

Signor Ricci

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The Music

- | | |
|-----------------------|-------|
| 1 ALL RIGHT NOW | 4.45 |
| 2 FOR THE LOVE OF YOU | 6.54 |
| 3 CELIA | 5.13 |
| 4 SUGAR | 7.03 |
| 5 ISN'T SHE LOVELY | 7.35 |
| 6 MAIDEN VOYAGE | 14.25 |
| 7 B.B. | 8.21 |
| 8 JUST LOVE | 6.47 |

Specialist Piano Technician - Jim Christopher
Produced & Engineered by David Manley
Co - Produced by Doc Powell

The Musicians

DOC POWELL	Guitar *
RODNEY FRANKLIN	Piano **
REGGIE HAMILTON	Bass
MICHAEL BAKER	Drums

* Doc Plays a Gibson 335 guitar through a VTL 80 watt amplifier and VTL custom speaker cabinet with both a 12" & 18" EV speaker.

** Rodney Franklin appears courtesy of Nova Records.



SUPER AUDIO CD
Hybrid Disc

the Doctor

Doc Powell

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Signoricci 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 25 anni dalla nascita del CD sono certo che possiamo ancora fare molto per raggiungere questo obiettivo. Il Signoricci 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 Signoricci 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 Signoricci 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 25 years from the birth of the CD, I do believe that much more can be done to achieve this objective. The Signoricci 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 Signoricci 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 Signoricci 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.

Notes on the Songs

ALL RIGHT NOW - I penned this composition while recovering from a bad case of food poisoning during which I really had the blues! The title 'All Right Now' is self-explanatory.

FOR THE LOVE OF YOU - The Isley brothers were one of my favorite groups in my formative years... I've wanted to record "For the Love of You" in homage to them for almost as long as I've been playing guitar.

CELIA - My friend Dwight Popcorn Miller wrote this song especially for this recording I hope he enjoys the way I've handled it.

SUGAR - Written by Stanley Turrentine and Ted Daryll this song has been interpreted every which way in jazz. I wanted to add my approach to 'Sugar' because it is a tune that moves me deeply.

ISN'T SHE LOVELY - Stevie Wonder writes music of great merit even when it's not performed in the usual chart-topping style...I really enjoyed playing this!

MAIDEN VOYAGE - How to describe this jazz classic? To tell the truth, we nearly didn't do it at all then we rehearsed a short version and then we rolled tape... and it developed and developed and... I'm sure glad we did it.

B.B. - This is my own composition which I sincerely dedicate to the undisputed King of Blues - B.B. King.

JUST LOVE - This melody kept on creeping in and out of my head while I was holidaying in the Bahamas the setting and natural beauty of the place with my wife Charlene as wonderful company I concluded it was simply... Just Love.

Doc Powell
California, 1992

About the Artists

The recording of this session with "The Doctor" was memorable for me in many ways. Firstly, Doc Powell was so well prepared and in command of his music that the whole album sailed through in about six hours!... Thereby leaving me with very little production work and able to concentrate on the sheer sound and the joy of his masterful talent.

Secondly, it was our first session to include "JULIUS" - the pet name for our newly arrived 1930 BLUTHNER 9 foot 3 concert-grand, the rarest piece of Julius Bluthner's Aliquot-strung genius in piano design. ("Aliquot" refers mainly to the upper two treble octaves having a suspended fourth string which is not struck by the hammers but is tuned for sympathetic vibration and also coupled to the damper functions.) Rodney Franklin fell instantly in love with our Bluthner and, no doubt, Julius inspired him to tremendous heights in his performance.

Impeccable indeed was Doc's choice of the other sidemen; with Reggie Hamilton on basses - (he plays a custom-built upright "electric-stick" and guitar - style bass on various numbers) and Michael Baker on drums made for a star-studded backing group... who, generously, allow Doc to shine in the forefront.

Third & Lastly, I was personally honored that Doc chose to amplify his Gibson 335 guitar through a stock VTL 80 watt amplifier driving our (custom) cabinet which contains both a 12" and an 18" ElectroVoice Speaker combination. What an enjoyable session!

David Manley
California, 1992

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 11/2 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 11/4 inches with 3-micron gold-deposition mylar diaphragms.

The stereo version has one fixed capsule and one rotatable capsule with the 'pick-up pattern' being continuously variable...

my most often-used choice being that of 'figure of 8' in the classic Blumlein coincident crossed-pair mode. 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