

# RE-PERCUSSION

SOUND IN THE ROUND

CONCERT-DISC

STEREO

BALANCED ACOUSTIC  
RECORDING

THE PERCUSSIVE ART ENSEMBLE . . . Richard Schory, Conductor

CS-21 FIRST EDITION STEREO



S T E R E O  
CS-21

# RE-PERCUSSION

The Percussive Art Ensemble . . . Richard Schory, Conductor

## INSTRUMENTATION USED ON THIS RECORDING

**SIDE 1**  
**CROCODILE CRAWL**  
**CYMBALATION**  
**PENTATONIC CLOCK**  
**MOONLIGHT REFLECTION**  
**THAT'S A PLENTY**

Piano  
String Bass  
Guitar  
Celesta  
2 Vibraphones  
2 Xylophones  
Marimba  
Orchestra Bells  
Glockenspiel  
Chimes  
4 Timpani  
4 High Tom Toms

4 Low Tom Toms  
3 Snare Drums  
2 Field Drums  
2 Tenor Drums  
Bass Drum  
Complete Set of Double Drums  
Bongo Drums  
Conga Drums  
Timbales  
Maracas  
Guiro  
Claves

Cow Bells  
Ratchet  
5 Temple Blocks  
3 Wood Blocks  
4 Tambourines  
3 Triangles  
Castanets  
6 pr. Double Cymbals  
8 Suspended Cymbals  
2 pr. Antique Finger Cymbals  
4 Gongs  
Coo-Coo Whistle

**SIDE 2**  
**CLOUD NINE**  
**WOODPILE POLKA**  
**OMOO**  
**AMAZON TRIBUTARY**  
**JOSEPHINA DE GRANADA**

## PERCUSSIVE ART ENSEMBLE

The PERCUSSIVE ART ENSEMBLE, organized and conducted by Richard Schory, is an unique musical organization. Through the use of over 100 different percussion instruments, including piano, as well as string bass and guitar, the group enjoys extremely great tonal resources. Schory, one of the leading percussion authorities in the country today, has developed a "New Sound" in music, using to the full both the melodic and harmonic elements of the chromatically tuned percussion and also the rhythmic potential of the instruments of indefinite tuning.

RE-PERCUSSION presents the percussion artistry of ten top professional musicians, each playing as many as five or six different instruments in the course of a single number. In planning this recording, Schory joined with two seasoned composer-arrangers, Bobby Christian and Willis Charkovsky, to display percussion instruments in some of the cleverest percussion compositions and arrangements ever scored.

After arranging the old jazz standard, *That's A Plenty*, Bobby Christian—an outstanding percussionist in his own right—came up with an original jazz tune he calls *Crocodile Crawl* and a spirited Latin number entitled *Josephina De Granada*. All three works display the vast melodic and harmonic potential of tuned percussion.

Turning to more serious writing, Bobby next wrote *Moonlight Reflections*, showing the delicate side of percussion. His last work, *Cymbalation*, repre-

sents the first known attempt to score a work in which cymbals are employed as the predominant instruments. Six separate cymbal players, using 12-, 14-, 16-, 18-, 20- and 25-inch suspended and double cymbals, are employed. A variety of mallets and beaters are used to obtain the unusual cymbal tones.

Known for his great versatility as a composer, Willis Charkovsky really outdid himself with four fascinating works: *Omo*, *Pentatonic Clock*, *Woodpile Polka* and *Amazon Tributary*.

*Omo* makes full use of the Latin instruments, with the piano carrying the predominant solo part. In *Pentatonic Clock*, Willis restricts melodic handling to the pentatonic scale, with the woodblocks, temple blocks, triangles, etc., representing the various workings of a clock shop. The lively *Woodpile Polka*, as the title implies, displays the wooden instruments of percussion such as xylophone, woodblocks, temple blocks, etc. *Amazon Tributary*, a serious attempt at writing programmatic music for percussion orchestra, is a musical setting of a scene taking place in the jungles of Brazil along one of the tributaries of the Amazon River.

Schory and Thomas Davis collaborated on *Cloud Nine* to obtain some truly novel effects. Based on the twelve-tone system, the work opens with a series of glissandi in the xylophone, marimba and vibraphone, creating an atmosphere of suspense.

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Concertapes, long recognized leader in the pre-recorded stereophonic tape industry and acclaimed by the music profession, reviewers and the general public, originated and has continually developed a system of recording appropriately named "Balanced Acoustic Stereo" . . . This method of recording along with precise engineering in the duplication process, gives you a truly balanced stereo that lets you feel the sound, as well as hear it. Concertapes' "Sound in the Round" recordings bring to life the surrounding space, filling it with the presence of a live performance.

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### IMPORTANT NOTICE: READ BEFORE PLAYING ALBUM

This is a true stereophonic recording to be used with phonographs equipped for stereo playback. Excellent monaural quality can also be achieved provided the player is equipped with a stereo head. It is not recommended that this album be played with a standard LP cartridge.

**CONCERT-DISC**

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WILMETTE, ILLINOIS

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# CONCERT-DISC

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CS-21

Side 1

J80Y-3268

## RE-PERCUSSION

The Percussive Art Ensemble, Conducted  
by Richard Schory

1. Crocodile Crawl (2:51)
2. Cymbalation (3:55)
3. Pentatonic Clock (3:04)
4. Moonlight Reflection (3:27)
5. That's A Plenty (2:52)

BALANCED ACOUSTIC STEREO

SOUND IN THE ROUND<sup>®</sup>

# CONCERT-DISC

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CS-21

Side 2

J80Y-3269

## RE-PERCUSSION

The Percussive Art Ensemble, Conducted  
by Richard Schory

1. Cloud Nine (2:55)
2. Woodpile Polka (2:59)
3. Omoo (3:29)
4. Amazon Tributary (3:59)
5. Josephina De Granada (2:22)

BALANCED ACOUSTIC STEREO