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Nagra 4S custom by JRF Magnetics

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Sontec MEP-250EX Parametric EQs

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

Power Sources: PS Audio P10 Power Plant
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Power Cords: Purist Audio Design, Essential Sound Products,
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Vibration Control: Symposium Acoustics Rollerblocks,
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Sonic Studio CD.1 Professional CD Burner
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HIGH DEFINITION TAPE TRANSFERS

Montgomery

Smith

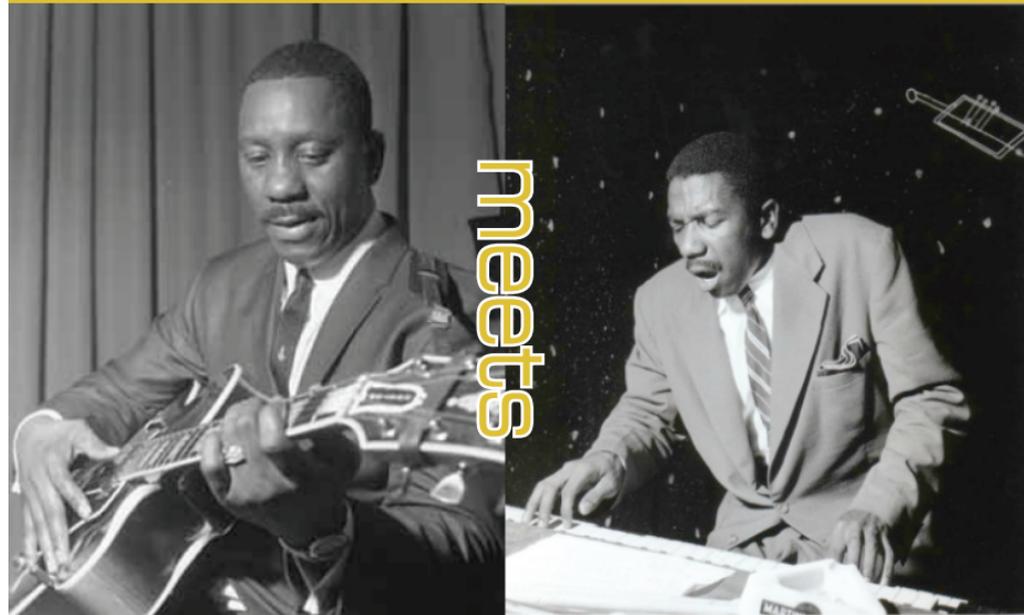
Facts about this Recording

Transferred from a 4-track tape Recorded by Verve
13 (Death March) recorded September 21, 1966.

Down By The Riverside and Night Train recorded September 23, 1966.

James And Wes and Baby, It's Cold Outside recorded September 28, 1966.

Recorded at Van Gelder Studio, Englewood Cliffs, N.J. Engineer – Rudy Van Gelder



Wes Montgomery was born in Indianapolis, Indiana. According to NPR Jazz Profiles "The Life and Music Of Wes Montgomery", the nickname "Wes" was a child's abbreviation of his middle name, Leslie. He came from a musical family; his brothers, Monk (double bass and electric bass) and Buddy (vibraphone and piano), were jazz performers. The brothers released a number of albums together as the Montgomery Brothers. Although he was not skilled at reading music, he could learn complex melodies and riffs by ear. Montgomery started learning the six-string guitar at the relatively late age of 20 by listening to and learning the recordings of his idol, guitarist Charlie Christian; however, he had played a four string tenor guitar since age twelve. He was known for his ability to play Christian's solos note for note and was hired by Lionel Hampton for this ability.

Montgomery toured with Lionel Hampton early in his career; however, the combined stress of touring and being away from family took him back home to Indianapolis. To support his family of eight, Montgomery worked in a factory from 7:00 am to 3:00 pm, then performed in local clubs from 9:00 pm to 2:00 am. Cannonball Adderley heard Montgomery in an Indianapolis club and was floored. The next morning, he called record producer Orrin Keepnews, who signed Montgomery to a recording contract with Riverside Records. Adderley later recorded with Montgomery on his Pollwinners album. Montgomery recorded with his brothers and various other group members, including the Wynton Kelly Trio which previously backed up Miles Davis.

Following the early work of swing / pre-bop guitarist Christian and gypsy-jazz guitarist Django Reinhardt, Wes joined Tal Farlow, Johnny Smith, Jimmy Raney, and Barney Kessell to put guitar on the map as a bebop / post-bop instrument. While these men generally curtailed their own output in the 1960s, Montgomery recorded prolifically during this period, lending guitar to the same tunes contemporaries such as John Coltrane and Miles Davis were recording. John Coltrane asked Montgomery to join his band after a jam session, but Montgomery continued to lead his own band. Boss Guitar seems to refer to his status as a guitar-playing bandleader. He also made contributions to recordings by Jimmy Smith. Jazz purists relish Montgomery's recordings up through 1965, and sometimes complain that he abandoned hard-bop for pop jazz toward the end of his career, although it is arguable that he gained a wider audience for his earlier work with his soft jazz from 1965 to 1968. During this late period he occasionally turned out original material alongside jazzy orchestral arrangements of pop songs. In sum, this late period earned him considerable wealth and created a platform for a new audience to hear his earlier recordings.

To many, Montgomery's playing defines jazz guitar and the sound that students try to emulate. Jazz guitarist Bobby Broom, in a video history of Montgomery's impact on musicians and guitarists in Jazz, notes: Much has been made of the year 1959 in the history of Jazz music. It's been called its most prolific year. It's been called the year Jazz died... One figure that is grossly ignored... is the iconic Wes Montgomery, the Jazz guitarist from Indianapolis who emerged in 1959 with his first trio record... The name of the record was "A Dynamic New Sound." It ushered in a figure that became one of the most celebrated, if not the most celebrated, on the instrument in Jazz music. Wes introduced a brand new approach to playing the guitar. Techniques that were really unexplored before him. The octave technique... and his chord melody and chord soloing playing still is today unmatched, and definitely a revelation to Jazz guitar playing.

James Oscar "Jimmy" Smith (December 8, 1925[1] or 1928– February 8, 2005) was an American jazz musician who achieved the rare distinction of releasing a series of instrumental jazz albums that often charted on Billboard. Smith helped popularize the Hammond B-3 electric organ, creating an indelible link between sixties soul and jazz improvisation.

In 2005, Smith was awarded the NEA Jazz Masters Award from the National Endowment for the Arts, the highest honor that America bestows upon jazz musicians. There is confusion about Smith's birth year, with various sources citing either 1925 or 1928. Born James Oscar Smith in Norristown, Pennsylvania, at the age of six he joined his father doing a song-and-dance routine in clubs. He began teaching himself to play the piano. When he was nine, Smith won a Philadelphia radio talent contest as a boogie-woogie pianist. After a stint in the navy, he began furthering his musical education in 1948, with a year at Royal Hamilton College of Music, then the Leo Ornstein School of Music in Philadelphia in 1949. He began exploring the Hammond organ in 1951. From 1951 to 1954 he played piano, then organ in Philly R&B bands like Don Gardner and the Sonotones. He switched to organ permanently in 1954 after hearing Wild Bill Davis.

He purchased his first Hammond organ, rented a warehouse to practice in and emerged after little more than a year. Upon hearing him playing in a Philadelphia club, Blue Note's Alfred Lion immediately signed him to the label and his second album, *The Champ*, quickly established Smith as a new star on the jazz scene. He was a prolific recording artist and, as a leader, dubbed *The Incredible Jimmy Smith*, he recorded around forty sessions for Blue Note in just eight years beginning in 1956. Albums from this period include *The Sermon!*, *House Party*, *Home Cookin'*, *Midnight Special*, *Back at the Chicken Shack* and *Prayer Meetin'*.

Smith signed to the Verve label in 1962. His first album, *Bashin'*, sold well and for the first time set Smith with a big band, led by Oliver Nelson. Further big band collaborations followed, most successfully with Lalo Schifrin for *The Cat* and guitarist Wes Montgomery, with whom he recorded two albums: *The Dynamic Duo* and *Further Adventures Of Jimmy and Wes*. Other notable albums from this period include *Blue Bash and Organ Grinder Swing* with Kenny Burrell, *The Boss* with George Benson, *Who's Afraid of Virginia Woolf?*, *Got My Mojo Working*, and *Root Down*.

During the 1950s and 1960s, Smith recorded with some of the great jazz musicians of the day such as Kenny Burrell, George Benson, Grant Green, Stanley Turrentine, Lee Morgan, Lou Donaldson, Tina Brooks, Jackie McLean, Grady Tate and Donald Bailey.

The Jimmy Smith Trio performed "When Johnny Comes Marching Home" and "The Sermon" in the 1964 film *Get Yourself a College Girl*.

In the 1970s, Smith opened his own supper club in Los Angeles, California, and played there regularly with guitarist Paul C Saenz, Kenny Dixon on drums, Herman Riley and John F. Phillips on saxophone; also included in the band was harmonica/flute player Stanley Behrens. The 1972 album *Root Down*, considered a seminal influence on later generations of funk and hip-hop musicians, was recorded live at the club, albeit with a different group of backing musicians.

Smith influenced a constellation of jazz organists, including Jimmy McGriff, Brother Jack McDuff, Don Patterson, Richard "Groove" Holmes, Joey DeFrancesco and Larry Goldings, as well as rock keyboardists such as Jon Lord, Brian Auger and Keith Emerson. Later, he influenced bands such as Medeski, Martin & Wood, the Hayden-Eckert Ensemble and the Beastie Boys, who sampled the bassline from "Root Down (and Get It)" from *Root Down*—and saluted Smith in the lyrics—for their own hit "Root Down". Often called the father of acid jazz, Smith lived to see that movement come to reflect his organ style. In the 1990s, Smith went to Nashville, taking a break from his ongoing gigs at his Sacramento restaurant which he owned and, in Music City, Nashville, he produced, with the help of a webmaster, *Dot Com Blues*, his last Verve album. In 1999, Smith guested on two tracks of a live album, *Incredible!*, the hit from the 1960s, with his protégé, Joey DeFrancesco, a then 28-year-old organist. Smith and DeFrancesco's collaborative album *Legacy* was released in 2005 shortly after Smith's death.

Montgomery meets Smith

1. Down By The Riverside 10:00
2. Night Train 6:30
3. James & Wes 8:05
4. 13 (Death March) 5:21
5. Baby, It's Cold Outside 5:50

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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