



2^xHD
FUSION

DIANA PANTON
SOLSTICE / EQUINOX



I met Diana Panton more than a decade after I first heard her sing and I have Don Thompson to thank for that. Our meeting resulted in a feature where I tried to capture in words what Miss Panton did to me with her music. As you would imagine, I was deeply honoured when I was asked to write a few words about *solstice/equinox* the exquisite new work that you now hold in your hands. I have to say that as thrilled as I was to listen and write about the experience, I was also fearful that my words would break the spell that Miss Panton's music has on me, and on you.

There is nothing more perfect than a Diana Panton performance – whether on stage or captured as it is here on *solstice/equinox*. Once again her choice of repertoire is flawless, thematically organised and sounding like something you've never heard before. And even before you've opened the package your fingers feel as if they are wrapped around jewellery from Tiffany's. But the most precious thing about Diana Panton is her soul-stirring, magical artistry which she employs to make the dots leap off the page and come alive.

On *solstice/equinox* Diana Panton seeks her muse in nature. Yet in singing seemingly about the seasons Miss Panton has transformed one complete rotation of the earth on its axis into a journey of the soul through a magical metamorphosis. *Up Jumped Spring*, for instance, is turned into a lyrical sound-poem that makes your heart beat faster. *Septembre* may



1. THEY SAY IT'S SPRING

(Marty Clarke, Bob Huggins)

2. THE HEATHER ON THE HILL

(Alton Jay Limer, Friedrich Loew)

3. UP JUMPED SPRING

(Freddie Hubbard, Abbey Lincoln)

8. SEPTEMBER IN THE RAIN

(Al Dubin, Harry Warren, fr Jacques LaRue)

9. TIS AUTUMN

(Henry Kne)

10. SEPTEMBRE

(Barbara, Sophie Mathieu)



4. THAT SUNDAY, THAT SUMMER

(Joe Sherman, George David Weiss)

5. ESTATE

(Bruno Bighelli, Bruno Martino, Joel E. Giegel)

6. MANHATTAN

(Loring Hart, Richard Rodgers)

7. LA FIN DES VACANCES

(Henri Salomon, Boris Vion)





lament the end of something memorable, but it soars with hope. *'Tis Autumn* swirls like blushing wine in a long-stemmed glass. And in *By the Fireside* you'll feel wrapped in a deep embrace. Every record that Diana Panton makes – indeed her every performance – ascends to a rarefied realm.

And always Don Thompson is there to join her on the journey with his breathtaking writing and the extraordinary breadth and nobility of his playing. *solstice/equinox* is no exception. Reg Schwager is another familiar musical companion and in his playing you can always sense he is a brilliant musician with exceptional technical address. The same is true of Guido Basso, who gives the music a freethinking adventurousness that sets it alight. Meanwhile the incomparable saxophonist Phil Dwyer works one miracle after another seemingly in a series of musical climaxes that go on forever.

The starring role belongs, as ever, to Diana Panton. Throughout *solstice/equinox* her instrument is gorgeous, lustrous, precise and feather-light. Her musicianship is ineffably beautiful as she digs into the expression of each word, brings ceaseless variety to soft dynamics and gives every phrase hallowed grace.

Raul da Gama
Jazz Global Media
www.jazzdagama.com

11. CLOUDY MORNING

(Marvin Fisher, Joseph McCarthy)

12. I LIKE SNOW

(Patty McGovern)

13. BY THE FIRESIDE

(Jimmy Campbell, Peg Connolly, Ray Noble)

"In the depth of winter, I finally learned that within me there lay an invincible summer" Albert Camus



Dedicated in loving memory to my Scottish Granny.

*Diana Panton – vocals
Guido Basso – flugel, trumpet
Phil Dwyer – saxophones
Reg Schwager – guitar
Don Thompson – bass, piano, vibraphone*

Thanks to:

*Don for your tireless dedication in creating the most beautiful arrangements for our musical conversations
Phil for pouring that Italian passion into every note
Phil for opening Harrison's third eye with your solos
Reg for your gentle, but ever-present support
Chad for your exceptional attention to detail
Raul for your devotion to jazz and the written word
George Shearing for your inspiration
Our studio mascots, Lucy and Cricket, for cheering us on
My friends and loved ones for their support
Those who purchase this music and attend our shows
Those who share our music with others*

Recorded at Inception Sound Studios, Toronto, Ontario, Canada, in August 2016

Produced by Diana Panton

Arranged by Don Thompson (except tracks 4 and 8: George Shearing and Don Thompson)

Recorded, mixed and mastered by Chad Irschick, Inception

Photography by Jose Crespo (except winter images courtesy of Francois Aubry, Leading Pictures)

CD design concept by Sabrina Musa and Diana Panton

2xHD Mastering: RENÉ LAFLAMME

2xHD Executive Producer: ANDRÉ PERRY

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www.dianapanton.com*



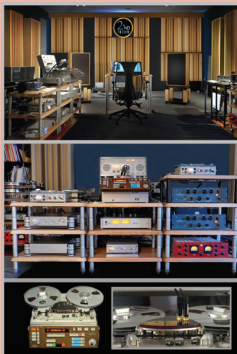


THE 2xHD MASTERING PROCESS

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 and the high resolution mastering was done using the 2xHD process. 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 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 selection 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 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 heard in the lowest levels, something that was not possible before. The resulting signal is then transformed to high resolution formats by recording it in DSD 256 kHz using the Merging Technologies' Horus A to D converter - which is also powered by a super capacitor power supply. All analog and digital cables are the finest 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