

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
Dehavilland Tube Tape Pre-amp
Retro Instruments 2A3 Dual-channel tube program equalizer

Merging Pyramix Audio Software

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



MONSTER

THE INCREDIBLE JIMMY SMITH

ARRANGED AND CONDUCTED BY OLIVER NELSON



Facts about this Recording

Recorded by Verve 1965

Recorded At – Van Gelder Studio, Englewood Cliffs, New Jersey

Transferred from a 4-track tape

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.

Holle Thee Maxwell, then known as Holly Maxwell, was Smith's vocalist for two years in the late 1970s. During a South African tour, they recorded the album, *Jimmy Plays for the People* in 1978.

Smith had a career revival in the 1980s and 1990s, again recording for Blue Note and Verve, and for Milestone and Elektra. Smith also recorded with other artists including Quincy Jones/Frank Sinatra, Michael Jackson (he plays on the title track of the *Bad* album), Dee Dee Bridgewater and Joey DeFrancesco.

His last major album, *Dot Com Blues* (Verve/Blue Thumb, 2001), featured many special guests such as Dr. John, B. B. King and Etta James. Smith and his wife Lola moved to Scottsdale, Arizona, in 2004, but Lola died of cancer a few months later. Smith later recorded an album, *Legacy*, with Joey DeFrancesco, and the two began preparation to go on tour. However, before this could happen, Smith was found dead on February 8, 2005, at his Scottsdale home by his manager, Robert Clayton. He was deemed to have died in his sleep of natural causes. Smith is survived by two sisters, Janet Taylor and Anita Jones; and three children, Jia, Connie and Jimmy.

While the electric organ had been used in jazz by Fats Waller, Count Basie, Wild Bill Davis and others, Smith's virtuoso improvisation technique on the Hammond helped to popularize the electric organ as a jazz and blues instrument. The B3 and companion Leslie speaker produce a distinctive sound, including percussive "clicks" with each key stroke. The drawbar setting most commonly associated with Smith is to pull out the first three drawbars on the "B" preset on the top manual of the organ, with added harmonic percussion on the 3rd harmonic. This tone has been emulated by many jazz organists since Smith. Smith's style on fast tempo pieces combined bluesy "licks" with bebop-based single note runs. For ballads, he played walking bass lines on the bass pedals. For uptempo tunes, he would play the bass line on the lower manual and use the pedals for emphasis on the attack of certain notes, which helped to emulate the attack and sound of a string bass.

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.

MONSTER

THE INCREDIBLE JIMMY SMITH ARRANGED AND CONDUCTED BY OLIVER NELSON

1. Goldfinger Part 1 Goldfinger Part 2
2. St. James Infirmary
3. Gloomy Sunday
4. Theme From Bewitched
5. Theme From The Munsters
6. Theme From The Man With The Golden Arm
7. The Creeper
8. Monlope

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.



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com