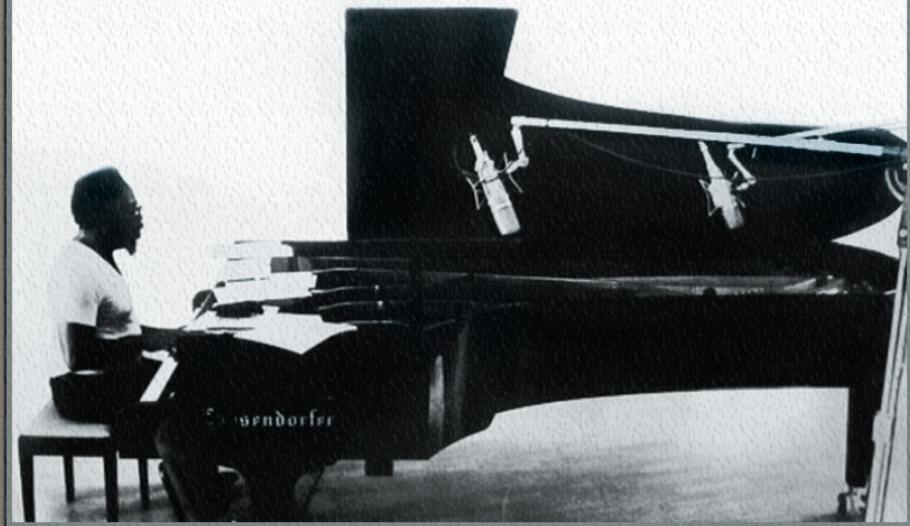


FROM ORIGINAL ANALOG MASTER



SIR ROLAND HANNA

SWING ME NO WALTZES



STORYVILLE

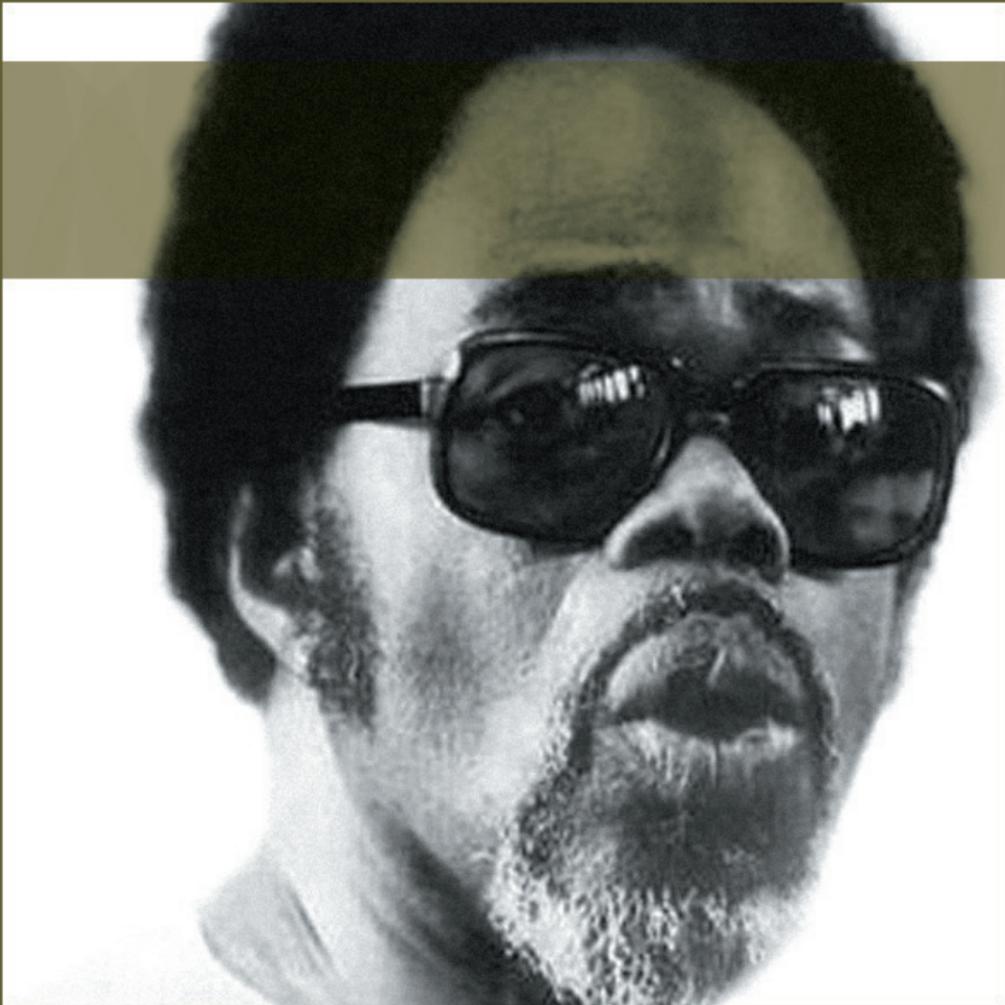
Roland Hanna, one of the most flexible pianists of any generation, is heard to greatest advantage in the most basic of musical situations: unaccompanied. Since his arrival in New York in the Fifties, Hanna has acquitted himself with individuality and aplomb in contexts as disparate as the Benny Goodman big band and Charles Mingus's experimental groups. While Hanna can make lovely solo flights and contribute meaningfully to bands, he also shares with such distinguished colleagues as Hank Jones, Tommy Flanagan, and Barry Harris – to mention some fellow-Detroit emigres – a superb gift for providing even the most diverse artists with sympathetic accompaniment. Unlike his aforementioned colleagues, however, Hanna's strongest musical antecedents are in the two-fisted "orchestral" tradition of his instrument. Jones, Flanagan and Harris have pared their solo styles to leave room for a bassist and drummer, but Hanna – though perfectly capable of fine work in such a setting – has such a finely-tuned sense of time and Rock-of-Gibraltar left hand that he is able to create without assistance performances of melodic, harmonic and rhythmic interest. In so doing, and without resorting to imitation, he skips musical generations in concept, and echoes the stride pianists of the Twenties and Thirties.

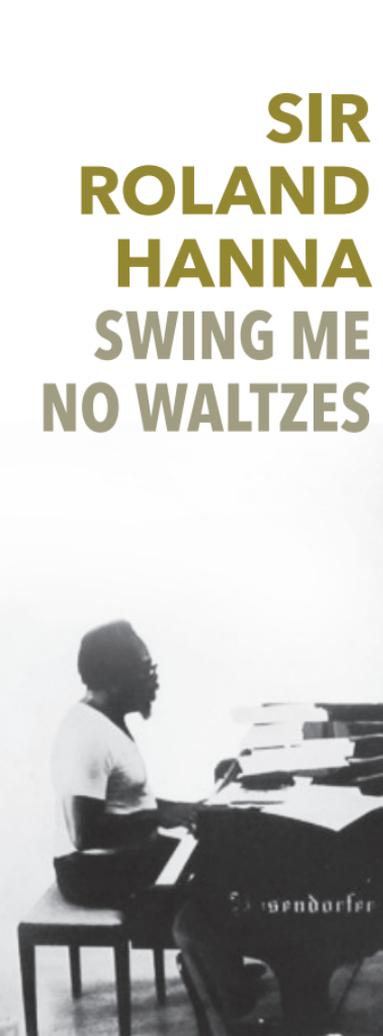
Usually operating alone, they were expected to generate music that was both varied and swinging.

Except for Duke Ellington's *Everything but You*, all the tunes in this album are Roland Hanna originals and the fact that he is a composer of considerable talent is only icing on an already delicious cake. Sampling this particular slice of that cake, I am especially struck by Hanna's ability to extract a full-ringing tone from his instrument at all tempi, and by the fact that he is capable of generating unflinching swing while creating the most lyrical mood.

If you are a Roland Hanna fan, you probably know that he was knighted in 1970 by President William Tubman of Liberia, and it is therefore quite appropriate that at least two knightly virtues, Elegance and Grace, permeate Sir Roland's music in this album.

Bill Farrar,
(WBA1-FM, New York, March, 1980)





**SIR
ROLAND
HANNA
SWING ME
NO WALTZES**

- 1 **I Hear You Knockin' / But You Can't Come In - Blues** (Roland Hanna) 6:10
- 2 **Some Kind of Folk Song** (Roland Hanna) 1:58
- 3 **A Little Sweetnin' For Sweden** (Roland Hanna) 3:39
- 4 **Free Spirit - Free Style** (Roland Hanna) 4:36
- 5 **Everything But You** (Duke Ellington) 4:19
- 6 **Swing Me No Waltzes** (Roland Hanna) 4:04
- 7 **Lullaby for Cedric** (Roland Hanna) 4:21
- 8 **Anticipation** (Roland Hanna) 4:34
- 9 **Roses Not Mums** (Roland Hanna) 7:09

Recorded in Stockholm, May 2, 1979

Sir Roland Hanna - Piano

Producer: Rune Öfverman

Photography: Bengt H. Malmqvist

Liner Notes: Bill Farrar

2XHD MASTERING: RENÉ LAFLAMME

2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

Album cover & Insert Artwork: André Perry

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 with Dolby 301 were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. 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 transferred into high resolution formats by recording it in DSD 11.2 MHz 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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