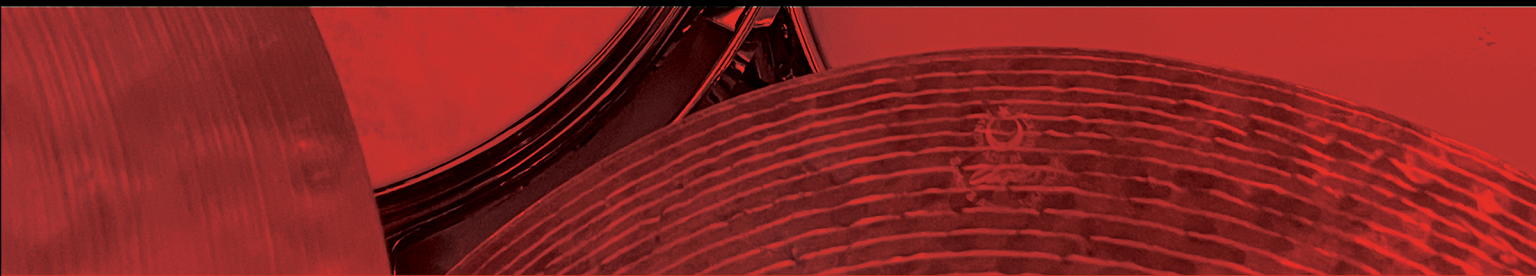
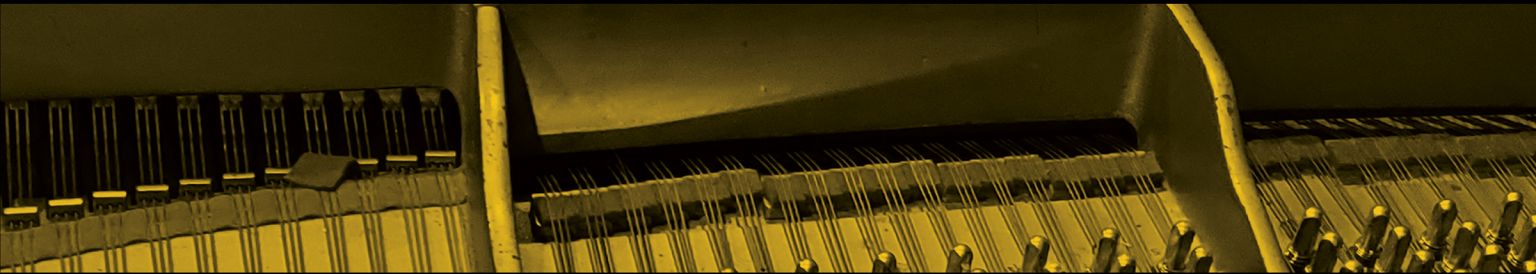


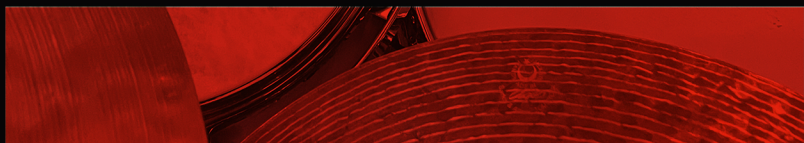
HAZELRIGG BROTHERS



SYNCHRONICITY: An interpretation of the album by
THE POLICE

Perfectly expressing the political and social temper of the early 1980s, the original landmark album, *Synchronicity* was a near-constant soundtrack to George and Geoff Hazelrigg's upbringing, as well as an influence on their artistic future.

Hazelrigg Brothers now celebrates the 40th anniversary of this classic album with *Synchronicity: An interpretation of the album by The Police*, an audiophile experience full of the fire, power and dynamics that have become their trademark.



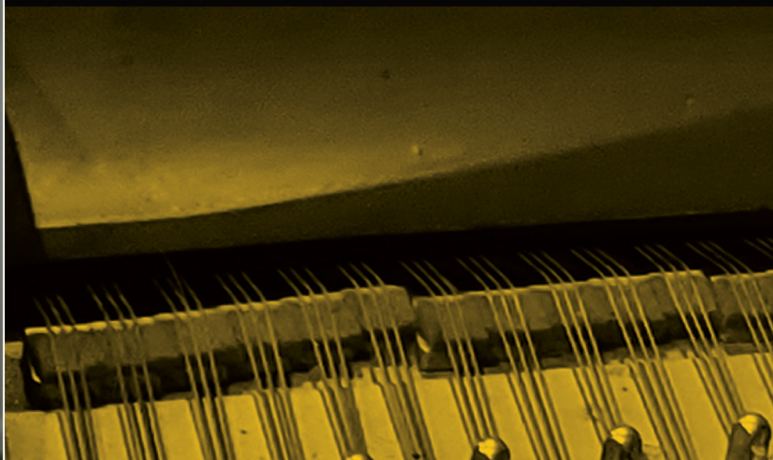
This recording was captured live, direct-to-DSD using two AEA R88 stereo ribbon microphones through a D.W. Fearn VT-24 4 channel tube microphone preamplifier.

Mixed and Mastered simultaneously - in album sequence - by Jon Castelli and Dale Becker at Becker Mastering, Pasadena, California

Assisted by Hector Vega and Ron (*Spider*) Entwistle



George Hazelrigg

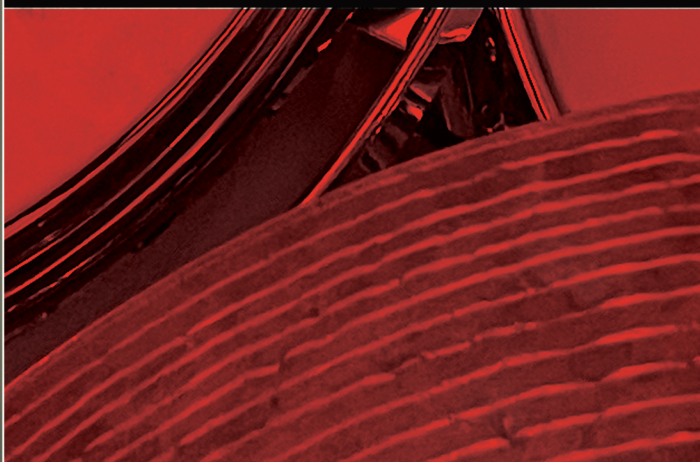


Piano

Geoff Hazelrigg



Bass



John O'Reilly Jr.

Drums

SYNCHRONICITY: An interpretation of the album by THE POLICE



Synchronicity I - 2:58 • Walking in Your Footsteps - 4:09 • O My God - 3:27
Mother - 2:34 • Miss Gadenko - 2:01 • Synchronicity II - 4:14 • Every Breath You Take - 3:22
King of Pain - 5:34 • Wrapped Around Your Finger - 5:11 • Tea in the Sahara - 4:24
Bonus Track: Murder by Numbers - 5:24

All songs written by Sting except:
Mother written by Andy Summers & Miss Gadenko written by Stewart Copeland

Synchronicity I

Geoff: It's got that sequencer part, and we do some of that mechanical kind of playing, but it draws you in, in a hypnotic kind of way. It's a cool opener, and as a group I think we excel at playing really dynamically. It's not about how loud you are, it's how soft you get, because everybody's always playing as loud as they can. But how soft can you get? And with that tune, we really go from here all the way down. You know, it's this kind of push pull dynamic thing that happens while maintaining that level of intensity the entire way through. That's the trick.

Walking in Your Footsteps

George: It's about dinosaurs.

Geoff: Yeah. Who doesn't like dinosaurs?

Mother

Geoff: That was the blues on the record, because every jazz album needs a blues, right?

George: This was a challenging one. That song is way too f*cking punk-ass. And it's a 12 bar blues.

Geoff: That song is about the lyrics, right? And it's not just the lyrics, it's the lyrical performance.

George: He doesn't sing it, right? He speaks it: "The telephone is ringing. Is that my mother on the phone?"

And so we had to adapt a melody that wasn't actually part of the song. But how were we going to capture the lyric of it, and then how were we going to frame it so there was something to grab onto? It was like we need to make it sound like... Chopin, you know?

Miss Gradenko

George: The ultimate Cold War song.

Geoff: You know, it's only two minutes, but that song has more notes in it than probably any other song on the album.

George: When we first arranged this song, I did not have the facility, the technique, to play it. I went through years of piano studies to finally get to the point where I can play it as well as I can now. I credit that two-minute piece for more of my later technical development as a piano player than almost anything else.

Synchronicity II

George: It has elements of the other songs before it, and sort of puts a bow on that entire first half of the record. There's a lot of chaos. The breakdown section is the same as the ending of "O my God." It's like this chaos that you're barely, barely holding onto. And so I'm doing a lot of muting and stuff and Geoff's doing all this screechy bass stuff and John's playing screechy cymbal sounds. It's a lot of sound design.

Every Breath You Take

Geoff: The mega-hit from the record.

George: There's that iconic guitar line, which we carry through the entire song, other than the bridge section and the outro. I don't play any other notes. It's a monophonic line that I carry the entire time. Geoff's playing that melody in that baritone range that has a certain sinister element to it, and it becomes this two-voice piece

King of Pain

George: Well, we didn't have a marimba, so John played an mbira. That is the tune where we wind up sounding most like a jazz trio. By the time the outro hits, we've distressed the song completely.

Wrapped Around Your Finger

Geoff: Another song that has a lot of lyrical imagery, and our job was to just take that mysterious imagery and do our best to apply it without the words.

George: When Geoff plays the melody on the second verse, he hits the high note and slides to that next note. There's something in the piano that echoes his high note, and it sounds like there's an echo on the bass.

Geoff: If you listen to the last chorus, it sounds like we overdub a synth in the middle. It's just the way the composite sounds come together.

Tea in the Sahara

George: What “Tea in the Sahara” captures is how beautiful all the instruments in that room sound. It captures what is so phenomenal about that 1887 Steinway and just the massive size and tone of Geoff’s 7/8 bass and the delicacy of that birch Gretsch kit, and how John approaches playing cymbals. It’s all just the delicate – impossibly quiet at times – detail, that shows just how fine those instruments are.

Murder by Numbers

Geoff: I think harmonically and form-wise, it already lends itself to the format probably more than any other song on the record. I mean, it starts with a drum solo and it ends with a drum solo.