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*The Legacy of*  
**STAN KENTON**

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*About this recording*

The Jazz Ambassadors of The United States Army Field Band presents the first in a series of recordings honoring the lives and music of individuals who have made significant contributions to big band jazz.

Designed primarily as educational resources, these recordings are a means for young musicians to know and appreciate the best of the music and musicians of previous generations, and to understand the stylistic developments leading to today's literature in ensemble music.

This compact disc was recorded at Devers Hall, Fort George G. Meade, Maryland, in December 1994, using multi-track digital equipment. This recording was reprinted in 2008.

*The Legacy of*  
STAN KENTON

Stanley Newcomb Kenton was born in Wichita, Kansas, on December 15, 1911. By the time he was five years old, his family had moved to California where Kenton spent his childhood years. He studied piano with his mother, but had no interest in jazz until a visit from two cousins, active dance band musicians. Kenton began working professionally while still in high school, and continued through the thirties with a series of bands based in the Los Angeles area. During this time he gained experience as an arranger, manager, and music director in various groups, as well as continuing private studies in harmony and composition.

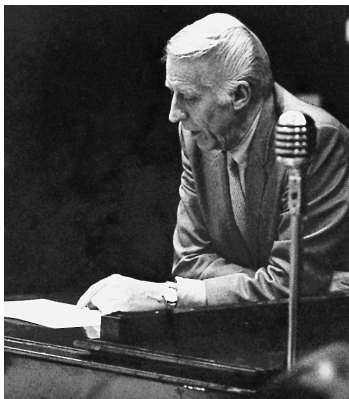
Although Kenton cited Earl “Fatha” Hines as his major influence, his first band, formed in 1940, has been described as sounding more like that of Jimmy Lunceford. In writing, Kenton combined his twentieth century classical music studies with jazz to produce music that provoked criticism for its loudness, dissonance, and unsuitability for dancing; yet he soon found a market for his music both with dancers and fans of what was to be termed “progressive jazz.” Leonard Feather, in his *Encyclopedia of Jazz*, placed Kenton’s music on three levels: concert works, some of which might more accurately be described as classical music than jazz; novelty and commercial pieces; and straight ahead

swing, perhaps best characterized by Bill Holman's writing for the band. Johnny Richards' and Hank Levy's odd-meter compositions, often in Latin or rock styles, might be considered a fourth category.

Kenton would periodically mark a shift in the band's music with a corresponding marketing slogan. This divides the band's history into nine segments: the early years (a time prior to the use of slogans), Artistry in Rhythm (1943–1947), Progressive Jazz (1947–1948), Innovations in Modern Music

(1950–1951), New Concepts of Artistry in Rhythm (1952–1954), Contemporary Concepts (1955–1959), The New Era in Modern American Music (1960–1963), The Neophonic Years (1964–1969), and the Creative World of Stan Kenton (1970–1978).

The list of outstanding musicians who performed with Kenton over the years would run several hundreds of names. Although much of the Kenton sound centered around the brass section, a sampling of saxophonists who passed through the band would include Pepper Adams, Zoot Sims, Stan Getz, Lee Konitz, Art Pepper, Sam Donahue, Buddy Collette, Al Cohn,



*Stan Kenton in Greenville, OH (Dayton Daily News)*

Bud Shank, Bob Cooper, Don Menza, Jimmy Giuffre, Charlie Mariano, Gabe Baltazar, and guest artists Charlie Parker, Coleman Hawkins, and Gerry Mulligan.

The music presented in this Jazz Ambassadors recording is from the middle ground of the Kenton library, and does not represent the most complex writing of the arrangers heard here. Several compact disc albums and collections have been issued in recent years that present all aspects of Kenton's music. Many writers who worked with Kenton over the years are likewise not represented on this disc, including Ken Hanna, Bob Graettinger, Shorty Rogers, Dave Barduhn, and Mark Taylor. Nearly sixty different arrangers are heard on Kenton's recordings between 1940 and 1976.

During the last twenty years of his career Kenton was closely involved with the growth of jazz education in high schools and colleges. Starting in 1959 with the "Kenton Clinics for Teenage Musicians," the band offered week-long training opportunities for studies in ensemble performance, group lessons, theory and arranging, and improvisation. Kenton's involvement grew over the years to include dozens of shorter school clinics per year and as many as five longer sessions each summer, now called "The Jazz Orchestra in Residence," at colleges across America, including training for teachers as well.

# *Program Notes*

## *The Opener*

Composed and arranged by Bill Holman

Written in 1954, Holman wrote this specifically to begin a performance without asking the lead trumpet to play above a high B-flat. Holman later recalled the use of counterpoint as a trend in jazz dating from Miles Davis' "Birth of the Cool" album in 1949, and credits arrangers Russ Garcia and Gerry Mulligan as further inspiration.

Holman had joined the band in early 1952 on tenor sax, just after Kenton had recorded Bob Graettinger's extended composition *City of Glass*, a dense atonal work with almost no improvisation. In September of 1952 Kenton initiated his "New Concepts of Artistry in Rhythm" orchestra, and this group, followed by the "New Concepts II" orchestra, became known by later Kenton devotees as "the band that swung." It was during this period that the writing of Graettinger, Pete Rugolo, and Johnny Richards was displaced by music from Bill Russo and Bill Holman.

The soloists on the original recording were Frank Rosolino, trombone; Charlie Mariano, alto sax; and Sam Noto, trumpet.

## *Stan Kenton Medley*

Various composers

Arranged by Ken McCoy

A compilation of four Kenton classics, this arrangement by Sergeant Major (Retired) Ken McCoy includes *The Peanut Vendor*, *Eager Beaver*, *Concerto to End All Concertos*, and *Artistry in Rhythm*.

*The Peanut Vendor*, a popular tune of the day, was first recorded by Kenton in 1947. Kenton had recorded several Latin-tinged pieces by Pete Rugolo that year, but *The Peanut Vendor* was one of the band's few "head" arrangements, in which the various sections of the band create their own parts. Often used by swing bands on blues-based tunes, head arrangements were a rarity with Kenton. Latin music was experiencing a resurgence in the late forties. Dizzie Gillespie had gleaned considerable information from working alongside Mario Bauza in Cab Calloway's band, and was using Chano Pozo in his own big band. Kenton at various times used Jack Costanzo on bongos, Machito on congas, and Laurindo Almeida on guitar.

*Eager Beaver*, a Kenton composition, was initially recorded for a program called "Downbeat" on the Armed Forces Radio Service in 1943.



*Backstage with Kenton (Dayton Daily)*

Recordings by AFRS were shipped to bases, ships, and canteens around the world for broadcast and distribution to troops. One of Kenton's first Capitol Records releases in 1944, it was also on Kenton's last album in 1976.

*Concerto to End All Concertos* was written in 1942, but not released until 1946. The title was suggested by Jimmy Lyons as a joke on the overuse of the word "concerto" in jazz at the time. (Lyons, the announcer on Kenton's remote broadcasts from Balboa in the summer of 1941 over KVOE radio, later founded the Monterey Jazz Festival.)

*Artistry in Rhythm* was Kenton's theme, written before he assembled his first band in 1940. It had been called *Production on a Theme, Nameless Signature, Hoboken Concerto, Sunset on a Hairpin Farm*, and *Topaz* before arriving at *Artistry in Rhythm* sometime around 1945. Despite the frivolity of the interim titles, it served as a proclamation of Kenton's loftier ambitions for his music, and remained his theme throughout his career.

### *Opus in Pastels*

Composed and arranged by Stan Kenton

In August and September of 1940, Kenton had secluded himself in a mountain cabin to write for the band he was about to create. *Opus in Pastels* was one of four movements of *Suite for Saxophones*, written during this period. It was recorded in November 1940 on a demo for booking agents, and performed by the band at dances, but was not commercially released until 1946. Kenton later recorded it in 1958 with strings replacing the saxophones, and on a solo piano album. Anita O'Day cited it in

her autobiography as an example of music the band performed that was difficult for dancing.

## *Unison Riff*

Composed and arranged by Pete Rugolo

The original title of this 1947 composition was *The Fatal Apple*, but was changed for the record release late that year.

Rugolo had been one of the first male students at Mills College (Dave Brubeck was another), where he studied with composer Darius Milhaud. Rugolo was a member of Johnny Richards' band in 1941, and transcribed Kenton records for the Sixth Army Band at the Presidio of San Francisco to perform while he was in the service. After attending a Kenton concert in 1943, he gave Kenton several of his own arrangements and eventually was offered a staff writing job, joining the band immediately upon his release from the service in 1945. By the time Kenton launched his "Progressive Jazz" orchestra, Rugolo was doing the majority of arranging and composing for the band. Rugolo left in 1949 to become the music director for Capitol Records (it was his arrangement of *Lush Life* that was a hit for Nat Cole in 1949), but soon returned to write for Kenton's 42-piece "Innovations in Modern Music" orchestra in 1950–51. Two later Kenton albums, "Lush Interlude" (1958) and "Artistry in Voices and Brass" (1963) were arranged by Rugolo. He also wrote for Kenton's 1966 Los Angeles Neophonic Orchestra, and occasionally taught at Kenton's summer band camps.

Rugolo's work with Kenton from 1945 to 1951 spanned a broad

range of styles, from arrangements of *I've Got the Sun in the Morning* and *Peg o' My Heart* to compositions using polytonality, odd meters, quarter tones, and innovative synthesis of Latin-American music with jazz. He often deliberately abandoned “swing” in his own compositions, opting for a harmonically dense, classical approach. *Unison Riff* is, however, decidedly in the swing vein.

### *Easy Street*

Composed by Harold Arlen and Johnny Mercer

Arranged by Gene Roland

Arranger Gene Roland joined Kenton in the summer of 1944 as the band's first staff arranger. Kenton's insistence that arrangers not only travel with the band but attend performances as well led Roland to write fifth trumpet parts for himself. After leaving briefly, during which time Kenton hired a permanent fifth trumpet player, Roland returned and wrote himself fifth trombone parts to play. His departure and return once more led not only to a permanent fifth trombonist, but for a brief period to a six-man trumpet section.

Roland frequently left Kenton for varying periods, during which he worked for Lionel Hampton, Charlie Barnet, Claude Thornhill, Artie Shaw, and Harry James. In the summer of 1947, while working alongside Jimmy Giuffre in Tommy DeCarlo's band, he developed a writing style for saxophones that would later be known as the “four brothers” sound, after Giuffre's hit for Woody Herman. Roland later did extensive arranging for Herman from 1956–1958.

Roland's association with Kenton was renewed in 1959. It was Roland who auditioned a newly designed horn, the mellophonium, for Kenton in 1960, and when four mellophoniums were added, Roland played in the section. His arrangements and compositions continued to be recorded by Kenton into the 1970s, with two tunes on 1973's "7.5 on the Richter Scale."

*Easy Street* is an arrangement done for June Christy in 1945. Christy had joined Kenton after Anita O'Day's departure in early 1945. She had previously worked with Boyd Raeburn (using her real name, Shirley Luster) in the Chicago area. Christy's first recording session with Kenton in May of 1945 included a tune, *Tampico* (originally arranged for O'Day by Roland), that turned out to be a hit. Christy recorded and toured with the band into 1951, with most of her arrangements done by Roland or Pete Rugolo, who wrote for her later solo albums. Christy returned for tours with Kenton in 1953, 1959, and recorded a duo album with Kenton as pianist in 1955.

### *On the Street Where You Live*

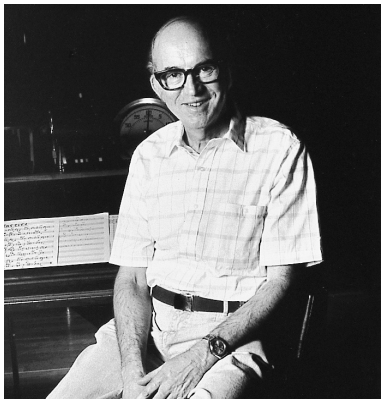
Composed by Alan J. Lerner and Frederick Loewe

Arranged by Lennie Niehaus

This Lennie Niehaus arrangement is from the 1958 album "The Stage Door Swings," arranged entirely by Niehaus.

Lennie Niehaus joined Kenton on alto sax in early 1952, but was drafted into the Army later that year. He returned to Kenton in early 1955, and until

his departure in 1959 was one of the band's important soloists. Niehaus wrote what was termed the "dance book" for the band in the late fifties, concentrating on standards rather than on original compositions. Kenton recorded two more albums of Niehaus arrangements, "The Sophisticated Approach" and "Adventures in Standards." Niehaus wrote for and recorded with the band intermittently through 1964's "Kenton/Wagner" album.



*Lennie Niehaus*

### *Over the Rainbow*

Composed by Harold Arlen and E. Y. Harburg  
Arranged by Bill Russo

This arrangement was completed for the 1953 album "Sketches on Standards." With most of the arrangements by Bill Russo, this album includes the first Lennie Niehaus arrangement recorded by Kenton. (Unaware that it had been recorded, Niehaus first heard his arrangement of *Pennies from*

*Heaven* on a jukebox at Fort Ord, where he was stationed.)

As a teenager in Chicago, Bill Russo spent summers playing in big bands, including a stint with Clyde McCoy, and studied harmony with Lennie Tristano. Pete Rugolo heard a college rehearsal band Russo had organized and recommended him to Kenton, who hired Russo in 1950 as trombonist and writer. Russo's writing became increasingly central to the Kenton product in the early fifties, culminating with two albums scored entirely by Russo, "Portraits in Standards" (1953) and "Kenton Showcase—The Music of Bill Russo" (1954). The period immediately following his departure was the advent of the "Holman band." Russo also wrote for the Los Angeles Neophonic Orchestra in 1966.

### *Walkin' Shoes*

Composed and arranged by Gerry Mulligan

In 1952 Kenton commissioned Gerry Mulligan to compose several pieces for the band. Mulligan had already established a name for himself as a writer and baritone saxophonist, having written and performed with Gene Krupa and Claude Thornhill. In 1949, he had composed and arranged the majority of the music recorded by Miles Davis' nonet that came to be known as "The Birth of the Cool."

Mulligan's relationship with Kenton was a contentious one. Mulligan was getting national recognition for his pianoless quartet with Chet Baker,

but not much income from it, and took the commission out of financial need. Kenton felt the writing didn't suit the style he had established, and performed the charts at volume levels and tempos at odds with Mulligan's intent.

*Walkin' Shoes*, written in 1954, was never released by Kenton in its original form. In 1959 Kenton put together a touring package that brought back June Christy and the Four Freshmen, who had been discovered and signed to Capitol Records by Kenton. The live recording "Road Show" included this version of *Walkin' Shoes*, with the vocalists stating the theme in unison.

*3x3x2x2x2 = 72*

Composed and arranged by Johnny Richards

From the 1962 Grammy award album "Adventures in Time: A Concerto for Jazz Orchestra," the title relates to the time signature of the piece ( $3 \times 3 = 9$ ,  $2 \times 2 \times 2 = 8$ ; written in  $9/8$ ). Although Kenton's arrangers had used irregular meters within compositions since the forties, Richards was the first to write complete tunes for the band in time signatures such as  $5/4$ ,  $7/4$ , and  $9/8$ .

Although the terms mellophone and mellophonium are often used interchangeably, the mellophone was an older instrument (Eddie Sauter played one with Red Norvo in the late thirties) with a downward pointing bell. The Conn Instrument Company developed and marketed the mellophonium in the late fifties. Pitched like a French horn, but lacking the bottom octave

and a corresponding amount of tubing, it had a forward-facing bell. The Kenton band further modified it by using trumpet-type mouthpieces, which made the high range of the horn speak more easily. Kenton used mellophoniums from 1960–1963, switching to French horns for the “Kenton/Wagner” album, then reverting to a ten-piece brass section. Although French horns are used instead of mellophoniums in the Jazz Ambassadors’ recording of  $3 \times 3 \times 2 \times 2 \times 2 = 72$ , the solo by SFC Greg Reese is on mellophonium.

It was composer Johnny Richards’ band that Kenton replaced at the Rendezvous ballroom in Balboa in the summer of 1941. Richards freelanced as a writer after 1945 for Boyd Raeburn, Dizzy Gillespie, Sarah Vaughn, and many others. He first began to write for Kenton in 1950, and was responsible for some of Kenton’s best known albums, including “Prologue (This is an Orchestra)” (later incorporated into “New Concepts of Artistry in Rhythm”), “Cuban Fire Suite,” and “West Side Story.”

### *Here’s That Rainy Day*

Composed by Johnny Burke and James van Heusen

Arranged by Dee Barton

This classic arrangement by Dee Barton is from 1970’s “Stan Kenton and His Orchestra Live at Redlands University.”

One of many North Texas State graduates who worked with Kenton over the years, Barton joined the band in 1961 as a trombonist and writer.

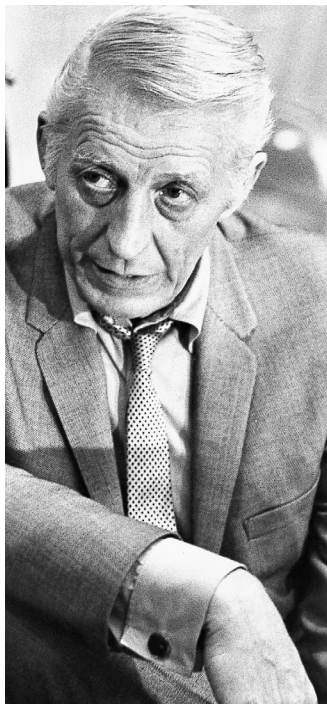
Within a year he switched to playing drums for Kenton (he was the drummer on “Adventures in Time”) and played or wrote for the band until 1968. A full album of his compositions, “Stan Kenton Conducts the Jazz Compositions of Dee Barton” was released in 1968.

Barton’s music for Kenton included odd-time-signature writing and humor, but on *Here’s That Rainy Day* he uses simplicity and the classic Kenton trombone sound to create a beautiful arrangement of this Burke/van Heusen standard.

### *A Little Minor Booze*

Composed and arranged by Willie Maiden

This is another tune from 1970’s “...Live at Redlands University” album, and was often programmed by Kenton to follow *Here’s That Rainy Day*.



*Stan Kenton (Dayton Daily News)*

Willie Maiden had toured for fourteen years (1952–1966) with Kenton’s high-note specialist of the early fifties, Maynard Ferguson. The oldest performer in the group besides Kenton, Maiden was looked upon as an inspirational figure by the band. Maiden’s writing method was to have a complete transposed score in mind before he set anything to paper. He was with Kenton as baritone saxophonist and writer from 1969 to 1973, during which time Kenton recorded sixteen of his compositions or arrangements.

### *With the Old Man In Mind*

Composed and arranged by Hank Levy

Commissioned by University of Nevada at Las Vegas

Hank Levy wrote this for a commemorative concert by Kenton alumni on the 80th anniversary of Kenton’s birth.

Levy played baritone sax with Kenton for several months in 1953, having been recommended by arranger Ken Hanna (Hanna had written for the Kenton band in the forties and would return to Kenton as arranger, clinician, and producer in the seventies). Levy reemerged on the national jazz scene in the early sixties, writing for the big band of guitarist Sal Salvador, another Kenton alumnus. In 1965 he began writing for Don Ellis’ band.

In 1959 Dave Brubeck had released an album, “Time Out,” that featured odd time signatures. A single (45 R.P.M.) from that album, *Take Five*, was issued in 1962 and is credited with being jazz’s first million-seller. The

follow-up album “Time Further Out” and Kenton’s “Adventures in Time” had sparked considerable interest and debate in the jazz community. Don Ellis was pushing into new rhythmic territory with his compositions, and invited Levy to compose and experiment. Both Levy and Ellis began to explore subdivisions of time within each measure, using concepts rooted in the music of India. Levy’s compositions appeared on eight of Ellis’ albums, overlapping his writing for Kenton, which began in 1969 (Ellis’ Hindustani jazz sextet performed with Kenton’s Los Angeles Neophonic Orchestra in 1966).

In 1969, after hearing Levy’s Towson State college ensemble perform music he had written for Ellis’ big band, Kenton asked Levy to write for his band. The collaboration continued until Kenton’s death, and Levy frequently served as guest conductor on concerts and recordings of his own music, as well as an instructor (and host) for the Kenton clinics.

Odd-metered music did not come easily to most jazz musicians. Igor Stravinsky, one of the earliest classical composers to utilize jazz forms (*Ragtime for Eleven Instruments*, 1918), felt it necessary to write his multi-metrical thoughts out in 4/4 when he composed *Ebony Concerto* for the Woody Herman Orchestra in 1945. At a Jazz Ambassadors rehearsal for *With the Old Man In Mind*, Levy related the story of Johnny Richards beating his head in frustration against the control room wall during the recording of “Adventures in Time . . .,” and a “Band Prayer” written by one of Kenton’s musicians, contained the lines “Lead us not into time

changes, but deliver us from Levy.”

Beginning with *Chiapas*, recorded on Kenton’s “. . . Live at Redlands University” album of 1970, Levy’s compositions were an important part of the musical personality of the Kenton band of the seventies. Levy’s tribute to Kenton, *With the Old Man In Mind*, is for the most part in 5/4, performed with a double-time Latin feel. This recording marks its first appearance on disc.

### *America the Beautiful*

Composed by Samuel Ward

Arranged by Bob Curnow



Hank Levy

This is Bob Curnow’s expanded arrangement of *America the Beautiful*, which was included in a medley of three tunes titled *An American Trilogy* on the 1972 Kenton double album, “National Anthems of the World.”

Curnow had come to Kenton’s attention as a student at one of the Jazz Orchestra in Residence camps in 1960, and joined Kenton as a trombonist for nine months in 1963. He returned to college for graduate studies, directing ensembles at Michigan State University and Notre Dame. In 1970, while teaching at Case Western Reserve, Curnow was asked by

Kenton for an arrangement of *The Star Spangled Banner*, followed by *God Save the Queen*, which the band recorded in England and released on the album “Stan Kenton Today” (the CD issue is titled “Stan Kenton Recorded Live in London 1972”). Kenton subsequently decided to do an entire album of forty national anthems of the world (plus *An American Trilogy*) and hired Curnow to do the arranging, conducting, and producing. In 1973 Curnow joined Kenton’s record company, “Creative World, Inc.,” as artist and repertoire director, producer, and general manager. During the three years Curnow was with Creative World he produced six reissues of Kenton material and six new albums, including two (“Anthems” and “Stan Kenton Plays Chicago”) using solely Curnow arrangements. Curnow also was an instructor at the summer jazz camps and filled in for Kenton on piano with the road band on occasion.

The melodic flugelhorn solo on the original recording was played by trumpeter Ray Brown, a former member of the Jazz Ambassadors. Other Jazz Ambassadors alumni that played with Kenton in the seventies include Jay Saunders, trumpet, trombonists Brett Stamps and Bob Payne, and alto saxophonist Terry Cook.

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- The Opener (2:58)..... composed and arranged by Bill Holman  
*(Benton Publications)*  
 SSG Ben Kono, alto saxophone soloist; MSG Jim McFalls, trombone soloist  
 MSG John Brye, trumpet soloist
- Stan Kenton Medley (8:35)..... various composers, arranged by SGM (Ret.) Ken McCoy  
 The Peanut Vendor (*Edward B. Marks*)  
 Eager Beaver (*Robbins Music Corporation*)  
 Concerto to End All Concertos (*Robbins Music Corporation*)  
 Artistry in Rhythm (*Robbins Music Corporation*)  
 SFC Vince Norman, tenor saxophone soloist; SFC Fred Hughes, piano soloist;  
 SGM Pat Dillon, flute soloist; SGM Tom Dupin, MSG Rick Aspel,  
 SFC Greg Reese, and SSG Kevin Watt, percussion
- Opus in Pastels (3:05)..... composed and arranged by Stan Kenton  
*(Robbins Music Corporation)*
- Unison Riff (3:15) ..... composed and arranged by Pete Rugolo  
*(Leslie Music)*  
 SSG Jack Wengrosky, trumpet soloist; SFC Darryl Brenzel, alto saxophone soloist;  
 SSG Kevin Watt, trumpet soloist; MSG Jim McFalls, trombone soloist;  
 SSG Jeff Lopez, bass soloist; SGM Tom Dupin, bongos
- Easy Street (3:35) ..... composed by Harold Arlen and Johnny Mercer,  
 arranged by Gene Roland, and transcribed by SFC Vince Norman  
*(Harwin Music Company, MPL)*  
 SSG Dana Rogers, vocal soloist; MSG John Brye, trumpet soloist;  
 SFC Darryl Brenzel, alto saxophone soloist
- On the Street Where You Live (2:19) .....composed by Alan J. Lerner and  
 Frederick Loewe, arranged by Lennie Niehaus  
*(CPP Belwin)*  
 SFC Greg Reese, trumpet soloist

- Over the Rainbow (3:09).....composed by Harold Arlen and E. Y. Harburg,  
arranged by Bill Russo (*EMI Feist*)  
MSG Lew Chapman, trombone soloist
- Walkin' Shoes (3:10)..... composed and arranged by Gerry Mulligan  
(*Criterion Music and Skyview Music*)  
SSG Dana Rogers, SFC Greg Reese, SFC Timothy Wells,  
SSG Tony Boyd, and SSG Jack Wengrosky, vocal scat group; MSG Lew Chapman, trombone  
soloist; SGM Pat Dillon, tenor saxophone soloist; SGM Eugene Thorne, baritone saxophone  
soloist; SFC Greg Reese, trumpet soloist
- 3 x 3 x 2 x 2 x 2 = 72 (4:33) ..... composed and arranged by Johnny Richards  
(*Big Joe's Songs*)  
SGM Pat Dillon, tenor saxophone soloist; SFC Greg Reese, mellophonium soloist
- Here's That Rainy Day (3:41) .....composed by Johnny Burke and James van Heusen,  
arranged by Dee Barton (*Bourne Company and Music Sales Corporation*)  
SFC Fred Hughes, piano soloist; SFC Greg Reese, trumpet soloist
- A Little Minor Booze (4:32).....composed and arranged by Willie Maiden  
(*Benton Music and Neil Music*)  
SFC Fred Hughes, piano soloist; SSG Ben Kono, alto saxophone soloist;  
SSG Kevin Watt, trumpet soloist
- With the Old Man in Mind (8:38) ..... composed and arranged by Hank Levy  
(*Hank Levy*)  
SSG Ben Kono, alto saxophone soloist; SSG Kevin Watt, trumpet soloist;  
SFC Vince Norman, tenor saxophone soloist; SGM Tom Dupin, drum solo and percussion
- America the Beautiful (1:39).....composed by Samuel Ward,  
arranged by Bob Curnow (*Robkon Music*)  
SFC Greg Reese, fluegelhorn soloist

## *Acknowledgments*

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## *Credits*

*Director of the Jazz Ambassadors:* CW4 Freddie Vinson • *Producer:* SFC Loran McClung • *Recording/Mix Engineers:* MSgt Anthony Sturba & SFC Loran McClung • *Mastering Engineer:* Mr. Bill Lightner, John Golden Mastering Studio • *Liner Notes:* SGM Tom Dupin • *Graphic Design/Layout:* SGM Pat Dillon & SFC Cathy Miller • *Editors:* MSG Roy Carson & SSG Dennis Taylor • *Photos:* Dayton Daily News & Creative World • Recorded at Devers Hall, Fort George G. Meade, Maryland.

## *Inquiries*

Inquiries concerning appearances of The United States Army Field Band should be addressed to: Tour Director, The U.S. Army Field Band, 4214 Field Band Drive, Fort George G. Meade, Maryland 20755-5330. Phone (301) 677-6586. This recording is approved by the Department of the Army and is not for resale.