

Schory, Dick, "Letter to Frank Byrne", November 25, 1999

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Frank Byrne

Captain, USMC

UNITED STATES MARINE BAND 8th & I Streets, SE

Washington, DC 20390-5000

Dear Captain Byrne:

I am indeed sorry for the delay in getting the enclosed information and tape to you. I had to finish a major writing assignment before I could do the research and make the tape requested.

Jake recorded four albums with the Percussion Pops Orchestra:

LS 2289	WILD PERCUSSION and HORNS APLENTY
LS 2306	RUNNIN' WILD
LS 2382	STEREO ACTION GOES BROADWAY
LS I 2485	HOLIDAY FOR PERCUSSION

The attached two pages list the Master Numbers, Recording Dates, Location of Recording Conductor, Producer, Engineer and selections on which Jake played tuba.

I have taped all the cuts that Jake performed on as per the list of the individual albums. Please understand that the only way I could provide you with this tape was to go back to the original LP pressings and record directly from them. I will be reprocessing all these albums through a new archiving site that we are putting into the studio after the first of the year. For now, you have to put up with the pops, ticks, hiss, rumble and scratches. I thought you should have all the cuts so you can pick those you want for your project. At any rate you will have all of them for your personal collection.

Background Information

I had the pleasure of knowing and working with Arnold Jacobs from four vantage points;

1. As a student at Northwestern University studying tuba from the "Master" so I could compose and arrange for the instrument more wisely.
2. As a fellow musician in the Chicago Symphony Orchestra. (Percussion Section 1957-58, 1958-59, 1959-60)
3. As Arranger / Conductor of the Percussion Pops Orchestra for RCA Victor Records.
4. As a very interested party to what "Dr. Jacobs" was doing from a physical/scientific [approach to breath control and performance for wind players and singers.

Arnold Jacobs was indeed an incredible performer, teacher and human being. A "one of a kind" that will never be duplicated. His research, theories and teaching helped "straighten out" an endless number of performers. His playing was an inspiration to all of us.

Recording Sessions

Jake really enjoyed the recording sessions with the Percussion Pops. He would continually ask me when we were going to do the next album. He had fun playing the charts regardless of the variety of "styles" that I asked him to perform. He was not the typical "symphony" tuba player. He could "swing" with the best of them and regardless of what I asked for I got, and then some.

We never had the opportunity to rehearse any of these charts before the sessions. None of the musicians saw their parts until the session and after a run through for arranging and copying mistakes, we started recording. The brass and woodwinds had very unorthodox seating in Orchestra Hall and were often very spread out with the brass generally on the front edge of the stage with Jake on one extreme end. It's a wonder we kept anything together... occasionally, we didn't.

Every arrangement was scored for maximum stereo effect and in the Stereo Action Series, for example, we used placement and "panned motion" to cross a descending tuba with an ascending xylophone. We

often wrote exposed "solo" type parts so that the moving instruments could be clear of other parts. It was fun to write for at the time, but sometimes we got a little carried away. I

I hope the enclosed is not too late for your very worthwhile project. If you have any problem with RCA, please let me know. I will try to help secure the cuts you want. Fortunately, a lot of the CSO cuts featuring Jake are also on RCA.

I will be at the Mid- West Band Clinic in December and would like very much to get together with you. Please let me know if you will be attending and where you can be reached during the clinic. You can reach me through the address and telephone number above.

Sincerely,

OVATION Entertainment

Richard L. Schory
Chairman / CEO

P.S. In addition to Jake, I had the pleasure of having the following five other tuba players perform with the Percussion Pops Orchestra:

John Pyszka - Studied with Jake

Roger Rocco - Studied with Jake

Dave Tharp

Don Butterfield

George Callender

I've been blessed with some "GREAT" tuba players ... but Jake was something special. In fact I have been extremely blessed with the opportunity to work with some of the finest studio and symphonic musicians in the business.

More About the Tape:

Keep in mind that all the cuts on the tape were recorded in Orchestra Hall - Chicago in 1960 and 61 using a three track machine. All of the arrangements were sight read for the first time on the sessions. We not only had musical performance to contend with but very complicated physical and technical problems to deal with. Each arrangement had its own physical setup that spread musicians all over the stage from extreme back to the front edge and left to right which posed some hearing problems between the players. Three of the four albums that Jake played on were "Stereo Action" and in retrospect, I would sure like to remix without the movement of the instruments for better balance. My assignment from RCA was to create a "stereo experience" with each arrangement scored for "motion" as well as the normal rhythm, melody, harmony, style and tonal color. The Percussion Pops Orchestra was based upon the "Schory Sound of Total Percussion" which I started developing in the early 1950's.

Arrangements

I personally sketched and supervised all arrangements and developed a special score paper designed for "Stereo Action" placement. The 32 arrangements that Jake recorded are just a sample of what was scored for the Percussion Pops Orchestra. Keep in mind, we recorded 14 albums and toured for 15 years. After the Holiday for Percussion album I added three woodwind players that doubled on 28 different instruments. We then established the following set instrumentation for the PPO:

Piano

2 Guitars

Bass

Drums

3 Trumpets

2 French Horns

3 Trombones

Tuba

3 Woodwinds

3 Percussion

Harp

You will note that nearly all of the arrangements recorded on the tape are between 2:30 and 3:30 minutes. This is for air play which was very important to selling albums. The PPO tour library has several

hundred extended works that we performed in concerts from the Hollywood Bowl to Carnegie Hall. As you can hear from the tape, we had a lot of fun writing and playing every imaginable style of music. We even had a few "serious" musical moments but never took ourselves too seriously. I'm still writing and conducting for film and television projects. I'll include information on my latest project for the International VISUALPHONIC Orchestra.

DICK SCHORY

and his PERCUSSION POPS ORCHESTRA

RCA Victor Sessions Performed by Arnold Jacobs

LSP 2289

WILD PERCUSSION and HORNS APLENTY

Master No. L2PY 2902/03

Dates Recorded: 5/16-17/60

Location: Orchestra Hall- Chicago

Conductor: Dick Schory

Producer: Bob Bollard

Engineer: Bob Simpson

Cuts:

The Continental

Till There Was You

Dancing On The Ceiling

LSA 2306

RUNNIN' WILD

Master No. L2PY 4576177

Dates Recorded: 9/16-27/60

Location: Orchestra Hall - Chicago

Conductor: Dick Schory

Producer: Marty Gold

Engineer: Bob Simpson

Cuts:

But Not For Me

Greensleeves

Love For Sale

Bully

Portrait In Jazz

Brass Jockies

Me and My Shadow

Down Home Rag

Lazy Bones

LSA 2382

STEREO ACTION GOES BROADWAY

Master No. M2PY 2523/24

Dates Recorded: 3/20-21/61

Location: Orchestra Hall - Chicago

Conductor: Dick Schory

Producer: Marty Gold

Engineer: Bob Simpson

Cuts:

Keep-A-Hoppin

Show Me

Slaughter On Tenth Ave.

Camelot

I've Got Rhythm

El Sombrero

It's Legitimate

76 Trombones

LSA 2485

HOLIDAY FOR PERCUSSION

Master No. M2PY 5313/14

Dates Recorded: 9/25-26/61

Location: Orchestra Hall - Chicago

Conductor: Dick Schory

Producer: Marty Gold

Engineer: Ron Steele

Cuts:

El Cumbanchero

Chinatown My Chinatown

Cherokee

12th Street Rag

Holiday For Percussion

Bolero

Diablo

Can Can

Tiger Rag

Ain't Misbehavin'

Parade of The Wooden Soldier

Ruby

Stop Time Cha Cha

