

FROM ORIGINAL ANALOG MASTERS

2^xHD

BILL EVANS

STAN GETZ

SARAH VAUGHAN

SHIRLEY HORN

JOÃO GILBERTO

LARRY YOUNG

THAD JONES-MEL LEWIS

SCOTT LAFARO

J
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Z
Z

Bill Evans

How About You

My Funny Valentine

Bill Evans *'Some Other Time'*



These tracks are from a never, ever before, heard captivating studio recordings by pianist Bill Evans in solo, duo and trio settings. This is only the second release (and the only studio album) to feature the short-lived Bill Evans Trio with drummer Jack DeJohnette and bassist Eddie Gomez. These tracks were recorded in June 1968, only five days after the trio's triumphant performance at the Montreux Jazz Festival by Hans Georg Brunner-Schwer (HGBS) and Joachim-Ernst Brendt in Germany. They were originally intended for the legendary MPS label but for some reason were never released. It's a remarkable document of an under-represented period in the career of one of the icons of jazz.

Stan Getz

Summer Night Prelude to a Kiss

Stan Getz *'Moments In Time'*



Recorded in 1976 at San Francisco's Keystone Korner the Stan Getz Quartet and his rhythm section of pianist Joanne Brackeen, bassist Clint Houston and drummer Billy Hart, Moments in Time was described by journalist Ted Panken "as capturing the artists on this recording as a unit of thirty-something masters-in-the-making."

Dave Gelly of The Observer: "Then approaching 50, Getz had left his suave, cool-school approach far behind, and with a fresh, energetic young band was attracting a new generation of admirers. Pianist Joanne Brackeen is outstanding. Her wide-ranging solos clearly inspire Getz to produce some wonderfully urgent and exciting improvisations. Getz remarked at the time that he had never felt as free and "totally supported" as he did with Brackeen, bassist Clint Houston and drummer Billy Hart."

Sarah Vaughan

I've Got it Bad & That Ain't Good

I Could Write a Book

Sarah Vaughan 'Live at Rosy's'



Sarah Vaughan, along with Billie Holiday and Ella Fitzgerald, was a member of a triumvirate one of the three greatest female jazz singers in jazz history. She first attracted attention in 1942, when she was 18, when she appeared at the Apollo Theater's amateur night, first as a pianist accompanying another singer and then a few weeks later in her own right as a singer, when she won the contest.

Vaughan had an exceptionally broad vocal range; it extended from a coloratura soprano down to a low alto some might even say she sometimes made her way into the baritone range. "When Sarah sang, she might just as well have been a trumpet player playing. Her musical ability, her jazz phrasing . . . it was perfect."

Recorded live in concert in May 1978 at the celebrated New Orleans jazz club Rosy's, this album celebrates the genius that was Sarah Vaughan at her career peak. Backed by a cohesive rhythm section made up of pianist and arranger Carl Schroeder, bassist Walter Booker and drummer Jimmy Cobb, this is truly a rare collector's item.

Shirley Horn

Hi-Fly

ust for a Thrill

Shirley Horn *'Live at the 4 Queens'*



Renowned for her inimitable ability to negotiate melodies and lyrics at an exquisitely unhurried pace, Shirley Horn applies her unique alchemy to classic and contemporary songs. When Shirley Horn sings a song, she changes the way we hear it forever.

Long a favorite of Miles Davis and Quincy Jones, who both championed her early in her career, Shirley Horn was a unique jazz presence. As a performer, Shirley Horn was immediately recognizable for the mood she created, her swinging, harmonically sophisticated piano playing and her evocative, velvety voice. As a pianist, she was so gifted that Miles Davis once said "If she don't play, I ain't gonna play..." in reference to a gig at the Village Vanguard, and would have her perform as a sub for Wynton Kelly at various club performances. As a singer, she never failed to cast a spell on a room. She inevitably transported her listeners with her moodiness and her uncanny ability to maintain a compelling sense of musical motion even at the slowest possible tempos, which became a hallmark of her style.

This sparkling set recorded live on May 2nd, 1988, at Las Vegas' The Four Queens Hotel, captures the angora-voiced jazz singer and pianist at the very beginning of her resurgence on the jazz scene, from a nearly 20-year hiatus during which she had restricted her musical activities to her home town of Washington, D.C. so she could devote herself to raising her daughter.

João Gilberto

E Preciso Perdoar

Aguas di marco (Waters of March)

Stan Getz/João Gilberto 'Getz Gilberto '76'



Just over 50 years after the release of João Gilberto and Stan Getz's classic Grammy®-winning album *Getz/Gilberto*, and its sequel *Getz/Gilberto #2*, *Getz/Gilberto '76* is an instant classic collection of never-before-released recordings captured May 11-16, 1976 at the legendary San Francisco jazz club Keystone Korner, showcasing the legendary Brazilian singer, guitarist and composer João Gilberto, accompanied by the saxophone icon Stan Getz and his rhythm section of pianist Joanne Brackeen, bassist Clint Houston and drummer Billy Hart. These recordings were made during João Gilberto's and Stan Getz's weeklong engagement at the Keystone, which took place nearly 12 years after the release of their initial award-winning album. The 1976 Keystone engagement represents one of the very few times this famed duo reunited after their initial creative collaboration in 1962, and according to the club's founder and owner Todd Barkan, this engagement was João Gilberto's first public performance after a four year hiatus.

Bill Evans

Prelude to a Kiss

'Round Midnight (Take 1)

Bill Evans *'Live at the Top of the Gate'*



The album *Live at Art D'Lugoff's Top of the Gate*, offers listeners a table at the front of the stage for a stellar performance by one of jazz's greatest trios. It's October 23, 1968 in Greenwich Village. The lineup that night consisted of three musicians in their prime: Evans, bassist Eddie Gomez and drummer Marty Morell.

Throughout the two sets, Evans showcases his gift for interpreting standards, over the seventeen tracks.

In this collection we are offering 'In a Sentimental Mood' and also one of the evening's two versions of 'Round Midnight' to give a good feel of this exceptional evening.

«... the incandescence of the piano playing is astounding... the most important virtue of the package is the sound... there is sufficient air and life in this recording to facilitate time travel. Forty-four years collapse and we are there.»

- JazzTimes.com

Thad Jones/Mel Lewis Orchestra

All My Yesterdays

Low Down

Thad Jones/Mel Lewis Orchestra *'All My Yesterdays'*



During the same year that Miles Davis and John Coltrane debuted at the Village Vanguard with their newly constituted small ensembles, in early 1966 Thad Jones and Mel Lewis made an important statement by creating a modern big band. Thad and Mel recruited a dream lineup of talented musicians including the late pianist Hank Jones, saxophonists Pepper Adams, Jerome Richardson, Joe Farrell and trombonist Bob Brookmeyer. During a time of social distress in the mid-1960s, the ensemble also made a social statement due to its diverse mix of races, ages and religions.

In February 1966, the Village Vanguard booked the new Thad Jones/Mel Lewis big band to play two Monday nights. That engagement got extended to a month and then some. The orchestra they founded is still playing Mondays at the Vanguard 50 years later. The recordings of those two first nights at the Vanguard capture the magic of the evening without compromising the clarity of the music. One can hear people laughing and shouting as they listen to these innovative, cutting-edge arrangements and solos propelled by Mel Lewis's infectious, driving rhythmic force. The audience and musicians alike are electrified by the music of Thad Jones.

«There is a palpable crackling energy in the room! This is the first time they have played this innovative stuff in public. Thad is the cheerleader, conducting, waving, shouting, and clapping. You can hear it throughout the recordings. It's really special!»

Larry Young

Talkin' About J.C.

Beyond All Limits

Larry Young *'Larry Young in Paris'*



Larry Young was a pioneer and explorer who transcended genres and audiences, pushing the boundaries of the key-board farther than any other jazz organist. This album represents Larry Young both as a leader and sideman and constitutes a snapshot of a pivotal moment in jazz in a particularly iconic place and time: Paris in the mid-'60s, which turned out to be a crucible for some of the most important figures in progressive jazz: Eric Dolphy, Woody Shaw and Larry Young.

The most obvious difference between Larry and all of the organists who preceded him is his approach to harmony. He was the first modal player on the organ and he built his chords on fourths, rather in the manner of McCoy Tyner. Perhaps also, it was the way he played the draw bars or comped when he played with other musicians that contributed to his unique and recognizable sound and approach.

ALL TRACKS ON THIS COLLECTION ARE MASTERED FROM ANALOG MASTERS

2xHD Mastering: René Laflamme and André Perry

2xHD Executive Producer: André Perry

Album Cover & Insert concept: André Perry Graphics: Sylvie Labelle

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- 1 **How About You** 4:02
Artist: Bill Evans
Album title: Some Other Time
 - 2 **My Funny Valentine** 7:03
Artist: Bill Evans
Album title: Some Other Time
 - 3 **Summer Night** 9:16
Artist: Stan Getz
Album title: Moments in Time
 - 4 **I've Got it Bad & That Ain't Good** 5:17
Artist: Sarah Vaughan
Album title: Live at Rosy's
 - 5 **Hi-Fly** 7:47
Artist: Shirley Horn
Album title: Live at the 4 Queens
 - 6 **Just for a Thrill** 5:11
Artist: Shirley Horn
Album title: Live at the 4 Queens
 - 7 **E Preciso Perdoar** 5:39
Artist: João Gilberto
Album title: Getz/Gilberto '76
 - 8 **Aguas di marco (Waters of March)** 5:46
Artist: João Gilberto
Album title: Getz/Gilberto '76
 - 9 **Prelude to a Kiss** 5:36
Artist: Stan Getz
Album title: Moments in Time
 - 10 **'Round Midnight (Take 1)** 6:26
Artist: Bill Evans
Album title: Live at the Top of the Gate
 - 11 **In a Sentimental Mood** 4:10
Artist: Bill Evans
Album title: Live at the Top of the Gate
 - 12 **All My Yesterdays** 4:15
Artist: Thad Jones / Mel Lewis
Orchestra
Album title: All My Yesterdays
 - 13 **Low down** 4:39
Artist: Thad Jones / Mel Lewis
Orchestra
Album title: All My Yesterdays
 - 14 **I Could Write a Book** 3:03
Artist: Sarah Vaughan
Album title: Live at Rosy's
 - 15 **Talkin' About J.C.** 14:55
Artist: Larry Young
Album title: Larry Young in Paris
 - 16 **Beyond All Limits** 7:39
Artist: Larry Young
Album title: Larry Young in Paris
- Total timing: 1:40:46



THE 2xHD MASTERING PROCESS



For the 2xHD transfer of this recording, the original NAB master tape was played on a Nagra-T modified with high-end tube playback electronics wired with OCC silver cable from the playback head direct to a Telefunken EF806 tube. The Nagra T has one of the best transports ever made, having four direct drive motors, two pinch rollers and a tape tension head.



We did an analog transfer to DSD128 (5.6mHz) using Merging Horus/Hapi A/D converter and a dCS Vivaldi clock.

Each format (96kHz, 192kHz, DSD2.8mHz, and DSD5.6mHz) was created from that transfer.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme.

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