

FROM ORIGINAL ANALOG MASTER

WARNE MARSH - RED MITCHELL

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WARNE MARSH, RED MITCHELL: BIG TWO

Tenor saxophonist Warne Marsh and bassist Red Mitchell were true soul brothers who played together intermittently during a friendship that survived nearly 40 years and was broken only by the sudden and tragic death of Warne in December, 1987. Now Red has gone too, and their remarkable musical association which flowered late in their lives is no more. But it survives in the memories of all who heard them play together and lives on through the outstanding recordings they made in 1980. The pair waited most of their careers to become a mature duo, sufficient unto themselves and their audiences, really catching fire at an engagement at Stockholm's Fasching Club in April 1980. This first volume of performances from that gig, which yielded music of high quality, is comprised of previously unissued material. It stands as a fitting memorial to the integrity and splendid musicianship of these markedly individual voices shaped during the infancy of modern jazz.

WARNE MARSH BIOGRAPHY

Marsh came from an affluent artistic background: his father was MGM cinematographer Oliver T. Marsh (1892–1941), and his mother Elizabeth was a violinist. Actress Mae Marsh was his aunt.

He was tutored by Lennie Tristano and, along with Lee Konitz, became one of the pre-eminent saxophonists of the Tristano-inspired «Cool School». Of all of Tristano's students, Marsh arguably came closest to typifying Tristano's ideals of improvised lines, in some respects, even transcending the master himself. Marsh was often recorded in the company of other Cool School musicians, and remained one of the most faithful to the Tristano philosophy of improvisation – the faith in the purity of the long line, the avoidance of licks and emotional chain-pulling, the concentration on endlessly mining the same small body of jazz standards. While Marsh was a generally cool-toned player, the critic Scott Yanow notes that Marsh played with «more fire than one would expect» in certain contexts.

Marsh's rhythmically subtle lines are immediately recognizable. He has been called by Anthony Braxton



«the greatest vertical improviser» (i.e., improvising that emphasizes harmony/chords more than melody). In the 1970s, he gained renewed exposure as a member of Supersax, a large ensemble which played orchestral arrangements of Charlie Parker solos. Marsh also recorded one of his most celebrated albums, *All Music*, with the Supersax rhythm section during this period.

Marsh died onstage at the Los Angeles club Donte's in 1987, in the middle of playing the tune «Out of Nowhere». He left a widow, Geraldine Marsh, and two sons, K.C. Marsh and Jason Marsh. He is interred at Forest Lawn Memorial Park in Glendale, California.

Though he remains something of a cult figure among jazz fans and musicians, his influence has grown since his death; younger players such as Mark Turner have borrowed from his music as a way of counterbalancing the pervasive influence of John Coltrane. Marsh's discography remains somewhat scattered and elusive, as much of it was done for small labels, but more and more of his work has been issued on compact disc in recent years.

RED MITCHELL BIOGRAPHY

Keith Moore «Red» Mitchell (September 20, 1927, New York City - November 8, 1992, Salem, Oregon), was an American jazz double-bassist, composer, lyricist, and poet. Mitchell was born on September 20, 1927 in New York City. Although Cornell University awarded him an engineering scholarship, by 1947 he was in the US Army playing bass. The next year he was in a jazz trio in New York City. Mitchell became known for performing and/or recording with Mundell Lowe, Chubby Jackson, Charlie Ventura, Woody Herman, Red Norvo, Gerry Mulligan, and, after joining the West Coast jazz scene in the early 1950s, with Andre Previn, Shelly Manne, Hampton Hawes, Billie Holiday, Stan Seltzer, Ornette Coleman, and others. He also worked as a bassist in the TV and film studios around Los Angeles, occasionally appearing on screen. Mitchell also appeared in documentaries about Tal Farlow, and Zoot Sims. Saxophonist Harold Land and Mitchell founded and co-led a quintet in the early 1960s. In 1966, Red began tuning his bass in fifths (as the violin, viola, and cello are tuned), and his tuning method opened up many possibilities for bassists. Mitchell moved to Stockholm in 1968. He won a Swedish Grammy Awards in 1986 and again in 1991 for his recorded performances as a



pianist, bassist, and vocalist, and for his compositions and poetic song lyrics. During this period, Mitchell performed and/or recorded with Clark Terry, Lee Konitz, Herb Ellis, Jim Hall, Joe Pass, Kenny Barron, Hank Jones, Ben Webster, Bill Mays, Warne Marsh, Jimmy Rowles, Phil Woods, Roger Kellaway, Putte Wickman and others. He frequently collaborated in duos, most notably with pianist Kellaway after the mid-1980s. Returning to the United States in early 1992, Mitchell settled in Oregon where he died at age 65 on November 8, 1992.

WARNE MARSH RED MITCHELL BIG TWO

PERSONNEL

Warne Marsh, tenor sax
Red Mitchell, bass

Album produced by Keith Knox.
The session was produced by Catharina Litzell and recorded by Nils Edström at Fasching Club, Stockholm April 18 and April 19, 1980, using 4 Sennheiser NKH-406P microphones.

- 1 **HOT HOUSE** 4:24
Ted Dameron
- 2 **UNDERTOW** 5:08
Red Mitchell
- 3 **LOVER MAN** 7:09
Roger Ramirez; James Davis; James Sherman
- 4 **TEA FOR TWO** 4:26
Vincent Yeomans; Irving Caesar
- 5 **GONE WITH THE WIND** 4:10
Alfie Wrubel; Herb Magidson
- 6 **ORNITHOLOGY** 5:24
Charlie Parker; Bennie Harris
- 7 **IT COULD HAPPEN TO YOU** 4:44
Joe Burke; Jimmie Van Heusen
- 8 **EASY LIVING** 7:09
Leo Robin; Ralph Rainger
- 9 **I'M GETTING SENTIMENTAL OVER YOU** 4:30
George Bassman

2xHD Mastering: René Laflamme
2xHD Executive Producer: André Perry
Album cover, booklet concept and graphics: André Perry
Additional graphics: Sylvie Labelle



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 1/4" 15 ips CCIR master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired from the playback head directly to a Telefunken EF806 tube, using OCC silver cable. 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 transformed into high resolution formats by recording it in DSD11.2kHz 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 audiophile sound engineer René Laflamme.

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