

MASTERING EQUIPMENT

Merging Technologies
Hapi Digital Converter
Antelope Audio Isochrone 10M

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics

Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQs

VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Phone Pre-amp

Power Sources: PS Audio P10 Power Plant
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables

Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner
using Mitsui Gold Archival CD's

DESMOND
BLUE
PAUL
DESMOND
with strings

Facts about this Recording

Artist: Paul Desmond Alto Saxophonist with Strings
Arranged and Conducted by Bob Prince / Jim Hall on Guitar
Recording Info: Transferred from a RCA 4-track tape
Engineer: Roy Hall Produced by George Avakian
Recorded 1962 Venue: Webster Hall, New York City



As intended, this album presents alto sax specialist Paul Desmond as never featured before, with the backing of a string orchestra. The record, filled with such beautiful jazz standards as "My Funny Valentine," "I've Got You Under My Skin," and "Body and Soul," is very rich in texture, yet subtle and mellow overall in mood. It's unyielding purpose: to soothe the souls of its listeners. Desmond's style and tone shine with an alluring quality, and the record is filled with melodies that don't fail to stimulate the sophisticated jazz listener. Desmond's melodies are eloquently detailed and charmingly spun in the midst of the string orchestra arranged and conducted by Bob Prince. The legendary Jim Hall is featured as guest guitarist, playing yet another scintillating role and using his classic comping style. Hall is perhaps the most highly respected of all jazz guitarists for his good taste and witty inventiveness. Desmond has always been most familiar to the jazz public for his sweeping scale passages and his seemingly effortless spontaneity during periods of improvisation, although here he is often featured in a more lyrical ballad style on such romantic tunes as "My Funny Valentine," "Late Lament," and "Then I'll Be Tired of You." This album is a highly innovative and meticulously crafted work, reflecting the

ongoing success of both Desmond and Hall within the 1960s and the cool jazz period. Both of these musicians spent time working with Dave Brubeck and later lent themselves to many of Antonio Carlos Jobim's bossa nova projects. The arrangements are extraordinary throughout this collection, including the charming "Valentine," which begins with a fantastic Elizabethan flavor. The intro sets up the mood to carry Desmond into the first chorus, which then glides into a 20th century style. The tune "I Should Care" is "a shimmering debt to Ibert and one of the most imaginative blendings you will ever hear of strings, reeds, French horn and harp," according to the liner notes. The tone of the album: lush, reflective, thought-provoking, and soul-stirring. This work is quite a plus for any listener and especially those who consider themselves avid fans of Paul Desmond.



DESMOND BLUE PAUL DESMOND with strings

1. My Funny Valentine
2. Desmond Blue
3. Then I'll Be Tired of You
4. I've Got You Under My Skin
5. Late Lament
6. I Should Care
7. Like Someone in Love
8. Ill Wind
9. Body and Soul

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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