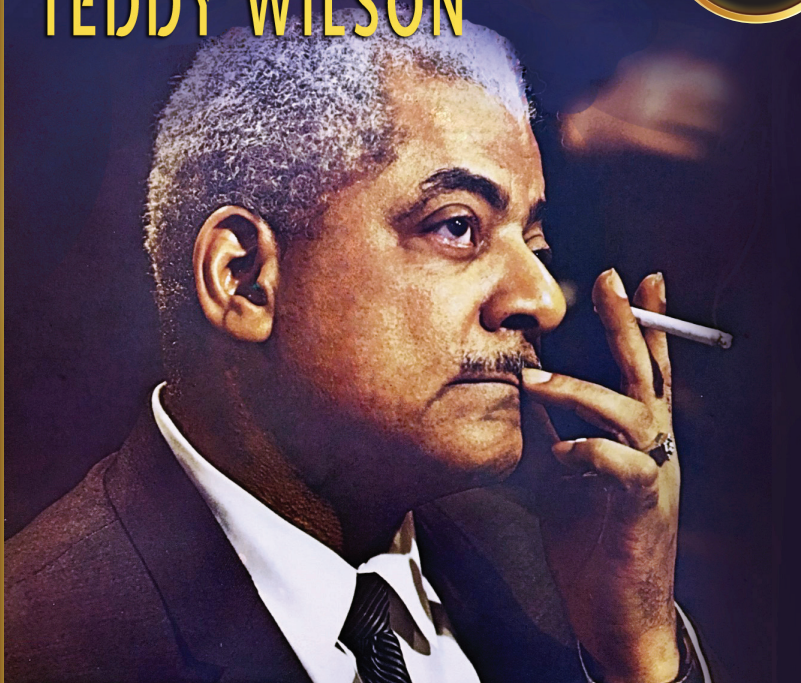


FROM ORIGINAL ANALOG MASTER



The Noble Art of **TEDDY WILSON**



STORYVILLE

THE NOBLE ART OF TEDDY WILSON

featuring Niels-Henning Ørsted Pedersen, bass and Bjarne Rostvold, drums

SIDE 1:

1. **MY SILENT LOVE** (Suesses)
2. **YOU BROUGHT A NEW KIND OF LOVE TO ME** (Fain-Kahn-Normann)
3. **PARADISE** (Brown)
4. **MY HEART STOOD STILL** (Rodgers)
5. **SERENATA** (Anderson-Parish)
6. **INDIANA** (Hanley)

SIDE 2:

1. **APRIL IN PARIS** (Harburg-Duke-Vernon)
2. **DEED I DO** (Rose-Hirsch)
3. **AUTUMN IN NEW YORK** (Duke-Vernon)
4. **AIN'T MISBEHAVIN'** (Waller-Brooks)
5. **SERENADE IN BLUE** (Warren-Gordon)
6. **IT'S ALL RIGHT WITH ME** (G. Porter)

Recorded at **Metronome Studio**, Copenhagen December 12th, 1968.
Recording Engineer: **Birger Svan**.
Supervision: **Timme Rosenkrantz**.
Photos: **Jan Persson**.



What the world needs is another record by **Teddy Wilson** - and here it is! Truly one of the greatest this gifted jazz-pianist has shown impeccable taste and skill ever since his first tremendous solo on record "Once Upon A Time" with **Benny Carter's Chocolate Dandies** in 1933. Everything **Teddy** plays is in perfect balance and order; he plays with warmth and enormous drive and a dazzling technique.

This man is a master of melodic and logical improvisation... his style is timeless - has never aged; he is like a **Louis Armstrong**, a **Benny Carter**, or a **Johnny Hodges**. He plays everything with clarity and his sound is gentle. **Teddy Wilson** has given also a lot of singers the best accompaniment they ever had; notably and above all the great "**Lady Day**" **Billie Holiday**. Surely **Teddy's** accompaniment to her had a great deal to do with her success. When you listen to **Teddy** you can hear traces of **Fats Waller**, **Art Tatum** and **Earl Hines**; of course, these great players inspired him, but above all you hear **Teddy's** own delicate creation.

Teddy Wilson was born in **Austin, Texas**, on **November 24th, 1912**. He studied piano and violin from childhood and took up theory of music at **Talladega College**. **Teddy** moved to **Detroit** in 1929, started playing with local bands in 1929, moved on to **Toledo** where he met **Art Tatum**, who was to be his greatest inspiration. In 1930 he joined **Milton Seniors Band** in **Toledo**. From 1931 to 1933 he played in **Chicago** with **Jimmy Noone**, **Ersine Tate** and **Louis Armstrong** with whom he made several records for **RCA Victor**.

In 1933 he came to **New York**, joined **Benny Carter's** band and made several unforgettable records with **Benny**. **Willie Bryant** took over the **Benny Carter** band in 1934. **Teddy** stayed with him for a while; then accompanied **The Charlesters** for a while. **John Hammond**, the music critic who at the time was a talent scout for **Brunswick Records**, arranged for **Teddy** to do a long series of records with a small pick-up band, featuring all the greatest jazz stars - among others **Benny Goodman**, **Red Allen**, **Johnny Hodges**, **Chu Berry**, **Ben Webster** and as vocalist on most of those re-

cords **Billie Holiday**. Around this period **Teddy** played also for **Mildred Bailey** and many other singers. Then the real big thing happened to **Teddy**: at a party at **Mildred Bailey's** and **Red Norvo's** house the **Benny Goodman Trio** was formed; and starting in **July, 1935** together with **Benny** and **Gene Krupa**, **Teddy** made a series of records that became classics. Also, this was the first inter-racial group. **Teddy** stayed with **Benny Goodman** until 1939 and made records and played for the public with the trio, the quartet (including **Lionel Hampton**) and with the big band as well. After this **Teddy** organized his own big band for the **Golden Gate Ballroom in Harlem**. This was surely one of the greatest and most musical bands **Harlem** had ever seen or heard. **Teddy** himself arranged and played the piano, and he featured many great soloists like **Ben Webster**, **Harold "Shorty" Baker**, **Doc Cheatham** and others. From 1940 and the next five years **Teddy** worked with a sextet at the **Café Society** in **New York**.

At the same time, **Teddy** was teaching piano at the **Juilliard** in **New York**, appeared frequently as soloist or leader of a trio over different radio stations, made many records under his own name and, in 1952, he made a tour of **Europe** - played in **Scandinavia** and, in 1953, in **England**. During the later years **Teddy** had worked with a trio around **New York** or on tours using the Swedish drummer **Bertil Dahllander** or **Jo Jones** and **Arnell Shaw** and many others on bass. Most of his latest recordings appeared on the **Verve** label.

In November and December 1968 **Teddy** played at **Timmes's Club in Copenhagen** - to the delight of the Danish jazz fans; and on the 12th of December, 1968 we persuaded him to go to the **Metronome** studios to prove once again that there is only one **Teddy Wilson**. These trio recordings are, if possible, even better than anything **Teddy** has done ever before - and that means a great deal.

With **Teddy** on this date are the fine Danish bass player **Niels-Henning Ørsted Pedersen** and an equally fine flexible swiging drummer **Bjarne Rostvold**.

Timme Rosenkrantz.

2xHD Mastering: René Laflame
2xHD Executive Producer: André Perry





THE 2xHD MASTERING PROCESS



The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original ¼" 15 ips CCIR master tapes 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 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 HDac (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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