

Hotel Orchestra was recorded in 1973 with some of America's finest jazz musicians. (The original 2 track Non-Dolby analogue master tape was used for the digital mastering, using an Ampex 300 tube analogue recorder).

The original project's objective was to use a fresh approach to produce a big band album of the great music of the late 30's and 40's. Various synthesizers were used (a novelty in the early 70's) to reproduce the horn sections and a lot of research was made to find authentic instruments of the era example: guitars, and drum sets from the 30's with calf skins, etc.

The LP was released only in Canada and quickly received gold status with raving reviews even in the USA, as copies were brought south of the border. If you are a fan of big band, jazz or simply of the great music of the era, give it a listen.

5.0 out of 5 stars Great recording, December 20, 2008

By Mr. Radio «Bruce» (Canton, Ga. USA) - See all my reviews

I bought this album when it was 1st released in 1974. Too bad it's not available on CD. If you like the Big Band music of the 40's, then this is for you. It's a totally re-done recording of all the big band songs done with a modern orchestra & modern recording. It's mostly done with real instruments, but they do use some synthesizers here & there, but hardly noticeable. The recording quality is outstanding. Buy it before it's no longer available. In fact, I'm willing to bet that the record will have a smoother sound quality than a re-released CD version. You won't be disappointed.

THE HOTEL ORCHESTRA TOLD BY PRODUCER/ENGINEER ANDRÉ PERRY

It was 1969 when I purchased my first synthesizer, the **Moog**. Mine was the first Canadian studio to own one. It was a huge, bulky instrument from which sounds were selected by inserting cables from every direction into a patch bay to obtain the desired sound. It looked like a series of large, black upright boxes, laced with spaghetti. It was the new, new thing and everyone in the industry was afraid it would replace musicians. Soon it became clear that not only this would not be the case. Instead, keyboard players would be busier than ever before.

As the new crop of synthesizers mushroomed and multiplied, I met a talented multi-faceted young musician from New York, called John Lissauer with whom I worked on several recordings. I soon decided to create a dedicated synthesizer project with him which we called The Hotel Orchestra.

The goal was to reproduce as closely as possible, a swing orchestra of the '30s and '40s, evoking the Tea Dance events so popular at the time. Instead of recording a full orchestra, we wanted to use a combination of real instruments complemented by synthesizers. We went to a lot of trouble to find authentic old instruments in pawn shops and musicians' cherished private collections (the drum kit we used was an old set with calf skins, from the '30s), and to find the right players. In our desire for authenticity, we contacted Gene Krupa to perform his famous drum solo on the Sing Sing Sing cut but unfortunately he didn't make it on the album as he passed away the week prior to the session. He was replaced by Joseph Caccuzo. Trombonist Sunny Russo had played with many of the famous big bands (Artie Shaw, Tommy Dorsey, Tito Puente). Trumpet player Marvin Stamm had done much studio work with some of the great jazz artists (Bill Evans, Quincy Jones, Oliver Nelson). Guitar & banjo were played by Jeff Layton and of course, John Lissauer played the various synthesizers and keyboards and made it all come together.

As it was a big band configuration, the first trumpet was played live but the second, third and fourth trumpets were synthesized. Same formation for the Trombones but the tuba and all the saxophones were done using synthesizer exclusively, as was the case for the keyboards and upright bass; It worked so well, that it was somewhat difficult at times to detect that the bulk of the instruments were reproduced using synthesizers, so we decided to send little cues here and there to allow people to notice that these were not all traditional instruments.

Hotel Orchestra was released in Canada where it achieved gold status in sales. This High Def. release is a re-mastered version of the **original analog tape** of the album that was recorded in 1973.

THE 2xHD MASTERING PROCESS

2xHD is Fidelio Technologies' proprietary mastering process through which analog master tapes are converted to the powerful DXD format (24Bits/352.8kHz) to create a unique listening experience.

The standard resolution of the 2xHD mastering transfer is DXD or DSD, from which Fidelio offers the most popular downloads of 24Bits/88.2kHz or 24Bits/96 kHz. Fidelio also offers 24Bits/176.4 kHz or 24Bits/192 kHz, as well as DSD formats for the high-end download customers.

The process uses extremely high-end audiophile components and connectors. In some cases we even use batteries in order to benefit from the cleanest power source possible. This variable and tailored equipment combination creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of analog EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these digital filters that bring a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master, so if the listener finds that the 2xHD version sounds less loud than the original CD, a slight increase in volume will present a far better dynamic range.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two music lovers determined to experience only the warmth and breath of the music without hearing the equipment.

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