

## MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384  
Korg MR2000 DSD recorder

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 EQ

Cables: Purist Audio Design, Siltech, Speltz Anti-Cables

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

---

## Facts about this Recording

**Recorded by Vanguard**  
**Recorded 1956 New York City**  
**Transferred from a 2-track tape**



# STREAMLINE

## The Rolf Kuhn Quartet

Rolf Kuhn, clarinet - Joe Benjamin, bass

Bill Clark, drums - Ronnell Bright, piano

*Since the days of the swing era, when Benny Goodman and Artie Shaw were converting millions to jazz, the clarinet has slipped from its high peak as a pre-eminent instrument of jazz. Musicians will speak today with respect and admiration of Buddy de Franco, Jimmy Giuffre and Tony Scott, but they have far from gotten their just recognition in public popularity. It is for this reason that the appearance of a new master with exciting things to say, and who says it on the clarinet, is something, of a special event.*

*It was through the Viennese pianist, Friedrich Gulda. that this writer first met Rolf Kuhn. Gulda, who is not lavish in his praise of contemporary musicians, kept insisting that this young German was the finest clarinetist in jazz, and finally set up an audition in which he accompanied Rolf. As one who had something to do with Benny Goodman, I had a fair knowledge of what the instrument could do. I also respected European jazz, but was also conscious of its frequent limitations. And so I was not at all prepared to be bowled over by the tone, phrasing and technique of a European clarinetist, which is what happened. I was convinced that I was hearing the first potentially great jazz clarinetist since Goodman.*

*To give something of Rolf's history, he was born in Koln on the Rhine, in 1929. His father was a celebrated German variety artist. At the age of nine, Rolf started musical studies in Leipzig, first taking up the piano. When he was twelve years old, he switched to clarinet. At seventeen, he made his solo debut, and at nineteen was invited to join a jazz combo. Jazz became the exciting center of his musical interest,. He soon became the outstanding jazz clarinetist in Europe, winning top honors in the leading jazz polls for four successive years.*

*In May of 1956 Rolf Kuhn entered the United States under the German quota. A celebrity and a top recording star abroad, he was unknown here. None of his German records had*

*been released here, and without records to pave the way to a public, the path of a jazz star is indeed rocky.*

*Yet his gifts found a hospitable welcome. In a little over six months, Kuhn has become a member of the American Federation of Musicians; has signed with Willard Alexander, who is manager of Benny Goodman, Buddy de Franco and Count Basie; appeared at the Hotel Pierre as musical director and soloist with Caterina Valenti; and signed as a featured member of the Birdland Tour of 1957.*

*Ronnell Bright is, a pianist of such conviction and style that it is all but incredible that he does not possess an international reputation. But in this case again, perhaps records are needed to pave the way, and but for an obscure bit on an isolated disc, this session marks his recording debut. He is a modernist with a tremendous. beat, prolific. in exciting musical ideas, who received all his training and experience in Chicago, except for one summer at New York City's Juillard. One would have to go back to the original Benny Goodman Trio, which introduced Teddy Wilson to the general public, for an ensemble parallel to the work of Kuhn and' Bright on this tape session. In sheer handling of the instrument, there is constant stimulation between 'Kuhn, whose technical mastery of the clarinet is something rarely heard in this post-Goodman era, and Bright's stunning keyboard technique. In addition there is fine musicianship, and a flow of creative ideas.*

*For several years Bill Clark has the drumming mainstay of the George Shearing Quintet, while Joe Benjamin, who also arranged Swinging Till the Girls Come Home, has been featured with Sarah Vaughan.*

**Original Notes by John Hammond**

# ***STREAMLINE***

## ***The Rolf Kuhn Quartet***

- 1-Streamline (Kuhn)*
- 2-Laura (Raskin-Mercer)*
- 3-Keystone (Kuhn)*
- 4-I Remember You (Schertzinger-Mercer)*
- 5-Swinging Till the Girls Come Home (Pettiford)*
- 6-Love is Here to Stay (Gershwin)*
- 7-Rolf's Tune (Kuhn)*

Transferred to digital using a Modified Nagra 4-St, Aria Tape Pre-amp, KORG MR2000 Originally mastered to DSD (Direct Stream Digital) then converted to PCM using Weiss Saracon Sample Rate Conversion Program

---



# DSD

Direct Stream Digital

*Original DSD files available for download  
at our [www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)*

For more info e-mail us:  
[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)