



Eddie Graham Trio
Eddie Graham, Drums
Jane Jarvis, Piano
Jim DeJulio, Bass

S'Wonderful Jazz

Eddie Graham Trio — Eddie Graham, Drums — Jane Jarvis, Piano — Jim DeJulio, Bass

Side One

1. S'Wonderful (4:21)
2. Cherokee (5:14)
3. That Old Feeling (5:49)
4. You Are Too Beautiful (4:52)

Side Two

1. Bali Hai (5:51)
2. Jitterbug Waltz (4:24)
3. You've Changed (6:17)

"The drummer is the boss of the band, not the bandleader," Count Basie once said. "If the drummer's not right, nothing's happening."

That is as true of a small group as of a big band, but audiences have not always recognized it, the importance of the drummer often being obscured by a lot of razzmatazz going on in front of him. Yet, paradoxically, audiences have always loved drum solos, good, bad and indifferent.

For five years Eddie Graham was the drummer with Earl Hines, one of the greatest and most spontaneously inventive pianists in jazz history. Hines had routines on several numbers audiences demanded every night, but on others the performance varied according to his mood and inspiration. He himself had practically perfect time, but the counter-rhythms he delighted in setting up between his two hands created something of a problem for even the most talented of drummers. Eddie Graham quickly learned to cope with it and Hines remarked gratefully on the fact that during his tenure all members of the group were "comfortable with one another," and that there was "no temperament, no selfishness, no conflict of personalities", all of which he had endured in earlier phases of his career. "Eddie is a very gifted drummer," he added, "who can put on an act that is a whole show in itself, and does."

This "act" was one Hines appreciated very much. "It takes the pressure off me," he said on many occasions. After creating a percussion fantasy that enchanted most listeners, Eddie would rise up modestly from behind his glittering equipment to a storm of applause. Small and dark-haired, his appearance suggested a veritable Merlin of the drums.

His solos, as this album demonstrates, were logically constructed and never a matter of loud, wild noise. The excellent recording here also shows the good, clean sound he consistently produced from the drums. Muffled thuds, as of backstage mahem, have never been a part of his stock in trade. His strong beat and accents have a positive definition that frequently brings to mind the work of one of his favorites, Buddy Rich.

For this session, he left the selection of tunes to Jane Jarvis and Jim DeJulio, who chose fine standards written between 1927 and 1949. Tempos and rhythms were mutually agreed upon before each performance, most of which were made in one take. Where there was second or a third, the first, as is so often the case, usually turned out to be the freshest, because the musicians were listening more closely to one another and not thinking of recreating what they had played before.

S'Wonderful, the opener, was written by George Gershwin as long ago as 1927. The performance is primarily a dramatic showcase for Eddie Graham, who uses all the resources of his kit.

Bandleader Ray Noble's **Cherokee** took off in 1939 in versions by Count Basie and Charlie Barnet. The latter's, as arranged by Billy May, was one of the biggest hits of his entire career. Taken at an easy tempo here, it allows each member of the trio to shine.

That Old Feeling, composed by Lew Brown in 1937, gets an energetic performance over a Latin beat. It evokes a picture of happy musicians and a happy audience in a congenial club.

You Are Too Beautiful, another successful ballad by the prolific Richard Rodgers, dates back to 1932 and is given a full, lush treatment by Jane Jarvis. One can only regret all the years she spent playing organ at baseball games and producing records for Muzak -- and thank Eddie Graham for bringing her back to the arena of recorded jazz where she belongs.

Bali Hai, written by Richard Rodgers for **South Pacific** in 1949, is another vehicle for the drums, but his time with an intriguing dialogue between piano and bass.

Fats Waller introduced his **Jitterbug Waltz** in 1942, the year before he died, and it has slowly grown in popularity ever since, particularly among musicians. Jane Jarvis and Jim DeJulio are both heard to advantage here, interpreting the charming number with grace and sensitivity.

You've Changed was written by Carl Fischer in 1941 and has inspired many superb jazz performances, among them that of Coleman Hawkins in 1958. Jane Jarvis gives the beautiful ballad an emotion-filled treatment that suggests the relaxed ambience of a club late at night.

--STANLEY DANCE

author of **The World of Earl Hines** (Da Capo Press)

Ever since I was a kid I've always been interested in sound. I guess I was an audiophile before such a term existed. When I met David and Sheryl Lee Wilson, I recognized in them this same quest for sonic perfection. After hearing their recordings I experienced the high degree of audio excellence they could achieve. I was excited about the prospects of capturing the energy and excitement of my own group with such startling realism.

I met Jane Jarvis at the Cocoa Beach Jazz Festival in Florida and immediately established an empathetic musical rapport. She plays with an energy and imagination that belies her 18 years as a Muzak producer and inspires my own playing. We think alike and both of us have a lot of suppressed creativity. Jane from 16 years as an organist for the Mets baseball team and myself from years of Las Vegas shows and other people's musical styles.

In Jim DeJulio, we found the perfect complement, both assertive and supportive and, above all, talented. We met in Palm Springs, California, again a serendipitous meeting. Jim is mainly a West Coast player spending much of his time in the studios of Los Angeles. You have heard him on soundtracks for *Dynasty*, *Love Boat*, and *T.J. Hooker*. Here, he is himself, and with Jane (a New Yorker) and myself (raised in the South), we have truly a bi(tri) coastal group whose style emanates from the joy of playing.

So, here we are, saying what we think, playing what we feel, and deeply grateful to Wilson Audio for letting us express it so clearly.

I hope you feel what we felt.

--EDDIE GRAHAM

TECHNICAL/LISTENING NOTES:

This recording is destined to become one of the most controversial jazz records ever produced. The debate will not center around the music or its interpretation. These excellent jazz classics, delightfully and energetically performed, not surprisingly, by Eddie Graham's Trio, provide an eminently satisfying musical experience. What will be surprising to many is the sound on this record. The recording is unusual in its perspective, compared to most jazz recordings. The perspective is very natural and acoustically rich. Although to some listeners it will seem too distant, the textures and balance are exactly as though you were listening to the group performing, as they were, in a fairly large, good-sounding room. That good-sounding room is Mario's Restaurant in Palm Desert, California. The room is 75 feet by 45 feet with a 20 foot ceiling. The walls are partially draped.

The acoustical blend resulting from the more distant perspective seems to better preserve the ensemble achieved by the Trio. The recording captures, with extraordinary accuracy, the positioning of the instruments within a large and dimensional soundstage. Microphone experiments performed on-site established the fact that the spaced Schoeps Omnis were much more accurate than a more conventional-sounding cardioid condenser array which was also tried.

Jim DeJulio's acoustic bass should image at the far left, somewhat forward of the piano. If your system's soundstage-resolving capability is up to it, you will hear that he is near a wall that is quite acoustically absorbant. The piano is back from the bass and more toward the center of the soundstage. As you listen, you are facing the side of the piano, with Jane sitting to the left, not far from Jim. The piano (a nine foot Steinway) physically extends over half-way across the soundstage. Eddie's very complete drum set (Slingerland drums and Zildjian cymbals) occupies a considerable space behind the piano. The lid of the piano has been completely removed so that it would not obscure the sound of the drums. The sound of the piano therefore, is quite open, but somewhat reduced in level. Eddie's mountain of drums is anything but obscured! During their solos, the drums almost seem to grow insize, as well as loudness.

The Schoeps microphones were fed through Monster Reference™ balanced cable to a custom vacuum tube mic to line level preamp. The master tapes were recorded at 30ips on Wilson Audio's custom-built Ultramaster 1/2 inch, 2-track analog machine. Mastering of the lacquers was done at Wilson Audio's mastering facility in Provo, Utah. This record is pressed in premium quality, virgin vinyl.

Recorded at Mario's Restaurant in Palm Desert, California
Recorded by David A. Wilson
Assistance by John Curl, Barb Herb, Sheryl Lee Wilson, and David A. Wilson III
Mastered by Bruce Leek
Matrix by James Greg Lee Matrix, Ed Tobin
Pressed by RTI (Record Technology, Inc.)
Music notes by Stanley Dance
Special thanks to Warren Blossil, JLG, Dustin Nelson, Larry and Gay Robinson, and of course, Mario's.

© 1984 Wilson Audio Specialties, Inc., Provo, Utah (801)377-2233

S'Wonderful Jazz

Eddie Graham Trio

Eddie Graham, *Drums*

Jane Jarvis, *Piano*

Jim DeJulio, *Bass*

1. S'Wonderful (4:32)
2. Cherokee (5:21)
3. That Old Feeling (6:01)
4. You Are Too Beautiful (5:04)
5. Bali Hai (5:56)
6. Jitterbug Waltz (4:32)
7. You've Changed (6:28)

"The drummer is the boss of the band, not the bandleader," Count Basie once said. "If the drummer's not right, nothing's happening."

That is as true of a small group as of a big band, but audiences have not always recognized it, the importance of the drummer often being obscured by a lot of razzmatazz going on in front of him. Yet, paradoxically, audiences have always loved drum solos, good, bad and indifferent.

For five years Eddie Graham was the drummer with Earl Hines, one of the greatest and most spontaneously inventive pianists in jazz history. Hines had routines on several numbers audiences demanded every night, but on others the performance varied according to his mood and inspiration. He himself had practically perfect time, but the counter-rhythms he delighted in setting up between his two hands created something of a problem for even the most talented of drummers. Eddie Graham quickly learned to cope with it and Hines remarked gratefully on the fact that during his tenure all members of the group were "comfortable with one another," and that there was "no temperament, no selfishness, no conflict of personalities," all of which he had endured in earlier phases of his career. "Eddie is a very gifted drummer," he added, "who can put on an act that is a whole show in itself, and does."

This “act” was one Hines appreciated very much. “It takes the pressure off me,” he said on many occasions. After creating a percussion fantasy that enchanted most listeners, Eddie would rise up modestly from behind his glittering equipment to a storm of applause. Small and dark-haired, his appearance suggested a veritable Merlin of the drums.

His solos, as this album demonstrates, were logically constructed and never a matter of loud, wild noise. The excellent recording here also shows the good, clean sound he consistently produced from the drums. Muffled thuds, as of backstage mahem, have never been a part of his stock in trade. His strong beat and accents have a positive definition that frequently brings to mind the work of one of his favorites, Buddy Rich.

For this session, he left the selection of tunes to Jane Jarvis and Jim DeJulio, who chose fine standards written between 1927 and 1949. Tempos and rhythms were mutually agreed upon before each performance, most of which were made in one take. Where there was second or a third, the first, as is so often the case, usually turned out to be the freshest, because the musicians were listening more closely to one another and not thinking of recreating what they had played before.

S’Wonderful, the opener, was written by George Gershwin as long ago as 1927. The performance is primarily a dramatic showcase for Eddie Graham, who uses all the resources of his kit.

Bandleader Ray Noble’s **Cherokee** took off in 1939 in versions by Count Basie and Charlie Barnet. The latter’s, as arranged by Billy May, was one of the biggest hits of his entire career. Taken at an easy tempo here, it allows each member of the trio to shine.

That Old Feeling, composed by Lew Brown in 1937, gets an energetic performance over a Latin beat. It evokes a picture of happy musicians and a happy audience in a congenial club.

You Are Too Beautiful, another successful ballad by the prolific Richard Rodgers, dates back to 1932 and is given a full, lush treatment by Jane Jarvis. One can only regret all the years she spent playing organ at baseball games and producing records for Muzak -- and thank Eddie Graham for bringing her back to the arena of recorded jazz where she belongs.

Bali Hai, written by Richard Rodgers for **South Pacific** in 1949, is another vehicle for the drums, but this time with an intriguing dialogue between piano and bass.

Fats Waller introduced his **Jitterbug Waltz** in 1942, the year before he died, and it has slowly grown in popularity ever since, particularly among musicians. Jane Jarvis and Jim DeJulio are both heard to advantage here, interpreting the charming number with grace and sensitivity.

You've Changed was written by Carl Fischer in 1941 and has inspired many superb jazz performances, among them that of Coleman Hawkins in 1958. Jane Jarvis gives the beautiful ballad an emotion-filled treatment that suggests the relaxed ambience of a club late at night.

--STANLEY DANCE, author of *The World of Earl Hines* (Da Capo Press)

Ever since I was a kid I've always been interested in sound. I guess I was an audiophile before such a term existed. When I met David and Sheryl Lee Wilson, I recognized in them this same quest for sonic perfection. After hearing their recordings I experienced the high degree of audio excellence they could achieve. I was excited about the prospects of capturing the energy and excitement of my own group with such startling realism.

I met Jane Jarvis at the Cocoa Beach Jazz Festival in Florida and immediately established an empathetic musical rapport. She plays with an energy and imagination that belies her 18 years as a Muzak producer and inspires my own playing. We think alike and both of us have a lot of suppressed creativity, Jane from 16 years as an organist for the Mets baseball team and myself from years of Las Vegas shows and other people's musical styles.

In Jim DeJulio, we found the perfect complement, both assertive and supportive and, above all, talented. We met in Palm Springs, California, again a serendipitous meeting. Jim is mainly a West Coast player spending much of his time in the studios of Los Angeles. You have heard him on soundtracks for *Dynasty*, *Love Boat*, and *T.J. Hooker*. Here, he is himself, and with Jane (a New Yorker) and myself (raised in the South), we have truly a bi(tri) coastal group whose style emanates from the joy of playing.

So, here we are, saying what we think, playing what we feel, and deeply grateful to Wilson Audio for letting us express it so clearly. I hope you feel what we felt.

--EDDIE GRAHAM

TECHNICAL/LISTENING NOTES:

This recording is destined to become one of the most controversial jazz records ever produced. The debate will not center around the music interpretation. These excellent jazz classics, delightfully and energetically performed, not surprisingly, by Eddie Graham's Trio, provide an eminently satisfying musical experience. What will be surprising to many is the sound on this record. The recording is unusual in its perspective, compared to most jazz recordings. The perspective is very natural and acoustically rich. Although to some listeners it will seem too distant, the textures and balance are exactly as though you were listening to the group performing, as they were, in a fairly large, good-sounding room. That good-sounding room is Mario's Restaurant in Palm Desert, California. The room is 75 feet by 45 feet with a 20 foot ceiling. The walls are partially draped.

The acoustical blend resulting from the more distant perspective seems to better preserve the ensemble achieved by the Trio. The recording captures, with extraordinary accuracy, the positioning of the instruments within a large and dimensional soundstage. Microphone experiments performed on-site established the fact that the spaced Schoeps Omnis were much more accurate than a more conventional sounding cardioid condenser array which was also tried.

Jim DeJulio's acoustic bass should image at the far left, somewhat forward of the piano. If your system's sound-stage-resolving capability is up to it, you will hear that he is near a wall that is quite acoustically absorbent. The piano is back from the bass and more toward the center of the soundstage. As you listen, you are facing the side of the piano, with Jane sitting to the left, not far Jim. The piano (a nine foot Steinway) physically extends over halfway across the soundstage. Eddie's very complete drum set (Slingerland drums and Zildgian cymbals) occupies a considerable space behind the piano. The lid of the piano has been completely removed so that it would not obscure the sound of the drums. The sound of the piano therefore, is quite open, but somewhat reduced in level. Eddie's mountain of drums is anything but obscured! During their solos, the drums almost seem to grow in size, as well as loudness.

The Schoeps microphones were fed through Monster Reference balanced cable to a custom vacuum tube mic to line level preamp. The master tapes were recorded at 30ips on Wilson Audios custom-built Ultramaster 1/2 inch, 2-track analog machine. Mastering of the lacquers was done at Wilson Audio's mastering facility in Provo, Utah. This record was pressed in premium quality, virgin vinyl.

Recorded at Mario's Restaurant in Palm Desert, California

Recorded by David A. Wilson

Assistance by John Curl, Barb Herb, Sheryl Lee Wilson, and David A. Wilson III

Mastered by Bruce Leek

Matrix by James Greg Lee Matrix, Ed Tobin

Pressed by RTI (Record Technology, Inc.)

Music notes by Stanley Dance

Special thanks to Warren Blossil, JLG, Dustin Nelson, Larry and Gay Robinson, and of course, Mario's.

P © 1984 Wilson Audio Specialties, Inc., Provo, Utah (801)377-2233

HIRES TRANSFER CREDITS

PRODUCED BY: Wilson Audiophile Recordings, LLC

ORIGINAL RECORDING ENGINEER: David A. Wilson

PROJECT MANAGER: Daryl C. Wilson

ANALOG TO HIGH DEFINITION DIGITAL TRANSFER:
Bruce Brown, Puget Sound Studios

TRANSFER EDITING: Bruce Brown, Puget Sound Studios

SONIC EVALUATION: David A. Wilson, Sheryl Lee Wilson, Daryl C. Wilson

TECHNICAL NOTES:

Description of equipment and processes used for Master Tape transfers in

Dave Wilson's Music Room:

BRUCE BROWN FLEW FROM SEATTLE TO PROVO TO WORK HAND-IN-HAND WITH DAVE AND DARYL WILSON. EACH MASTER TAPE WAS INSPECTED, CLEANED, AND TREATED WITH LAST #9 AND #10 PRESERVATIVES. ALL OF THE MASTER TAPES WERE BAKED TO REFORMULATE THE BINDING. THIS WAS DONE IN AN INCUBATOR AT 135 DEGREES AND THEN THEY WERE LEFT TO COOL BACK DOWN TO ROOM TEMPERATURE. ALL SPLICES WERE INSPECTED AND REPAIRED, IF NECESSARY.

EACH TRANSFER WAS EXECUTED ON THE ULTRAMASTER, A ONE-OF-A-KIND STUDER A80 DESIGNED AND BUILT BY JOHN CURL WITH CUSTOM ELECTRONICS.

EACH MASTER TAPE WAS STORED BY WILSON AUDIOPHILE "TAILS-OUT" IN WHICH PUGET SOUND STUDIOS DID A LIBRARY WIND TO THE TAKE-UP REEL. ALL LEVELS WERE SET ACCORDING TO INCLUDED EQ SHEETS AND EACH 1 KHZ TONE WAS FURTHER SET AT PRECISELY 1 KHZ, VIA A CUSTOM VARI-SPEED ADJUSTMENT. THIS PROVIDED THE EXACT SPEED THE MASTER TAPES WERE RECORDED AT.

A TOTAL OF FIVE DIFFERENT ANALOG-TO-DIGITAL CONVERTERS WERE USED TO PROVIDE SAMPLES FOR THE WILSONS TO EVALUATE. ULTIMATELY AN EMM LABS ADC-8 MK IV, CUSTOM MODIFIED BY ANDREAS KOCH, WAS CHOSEN BY DAVE AND DARYL WILSON FOR THE TRANSFERS FROM THE ULTRAMASTER USING THE ORIGINAL MASTER TAPES INTO A SONOMA DSD WORKSTATION FOR CAPTURE AND EDITING. MONITORING FROM THE SONOMA DSD WORKSTATION WAS ROUTED THOUGH A MODIFIED PLAYBACK DESIGNS MPS-5 VIA USB-X WITH LIGHT HARMONIC USB CABLE. ALL DSD FILES WERE TRANSFERRED INTO A MERGING TECHNOLOGIES PYRAMIX DSD/DXD MASSCORE WORKSTATION FOR SAMPLE RATE CONVERSION, FORMAT CONVERSION, AND META-DATA TAGGING. THE PYRAMIX HEPTA FILTER WAS USED FOR CONVERSION TO PCM. FILES WERE THEN LISTENED TO FOR QUALITY ASSURANCE.

Description of the Equipment used in the Provo, Utah "Wilson Music Room" that
Wilson Audiophile Recordings, LLC put to use for Sonic Evaluation:

SPEAKERS: WILSON AUDIO ALEXANDRIA XLF, TWO THOR'S HAMMERS

ELECTRONICS: APPLE MAC MINI, AMARRA & AUDIRVANA PLUS, WEISS
INT 202, AUDIO RESEARCH DAC8, VTL 7.5 MK3 PRE-AMP, VTL
SIEGFRIED MK2 AMPLIFIERS, 2 WILSON AUDIO W.A.T.C.H.
CONTROLLERS

CABLES: AUDIOQUEST FIREWIRE, TRANSPARENT OPUS

© *Wilson Audiophile Recordings, LLC*
2233 Mountain Vista Lane
Provo, UTAH 84606
801.377.2233

