

FROM ORIGINAL ANALOG MASTER



CHARLIE ROUSE

CINNAMON
FLOWER

DSD

Direct Stream Digital

DXD

Digital eXtreme Definition





A MUSICIAN'S MUSICIAN

Even people who barely know Jazz would know the names Parker, Hodges, Coltrane, Wayne Shorter, to name a few. Charlie Rouse is on that level for many but is barely known by comparison.

Until now, *Cinnamon Flower* has been a forgotten milestone in the history of Brazilian jazz, as well as a high point in the career of its nominal leader, tenor saxophonist Charlie Rouse. Prior to 1977, when the album was released, Rouse had spent eleven years as the musical alter ego of Thelonious Monk—a credit that has predictably overshadowed everything else on his resume.

Rouse had, in fact, been a low-key presence in bebop since its birth. In a 1961 ***Down Beat*** profile, Don DeMicheal termed him “one of the handful of original tenorists in the present era of jazz.” Rouse played with a distinctive grainy edge and nasality; Peter Watrous of the ***New York Times*** described his tone as “dry but luxuriant.” While Monk had pushed him onto jagged and dissonant turf, Rouse’s preferred style employed thoughtfully conceived, melodic solos tied to a rhythmic feel that, for DeMicheal, made him “unique among horn men. At times he cuts himself off, as it were, from the time-keeping of the rhythm section and plays on another rhythmical plane, at once with the time but not anchored by it.”

For all his talent, Rouse was short on ego and viewed his work as a team effort. Though highly admired among musicians, Rouse never aimed for stardom and made few albums as a leader. “My father didn’t care about standing up front in the spotlight,” says drummer and jazz historian Charlie Rouse, Jr. “He was about the music. He taught me the difference in the mindset between an ensemble artist and a solo artist. He knew that if you had the ability, you would shine individually in an ensemble.”

In 1959, Thelonius Monk, Charlie’s friend since the early ‘40’s hired Charlie to replace the departing Johnny Griffin. Monk and Rouse’s collaboration had

a roller-coaster excitement; Rouse followed the pianist onto every choppy path and dangerous peak and never faltered. "He and Thelonious had gotten to the point on the bandstand where there was no tempo countdown," says Charlie Rouse, Jr. "Dad knew where Monk was moving and Monk knew where Dad was moving. To see that connection between two humans was something to experience."

In their years together, Monk's influence transformed Rouse. As Barry Farrell wrote in **Time**: "Rouse is a hard-sound player who knows that his instrument suggests a human cry more than a bird song."

In 1961, the saxophonist—who by now had played professionally for about eighteen years—topped **Down Beat's** New Star poll in the tenor category, surpassing Wayne Shorter, Stanley Turrentine, Harold Land, and Hank Mobley.

Alan Douglas, who released *Cinnamon Flower* through his Douglas label in 1977, had tampered with it considerably by overdubbing backbeats, synthesizer, and other sounds of the day, all in hopes of upping sales. "I was so mad when I heard it," says Dom Salvador (the album's arranger & pianist). "I cried like a baby, Rouse cried like a baby." Fortunately, though, *Cinnamon Flower's* original engineer, George Klabin, kept the unaltered tapes, which include one shelved track. Now, in association with Klabin's Resonance Records, 2xHD is releasing the original *Cinnamon Flower* for the first time.

This 2xHD release of the original recording gives a fresh chance to revisit a musician who almost from the start was deemed "underrated." Charlie Rouse was one of the real gentlemen of jazz and a quester for excellence. He never advertised himself.

Edited from James Gavin's review, New York City, 2025
James Gavin, a two-time recipient of ASCAP's Deems Taylor-Virgil Thomson Award for excellence in music journalism, has written biographies of Chet Baker, Peggy Lee, Lena Horne, and George Michael.



TECHNICAL INFORMATION

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 1/4" 15 ips Nagra Master 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 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

CHARLIE ROUSE

CINNAMON FLOWER

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|---|---|------|
| 1 | A NEW DAWN (Alvorada)
Composer/arranger: Amaury Tristão | 6:00 |
| 2 | QUIET PICTURES (Natal No Interior)
Composer/arranger: Dom Salvador | 5:04 |
| 3 | BACKWOODS ECHO (Sertão)
Composer/arranger: Dom Salvador | 5:22 |
| 4 | MEETING HOUSE
Composer/arranger: Dom Salvador | 6:21 |
| 5 | CINNAMON FLOWER (Cravo Canela)
Composer: Milton Nascimento, Arranger: Dom Salvador | 8:27 |
| 6 | WAITING ON THE CORNER
Composer/arranger: Dom Salvador | 5:36 |

Musicians: Amaury Tristão (acoustic guitar), Dom Salvador (Piano), Ron Carter (bass), Portinho (drums, percussion), Steve Thornton (Percussion), Jesse Levy (Cello), Charlie Rouse (Tenor Sax), Claudio Roditi (Trumpet), Clifford Adams (Trombone)

Recorded 1975 at Sound Ideas Studios, New York City

Recording engineer: George Klabin

Producer: Charlie Rouse

Artwork: André Perry

2xHD Mastering: René Laflamme

2xHD Executive producer: André Perry