

FROM ORIGINAL ANALOG MASTER

2^xHD

DIZZY GILLESPIE

Stuttgart/Frankfurt
'61



Dizzy Gillespie Quintet

Recorded live at Liederhalle Stuttgart, November 27, 1961
and Kongresshalle Frankfurt, November 29, 1961



To Be or Not To Bop

The Mooche of 1948 was created by Duke Ellington for the trumpeter Bubber Miley. In a 15 minute version, performed in Stuttgart in 1961, Dizzy Gillespie explores the concept at length. Lalo Schiffrin's extended piano solo uses block chords to further heighten the dramatic intensity of this soul version. Schiffrin had had doubts in 1960 whether Dizzy even wanted him in his band; he could never get hold of him by telephone and very nearly returned home to Buenos Aires. "I've had many mentors in my life, but only one master - Dizzy." He went on to compose large-scale suites for the trumpeter virtually in a single surge of creativity, including *Gillespiana* and *The New Continental*. That summer Dizzy Gillespie toured Argentina and Brazil. As Schiffrin put it, "Dizzy was always hungry for new musical food: calypso today, bossa nova yesterday, tomorrow - who could know?" The trumpeter engaged the versatile saxophonist and flautist Leo Wright from 1959 to 1961, following a sensational concert at the Monterey Festival. Wright went on to live in Europe for many years. But Dizzy Gillespie narrowly missed the bossa nova trend, because Artie Shaw had advised him to make as many recordings as he could and only to release the volumes in his old age, once his musical powers were on the wane. Not until 1974 did his nephew Boo Frazier release his Monterey performance on the LP *A Musical Safari*. The ballad *Willow Weep For Me*, once dedicated to Gershwin, serves to remind us of Leo Wright's enormous talent on flute.

Dizzy's hipster contribution *Open-Shoo-Be-Deo* Be sounds like on-the-spot improvisation, a humorous pastiche on scat, from which Dizzy launches his solo like a fountain suddenly gushing skywards. At this point jazz was just about at its lowest ebb, compounded by the appearance in February 1964 of the Beatles on the Ed Sullivan Show. But Dizzy was still able to find lucrative club gigs and concerts. He begins *I Can't Get Started* at an astonishingly slow tempo, throwing in quotes and sauntering through the upper registers as if it were all child's play. The full length Frankfurt version of *Kush* demonstrates how the quintet is always able to inject new life into familiar themes. The manner in which a muted Dizzy, without piano accompaniment, dances with bass (Bob Cunningham) and drums (Mel Lewis) in *Kush* remains an audio adventure even fifty years on. A master of suspense, Lalo Schiffrin saw it exactly as it was. Leo Wright's alto saxophone answers from the depths of his soul, urging the band along in a strudel of emotions. That same year the impresario Norman Granz had shocked Dizzy and the rest of the jazz community by selling his record label Verve Records for \$4.5 million (equivalent to over \$12 million today) to MGM. Dizzy Gillespie did not get along with the new studio bosses: so these historic recordings bear witness to an important phase in the career of this exceptional trumpeter.

1 THE MOOCHE

DUKE ELLINGTON 16:04

2 WILLOW WEEP FOR ME

ANN RONELL 4:16

3 KUSH*

DIZZY GILLESPIE 15:42

4 I CAN'T GET STARTED

VERNON DUKE 3:47

Dizzy Gillespie (tp), Leo Wright (as, fl),
Lalo Schiffrin (p), Bob Cunningham (b), Mel Lewis (dr)



THE 2xHD MASTERING PROCESS



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 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 HDac (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.

2xHD Mastering by: René Laflamme
2xHD Executive Producer: André Perry

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