

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

PIANO PIANO PIANO



Bill Evans - Monty Alexander - Josh Nelson - Hank Jones - Martin Vatter
Dick Hyman - Pilitch & Davis - Dorothy Donegan - Les McCann - Teddy Wilson
Derek Smith - Sir Roland Hanna - Bob James - Tamir Hendelman



BILL EVANS

PIANO PIANO PIANO



DOROTHY DONEGAN



MONTY ALEXANDER



PILTCH & DAVIS



TEDDY WILSON



MARTIN VATTER



HANK JONES



LES MCCANN



JOSH NELSON



BOB JAMES



DEREK SMITH



DICK HYMAN



SIR-ROLAND-HANNA



TAMIR HENDELMAN

JOSH NELSON – THE L.A. NETWORK

Over the years, Josh earned many awards, scholarships, and accolades including the Louis Armstrong Award and the John Philip Sousa Award. In 2006, Josh was one of the 12 semi-finalists in the prestigious Thelonious Monk International Jazz Piano Competition. Josh toured the world for six beautiful years with the legendary vocalist Natalie Cole. He continues to tour and arrange for artists Kenny Washington, Lorca Hart, John Pizzarelli, Eddie Daniels amongst others.

DICK HYMAN

Throughout a busy musical career that got underway in the early '50s, Dick Hyman has functioned as pianist, organist, arranger, music director, and composer. His versatility in all these areas has resulted in a long career involving film scores, orchestral compositions, concert appearances and well over 100 albums recorded under his own name. While developing a masterful facility for improvisation in his own piano style, Hyman has also investigated ragtime and the earliest periods of jazz and has researched and recorded the piano music of Scott Joplin, Jelly Roll Morton, James P. Johnson, Zez Confrey, Eubie Blake and Fats Waller. He was named a National Endowment for the Arts Jazz Masters fellow in 2017. As a pianist, Hyman has been praised for his versatility, won seven Most Valuable Player Awards from the National Academy of Recording Arts and Sciences, received an Emmy for his original score for Sunshine's on the Way, a daytime drama, and another for musical direction of a PBS special on Eubie Blake. He is a member of the Jazz Hall of Fame of the Rutgers Institute of Jazz Studies and the New Jersey Jazz Society. In 2017, Award an honorary doctorate from the Julliard School of Music.

BILL EVANS

Widely considered to be one of the greatest jazz pianists of all time, Evans' use of harmony and his inventive and impressionistic interpretation of the jazz repertoire has few peers. The way Evans built, and connected chords and improvised melodies gave his playing a romantic quality that contrasted with much of 1950s bebop. Classical composers such as Claude Debussy, Maurice Ravel, and Aleksandr Scriabin were influences, along with jazz pianists Bud Powell, Lennie Tristano, and Horace Silver. Evans recorded over fifty albums as leader and received five Grammy awards. He spawned a school of «Bill Evans style» or «Evans inspired» pianists, who include some of the best-known artists of

our day, including Michel Petrucciani, Andy Laverne, Richard Beirach, Enrico Pieranunzi and Warren Bernhardt. Evans was the pianist in what is regarded as one of the all-time best jazz albums; Miles Davis Kind of Blue, with saxophonists John Coltrane & Cannonball Adderley, bassist Paul Chambers and drummer Jimmy Cobb.

No one sounded like Bill Evans. The delicacy of his touch and luster of his tone alone would have made him a distinctive jazz pianist. But add to this his complex chord structures and meticulously crafted voicings, and you had an artist drawing wholly new colors and tints from the instrument.

Why is Bill Evans so important to jazz?

Evans created a new musical language by introducing a more abstract, ethereal style that was influenced by the French Romantic classical school of the late nineteenth and early twentieth centuries as created by such composers as Claude Debussy, Maurice Ravel, and Camille Saint-Saëns.

MONTY ALEXANDER

Nearly sixty years after he moved to the United States from Kingston, Jamaica, his hometown, Grammy nominated pianist Monty Alexander is an American classic, touring the world relentlessly with various projects, delighting a global audience drawn to his vibrant personality and soulful message. A perennial favorite at jazz festivals and venues worldwide, his spirited conception is one informed by the timeless verities: endless melody-making, effervescent grooves, sophisticated voicings, a romantic spirit, and a consistent predisposition, as Alexander accurately states, “to build up the heat and kick up a storm.” During any given performance, Alexander applies that aesthetics to a repertoire spanning a broad range of jazz and Jamaican musical expressions—the American songbook and the blues, gospel and bebop, calypso and reggae.

Documented on more than 75 recordings and cited as the fifth greatest jazz pianist ever in *The Fifty Greatest Jazz Piano Players of All Time* (Hal Leonard Publishing), the Jamaican government designated Alexander Commander in the Order of Distinction in 2000 and conferred on him the national honor of the Order of Jamaica in 2022 for «Sterling Contributions to the Promotions of Jamaican Music and the Jazz Genre Interpretations Globally». In 2018 the University of The West Indies bestowed him with an honorary doctorate (DLitt) in recognition of his accomplishments.

MARTIN VATTER

German pianist/composer Martin Vatter has developed the ability of merging his soul with that of his instrument.

So it is no wonder that his music reflects both his passion for the piano and his highly individualistic nature. His entire personality is directly translated into an expressive, powerful, as well as sensitive and sensual style of playing. The elements of his music are just as diversified as the broad spectrum of the soul. Martin gives great attention to the recording process to make his recordings an audiophile adventure.

AARON DAVIS

Winner of two JUNO awards, two GEMINI awards, and numerous Genie and Gemini award nominations, Aaron Davis is an eclectic composer, arranger and pianist who has worked with many of Canada's finest musical talents. He was a founder of world-beat jazz band Manteca, for whom he wrote and played keyboards for 12 years and is a founding member, together with bassist David Piltch of the Holly Cole Trio whose albums 'Don't Smoke in Bed' and 'Girl Talk' are greatly appreciated by the audiophiles. PILTCH & DAVIS recorded their first album together in 1996 live off the floor entitled 'Take One'.

HANK JONES

Hank Jones, a member of the famous jazz family that includes brothers cornetist Thad and drummer Elvin, served as a pianist in a vast array of settings, always lending a distinctive, swinging sensibility to the sessions. Although born in Mississippi, Jones grew up in Pontiac, Michigan, listening to such performers as Earl Hines, Fats Waller, and Art Tatum. A performer by the time he was 13, Jones played with territory bands that toured Michigan and Ohio. In one such band he met saxophonist Lucky Thompson, who got him a job in the Hot Lips Page band in 1944, prompting Jones' move to New York.

Once in New York, Jones became exposed to bebop, embracing the style in his playing and even recording with Charlie Parker. A consummate freelancer, Jones found work with artists such as Benny Goodman, Artie Shaw, Milt Jackson, and Cannonball Adderley. He took jobs with such bandleaders as

John Kirby, Coleman Hawkins, Andy Kirk, Billy Eckstine, and Howard McGhee. He toured with Norman Granz's Jazz at the Philharmonic from 1947-51. As a result, he became Ella Fitzgerald's pianist, touring with her from 1948-53. These experiences served to broaden his musical palette and sophistication.

As a leader and valued sideman, Jones can be found on thousands of recordings. In 1989, he was named a National Endowment for the Arts Jazz Master. In 2004, he was awarded as an ASCAP Jazz Living Legend. Five years later, he received a National Medal of Arts; and in 2009, Jones earned a Lifetime Achievement award at the Grammys. One year later, he died in the Bronx while in hospice, just a few weeks after returning from performance dates in Japan.

DOROTHY DONEGAN

Blessed with an enormous orchestral capacity at the keyboard, Dorothy Donegan was fluent in several styles of jazz as well as with European classical music. Underrated by some due to her proclivity towards showy flamboyance and her penchant for entertaining an audience, she was nonetheless an exceptional pianist with a rich harmonic sense.

Given her virtuosity, it's no wonder her earliest influence and one of her champions was the peerless master of the piano, Art Tatum.

In the 1950s, she developed her flamboyant performance style, which at times tended to obscure her extraordinary piano playing, deep sense of swing, and wide-ranging repertoire. She spent the bulk of her career performing in trios with bass and drums. Her appearance at the Sheraton Centre Hotel in 1980 broke all previous attendance records.

Despite her many years of performing, she didn't appear at the legendary jazz club Village Vanguard in New York City until 1987. The New York Times jazz critic John S. Wilson wrote at the time: «Miss Donegan has never let her show-business surface interfere with her virtuosity or her sensitivity as a pianist. No one since Art Tatum has brought together a flow of running lines, breaks, changes of tempo and key, oblique references and rhythmic intensity as skillfully as Miss Donegan does.»

Donegan performed at the White House in 1993 and gave her last major performance at the Fujitsu Concord Jazz Festival in 1997.

LES McCANN

Les McCann (1935-2023), the hit-making, foot-stomping, down-home swinger, is the perfect example of how diverse the jazz piano continuum was in the 1960s and '70s. Born in Kentucky, McCann's jet-propelled pianism was fueled by gospel and navigated by the blues on a soul-jazz flight plan already charted by Ramsey Lewis. In 2023, Quincy Jones wrote:

"Les McCann has been a musical force of nature since he burst on the scene in the early '60s. whenever I heard him live or on record, he always did the unexpected. The recently recovered live recordings from 1967 are Les in his favorite trio format. If you're a fan of jazz, your collection will be incomplete without this collection by one of the best".

TEDDY WILSON

This man is a master of melodic and logical improvisation...his style is timeless – has never aged; he is like a Louis Armstrong, a Benny Carter, or a Johnny Hodges. He plays everything with clarity and his sound is gentle.

Teddy Wilson is truly one of the greatest; this gifted jazz pianist has shown impeccable taste and skill ever since his first tremendous solo on record "Once Upon a Time" with Benny Carter's Chocolate Dandies in 1933.

Wilson plays everything with clarity and with a gentle sound is. Everything Teddy plays is in perfect balance and order; he plays with warmth and enormous drive and a dazzling technique.

DEREK SMITH

Derek Smith was a jazz pianist noted for his versatility and elegance. If George Shearing was the first British jazz pianist to gain enduring fame in the US, the music's homeland, it was Derek Smith, who arguably achieved the greater all-round success there. Already recognised as an accomplished jazz player in London, having worked with John Dankworth and Kenny Baker, Smith took the plunge in 1957 and soon gained acceptance in New York as an exciting piano soloist while becoming a versatile if largely unseen figure in the non-stop worlds of pop albums, soundtracks and live TV such as Johnny Carson's 'Tonight show'.

SIR ROLAND HANNA

A talented pianist with a style diverse enough to fit into swing, bop, and more adventurous settings, Roland Hanna was one of the last in an impressive line of great pianists who emerged in Detroit after World War II (including Hank Jones, Barry Harris, and Tommy Flanagan). Knighted by the government of Liberia in recognition of his fundraising for Liberian children, Hanna, a classically trained pianist, known for his elegant and versatile style is considered a jazz aristocrat. In addition to his work with artists like Charles Mingus, Carmen McCrae and Sarah Vaughn (as her musical director), he was a longtime member of the Thad Jones/Mel Lewis Orchestra, had his own group The New York Jazz Quartet and also a body of his solo work. He was a prolific composer not only of jazz but also of classical music. Aside from his busy recording and performing schedule Hanna was also faculty member at Queen's College, New York.

BOB JAMES

Two-time Grammy Award-winning Jazz Keyboardist Bob James has recorded over 60 albums – including more than 36 solo albums - in nearly 6 decades. James honed his skills working with Creed Taylor, and on albums for artists like Hank Crawford and Grover Washington Jr, among others. He became known as the de facto godfather of smooth jazz and found great popular success overseeing significant hits for Paul Simon, Neil Diamond, Maynard Ferguson and Kenny Loggins.

TAMIR HENDELMAN

In selecting Tamir as part of this prestigious collection we at 2xHD felt that the introduction of this wonderful musician was worth it. If he's not the most known in this roster of selected pianists he is a diamond in the rough, as his playing is extraordinary, and you might find him to be a fascinating discovery. André Perry, President, 2xHD



THE 2xHD MASTERING PROCESS

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 NagraMaster curve, NAB or CCIR 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 DXD using a custom 2xHD Technologies A to D converter. All analog and digital cables that are used are state-of-the-art Siltech. 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 HD DAC X is used as a reference digital playback converter to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

2xHD.com
Pure Emotion



PIANO PIANO PIANO

- | | |
|--|---|
| 1. TAKE 5 5:13
L.A. Network / D. Brubeck | 10. BLUES 5 4:58
Les McCann / L. McCann |
| 2. I LOVES YOU PORGY 4:29
Dick Hyman / G. Gershwin | 11. THE SHEIK OF ARABY 3:20
Teddy Wilson Trio / T. Snyder |
| 3. EMILY 4:46
Bill Evans / Mandel & Mercer | 12. LOVE FOR SALE 6:10
Derek Smith / C. Porter |
| 4. BLUES FOR EDITH 6:38
Monty Alexander / M Jackson | 13. SWING ME NO WALTZES 4:21
Sir Roland Hanna / R. Hanna |
| 5. VERY EARLY 5:12
Bill Evans / B. Evans | 14. ST. LOUIS BLUES 5:28
Teddy Wilson Trio / W.C. Handy |
| 6. FORCED TO FLEE MY HOMELAND 3:00
Martin Vatter / M. Vatter | 15. MY ROMANCE 8:52
Bill Evans / R. Rodgers |
| 7. ARPEGGIO 4:52
Piltch & Davis / A. Davis | 16. SOLAR 5:24
Bob James / C. Wayne |
| 8. GERRY'S BLUES 5:08
Hank Jones / M. Jackson | 17. A FINE ROMANCE 5:04
Derek Smith Trio / J. Kern |
| 9. THE MAN I LOVE 4:36
Dorothy Donegan / G. Gershwin | 18. WRAP YOUR TROUBLES IN DREAMS 5:43
Tamir Hendelman / H. Barris |

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