



SUPER AUDIO CD
Hybrid Disc

EASY
TO
LOVE

KATE MC GARRY

SACD CD 068

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EASY TO LOVE

KATE MC GARRY vocals
PAUL KREIBICH drums
KAREN HAMMACK piano
ERIC VON ESSEN - bass

1	MY HEART STOOD STILL (Rogers Hart)	5'10"
2	THE NIGHT HAS A THOUSAND EYES (Weissman, Garret,Wayne)	3'32"
3	AUTUMN NOCTURNE (J. Myrow, K. Gannon)	6'17"
4	JUST YOU, JUST ME (J. Greer, R. Klages)	5'13"
5	GET IT STRAIGHT (T. Monk, S. Swisher)	4'28"
6	BODY AND SOUL (E. Heyman, R. Sour, F. Eyton, J. Green)	4'21"
7	THE THRILL IS GONE (L. Brown, R. Henderson)	5'27"
8	EASY TO LOVE (Cole Porter)	3'26"
9	HAUNTED HEART (Schwartz, Dietz)	3'53"A
10	FELICIDADE (A.C. Jobim, V. Moraes)	4'45"
11	DEARLY BELOVED (J. Kern, J. Mercer)	4'46"
12	YOU'RE NEARER (Rogers Hart)	3'08"

Total program time: 54'26"

I would like to tell you that I "discovered Kate McGarry by falling into such-and-such a cozy bar (on a freezing night, of course) where she was performing, generating a whole ton of warmth and musical involvement ... "But that isn't quite the truth: Ace drummer, Paul Kreibich, directed me to visit LUNARIA's Santa Monica jazz-bar and restaurant on a balmy night where I would be able to hear what he felt was heaven-sent music for our label: Kate McGarry singing with her trio comprised of Karen Hammack (piano), Eric Von Essen (bass), and himself, Paul, on drums. I did so visit Lunarí'a's, and, though I planned to stay for an hour or so, I was captivated, enchanted, blown-away (etc, etc), and stayed long after closing time, while Kate and the trio did a whole extra set for me! What follows on this album is the result, I believe, of musical magic and bewitching magnetism. A point of interest about the recording: Of course, I placed both Kate's voice and Eric's bass in the stereo centre, but chose to put Karen's piano mainly on the left side and Paul's drums mainly on the right - truthfully it was an experiment, which I believe came off well ... Presenting ... Kate McGarry.

David Manley, California, 1992

Easy to Love is a most appropriate title for the recording debut of vocalist Kate McGarry. Right from the voice-bass intro on "My Heart Stood Still", you know that this is to be no run-of-the-mill program. An immediate reaction may be to notice the exceptional diction and enunciation and the distinctive phrasing that McGarry demonstrates. It's not surprising to learn that her greatest influences have been such unique stylists as Jon Hendricks, Betty Carter, and Mark Murphy, as well as the great lady of jazz vocals, Ella Fitzgerald.

Born in Cape Cod, MA, McGarry earned a bachelors degree in Afro-American Music and jazz at the University of Massachusetts in Amherst, where she also studied improvisation with the innovative saxophonist Archie Shepp. Singing was in her blood, and she began a professional career as soon as she graduated college, working local venues around Boston. Moving to California in 1988, she appeared at the Monterey Jazz Festival, backed by an All-Star Band led by Hank Jones and Clark Terry. With a lot of encouragement from singer and vocal coach Sue Raney, McGarry gradually began showing up at some of the top Los Angeles nightspots. She also landed a singing spot in the Wesley Snipes, movie "Money Men", and can be heard on the soundtrack.

Kate chose some of her very favorite tunes for her first outing; as well as the musical accompanists she most enjoys working with. Describing pianist Karen Hammack, Kate terms her as "fresh, simple, with spontaneity and directness." You'll notice this right away on the first track, and again on "The Thrill is Gone". Perhaps Kate's respect for Karen comes out of the fact that Kate herself has a simple and direct approach to her craft, an amazingly clear and open voice with a range to tackle some of the most difficult changes.

Of bassist Eric Von Essen, Kate notes how "he, never limits himself to playing any tune in a predictable way he sings every note. His playing is thoughtful and extremely focused. It was especially challenging to do "Body & Soul " with him. Something that's been done a million times like that has required special treatment, and I felt I could really explore the chord changes with someone like Eric." Paul Kreibich, one of the busier drummers in Los Angeles, was willing to get together with Kate, even though no gigs were in the offing. The result of that union comes across impeccably on the title track, and on "The Night Has A Thousand Eyes" Paul had tuned his drums to the notes of the melody of that one, and, as Kate describes it, a kind of unison singing was the outcome. Kate's own favorite piece is "You're Nearer," because, as she says, It's very direct, no tricks. I felt my voice had no blocks to expression. I love to take a tune like this beyond its usual romance concept, giving it a wider interpretation."

Similarly, on "Haunted Heart", another beautiful ballad, she feels the depth and dignity of the lyric. "Get It Straight" which is Thelonious Monk's "Straight No Chaser" with words by Sally Swisher, has a certain concept for Kate. With some extra bars add, giving a lot more space, they take this jazz classic out of the usual blues patterns into some daring explorations. Kate wanted to make special mention of the recording of this album, and feels that because of the way producer David Manley understood what each of them was trying to do musically, the whole session proved to be a very rewarding experience. Live to 2-track recordings of this sort are a challenge to anyone, and these four talented artists prove that they are more than capable of handling such demands

About this recording

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic.

I designed the acoustics of the VTL studio in Chino, California, for 'purist' recording-techniques only, with all the music being played 'live' and captured straight on to 2 stereo tracks...

Measuring 40 ft x 30 ft with a cathedral-peak ceiling of 16 ft height, the entire acoustic treatment is finished in Oregon Oak and Douglas Fir timbers with continuous Helmholtz tuned resonance absorbing slots.

The floor is rubber over high-density particle board over concrete with a resultant reverberation time of approximately 1 1/2 seconds, providing a totally neutral and resonance-free acoustic.

Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves.

The MANLEY `GOLD REFERENCE' STEREO CONDENSER microphone is the centre-piece and the single microphone used for this recording.

No other additional microphones were used at all. It is of the so-called `large capsule' variety, having a diameter of 1 1/4 inches with 3-micron gold-deposition mylar diaphragms.

The stereo version has one fixed capsule and one rotatable capsule which offers a continuously variable "pick up pattern".

For our own recordings we use custom-versions of the `REFERENCE GOLD' microphone, in that the entire vacuum tube amplification is built into the microphone body, (8 triodes in the stereo microphone!), and no transformer coupling or external amplification is used at all.

The microphone is connected via VTL `Quad' double screened cable right into a unity-gain mixer for level-setting and metering. The mixer is based around the MANLEY

REFERENCE preamplifier and can mix up to 10 microphones into 2 busses.

Mixing of microphones is achieved by each input having its own dedicated grid, and not by the usual "pot and buildout resistor" method as found in every console in use in the recording industry. No equalization of any kind is employed, (although we do have MANLEY PULTECS and SHELF-PARAMETRIC Equalizers on hand to patch in if needed, say, with electronic based instruments that could arise on a rock or pop session). The patch-bay itself is comprised of audiophile-quality 4mm silver-plated banana-plugs, and not of the commonly used 'tip-ring-sleeve' post-office style jack plugs. All fixed wiring in the patch-bay and control-room is VTL "White wire" 3 x pure copper and 2 x silver cores in teflon.

The 1/2 inch 2-track Studer C37 analogue tape deck has been fully updated by us mechanically and contains only our Manley pure tube circuitry. At 15 ips this machine is flat from 20 HZ to 20 KHZ \pm .2 dB. Hours and hours and hours of listening decided us to make the CD releases from the analogue master-tapes (transferred through our MANLEY 20-bit Analogue/Digital converter) in preference to using simultaneously-recorded digital masters we'd made at the sessions, also directly recorded through our converter to both DASH and DAT storage media.

These recordings sound pretty darn good, but without the naturally rich and faithfully sonorous accuracy of analogue recording at its best.

AGFA type 468 tape was used at 200 nano-Webers, but run somewhat on the 'hot' side, (+5dB), without any kind of noise-reduction.

Again, we chose to accept a small amount of tape hiss, in preference to the sterility and inherent phase shift distortion produced by (solid-state) noise-reduction.

We would welcome any comments (favorable or otherwise!) you might like to make on the sound of our records...

David Manley

Signor Ricci cd Technology

L'obiettivo del mio lavoro, estenuante ed appassionato, è sempre stato quello di portare sul supporto finale il massimo della qualità possibile, sempre più vicina al master originale, per far rivivere con i vari sistemi d'ascolto, l'emozione che normalmente si prova quando la musica "VERA" è davanti a noi.

Dopo 30 anni dalla nascita del CD sono certo che possiamo ancora fare molto per raggiungere questo obiettivo. Il Signor Ricci cd è il mio contributo e fa parte del mio percorso evolutivo relativamente al dominio digitale, che vede l'utilizzo di tecnologia DSD.

Ho sviluppato questo sistema per realizzare lo strato PCM da DSD. Il Signor Ricci cd ha un incremento qualitativo rispetto allo strato CD convenzionale del 20%, uno stimolo forte a continuare su questa strada. Questa tecnologia è applicata anche per realizzare lo strato CD del SACD. In sintesi, il Signor Ricci cd contiene più dettagli, più informazioni; si apprezza un ambiente sonoro più veritiero, una timbrica più corretta, una ricostruzione della scena sonora più dettagliata.

The aim of my work, exhausting and passionate, has always been that of bringing to the final support the maximum possible quality, all the times closer to the original master, in order to recreate with the different listening systems, the emotion that we feel when the "REAL" music is in front of us.

After 30 years from the birth of the CD, I do believe that much more can be done to achieve this objective. The Signor Ricci cd is my contribution and is part of my evolution relatively to the digital domain, with the use of the DSD technology.

I have developed this system to realize the PCM layer from DSD, the Signor Ricci cd has a quality enhancement of 20% with respect to the conventional CD, this is a strong incitement to continue on this path. The same technology is also used for the CD layer of the SACD. In synthesis, the Signor Ricci cd contains more details, more information; you can appreciate a more realistic sound environment, more correct tone colors, a more detailed reconstruction of the sound scene.