valuable rarity: just four weeks after this concert, the quartet no longer existed. Aged just 24, the pianist Dick Twardzik died of a drug overdose in Paris on 21 October 1955.

Chet Baker continued his European tour with a variety of accompanying musicians. And every so often as a soloist. He was also a welcome guest of Joachim-Ernst Berendt, who would invite Baker on two further occasions to Baden-Baden to record with the Kurt Edelhagen Orchestra, the SWF Big Band. For this, Kurt Edelhagen chose standards that made Chet Baker feel audibly at home. **Baker '56** is the only original composition written for the session. Chet Baker openly acknowledged his debt to Miles Davis, whose influence is particularly tangible in the solo numbers with orchestra. The idea recording the young and thriving singer Caterina Valente in duet with Chet Baker was also ahead of its time. **I'll Remember April** and **Every Time We Say Goodbye**.

"Just Caterina and Chet – no one else. A meeting of ultimate refinement and ultimate simplicity," wrote Joachim-Ernst Berendt. In these intimate duets, Chet Baker plays trumpet as only he knows how: delicate, melodic, supple. It sounds like a trumpet of blue velvet. Chet Baker flew back to the United States in April 1956, shortly after completing these recordings. In July 1959 he headed back to Europe. This time his reason lacked the romance of a few years earlier – his desire to be with Lilliane. Drug addiction had landed Chet Baker with a four-month sentence at New York's Rikers Island prison. He had also lost his cabaret card, the licence that enabled him to perform in the New York clubs. With that, he had also lost his livelihood. So when an invitation came his way to play in Italy and from there to embark on a solo of tour Europe, he was all too happy to accept. He also made recordings whenever there was something for him to record. And he returned to Baden-Baden. This time with the Rolf-Hans Müller Orchestra, which had prepared for Chet Baker four atmospheric ballads for big band plus strings. Here, too, Baker found turns of phrase as a soloist that made familiar numbers sound fresh and original. Particularly convincing are his performances in **Polka Dots And Moonbeams**. And in **Autumn in New York** he cooly rubs against the grain. In a spontaneous final cadence, "Early Chet" sets out his personal agenda: to communicate real depth using few notes.

— LOTHAR LEWIS

1. It Never Entered my Mind 3:22

(Richard Rodgers)

2. Autumn in New York 3:42

(Vernon Duke)

3. I'll Remember April 2:51

(Gene de Paul)

4. Every Time We Say Goodbye 3:12

(Cole Porter)

5. I Should Care 2:42

(Paul Weston, Sammy Cahn, Axel Stordahl)

6. Isn't It Romantic 3:07

(Richard Rodgers)

7. Polka Dots and Moonbeams 3:57

(Jimmy van Heusen)

8. Everything Happens to Me 4:07

(Matt Dennis)

9. Baker '56 2:14

(Heinz Kiessling)

10. Lullaby in Rhythm 3:10

(Benny Goodman)

11. Bockhanal 3:10

(Jack Montrose)

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

Studio Recordings SWF Baden-Baden

March 26, 1956

March 29, 1956

September 2, 1959

Jazztime Mainz, Kurfürstliches Schloss:

September 20, 1955

Chet Baker (tp)¹⁻⁴ / Caterina Valente (voc/g)²⁻³ / Chet Baker Quartet² – Chet Baker (tp), Dick Twardzik (p), Jimmy Bond (b), Peter Littman (dr)
Orchester Kurt Edelhagen^{1-4/7} / Tanzorchester des Südwestfunks, conducted by Rolf-Hans Müller¹⁻⁴

ORIGINAL MONO RECORDINGS PRODUCED BY: Joachim-Ernst Berendt, ARTISTIC DIRECTORS: Klaus Überall & Joachim-Ernst Berendt, SOUND ENGINEER: Gerhard Lehner, COVER PHOTO: Richard Dimbleby

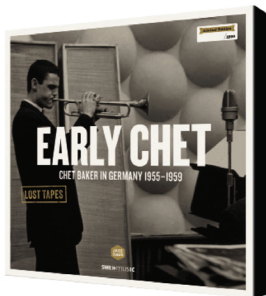
EARLY CHET

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Chet Baker (tp) / Chet Baker Quartet: Chet Baker (tp),
Dick Twardzik (p), Jimmy Bond (b), Peter Littman (dr)
Orchester Kurt Edelhagen / Orchester Rolf-Hans Müller
Caterina Valente (voc, g)

LOST TAPES



Early Fame

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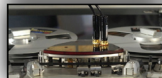
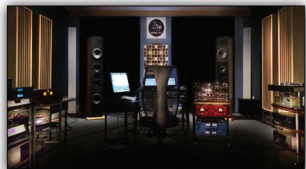
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THE 2xHD FUSION MASTERING SYSTEM



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.

www.2xhd.com