

Columbia
Stereo
M 30383



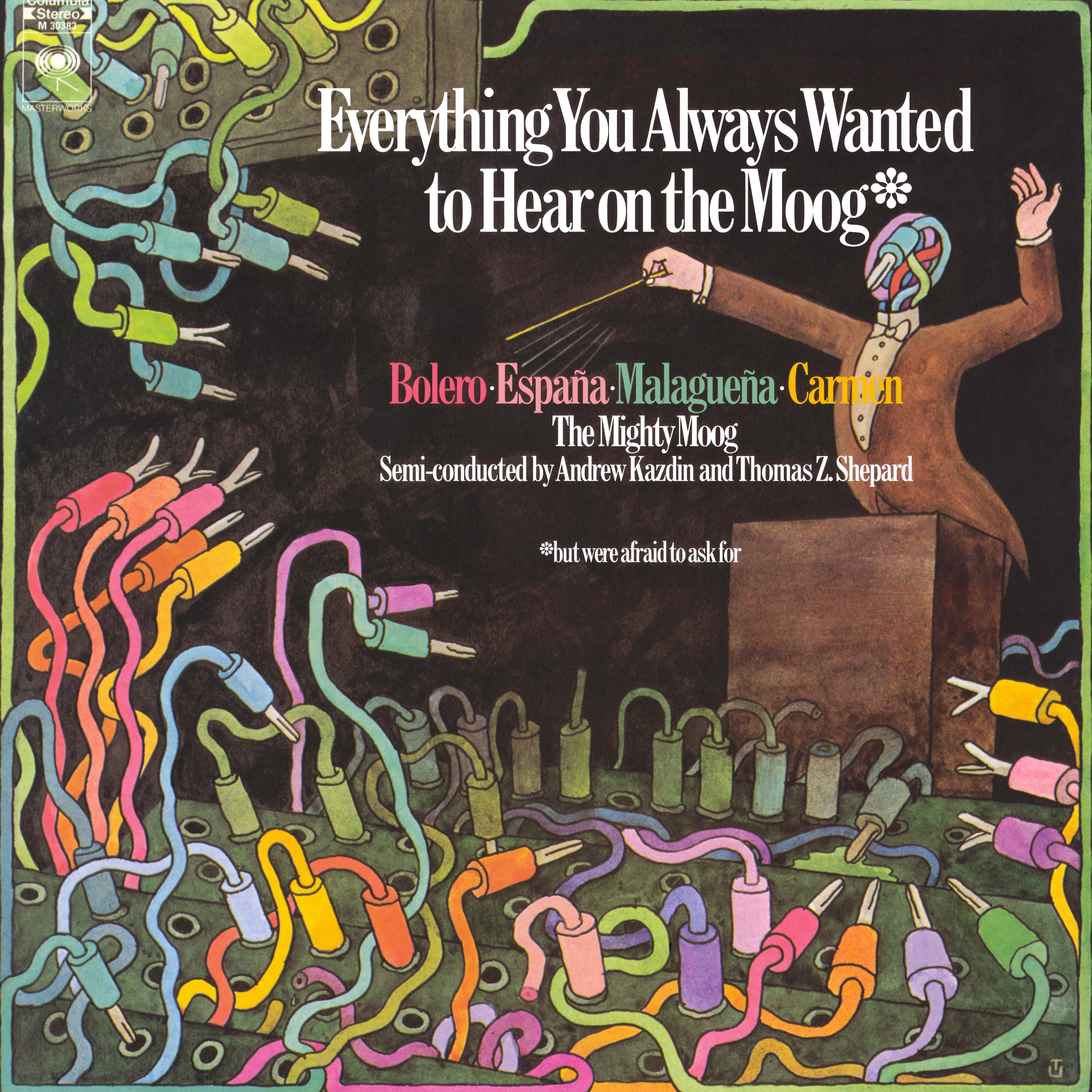
Everything You Always Wanted to Hear on the Moog*[✿]

Bolero · España · Malagueña · Carmen

The Mighty Moog

Semi-conducted by Andrew Kazdin and Thomas Z. Shepard

*but were afraid to ask for



Everything You Always Wanted to Hear on the Moog*

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Side 1

CHABRIER: ESPAÑA (BMI) (6:17)

Adapted by Andrew Kazdin and Thomas Z. Shepard

LECUONA: MALAGUEÑA (BMI) (3:14)

BIZET: "CARMEN": PRELUDE TO ACT I;

HABANERA; INTRODUCTION TO ACT I

(Les Toréadors) (BMI) (5:30)

Adapted by Andrew Kazdin and Thomas Z. Shepard

Side 2

RAVEL: BOLERO (ASCAP) (14:33)

Were you really afraid to ask?

Somebody, at least, must have been, because such a recording has never been done before—a collection of orchestral showpieces performed entirely on the Moog Synthesizer, that awesome array of oscillators, filters and amplifiers. We think that what you wanted to hear was an album of your favorite works—pieces whose inherent brilliance and rhythmic drive make them a “natural” for this new kind of treatment. What could be more exciting than an album of Spanish music? (The consistency of our Spanish program, you will note, is marred only by the fact that Lecuona was *not* a French composer.)

But, to get back to those oscillators, filters and amplifiers: There is an all-too-common misconception that the synthesizer has a mind of its own—that it’s a computer, that you plug it in and it plays music. WRONG. Although electronic, the synthesizer is a real musical instrument—it has a piano-like keyboard and a musician must play it. (In this particular case, two musicians, who also divided the tasks of score analysis, manuscript copying, and selection of tone colors. It is almost impossible to remember who did what when, but Kazdin has a distinct recollection that he did all the electronic programming.)

Let it be said before going any further that every sound on this record, literally hundreds of sonorities representing real or imagined instruments—and that includes the enthusiastic response of well-wishers at the end of Bolero—was made on the Moog Synthesizer.

There is one more thing that ought to be said: The Moog used for this album (is there anybody still left who doesn’t know that “Moog” rhymes with “rogue”?) is capable of producing only one or two notes simultane-

ously. This means that each of the melodic and harmonic threads contained in the original orchestral scores had to be played individually. Sometimes as many as twenty musical elements had to be overlaid on multi-track tape.

Does this process sound complicated?

Are our nerves a little bit frazzled?

Did it take us a long time?

Don’t ask.

—Andrew Kazdin, Thomas Z. Shepard

* * *

Andrew Kazdin holds a Bachelor of Music Degree in Composition from the New England Conservatory of Music, and a Master of Science in Industrial Management (with a concentration in acoustics) from M.I.T. He is a Producer in the Masterworks Department of Columbia Records and has contributed to several Columbia albums as arranger and conductor. In addition, he is a composer with several published works. He is also a timpanist and plays professionally in the New York area.

Thomas Z. Shepard is a Producer for Columbia Records, both Masterworks and Original Cast albums. After graduating from the Preparatory Division of the Juilliard School of Music, he earned his Bachelor of Arts from Oberlin College, majoring in Piano and Composition. This was followed by graduate work in Composition at the Yale School of Music. He has composed, arranged and conducted on several Columbia albums. He is active as a pianist, particularly in the field of chamber music.

To provide an accurate list of all the Columbia Recording Engineers who worked with us on this project over its two-year gestation period would be practically identical to providing a roster of the department staff. We thank them all. However, it would be grossly unjust if special mention were not made, and special thanks not paid, to Stew Romain, Raymond Moore and Robert Waller, each of whom mixed an extra drop of blood with our own along the way.

A.K., T.Z.S.

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Engineering: Stew Romain, Raymond Moore, Robert Waller

MASTERWORKS

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2. LECUONA: MALAGUENA 3:14
3. BIZET: CARMEN: PRELUDE TO
ACT I; HABANERA;
INTRODUCTION TO ACT I
(Les Toréadors) 5:30

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SIDE 2
BL 30383

RAVEL: BOLERO
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