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30<sup>IPS</sup>  
QUINTESSENTIAL SOUND

*Kent Poon Presents*

# *Audioophile Jazz Prologue III*

When Acoustic Jazz Music  
meets HighEnd Audio

 **Saracon**  
Ultra High-Quality Audio-File And Simple-Rate Conversion Software



Design w Sound





*With love.*  
*Audioophile Jazz Prologue III*

Marica Seebaran



Simon Barker



Kenneth Rose



Blaine Whittaker



## Forward

Jazz music and high fidelity recording have close relationship. Both of them can easily touch people's heart, and generate unique feeling.

Since the beginning of the stereo recording, audiophile is looking for three-dimension soundstage. The localization, size and timbre of instruments are illusions, which are produced and reproduced by good recording and playback systems.

Audiophile recording is especially aimed to reproduce high fidelity audio with realistic soundstage, very high natural dynamics and precise sound images.

Jazz music is part of emotional expression.

It does not have fixed form, but carries lots of memories in lives.

No matter you are enjoying a coffee under the sunlight, or tasting red wine 3:00a.m in the bar, jazz music is always a perfect partner, to provide you freedom, and let you escape from the busy daily route.

Let's enjoy an hour of memories, and feel the wonderful elements of jazz music and high fidelity audio. You will be addicted.

Mat McMahon



Peter Scherr



Bruce Huron



Tony Mak



## Musicians

**Vocal:** Marcia Seebaran (Montreal, Canada)

**Double Bass:** Peter Scherr (Hong Kong)

**Saxophone:** Bruce Huron (New York, USA)

**Saxophone:** Blaine Whittaker (Sydney, Australia)

**Piano:** Mat McMahon (Sydney, Australia)

**Guitar:** Kenneth Rose (Hong Kong)

**Trumpet:** Toby Mak (Melbourne, Australia)

**Drum:** Simon Barker (Sydney, Australia)



## 01 You've Got A Friend (*King*)

When you're down and troubled  
and you need a helping hand  
and nothing, whoa nothing is going right.  
Close your eyes and think of me  
and soon I will be there  
to brighten up even your darkest nights.

You just call out my name,  
and you know wherever I am  
I'll come running, oh yeah baby  
to see you again.  
Winter, spring, summer, or fall,  
all you have to do is call  
and I'll be there, yeah, yeah, yeah.  
You've got a friend.

If the sky above you  
should turn dark and full of clouds  
and that old north wind should begin to blow  
Keep your head together and call my name out loud  
and soon I will be knocking upon your door.

You just call out my name and you know wherever I am  
I'll come running to see you again.  
Winter, spring, summer or fall  
all you got to do is call  
and I'll be there, yeah, yeah, yeah.

Hey, ain't it good to know that you've got a friend?  
People can be so cold.  
They'll hurt you and desert you.  
Well they'll take your soul if you let them.  
Oh yeah, but don't you let them.

You just call out my name and you know wherever I am  
I'll come running to see you again.  
Oh babe, don't you know that,  
Winter spring summer or fall,  
Hey now, all you've got to do is call.  
Lord, I'll be there, yes I will.  
You've got a friend.  
You've got a friend.  
Ain't it good to know you've got a friend.  
Ain't it good to know you've got a friend.  
You've got a friend.



-02 Barbados (Guitar/Bass/Saxophone trio)

### 03 My One and Only Love (Wood/Mellin)

The very thought of you makes  
My heart sing  
Like an April breeze  
On the wings of spring  
And you appear in all your splendor  
My one and only love

The shadows fall  
And spread their mystic charms  
In the hush of night  
While you're in my arms  
I feel your lips so warm and tender  
My one and only love

The touch of your hand is like heaven  
A heaven that I've never known  
The blush on your cheek  
Whenever I speak  
Tells me that you are my own  
You fill my eager heart with  
Such desire  
Every kiss you give  
Sets my soul on fire  
I give myself in sweet surrender  
My one and only love

The blush on your cheek  
Whenever I speak  
Tells me that you are my own  
You fill my eager heart with  
Such desire  
Every kiss you give  
Sets my soul on fire  
I give myself in sweet surrender  
My one and only love  
My one and only love



### 04 Freddie

2 — 12

### 05 I Should Care (Cahn/Weston/Stordahl)

I should care, I should go around weepin'  
I should care, I should go without sleepin'  
Strangely enough I sleep well, 'cept for a dream  
or two  
But then I count my sheep well  
Funny how sheep can lull you to sleep

So I should care, I should let it upset me  
I should care, but it just doesn't get me  
Maybe I won't find someone as lovely as you  
But I should care and I do

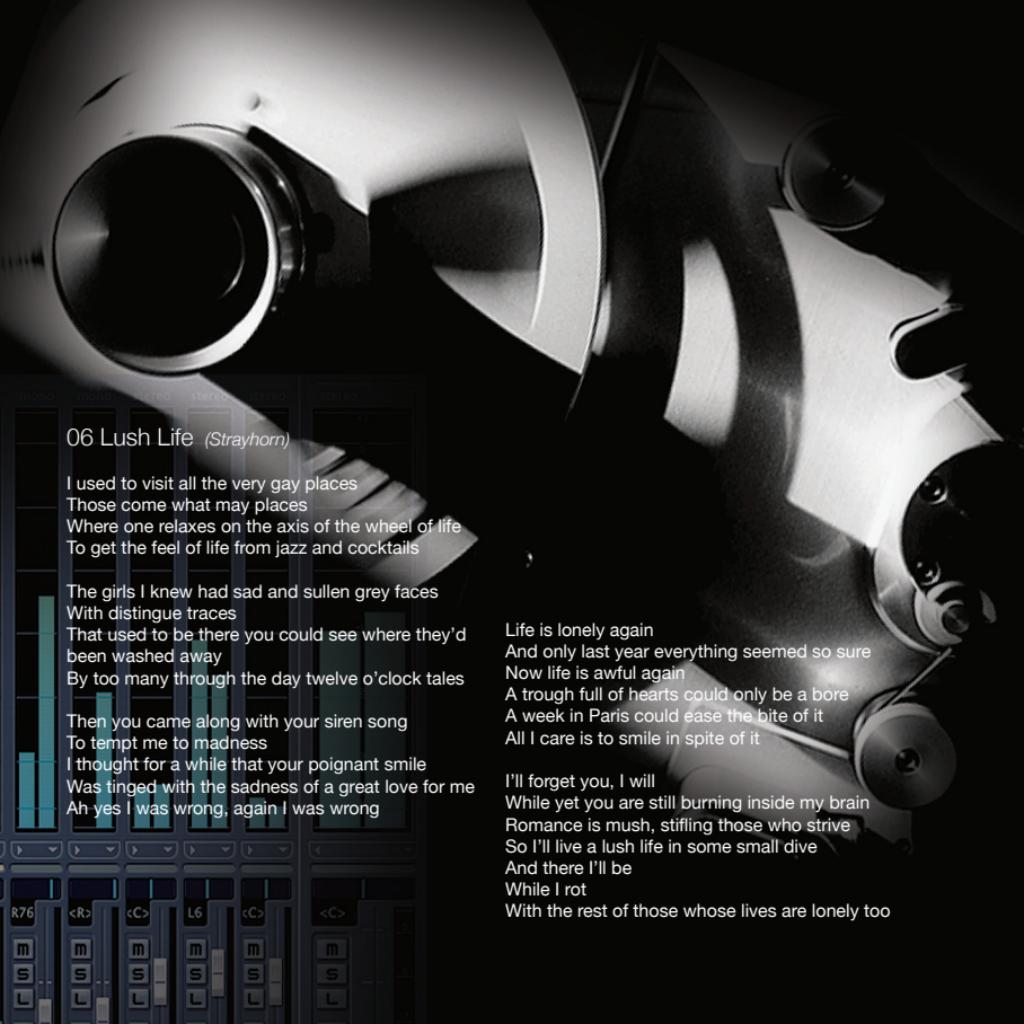
Maybe I won't find someone as lovely as you  
But I should care and I do

BANDWIDTH

2 3 4 5

FREQUENCY





## 06 Lush Life (Strayhorn)

I used to visit all the very gay places  
Those come what may places  
Where one relaxes on the axis of the wheel of life  
To get the feel of life from jazz and cocktails

The girls I knew had sad and sullen grey faces  
With distingue traces  
That used to be there you could see where they'd  
been washed away  
By too many through the day twelve o'clock tales  
  
Then you came along with your siren song  
To tempt me to madness  
I thought for a while that your poignant smile  
Was tinged with the sadness of a great love for me  
Ah yes I was wrong, again I was wrong

Life is lonely again  
And only last year everything seemed so sure  
Now life is awful again  
A trough full of hearts could only be a bore  
A week in Paris could ease the bite of it  
All I care is to smile in spite of it

I'll forget you, I will  
While yet you are still burning inside my brain  
Romance is mush, stifling those who strive  
So I'll live a lush life in some small dive  
And there I'll be  
While I rot  
With the rest of those whose lives are lonely too

## 07 You'd Be So Nice To Come Home To( *Porter*)

You'd be so nice to come to  
You'd be so nice by the fire  
While the breeze on high, sang a lullaby  
You'd be all that I could desire

Under stars chilled by the winter  
Under an August moon burning above  
You'd be so nice  
You'd be paradise, to come home to and love

## 08 Something Real

## 09 April In Paris (*Duke/Harburg*)

I never knew the charm of spring  
I never met it face to face  
I never new my heart could sing  
I never missed a warm embrace  
Till April in Paris, chestnuts in blossom  
Holiday tables under the trees  
April in Paris, this is a feeling  
That no one can ever reprise  
I never knew the charm of spring  
I never met it face to face  
I never new my heart could sing  
I never missed a warm embrace  
Till April in Paris  
Whom can I run to  
What have you done to my heart

## 10 You Stepped Out Of a Dream (Brown/Kahn)

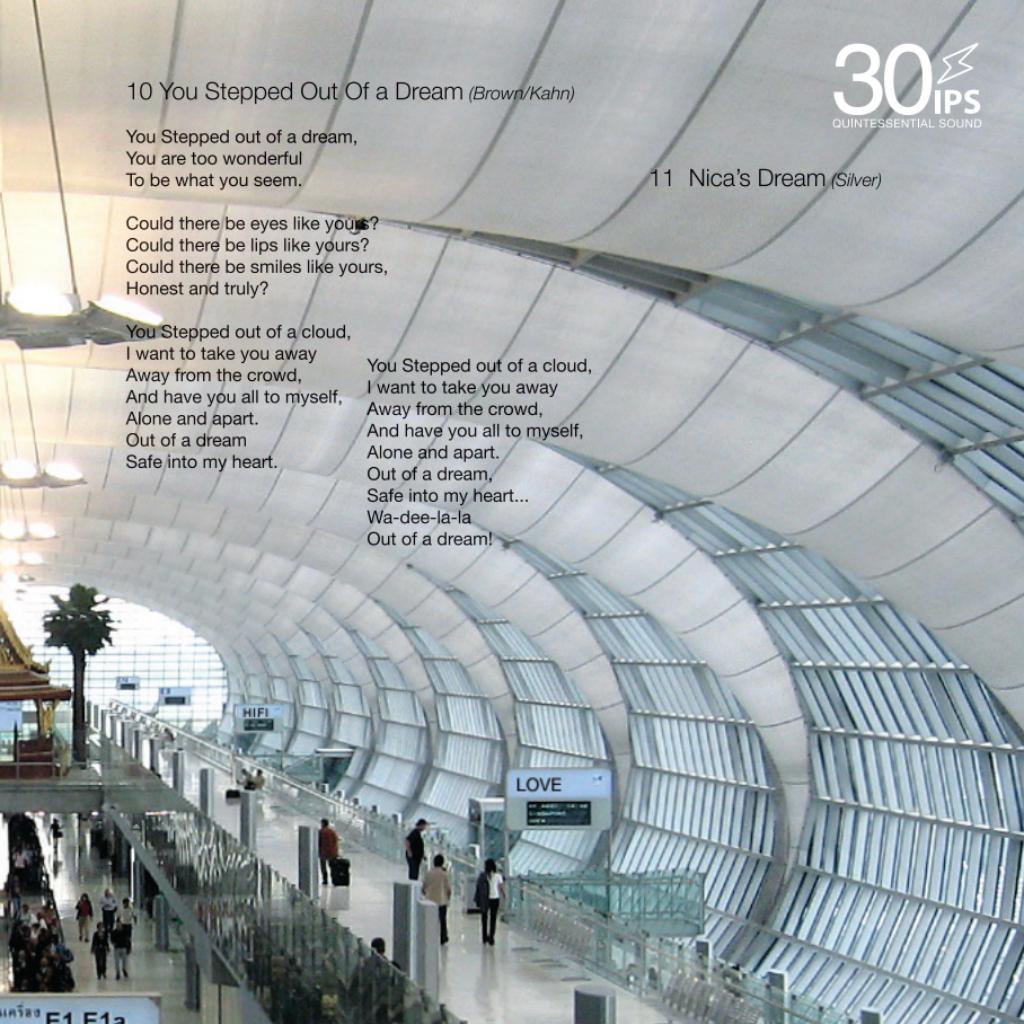
You Stepped out of a dream,  
You are too wonderful  
To be what you seem.

Could there be eyes like yours?  
Could there be lips like yours?  
Could there be smiles like yours,  
Honest and truly?

You Stepped out of a cloud,  
I want to take you away  
Away from the crowd,  
And have you all to myself,  
Alone and apart.  
Out of a dream  
Safe into my heart.

You Stepped out of a cloud,  
I want to take you away  
Away from the crowd,  
And have you all to myself,  
Alone and apart.  
Out of a dream,  
Safe into my heart...  
Wa-dee-la-la  
Out of a dream!

## 11 Nica's Dream (Silver)





## 12 Afro Blue (Santamaria)

Elegant boy  
 Beautiful girl  
 Dancing for joy  
 Elegant whirl  
 Shades of delight  
 Cocoa hue  
 Rich as the night  
 Afro blue

Two young lovers dance face to face  
 With undulating grace

They gently sway  
 Then slip away  
 To some secluded place  
 Shades of delight  
 Cocoa hue  
 Rich as the night  
 Afro blue

Whispering trees  
 Echo their sighs  
 Passionate pleas  
 Tender replies

Lovers in flight  
 Upward they glide  
 Burst at the height  
 Slowly subside  
 Shades of delight  
 Cocoa hue

Rich as the night  
 Afro blue

And my slumbering fantasy  
 assumes reality  
 Until it seems it's not a dream  
 The two are you and me  
 Shades of delight  
 Cocoa hue  
 Rich as the night  
 Afro blue

Oh shades of delight  
 Cocoa hue  
 Rich as the night  
 Afro blue



## 13 Share & Share Alike (Guitar/Bass Duet)

*Kent would like to special thank*

Peter Scherr, Marica Seebaran, Simon Barker, Kenneth Rose, Blaine Whittaker, Mat McMahon, Bruce Hurron, Eric James and Toby Mak for the excellent performances in this project. Mimi, Denny Chung and everyone in Fung Hang Record Ltd. for all the supports and wonderful partnership throughout these years.

JOG

My worldwide audio friends and partnership, Daniel Weiss and Uli Franke for the top notch SARACON, AD/DA and DSP designs. Michael Sinnott, David Lee, Bob Katz (Digital Domain), Kam Leung (Focus Audio), Bill Low, Joe Harley, Joseph Strovas, Steve Shade and Dean Miller (AudioQuest), David Steven and Martin Reynolds (dCS), Stephen Cheung (Eastview Toronto), Winston Ma (FIM), Wing Cheung, George Cardas (Cardas Cable), Crispin Herrod-Taylor (Crookwood), B.J. Buchalter (Metric Halo), Kevin Brown (Genex), Tommy Sze (Powermanagement) EveAnna Manley (Manley Labs), Paul McGowan (PS Audio), Chris Byrne and John Johnson (NHT), William Yip (Universal HK), Everyone in Radar Audio Company. HK audio journalists and friends ~ Lincoln Cheng, Rebecca Chin Leung, YK Chan, Leo Fung, Terence Lai, David Lee, Stephen Lee, Sam Ho, Savio Lau Chi Kong, Alex Au, Eric Fun and Marc Chan. Hitoshi Ohuchi (FineSource), Kawamata-san (Dynamic Audio), Teruhisa Onda and Chris Baibda.



TIMECODE

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Photos:

P02-03 : Ambrose and Tammy Wedding flowers

P06-07 : Trinity College School, Port Hope (Toronto, Canada)

P10-11 : Bangkok Airport

P14-15 : 30000ft above US

Love and thanks to my family. My parents for the deepest care and love, Mr. Leelowpan, besides selling "ling", what else can u do? Now I know more....I always care about you. Uncle Andrew Hong Sok and Ivy, it's my 3rd one. I'll start my own from now on. CC gatch/Vincent and everyone in Sup1, Ambrose & Tammy, Raphael Gatch (I'm waiting for your new journey), SuperMario, Chill Pak Fu, 620, 623, Gu Ma, Uncle Pius, Aunti Ellen, Renee Shin dicdic, Michael, Elaine and Joyce much love. Derek, Thomas, Caanaan and Peter, what's up....Sam Yip, It's IFC now, Winglim, being a lawyer with a cute dog? Garvin Yeung, +vifiber is really something good that we should do. Don, Vonne, Oli Chung, Ar-Ta, Benny & Irene, Miss Rennie Kan, Ros, Elaine Chan, John & Rowena, Miss Noel, Joey Chan, Mandy Ho, Dikkie & Margie (Happy New Baby), Terence Lam, Monchichi, it's long, right? Conrad Chan, Mars, Happy in your universe? From stick man. Ambrose Lee, Priscilla Leung (happy wedding and new born baby dear), Ricky Siu Lay Wu, Day Tai and Angus from A-day, Miki Yeung, Johnny Yim, Chadio Yip, Vincent Lee DragonKing, Mr. Tony Leung Chiu Wai and Mrs. Carina Leung - Wedding of the century, congratulation.

This year has been my sixth year since I moved back to Hong Kong. And it is also the biggest changing year in my life. Wen, Thank you for being here with all your love and patient. I love you always. This album is surrounded by your love. Let's take good care of bb.

To audiophiles and fans whom I may not know. Thank you so much for your supports in years. I have deep faith to show the world that Hong Kong is a good place for quality audio and we are capable to produce high quality sound and high class music. I always look forward to know you and discuss the joy of audio together. Email me anytime.



Kent Poon  
Chinamastering@gmail.com

## Technical Notes

We apply classical recording method for our acoustic jazz recording. With the usage of world class equipment, the formula of our production is to keep the music as pure as we can. This is our No.1 goal. Microphone placements provides space relationship between different instruments, the whole stereo soundstage is planned before the actual mixing process, a combination of using stereo and multi-channel miking. This is rare in today production, which everything is artificially packed and paste together.

Tube microphone is used for all vocal recording for its unique warm timbre. In addition, ribbon microphone is used in blumlein stereo configuration. There are huge amount of care in the post-production stages. With the latest digital audio technologies and classic analogue gears, we try to create a phantom sound stage that as close to "real" in our heads. The recording space you can hear are captured from real space, sampled as a form of convolution technology, and apply tastefully to re-create the spaces. Keeping all the dynamics of natural acoustic instrument in its best format, the entire mixing is handled with special care, with minimal of effects and processing.

Since the recording was originally recorded in different formats, we would like to maintain the highest quality standard in our post world. Thanks to the Weiss SARACON that provides absolutely transparency of conversion between any PCM sampling rate and DSD domain. The dCS 974 for DSD <-> PCM conversion was use in realtime situation. The DSD post production is done via full custom set of Avalon Design and Manley mastering system, and encoded to native DSD format by dCS 904 ADC on Genex 9048 recorder. The PCM recording is done from the hi-res PCM master via POW-r algorithm by Weiss mastering system.

We have experiences on using different disc pressing companies generates different sounding results. The sound quality degradation is more likely affect those affordable digital audio players, which has worse de-jittering feature. This is the first time we apply our QC procedure DWSQC SYSTEM for records and it verifies the final replicated products to meet the spec. of our Masters.



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## Recording Equipment:

Microphones:

Alan Blumlein Stereo: Royers Ribbon

Schoeps CCM21, CCM4, Neumann KM184, TLM-103

Coles 4038 (Trumpets), Lawson Tube (Vocal and Saxophone solo)

Microphone Amplifiers:

Avalon Design, John Hardy M1, Dave Hill Cranesong, Metric Halo ULN-2

Analogue to Digital Converter:

Weiss ADC1-Mk2, Cranesong and Metric Halo

dCS 904/954/974: Genex 9048 48 channels 24/192khz & DSD recorder

Digital Mastering Equipment:

Weiss Eq1-LP-DYN, DS1-Mk2, SFC2, ADC2, P2D, POW-r and Medea DAC.

Analogue Mastering Equipment:

Avalon AD2077, Manley Tube Pultec, Manley Tube Mid Frequency, Manley Tube Vari-Mu

All gears are powered by PS Audio "Power Plant Premier"

Audioquest DBS, Vitus Audio and George Cardas Custom Digital cables

Monitored by Custom Manley ML10

Custom Mastering Console by Crookwood (UK)

Sample Rate Converter:

Weiss Saracon

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**dCS**

**MANLEY**  
LABORATORIES, INC.

**Saracon**

**weiss**



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### Audiophile Jazz Prologue - Part 03 DWS8001

**Design w Sound Productions**

**Executive Producer:** Kent Poon

**Producer:** Peter Scherr

**Balance Engineer:** Eric James (England)

**Mastering Engineer:** Kent Poon (Design w Sound, Hong Kong)

**Recording Location:** Peter Scherr Private Studio (Hong Kong)

**Graphic Design:** 30ips / **Printing:** Fox Wu

**Storyboard:** Wendy Wong

**Photographer:** Godfather@Toronto : w3nw3n@myheart

PLAY

Kent Poon Presents

# Audioophile Jazz Prologue III

When Acoustic Jazz Meets HighEnd Audio

- 01 You've Got A Friend - 4:30 (King)
- 02 Barbados - 2:21 (Guitar/Bass/Saxophone trio)
- 03 My One And Only Love - 5:18 (Wood/Mellin)
- 04 Freddie - 6:46
- 05 I Should Care - 5:09 (CahnWeston/Stordahl)
- 06 Lush Life - 4:33 (Strayhorn)
- 07 You'd Be So Nice To Come Home To - 2:20 (Porter)
- 08 Something Real - 5:08
- 09 April In Paris - 7:06 (Duke/Harburg)
- 10 You've Stepped Out Of A Dream - 6:47 (Brown/Kahn)
- 11 Nica's Dream - 9:14 (Silver)
- 12 Afro Blue - 4:04 (Santamaria)
- 13 Share & Share Alike - 6:35 (Guitar/Bass Duet)

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GOLDEN EDITION SOURCE

**dCS**

**MANLEY**  
LABORATORIES, INC.

**Saracon**  
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**BANDWIDTH**  
POW-**r**™

— BOOST

— FREQUENCY

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