



DJABE

Art In Tone

45 RPM full analogue
direct-to-disc recording
safety master tapes
DSD256 transfer

artone
studio

- Egothraal -
7489

LP1 Art In Tone

Direct-to-disc recording

Side A (45 RPM)

- | | |
|------------------|--------------|
| 1. Clouds Dance | 6:06 |
| 2. Turtle Trek | 6:38 |
| 3. Distant Dance | 4:27 |
| | 17:11 |

Side B (45 RPM)

- | | |
|--------------------------|--------------|
| 1. Lava Lamp | 9:15 |
| 2. Two Little Snowflakes | 7:49 |
| | 17:04 |

LP2 Art In Tone

Direct-to-disc recording

Side C (45 RPM)

- | | |
|-----------------|--------------|
| 1. Deep Lights | 8:35 |
| 2. Buzzy Island | 6:40 |
| | 15:15 |

Side D (45 RPM)

- | | |
|------------------------|--------------|
| 1. Island | 4:55 |
| 2. Beats Of Haarlem | 5:49 |
| 3. In That Quiet Earth | 5:02 |
| | 15:46 |



DJABE

Artone credits

Tamás Barabás bass guitar, sound engineer

Attila Égerházi classical and electric guitar, percussion

Áron Koós-Hutás trumpet, flugelhorn

Péter Kaszás drums, vocal

Zoltán Bubenyák keyboards

Steve Hackett pre-recorded electric guitar (D/3)

Imre Égerházi fine art

Attila Égerházi, Tamás Szalay, Tamás Barabás photos

Equipment list

Microphones:

Telefunken drum-kit set
Classical guitar - Neumann TLM-170
Electric guitar/Roland GR-55 - DI
Trumpet, flugelhorn - AKG-C414 EB / RCA KU - 3A
Percussion - 2 × KM254 tube Stereo setting
Fender Rhodes, Nord Stage - DI
Bass guitar - DI
Vocal - DPA d:facto™ 4018

Studio Equipment list:

Tree Audio Roots console tube 16 channels
Midas console analogue 8 channels
EMT Gold plate
Maselec mastering console
VMS 82 DMM cutting lathe (Direct Metal Mastering)
Studer A80 for safety recording
Studer A80 for playback Steve Hackett tape



Mastering Equipment:

Altec Tube Limiters 322 - C

Cinema Engineering Passive filters 400031 - B

Maselec Equalizer MEA - 2

Maselec Compressor MLA - 2

Maselec H.F. Limiter MPL - 2

Recording/Cutting engineers

Rinus Hooning & Martijn Schouten Artone,

Tamás Barabás Djabe



“We are aware that we are dealing here with a world class band. The combination of these musicians with our tube equipment has brought us to the highest result what we have brought in our career so far. It is a privilege for us to be able to create this product with these professional musicians in our professional studio.”

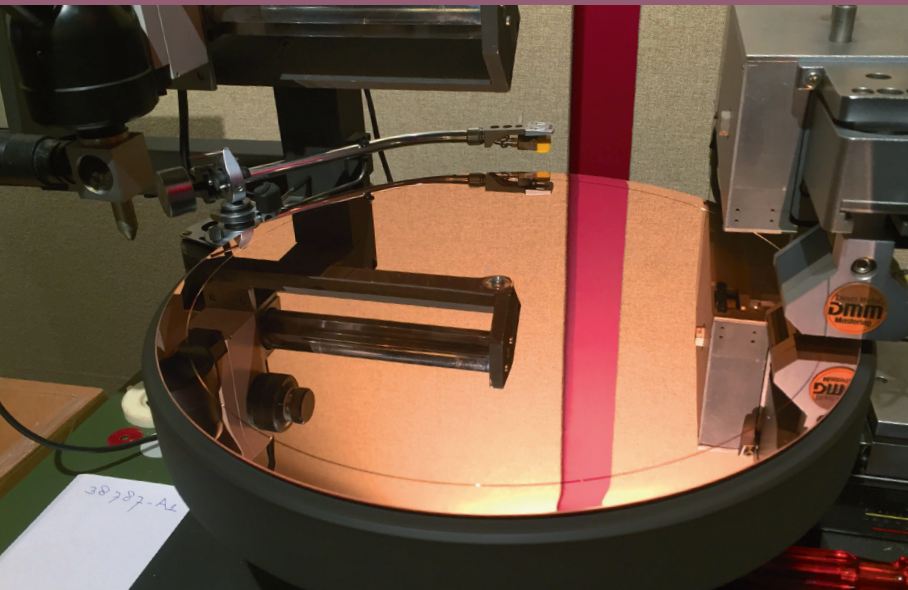
Rinus Hooning

DJABE - direct-to-disc recording session at Artone studio, Haarlem, The Netherlands

For the Art in Tone album, we started rehearsing at the beginning of October at the Grammy studio in Budapest. We put together the four sides of the album, each 15-17 minutes long, primarily from compositions that we had already played before. The reason for this is that there would be no possibility to touch the recorded music in any way after recording, so mistakes or parts played less well couldn't be corrected or replaced. So, if we were dissatisfied with the recording of one side of the LP, either musically or from a mixing point of view, there would be only one option: to put another copper blank on the lathe and play it all over again.



An interesting fact of the rehearsal process was that our new keyboardist Zoltán Bubenyák joined us for the first time. After detailed discussions and preparation, on October 22, 2022, Áron and I took a rented transporter and left Budapest for Haarlem with all the band's equipment. We spent the night in Germany and picked up the rest of the band at the Dortmund airport the next morning. After moving into our rooms near Haarlem and a short sightseeing tour of Amsterdam, we unloaded our equipment at Record Industry in the evening.





Day 1

We arrived at the Artone studio, located on the first floor above the factory, at 9 o'clock in the morning. The instruments were moved passed the equipment of the pressing lines to the freight elevator, which then brought everything up to the studio.

Of course, first we looked around in the studio, where Martijn and Rinus had already prepared everything for the recordings based on the rider we had sent over earlier.



The recording itself was made on a Neumann VMS82 cutting machine enabling Direct Metal Mastering technology. At the same time we recorded on the lathe, we also recorded everything in stereo on 2 track master tape. We used a Studer A80 tape recorder for the recording. This allowed us to listen back to the recordings from the tape to decide if it was good enough for pressing or if it needed to be re-done. These master tapes will later provide the opportunity to publish the recordings on master tape, which we also plan to release in addition to the LP-box.



Most of the first day was spent creating the perfect recording conditions and preparing the test recordings. Tamás, as the band's sound engineer, set up his bass rig at the mixing desk in the control room. During the recordings, he also played the bass guitar here. Rinus and Martijn worked close together with Tamás in this unusual situation. Special thanks to Tomi, he did a great job!

At the end of the first day, after the test recordings on tape, we also started the D2D recordings. After a quarter of an hour, we were happy to receive our first DMM-cut recording.

Listening back to the tape, we realized that we were a bit tired, and quickly decided that we would make a fresh recording for Side A the next morning.

At the end of the day, we listened to the recordings again, learning a few things for the next day.

Day 2

We arrived well rested from our nearby hotel for the second day at 9:30 am. The task was to play live, without post-production, 4 album sides of 65 minutes in total. This wasn't so easy, though, as we had to spend time listening back and replaying for up to 8 hours. Fortunately, with the help of the circumstances and the Artone staff, we succeeded.

We spent the most time with Side A, as we recorded a total of 3 more versions: *Clouds Dance*, *Turtle Trek*, and *Distant Dance*. These three iconic Djabe compositions represent the band's three main periods. We followed this with 3 recordings of Side C: *Deep Lights* and *Buzzy Island*. Two concert favourites of the last 6 years. The latter is from the first Sardinian album.

After Side C, a technical set-up change was necessary, because I also played classical guitar on Sides B and D, which had to be miked and several separation walls had to be erected around me. Until then, only Peti had been isolated with the drum set. From here on, I had to be barricaded as well.

Then came the recording of Side B: *Lava Lamp* and *Two Little Snowflakes*. *Lava Lamp*, the most played track of the Forward album, gave Zoli, Áron, and Tamás a great opportunity to play brilliant solos. *Two Little Snowflakes* is a relatively new composition from the The Magic Stag album. Its subtle lyricism was a good counterpoint to *Lava Lamp*. We released the first version of Side B.

Finally we came to the last record side. We recorded three full versions for Side D, though the first one had to be thrown out due to a technical error: *Island*, *Beats OF Haarlem*, and *In That Quiet Earth*. Side D starts with a reinterpreted acoustic version of an old Djabe track, followed by a Barabás/Kaszás improvisational duet. We kept a small surprise for the end. Steve Hackett couldn't come with us for this session, but we snuck him in anyway. We pre-recorded his guitar part of the Genesis track *In That Quiet Earth* on a tape recorder on the left track. A metronome was audible on the other track, which our drummer, Peti, listened to. This allowed us to play in sync with Steve. Rinus started the pre-recorded tape from another Studer A80 tape recorder at Tamás's signal, so everything remained analogue.







I would like to thank my fellow musicians for their professional and disciplined work and the great atmosphere. Special thanks to Tamás Szalay for his persistent camera work, to Rinus and Martijn for their help and professionalism. Thanks for wonderful help and a warm welcome to Anouk Rijnders, Ton Vermeulen, Serena Driehuizen, Maurice Keizer, and everyone at Record Industry. We really felt at home!

Very special thanks to Attila Jancsa (Audiophile Salon) for his help and continuous friendship and support! Last but not least, we thank the NKA for its financial support in making our dream come true!

6th of November 2022
Attila Égerházi



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