

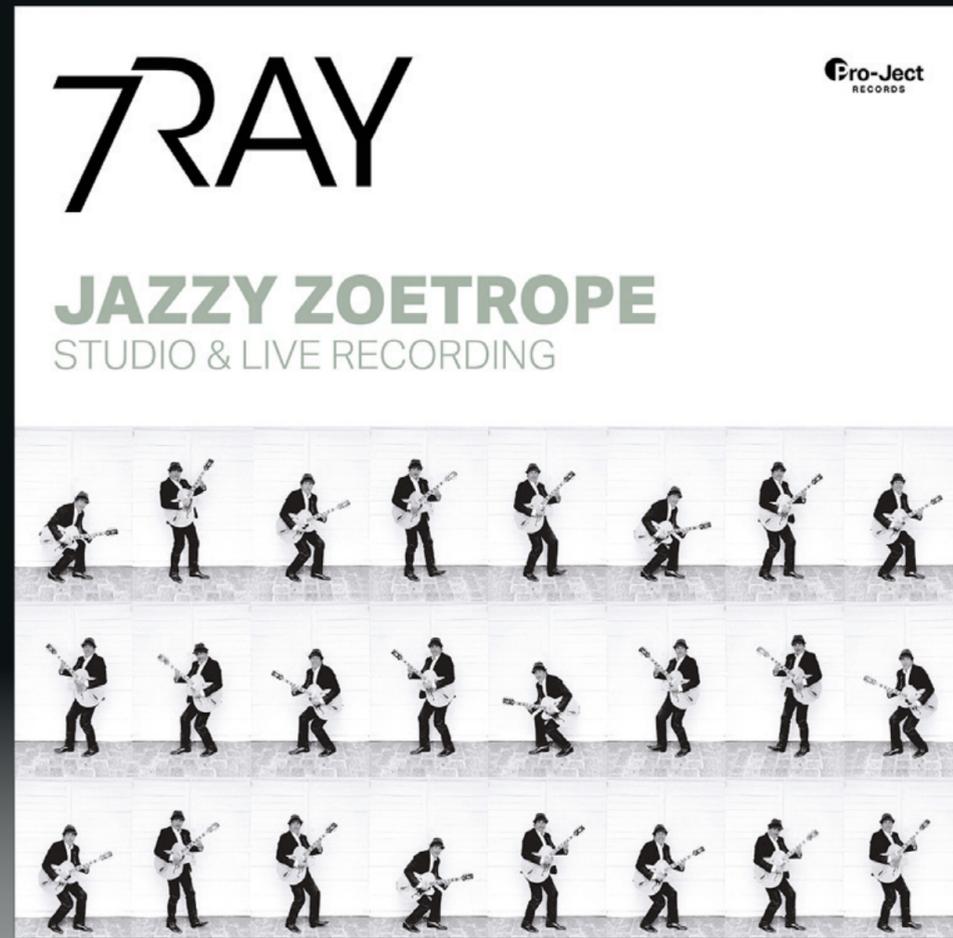


PRO-JECT RECORDS FIRST RELEASE

# JAZZY ZOETROPE

STUDIO & LIVE RECORDING

(2 LP - 180g Vinyl)



# JAZZY ZOETROPE

feat. TRIPLE ACE

## STUDIO RECORDING

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|----------|--|------|
| <b>A</b> | 1. Night and day <i>Music: Cole Porter, Lyrics: Cole Porter ©Warner Bros INC.</i>                          | 5:42 |
|          | 2. Fly me to the moon <i>Music: Bart Howard, Lyrics: Bart Howard ©Almac Music Inc.NY.</i>                  | 4:13 |
|          | 3. One for my baby <i>Music: Harold Arlen, Lyrics: Johnny Mercer ©Harwin Music Co.</i>                     | 4:22 |
|          | 4. It was a very good year <i>Music: Ervin Drake, Lyrics: Ervin Drake ©Lindabet Music Corp.</i>            | 4:28 |
| <b>B</b> | 1. I've been missing you <i>Music: Erve Schmitd, Lyrics: 7RAY ©Manuskript</i>                              | 2:51 |
|          | 2. My baby just cares for me <i>Music: Gus Khan, Lyrics: Walter Donaldson ©EMI Music Publishing Ltd.</i>   | 3:20 |
|          | 3. Send in the clowns <i>Music: S. Sondheim, Lyrics: S. Sondheim ©Dave Wolpe-Alfred Publishing Co.Inc.</i> | 3:23 |
|          | 4. Nature boy <i>Music: Aden Ahbez, Lyrics: Aden Ahbez ©East Coast Publishing</i>                          | 4:56 |
|          | 5. I remember you <i>Music: Johnny Mercer, Lyrics: Victor Scherzinger ©Paramount Music Corporation</i>     | 3:48 |

## LIVE RECORDING

- |          |  |      |
|----------|--|------|
| <b>C</b> | 1. Nature boy <i>Music: Aden Ahbez, Lyrics: Aden Ahbez ©East Coast Publishing</i>                        | 5:34 |
|          | 2. A foggy day <i>Music: George Gershwin, Lyrics: Ira Gershwin ©WB Music Corp.</i>                       | 4:06 |
|          | 3. I've got you under my skin <i>Music: Cole Porter, Lyrics: Cole Porter©Chappel&amp;Co.</i>             | 5:36 |
|          | 4. I've been missing you <i>Music: Erve Schmitd, Lyrics: 7RAY ©Manuskript</i>                            | 3:05 |
| <b>D</b> | 1. Blue Moon <i>Music: Richard Rogers, Lyrics: Lorenz Hart ©Metro-Golswyn-Mayer</i>                      | 6:30 |
|          | 2. My baby just cares for me <i>Music: Gus Kahn, Lyrics: Walter Donaldson ©EMI Music Publishing Ltd.</i> | 4:06 |
|          | 3. Lady is a Tramp <i>Music: Richard Rogers, Lyrics: Lorenz Hart ©Chappel&amp;Co.</i>                    | 4:28 |
|          | 4. One for my baby <i>Music: Harold Arlen, Lyrics: Johnny Mercer ©Harwin Music Co.</i>                   | 4:24 |



# Pro-Ject Audio Systems

I have always been dedicated to natural, acoustic music from a broad range of genres. The incomparable experience of great sound in the comfort of your own home continues to drive me, and my goal has been to spread this emotional experience to as many people as possible.

For nearly 30 years our brand, Pro-Ject Audio Systems, has brought true Hi-Fi stereo at an affordable price to hundreds of thousands of customers – so they can enjoy that experience. But what about the available recordings? I've attended many concerts, especially Jazz and classical music, over the years, and from time-to-time we also invite great musicians to perform in our company headquarters in Mistelbach, Austria.

We have always been playing with the idea to record these sessions, but only using real analogue tape with reduced microphoning, captured live in true stereo with no compression or extensive editing – just live.

One of the problems with this idea is that very few musicians are willing or able to record in such an environment, where no cuts and corrections are possible. That's a lot of pressure for any recording artist.

By pure coincidence and great luck, during recent years I have learned that Austria's own 7RAY is not only a great singer and musician, but also a keen audiophile. So it was amazing to find that he was immediately enthusiastic about my idea.

Working with 7RAY we developed a concept to make both a special studio album (and by special, I mean special – learn more in the text), and a live recording direct from our company headquarters; giving you the ability to hear a direct comparison of recording styles.

Please enjoy this wonderful audiophile experiment and experience the true emotion of quality music!

**Heinz Lichtenegger**  
Founder & CEO Pro-Ject Audio Systems

# The Musicians



**7RAY**

7RAY, born in Austria began at the age of twelve as singer and guitarist. He impressed the Hollywood film industry with his theme song to the movies "The Informers" with Kim Basinger, Mickey Rourke, Billy Bob Thornton, „Unthinkable" Samuel Jackson, Carry Anne Moss and more. With his jazz albums "June gloom in LA", "Love and Steel", "Round Midnight", and "Christmas in L.A" 7RAY underlines his artistic versatility one more time.



**Simon Plötzeneder**

Simon Plötzeneder plays trumpet and piano since he was nine years old. He completed jazz trumpet with excellent success. The highlights were three concerts with piano legend Joe Zawinul. In 2009 he completed his master's degree at the Conservatorium van Amsterdam. He was able to extend this as a winner of the New York scholarship for the Manhattan School of Music.



**Oliver Kent**

Oliver Kent (piano) studied classical piano. In 1987 he concentrated on jazz piano. Very quickly he received his first engagements with internationally known artists including Karl Ratzer, Art Farmer and Idris Muhammed. From 1993 to 1995 Kent lived in New York City, where he worked together with Valerie Ponomarev and Eddie Henderson. (band member TRIPLE ACE)



**Dusan Novakov**

Between 1986 and 1988 Novakov joined the international Jazz seminar in Groznjan with Reggie Workman. From 1989 to 1998 he studied at the University of Music and Performing Arts in Graz. From 1996 to 1997 he studied percussion at the University of Arts in Rotterdam. Since 1991 he has played at international Jazz festivals and has been on stage with various well-known Jazz ensembles. (band member TRIPLE ACE)



**Uli Langthaler**

Uli Langthaler (bass) studied at the Music University of Vienna. From 1987 to 1991 he was a member of the "Orchester der Vereinigten Bühnen Wien", the orchestra of all major music productions in Viennese theaters. Since 2008 Langthaler has led the ensemble "Kent Langthaler 7". (band member TRIPLE ACE)



# Studio & Live Technical Description

## Studio

Studio Baumgarten, a special analogue hotspot in Vienna, has produced multiple historical recordings since the 1960s. Due to the discrete analog technology and the large recording concert hall, equipped with a Boesendorfer Imperial grand piano (the largest Boesendorfer model, Grand 305 cm), the premises represent an exceptional recording situation for today's professionals. The old WSW recording console is a special part of the studio, as the signals are processed with transistor and vacuum tube technology.

The jazz quartet was positioned around the grand piano in the large hall to take advantage of the natural reverberation. Room dividers with glass inserts were used to separate the instruments acoustically, which still enabled the musicians to keep eye contact and ideally, to communicate during recording.

The singer was placed in a separate room, unfortunately without any visual contact with the musicians, which required a lot of experience and special sensitivity on the part of the vocalist. Just as in the live recordings, the mic'ing arrangement consisted of old, selected tube microphones and the cables were reduced to the essential routes. Additionally, only cables from well-known manufacturers were used.

All signals were recorded without editing - as in the live recording - and also in the studio version, they were recorded directly from the mixer to the tape.

## Live

No monitor speakers were used in order to guarantee an absolutely sound-neutral, dynamic live stereo image during live recording, as, with speakers in the recording room, there would be uncontrollable crosstalk and undesired interference, which would severely affect the quality of the recording. It nevertheless has the disadvantage that both, the vocal soloist, as well as the musicians, cannot hear themselves or just poorly. Hence, it requires a pronounced routine for a proper intonation and a confident performance.

Nowadays, at a time when digital recordings and easy-to-edit material are extremely common, musicians are spoiled. The requirement for an impeccable recording of an entire title or concert is thus reduced to a minimum, whereas analogue live recordings do represent an unusual challenge for the musicians. Especially when it comes to standard jazz concerts, where there are almost no rehearsals beforehand.

The intuition, spontaneity and virtuosity of the musicians are provided, because this is what engages the audience in a live performance and turns the event into a great experience.

The mic'ing arrangement consisted of selected, old tube microphones and the cables were reduced to the essential routes. We used only cables from prestigious manufacturers to guarantee the best and most dynamic recording technology. Additionally, the recording was split, this means that we used a Front of House mixer to adjust the auditorium. Furthermore, the live signals were directly recorded on tape without technical preparation in a separate recording van.

## Mixing and creating the master tape

The studio and live recordings were mixed on a legendary CADAC 32 input console from the 1970's. On this British mixer device, which was made completely discrete, hence, based on elaborate transistor technology, they have made multiple audiophile recordings all over the world, like „Night at the Opera“ by Queen, „London Calling“ by The Clash, and others by AC/DC, Sex Pistols, etc. The founder of the manufacturing company, Clive Green, was known for his intransigence in terms of quality and set an example with his high standards of audio quality (e.g. Air Studios London) in the 1970s.

In addition, a lot of theatre consoles were specially designed and manufactured by CADAC for musicals such as „Phantom of the Opera“, „Chicago“, „Mary Poppins“, „Hairspray“, „Lion King“, „We will Rock you“ etc. CADAC was assigned for live tours by The Rolling Stones, Van Halen, Status Quo, Brian Adams or the Beach Boys, but also in the classical music segment, for example for concerts of The Three Tenors, Pavarotti, or Andrea Bocelli.

The legendary EMT Gold Foil Reverb and CADAC Equalizers were used for prime signal processing. The mixing was done directly on half and quarter inch master tapes to ensure the highest possible audio quality.

The tape machines are part of Andy Beit's studio. We used a Studer A800 24-track tape machine and a Studer A80 master machine - both have been regularly maintained.



**TRAY**

*Producer, Singer, Songwriter,  
Performing & Recording Artist*

# Studio Recording



# Live Recording

