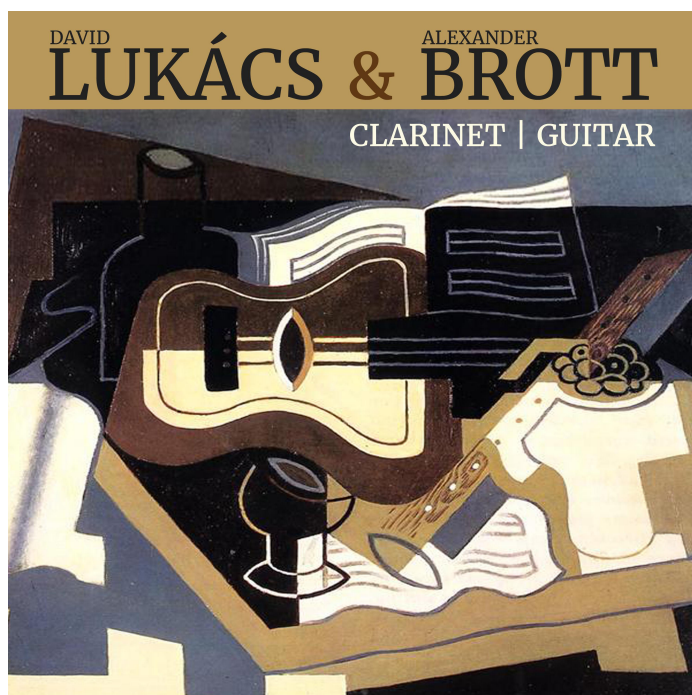




David Lukács - clarinet
Alexander Brott - guitar

01. Esquire Bounce - (Leonard Feather)	2:35
02. Chlo-e (Song of the Swamp) - (Kahn-Morét)	3:54
03. So Far, So Good - (Lawrence-Mundy-White)	2:57
04. Lotus Blossom - (Billy Strayhorn)	4:06
05. If You Were Mine - (Malneck-Mercer)	4:06
06. I Know that You Know - (Caldwell-Youmans)	3:01
07. Yesterdays - (Kern-Harbach)	5:01
08. Jitterbug Waltz - (Fats Waller)	4:56
09. Riverboat Shuffle - (Carmichael-Mills-Voynow)	3:04
10. Azure-Té (Paris Blues) - (Wolf-Davis)	2:44
11. Davinition - (David Lukács)	3:05
12. Rachels Dream - (Benny Goodman)	2:38
13. Hugo - (Alexander Brott)	2:46

Total time: 44:53

| Pure DSD256 recording | Pure DSD256 Master |

The original high-resolution recording (DSD256) was analog mixed and mastered through an HQ analog stereo chain to a DSD256 master. All other formats are high-quality conversions of this master.

Clarinet / Guitar

Some albums are easy to make, at least from a producer's perspective. When musicians are so deeply in tune with each other, as **Alexander Brott** and **David Lukács** are, with countless shared performances behind them and the music deeply ingrained in their minds, hearts, and fingers, the studio starts to feel less like a workplace and more like a familiar room. This **DSD One-Mic session** felt that way, as if the album was already there, waiting for us and all Frans and I had to do was press record and let it appear.

David Lukács and Alexander Brott don't merely use these compositions as vehicles for soloing; they move beyond that, entering a shared musical space where ideas emerge freely, like a conversation among equals.

This partnership runs deep. A sense of discovery underlies everything, as if exploring calm water's surface while something powerful moves beneath. From fiery up-tempo flag-wavers to tender ballads, they weave interlocking lines, mixing spontaneous and arranged parts with naturalness: bold gestures dissolving into silence or hovering high before landing.

Throughout, the music conveys two artists playing for sheer pleasure. There is no grandstanding, no forcing of ideas, only shared curiosity about where a phrase might lead if allowed to breathe.

And breathe this album does: phrases expand into vast silences or ignite with effortless momentum, swing pulses with propulsive drive or gentle flow, every held note or blazing run embellished by **Studio 2's warm acoustics** and Frans de Rond's superb one-mic technique, drawing listeners into the duo's gorgeous dialogue.

Peter Bjørnild



The Musicians

I met guitarist Alexander Brott in 2022. We soon discovered a deep shared passion for the rich jazz repertoire of the first half of the twentieth century, music in which melody, swing, interplay, and virtuosic improvisation form the core.

We play compositions performed by, among others, the Paul Whiteman Orchestra, Billie Holiday, Benny Goodman, Fats Waller, and Duke Ellington, and we arranged these works for our duo with plenty of room for improvisation. Many of these pieces are rarely performed nowadays, even though they possess a timeless quality. On this album, we also add our own original compositions to this repertoire.

The combination of clarinet and guitar is, in terms of timbre, a "perfect match". Yet in the recorded history of jazz, there are surprisingly few examples of this instrumentation.

The jazz duets recorded by guitarist Eddie Lang and violinist Joe Venuti, about a century ago, form an early and inspiring example. In later years, woodwind player Eddie Daniels with guitarist Bucky Pizzarelli and Ken Peplowski together with Howard Alden, followed in their footsteps. All of these recordings share a sense of adventure and freedom that can arise especially within the intimacy of a duo.

The blend of our instruments comes through beautifully in these recordings thanks to the very natural recording method. Just one

microphone in the room captures the sound, balance, and dynamics of our instruments perfectly and in the smallest detail, giving the listener the feeling of being present at an intimate live concert.

In recent years, our musical interplay has grown and matured considerably, ultimately resulting in the recording of this unique album.

We are deeply grateful to producer Peter Bjornild and recording engineer Frans de Rond for their craftsmanship and for the trust they placed in our music.

We hope you enjoy listening to this album as much as we enjoyed making it!

David Lukács



The Sound - Pure DSD256

This **One-Mic Recording** captures that delicate balance with stunning honesty. Captured from a single point with the **Josephson C700S**, a three-capsule stereo microphone, straight to **DSD256**, recording engineer Frans de Rond sculpted the soundstage through precise placement, guiding the musicians to move within the acoustic field rather than adjusting with electronics. A subtle touch of reverberation from the TC Electronic 6000, added via a vintage **Studer 961** desk, completes the image, preserving not just the music, but the living, breathing space in which it was performed.

The session took place in Studio 2 at Heuvellaan Hilversum (former MCO), a legendary recording space that has hosted artists such as Ella Fitzgerald, Lester Young, Oscar Peterson and many more. The room has remained in its original state since those golden years, its acoustics offering a natural warmth and clarity that shape the sound as much as the instruments themselves. In such an environment, equalisation becomes unnecessary, the room provides the balance, depth and tonal richness that modern technology can only hope to emulate.

DSD256 has a character reminiscent of the finest analog tape: rich, dimensional, and organic, yet free from hiss or noise. Recorded from a single point, the session maintains complete phase coherence, preserving the natural relationships between instruments and voices, with no crosstalk to disturb the precise imaging. DSD captures every transient and harmonic nuance, making equalization and compression almost unnecessary. The music reveals its own place in the room, unfolding with the authenticity, warmth and presence of a live performance. What you hear is not a construction of sound, but the music in its truest, most honest form.



Original Recording Format

- **Recorded in:** DSD256
- **Mastered to:** DSD256 via high-end analog chain
- **All other formats:** Derived directly from the original master

Recording Details

- **Recording date:** July 2/3, 2025
- **Recording location:** Studio 2, Heuvellaan Hilversum
- **Recording, mixing, and mastering:** Frans de Rond
- **Producers:** Peter Bjørnild & Frans de Rond
- **Digital mastering:** Tom Caulfield
- **Cover design:** Frans de Rond
- **Photography (outdoor):** Else Plukaard

High-End Audio Equipment Used

- **Microphones:** Josephson C700S
- **Speakers:** Linkwitz LX521.4 & TAD Compact Evolution
- **Power Amplifier:** Moon 760A
- **AD/DA converter:** Merging Horus
- **Mastering Headphones:** Hifiman HE1000se, Sennheiser HD800S
- **Cables & Power Conditioners:** AudioQuest
- **Network Switch:** S0tM

Catalog Number: SL-1082A