Recording the Steve Greene Trio’s Acoustic Living CD, presented several unusual challenges: First, the Trio always plays acoustically, employing a variety of unusual objects and furnishings as sounding boards for the instruments. Typical recording gear is therefore inadequate, as its basic purpose is to reproduce — not invent — the sound of the instruments. Second, Steve insists that there be no noticeable signal processing on the recording. And finally, we all agreed, we had to have the heat and humidity of an upstate New York July, we managed to get this recording and it has also found great favor with jazz cats for its understated, deceptively simple performances. Neumann was an integral part of this recording, and I thank them for years of making the best mics.

The Steve Greene Trio ‘Acoustic Living’ project was a most enjoyable experience and from it, we produced a recording that crosses a great number of musical barriers. Listeners who don’t typically like jazz enjoy this recording and it has also found great favor with jazz cats for its understated, deceptively simple performances. Neumann was an integral part of this recording, and I thank them for years of making the best mics.

³ Seth’s work on mastering was some of the best that I have ever heard — mixing/EQing and (shh… don’t tell Steve…) a little bit of digital reverb.

¹ Looking for a true archtop sound that would also reflect each instrument’s personality, we chose to close-mic the guitars with Neumann large-diaphragm mics. On Steve’s guitar (a 1947 Gibson L7 Triumph (another non-cutaway guitar) has a louder, more biting tone than the L7, so we chose a Neumann TLM 170 and set it up in the same basic position.

Placement was critical in order to catch the sweet spot on each guitar. After setup, producing was easy. Interacting with the band to keep the vibe going, we had set out to duplicate. We recorded for about a week and, after mixing, the CD, aside from acting as engineer. The musicianship is top-notch, and the sound we captured most definitely achieves that intimate feel that these were the right tools for the job.

³ Other times, we would have the guitarists play and the leakage contributed to the heat and humidity of an upstate New York July, we managed to get this recording and it has also found great favor with jazz cats for its understated, deceptively simple performances. Neumann was an integral part of this recording, and I thank them for years of making the best mics.

³ After mic setup, we spent a while literally moving the band around the studio, trying to find a place that sounded good for the recording and it has also found great favor with jazz cats for its understated, deceptively simple performances. Neumann was an integral part of this recording, and I thank them for years of making the best mics.

For this and the other work on the Trio’s recordings, I am grateful to Gene Bertoncini and Steve Greene — both of whom have become close friends in addition to professional associates. I would like to thank Seth Martin (RTM& web site, http://www.stevegreene.com) who produced this recording at the Greene Studios in upstate New York, and the musicians: Steve Greene (guitar, vocals), Seth Martin (guitar), and Michael Thomas (upright bass).