

FROM ORIGINAL ANALOG MASTER



AUDIOPHILE 2 TRACK RECORDING

The L.A. NETWORK

PLAYS
GERSHWIN



JOSH NELSON (Piano, Arranger) JOHN STORIE (Guitar)
ALEX FRANK (Bass) RYAN SHAW (Drums)

George Gershwin (1898-1937)



George Gershwin was one of the most significant American composers of the 20th century. He dropped out of school and began playing piano professionally at age 15 and within a few years, became one of the most sought after musicians in America, composer of jazz, opera, and popular songs for stage and screen.

From the opening clarinet glissando of *Rhapsody in Blue* to such standards as 'Embraceable You' and 'Someone to Watch over Me', Gershwin's music has been part of our world for almost a century. It evokes an era of glamour and sophistication and gave the United States its first authentic voice in the concert hall. The American singer Michael Feinstein has said, 'The Gershwin legacy is extraordinary because George Gershwin died in 1937 (at the age of 38), but his music is as fresh and vital today as when he originally created it.'

Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), the songs «Swanee» (1919) and «Fascinating Rhythm» (1924), the jazz standard «I Got Rhythm» (1930), and the opera *Porgy and Bess* (1935) which gave birth to the hit «Summertime».



What set Gershwin apart was his ability to manipulate forms of music into his own unique voice. He took the jazz he discovered on Tin Pan Alley into the mainstream by splicing its rhythms and tonality with that of the popular songs of his era. Although George Gershwin would seldom make grand statements about his music, he believed that «true music must reflect the thought and aspirations of the people and time. My people are Americans. My time is today”.

RHAPSODY IN BLUE

From 1920 to 1924, Gershwin composed for an annual production put on by George White. After a show titled “Blue Monday,” the bandleader in the pit, Paul Whiteman, asked Gershwin to create a jazz number that would heighten the genre’s respectability.

Legend has it that Gershwin forgot about the request until he read a newspaper article announcing the fact that Whiteman’s latest concert would feature a new Gershwin composition. Writing at a manic pace in order to meet the deadline, Gershwin composed what is perhaps his best-known work, “Rhapsody in Blue.”

PIANO CONCERTO IN F

One year on from Rhapsody in Blue, Gershwin extended his innovative jazz-influenced classical style even further with his piano concerto. It was premiered by the composer with the New York Symphony Orchestra, conducted by Walter Damrosch. The conductor described Gershwin as ‘the Prince who has taken Cinderella [jazz] by the hand and openly proclaimed her a princess’.

AN AMERICAN IN PARIS

Gershwin wrote An American in Paris in the mid-1920s. He stayed in Paris for a short period, during which he applied to study composition with the noted Nadia Boulanger - who, along with several other prospective tutors such as Maurice Ravel, rejected him. She was afraid that rigorous classical study would ruin his jazz-influenced style.

FASCINATED BY MODERNISM

Gershwin was intrigued by the modernist works of Berg, Shostakovich, Stravinsky, Milhaud, and Schoenberg. He asked Schoenberg - who he also painted - for composition lessons. Schoenberg refused, reportedly saying 'I would only make you a bad Schoenberg, and you're such a good Gershwin already.'

A STRING OF HIT SHOWS AND SONGS

Despite George's success with concert works, the Gershwins continued to write hit musicals – Oh, Kay! (1926), Funny Face (1927), Strike Up the Band (1927 and 1930), Show Girl (1929), Girl Crazy (1930) – which introduced the song, 'I Got Rhythm'. Of Thee I Sing (1931) was the first musical comedy to win a Pulitzer Prize (for Drama).

PORGY AND BESS

Gershwin's most ambitious composition was Porgy and Bess, which he called a 'folk opera'. The action takes place in the fictional neighbourhood of Catfish Row, South Carolina. The opera contains some of Gershwin's most sophisticated music and some huge hit arias – 'Summertime', 'I Got Plenty o' Nuttin'" and 'It Ain't Necessarily So'. When it was first performed in 1935, it was a box office flop. It is now widely regarded as one of the most important American operas of the 20th century.

SHALL WE DANCE

After the disappointing reception for Porgy and Bess, Gershwin moved to Hollywood and worked on many film scores. His music for Shall We Dance, starring Fred Astaire and Ginger Rogers, married ballet with jazz in a new way, and ran for more than an hour in length. It took Gershwin several months to write and orchestrate it.

UNTIMELY DEATH

In the beginning of 1937, Gershwin began to experience troubling symptoms such as severe headaches and noticing strange smells. Doctors would eventually discover that he had developed a malignant brain tumor. On July 11, 1937, Gershwin died during surgery to remove the tumor. He was only 38.

Gershwin continues to be one of America's most iconic composers.

ABOUT THE L.A. NETWORK PROJECT

The L.A. Network project was born as collaboration between two veteran recording producer/engineers and studio owners, 2xHD's president André Perry and Resonance Records' president George Klabin, with the idea of creating high-end renditions of jazz greats' most memorable musical moments. Perry and Klabin have collaborated on many projects over the last 5 years, including high-res remastering of famous albums by Bill Evans, Wes Montgomery, Jaco Pastorius, Stan Getz, Sarah Vaughan, Shirley Horn and others.

Following the successful release of DAVE BRUBECK REDUX and ELLA ON OUR MIND L.A. NETWORK PLAYS GEORGE GERSHWIN was recorded 'off-the-floor' in 2 tracks at 15 ips, with no overdubs or edits, using the purest audiophile analog techniques. The recording captures the dynamics of 4 talented musicians from L.A.'s pool of outstanding jazz musicians and singers.

ELLA ON OUR MIND is the second of a series of audiophile L.A. Network recordings made by various L.A. musicians that will be released in vinyl, magnetic tape and high resolution download formats.

—Yaël Brandeis, Vice president, 2xHD





JOSH NELSON, Piano, Arranger



JOHN STORIE, Guitar



ALEX FRANK, Bass



RYAN SHAW, Drums

The L.A. NETWORK

Recorded at Rising Jazz Stars Studios
Beverly Hills, CA June 24-25, 2020
Engineer: George Klabin & Fran Gala
Produced by George Klabin



2xHD LAB. 

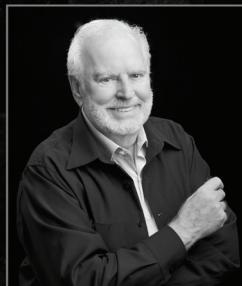


GEORGE KLABIN



RENÉ LAFLAMME

Mastering: René Laflamme
AT 2xHD Mastering Lab
Montreal, Canada
Executive Producer
André Perry



ANDRÉ PERRY

The L.A. NETWORK plays GERSHWIN

- 1 **THEY CAN'T TAKE THAT AWAY FROM ME** 5:29
Shall We Dance
- 2 **EMBRACEABLE YOU** 5:49
Girl Crazy
- 3 **PRELUDE II (Blue Lullaby)** 5:07
Preludes
- 4 **I LOVES YOU PORGY/MY MAN'S GONE NOW** 7:14
Porgy & Bess
- 5 **IT AIN'T NECESSARILY SO** 4:09
Porgy & Bess
- 6 **FASCINATIN' RHYTHM** 5:54
Lady Be Good
- 7 **KICKIN' THE CLOUDS AWAY** 5:00
Tell Me More
- 8 **CLAP YO' HANDS** 3:44
Oh, Kay! & Funny Face

Josh Nelson, piano, arranger
John Storie, guitar
Alex Frank, bass
Ryan Shaw, drums

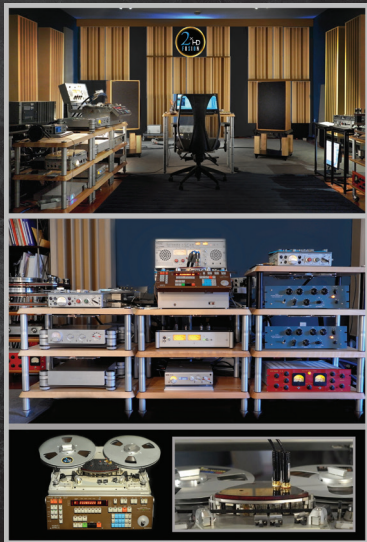
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Produced by George Klabin
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2XHD MASTERING: RENÉ LAFLAMME
2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY
Artwork: André Perry, Graphics: Sylvie Labelle





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 in order to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

www.2xhd.com
Pure Emotion