

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

DICK
HAYMES

A black and white photograph of Dick Haymes singing into a vintage microphone. He is wearing glasses, a white turtleneck, and a dark cardigan with a necklace. The background is dark, and the lighting is focused on him.

KEEP IT SIMPLE

This Audiophile recording combines two Dick Haymes sessions made under the direction of Loonis McGlohon. The first was done in October 1976 and the second in May 1978 when Haymes was almost 60. (The latter turned out to be his final visit to a recording studio before his death in 1980.) And unlikely as it seems, his voice was at its strongest on the later date. The 1978 session was one of the most fulfilling of a recording career which started in the 1940s with Harry James when he replaced Frank Sinatra, who had moved to Tommy Dorsey's band. Along with Bing Crosby and Frank Sinatra, he was one of the most popular male crooners of the 1940s and 1950s. Recurring public personal difficulties eventually became a drag on his career. This album features songs that Haymes was associated with over that career, plus songs he just felt he wanted to do for this album. There's «Little White Lies,» added to a Decca record in 1947 as an afterthought and which became one of Haymes' biggest hits. The album also offers a medley of songs from the movie State Fair, including «It Might as Well Be Spring» and «That's for Me.» While these were big sellers for Haymes, he did not introduce them in that 1945 film. The former was dubbed by Louanne Hogan for Jeanne Crain. Vivian Blaine sang the second. The length of each performance reflects Haymes' professional roots in the 78-rpm days. Most of the tunes are done in under 2½ minutes. Bravo! There are some current-day male singers who would do well to emulate this time-management technique. Arguably the finest singer of ballads to grace the popular song scene, with the possible exception of Johnny Hartman, this album is a testimonial to a very unique talent and to a singing style that has practically become extinct.

- Dave Nathan, AllMusic

DICK HAYMES

KEEP IT SIMPLE

PERSONNEL:

Dick Haymes (vocals);
Rust Loonis McGlohon
(leader, arr., piano);
Rusty Gilder (bass);
Loonis McGlohon

Recorded October 1976
and May 24, 1978

2XHD MASTERING:
RENÉ LAFLAMME

2XHD EXECUTIVE PRODUCER:
ANDRÉ PERRY

Artwork: André Perry

Graphics: Sylvie Labelle

- 1 **THE MORE I SEE YOU** 3:12
Harry Warren, Mack Gordon
- 2 **I GET ALONG WITHOUT YOU VERY WELL** 2:57
(Except Sometimes)
Hoagy Carmichael, Jane Brown Thompson
- 3 **LITTLE WHITE LIES** 2:50
Walter Donaldson
- 4 **ALMOST LIKE BEING IN LOVE** 1:58
Frederick Loewe, Alan Jay Lerner
- 5 **I'LL REMEMBER APRIL (And be Glad)** 2:53
Don Raye, Gene DePaul, Pat Johnston
- 6 **MEDLEY: THAT'S FOR ME
IT MIGHT AS WELL BE SPRING** 4:20
Oscar Hammerstein II, Richard Rodgers
- 7 **WHO CARES** 2:41
George Gershwin, Ira Gershwin
- 8 **STELLA BY STARLIGHT** 1:53
Ned Washington, Ray Noble
- 9 **THE VERY THOUGHT OF YOU** 2:27
Victor Young
- 10 **LOVE IS HERE TO STAY** 3:30
George Gershwin, Ira Gershwin
- 11 **LOVE WALKED IN** 2:33
George Gershwin, Ira Gershwin
- 12 **YOU'LL NEVER KNOW** 2:30
Harry Warren, Mack Gordon
- 13 **THERE WILL NEVER BE ANOTHER YOU** 2:30
Harry Warren, Mack Gordon



THE 2xHD MASTERING PROCESS



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.



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