

2^xHD

DAVE LIEBMAN / JOE LOVANO

COMPASSION

THE MUSIC OF JOHN COLTRANE



1. locomotion (6:11)

J. COLTRANE - EMI UNART CATALOG, INC./JOWCOL MUSIC (BMI)

2. central park west/dear lord (8:09)

J. COLTRANE — JOWCOL MUSIC (BMI)

3. olé (8:46)

J. COLTRANE — JOWCOL MUSIC (BMI)

4. reverend king (5:20)

J. COLTRANE — JOWCOL MUSIC (BMI)

5. equinox (6:39)

J. COLTRANE — JOWCOL MUSIC (BMI)

6. compassion (17:27)

J. COLTRANE — JOWCOL MUSIC (BMI)

Producers: DAVE LIEBMAN and JOE LOVANO

Produced by SOMETHIN' ELSE / Executive Producer: ROBERT ABEL

Executive Producers for Resonance Records: GEORGE KLABIN, ZEV FELDMAN and DAVE LOVE

Recording Engineer: JOHN FISHELL

Mixed by GEORGE KLABIN

Cover Photos: NAOKI HAYASHI (Liebman/Lovano) and
CHUCK STEWART (Coltrane)

Art direction and design: BURTON YOUNT

Album Package Editor: STEVE FUTTERMAN

Production Manager: ZAK SHELBY-SZYSZKO

Project Assistance: HEIDI T. KALISON and ALEX CARRILLO

2XHD MASTERING: RENÉ LAFLAMME

2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY

Dave Liebman and Joe Lovano. Photo by Andrew Lepley.



dave liebman tenor/soprano sax, wooden recorder, C flute
joe lovano tenor sax, aulochrome, alto clarinet, Scottish flute
phil markowitz piano
ron mcclure bass
billy hart drums

Recorded on June 22, 2007 at Clinton Recording Studio in New York City.
Recording taken from the BBC Radio 3's *Jazz on 3*, a Somethin' Else Production

Special thanks to Ashley Kahn, John Koenig, International Music Network (Scott Southard, Tom Korkidis, Rob Hughes), Kim Stewart, Robert Wesler, Ron Rinaldi, Andrew Lepley, Aaron Fedor, Naoki Hayashi, John Abbott, Richard Conde, Vincent Soyez, Elo Carrillo and Cynthia Garcia.

Dedicated to the memory of John Coltrane

Chuck Stewart's photography provided by Fireball Entertainment Group

ENDORSEMENTS:

Dave Liebman and Joe Lovano use Alexander Superlat reeds

Joe Lovano plays handmade wooden tenor sax mouthpiece and aulochrome by Francois Louis

Dave Liebman plays Keilwerth soprano and tenor saxophones, Inderbinden C flute

For more information about the artists please visit:

joelovano.com | daveliebman.com | philmarkowitzjazz.com | ronmcclure.com

zev feldman

In April of 2016, my friend and colleague, producer, manager, label exec, Dave Love and I were working on Jaco Pastorius' *Truth, Liberty & Soul* album when Dave made me aware that one of the artists he manages (one of my saxophone heroes), the great Dave Liebman, had a recording available that he'd recorded with his friend in music and life Joe Lovano, co-leading a seasoned rhythm section of pianist Phil Markowitz, bassist Ron McClure and drum giant Billy Hart. The entire session was a tribute to the great John Coltrane. Upon the first listen I felt strongly this album needed to be released and I wanted it for Resonance. I consider Dave Liebman and Joe Lovano disciples of Coltrane and the bandmates on this session are equally united in this message of "Compassion" which exudes spirituality, exciting music and deep beauty. For an 'archival' production, this might be the most recent recording Resonance has released to date, but we didn't want to treat it any differently than our previous efforts. In addition to reflections on Coltrane from all the musicians, including my interviews with Dave Liebman and Billy Hart, the 24-page booklet designed by the talented Burton Yount boasts a passionate essay by Grammy-award winning author and historian Ashley Kahn reflecting on Coltrane's legacy and this recording. I even wanted the cover art to evoke the classic Impulse! covers, so we've included a signature Chuck Stewart photo of Coltrane on the cover. This July 2017 marks 50 years since John Coltrane's passing, and the music on this recording offers us a reminder that his spirit and beauty live on and continue to inspire. We're very honored to release this album on Resonance and I hope you'll join us as we celebrate the legacy of John Coltrane via this group of jazz heavyweights. Thanks as always to our label owner George Klabin who made this project possible.

ZEV FELDMAN

Los Angeles, April 2017



Joe Lovano and Dave Liebman. Photo by Richard Conde.

dave liebman

In late June 2007 I received a call from Robert Abel, who was producing a show for the BBC's *Jazz on 3* radio program. Noting that July 17, 2007 marked the 40th anniversary of John Coltrane's passing, Robert asked if I could put together the group Saxophone Summit or a reasonable facsimile (since time was In April of 2016, my friend and colleague, producer, manager, label exec, Dave Love and I were working on Jaco Pastorius' *Truth, Liberty & Soul* album when Dave made me aware that one of the artists he manages (one of my saxophone heroes), the great Dave Liebman, had a recording available that he'd recorded with his friend in music and life Joe Lovano, co-leading a seasoned rhythm section of pianist Phil Markowitz, bassist Ron McClure and drum giant Billy Hart. The entire session was a tribute to the great John Coltrane. Upon the first listen I felt strongly this album needed to be released and I wanted it for Resonance. I consider Dave Liebman and Joe Lovano disciples of Coltrane and the bandmates on this session are equally united in this message of "Compassion" which exudes spirituality, exciting music and deep beauty. For an 'archival' production, this might be the most recent recording Resonance has released to date, but we didn't want to treat it any differently than our previous efforts. In addition to reflections on Coltrane from all the musicians, including my interviews with Dave Liebman and Billy Hart, the 24-page booklet designed by the talented Burton Yount boasts a passionate essay by Grammy-award winning author and historian Ashley Kahn reflecting on Coltrane's legacy and this recording. I even wanted the cover art to evoke the classic Impulse! covers, so we've included a signature Chuck Stewart photo of Coltrane on the cover. This July 2017 marks 50 years since John Coltrane's passing, and the music on this recording offers us a reminder that his spirit and beauty live on and continue to inspire. We're very honored to release this album on Resonance and I hope you'll join us as we celebrate the legacy of John Coltrane via this group of jazz heavyweights. Thanks as always to our label owner George Klabin who made this project possible.

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Dave Liebman. Photo by Andrew Lepley.

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John Fishell for his commitment to getting the sound right.

DAVID LIEBMAN

Stroudsburg, PA USA

compassion: the music of john coltrane by ASHLEY KAHN

Fifty years since his departure in 1967, John Coltrane's music retains a tidal-force pull on improvising musicians, and on musical circles far beyond just jazz. His career path is studied, phase-by-phase, disc-by-disc, as a guide to achieving creative breakthroughs and discovering one's musical voice. His humanistic approach and spiritual priorities are considered and adopted by many. His compositions are considered and taken apart, interpreted and reassembled, as a means to understanding the nuts-and-bolts of his genius — his songbook as essential a part of his legacy as anything else that he left us.

Like Thelonious Monk and a number of other significant player/bandleader/composers, Coltrane created a musical conception that matched his instrumental technique and abilities. His compositional approach was in constant development during his ten-year run as a leader on his own recordings — initially tentative, and then with growing confidence as his musical focus shifted and ebbed. A bebopper at first, concerned with chordal knowledge and dexterity, he took it to extremes, searching out and stacking substitute harmonies during his “sheets of sound” period. He followed this with a growing fascination with modal forms and a return to melodic clarity; still later a penchant for atonality and other musical freedoms and sonic detail.

But as Coltrane progressed, it's important to note that nothing was discarded or left behind — except maybe the audiences. Disgruntled fans were left wondering what happened to the gentle ballads of his years with Prestige or his dark, mysterious take on the blues and other forms that colored his Atlantic albums. But even as the saxophonist pushed forward during the early and mid-'60s — and once *A Love Supreme* arrived in early '65 there was no turning back — he maintained certain musical ideas and devices at his disposal: working with the “circle of fifths” and other approaches to intervallic relationships; favoring minor-key blues in form and feel. From his most accessible music to his most challenging, he dug his teeth into all of these ideas.

Dave Liebman and Joe Lovano are both modern saxophone masters as renowned for instantly identifiable sounds on their instruments, as they are for their mutual passion for all things Coltrane: his saxophone language, his deep, abiding spirituality, his recordings and his compositions. Most recently and perhaps most famously, Liebman founded the Saxophone Summit, a group dedicated to Coltrane's legacy — the project born from an offhand comment by original member Michael Brecker.

What started as a one-night, Coltrane-themed collaboration at a jazz festival in Israel in 1998 became an ongoing effort that included a three-horn front-line with Lovano, and an A-list rhythm section featuring pianist Phil Markowitz, bassist Cecil McBee, and drummer Billy Hart. Time brought eventual changes to the membership but the intention remained unwavering through multiple recordings and almost twenty years.

There's much to say about Coltrane and his musical journey; Liebman writes on this, as well as on how Coltrane's arc of progress as a composer provides the structure for this recording. What I want to add are a number of observations, starting with the point that while many music schools choose to limit the



Dave Liebman and Joe Lovano. Photo by John Abbott.

inclusion of Coltrane in their jazz pedagogy to his work before 1964 — with *A Love Supreme* as the dividing line — this album offers a cogent, alternative argument: to fully appreciate the mastery of an artist of Coltrane's stature one cannot overlook *any* chapter in his body of work. One must learn to trust that every twist and step forward he took offers its own lesson, a chance to learn and grow — as Coltrane himself did.

And yet, there was always consistency in Coltrane's catalog — ideas, sounds and techniques he would return to again and again. Look no further than Liebman and Lovano's idea to link two down-tempo themes Coltrane originally recorded almost five years apart — “Central Park West” and “Dear Lord” — as a way of hearing the persistence of his sound and brooding emotion (as well as his abiding sense of spirituality), never mind more outward changes. The medley also reveals the strong personal stamp that Lovano's tenor saxophone brings

to the first section — all bounce and growl — followed by Markowitz's tide-like arpeggios (shades of Alice Coltrane) in the interlude. Then Liebman's soprano enters — fragile and just a touch forlorn — offering a relatively straight reading of the melody, buoyed by Markowitz's precise chord splashes, and Hart's crashes and rolling mallet-work.

As it is in the jazz world in general, the balance between the original rendition of a composition and a rethinking is what further powers a tribute such as this one. Track by track, the ratio of one to the other is, satisfyingly, never the same. “Locomotion” kicks off with the same energetic, hard bop horn line Coltrane set forth on “Blue Train,” yet it doesn't take long before various solo sections, rife with more modern ideas and flourishes, prove the chronological leap forward. “Reverend King” (on *Cosmic Music*), which in 1966 started off gently and morphed into a harsh, *rubato* dialogue featuring the twin saxophones of Pharoah

Sanders and Coltrane, is handled more pensively between Liebman's C flute and Lovano's alto clarinet — the tune's atonality suggested more than stated. “Olé,” clearly an album standout, flirts with world-music sonorities beyond the composition's initial focus on flamenco (i.e., Liebman's Japanese wooden recorder at the start,) while returning repeatedly to the punch and drama of the original theme, until McClure brings the tune home with an evocative, gritty solo statement.

That Liebman and Lovano know Coltrane with a chapter-and-verse familiarity allows for a “what-if” version of “Equinox” — what if Coltrane recorded this minor-key blues, one of his catchier melodies from the early '60s, just a few years later, in a looser fashion: more mood and air, less line and structure. Then there's the title track, an extended take on what was the second section of *Meditations*, Coltrane's follow-up to his popular *A Love Supreme* suite. Where the original was a tight, almost seven-minute form, propelled by a gospel-like energy, a tambourine pushing the church-like feel, here it is performed more expansively over 17 minutes through a variety of sections and moods *and* instrumentation — a suite unto itself. That's Lovano on the aulachrome — essentially two soprano saxophones bound together — created by Francois Louis, Lovano's mouthpiece maker.

Influence can be a tricky thing, especially in a creative realm where the priority rests on the role of an individual voice and establishing a singular musical vision. In 1964 at the height of his popularity and impact, John Coltrane was asked of his role in a sudden wave of so-called “energy” players in jazz. “I don't think people are necessarily copying me,” he said, preferring to see himself as one among many. “In any art, there may be certain things in the air at certain times . . . a number of people reach the same end by making a similar discovery at the same time.”

To expand on Coltrane's contention, I would add that in any art, there may be a certain artist who comes along at a certain time whose creative stamp greatly effects generations that follow. The fact is that now — even fifty years since his passing — Coltrane continues to inspire with such force that it's a challenge to find an original path out from under his shadow.

I believe Coltrane would smile on how Liebman, Lovano, Markowitz, McClure, and Hart collectively found an approach to his material with new ideas and emotional freshness, celebrating the man and his music in their own, passionate way. *Compassion* is a lesson in listening and appreciating, and hearing how Coltrane's tunes from the late '50s through the mid-'60s remain effective canvases for modern-day improvisation.

ASHLEY KAHN
February 2017

joie de vivre — a conversation with dave liebman

ZEV FELDMAN: How did the album's repertoire come together?

DAVE LIEBMAN: I mean, we didn't try to be historical, but it ends up that we do have tunes from each of the Trane periods. We did choose tunes that represent the early-Trane, mid-Trane and late-Trane, the freer Trane.

How did you go about selecting the tunes?

I'm sure Joe brought in “Locomotion,” because it was not a tune I played. The ballad he was featured on, “Central Park West,” that was his call of course. I love “Dear Lord,” I think it's one of the most amazing compositions in the world because it's so diatonic and perfect. From one of the most sophisticated and complex harmonic players of all time to write a tune like “Dear Lord,” which is basically in the key of D; without getting too technical, you couldn't get more diatonic than “Dear Lord.” Unbelievable. “Olé” was another piece that would represent Trane and his interest in world music, which at that time was not called “world music.” It was just called being curious. (Laughs) Just being artistic and looking for other things.

“Compassion,” of course, comes from the *Meditations* suite. “Equinox” is one of the blues from the Atlantic records, but the find is “Reverend King.” That was a revelation that he had written this tune for Dr. King. It's also completely diatonic, but in free time; he would play diatonic, but then free after that. I also played flute, which I had not been playing in those years, but on that track I played flute.

Let's talk a little bit about the band.

Let's put it this way, when you play a repertoire like Coltrane, being from the same generation helps. Because you all have the same understandings, and you were all effected similarly in the same period. We all are of the same generation. You play with young guys and it's great, but there's nothing like guys who developed an understanding when you had your understanding. “When I first heard that record”...“yeah, me too!”

What do you want people to take away with them after listening to this album?

The vastness of Coltrane's music, and the amazing vision he had. It's only a 12-year period. He comes on the scene with Miles Davis in 1955 and he dies in 1967, and was more-or-less silent in '67. It's unbelievable the stages he went through in that time period, from Miles to *Giant Steps* to playing with Monk, to the “sheets of sound” period, to the quartet, to obviously *A Love Supreme*, then into the late stuff including *Meditations*, which is my all-time favorite. It's incredible that one musician could do so much. The stories about him practicing are legendary. Reggie Workman told me “Listen, if John didn't have the saxophone around his neck, he was sleeping.” (Laughs) That tells you something.

Any final thoughts you'd like to add about Coltrane and this recording?

I think we did a really good job, I mean, I remember it flowing. I remember even Joe said to me a couple of weeks ago, “yeah man, that was such an easy date it felt like a really high-level jam session.” So I think what comes across on the

record, besides the Coltrane aspect, is the joie de vivre of guys playing a body of music that they're really familiar with. Because it's our life. We all grew up on Coltrane, that's what I mean about the generational situation. We weren't 20-year olds looking at something that's 40 or 50 years old. We were there. We all were influenced by him in a direct way. So first of all it's an honor and a privilege, and all that, but there's also a joy in playing stuff that is kind of like going home. It's like “I know this, this is part of my DNA.” And that's kind of what I hope comes across on the record.

the truth — a talk with joe lovano

Can you talk a little bit about Saxophone Summit and its relationship to John Coltrane?

Joe Lovano: Well, the Saxophone Summit first came about in 1999 as a collaboration that Dave and I and Michael Brecker co-led. We played in New York at Birdland, and from that moment on the band has been developing a repertoire with original compositions as well as focusing on the later period of John Coltrane's development and expression. Some of his compositions like "Peace On Earth," and the *Meditations* suite are pieces that are so beautifully constructed, yet very free to create music within the music. It's been an incredible journey exploring some of these things that even John Coltrane didn't play live around the world the way that we have.

When did you first get into the music of John Coltrane and what effect did his music have on you?

John Coltrane for me has always been one of the world's most amazingly creative improvisers and musicians. So through the years I just grew up listening to all of the different periods of Coltrane's development and music, and I heard it all as one, you know. I never had a chance to hear Coltrane live, but all of the recordings have been very important in my development.

Tell us about the music on *Compassion*.

The tunes that we covered on this recording span some of John Coltrane's great compositions from an early period, let's say in the late '50s, until his passing in 1967. We tried to cover the emotional feelings and the energy and the idea of playing in a congregation as a quintet. That was very important in Coltrane's music, the ensembles that he had and the way they played together. It wasn't just what they were playing, it was how they were playing, and we tried to capture that.

"Locomotion" was one of his famous tunes from his recording *Blue Train* on Blue Note Records. It's blues with a bridge. It has intervals in it that are in a lot of his compositions. The main theme in *A Love Supreme*, years later, has the same intervals that are in "Locomotion." So there's a lot of spiritual things that happen that are very mysterious in Coltrane's music that we tried to capture.

"Central Park West" is a part of a ballads medley — it's the piece that I played within this medley — and it's one of his tunes that, on his original recording, he didn't really solo on. He just plays the theme and McCoy Tyner takes the solo. So it's kind of a composition that you can really be yourself within, not be influenced so much by what Coltrane would have played on his recording that we all know. I felt very free to be myself within this harmonic, beautiful sequence.

When people think of Coltrane, the term "spiritual" is often used to describe his music. Do you have any stories to share about some spiritual moments you've had on stage playing his music, or maybe some spiritual experiences recording this album?

You know, the spiritualness in John Coltrane's music comes through in the collaborations and the congregations of players feeding off of each other. In every



Joe Lovano. Photo by Andrew Lepley.

edition of the Saxophone Summit, the energy and the whole development of ideas as a group, those spiritual moments happen — when you're really feeling each other and playing off of each other's ideas, and meditating into the beautiful melodies.

So having this connection with the people brings out the spiritual feeling in the music. I've had a chance to play a lot with Charlie Haden and Paul Motian, and other musicians from the Coltrane generation, and those players really have that spiritual feeling in their playing. There's a lot of love and passion.

Do you think Coltrane's music remains relevant 50 years after his passing?

John Coltrane's music will always be a focus of inspiration for generations and generations to come. Because it was the truth. John Coltrane's music is the world's music, and he's not alone. Charlie Parker's music is like that, Miles Davis' music, Sonny Rollins' music, Wayne Shorter's music — when it's the truth, it will live forever.

phil markowitz

Repertoire is complicated in jazz, especially when dealing with the masters. John Coltrane's music spans such a wide spectrum that a program like this is very demanding. To revisit such noble works is a challenge, but in the end, so rewarding because of the genius of the compositions and the improvisatory frames that encompass them. Whether it is finding some mellifluous voice leading to accompany Joe on the harmonically intricate "Central Park West"; exploring the depths of melodic and contrapuntal intervallic playing on "Compassion," or finding colors on the inside and outside of the piano for the ballads, Coltrane's work forces you onto a level of creativity that is nothing short of a blessing.

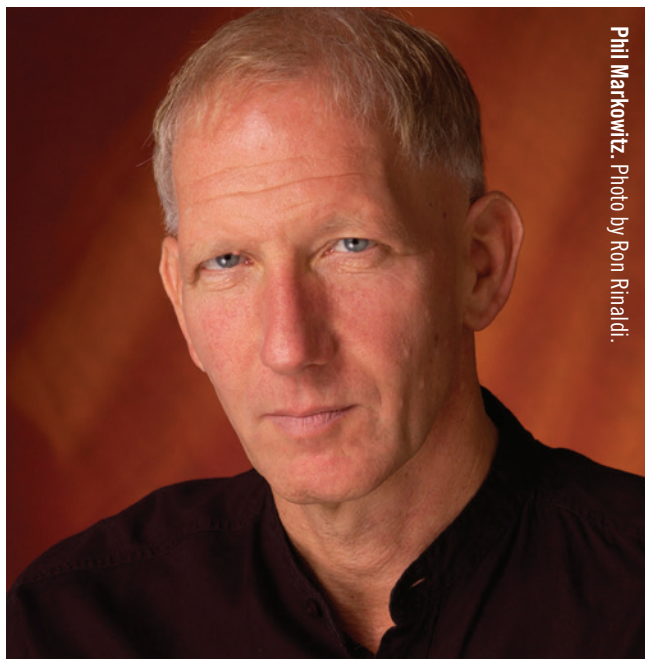
That is the legacy and inspiration of John Coltrane — the never-ending search for beauty and expression, to never rest on your laurels, and the constant exploration of the unknown.

ron mcclure

The first significant jazz LP I ever bought was *Blue Train* in 1957, the year I started playing double bass. I was 16 years old and never heard music that compelling before, and it changed my life immediately. The tenor sax produces the closest sound to a mature man's voice, and it was John's robust sound that got me. His early recordings with Miles Davis from *Workin'* and *Milestones* to *Kind of Blue* literally formed my concept of jazz. *Giant Steps* was a major departure harmonically, and he began getting away from the be-bop song forms I call "song boxes." Trane's later recordings, as well as Ornette Coleman's *The Shape of Jazz To Come* in 1959 were my introduction to free jazz — playing time without chord changes.

Compassion: The Music of John Coltrane is a well-balanced collection of Coltrane compositions. "Locomotion" is a basic free swinging jazz burner, loosely based on the standard "I Got Rhythm." "Central Park West" is a wonderful melody with rich harmony. I implied a double-time feel throughout behind Lovano's lavish tenor lines, to give this ballad more forward motion. On "Olé," "Reverend King" and "Compassion," the styles divert from traditional time and song forms to Trane's hauntingly wandering melodies with a rumbling, improvised non-rhythmic section beneath. These pieces primarily feature the two horns and drums. The roles of bass and piano are not as clearly defined. I once saw McCoy Tyner and Jimmy Garrison, midway through a tune, get off the bandstand at the Half Note in 1964, and overheard Jimmy say "Let's go to Pookie's Pub and have a beer. These motherfuckers are gonna play this shit for another hour!" Trane and Elvin did just that!

Sometimes the best choice a pianist and bassist can make when monster tenor players and drummers, like Dave, Joe and Billy go to that familiar place, is to lay out and enjoy their genius. It's a free-wheeling expression of pure emotion and energy without the burden of form and harmony. This open, free style can seem chaotic and directionless at times, yet with moments of brilliance and clarity. It's the rumble, timbre and texture underpinning a non-specific tonal center that matters most. With players of this caliber something of interest always happens.



Phil Markowitz. Photo by Ron Rinaldi.

“Equinox” brings everything home to the blues for a more familiar and comfortable change of pace. Phil and Billy are both consistently expanding the envelope in the rhythm section. They create a firestorm of energy with unique twists and turns, artfully demonstrating their intensity and diversity.

billy hart interview

ZEV FELDMAN: Tell us about your relationship to the music of John Coltrane and specifically to this repertoire.

BILLY HART: John Coltrane, for somebody like me, is almost more than the man himself. It's like a concept. I mean, Coltrane is still my major reason for playing this music. He's my major inspiration. The one thing that I have in common with all of these guys on the record, and why that band was together in the first place, is because I think we all felt the same way about Coltrane. We're all just unbelievable Coltrane fans.

His later music, which almost nobody plays, that's how the band even got together in the first place. Then to play some of the early material gave us even more to do, and more joy, and we could do it with not just familiarity, but understanding of who the man was. By this time we all had, what, 40 years apiece of studying his music. So you put all of us together, that's like 200 years of study of John Coltrane's music!

The first time I heard him was on a Miles Davis record, *'Round About Midnight* — his solo on “All of You.” I didn't even recognize the sound, it sounded so heav-



Ron McClure. Photo by Robert Wesler.

enly. It's so otherworldly, it didn't sound like a tenor, but it obviously didn't sound like an alto either. It just sounded like a beautiful instrument that I had never heard before. It was almost like he was an angel or something.

How did you relate to Coltrane's later period?

I was out in Los Angeles with Jimmy Smith, but I had the day off and I went to hear Coltrane's band with Rashied Ali. The music was even a little advanced for me, and when Coltrane got off at the end of the set, to my amazement, he walked over to my table. I was so excited, I can't tell you, it was like my hero came and sat down. I never expected to have a conversation, but I said “John, your music is so advanced. What are you gonna do? What are you gonna do about how people feel about your music?” He said “you know, Billy, I don't know what I'm gonna do, but I know I can't stop.” And that was like a rally to me. I remember telling him, I began to tear, I felt like I was going to follow this guy to the ends of the earth (laughs). So I said “John, you're really beautiful.” And he said “I'm just trying to clean up. You can imagine if you didn't take a bath for 20 years how dirty you would be. I'm just trying to clean up.”

I just wanted to follow this man, and a lot of my training, and self-study was to eventually play with him or somebody like him. A lot of the choices of who I was going to play with was because of my love for him. Of course playing with Lovano and Liebman and the chance to play this music is more than an honor. I just think the world is a better place when you hear Coltrane's music. I think that was his reason for being here.



Billy Hart. Photo by Vincent Soye.

I believe that men are here to grow themselves into the best good that they can be. At least this is what I want to do, and this is my belief, that I am supposed to grow to the best good that I can get to. As I'm going there becoming this, and when I become, if I ever become, this will just come out of the horn. Whatever that's gonna be, that's what it will be. I'm not so much interested in trying to say what it's going to be, I don't know. But I just hope, and I realize, that good can only bring good.

JOHN COLTRANE, 1965

2xHD is a record label which uses its proprietary system to process music masters originally recorded in analog or DSD or other format, to DSD in order to produce a unique listening experience.

The process uses a selection from a pool of high-end audiophile components and connectors. In some cases even using battery power so as to benefit from the cleanest power source possible. This variable equipment combination custom tailored to each project, creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these filters that create a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master and provides an open feeling to the sound.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two dedicated music lovers determined to experience only the warmth and depth of the music without hearing the equipment.

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

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