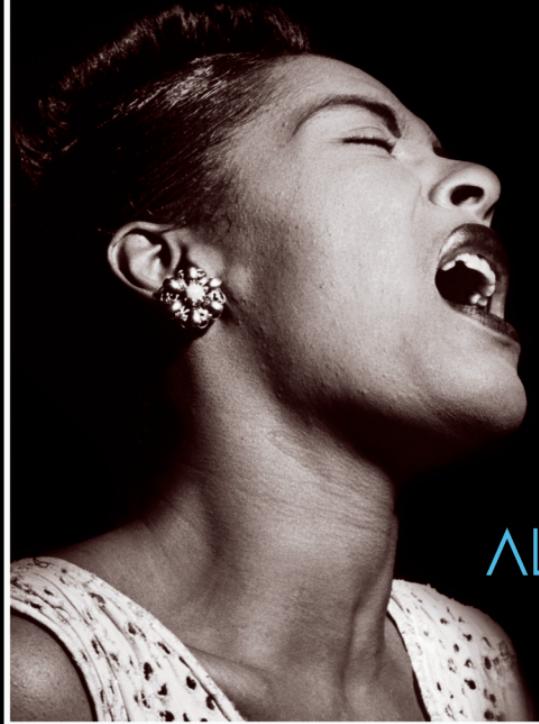


FROM ORIGINAL TRANSCRIPTION MASTER

# BILLIE HOLIDAY



2<sup>x</sup>  
**HD**  
HISTORIC

ALL OF ME

**B**illie Holiday was never commercial enough, nor resolute enough to achieve the financial security and spiritual contentment that should have been hers. But, as John Chilton notes in his biography *Billie's Blues*, "deep-down she knew exactly what she wanted, long before her health began to fail she summarised her hopes. "I want peace of mind, I want to sing". She never achieved the first of those wishes, but for most of her life she offered the world the sound of a voice, the like which it will never hear again.

Of all the compelling tracks in this album, the first one, *You Better Go Now*, a 1936 vintage song by Irving Graham and Bix Reichner – is, for me, the most irresistibly appealing. Despite the syrupy Hollywood strings and the over-sentimental arrangement, Billie sings this superbly. She imparts such a silky eroticism to the lyric that it is hard to imagine any man responding to the title's suggestion. The song was originally Mabel Mercer's but with this version Billie makes it irretrievably her own.

*You Ain't Gonna Bother Me No More*, is a minor key song, beautifully interpreted by Billie. She half speaks, half sings the word "just" in the phrase "love goes just so far" to give it extra emphasis. Again the mood is of wistful, wishful thinking – one that Billie could render with effortless fidelity. The anguish in the final repeated phrase "No more", is almost unbearable. And the anguished mood is sustained on *Good Morning Heartache*, one of the classic songs in the Holiday repertoire. The lyric is really unremarkable, but Billie transforms it into poetry.

*Maybe You'll Be There* is an above-average song with a well-constructed bridge written in 1947 by Rube Bloom and Sammy Gallop, and it goes without saying that Billie renders it with great style and sensitivity, aided again by the eloquent, supportive piano of Rowles.

*The Man I Love* is a splendid Holiday interpretation and this time the inspired accompaniment is provided by the immaculate Teddy Wilson.

## **Biography of Billie Holiday**

Mom and Pop were just a couple of kids when they got married. He was 18, she was 16, and I was three. That's the opening sentence of Billie Holiday's autobiography, *Lady Sings the Blues*, and it leads into one of the best-known and most distressingly poignant stories in jazz history.

A poverty stricken upbringing, a victim of attempted rape before she was 12, hooked on narcotics in her early teens, a \$2 prostitute in Harlem at 15...it was not exactly and auspicious beginning for someone who was destined to become the First Lady of jazz. She struggled against drug addiction all her life and when she died, in Harlem's Metropolitan Hospital on July 17<sup>th</sup>, 1959, she was under police guard as an addict. She was destroyed by heroin and alcohol. She was born poor and she died poor. Her bank pass book showed a balance of 70 cents.

Eleanor Gough McKay Holiday was born in Baltimore, Maryland, on April 7<sup>th</sup>, 1915, the daughter of Sadie Fagan and Clarence Holiday, who was later to take the guitar chair in the Fletcher Henderson orchestra.

When she was 13 years old, Billie Holiday moved to New York to live with her mother in Harlem. By the time she was 15 she was singing in Harlem clubs and was eventually discovered by the celebrated jazz producer John Hammond, when he dropped into Monette Moore's on 133rd Street one night in 1933. "I decided that night that she was the best jazz singer I had ever heard." He recalls.

In November of that year Billie made her recording debut with Benny Goodman's band. There followed a date with the Duke Ellington Orchestra and then, in July 1935, the first of a series of recordings with Teddy Wilson's Orchestra that were really to establish her reputation as an incomparably gifted interpreter of the popular songs of the day.

She also recorded with Bunny Berigan, Artie Shaw, Count Basie, Benny Carter, Eddie Heywood, Sy Oliver, Louis Armstrong, Lionel Hampton and her own orchestra over the next 15 years.

But the most important and compatible of Billie's musical associates was Lester Young, with whom she had a deep musical and personal understanding. Young features on some of Billie Holiday's most memorable recordings between 1937 and 1957.

Billie Holiday made a major European tour in January 1954 as part of a Jazz Club USA package with Buddy de Franco and Red Norvo, playing some 40 concerts in 30 days and winning widespread acclaim.

But the heroin addiction and alcoholism were taking their ravaging toll and within a little over five years she was dead – on July 17<sup>th</sup>, 1959.

"She died of everything" someone wrote.

Billie Holiday, whose inspiration was more instrumental than vocal, used to say that her aim was to get Bessie Smith's feeling and Louis Armstrong's style. She had her whole being in singing and left behind her a legacy of superb vocal jazz recordings. She invested the sometimes trivial popular songs of her time with soulful sincerity and enhanced their musical validity out of all recognition. As Martin Williams wrote in *The Jazz Tradition*, "Her particular musical talent was that she could find emotional and melodic beauty in banality"

But tragically, in the words of her earliest champion, John Hammond, she had "neither the wisdom nor the strength to make the most of her opportunities".

# Billie Holiday

## All of Me

(a) Billie Holiday with the All-Star Jam Band:  
Esquire First Annual Jazz Concert: 'The All-Star Jam  
Band' Roy Eldridge (tp); Barney Bigard (cl);

Coleman Hawkins (ts); Jack Teagarden (tb);  
Art Tatum (p); Albert Casey (g); Oscar Pettiford (b);  
Sidney Catlett (d) Tuesday, 18<sup>th</sup> January 1944

(b) Acc. by Red Norvo & His Orchestra: Neal Hefti (tp);  
Herbie Stewart (cl, Ts); Herbie Harper (tp);  
Red Norvo (vib); Jimmy Rowles (p);  
Iggy Shevak (b); Blinkle Garner (dm)

Recorded Hollywood, Los Angeles, early 1949

(c) Acc. by Teddy Wilson (p)

Recorded New York, January 13, 1947

(d) Acc. by Percy Faith Orchestra

Recorded Los Angeles, App. 1949

- 1 You Better Go Now (d) 3:12  
GRAHAM-REICHER
- 2 Lover Man (b) 2:39  
DAVIS - RAMIREZ - SHERMAN
- 3 Do Nothing 'Till You Hear From Me (a) 3:27  
RUSSEL - ELLINGTON
- 4 I'll Get By (a) 1:26  
AHLERT - TURK
- 5 I Wonder Where Our Love Has Gone (b) 3:49  
BUDDY JOHNSON
- 6 Miss Brown to You (b) 1:56  
WHITING - RAINGER - ROBIN
- 7 You Ain't Gonna Bother Me No More (b) 2:57  
TOOTS CAMARATA
- 8 Maybe You'll Be There (b) 3:33  
BLOOM
- 9 Good Morning Heartache (b) 3:20  
HIGGINBOTHAM - DRAKE - FISHER
- 10 The Man I Love (c) 2:44  
GERSHWIN



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2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY  
Album cover & Insert artwork: André Perry  
Liner notes: Mike Hennessey  
Graphics: Sylvie Labelle



## THE 2xHD MASTERING SYSTEM



2xHD is a record label which uses its proprietary system to process music masters originally recorded in analog or DSD or other format, to DSD in order to produce a unique listening experience. In this particular case, a transcription from the original 78 rpm acetate.

The process uses a selection from a pool of high-end audiophile components and connectors. In some cases even using battery power, so as to benefit from the cleanest power source possible. This variable equipment combination custom tailored to each project, creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these filters that create a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master and provides an open feeling to the sound.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two dedicated music lovers determined to experience only the warmth and depth of the music without hearing the equipment.

2xHD Mastering by: René Laflamme  
2xHD Executive Producer: André Perry

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