

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

GERRY
MULLIGAN

SEXTET
STUTTGART
1977



Gerry Mulligan Sextet

Recorded live at Liederhalle Stuttgart, November 22, 1977

Gerry Mulligan (bs, ss), Dave Samuels (vib), Thomas Fay (p),
Mike Santiago (g), George Duvivier (b), Bobby Rosengarden (dr)

Side a:

For An Unfinished Woman

Line For Lyons

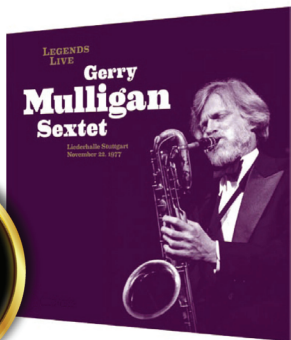
Taurus Moon

Side b:

My Funny Valentine

Four For Three

K-4 Pacific



Elegant Seduction

The youngest of four brothers, New Yorker Gerald Joseph “Gerry” Mulligan spent his teenage years in different parts of the United States, learning in succession to play piano, clarinet, alto, tenor and finally baritone sax. Together with Gil Evans and Miles Davis, the 20-year-old conceived the revolutionary nonet music for *Birth of the Cool*. The gangly sandy-haired musician with the big Conn baritone made his recording debut in 1951, before moving to Los Angeles as arranger for the Stan Kenton Big Band ...

Mulligan presented his handpicked sextet at the Liederhalle, where the opening number *For An Unfinished Woman* showed that his approach, far from being tinged with nostalgia, remained highly contemporary. Two of his most frequently played melodies, *Line for Lyons* and *My Funny Valentine*, will be instantly recognisable – perhaps best known to Mulligan fans from his “piano-less” quartet with Chet Baker, for which “Valentine” became something of a signature tune.

Despite outward changes – including in the music – the Stuttgart concert shows that the ever self-critical jazzman never let his identity slip. It was evident in his choice of players: rising stars such as vibraphonist Dave Samuels or guitarist Mike Santiago proved they could harmonise with experienced greats such as bassist George Duvivier as if they had been doing it all their lives. Like Ellington, Gerry Mulligan always preferred his jazz “in a state of becoming”.

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The 70s were a highly productive period for Mulligan, beginning in 1970 with a big concert at the Berliner Philharmonie, where he teamed up with the Dave Brubeck Trio. After a seven-year break from studio recording, in 1971 he created the orchestral album *The Age of Steam* for A&M, from which we here have *K-4 Pacific*. As a child growing up in Ohio, Gerry had been fascinated by trains, "the sound of the locomotives made a huge impression on me." A new woman came into his life, the actress Sandy Dennis. Mulligan, now with full beard and long hair, experimented with the electronic duo of Beaver & Krause, played in Charles Mingus' famous Town Hall Concert of 1972, and toured Japan and Europe – Italy in particular. In 1977 this "living jazz legend" enthralled Stuttgart audiences and in turn showed himself to be in the thrall of European jazz musicians, with whom he was keen to work. The man who could make the tricky baritone horn sing, recorded a blues album with T-Bone Walker 1974, saw the legendary meeting with Astor Piazzolla, which gave rise to *Summit (Tango Nuevo)* and opened up completely new horizons for the tango. In Carnegie Hall the audience saluted Mulligan's reunion with his long time friend Chet Baker. And the fact that he wrote fascinating film scores and won Grammys for them in the 70s, not to mention his burgeoning interest in jazz-rock fusions, once again highlighted this extraordinary musician's exceptional openness and creative potential. Despite outward changes – including in the music – the Stuttgart concert shows that the ever self-critical jazzman never let his identity slip. It was evident in his choice of players: rising stars such as vibraphonist Dave Samuels or guitarist Mike Santiago proved they could harmonise with experienced greats such as bassist George Duvivier as if they had been doing it all their lives. Like Ellington, Gerry Mulligan always preferred his jazz "in a state of becoming".

1 For An Unfinished Woman

GERRY MULLIGAN / 9:49

2 Line For Lyons

GERRY MULLIGAN / 6:21

3 Taurus Moon

GERRY MULLIGAN / 8:15

4 My Funny Valentine

RICHARD RODGERS / 5:29

5 Four For Three

GERRY MULLIGAN / 6:33

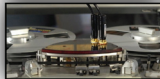
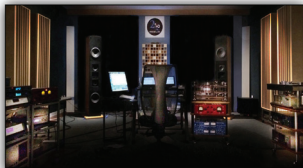
6 K-4 Pacific

GERRY MULLIGAN / 13:34

Gerry Mulligan (bs, ss), Dave Samuels (vib), Thomas Fay (p), Mike Santiago (g), George Duvivier (b), Bobby Rosengarden (dr)



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 audio-ophile sound engineer René Laflamme.

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