

FROM ORIGINAL ANALOG RECORDING

2^xHD

**eddie
daniels & roger
kellaway**

BUSTER WILLIAMS
AL FOSTER

LIVE AT THE
VILLAGE VANGUARD

**just
friends**



EDDIE DANIELS
clarinet

ROGER KELLAWAY
piano

BUSTER WILLIAMS
bass

AL FOSTER
drums



1. SOME O' THIS AND SOME O' THAT (9:28)

ROGER KELLAWAY — INTO THE LIGHT (BMI)

2. REVERIE FOR A RAINY DAY (5:35)

EDDIE DANIELS — ROARING FORK MUSIC/STREET WIND MUSIC (BMI)

3. WOLFIE'S SAMBA (9:09)

EDDIE DANIELS — STREET WIND MUSIC (BMI)

4. JUST FRIENDS (17:33)

JOHN KLENNER, SAMUEL M. LEWIS — EMI ROBBINS CATALOG, INC. (ASCAP)

5. THE SPICE MAN (16:28)

ROGER KELLAWAY — ETERNITY MUSIC (ASCAP)

RECORDED ON NOVEMBER 26, 1988
AT THE VILLAGE VANGUARD
IN NEW YORK CITY BY GEORGE KLABIN

Produced for release by GEORGE KLABIN

Executive Producer: ZEV FELDMAN

Sound Restoration: GEORGE KLABIN and FRAN GALA

Mastered by FRAN GALA at Resonance Records Studio

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2xHD Executive Producer: ANDRÉ PERRY



Resonance Records founder and president George Klabin has surely been in many of the right places at the right times to capture memorable, often historic, moments in jazz. From the debut of the Thad Jones/Mel Lewis Orchestra at the Village Vanguard in 1966 to recording Albert Ayler for Impulse! Records, George has been in the thick of it. We celebrate George's contributions every day. He's enabled Resonance Records, a division of the Rising Jazz Stars, Inc. 501(c)(3) — a not-for-profit organization founded in 2005 — to exist and thrive in today's challenging music business environment by carving out a niche for preserving archival jazz recordings, as well as presenting music by promising new jazz artists of today and tomorrow.

As far back as his teenage years, George was being hired to engineer high profile recordings, showcasing his innate ability to capture the best sound. During the 1970s and '80s he even had his own New York recording studio, Sound Ideas, where he recorded everyone from James Brown to Roy Ayers. The late, great Nat Hentoff put it well in the 2012 liner notes of *Bill Evans: Live at Art D'Lugoff's Top of The Gate*: "I wish Klabin had been around to have invented the means to bring us live another highly individual swinger, Bach."

We've taken great pride at Resonance in being able to share many of George's high quality personal recordings with the world. Over the years, I've asked George time and time again, "What else do you have for us to release from your personal stock?" He always insists that we've made available all of the superior recordings he has. Then in the fall of 2016 George told me he found a long-forgotten recording he had made of Eddie Daniels and Roger Kellaway at the Village Vanguard in 1988. I've always admired both of these artists and have collected numerous recordings from each of their catalogs. When George told me that Eddie and Roger were joined by bassist Buster Williams and drummer Al Foster I knew right then it had to be really special. My first listen confirmed that it was indeed a distinctive date, full of virtuosity and melodicism, and that it must be released for all to hear.

It's also a pleasure to unearth a new chapter in the long history of recordings made at one of the world's greatest jazz shrines, the Village Vanguard, the storied site of so many magical jazz moments. Thanks to everyone at the club today, especially Lorraine and Deborah Gordon and Jed Eisenman, all longtime friends to this grateful jazz producer.

I want to thank Eddie, Roger and Buster for sitting down with us to discuss this recording made nearly thirty years ago. I'm also happy to include the words of my friend and lauded music journalist John Murph. We are privileged to include an iconic cover image by the legendary jazz photographer William Claxton, plus vintage shots from Richard Laird and our friend Tom Copi. Once again, our gifted designer Burton Yount has created a stunning package.

At Resonance, we wouldn't release any recording unless we felt it was exceptional. I think after listening to this rare recording you will agree that George Klabin has done it once again. We hope you'll enjoy it just as much as we do. Who knows what else he'll dig up next?

Zev Feldman
Los Angeles, July 2017

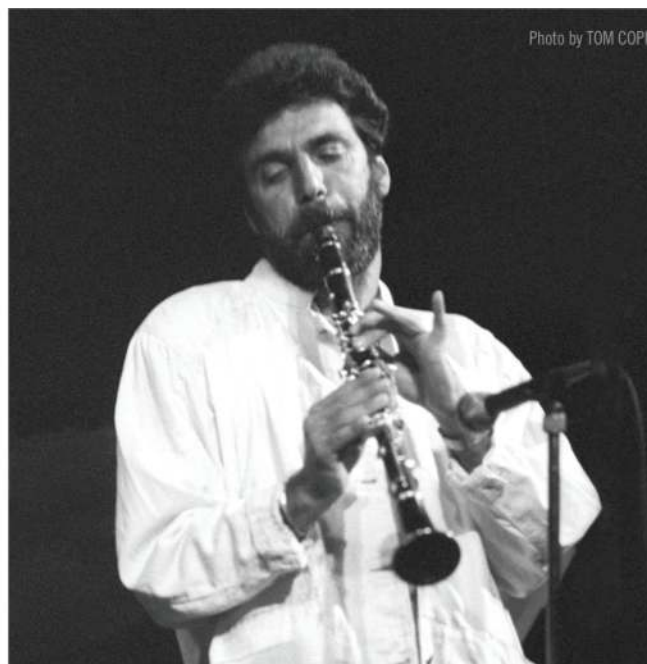
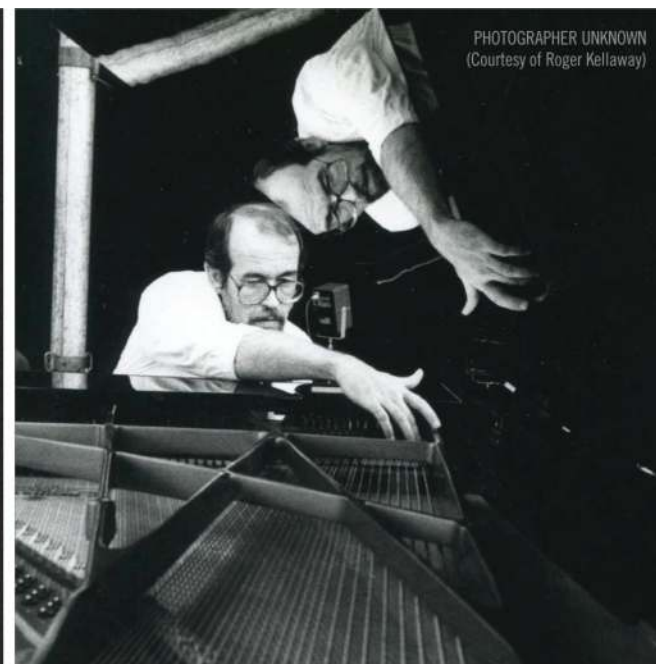


Photo by TOM COPI



PHOTOGRAPHER UNKNOWN
(Courtesy of Roger Kellaway)

FRONT ROW AT THE VANGUARD

I have always been a huge fan of the brilliant pianist-composer Roger Kellaway; I consider him to be among the greatest jazz pianists in history. My association with Roger goes back to December of 1964, when I was a freshman at Columbia University. At the time, I was in charge of jazz on Columbia's radio station, WKCR-FM, and I recorded Roger's trio for one of my radio shows. Many years later, Roger arranged and performed on one of the early Resonance releases, Christian Howes's album *Heartfelt*. I was also thrilled to have him sit in on two selections for a live recording with the wonderful British jazz vocalist Polly Gibbons in 2014.

In 1988, Roger told me he would be recording an album of his original songs entitled *Memos From Paradise* on GRP Records. The date was to be led by the great clarinetist Eddie Daniels and I jumped at the chance to be present while these two musical geniuses recorded at Clinton Studios in New York. Later, I learned that Roger and Eddie were going to reunite for one week at the Village Vanguard. I was right there in the front row. With their permission, I brought my trusty Sony super high-quality professional cassette recorder and a single Sony stereo microphone (a photo of which is included in this album package). I just placed the mic on the table facing the band, hit 'record' and let it run. It was as simple as that. The musical interplay that night was amazing. Full of energy, the band displayed brilliant musicality and prodigious technique.

The sound quality was also remarkable, considering that it was recorded on a cassette with Dolby noise reduction and one tiny electric condenser microphone. This setup picked up both the direct sound of the band and the mix for the audi-

ence from the house speakers. The sound quality you hear is essentially what was picked up by the stereo microphone, with some minimal equalization and balancing of levels done in mastering.

The tape sat in my personal collection ever since I recorded it. Nearly three decades later, in 2016, I pulled it out and listened to it. Immediately I was transfixed again. I decided to send digital copies to Roger and Eddie for their enjoyment. I thought it would be nice to recall that glorious night, 28 years earlier. I must say, I was gratified by their reaction. Both of them suggested that we release this recording on the Resonance label. After some contemplation, I agreed... and so, here it is!

When I listen to this recording, it feels like I'm back in the club, sitting in the audience right in the front row. And let me suggest if I may, for the most intimate sonic experience, try listening to it with a good pair of stereo headphones.

George Klabin
Los Angeles, June 2017



Sony ECM-939LT stereo microphone used by
George Klabin to record this concert at the
Village Vanguard on November 26, 1988.

JUST FRIENDS — LIVE AT THE VILLAGE VANGUARD

BY JOHN MURPH

“Just Friends” serves not only as the sole standard performed during this charming Nov. 26, 1988 engagement, it also speaks to the sanguine rapport that the clarinetist Eddie Daniels quickly forged with his copilot, the pianist and composer Roger Kellaway, as well as the bassist Buster Williams and the drummer Al Foster.

Nearly 30 years later, this Village Vanguard date testifies to the fruitful partnership between Daniels and Kellaway, one that continues to this day. “I love playing with Roger, especially in a duo setting. At any moment we can walk onto a stage and play together,” Daniels says. “He plays so orchestral but he also leaves a lot of space and has a great sense of sound and touch. He’s just a monster piano player, who can play anything. But first of all, he’s a composer.” When asked specifically when the two met, neither could pinpoint the exact time but both guessed around five years before this particular concert. It was Jack Kleinsinger, producer and director of “Highlights in Jazz” — New York City’s longest-running jazz concert series — who encouraged Daniels to play with Kellaway at a “Highlights” event. “We just had one little rehearsal. I said, ‘Wow, this is special,’” Daniels recalls.

Indeed, Kellaway is one of jazz’s most distinguished figures today. In addition to having worked with a plethora of musical greats ranging from such jazz icons as Wes Montgomery, Quincy Jones, Sonny Rollins, and Carmen McCrae to such pop superstars as Barbra Streisand, Elvis Presley and Van Morrison, he has an extensive discography that dates back to the early-’60s and has gained recognition for numerous film and television scores, ballets, and works for classical orchestras and chamber ensembles.

The disc begins with Kellaway’s bluesy “**Some O’ This and Some O’ That**,” which was inspired by Thelonious Monk. Here, Daniels and Kellaway initially state the melody in perfect unison above Williams and Foster’s swaggering gait. Shortly after, Daniels launches into a brief solo improvisation, highlighted by his assured fluidity and sinewy tone. After Daniels’ improvisation evolves atop the band’s rhythmic bed, Kellaway hammers out a percussive, melodically cogent essay marked by labyrinthine passages and short tremolo bursts.

After Kellaway’s “Some O’ This and Some O’ That,” the quartet slides into Daniels’ “**Reverie for a Rainy Day**,” a gorgeous ballad on which his clarinet takes on a crooner’s sensibility as he articulates the soulful melody with late-night sensuality. Daniels penned the tune specifically for the Vanguard date; surprisingly, he’s never performed it again. “At the time, I thought it was just a hard tune to rehearse. That’s why I didn’t get into doing it again,” Daniel explains. “When I listened to the performance, I realize that it worked out very well.”

The band follows with another Daniels composition — the fanciful “**Wolffie’s Samba**,” whose melody originates from the second movement of Mozart’s Clarinet Quintet. After Daniels and Kellaway engage in a lovely, decidedly European classical duo, they segue into a Brazilian samba feel thanks to Williams’ ebullient bass lines and Foster’s prancing yet pneumatic drumming. Interestingly enough, this was another Daniels tune that was never performed again after the Vanguard date.

The quartet explores the John Klenner/Sam Lewis-penned classic “**Just Friends**” for nearly 20 minutes. The performance begins with Daniels in a piquant mood pecking out the melody, underscored by Kellaway’s economical accompaniment. After a suspenseful passage marked by swirling and stuttering clarinet figures and orchestral piano flourishes, the superb rhythm section sneaks underneath, buoying Daniels’ pirouetting improvisation. Spurred by a leisurely tempo, the ensemble examines “Just Friends” with seemingly all the time in the world. Williams then plucks a well-paced solo, followed by blissful exchanges with each member of the combo.

“That song was always good because it was easy and fun to play. It kind of says, ‘We’re just friends,’” Daniels says. “I like that this album is called *Just Friends*. It’s nice.” Indeed, “Just Friends” is a standard that recurs frequently in Daniels’ career. He recorded it on his 1987 release, *To Bird With Love* (GRP), which coincidentally featured Foster and guest appearances from Kellaway, and on the 2012 disc *Live at the Library of Congress*, a sublime duet concert with Kellaway.

To Bird With Love documented Kellaway’s first appearance on a Daniels album. However, it was the follow-up recording *Memos from Paradise* (GRP), on which Daniels truly displayed his appreciation for Kellaway’s musicianship, as the album’s subtitle, *The Music of Roger Kellaway*, indicates. The sterling album showed Daniels celebrating Kellaway’s compositions and arrangements while playing with a dream jazz combo, a string quartet and, of course, Kellaway guesting on piano. *Memos from Paradise* also won Kellaway a Grammy for “Best Arrangement on an Instrumental.”

“**The Spice Man**,” the disc’s other Kellaway composition, closes *Just Friends*. Whereas “Some O’ This and Some O’ That” found the band swinging at a relaxed stride, “The Spice Man” moves at a quicksilver pace as Daniels and Kellaway map out loopy lines that recall the caffeinated glee of Raymond Scott’s scores. Williams suddenly disrupts the commotion by bowing a mesmerizing arco solo. Exuberance briefly reigns again until Daniels stops the uproar by blowing a beautiful clarinet serenade that betrays his years studying European classical music. Kellaway follows Daniels’ lead by delivering an equally captivating solo improvisation. Then, after yet another burst of zesty energy, the music quiets once again and gives way to a symphonic drum solo that illustrates Foster’s mastery of tonal colors and sonic dynamics, before cresting into a zippy finale.

When Kellaway reflects back on the Village Vanguard concert, he thinks of the energy of the band while citing specifically “The Spice Man.” It’s a tune that he’s fond of — particularly the parallel piano and clarinet lines — but one which he’ll probably never perform again. “I just don’t want to play that fast,” Kellaway laughs. “It was written during a youthful time.”

If Daniels and Kellaway’s then burgeoning professional relationship provided the foundation for the Village Vanguard date, it was the recruitment of Foster and Williams which helped elicit many of the surprising musical fireworks. In view of the quartet’s apparent accord, this concert was actually the first time Daniels and Kellaway performed with this incredible rhythm section. “That date gave me the permission to taste having one of the finest rhythm sections in New

York City during that time,” Daniels says. “Having Al play on that gig gave me something special. The thing I love about this live album is that Al had a lot of drum solos. I just loved his soloing because it’s so lyrical.”

As for Williams, Daniels explains that the Village Vanguard concert was the first of their encounters. Almost three decades after the performance, Daniels reached out to the other quartet members to receive their respective blessings to release *Just Friends*. “I had the sweetest moment with Buster just last year when I called him to ask him if he was OK to release this disc,” Daniels says. “He said, ‘Eddie, you just sounded so great at the Vanguard; I was so amazed at your clarinet playing.’ At the Vanguard, nobody said anything to me. It was interesting hearing almost 30 years later from a rhythm section that I never really hung out with that Al and Buster were so respectful of my clarinet playing then.”

It’s also not lost on Daniels that at the time of the Vanguard date, he, at 47-years-old, was emerging as the premier clarinetist of his generation. By the mid-’80s, Daniels, surrounded by superb saxophonists such as Joe Henderson, Stan Getz and Michael Brecker, decided to concentrate more on the clarinet. “I thought as a clarinetist I could make more of a mark. I wanted to help in the evolution of that instrument,” Daniels says.

Dating back to the mid-’60s Daniels proved to be one of the most versatile multi-reed players on the New York City music scene as a commanding tenor saxophonist, clarinetist and flutist. He made his recording debut as leader with the 1966 Prestige LP, *First Prize!* and continued turning heads by playing and recording with such heavyweights as Richard Davis, Don Patterson, Freddie Hubbard and the Thad Jones/Mel Lewis Orchestra. Daniels also found plenty of other studio work with numerous jazz, R&B and pop stars including Billy Joel, Sister Sledge and Angela Bofill.

Daniels has since returned to the saxophone, but don’t call him a doubler. “I play the clarinet like a clarinetist. When I play tenor saxophone, I play like a saxophonist,” he explains. “The fingering between the tenor saxophone and the clarinet is a bit different but there are some things that are the same. The things that are the same are the reasons why a lot of jazz saxophonists sound like saxophonists when playing the clarinet. Sometimes they sound good, but they don’t sound like they’ve lived with the clarinet as their sole cohabiter.”

Not only is *Just Friends* a fascinating musical snapshot of Daniels’ early years playing with Kellaway, it introduces the larger jazz world to rare compositions penned by the two. “I think I played pretty good 30 years ago,” Daniels says of the Vanguard recording. “It’s a great time capsule of who Roger and I were then. I’m now sort of out of that stylistic bag because I’m much more mature. But I hope people will appreciate my clarinet playing and will check out some of my other albums with Roger.”

John Murph
June 2017

John Murph writes for *DownBeat*, *JazzTimes*, *Jazzwise*, *The Root* and *NPR*.

A MARRIAGE MADE IN HEAVEN

EDDIE DANIELS REFLECTS

What do you remember from this gig at the Village Vanguard on Saturday, November 26, 1988?

EDDIE DANIELS: George Klabin called me and said, 'You know I have a recording that I did of you at the Vanguard,' and he sent me a copy of it. I listened to it, and of course it's not a perfect recording, but the performance is great and I'm so glad that he did it. What he did with the studio, and his magic, he made it fabulous. I mean, it's not going to sound like a studio recording by any means from a little cassette machine, but he did about as much as you can — it's like having a nice picture of someone you didn't know you could have a picture of.

Can you tell us what was going on in your career around that time in the late 80's? You were an in-demand session player, plus putting out your own albums on GRP.

In the 80's I was a roving studio rat! Going from studio to studio with my horns. I had a reputation as someone who was very flexible and I played the clarinet, the saxophone and the flute. I could be used for a lot of different things.

How did you first meet Roger Kellaway?

I met Roger Kellaway at a "Highlights in Jazz" concert where we played together. When I went over to Roger's house and we played a few things I realized, 'this guy is so easy to play with, he's so great to play with' — it was a marriage made in heaven. So I started playing with Roger. Then I got a gig at the Vanguard, so I thought I'll do something with Roger, Al Foster and Buster Williams — and there it is!

How would you describe your dynamic on and off stage with Roger?

We're good friends. We laugh a lot. He likes red wine. If he suggests a good red wine, I trust him. He and his wife Jorjana and I and Mirabai get together a lot. On stage we have a lot of fun. He opens me up, he's totally free. He just creates a lot of space in the music that you don't get in a quartet most of the time. When we play duo, it's just amazing. I love it.

What can you tell us about the repertoire on this set? There are two originals from you and Roger each, and the jazz standard "Just Friends."

Because we're friends, we'd always play "Just Friends." One of my tunes is "Reverie for a Rainy Day" and the other is a take-off from the Clarinet Quintet of Mozart — I called it "Wolfie's Samba." Those were tunes I wrote back then, I haven't played them since that time. When I heard the record I thought, 'I'd like to get that music out. I gotta find it and maybe play it.' It was okay!

Tell us about what it was like to play with Buster Williams and Al Foster, two of the true giants in this music.

Great. You know, Al just has the feel, as does Buster — it was great. It was a long time ago, and when I listen to it I realize how great it was to play with them. So terrific.

What was it like listening to this music all these years later?

It was delightful. It's nice to see where I come from, what my roots are — and I don't play that differently. It's like as you get older you get more refined and you get deeper in your feelings as a human being. So I see that difference, but I see the germ of what I could do there and what I am now.

Any final thoughts you'd like to share about this recording?

It was a joy and was also a challenge. A lot of music, lot of notes. I like it because it's kind of what my world was like back in the 80's, going from studio to studio, reading music, having tons of stuff thrown in front of you and you have to do it. Now my life is a little easier, I play stuff that I know, that I like, that I've written.

IMAGINATION, ADVENTURE & SPIRIT

RECOLLECTIONS OF ROGER KELLAWAY

Almost 30 years ago, Eddie and I were doing a "Highlights in Jazz" show in New York for Jack Kleinsinger. Suddenly, Jack thought Eddie and I should play together, and we had never done that. I don't even think we knew each other. So that was the beginning of what has been a 30-year relationship.

The thing about Eddie is that he's very special. For one thing, he's probably got, at least in my opinion, the greatest clarinet sound in the world. He's got phenomenal technique, so he can go anywhere. Which is not unrelated to where I am. So to be able to go anywhere, together, is an extremely satisfying adventure.

I'm not quite sure how the Vanguard gig came about. In 1988, Eddie and I recorded *Memos from Paradise*, which Al Foster was on. Then in November we did the Vanguard gig with Buster Williams. Listening back to this music, 29 years later, is unbelievable. I really loved the gig, it was jam-packed with imagination and a feeling of life's spirit that is just wonderful.

I love playing at the Village Vanguard. I remember years ago going down those stairs and running into Max Gordon, the man that owned the place. It was always wonderful to see him. Certainly Eddie must have enjoyed playing there — he played there for years every Monday night with the Thad Jones/Mel Lewis big band. One of the things that's interesting about the Vanguard is its intimacy. Yes, there is a stage area, but it's only inches in front of the front table, so you feel the audience — it's very special.

I didn't remember that our friend George Klabin was there that night or that he had taped the performance. But then he played it for us and it's absolutely fabulous. There's some very interesting playing on all of our parts. We were younger! (Laughs).

What makes this album unique is that there are four very distinct personalities on stage, and yet we come together and play as a band. That's really what jazz is all about, or any kind of ensemble playing. To be able to listen to somebody else and be able to play with them if, hopefully, they're also listening and able to play with you. You can usually tell whether that's happening or not as you're playing. In this case, it was very compatible and I think the personalities shine.

I like all of the tunes that we played. I really enjoy "The Spice Man." It's so fast! I've looked at it in the past year and I think I'll let it go down in history. Yes sir,



Photo by RICHARD LARFO



Photo by TOM COPI



Photo by TOM COPI

thank you! (Laughs) It's pretty fast. But the solos that happen within the tune are really interesting.

I like playing free and it's interesting to listen to other players play free. I especially like the extended segment when Eddie and I play free before we do "Just Friends" — it's outside the box. It's interesting to explore free playing with different people to see how they go about it and if they're comfortable with it. It's part of the adventure.

I think the most interesting thing is to listen to the interaction between the players. There's some fierce imagination going on here, and of course the interaction, when you're improvising, is everything. I think our fans will find the album ever satisfying.

A QUEST TO FIND SOMETHING NEW

LOOKING BACK WITH BUSTER WILLIAMS

Do you remember how you first met Eddie Daniels and Roger Kellaway?

BUSTER WILLIAMS: I think I first met Eddie Daniels the week before this particular gig at the Vanguard. He called me and we got together, had a rehearsal, and I tell you I was very impressed with him. Eddie Daniels is an incredible musician, and I noticed right away that he can play anything that he hears. Then playing with him, I realized that he was not only a master of the instrument, but he was a master of conception. He knew how to make everything he heard really come out as music, and I've been impressed with him ever since. I really don't remember exactly when, but I had met Roger Kellaway before I knew Eddie



Photo by TOM COPI

Daniels. Roger is a very interesting player too — a truly consummate musician. I've played with him a few times, and every time it's fresh. I love what he does, I love what he plays. I love all those guys.

How would you describe what it was like to play with the quartet?

It was great. Al Foster rounded out the band, and I love playing with him. Quite frankly, I remember that we played the gig, but none of the particulars of it other than my affection for Roger, Eddie and Al. That was 1988, right? Lots of water under the bridge since then. Lots of record dates, lots of performances — but when I heard the music, it did bring me back to how special that week was.

Can you talk a little bit about what it's like to play with Al?

It's like playing with any great musician. You learn something. And what we do, playing this music together, affords us an opportunity to be 'new.' You don't come to the bandstand with preconceived ideas or an agenda, or 'let's see how much I can impress everyone else' — at least I don't. First of all, I'm in awe of great jazz musicians. Because with jazz it's always something being created in the moment that hasn't been said before. We may use certain properties, we may use certain tools, and certain ways of doing things that we know work, but it's always a quest to find something new, and to find out something new about yourself as you mesh together with these other guys. And it happens. Ninety percent of the reason that it happens is because you're listening to everyone else. We all speak the same language but what I'm going to say to you, and the inflections that I'm going to use and the particular phrasings that I'm going to use to put it together, are really sparked by you. What I say to this guy, I might say the same thing to this other guy, but I say it a different way, because of what

you say to me. It's an adventure. And it never gets stale.

In the late 80's you played on a great deal of recordings with such artists as Steve Kuhn, Steve Turre, Cindy Blackman, Larry Coryell and Ralph Moore. What else were you doing musically?

During this time Kenny Barron, Ben Riley, Charlie Rouse and myself had formed the band Sphere, and I was also part of another cooperative band, The Timeless All Stars, with Cedar Walton, Billy Higgins, Bobby Hutcherson, Harold Land and Curtis Fuller. So I know that those two bands were happening, as well as lots of things I was doing in and out.

What's it like to play at the Village Vanguard?

Village Vanguard is one of my favorite clubs. It's one of the true jazz clubs in this country. It's the kind of place that you say, 'If these walls could talk!' I love the Vanguard.

Any final thoughts about this recording?

I think it can become a classic. It speaks of the times, times gone by, but at the same time, it's just as new and fresh as something happening today.

THANKS TO THE VILLAGE VANGUARD'S
MAX GORDON, LORRAINE GORDON AND DEBORAH GORDON.

SPECIAL THANKS TO
JOHN MURPH, JOHN KOENIG, TOM COPI, RICHARD LAIRD, JORJANA KELLAWAY, MIRABAI DANIELS, THIERRY DEMONT, ERIC SCOTT AND ELO CARRILLO.

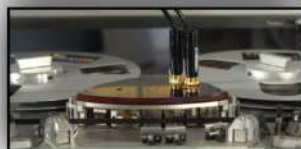
EXTRA SPECIAL THANKS TO
EDDIE DANIELS, ROGER KELLAWAY, BUSTER WILLIAMS & AL FOSTER

ENDORSEMENTS:
EDDIE DANIELS PLAYS BACKUN CLARINETS AND MOUTHPIECES

FOR MORE INFORMATION ABOUT THE ARTISTS PLEASE VISIT:
EDDIEDANIELSCLARINET.NET
ROGERKELLAWAY.COM



THE 2xHD MASTERING PROCESS



2xHD is a record label which uses its proprietary system to process music masters originally recorded in analog or DSD or other format, to DSD in order to produce a unique listening experience.

The process uses a selection from a pool of high-end audiophile components and connectors. In some cases even using battery power, so as to benefit from the cleanest power source possible. This variable equipment combination custom tailored to each project, creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of 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 filters that create a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master and provides an open feeling to the sound.

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

2xHD Mastering by: René Laflamme
2xHD Executive Producer: André Perry

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