

FROM ORIGINAL ANALOG MASTER



AUDIOPHILE 2 TRACK RECORDING

A black and white photograph of Dave Brubeck, an elderly man with white hair and glasses, wearing a dark suit and a bow tie. He is seated at a piano, smiling and looking towards the camera. The background is dark.

The L.A. NETWORK  
DAVE BRUBECK REDUX

JOSH NELSON, Piano - ALEX FRANK, Bass - RYAN SHAW, Drums

# The L.A. NETWORK



ALEX FRANK, Bass



JOSH NELSON, Piano



RYAN SHAW, Drums



Recorded live to analog two-track 15 ips tape  
by GEORGE KLABIN

## About the L.A. NETWORK Project

The L.A. NETWORK project was born as collaboration between two veteran recording engineer/producers - 2xHD's president André Perry and Resonance Records' president George Klabin - with the idea of creating a high-end rendition of Dave Brubeck's most memorable compositions. Perry and Klabin have collaborated on many projects over the last 5 year, including high-res remastering of famous albums by Bill Evans, Wes Montgomery, Jaco Patorius, Stan Getz, Sarah Vaughan, Shirley Horn and others.

Dave Brubeck Redux was recorded 'off-the-floor' in 2 tracks at 15 ips, using the purest audiophile analog techniques, capturing the energy and joy of three brilliant young musicians playing together as one, seizing the well-known compositions and making them freshly their own.

L.A. is one of the great music centers of America, with a vast pool of outstanding jazz musicians and singers. The Dave Brubeck Redux album is the first of a projected series of audiophile L.A. NETWORK recordings which will be performed by various musicians and released in vinyl, magnetic tape and high resolution download formats.

Yaël Brandeis  
Vice president, 2xHD

## A Bit of Background

Dave Brubeck's tunes and songs dotted the American musical landscape during the second half century of the 20<sup>th</sup> century and beyond. Brubeck [1920-2012] is perhaps best known as the leader of a "classic" Jazz quartet that performed in venues all over the world from 1956 -1968 and featured the talents of Paul Desmond on alto saxophone, Eugene Wright on bass and Joe Morello on drums.

Brubeck developed a unique, powerful style as a pianist with elements of rhythmic displacement and the use of sophisticated harmonies that were adopted by some of his contemporaries such as Bill Evans and Cecil Taylor, but perhaps his most lasting contribution to the genre of Jazz were his compositions.

Over his seventy year career, Brubeck wrote such a wide variety of music that it is impossible to categorize it, but two forms of his compositions have been widely adopted by subsequent generations of Jazz musicians: his ballads [slow, sentimental sounding music] and his tunes based on unusual time signatures [odd meters 5/4, 7/4, 9/8, etc.].

Both forms are reflected on these Brubeck Recordings as performed by pianist Josh Nelson, bassist Alex Frank, and drummer Ryan Shaw which are produced and recorded by George Klabin, live, on 2-track at 15 ips stereo.

Brubeck's breakthrough LP for Columbia - *Time Out* - was recorded in 1959 and contained three of the seven tunes heard on these recordings: *Take Five*, *Blue Rondo A La Turk* and *Strange Meadow Lark*.

As Dave wrote in the liner notes to the CD reissue of *Time Out*: "Creating a 'hit' out of *Take Five* and the other odd-meter experiments on the album was the farthest thing from our minds when Paul, Gene, Joe and I went into the recording studio."

The remaining two tunes - *It's A Raggy Waltz* and *Blue Shadows in the Street* - are represented on the 1961 sequel *Time Further Out*.

When these odd metered tunes first appeared on the Jazz scene from 1959-61, they were a sensation because of their "unusualness"; they also became a bit of a nuisance as few Jazz musicians could play them.

Sixty years later, a measure of the collective musical skills and abilities of Josh, Alex and Ryan is that not only are they able to play these unusual time signature tunes, but that they play them so effortlessly and so well.

The opening track, *It's a Raggy Waltz*, which is neither a "rag" nor a typical "waltz," gets its name from the jagged rhythmic variations and accents stated in a 12-bar blues form with an added 8 bar bridge. Josh, Alex and Ryan are so comfortable on this challenging tune that they play around with it and add flourishes and touches that make it even more, well, ragged!

The original *Take Five* became a feature for one of Joe Morello's trademark extended solos. Drums are also prominent on this version with Josh exhibiting a knuckle-busting solo very reminiscent of Dave's percussive style which he then incorporates into a series of 4-bar, 2-bar and 1-bar trades with Ryan. The drum solo aspect is retained, but it becomes an interactive one.

From the powerful to the pensive, *In Your Own Sweet Way* is universally recognized as one of the most beautiful Jazz ballads ever-written. The trio's sparkling version conjures up visions of Dave looking back at the glittering lights of San Francisco from his home across the bay in the Oakland Hills when he recorded the solo piano version of the tune in 1956 from a piano in his living room one evening using an Ampex portable tape recorder.

More pulsating piano a la Brubeck is on display in Josh's treatment of *The Duke* with its rollicking medium tempo which he further rocks with some of Red Garland's famous block chords before turning things over to 4 bar trades between Alex and Ryan. Dave composed this tune as a happy homage to Duke Ellington, whom he idolized, and the trio's bouncy version of it will no doubt put a smile on your face.

With its 9/8 time signature grouped into an unusual 2-2-2-3 form, *Blues Rondo A La Turk* was the most remote of the early, odd meter experiments by Brubeck's quartet. In stating the theme, Josh puts more bombastic Brubeckian phrasing on display before transitioning into stride piano interludes and then breaking out into a blues-inflected, straight-ahead solo in 4/4 time.

Written in a lyrical ballad style reminiscent of *In Your Own Sweet Way*, Josh's pianism gives *Strange Meadow Lark* a sparkling, fresh interpretation that really brings out the beauty of this simple, intriguing melody.

*Blue Shadows in the Street* is the least well-known of this grouping of Brubeck's tunes. Dave once described it as a "... mood piece which disguises its rhythm and blues derivation by the use of odd melodic skips and dissonances and shifting rhythmic accents within a repeated triplet figure." Josh, Alex and Ryan only heighten the tune's mysterious qualities with their interpretation of the piece to the point where one wonders what really is lurking in those blue shadows [?].

All of this music is wrapped in an audio quality that is marked by a purity of sound and a naturalness, instead of one that is artificial or fabricated.

The balance and the separation induces a sense of space and creates the effect of putting-you-in-the-room sound.

It is a quality of sound that is deep, full and reverberating.

Steven Cerra

# The L.A. NETWORK DAVE BRUBECK REDUX



- 1 IT'S A RAGGY WALTZ 4:54  
Dave Brubeck
- 2 TAKE 5 5:11  
Paul Desmond
- 3 IN YOUR OWN SWEET WAY 4:57  
Dave Brubeck, Marc Copland, Gary Peacock
- 4 THE DUKE 6:06  
Dave Brubeck
- 5 BLUE RONDO A LA TURK 5:49  
Dave Brubeck
- 6 STRANGE MEADOWLARK 4:32  
Dave Brubeck
- 7 BLUE SHADOWS IN THE STREET\* 4:06  
Dave Brubeck

PERSONNEL: Josh Nelson, piano  
Alex Frank, bass and Ryan Shaw, drums

• PRODUCED BY GEORGE KLABIN

Recorded live to analog two-track 15 ips tape by George Klabin

Recorded August 2019 at Resonance Studios, Beverly Hills, CA • Assistant engineer: Gabriel P. Guper

2XHD MASTERING BY RENÉ LAFLAMME • 2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

Artwork: André Perry • Graphics: Sylvie Labelle • Liner notes 1: Yaël Brandeis • Liner notes 2: Steven a. Cerra



## THE 2xHD FUSION MASTERING SYSTEM



The 2xHD logo on an album cover indicates that the recording was carefully selected and that the high resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music mastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology – a ‘*Back to the Future*’ approach. Each musical project is treated with individual attention to the selection of equipment.

In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION integrating a selection of high-end vacuum tube equipment in the mastering chain. For this album, the original ¼” 15 ips NAB master tapes were played using a Nagra-T tape recorder which was modified with such tube playback electronics and connected from the playback head directly to a Nick Doshi tube head preamplifier using OCC silver cables. 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 DSD 11.2 MHz using a Merging Technologies’ Horus A to D converter. All analog and digital cables that are used are state of the art. 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 HDdac (DSD) 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. 2xHD was created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme.

**2xHD.com**  
**Pure Emotion**