



SUPER AUDIO CD

Signor Ricci cd



DAVID MANLEY
recordings

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- 1) CATANO S.Bunch M.Bambino “Sekou” 4’48”
Tom MacMorran: piano Doc Powell: guitar Rayford Griffin: drums Bill Summers: percussion
Keith Jones: fretless bass Sekou Bunch: tenor bass
- 2) B.B. Doc Powell “The Doctor” 8’24”
Doc Powell: guitar Rodney Franklin : piano Reggie Hamilton : bass Michael Baker : drums
- 3) SO HAPPY R. Greenidge, S. Bunch, M. Jackson “Munyungo” 5’17”
Munyungo Jackson: percussion Frances Awe: percussion Lenny Castro: percussion
Maurice Dosso: percussion Angel Figueroa: percussion Bill Summers: percussion
Rabia Rayford: percussion & voice Todd Cochran: piano Michael O’Neill: guitar
Sekou Bunch: bass Robert Greenidge: steel pans Rayford Griffin: drums & cymbals
- 4) AMBIDEXTROUS Eddie Harris “James” 3’11”
James Leary: Hawkes-Panormo (*England 1908*) John Clayton: unknown French rarity
Reggie Hamilton: Pollman (*German – modern*) Al McKibbin: Steiner (*circa 1620*)
Fred Tinsley: Bella Rosa (*Italy - modern*) Todd Cochran: piano Clayton Cameron: drums
- 5) BEHIND THE MASK T.Cochran “Todd” 6’29”
Todd Cochran: piano, vocal James Leary: bass Clayton Cameron: drums
- 6) DON’T SAY R.Freeman-Smith R.Strykert P.Hyde “Moonglow” 4’04”
Karen Knowles: vocals Frank Crawford: piano, keyboard Bruce Bishop: acoustic guitar
Darek Oles: bass Josh Sklair: electric&acoustic guitars Efrain Toro: drums&percussion
Sam Sklair: arranger, M.D. Vickie Leigh, Bruce Bishop: backing vocals
- 7) JUST MAYBE S.Sklair “Virgo” 5’16”
Sam Sklair: arranger, M.D., clarinet Josh Sklair: electric&acoustic guitars
Reggie Hamilton: bass Frank Crawford: keyboards Jack Le Compte: drums
Efrain Toro: drums&percussion Larry Klimas: tenor sax Bob Summers: trumpet&flugel
- 8) CANTOS DE LOS GITANOS K.Briggs “Karen” 5’21”
Violin: Karen Briggs, Charlie Bisharat, Mark Cargill, Harry Scorzo Jimbo Ross: viola
Milcho Leviev: piano David Romero: percussion Nedra Wheeler: string bass
Russ Henry: drums

- 9) BABY PLEASE DON'T GO J. Williams "Main liners" 3'06"
 Brown Burnett: vocals, Mississippi sax Jim Christopher: guitar (1934 National Duolian)
 Bruce Bishop: guitar Jack Le Compte: drums Bill Von Ravensberg: bass
 Frank Crawford: keyboards Josh Sklair: guitar Sam Sklair: percussion Vickie Leigh: vocals
- 10) INTO THE NIGHT V. Leigh, B. Bishop "More Vickie" 3'31"
 Vickie Leigh: vocals Bruce Bishop: guitar Josh Sklair: guitar Frank Crawford: piano & organ
 Jack Le Compte: drums Bill Von Ravensberg: bass

Notes On The Recording

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic. I designed the acoustics of the VITAL studio in Chino, California, for 'purist' recording techniques only, with all the music played 'live' and captured straight onto 2 stereo tracks.... Measuring 40 ft x 30 ft with a cathedral-peak ceiling of 16 ft height, the entire acoustic treatment is finished in Oregon Oak and Douglas Fir timbers with continuous Helmholtz tuned resonance absorbing slots. The floor is rubber over high-density particle board over concrete with a resultant reverberation time of approximately 1 1/2 seconds, providing a totally neutral and resonance-free acoustic. Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves. The MANLEY 'GOLD REFERENCE' STEREO CONDENSER microphone is the center-piece for this recording. The Manley microphone is of the so-called 'large capsule' variety, and has a diameter of 1 1/4 inches with 3-micron gold-deposition Mylar diaphragms. The stereo version has one fixed capsule and one rotatable capsule which offers a continuously variable 'pick-up pattern'. I most often choose the 'figure 8' in the classic Blumlein coincident crossed pair mode. For our own recordings we use a custom version of the 'REFERENCE GOLD' microphone. The entire vacuum tube amplification is built into the microphone body, (8 triodes in the stereo microphone!), and no transformer coupling or external amplification is used at all. The unity-gain mixer is based around the MANLEY REFERENCE preamplifier and can mix up to 10 microphones into 2 busses. Mixing of microphones is achieved by each input having it's own dedicated grid, and not by the usual "pot and build-out resistor" method as found in every console in use in the recording industry. No equalization of any kind is employed. (although we do have MANLEY PULTECS and SHELF-PARAMETRIC Equalizers on hand to patch in if needed, say, with electronic based instruments that might be played on a rock or pop session). All fixed wiring in the patch-bay studio and control room is VTL 'Whitewire'-3x pure copper and 2x silver cores in Teflon. We fully updated the mechanics in the 1/2 inch 2-track Studer C37 analogue tape deck which contains only our Manley pure tube circuitry. At 15 ips this machine is flat from 20 HZ to 20 KHZ ± 0.2 dB. AGFA type 468 tape was used at 200 nano-Webers, but run somewhat on the 'hot' side, (+5dB), without any kind of noise reduction. Again, we chose to accept a small amount of tape hiss, in preference to the sterility and inherent phase-shift distortion produced by (solid-state) noise reduction.

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L'obiettivo del mio lavoro, estenuante ed appassionato, è sempre stato quello di portare sul supporto finale il massimo della qualità possibile, sempre più vicina al master originale, per far rivivere con i vari sistemi d'ascolto, l'emozione che normalmente si prova quando la musica "VERA" è davanti a noi. Dopo 25 anni dalla nascita del CD sono certo che possiamo ancora fare molto per raggiungere questo obiettivo. Il Signor Ricci cd è il mio contributo e fa parte del mio percorso evolutivo relativamente al dominio digitale, che vede l'utilizzo di tecnologia DSD. Ho sviluppato questo sistema per realizzare lo strato PCM da DSD. Il Signor Ricci cd ha un incremento qualitativo rispetto allo strato CD convenzionale del 20%, uno stimolo forte a continuare su questa strada. Questa tecnologia è applicata anche per realizzare lo strato CD del SACD. In sintesi, il Signor Ricci cd contiene più dettagli, più informazioni; si apprezza un ambiente sonoro più veritiero, una timbrica più corretta, una ricostruzione della scena sonora più dettagliata.

The aim of my work, exhausting and passionate, has always been that of bringing to the final support the maximum possible quality, all the times closer to the original master, in order to recreate with the different listening systems, the emotion that we feel when the "REAL" music is in front of us. After 25 years from the birth of the CD, I do believe that much more can be done to achieve this objective. The Signor Ricci cd is my contribution and is part of my evolution relatively to the digital domain, with the use of the DSD technology: I have developed this system to realize the PCM layer from DSD, the Signor Ricci cd has a quality enhancement of 20% with respect to the conventional CD, this is a strong incitement to continue on this path. The same technology is also used for the CD layer of the SACD. In synthesis, the Signor Ricci cd contains more details, more information; you can appreciate a more realistic sound environment, more correct tone colors, a more detailed reconstruction of the sound scene.

DAVID MANLEY recordings

Superaudio CD / Signor Ricci CD 044

Ideato, registrato e prodotto da - *Conceived, recorded and produced by* Giulio Cesare Ricci
registrato in stereo Direct Stream Digital (DSD) su registratore Pyramix usando convertitori dCS A/D e D/A
recorded in stereo Direct Stream Digital (DSD) on the Pyramix Recorder using dCS A/D and D/A converters
DSD ⇨ PCM Signor Ricci Technology

In copertina: *fotografia di Silvia Inverni*