



Girl Power

VOLUME ONE

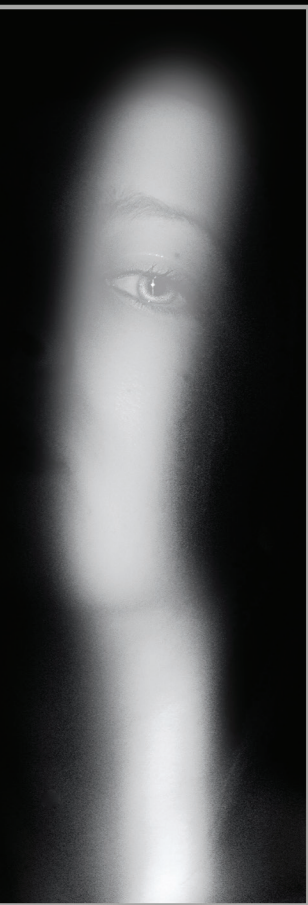
Holly Cole
Diana Panton
Emilie-Claire Barlow
Amanda Martinez
Polly Gibbons
Carol Sloane
Maxine Sullivan
Shirley Horn
Aubrey Logan
Peggy Lee
Berlice Reading
Olive Brown
Nancy Harrow
Cassandra Wilson
Ginette Reno
Billie Holiday



Girl Power

VOLUME ONE

A COLLECTION OF
2xHD
FINEST FEMALE ARTISTS





HOLLY COLE / YOU ARE MY THRILL

Jay Gorney, Sidney Clare

Absolutely stunning, this self-titled Holly Cole recording contains a mix of all that is good in vocal jazz; rowdy honky-tonk, to smoky smoldering songs that burn your heart. On first listen, the album is both haunting and familiar. Cole has tapped the best sounds of her previous performances as she parades us through the ranges of her voice and style. She draws us in and tosses us out.



DIANA PANTON / MOON RIVER

Henry Mancini/Johnny Mercer

With her refreshing, gentle and beautiful voice, Diana Panton interprets every lyric with elegance, feeling and relaxed atmosphere - creating new versions of jazz standards. The combination of her ethereal and graceful singing skill, appealingly luscious voice, and her ability to deliver the lyrics as a storyteller make Diana Panton simply irresistible.



EMILIE-CLAIRE BARLOW / ON A CLEAR DAY

Lionel Hampton; Sonny Burke; Johnny Mercer

This album is fresh, it sounds big, arranged to perfection, recorded & mastered with surgical precision but at the end of the day it is all about Emilie's flawless voice. It is a mature record and simply beautiful. The Juno award-winning Emilie-Claire Barlow is now clearly established as one of Canada's very best jazz vocalists as she continues to endear herself with her polished demeanour and a voice of unforgettable beauty.



AMANDA MARTINEZ / HASTA QUE PUEDA

Alexids Puentes

Amor exultingly blends Amanda Martinez' unique Mexican and South African roots with flamenco soul. Usually described as a Latin jazz singer, Amanda's style is more eclectic, with world music, cabaret and pop elements also coming to play. Amanda has been recognized with multiple nominations as Latin Jazz Artist of the Year (Canada's National Jazz Awards) Best World Music Artist (Canadian Folk Music Awards) and won Best World Music Artist (Toronto Independent Music Awards). Her albums have reached the top 10 of iTunes World Music charts.



POLLY GIBBONS / BASIN STREET BLUES

Luther Henderson, Spencer Williams

Nominated twice as "Best Jazz Vocalist" by the BBC and JAZZ FM. Polly Gibbons has built a reputation as being an original and gifted voice, with warm, rich, soulful vocals and an innate blues sensibility. Fully embracing the inspiring expansiveness of American Jazz, Blues and R&B, Polly has a sound and style that give off sparks. It's raw, raspy, and full of heat; it sputters and growls, carves out funky grooves, and wails into the skies.



CAROL SLOANE / SATIN DOLL

Duke Ellington, Johnny Mercer

There was Billie Holiday, Ella Fitzgerald, Sarah Vaughan, and Carmen McRae - and then there is Carol Sloane.

"That gorgeous Sloane voice... She stands among the greats, and you'd be a fool not to hear her. "With all the talk today about new jazz singers, none comes even close to Carol Sloane. This is what jazz is all about."

- Jazz critic Gregg Culling, Sept. 21, 2019



MAXINE SULLIVAN / COME RAIN OR COME SHINE

Harold Arlen, Johnny Mercer

The lady with "A voice as soothing as a gust of wind on a balmy summer day", Maxine Sullivan, one of the most talented and influential singers of jazz and popular music in the 20th century originated an innovative effortless graceful soft swing style with precise diction and timing that influenced generations of female jazz singers including Ella Fitzgerald and Peggy Lee. The Los Angeles Times critic Gilbert Feather wrote: "*The Sullivan sound remains one of those immutable wonders in which simplicity, understatement and a lightweight sound that matches her dimensions have always been the benchmarks.*"



SHIRLEY HORN / HOW LONG HAS THIS BEEN GOING ON?

George Gershwin, Ira Gershwin

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. Her performances here, protected from the time-is-money anxiety and clinical ambiance of commercial recording studios, and surrounded by devoted friends and inevitably, food, is more introspective and emotionally intense than anything she has recorded to date.



AUBREY LOGAN / UNDERSTAND

Aubrey Logan

The media refer to Aubrey Logan as "The Queen of Sass." And it's easy to see why. Her concerts are a mix of excellent musicality, jaw-dropping vocals, expert trombone-playing, a breathtaking array of originals and original takes on cover songs and, well... fun! Aubrey Logan loves music, loves performing and loves her fans. And it shows. "My relationship with the audience is the most fun I can legally have!" she says. Very few artists can concentrate so fully on the music and yet be so connected to the people who have come to hear her. And that connection is magic.



PEGGY LEE / BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Harold Arlen, Ted Koehler

This is a beautiful sounding 1948 World Program Service recording of Peggy Lee, rescued from acetate masters on which the noise level was unacceptable until 2xHD's René Laflamme & André Perry. The historic recording was made on 78rpm acetate and was brilliantly restored from the master by 2xHD's FUSION mastering system. It sheds a rare light on this period of Peggy Lee's magnificent career.



BERTICE READING / CAN'T HELP LOVIN' THAT MAN OF MINE

Jerome Kern, Oscar Hammerstein

Bertice grasps and captivates each member of the audience in this album, which was recorded in 1974, in a jazz club with no footlights to lend formality and distance. She was better known in England where she was based for most of her career, than in her native USA although she earned a Tony Award nomination for her Broadway performance in William Faulkner's *Requiem for a Nun* and appeared in the movie version of *Little Shop of Horror*. She was adept at a whole range of musical styles, from gospel to blues to musical comedy.



OLIVE BROWN / BACK WATER BLUES

Bessie Smith

Olive Brown, who made her mark as a blues and jazz singer in her native St-Louis, as well as in Detroit and Chicago, and was particularly associated with the traditional jazz scenes in those locales. Brown, who passed away in 1982 at the age of 60, was sometimes referred to as the 'New Empress of the Blues'. This selected song from the album of the same name certainly proves that she had a much broader stylistic range than her affinity for channeling Bessie Smith. She worked with modern jazz, soul, and early rock n' roll bands, as a drummer as well as a singer. I she changed her focus to Bessie and Mamie Smith material as the 70s dawned.



NANCY HARROW / ANYTHING GOES

Cole Porter

"How refreshing it is to have a singer who: (a) sings for the tune's sake rather than her own amazement; (b) doesn't belt, shout or whine through her nose; (c) doesn't imitate Sarah Vaughan or Billie Holiday; (d) avoids cute or contrived mannerisms; (f) carries on the art of jazz singing in the delicate tradition of Mildred Bailey and Lee Wiley; (g) sings like **Nancy Harrow**." - *San Francisco Examiner*



CASSANDRA WILSON / MOONGLOW

Eddie De Lange, Will Hudson, Irving Mills

This historic recording was made at the beginning of Cassandra Wilson's career when she was invited by Jim De Angelis and Tony Signa to participate in one of their recording sessions. One can feel here, even early in her career, that Cassandra would become an extraordinary artist. This selected recording is a foretelling of the magnetic yet introverted performer who became a Grammy award winner jazz musician, vocalist, songwriter, and producer.



GINETTE RENO / WHERE I BELONG

"When I was a youngster," says Céline Dion, "**GINETTE RENO** was my idol; my inspiration..." "She is one of the world's greatest singers". But no words can better describe Ginette Reno than those written by Pierre Beaulieu in Montreal's premier daily newspaper La Presse on June 1, 1977: "What a Colossus of the stage, what a magnificent performer, what a voice, what soul, what warmth she radiates... Ginette Reno is music pure and simple, music with no nationality, no boundaries, ageless, beyond time. Ginette Reno is the soul of music, a succession of notes that she rethinks, reworks, to which she gives new life and finally delivers to us through her own view of things, her warmth, her voice, and her incredible talent".



BILLIE HOLIDAY / YOU BETTER GO NOW

Irvin Graham, Bix Reichner

For most of her life Billie Holiday; the First Lady of Jazz, offered the world the sound of a voice, the like which it will never hear again. Billie Holiday, whose inspiration was more instrumental than vocal, used to say that her aim was to get Bessie Smith's feeling and Louis Armstrong's style. She had her whole being in singing and left behind her a legacy of superb vocal jazz recordings. The compelling tracks on this historic album were transferred from the original 78 rpm transcription master brilliantly remastered by 2xHD's René Laflamme.

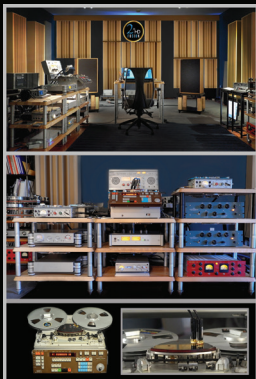


THE 2xHD MASTERING PROCESS

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).

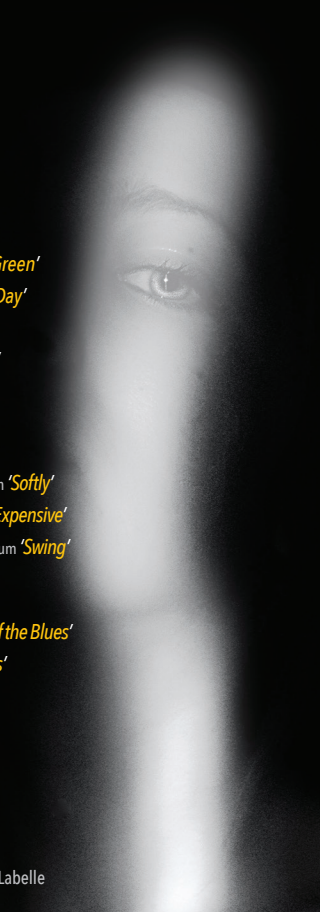
The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/DSD master, transfer is made to analogue using cutting edge D/A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

Girl Power

V O L U M E O N E

- 
- 1 **HOLLY COLE / You Are My Thrill** (5:47) From the album *'Holly'*
 - 2 **DIANA PANTON / Moon River** (3:28) From the album *'If the Moon Turns Green'*
 - 3 **EMILIE-CLAIRE BARLOW / On a Clear Day** (5:22) From the album *'Clear Day'*
 - 4 **AMANDA MARTINEZ / Hasta que pueda** (3:05) From the album *'Amor'*
 - 5 **POLLY GIBBONS / Basin Street Blues** (5:45) From the album *'Is it Me...?'*
 - 6 **CAROL SLOANE / Satin Doll** (3:23) From the album *'Sophisticated Lady'*
 - 7 **MAXINE SULLIVAN / Come Rain or Come Shine** (2:33)
From the self-titled album *'Maxine Sullivan'*
 - 8 **SHIRLEY HORN / How Long Has This Been Going On?** (7:09) From the album *'Softly'*
 - 9 **AUBREY LOGAN / Understand** (6:18) From the album *'Where the Sunshine is Expensive'*
 - 10 **PEGGY LEE / Between the Devil and the Deep Blue Sea** (2:13) From the album *'Swing'*
 - 11 **BERTICE READING / Can't Help Lovin' That Man of Mine** (4:15)
From the album *'Confessin' That I Love You'*
 - 12 **OLIVE BROWN / Backwater Blues** (3:46) From the album *'The New Empress of the Blues'*
 - 13 **NANCY HARROW / Anything Goes** (2:27) From the album *'Anything Goes'*
 - 14 **CASSANDRA WILSON / Moonglow** (6:13) From the album *'Moonglow'*
 - 15 **GINETTE RENO / Where I Belong** (4:10) From the album *'Love Songs'*
 - 16 **BILLIE HOLIDAY / You Better Go Now** (3:12) From the album *'All of Me'*

2XHD MASTERING: RENÉ LAFLAMME

2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

Album concept & artwork: André Perry • Liner notes: Yaël Brandeis • Graphics: Sylvie Labelle