

FROM ORIGINAL ANALOG MASTER

2<sup>x</sup>HD  
FUSION

IN THE SPIRIT OF LEGENDS  
CHET BAKER & SCOTT LaFARO

FRÉDÉRIC ALARIE Bass JOHN RONEY Piano RON DiLAURO Trumpet





## FRÉDÉRIC ALARIE

Frédéric Alarie amazes by the colour, depth and audacity he puts forward in his work: as a musician, composer or soloist, he constantly pushes the limits of both his own expression and of jazz itself.

Since his debut in Montreal's jazz scene at the end of the 1980s, Frédéric Alarie has incessantly deepened and enriched the art of stand-up bass. Reputed as a great builder, he relishes in deconstructing jazz's conventional scaffolds in order to erect new ones. His play is fluid, sensitive and audacious. Invited to play from Canada to China, by way of France, Belgium, Denmark, Austria, Germany, Poland and the United States, he has left his indelible mark as a top-notch bassist, having accompanied artists such as Joe Lovano, Renaud Garcia-Fons, George Benson, Oliver Jones, Salvator Adamo, Charles Aznavour and Michel Legrand. And he has formed his own ensembles such as *Frédéric Alarie & Basse Section*, or more recently the *Frédéric Alarie Quartet*, *Trio* and *Duo*.



Frédéric Alarie is one of the most sought-after stand-up bassists in Canada. He has recorded on 34 albums as an accompanist-soloist, and has played on about sixty other albums as a guest; several of these albums have received awards, including the FELIX and JUNO AWARDS. As a composer, Alarie has nine albums under his belt, all of which have been greatly praised by critics. 1997's Vision album, along with the Basse Section ensemble, was nominated for best jazz album of the year at the ADISQ. That same year, Saison Jazz Montréal named him the Discovery of the Year. In 1998 he won the Trébas Jazz Award.

In 2016, the Frédéric Alarie Quartet presented a concert dedicated to Alarie's idol Scott LaFaro at the Montréal International Jazz Festival. Exceptionally, the International Society of Bassists (ISB), owner of LaFaro's restored famous bass, lent the precious instrument to Alarie for this occasion. He was allowed to keep the bass for more performances and he recorded the last track of this album in the studio with this celebrated instrument.



## RON DI LAURO

Working in a wide-ranging repertoire that includes classical, jazz, pop, World Music, and Klezmer, Montreal trumpet-player Ron Di Lauro is one of Quebec's most active musicians., having accompanied such artists as Dizzy Gillespie, Aretha Franklin, Tony Bennett, Michel Legrand, Oliver Jones, Maureen Forrester, Petula Clark, Céline Dion, Barry Manilow, Frank Sinatra Jr., Gino Vannelli, Michael Bolton, to name a few.

Ron has also frequently been heard as a soloist with the Orchestre symphonique de Montréal, the Orchestre Métropolitain du Grand Montréal, Orchestre de Laval, and the Orchestre symphonique de Québec and the Big Bands of Vic Vogel and Lorraine Desmarais, as well as on more than 250 recordings, most notably with the Cirque du Soleil.



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## JOHN RONEY

Pianist John Roney is one of the most active and visible artists on the Canadian music scene. His versatility as a jazz pianist, classical pianist and composer is unrivalled, demonstrating a mastery of an astonishingly vast range of artistic abilities and sensibilities. Obtaining his baccalaureate in jazz piano, classical piano, and composition from University of Toronto in 2000, he went on to complete his Master's degree at McGill University in jazz performance.



## CHET BAKER

Trumpeter & vocalist Chet Baker and bass player Scott LaFaro, are two jazz legends that had played together at the beginning of their career in the Chet Baker Quintet, before LaFaro joined the Bill Evans Trio. Both of these exceptionally talented musicians met a tragic death: Scott LaFaro died in a car crash at age 25, while in full ascension of his career and Chet Baker suffered a fatal fall from his hotel's window in Amsterdam at age 59.



## SCOTT LAFARO'S BASS

Scott LaFaro's bass was made in 1825 in Concord, New Hampshire by Abraham Prescott. The top of the instrument is a three-piece plate of slab-cut fir; the back is a two-piece plate of moderately flamed maple with an ebony inlay at the center joint; the sides are made of matching maple. It has rolled corners on the bottom and very sloped shoulders on the top, making it easier to get in and out of thumb position. LaFaro continued to play this bass until his death. The bass was badly damaged in the automobile accident that killed him, but was eventually restored and is sporadically used in performance to honor LaFaro.



# FRED ALARIE TRIO

Frédéric Alarie  
BASS  
John Roney  
PIANO  
Ron Di Lauro  
TRUMPET

- 1 Leaving 7:45  
Richie Beirach
- 2 Intro Gloria's Step\* 0:37  
S. LaFaro
- 3 Gloria's Step 5:00  
S. LaFaro
- 4 Intro Nardis\* 1:00  
Bill Evans
- 5 Nardis 8:45  
Bill Evans
- 6 Jade Visions 4:10  
S. LaFaro
- 7 Solar 7:12  
Miles Davis
- 8 Excerpt from Bill Evans interview,  
Commenting on the sound of  
Scott LaFaro's bass 1:11
- 9 Tribute to Scott; solo played on  
Scott LaFaro's Bass\* 3:14  
F. Alarie

\* Tracks # 2, 4 & 9 were recorded at the 2xHD studio with a pair of AKG C12 mics connected to the DW Fearn VT2 connected to a Nagra T audio reel to reel recorder.



RECORDING ENGINEER: RENÉ LAFLAMME  
2XHD MASTERING: RENÉ LAFLAMME  
2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

Album cover & Insert artwork: André Perry • Graphics: Sylvie Labelle

Recorded live on December 1<sup>st</sup>, 2017 at La Chapel historique du bon Pasteur in Montreal. Only one pair of Neumann U 67 was used. The tube microphones were connected directly to the DW Fearn VT2 microphone Tube Preamplifier and then fed into the NAGRA IV-S, 1/4" Stereo/15 IPS NAB tape recorder, on SM 468 magnetic tape.

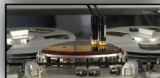
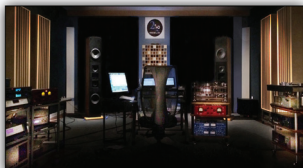
"Sounded truly wonderful—beautiful, majestic, and very full-range. I was particularly wowed by René' tribute to Chet Baker, recorded with Neumann U67s, which had gorgeous timbre and realistic bite on trumpet..."

Jonathan Valin – The Absolute Sound Magazine





## THE 2xHD FUSION MASTERING SYSTEM



In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original ¼" 15 ips NAB master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. The Nagra T, with its four direct drive motors, two pinch rollers and a tape tension head, has one of the best transports ever made. A custom-built carbon fiber head block and a head damping electronic system permit 2xHD FUSION to obtain a better resolution and 3D imaging.

The resulting signal is then transferred into high resolution formats by recording it in DSD 11.2 MHz using a Merging Technologies' Horus A to D converter. All analog and digital cables that are used are state of the art. The 2xHD FUSION mastering system is powered by a super capacitor power supply, using a new technology that lowers the digital noise found in the lowest level of the spectrum. A vacuum tube NAGRA HDdac (DSD) is used as a reference digital playback converter in order to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

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

**[www.2xhd.com](http://www.2xhd.com)**  
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