

FROM ORIGINAL ANALOG MASTER

LOUIS ARMSTRONG

And his ALL STARS

A black and white close-up photograph of Louis Armstrong singing into a vintage microphone. He is wearing a dark suit jacket over a light-colored shirt and a dark tie. His eyes are closed, and he appears to be in the middle of a powerful performance.

NOW YOU HAS JAZZ

STORYVILLE

He was one of the greatest musicians jazz ever produced, perhaps – and few, if any, will argue against this – *the greatest*. But Louis Armstrong's scope went far beyond jazz, to place him among the most powerful and influential creative forces in American music. Music? Well, actually that was the major part of his magic, but Louis' reach was even greater, for he was the consummate *entertainer*, and while he gave us some of the most awesome moments in American musical history, he also offered a personality and charm that instantly melted hearts, even of people who looked askance at jazz. Of course it wasn't just in America that Louis Armstrong cast his spell, he went to Europe in the early Thirties and soon became such a popular international figure that it might well be argued that the greatest appreciation of this extraordinary New Orleans man came from outside his own country. Whether they called him "Satchmo" or simply the "man with the silver trumpet", millions of people, from Mongolia to Munich, Milano and Mozambique, recognized the cherubic countenance, gravel voice, and high, rhythmic notes that bought thousands to greet him and hear him wherever he went – the magnetism was, at times, as awesome as his music could be.

That music was most extraordinary in the Twenties and Thirties, but even in the Sixties, when the performances in this album were recorded, there was something very special about Louis Armstrong, and if age had diminished the musical sparks a bit, Satchmo the entertainer was working at full power, his personality and wit as sparkling as ever. Actually, in the early Sixties Louis was still packing a lot of power in his horn, and he still only had to play one note to be recognized, so when we tend to somewhat minimize our awe of his music from the later years, it's a bit unfair, because we are measuring it against his earlier achievements. No soloist in jazz history has ever matched the impact and absolute brilliance of some of the early Armstrong performances, and it is doubtful that anyone ever will.

If you have not heard the Armstrong Hot Five and Hot Seven recordings of the mid-to-late Twenties, or his Thirties sides fronting a big band, you owe yourself the experience, but don't let the stunning expressions of your Louis Armstrong



diminish your appreciation of the man's art as he entered his sixties – the soul and deep-rooted musicality continued to ooze out of every sound this unique man made, and the grooves of this album bear splendid witness to that.

Chris Albertson, Contributing Editor to *Stereo Review*



LOUIS ARMSTRONG

NOW YOU HAS JAZZ

Louis Armstrong (tp, vo);
Trummy Young (tb);
Joe Darensbourg (cl);
Billy Kyle (p);
Billy Cronk (b);
Danny Barcelona (dm);
Jewell Brown (vo)

Recorded 1961/62

- 1 When it's Sleepy Time Down South 3:24
(Leon & Otis Rene/Clarence Muse)
- 2 C'est si bon 3:32
(Hornez/Betti)
- 3 Someday 4:44
(Louis Armstrong)
- 4 Nobody Knows the Trouble I've seen 2:31
(Traditional)
- 5 Jerry 4:34
(Scott Turner)
- 6 Now You Has Jazz 7:02
(Cole Porter)
- 7 New Orleans Function 6:22
(Traditional)
- 8 When the Saints 4:41
(Traditional)

2XHD MASTERING: RENÉ LAFLAMME
2XHD EXECUTIVE PRODUCER: ANDRÉ PERRY
Album covers & Insert artwork: André Perry
Liner notes: Erik Wiedermann
Graphics: Sylvie Labelle



THE 2xHD FUSION MASTERING SYSTEM



In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original 1/4" 15 ips NAB master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. 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 audiophile sound engineer René Laflamme.

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