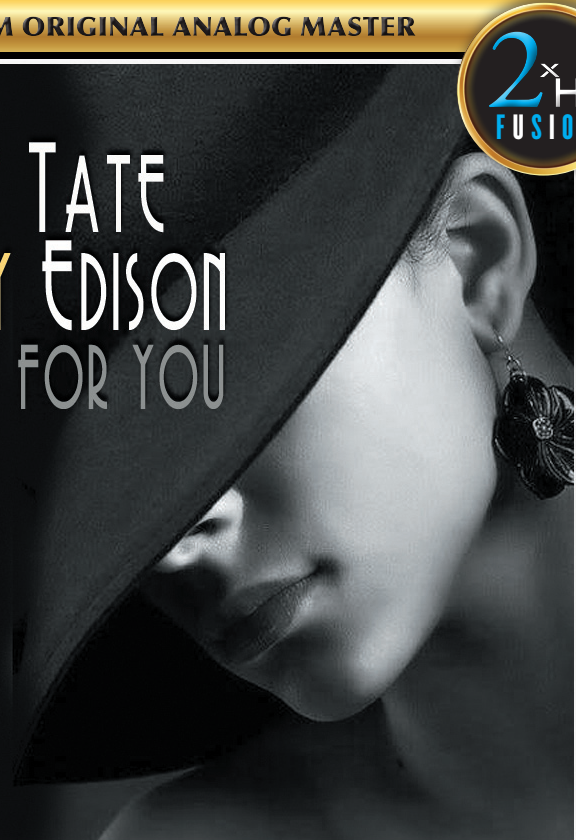


FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

BUDDY TATE
HARRY EDISON
I CRIED FOR YOU



BUDDY TATE HARRY EDISON



BUDDY TATE BIOGRAPHY BY SCOTT YANOW

One of the more individual tenors to emerge from the swing era, the distinctive Buddy Tate came to fame as Herschel Evans' replacement with Count Basie's Orchestra. Earlier he had picked up valuable experience playing with Terrence Holder (1930-1933), Count Basie's original Kansas City band (1934), Andy Kirk (1934-1935), and Nat Towles (1935-1939). With Basie a second time during 1939-1948, Tate held his own with such major tenors as Lester Young, Don Byas, Illinois Jacquet, Lucky Thompson, and Paul Gonsalves. After a period freelancing with the likes of Hot Lips Page, Lucky Millinder, and Jimmy Rushing (1950-1952), Tate led his own crowd-pleasing group for 21 years (1953-1974) at Harlem's Celebrity Club. During this period, Tate also took time out to record in a variety of settings (including with Buck Clayton and Milt Buckner) and he was the one of the stars of John Hammond's Spirituals to Swing concert of 1967. Tate kept busy after the Celebrity Club association ended, recording frequently, co-leading a band with Paul Quinichette in 1975, playing and recording in Canada with Jay McShann and Jim Galloway, visiting Europe many times, and performing at jazz parties; he was also a favorite sideman of Benny Goodman's in the late '70s. Although age had taken its toll, in the mid-'90s Buddy Tate played and recorded with both Lionel Hampton and the Statesmen of Jazz. Tate lived in New York until January, 2001, when he moved to Phoenix, Arizona to live with his daughter. Buddy Tate died a few weeks later, on February 10.

HARRY «SWEETS» EDISON BIOGRAPHY BY SCOTT YANOW

Harry «Sweets» Edison got the most mileage out of a single note, like his former boss Count Basie. Edison, immediately recognizable within a note or two, long used repetition and simplicity to his advantage while always swinging. He played in local bands in Columbus and then in 1933 joined the Jeter-Pillars Orchestra. After a couple years in St. Louis, Edison moved to New York where he joined Lucky Millinder and then in June 1938, Count Basie, remaining with that classic orchestra until it broke up in 1950. During that period, he was featured on many records, appeared in the 1944 short Jammin' the Blues and gained his nickname «Sweets» (due to his tone) from Lester Young. In the 1950s, Edison toured with Jazz at the Philharmonic, settled in Los Angeles, and was well-featured both as a studio musician (most noticeably on Frank Sinatra records) and on jazz dates. He had several reunions with Count Basie in the 1960s and by the '70s was often teamed with Eddie «Lockjaw» Davis; Edison also recorded an excellent duet album for Pablo with Oscar Peterson. One of the few swing trumpeters to be influenced by Dizzy Gillespie, Sweets led sessions through the years for Pacific Jazz, Verve, Roulette, Riverside, Vee-Jay, Liberty, Sue, Black & Blue, Pablo, Storyville, and Candid among others. Although his playing faded during the 1980s and '90s, Edison could still say more with one note than nearly anyone; he died July 27, 1999, at age 83.



Personnel:
Koos Van Der Sluis (bass)
Ted Easton (drums)
Chris Smildiger (piano)
Buddy Tate (tenor saxophone)
Harry Edison (trumpet)

BUDDY TATE / HARRY EDISON

I CRIED FOR YOU

- | | | |
|---|--------------------------------|------|
| 1 | I'VE GOT THE WORLD ON A STRING | 3:44 |
| 2 | SEPTEMBER IN THE RAIN | 4:36 |
| 3 | STARS FALL ON ALABAMA | 3:40 |
| 4 | MANHATTAN | 3:15 |
| 5 | STARDUST | 4:13 |
| 6 | SWEET AND LOVELY | 3:54 |
| 7 | MOONGLOW | 4:40 |
| 8 | PRISONER OF LOVE | 3:56 |
| 9 | I CRIED FOR YOU | 7:06 |

Recorded at New Orleans Jazzclub Scheveningen Holland

2XHD MASTERING: RENÉ LAFLAMME
2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY
Art Direction, front cover designer: André Perry
Graphics: Sylvie Labelle





THE 2xHD MASTERING PROCESS



The 2xHD logo on an album cover indicates that the recording was carefully selected and that the high resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music mastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology – a ‘*Back to the Future*’ approach. Each music project is treated with individual attention to the selection of equipment.

In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION integrating a selection of high-end vacuum tube equipment in the mastering chain. For this album, the original ¼” 15 ips NAB master tapes were played using a Nagra-T tape recorder which was modified with such tube playback electronics and connected from the playback head directly to a Nick Doshi tube head preamplifier using OCC silver cables. 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 prize-winning audiophile sound engineer René Laflamme.