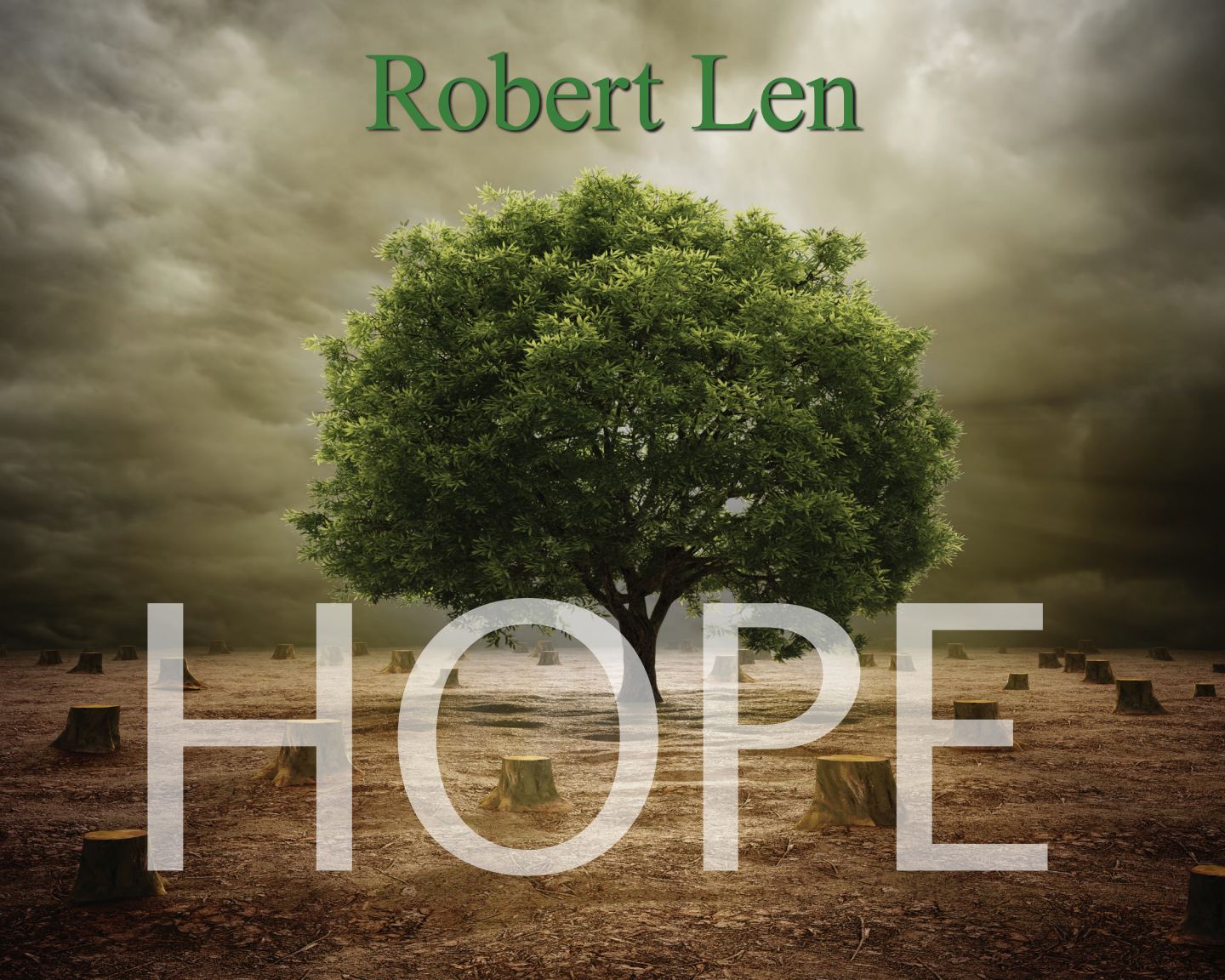


Robert Len



HOPE

In *'Hope'* Robert Len and producer André Perry's musical approach provides an admirable example of Count Basie's motto "Less is more". Composer, arranger and multi-instrumentalist, Robert Len continues to explore the universe of sound, after having integrated world music in his first album *'Messenger-Messenger'*, following with jazz and pop in *'Fragile'*. Now, with exceptional talent and artistic finesse he delivers a new album *'Hope'* in which each musical element selected is totally essential. In *'Hope'* everything has its place; the intelligence of producer Perry's production style is palpable. Len and Perry succeeded in creating an extraordinary acoustic balance in which the exclusion of one small component could compromise an arrangement's effectiveness – just as the addition of one ingredient could weigh it down.

Len's inclusive musical approach integrates Classical elements with Jazz, Pop, World Music and New Age, fusing them in such manner that one hears only one thing; MUSIC. Moreover, his knowledge of musical rules reinforces the album's unique blend. Robert juggles with his instruments' colors, artfully amusing himself with a play of timbre, harmony and melody. It is therefore not surprising that listening to his music transforming itself so spontaneously and playfully is such a joy.

In *'Hope'*, more so than in his previous albums, Robert Len is inspired by Jazz, more precisely by Cool Jazz. During the short period in American jazz (1949-1955), arrangers/musicians were at the forefront due to their careful scoring, their subtle harmonization and their sophisticated arrangements.



Gil Evans, who is predominantly remembered as Miles Davis' arranger, had brought this movement to the highest level of subtlety and finesse. Inspired by Evans' harmonic structures, one discovers in 'Hope' a superb combination of French horns, trombones, flugelhorn and muted trumpet, in a unique, personal yet contemporary sound, creating a magic difficult to describe in words. One must listen to the songs one by one, quietly and repeatedly so that each time one can rediscover this rigorous interdependence between the elements that sustain this exceptional universe. I must add that Robert enhances the colors of 'cool', with an electric guitar which he masters with brio. In fact, whether it is with wind instruments, drums, percussion, guitar or bass, Robert always offers a virtuosity which is at the time sober and controlled, but never domineering. It is mostly just felt. One senses a profound philosophy in the various components of his music. The titles of his three albums '*Messenger*', '*Fragile*' and '*Hope*' all refer to humanism and ecological values where equilibria verses the imbalance of our time. Through the elegant notes he creates for us, we discover the ideal of a renewed harmony between people, reuniting all those that inhabit this unique little planet which is so endangered today. We also find in his music, an optimistic meeting between various cultures and their respective styles, in the midst of a new balance where the contemporary world would be advantaged to inspire itself at the dawn of the 21st century.

Gérald Côté PhD.

Ethnomusicologist, author of many published books on Jazz, Afro-American music, and the Process of Creation and Popular Music'

Translated by Yaël Brandeis Perry

ROBERT LEN ON ROBERT LEN

I was fortunate to come from a musical family. My father was a country & square dance fiddler and there was always music in the house. My first instrument was an acoustic guitar which I got when I was 9. We were celebrating Christmas at my uncle Nantel. He had given his son an acoustic guitar. I grabbed the guitar and played a tune from a known group at first try. I'd never touched a guitar before. My uncle was so amazed and delighted that he gave me the guitar and changed my life forever. I practiced every day, copying Buck Owens and The Ventures' repertoire (particularly the song 'Wipe Out'). Seeing my passion for music, my dad promised to give me an electric guitar if I learn to play The String-A-Long's hit song 'Wheels'. I worked on that song for weeks in order to get the guitar and then, with two of my sisters and my younger brother I formed my first musical group which I called 'The Silver Stars'.

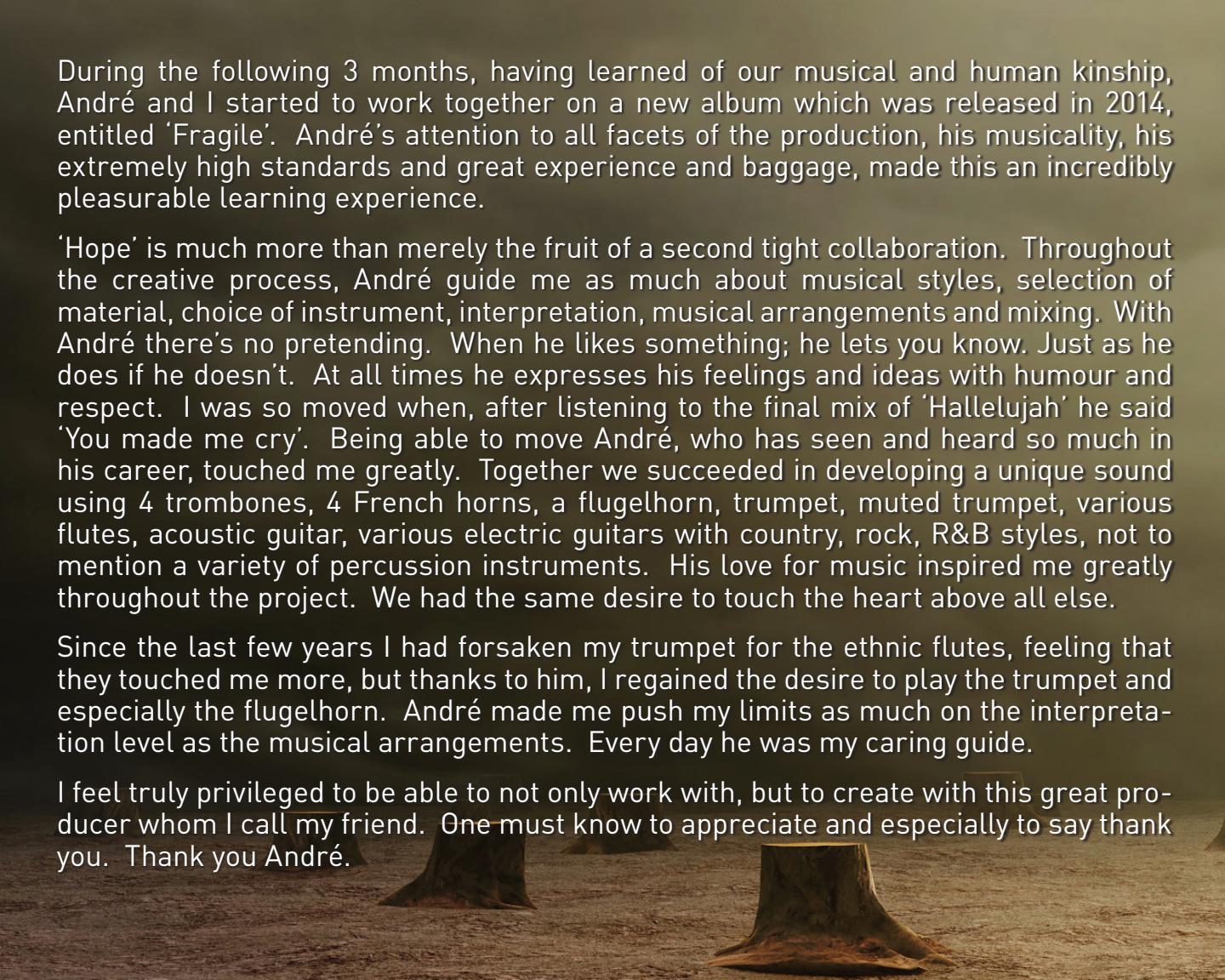
I was introduced to the trumpet in high-school, when I was 14. It was love at first sound; I decided to take private lessons and to further study music in order to have a career as a trumpet player. I followed my studies through the years and obtained a Bachelor degree from Concordia University followed by a Master's degree from the Université de Montréal. I started to compose music in 1982, when I formed a jazz fusion group called Barclay Road. We had a good 10 year run which included several appearances at the Montreal International Jazz Festival.

1996 was an important year for me as composer as I was introduced by a friend to the sound of Celtic music. We were having dinner and suddenly I

stopped talking as the sound I was hearing went straight to my heart. I had no idea what instrument I was hearing. I looked at the CD album cover and noted that I was listening to David Spillane's ballad 'Midnight Walker' played on an instrument called Uilleann pipes. The music captured me completely. I'd never seen nor heard this instrument before, had no idea on how it's played, but I had to get one and learn to play it. After a year of searching, I finally found a manufacturer and had to wait another year before receiving my order. I was told that I could start to learn to play it by practicing the Irish flutes, so as to learn the fingering. So I got an Irish Penny Whistle and in 2 weeks, composed my first piece for this flute. This fed my appetite for flutes and for composing. Today I have a collection of 60 flutes of all origins; American Indian, Irish, Chinese, Armenian, Argentinian, Tunisian as well as panoply of percussions and didgeridoos. Each instrument brings me to a new musical, cultural and emotional universe. I built a home studio and with my partner Carole, created a production company called Apollonia which permitted me to record my compositions for these instruments and to release them in Canada on two albums; 'Messenger' and 'Unification'. I then got involved in many other recordings and got to grow as a more astute sound engineer.

Then, in September 2012, a telephone call changed my life. Producer André Perry called me and told me that he'd listened to iLenKa, the album I made with Carole, and that he'd like to remaster the album in high resolution, using his company's proprietary 2xHD mastering system, and to release it internationally on his 2xHD label.





During the following 3 months, having learned of our musical and human kinship, André and I started to work together on a new album which was released in 2014, entitled 'Fragile'. André's attention to all facets of the production, his musicality, his extremely high standards and great experience and baggage, made this an incredibly pleasurable learning experience.

'Hope' is much more than merely the fruit of a second tight collaboration. Throughout the creative process, André guide me as much about musical styles, selection of material, choice of instrument, interpretation, musical arrangements and mixing. With André there's no pretending. When he likes something; he lets you know. Just as he does if he doesn't. At all times he expresses his feelings and ideas with humour and respect. I was so moved when, after listening to the final mix of 'Hallelujah' he said 'You made me cry'. Being able to move André, who has seen and heard so much in his career, touched me greatly. Together we succeeded in developing a unique sound using 4 trombones, 4 French horns, a flugelhorn, trumpet, muted trumpet, various flutes, acoustic guitar, various electric guitars with country, rock, R&B styles, not to mention a variety of percussion instruments. His love for music inspired me greatly throughout the project. We had the same desire to touch the heart above all else.

Since the last few years I had forsaken my trumpet for the ethnic flutes, feeling that they touched me more, but thanks to him, I regained the desire to play the trumpet and especially the flugelhorn. André made me push my limits as much on the interpretation level as the musical arrangements. Every day he was my caring guide.

I feel truly privileged to be able to not only work with, but to create with this great producer whom I call my friend. One must know to appreciate and especially to say thank you. Thank you André.



Photo: Michel Raymond



Photo: André Perry



What will our children say
if they find out we knew
and we did **NOTHING?**





Photo: Carl Dahl

Recorded and mixed at Apollonia Studio,
using Merging Technologies' Horus A to D
converter at a resolution of DSD11.2mHz

Recorded & mixed by Robert Len
All arrangements by Robert Len
with the collaboration of André Perry

Album cover and booklet concept: André Perry
Graphics: Sylvie Labelle

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

Produced by André Perry

HOPE

Robert Len

- | | | | | | |
|----|--|------|----|---|------|
| 1 | GOOD MORNING HEARTACHE
D.Fisher; I. Higginbotham; E. Drake
Robert Len: Flugelhorn, electric guitars | 3:44 | 7 | EARTH SONG
Michael Jackson
Robert Len: Flugelhorn, electric and acoustic guitars and percussions | 3:40 |
| 2. | RAINY NIGHT IN GEORGIA
Tony Joe White
Robert Len: Flugelhorn, electric and acoustic guitars and low whistle
Carole Meneghel: Vocals | 4:55 | 8 | HOPE
Robert Len
Robert Len: Flugelhorn, electric guitar, Native American flute and percussions | 3:55 |
| 3 | LOVER MAN (Oh, Where Can You Be?)
Jimmy Davis; Roger («Ram») Ramirez; James Sheman
Robert Len: Flugelhorn, electric and acoustic guitars and percussion | 3:23 | 9 | THE LEVEE BROKE
Zachary Richard
Robert Len: Flugelhorn, electric and acoustic guitars
Carole Meneghel: Vocals | 3:25 |
| 4 | GOD WAS IN THE WATER
Wayne Kirkpatrick; Gordon Scott Kennedy; Tommy Sims
Robert Len: Trumpet, electric guitars, low whistle and percussions | 3:26 | 10 | HANG ON
Robert Len
Robert Len: Trumpet, electric and acoustic guitars, duduk and percussions | 3:27 |
| 5 | WHEN WE DANCE
Sting
Robert Len: Flugelhorn, electric and acoustic guitars, duduk and percussions
Carole Meneghel: Vocals | 4:03 | 11 | HALLELUJAH
Leonard Cohen
Robert Len: Flugelhorn, electric, acoustic and classic guitars, singing bowl and vocals | 3:30 |
| 6 | LET'S STAY TOGETHER
Willie Michell; Al Green; Al Jackson
Robert Len: Flugelhorn, electric, acoustic and classic guitars and percussions | 4:29 | | | |

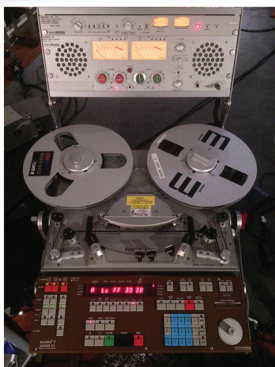


THE 2xHD FUSION MASTERING SYSTEM



In the ongoing evolution of its propriety process, 2xHD has progressed to a new phase called 2xHD Fusion Mastering, which benefits from the finest analog technology joined with state-of-the-art digital technology, without the digital noise.

The mastering chain consists of a selection of high-end vacuum tube equipment which includes a modified vacuum tube NAGRA HD dac (DSD) making it possible to obtain a real analog sound from a digital master. 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; something that was not possible before. The resulting signal is then transformed into high resolution formats by recording it in DSD11.2kHz using Merging Technologies' Horus A to D converter, which is also powered by a super capacitor power supply. All analog and digital cables are the most state of the art available today.



2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme.

www.2xHD.com
Pure Emotion