

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

SAX SAX
SAX



STAN GETZ
BEN WEBSTER
LEE KONITZ
SIDNEY BECHET - ZOOT SIMS
CANNONBALL ADDERLEY
JOHNNY HODGES - BUDDY TATE



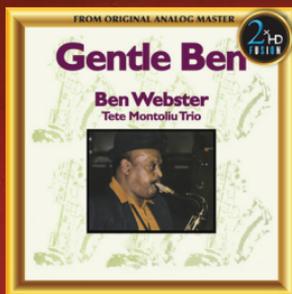
ZOOT SIMS - ZOOT AT EASE

Zoot Sims was famous for epitomizing the swinging musician, never playing an inappropriate phrase, always sounding inspired. His enthusiasm and creativity never wavered and throughout his career he never gave up on what many consider his greatest asset: his incredible sense of swing. «No matter what he played, it was perfectly in time,» said saxophonist Harry Allen. «If you were making your own perfect saxophone player up in your head, that's where you'd put the notes. And [Sims] managed to do that without fail.»

BEN WEBSTER - GENTLE BEN

If you want a great example of later Ben Webster, this recording splendidly reproduces Ben's glorious, utterly unique rich sound. The audiophile recording made in a small theatre directly to a two track tape recorder, is further enhanced through the 2xHD Fusion re-mastering process. The title 'Gentle Ben' was inspired by the warm and gentle atmosphere created by Ben during this, his last recording session before his death. The bluster has gone and he could caress a theme like 'The Man I Love' with tenderness. One of the paradoxes of Ben was that in person he was quite an aggressive man but in his music he was gentle, seductive and sensual.

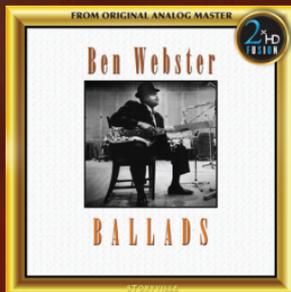
Pepe Montoliu is himself a virtuoso but here he is the supreme accompaniment.



BUDDY TATE/HARRY EDISON - I CRIED FOR YOU

Here is a beautiful partnership between one of the more individual tenors from the swing era the distinctive Buddy Tate, and the always swinging Harry "Sweets" Edison who got the most mileage out of a single note and is immediately recognizable within a note or two for his long-used repetition and simplicity.





BEN WEBSTER – BALLADS

The nickname “The Brute and the Beautiful” was aptly given to tenor saxophonist Ben Webster. He became famous for his beautiful sound which gave his ballad playing a unique touch of tenderness, while his playing in faster tempos was virile and filled with growl.

Webster is regarded as one of the three foremost swing era tenor saxophonists – the two others being Coleman Hawkins and Lester Young. His ballad playing and sound inspired such later fellow saxophonists as Paul Gonsalves, Harold Ashby, Archie Shepp, Eddie “Lockjaw” Davis, Frank Foster, Sonny Rollins, Flip Phillips, Georgie Auld, John Coltrane, Scott Hamilton, and Branford Marsalis. Ben never launched into double-time while playing ballads, as was the custom with most tenor saxophonists at that time, but maintained the song’s feeling throughout while staying in the slow tempo. He was one of the unique jazz musicians whose presence came through on every recording.



CANNONBALL ADDERLEY QUINTET

Throughout the decade when pop ruthlessly swept jazz aside, the Adderley brothers managed to stay in business with their distinctive “*spirit of the south*” – an optimistic, life-affirming style of modern jazz, bursting with colour yet steeped in the blues. The Liederhalle concert was the highlight of the Cannonball Adderley Quintet’s 1969 European tour.

From soul and blues (*Sweet Emma, Oh Babe*) to free-form contemporary (*The Painted Desert*) and lollypops cleverly combined with commercialism (*Work Song*), the audience that night witnessed the sublime art of the quintet



JOHNNY HODGES FEATURING BEN WEBSTER

One of the most influential saxophone players in the history of jazz, Johnny Hodges played lead alto in Ellington’s sax section. His melody lines were an important component in the band’s palette of sounds. He was featured on countless Ellington recordings, demonstrating his skill at ballads and up-tempo numbers.



Hodges was so closely associated with Ellington that jazz fans were taken by surprise when he left the band in 1951 to form his own combo. In this album recorded in the early '60s, he teams up with tenor sax player and ballads master Ben Webster to perform some of his compositions made famous during his Ellington years.

LEE KONITZ QUINTET - *FIGURE & SPIRIT*

One of the most individual of all altoists (and one of the few in the 1950s who did not sound like a cousin of Charlie Parker), the cool-toned Lee Konitz has always had a strong musical curiosity, leading him to consistently take chances and stretch himself. This session, with Ted Brown, holds some pleasant surprises.



STAN GETZ - *MOMENTS IN TIME*

This never-before-released music recorded in 1976 at San Francisco's Keystone Korner Features the Stan Getz Quartet with tenor saxophonist Stan Getz and his rhythm section of pianist Joanne Brackeen, bassist Clint Houston and drummer Billy Hart.

Journalist Ted Panken describes *Moments in Time* as capturing the artists on this recording as a «unit of thirty-something masters-in-the-making.» Keystone's producer Barkan recalls: «Stan explained to me quite a few times backstage at Keystone Korner that 'I have never felt as free and as totally supported as I do with this band with Joanne Brackeen, Clint Houston, and Billy Hart. They are happy and free to go with me wherever I go...'» Barkan relates that Getz frequently told him that he felt the most comfortable at the famed San Francisco club, more than he did at any other club.

Pianist Brackeen, talks about playing with Getz in her interview with Feldman: «I think that it kind of really displays the quartet at its best, which we rapidly became and stayed. And he had to be really daring to hire us. He already had his thing. He was already famous. He didn't have to have this band. And this band was crazy! I mean, we would do anything and everything we possibly could. We weren't just there as



accompaniments... And then you hear how he played on it, it's so lyrical. He doesn't play one note that he doesn't mean. At any time. That's the one thing I guess that I would say about him that was so unique to me. And he also talked that way, when he was speaking.»

SIDNEY BECHET - REALLY THE BLUES

This is a historic album of recordings made in the late '40s. If ever a man qualified as a jazz master it was Bechet. He ranks perhaps as the second greatest genius in jazz history, after New Orleans's most celebrated son, Louis Armstrong.

The most striking element of Bechet's playing is his unremitting continuity of invention. It is as if the music is there inside him, already assembled, and he has only to put the soprano saxophone to his mouth for it all to flow forth in a joyous cascade.

Sidney Bechet was one of the great jazz virtuosi who helped perfect the art of solo improvisations.



JOHNNY HODGES/CHARLIE SHAVERS - HALF AND HALF

Shavers and Hodges were geni: unflawed musicians, total original minds, two of the great burnished talents that were ablaze in those fiery jazz years. Both seminal figures: Johnny Hodges, one of the three classic alto-saxophonists in jazz, Charlie Shavers, one of the two or three greatest trumpeters of his (or perhaps any) era. Both had the gift of making perfection sound easy, and both revelled - with an almost Casanova sensuality - in every tonal, and technical richness that their instrument was capable of.

On this record, the two old masters perform in two settings each, both with the kind of ripe luscious talent that grows only in the summertime of an art.

SAX, SAX, SAX

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- 1 DO NOTHING 'TILL YOU HEAR FROM ME 4:36
Zoot Sims Quartet – *Zoot at Ease*
 - 2 HOW LONG HAS THIS BEEN GOING ON 8:03
Ben Webster – *Gentle Ben*
 - 3 I'VE GOT THE WORLD ON A STRING 3:45
Buddy Tate /Harry Edison – *I Cried For You*
 - 4 IN THE MIDDLE OF A KISS 5:15
Zoot Sims Quartet – *Zoot at Ease*
 - 5 CRY ME A RIVER 4:14
Ben Webster – *Ballads*
 - 6 ONE FOR THE DUKE 5:15
Johnny Hodges Featuring Ben Webster
 - 7 MANHATTAN 3:16
Buddy Tate /Harry Edison – *I Cried For You*
 - 8 MY ROMANCE 8:31
Ben Webster – *Ballads*
 - 9 WORK SONG 4:46
Cannonball Adderley – *Cannonball Adderley Quintet*
 - 10 SMOG EYES 7:16
Lee Kontiz Quintet – *Figure & Spirit*
 - 11 STARDUST 6:22
Ben Webster – *Ballads*
 - 12 PEACE 5:03
Stan Getz – *Moments in Time*
 - 13 OUT OF THE GALLION 3:20
Sydney Bechet – *Really the Blues*
 - 14 SWEET EMMA 4:20
Cannonball Adderley
– *Cannonball Adderley Quintet*
 - 15 PERDIDO 2:38
Johnny Hodges/Charlie Shavers – *Half and Half*

Compilation: André Perry
2XHD MASTERING: RENÉ LAFLAMME
2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY
Album cover: André Perry
Graphics: Sylvie Labelle



THE 2xHD MASTERING PROCESS



The 2xHD proprietary mastering provides a unique listening experience as the process digs deep in original recordings to bring out all hidden information, without altering the music in any way, uncovering and bringing out nuances, warmth, depth of field and even the air around the musicians.

The 2xHD logo on an album cover indicates that the recording was carefully selected for the quality of its recording and interpretation and that the high resolution mastering was done using the 2xHD system. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme, in collaboration with several high-end audio equipment manufacturers, the 2xHD music remastering system combines the best of vintage analog quality with state-of-the-art DSD and DXD digital technology – a *'Back to the Future'* approach. Each musical project is treated with individual attention to the choice of equipment.

Some of the top flight gear used in the process includes a selection of cutting-edge A/D and D/A converters to obtain the most natural DSD or PCM sound, such as a NAGRA-T tape recorder - modified with all tubes playback electronics (With its four direct drive motors and the tape sensor head, the NAGRA T is one of the best transports ever made), a modified vacuum tube NAGRA HD dac (DSD) to make it possible to obtain a real analog sound from a digital master and in some cases even battery power is used so as to benefit from the cleanest power source possible. The 2xHD FUSION mastering system is powered by super capacitor power supplies with new technology that lowers the digital noise which is found in the lowest levels, something that was not possible before. The resulting signal is then transformed into high resolution formats by recording it in DSD11.2kHz using Merging Technologies' Horus A to D converter, which is also powered by a super capacitor power supply. All analog and digital cables are the most state of the art available today. Also used in the process are Pyramix Masscore (records all high resolution formats, allowing for great flexibility), an Atomic Clock for re-clocking, and Siltech & Shunyata cables (all digital and analog cables are reduced to a minimum optimal length in the digital conversion and mastering system).

The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/DSD master, transfer is made to analogue using cutting edge D/A converters.

2xHD is an accurate and musical mastering system, earning recognition from peers and from the specialized trade publications around the world.

2xHD.com
Pure Emotion