

Also composed and arranged by Mike Simpson, Cricket is an effervescent creation in an Afro-Cuban vein. Happily combining elements of jazz and the concert idiom, it begins simply and soon develops into a fascinating fugue for the melodic instruments. Of particular interest is the tympani work just prior to the recapitulation; engineer Putnam has maintained superlative presence on these low percussive tones.

Hell's Bells, orchestrated by Mike Simpson, is a study in the eerie side of percussion. Opening with triangle and harp, the ensemble is brought in to describe a musical scene which could have come directly out of Dante's Inferno. Two xylophones, playing a half-step apart, take up the melody and pass it on to the cathedral chimes, which swing out in malicious glee. The piano carries on, later joined by xylophones which chatter an accompaniment. After some delicate snare drumming with wire brushes, the mode changes to minor and the xylophones finish out the band with provoking elision of the melody that carries your interest right up to the last note.

In Rodgers and Hammerstein's Bali Ha'i, arranger Carl Stevens has treated the beautiful melody delicately, featuring guitar and marimba. Peter Eagle plays the lovely harp solo.

Malaguena, also scored by Carl Stevens, is transcribed for percussion in the traditional Lecuona style, featuring pianist Casear Giovannini. The solo section is performed by Bobby Christian on marimba, with harp cadenza by Eagle, and leads into the stirring finale by the ensemble.

Hi-Fi information:

This stereophonic recording session was cut at Universal Recording Corp., with Bill Putnam engineering. Accent mikes utilized included: Caesar Giovannini's piano, RCA 44BX and Telefunken U-47; John Frigo and Harold Siegel, bass, B&O Fentone 50; vibraphone, Shure 333; xylophone and marimbas, Telefunken U-47; drums, Telefunken 201; miscellaneous percussive instruments, RCA 77DX; harp, Telefunken U-47. In addition, two Telefunken U-47's were suspended above and on either side of the musicians for the overall stereo pickup. Recording was made on an Ampex 350-2 stereo tape machine running at 30 inches per second. At times during this recording, the following drummers were working alone, in groups or all together: Dale Anderson, Hugh Anderson, Bobby Christian, Frank Rullo, Dick Schory and Harry Brabec.

DAVID CARROLL

Music Director and arranger

Facts about this Recording

Dick Schory : Source used for Transfer: RCA 4-track tape

Recording Info: Recorded in 1960 at Orchestra Hall, Chicago

Recording Engineer Lew Layton • Produced by Bob Bollard

Arranged and conducted by Dick Schory.

David Carroll : Source used for Transfer: Mercury 2-track tape

Recording Info: Recorded in 1956 at Universal Recording Corp.

Recording Engineer: Bill Putnam Musical Director: David Carroll



Notes from the album "From Melody to Madness" Dick schory's New Percussion Ensemble:

Some, in the trade, have called this America's first bang-along recording. We earnestly hope it 'won't start a movement of proportions similar to the recent sing-along fad. Even though twelve virtuoso percussionists are hard at work on twelve pop songs, there is really only a moderate amount of banging going on. At least half the selections feature creamy vibes and lush harp arrangements. Most are extremely danceable -at least for those who have 'had a recent physical checkup.

Every selection was a completely new production with different microphoning, new scrimmage formations for the players even new instrumentation (percussionists double on everything). Modern recording musicians are used to music they've never seen before. In this case they'd never seen some of the instruments before either ... a musical steel oil drum from Trinidad, for example. There were, in all, over one hundred instruments, known and unknown, put to hard use during the two days and nights spent in making this recording,

The idea of making lush quiet music with hammers, or beating up a storm with sticks, is second nature to Dick Schory, our leader, He just naturally expresses himself with mallets. In addition to masterminding the musical adventures of his New Percussion Ensemble, he also drums a wide swath through: The Chicago Symphony, radio and TV commercials, and the Ludwig Drum Company. There are very few who better understand the chain reactions of combining percussion colors and rhythms-an explosive specialization which Schory says he can express most fully on recordings.

This, his latest endeavor, has a sound and a size and a stereo which cannot be duplicated by any other group, any place, on any other recotding. The secret? ... The magnificent, spacious acoustics of Chicago's Orchestra Hall and the luscious Schory instrumentation. The result? ... How can we describe it? Autumn in New York was never mellower; A Foggy Day was never brighter, It's a whole brace of top pop melodies set in fresh new sounds for the young at heart.

Notes from the album "Percussion In Hi-Fi" David Carroll and His Orchestra:

The cymbal's shimmer, the virile woof of a huge bass drum - these are the thrilling sounds of percussion. Nothing in the realm of music is more challenging and rewarding to a performer and listener alike.

In this album, Mercury Records has explored the vast range of an extensive percussion section. Four composer-arrangers were commissioned to prepare material for an orchestra, under the direction of David Carroll.

INSTRUMENTS

Vibraphones, marimbas, xylophones, tympani, tam-tam, celesta, glockenspiel, orchestra bells, castanets, tom toms, triangle, maracas, bass drum, traps, greco cymbals, hand cymbals, claves, cathedral chimes, snare drum, tambourine, conga drum, guiro, cabaza, timbales, bongo drums and field drum.

These were performed by six percussionists: Dale Anderson, Hubert Anderson, Bobby Christian, Sam Denov, Harry Brabec and Frank Rullo.

PIANO Caesar Giovannini and Robert Acri **CONTRABASS** Harold Siegel **HARP** Peter Eagle **GUITARS** Earl Backus and John Gray

When all these instruments were assembled on June 4, 1956 in Studio A of Universal Recording Corporation, Chicago, they filled the room almost to overflowing. Engineer Bill Putnam outdid himself with a fine job of mike placement and balance, achieving the superlative presence and separation which captures these diverse sounds so faithfully on this record.

Two of the percussionists performing on the session also contributed to the music. Spanish Symphonique was composed and orchestrated by Bobby Christian. The first movement, The Pyrenees, opens with an explosive burst of tympani, xylophone and bells. The theme passes through an ensemble interplay, then into the harp and piccolo xylophone; it ends in a stirring bolero which builds to a dramatic finale. The second movement, Madrid, is a romantic Spanish tango section featuring the marimba. "Bull Fight," the third movement, opens with a mysterious theme in piano, marimba, and bowed contrabass. A solo snare drum begins its exposition which develops into an explosive fugue between the drum section. The finale, Flamenco, culminates the composition with a reprise running the gamut of Spanish sounds.

Lecuona's Jungle Drums is opened by arranger Christian with the tuned logs; the melody is picked up by the piccolo xylophone. After a vivid audio depiction of authentic jungle drums, he raises the tempo and presents his swinging vibraphone improvisation. The band ends with an extensive interplay of drums, topped off with a resounding stroke on the tam-tam.

Percussionist Frank Rullo both composed and scored The Chimes of Swing. He is featured on this happy number, playing his intricate solo on the cathedral chimes with a wooden mallet in each hand.

Discussion in Percussion, composed and orchestrated by Mike Simpson, is made up of three sections which are performed without separation. It opens with the lovely Quiet Talk, the theme being introduced by a vibraphone played with its motor turned off. A guitar next states the theme, punctuated by piano, bells, marimba, xylophone and bells. There begins a Stravinsky-like interplay of percussion ending in a highly amplified note from an 18" cymbal, reminiscent of the take-off of a jet airplane. Chatter ensues with a mixture of high percussion sounds from the orchestra bells, maracas, tambourine, triangle and cymbals; more Latin American rhythm instruments are introduced, and they have an animated "discussion." The mood changes with the introduction of the snare drum, which is played in a legitimate style until the parody of "Yankee Doodle" signals one of the most impressive drum battles extant. This section, Controversy, ends aptly with a descending tympani beat like the tired sigh of a runner at the end of a race.

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Percussion in Hi -Fi

Dick Schory's New Percussion Ensemble

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|-------------------------------|-------------------------|
| 1)Caravan | 7)Autumn in New York |
| 2)Speak Low | 8)Fly Now, Pay Later |
| 3)South Rampart Street Parade | 9)I'll Remember April |
| 4)Walkin' My Baby Back Home | 10)Tortilla |
| 5)Fascinating Rhythm | 11)Stranger in Paradise |
| 6)Safari Anyone? | 12)A Foggy Day |

David Carroll and His Orchestra

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|-----------------------------|------------------------|
| 13)Hell's Bells | 18)Quiet Talk |
| 14)Bali Ha'i | 19)Chatter |
| 15)The Chimes Of Swing | 20)Controversy |
| 16)Malaguena | 21)Jungle Drums |
| 17)Discussion In Percussion | 22)The Cricket |
| | 23)Spanish Symphonique |

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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