

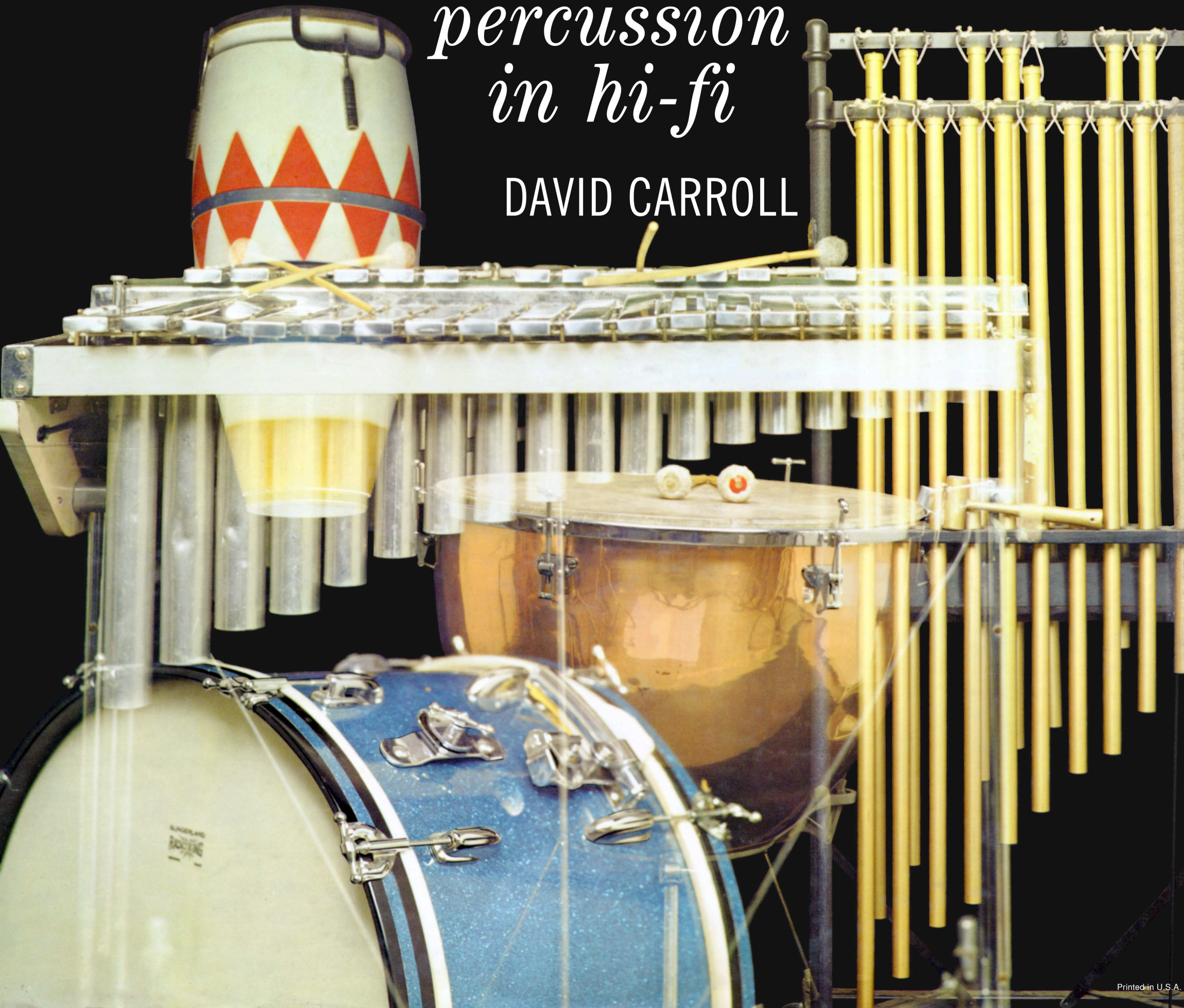


MERCURY SR 60003 • DAVID CARROLL • PERCUSSION IN HI-FI

STEREO

*percussion
in hi-fi*

DAVID CARROLL



PERCUSSION IN HI-FI

orchestra conducted by DAVID CARROLL

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 performer and listener alike.

In this album, Mercury Records has exploited 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, glockenspeil, 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 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 misterioso 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.

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 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 Lecuono style, featuring pianist Caesar 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

David Carroll
Musical Director

Hell's Bells
Bali Ha'i
The Chimes of Swing
Malaguena
Discussion in Percussion
—Quiet Talk
—Chatter
—Controversy

Cricket
Jungle Drums
Spanish Symphonique
Part I The Pyrenees
Part II Madrid
Part III Bullfight
Part IV Finale-Flamenco



This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

STEREO



PERCUSSION IN HI-FI
DAVID CARROLL And His Orchestra

SIDE 1

A STEREOPHONIC HIGH
FIDELITY RECORDING

1. HELL'S BELLS (Kassel) Leo Feist, Inc. (ASCAP) -2:22
2. BALI HA'I (Rodgers-Hammerstein) Williamson Music
(ASCAP) -2:27 3. THE CHIMES OF SWING (Rullo)
Pure Music (BMI) -2:22 4. MALAGUENA (Lecuona)
E. B. Marks (BMI) -2:59 5. DISCUSSION IN
PERCUSSION Quiet Talk (Mike Simpson) Pure
Music (BMI) -1:50 Chatter (Mike Simpson)
Pure Music (BMI) -2:02 Controversy (Mike
Simpson) Pure Music (BMI) -2:19

SR-60003A

LONG PLAYING HIGH FIDELITY

STEREO



PERCUSSION IN HI-FI
DAVID CARROLL And His Orchestra

SIDE 2

A STEREOPHONIC HIGH
FIDELITY RECORDING

1. THE CRICKET (Mike Simpson) Constellation Music (BMI)
-2:15 2. JUNGLE DRUMS (Lecuona-Lambardo-Flynn)
Marks Music (BMI) -2:47 3. SPANISH SYMPHONIQUE -Pt. 2
1 -THE PYRENES (Bobby Christian) Beta Music
(ASCAP) -2:12 4. SPANISH SYMPHONIQUE -Pt. 2 -
MADRID (Bobby Christian) Beta Music (ASCAP) -
3:05 5. SPANISH SYMPHONIQUE -Pt. 3 -BULL
FIGHT (Bobby Christian) Beta Music (ASCAP)
1:47 6. SPANISH SYMPHONIQUE -Pt. 4 -
FINALE FLAMENCO (Bobby Christian)
Beta Music (ASCAP) -2:51

SR-60003B

LONG PLAYING HIGH FIDELITY