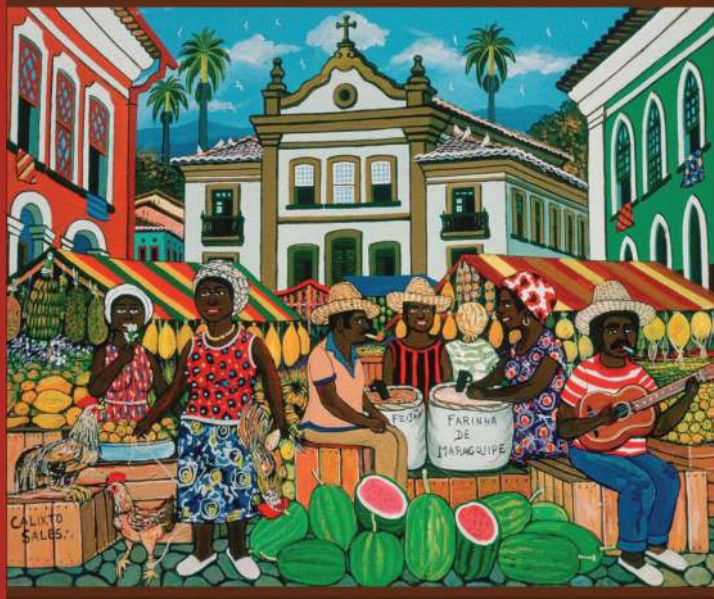


2^xHD
FUSION

EDDIE DANIELS HEART OF BRAZIL



A TRIBUTE TO EGBERTO GISMONTI

THANK YOU... Most of all to George Klabin for throwing me into the center of all of this great music, which forced me to swim with ecstasy in it. This couldn't have happened without him.

To my grandson, Samual, who helped with the title — he definitely has a tender heart. My son, Josh Daniels, and Richard Hawkins. Morrie Backun — who makes the warmest, most beautiful clarinets ever — and Vandoren. And especially my wonderful wife, Mirabai, whose presence really got me through it.

I have to thank the Harlem Quartet for not only their amazing playing, but also for their wonderful energy and smiles.

The arrangers Josh Nelson, Kuno Schmid, Ted Nash, and Mike Patterson!

But mostly Egberto, for his beautiful music that helped me find another voice within myself.

I THANK YOU ALL!

EDDIE DANIELS



FROM THE PRODUCER



The music on this recording was written in the '70s and '80s and originally released in Brasil on LP. Since the very first time I heard them, these magnificent and diverse musical creations settled in a special place in my heart, as deeply transporative experiences.

For a long time I wanted to produce a tribute to this extraordinary musical genius, but could not find anyone who wanted to take on arranging these complex masterpieces. They said it was like trying to repaint a Picasso!

Finally, in 2016 while speaking to my old friend clarinetist Eddie Daniels about Brazilian music, I mentioned a brilliant composer who was born in Carmo, a very beautiful small town in the state of Rio De Janeiro, Brazil. I explained that his works were not at all like typical Brazilian music of the '70s such as samba or bossa nova, but rather defy simple characterization. This composer joined elements from folklore, classical, contemporary and world music with stunning virtuosity and melodic invention. Eddie was curious, so I sent him numerous examples. He was deeply moved and stunned by the beauty and power, and said he would love to record this. So, after many years, I had finally found my lead artist for this project. Eddie suggested Grammy Award-winning jazz musician Ted Nash for arrangements, and also the concept of using the Harlem Quartet.

We eventually settled on the instrumentation of Eddie on clarinet and tenor sax, piano, bass, drums, and string quartet. For arrangers, I chose Nash; as well as my good friend and regular collaborator, German arranger Kuno Schmid; and pianist

Josh Nelson. We chose twelve originals by Gismonti, and Eddie also wrote a new tune, "Tango Nova," arranged by Mike Patterson.

Next, I assigned the pieces among the arrangers and asked them to preserve Gismonti's unique and cinematic musical "paintings," explaining my vision to treat each composition as one would a classical piece, respecting and retaining the original treatments, melodies, moods, and intent, while adding or expanding jazz improvisation sections as vehicles for the brilliant players such as Eddie and pianist Josh Nelson. I also wanted to weave the Harlem Quartet in and out so I told the arrangers to handle them as a unit, to not only provide backgrounds, but at times play solo sections. Finally, I chose Brazilian drummer/percussionist Mauricio Zottarelli as the unifying rhythmic "voice." His passion, incredible technical ability, and innate understanding of each style made him so easy to work with that I could trust his choices on every song.

I could not be happier with the final result. Apparently, Egberto Gismonti agrees as shown by his comments (*starting on page 13*). As I look back on this project I am honored to have collaborated with all these special musicians to create this tribute to one of the world's great musical geniuses.

And of supreme importance, this project would never have been realized without Eddie Daniels' presence, his musical brilliance, and total mastery of his instruments. I consider him without question the greatest living jazz clarinetist and it was an honor to collaborate with him.

GEORGE KLABIN

PROGRAM NOTES



In his half-century as a professional composer and musician, Egberto Gismonti has shown the world an incomparably broad panorama of his native Brazil. His songs, which have filled over seventy albums, are windows to the culture: its Indian, European, and African cross-breeding; its connections with nature, rhythm, and melody; its relation to the rest of mankind. Born in the state of Rio de Janeiro, Gismonti is a lifelong student of his country's musical roots; he even trekked into the Amazon forest and lived with an indigenous tribe in order to play their music with them.

His writing is exceptionally refined, yet full of adventure. He dips into French impressionist harmonies and post-bop jazz; he loves sudden changes of tempo and rhythm. Some of his pieces unfold in movements. When he found that the standard six-string guitar couldn't contain his pianistic conceptions, he designed guitars with ten, twelve, and fourteen strings. Some of his songs have words (most of them written by the lyricist, poet, and playwright, Geraldo Carneiro), but Gismonti's music is so atmospheric that it tells its own stories. "I want to represent the entire human experience," he says. "I don't want to write the kind of music that only Brazilian musicians born in Rio de Janeiro would know how to play; I never wanted that in my life."

This album was recorded in 2017, the year of Gismonti's seventieth birthday. The material and personnel were selected by the owner of Resonance Records, George Klabin, who wanted to give the music a jewel-like setting. As soloist, he chose

Eddie Daniels whose technique, expressiveness, and radiant tone have been hailed by authorities ranging from Leonard Feather to Leonard Bernstein. Since making his first album for Prestige in 1966, the Manhattan-born Daniels has aced every challenge. In the '70s he was a first-call studio musician, working alongside Billy Joel, Angela Bofill, and Sister Sledge. He has played Brahms and Satie, Benny Goodman, and Charlie Parker. His third-stream album on GRP, *Memos from Paradise* (1988), won a Grammy.



Yet, Gismonti's work gave him pause. "I freaked out on several levels, one of them being, how was I ever going to express how ridiculously beautiful this music is? George threw me into it and I fell in love with the originals, while still wondering, how can I pull this off?"

Gismonti's response: "When I heard the record I felt immense joy. The arrangements and playing maintain the Brazilian flavor of the originals; at the same time, they add cadences that are improvised, that are a clear variation of Brazilian music. I very much like the album's use of strings; they give the group a high-level polyphonic concept and capture the tone color of an orchestra. The repertoire spans a rich period of my composing. What a great present for my seventy years of life."

JAMES GAVIN



THE SONGS

LÔRO [PARROT]

First recorded on *Em Família* (1981)

Gismonti wrote this breakneck showpiece in tribute to his friend Hermeto Pascoal, a fearless, eccentric instrumentalist and composer from Brazil's northeast. "Most people haven't paid tribute to him because his music is very complex," Gismonti says. "But I resolved to make a song and dedicate it to him. This is almost a song by Thelonious Monk. It permits everyone who records it to improvise, to reinvent." On the original version, the melody line—a series of short, staccato phrases—is played by unison piano and flute. "I was practicing on clarinet like crazy," says Daniels. "When I got to the studio I finally realized, play legato, that's the right thing to do."

BAIÃO MALANDRO [BADASS BAIÃO]

First recorded on *Carmo* (1977)

Baião is a rural northeastern style akin to American hillbilly music; it is typically played on fiddle, triangle, flute, and accordion. Malandro denotes a devious rogue. "Baião Malandro," notes Gismonti, "is just what the name says. The title justifies the manner in which I played and recorded this song. The music represents a concept I had early in my career of composing songs with three or four different parts, like a symphony or sonata. I called it malandro because it scrambles things up with a rhythmic question, a polyrhythm." Duo Assad, a pair of renowned Brazilian classical guitar players, recorded the piece in a transcription for guitars; that brought it to the attention of classical guitarists worldwide.

ÁGUA E VINHO [WATER AND WINE]

First recorded on *Água e Vinho* (1972)

Early in his partnership with Gismonti, lyricist Geraldo Carneiro's youngest sister, Maria Elizabeth, known as Bethinha, was studying piano. She was a small girl, with hands so tiny she had trouble playing fifths. Gismonti composed a piano exercise that he believed would widen the reach of her fingers. "After four months of playing it, she developed tendonitis," he says. "She had to stop playing for two or three months." Feeling guilty, he resolved to turn the exercise into a beautiful song. With words by Carneiro, "Água e Vinho" has been recorded by numerous singers; Gismonti himself sings on the original. In the version here, Eddie Daniels plays a lonely tenor sax amid swirling strings. "When I heard a man's voice singing this," he says, "I thought, how do I get that expression? I kind of saw the tenor as a voice, a little more raw than I would normally play in that register. It's the low part of the tenor, almost what Ben Webster played."

CIRANDA [FOLK DANCE]

First recorded on *Circense* (1980)

Gismonti wrote this piece as a brief interlude in a symphonic poem to be performed at Rio's Teatro Municipal. When the production was canceled for lack of funding, he extracted the interlude and turned it into a song. "That was another hard one for me," explains Daniels. "It made me think of Gato Barbieri... passionate, fiery, earthy with the heart bursting with emotion. On the date I called myself Gato Shapiro Lipschitz. Here I was, a Jew, trying to bring up that feeling of hot Latin passion."

FOLIA [REVELRY]

First recorded on *Nó Caipira* (1978)

This song was born in one of Gismonti's more experimental periods, when he toured with his band Academia de Danças, who played some of his most demanding music. In "Folia," Gismonti and arranger Josh Nelson breathlessly convey the sense of a party gone berserk. There are jarring shifts in mood and tempo as the spotlight shifts rapidly among Eddie, the string section, and other soloists. Drummer Mauricio Zottarelli maintains a sense of hell breaking loose. "'Folia' was a very big step as musical language," says Gismonti. "Eddie's version maintains the almost dodecaphonic parts, the arrhythmic ones, of the original."

MARACATÚ [SACRED RHYTHM]

First recorded on *Nó Caipira* (1978)

Maracatú is a centuries-old Afro-Brazilian tradition of music and dance, displayed each year in the northeast during Carnaval. At its heart is a set of highly percussive African rhythms. Gismonti's intense study of maracatú yielded the song heard here. As arranged by Ted Nash, it is lyrical, not frenetic; the maracatú rhythms are implied more than stated, while Gismonti adds harmonic richness to a purely percussive style.

ADÁGIO

First recorded on *Egberto Gismonti* (1973)

This early Gismonti composition has the feeling of a winding nocturnal stroll in some cosmopolitan city in Europe. Kuno Schmid orchestrated it romantically for strings. "'Adágio' was directly influenced by Ravel," explains the composer. "In that era I was playing a lot of Ravel." Says Daniels: "It's such a beautiful, lyrical melody; all I had to do was make it feel like it was from my heart."

TANGO NOVA [NEW TANGO]

This Eddie Daniels original is in the cross-cultural spirit of the album; it appears here as a nod to Gismonti. Explains Daniels: “When I went to Argentina I wrote that tune, thinking it was a tango. I called my close friend, Argentinian composer Jorge Calandrelli, who has written a lot of music for me. I said, ‘Jorge, I’m sending you this music. Tell me if it’s a tango.’ He called me back and said, ‘Eddie, it’s not a tango, it’s a bossa nova.’ So I decided to call it ‘Tango Nova.’ It has tango influences in it, especially the strings at the end, when they do this unaccompanied thing, very tango. A lot of the time the drums play half-tango, half-bossa nova. I thought, maybe this is something new.”

CHÔRO

First recorded on *Em Família* (1981)

“Chôro” is Gismonti’s breezy take on the style of the same name, a sprightly instrumental music born in Rio in the 19th century. Chôro is known for its counterpoint, improvisation, and polyrhythms; Gismonti calls it “the foundation of Brazilian music. It comes from the music that we call European baroque music, like that done by Bach.”

TANGO

First recorded on *Agua e Vinho* (1972)

Gismonti composed “Tango,” he says, at a time in which he was employed heavily as a writer of theater music. “At times I was asked for songs that were exaggeratedly dramatic, like a tango.” But this one is no traditional tango; it references the form but takes it to moody, cerebral places. “Josh Nelson and I did that as a duo,” says Daniels. “It has some of that olé! thing, very Latin American. And then it goes into the ballad.”

CIGANA [GYPSY WOMAN]

First recorded on *Alma* (1987)

In *Eréndira*, a 1983 film written by Gabriel Garcia Márquez, a teenage girl is turned into an itinerant prostitute by her mad grandmother. As they travel through the desert and from town to town, they encounter a gypsy. The character inspired Gismonti to write this song. “It tries to musicalize the gypsies that you encounter in the interior of Europe, that want to read your palm—people who are discarded from their nationality, from their country, from the language, that manage to dwell every day apart from other realities,” he says. “I think this is a very beautiful thing.” In the introduction, Josh Nelson plays an inspired sequence of changes over a simple, rhythmic left-hand figuration. Entering in the clarinet’s highest range, Daniels sounds flutelike, with bright, clear high notes.

TREM NOTURNO [NIGHT TRAIN]

First recorded on *Academia de Danças* (1974)

This brooding piece, with its silences and abrupt tempo changes, is from a series of story-songs that Gismonti wrote with Geraldo Carneiro. The lyric, not heard here, uses poetic language to evoke a dreamlike ride on a night train. “It’s not a song that has a traditional cadence of play and improvise, play and improvise,” says the composer. “It’s a song that tells a story that has hiccups, questions, fermatas all mixed in.”

AUTO-RETRATO [SELF-PORTRAIT]

First recorded on *Em Família* (1981)

This sweet, wistful reverie for clarinet and strings has a lyric (not sung here) by Carneiro, who captured what Gismonti calls “a time of profound, existential self-examination” in his life. “It was written at a moment when I needed Geraldo to represent me profoundly. I was circling the entire world, right and left, all the time. I didn’t know the majority of the places where I went, I had no idea what this represented in my life. I thought, what am I doing?”

A TALK WITH EGBERTO GISMONTI

Conducted and translated from Portuguese by James Gavin, January 30, 2018.

Do you still spend a lot of time traveling?

Yes, I continue to travel a lot. In fact, I'm traveling more than ever. I have friends in all corners of the world. I fly so much, I'm almost ready to get my pilot's license.

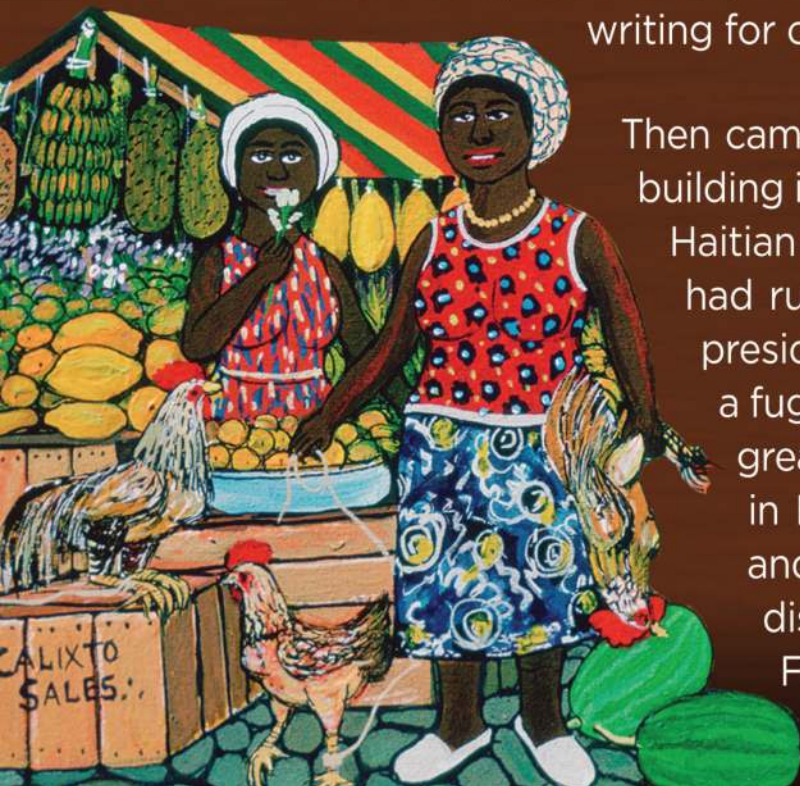
You seem to have spent most of your career working outside Brazil. Is this true?

I prefer to put it in another way. Until ten, fifteen years ago, Brazil was the center of my professional life, especially when I wrote for shows, films, theater, or ballet. But since then, I have done all this work in the four corners of the world. I play annually in many countries in South America and Europe; in Japan, China, South Korea. I play in three cities in Portugal each year. So Brazil is only one of the countries in which I work. I perform a minimum of once every year in at least ten, twelve Brazilian states; and I'm away from Brazil about four months per year. This gives me the ability to carry the ideas that I have about Brazil to the world outside.

In the early '70s, you studied in Paris with the legendary French composer and teacher Nadia Boulanger, whose students included Aaron Copland, Astor Piazzolla, Philip Glass, and Michel Legrand. How was that experience?

I didn't go to France to study with Madame Boulanger. I was 22, 23 years old, and I went because of Marie Laforêt, a very famous actress who sang. She made films with actors like Alain Delon and Jean-Paul Belmondo. In 1968 she passed through

Rio de Janeiro, and she heard me in the Third International Festival of Popular Song [a music competition]. It was the first time I had done professional work; I had arrived from the interior of the state, where my family lived. She invited me to go to France and do the arrangements for a record she intended to make. I went, and I spent two months making those arrangements. Then I toured with her all over Europe for a year and eight months, conducting the orchestra; we traveled to Canada also. It was a very important experience to work with Marie, in terms of learning what the stage is. And since she was, and continues to be, a very benevolent person, when I told her that I intended to proceed with my studies, she permitted me to do as I wanted in my mornings and some afternoons, when we weren't rehearsing or working on new songs. I knew, theoretically, the arrangements I had written for the record, but although I had gone to a music conservatory, I had little practice writing for orchestras.

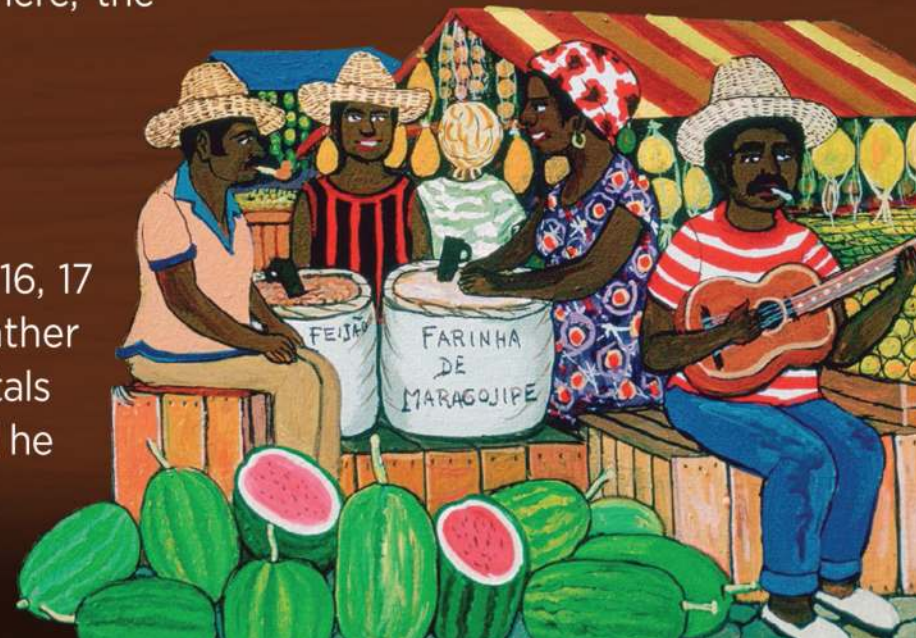


Then came an interesting set of coincidences. I went to live in a building in Paris on Boulevard Pasteur, and the doorman was this Haitian guy. He had been a lawyer for African presidents, and had run from one country to the other, because the African presidents had all lost their jobs and fallen, and he had to be a fugitive all the time. Besides being a great lawyer, he was a great musicologist who did lectures at the Théâtre de la Ville in Paris. He personally knew people like Nadia Boulanger and [French serialist composer] Jean Barraqué, who was a disciple of Anton Webern. He couldn't have a good job in France, because he was Haitian and discrimination was

huge. And so he was the doorman of a building where I rented an apartment. One day he saw me studying, and he asked me questions about that. I was stunned: A doorman could converse about Webern, Alban Berg, Schoenberg. He said he wanted to present me to Nadia Boulanger and Jean Barraqué. With Madame Boulanger I studied a year and a half—the whole textbook that she dedicated to musical analysis. And with Jean Barraqué I could make a profound study of dodecaphonic [twelve-tone] music. It was extremely important to know the thinking of Madame Boulanger, because she was more than a musicologist, more than a composer, or organist, or conductor; she was someone who stimulated a sense of musical freedom in everyone who sought her out. And so I proceeded to form my music until one day she simply said, “Today is the last day we’ll be meeting.” I was shocked, because I wasn’t expecting this. She said, “It’s time for the gentleman”—I was twenty-something but I was the gentleman; she was very formal—“to return to his country and discover the music of his country. If you stay here, you will turn into an average European composer. Because here, the music is ending.” She told me this in the 1970s.

Which American musicians are most important to you?

There are phases. In the first phase, when I was 16, 17 and living away from Rio de Janeiro, I had a father whose profession obliged him to travel to big capitals of Brazil. He came to Rio de Janeiro to work, and he met with friends who steered him toward records he should buy for his son, who was becoming a





musician. He brought me every type of music, including some records of Charles Mingus and Thelonious Monk. The record of Mingus was called *Mingus Mingus Mingus Mingus Mingus*. And this music, in a way, oriented me for years. I wound up making entire transcriptions of these records to sit at the piano and study, to have a practical relationship with the music of Monk, Mingus, and later of Oscar Peterson, and a lot of Herbie Hancock. I met him in '76. We talked a lot because I was working in his studio, a garage that he had made into a studio. I remembered by memory many things that he had played in past discs. And so an American thing was always representative in my life, beginning with Charlie Mingus and Thelonious Monk. Gil Evans, I discovered later. I heard those records of him with Miles, and they were a natural byproduct of impressionist music and more daring music such as Bartok, Stravinsky, etc. I met Gil Evans in New York and spent a lot of time with him in his loft.

A *New York Times* critic once wrote that he heard a touch of Gershwin in your music. Do you agree?

Look, in the era of the album *Danca das Cabeças*, the critic from *Der Spiegel* in Germany managed to hear Jimi Hendrix in my guitar-playing. I said, good. I can't dispute what he heard, but my intention was not to do Jimi Hendrix. If a critic heard Gershwin, I take it as compliment [laughs].

I'm curious about your long relationship with the ECM record label. When and how did it begin?

In 1975, I went to Berlin to play in a festival. Two or three months later, I received a letter from a man named Manfred Eicher, who had seen me in the festival. He said,

"I have a recording company called ECM Records, and I would like to make an album with you." Because I didn't know ECM Records, I looked for information, which in 1975 was extremely difficult to find; we didn't have the Internet, and ECM had begun only a few years before. Little by little, on trips I made around the world, I discovered what ECM was. And in 1976, I went to make a record. That was *Dança das Cabeças*, with [percussionist] Naná Vasconcelos. I made many more records for Manfred Eicher, and I wound up having an intense friendship with him. Because aside from being the producer he is, aside from being a director of cinema, he is also a profound connoisseur of Brazilian literature, which he translates into German. I continue making records, but because I have already recorded seventy, I don't want to record more of them unless it's something I haven't done before. I continue to release records I recorded in the past that had never come out. But I haven't gone to the studio for about ten years. I only record onstage with an audience. I play one time, and if it turns out right, great; if it doesn't, there's no record. I don't have much patience with technology. Luckily for me, there are many exceptional musicians who have begun to record my songs, even entire albums of my music.

Are you fussy about performances of your music by other artists?

No, no! On the contrary, I adore when other musicians give a different point of view about what I had imagined. Another interpreter invents a new story, or amplifies what I had intended. I don't fight with musicians even when they make mistakes with the notes. For example, John McLaughlin, who's a great friend of mine, recorded my songs. We were doing a tour of South America. I said, "Look,



let's play that song, 'Frevo Rasgado,' that you recorded all wrong with Paco de Lucia." He laughed a lot. He said, "I'm sorry!" I said, "Sorry for what? It sold a million records, how great!" I've recorded with Yo-Yo Ma, Martha Argerich, and with very primitive Brazilian musicians. Really, there's no difference in any of it for me. I was in the northeast of Brazil playing with [indigenous flutist] João do Pife and his band, six musicians who play tambor [drum], triangle, caixa [snare drum], bumbo [bass drum], and two bamboo flutes, not in tune. We did three concerts, and I played piano. It opened in me a window, a possibility to return to music that was very, very basic. Twice I did tours in the U.S. with Hariprasad Chaurasia, the Indian flutist. He made me play piano in the middle of that Indian music. I did concerts in Bahia, with sixteen members of the Yawaiapitì tribe in Alto Xingu [a territory in the southern portion of the Amazon]. They came dancing and singing things of theirs, and they permitted me to play with them. I like this music a lot. There are only two types of music, from my point of view. One is the type of music I need to hear to continue living. The other is what I need to give to the future.



Talk to me about this album by Eddie Daniels.

When I hear recordings of my music, I have a habit of writing about the sensations they give me. It seemed extremely interesting to me that all of the musicians, including Eddie, were maintaining great humor as they played, independent of the technical difficulty. I was impressed with the recording of the song "Folia." It's an extremely rapid frevo [a dance music from the northeast] that has an ostinato of a

short phrase. When I heard everyone playing so well, I was laughing out loud—it was a band of lunatics! They break off from the original recording I made on the album *Em Família*. The music was so crazy, all of us had drunk three or four caipirinhas before playing, to lose the seriousness.

Eddie's album is so well-made in terms of arrangement and performance, while at the same time respecting the details of melody, of harmony, even of certain moments of orchestration in the originals. The music I made was empowered. Extremely well-known singers and musicians have recorded entire albums of Tom Jobim—for example, Ella Fitzgerald. You only recognize the songs because their names are written down; none of the melodies are respected. I am not being critical; I am merely saying that that's how it was done. When I heard Eddie's record, I found it very hip, very important, and very comforting. ■

ABOUT JAMES GAVIN

Mr. Gavin's books include biographies of Chet Baker, Peggy Lee, and Lena Horne. He is a two-time recipient of ASCAP's Deems Taylor-Virgil Thomson Award for excellence in musical journalism.

AS A COMPOSER, what matters most to me is knowing that my music is being heard or played by musicians. Sometimes they are Japanese, German, English, Brazilian or French, and sometimes they are musicians who are independent of nationality because of their uniqueness and musical qualities.

Musicians reveal their personalities through their ideas that transform the music, originally composed to represent a story, into a creation that's even more surprising. How lucky for the composer!

“After 4 songs I'm moving in my chair, my heart racing, happy, surprised, grateful for the dedication of all in the realization of this project that honors me as a composer and gives me hope that we should be happy despite of the current reality of the world.”

This is how I would describe Eddie Daniels, an excellent and sensitive musician with countless concepts as an arranger and soloist. Thank you for this album that honors my music and renews myself as a composer.

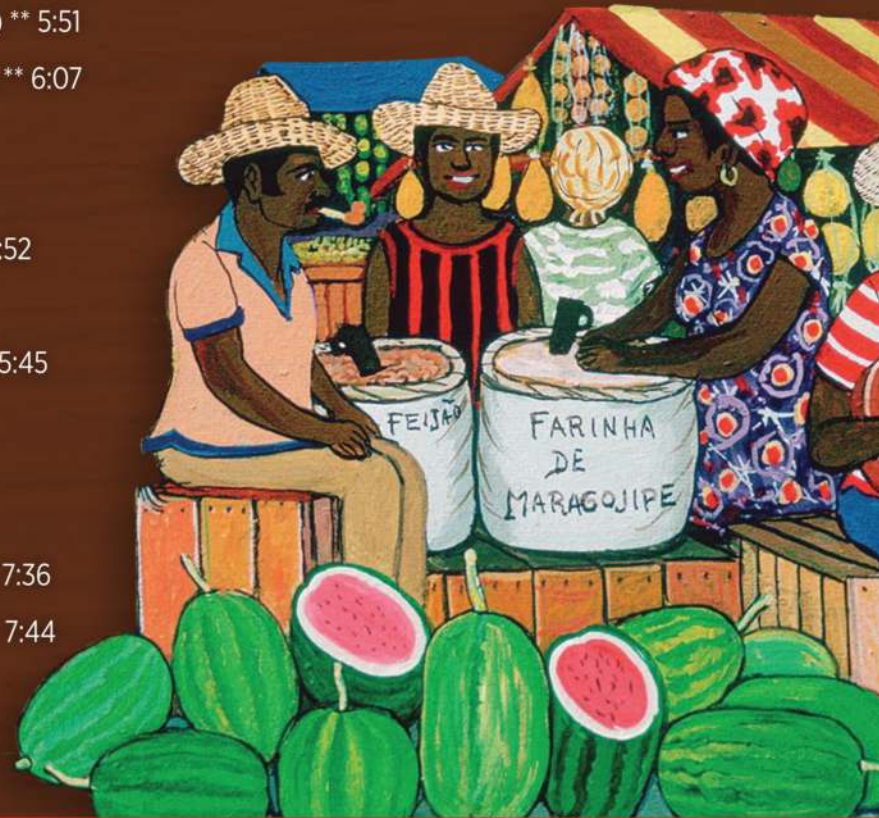
Many thanks to all of the arrangers, musicians, and producer who, with such varied ideas, recreated the magic of these songs with their Brazilian roots to successfully become new musical pieces.

EGBERTO GISMONTI

HEART OF BRAZIL



- Lôro** (Parrot) * 5:08
Baião Malandro (Badass Baião) ** 5:51
Água e Vinho (Water and Wine) ** 6:07
Ciranda (Folk Dance) * 5:11
Folia (Revelry) *** 4:23
Maracatú (Sacred Rhythm) * 5:52
Adágio ** 5:59
Tango Nova (New Tango) **** 5:45
Chôro * 6:02
Tango 4:40
Cigana
(Gypsy Woman) (String Orchestra) ** 7:36
Trem Noturno (Night Train) ** 7:44
Auto-Retrato
(Self-Portrait) * 6:44



A TRIBUTE TO EGBERTO GISMONTI

Musicians: Eddie Daniels (clarinet, tenor saxophone)
Josh Nelson (piano) • Kevin Axt (bass) • Mauricio Zottarelli
(drums) • Harlem Quartet: Ilmar Gavilán (violin), Melissa White
(violin), Jamey Amador (viola), Felix Umansky (cello)

Arrangers: Ted Nash* • Kuno Schmid**
Josh Nelson*** • Mike Patterson**** • All tunes composed by
Egberto Gismonti except "Tango Nova" by Eddie Daniels.





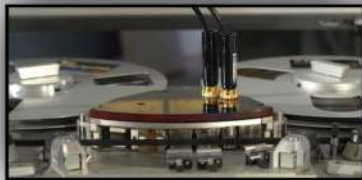
2xHD Mastering: RENÉ LAFLAMME
2xHD Executive Producer: ANDRÉ PERRY

Produced by *George Klabin* • Recorded and mixed by *George Klabin* and Fran Gala
at Resonance Recording Studios, Beverly Hills, CA, April-July 2017 • Mastered by Fran Gala
Cover painting by Brazilian painter, Calixto Sales • Photo of Eddie Daniels by Paul Gitelson
Album design: JRocket77 Design

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THE 2xHD FUSION MASTERING SYSTEM



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.

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