



## The United States Army Field Band

The Musical Ambassadors of the Army  
Washington, D.C.

### Origins – Volume III:

#### THE JAZZ AMBASSADORS

by MSG Brian Eldridge, unit historian

“America’s Big Band,” the Jazz Ambassadors of The United States Army Field Band, traces its beginnings back to impromptu jam sessions and jazz ensembles led by enlisted soldiers, long before the Army Field Band had an official jazz component. From early temporary ensembles, to the “Kings of the Road” dance band, the founding of the Studio Band as an official touring jazz component and its eventual re-naming as the Jazz Ambassadors, a common theme emerged: It was the love of the music, expressed by performers and audiences alike, that established the presence of jazz in the organization. It was propelled by excellent arrangers, performers, directors, and leaders who recognized jazz as an effective medium for connecting with the American public.

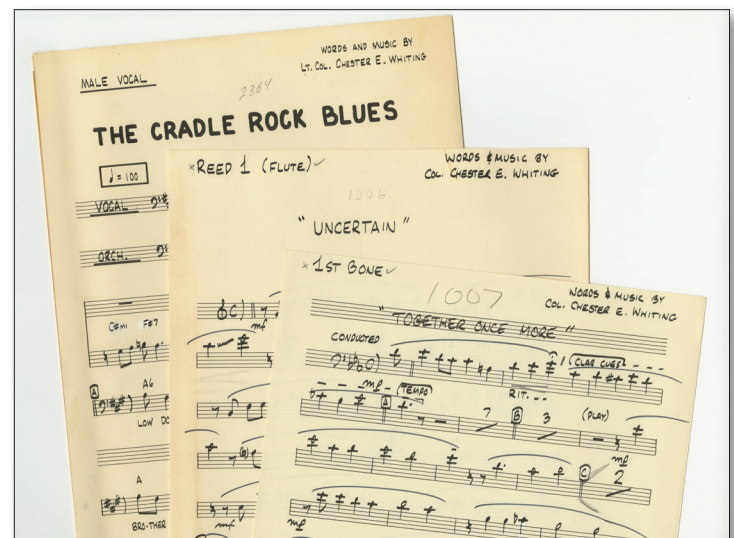
### Jazz Makes its way into the Army Field Band

As jazz became increasingly popular in the United States, it began to make its way into American military bands. Photos from the 110th Cavalry Band, Massachusetts National Guard, between 1924 and 1941, show Chester E. Whiting leading a small jazz band. When Whiting and his bandsmen were called to active service in World War II, they performed jazz onboard their troop ship during the 40-day Pacific crossing. As Whiting described on 30 January 1942: “Tonight a swing band under Sergeant Dominic Magazzu played on the forward deck. Hundreds of soldiers stood or sat in every available space. Some were even sitting on the boom up over our heads. The moon shone so brightly that it was no task to recognize the faces clear across the deck.”<sup>1</sup>

In the years after the war, Whiting became the Army Field Band’s first commanding officer, and composed three jazz ballads for male solo vocals with accompaniment of a rhythm section and small ensemble of winds and brass. Each song represented an important moment in his own life. *The Cradle Rock Blues* (later retitled *High Up Blues*) was written in honor of his daughter Susan after her birth. *Uncertain* dealt with his feelings after experiencing the horrors of war in the Pacific. Finally, *Together Once More* was dedicated to his wife—memories of returning to her after the war and after tours with the Army Field Band.<sup>2</sup>



(Above) Whiting leads a jazz group in the 110th Massachusetts National Guard Band. (Source: Scrapbook of Chet and Helen Whiting)  
(Right) The ballads of Chester E. Whiting.



## Early Field Band Jazz Ensembles

During the 1950s, members of the Field Band formed a number of temporary jazz ensembles which performed locally. This photo shows a combo known as the “Satisfiers” from 1958, featuring (L to R) Dave Sheetz, Joe Vento, Terry Bartholomew, and Smith Sutley. The photo below pictures the first unofficial jazz band, in 1959. It was conducted by Frank Granofsky (Field Band timpanist from 1949-1981), and featured:



(Above) The “Satisfiers” combo in 1958.  
(Photo courtesy of Ted Blumenthal)

Trumpet: Dave Sheetz, Ken Lesight, Sam Fricano, Mack Guderian  
Trombone: Ted Blumenthal, Jim Hubbard (2nd Army Band), Dick Sullivan, Dick Tenney  
Saxophone: Joe Gaudio, Terry Bartholomew, John Potochney, Jay Magidman  
Rhythm: Joe Vaughn, Pete Spooner (both from the 2nd Army Band)  
Vocals: Otto Vanderberg

Dave Sheetz recalled in 2013: “We were the founders of a jazz big band in 1958 that was separate from the Field Band. Major Whiting loved it! From this nucleus the Jazz Ambassadors eventually evolved...but all four of us were out in civilian life by then. I played lead, Ken ws the split lead/jazz player, Joe was lead also and Ted was first trombone. We even had a leader! Frank Granofsky.”<sup>3</sup>

Ted Blumenthal described the band: “Sam Fricano was 1st trumpet in the Field Band in 1959. He played 2nd trumpet in the jazz band. The jazz band had no name. The music we played was that of Bill Holman, written for the Kenton Band. Dave Sheetz, lead trumpet for the jazz band, acquired the music from Richie Kamuca, a saxophonist on the Kenton Band. I also had started writing for the band. We only played one concert at, I believe, an enlisted man’s club. Frank Granofsky conducted the music.”<sup>4</sup>

Frank Granofsky, long time Field Band timpanist, also remembered the group: “Sometimes the members would form their own jazz ensembles just for the kicks of playing, and as a matter of fact they asked me to do a couple concerts, and I rehearsed the band. We did a concert on post and I think one in Laurel. That was purely for self-edification as there was no jazz ensemble at that time in the band. Fricano in my eyes really got the motive going for that.”<sup>5</sup>

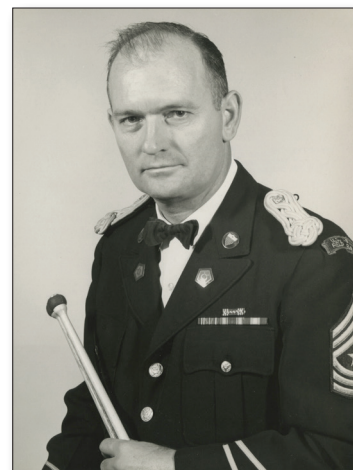


1959: The first unofficial jazz band. (Photo courtesy of Ted Blumenthal)

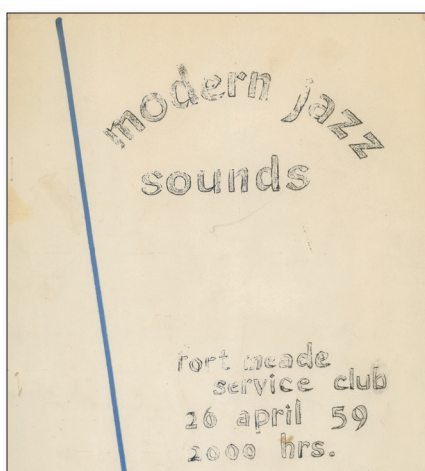




(Above) This photo from 1960 shows many of the same personnel as the 1959 jazz band. The original caption reads: "The music of 'The Travel Airs' is featured in 'Portraits in Rhythm,' capsule novelty review production of The U.S. Army Field Band of Washington, D.C. 29 Feb 1960." (Source: US Army Field Band Archives, courtesy of James D. Hubbard, Jr.)



(Above) Frank Granofsky served as the Field Band's timpanist from 1949-1981, sang in the glee club, and conducted the first unofficial jazz band.



#### meade men of music

##### trumpets

dave sheetz  
ken lesight  
jim judge  
jim ertter  
larry stetler

##### saxes

joe gaudio.....alto  
terry burtholomew...tenor  
maurice feldman.....tenor  
john potochney.....baritone

leader.....f. granofsky

vocalist.....otts vanderberg

##### d-j quintette

jim hubard, dick tenny.....trombones  
bernie hoffer.....piano  
john kromer.....bass  
lee guthrie.....drums

##### modern jazz quintette

\*personnel to be announced

##### acknowledgements

We would like to thank the staff of the Fort George G. Meade Service Club for their splendid cooperation. Also special mention is due the members of the United States Army Field Band and the Second Army Band who participated in the program. And as a final tribute, we cannot thank enough the efforts of Billy Root, the present Bari Sax man with Stan Kenton for all he has contributed.

#### INTERMISSION

12. "between the devil and the deep blue sea.....harlan  
arr.....b. holman

joe vaughn.....bass  
joe gaudio.....alto sax  
ken lesight.....trumpet

otts vanderberg....vocalist

"speak low".....k. weill  
arr.....b. holman

"ghost of a chance".....v. young  
arr.....t. blumenthal

"dancing on the ceiling".....r. rodgers  
arr.....t. blumenthal

##### modern jazz quintette

"dashoud".....c. brown

"walking".....t. monk

"stockholm sweeting".....c. brown

\* subject to change

"that old devil moon".....lans  
arr.....t. blumenthal

#### MODERN JAZZ SOUNDS

##### PROGRAM

meade men of music - 18 piece jazz group

1. "walkin' shoes".....g. mulligan  
terry burtholomew...tenor sax  
joe gaudio.....alto sax  
ken lesight.....trumpet

2. "evening".....j. richards  
ken lesight.....trumpet  
ted blumenthal.....trombone  
terry burtholomew...tenor sax

3. "yesterdays".....j. kern  
arr. b. holman  
terry burtholomew...tenor sax

4. "the kingfisher".....b. holman  
terry burtholomew...tenor sax  
dave sheets.....trumpet  
joe gaudio.....alto sax

5. "poka dots and moonbeams".....j. van hausen  
arr.....g. mulligan  
ted blumenthal.....trombone

6. "all the things you are".....j. kern  
arr.....g. mulligan  
dave sheets.....trumpet

##### d-j quintette

7. "lets get away from it a lil".....f. novak  
arr.....d-j

8. "this time the dreams on me"  
arr.....d-j

9. "when i was a lad".....gilbert and sullivan  
arr.....d. tenny

10. "lulu's back in town".....h. warre n  
arr d-j

11. "oh yeah!".....j. rizzo  
jack rizzo.....piano  
terry burtholomew...tenor sax  
ken lesight.....trumpet

Concert program from what was likely the first jazz concert of the Army Field Band, on 26 April 1959 at the Ft. Meade Service Club. The "Meade Men of Music" featured "F. Granofsky" as bandleader. From the acknowledgements: "Special mention is due the members of The United States Army Field Band and the Second Army Band who participated in the program. And as a final tribute, we cannot thank enough the efforts of Billy Root, the present Bari Sax man with Stan Kenton for all he has contributed."

(Source: US Army Field Band Archives, Joseph A. Greco collection)





(Top) Post-concert jam session in 1968. From left to right: Fricano, Jimmy O'Leary (drums), Gary Johnson, Larry Skinner. (Source: A Photo History of The United States Army Field Band: The First 75 Years, by S. Joseph Levine)



(Above) Before becoming the commanding officer of the Field Band, Fricano (right) was executive officer to Hal J. Gibson (left), who recalled:

*"I came there in March of 1968, and I was very blessed to have this extremely talented, wonderful young Captain whose name happened to be Fricano. And we established a relationship that continues to this day. We had a relationship—that's what made the band work. We complimented each other in the very best ways. Never did we have a disagreement. I think everything just went smoothly, because we both respected each other's input."*<sup>6</sup>

(Right) Fricano conducts the Concert Band and Soldiers' Chorus. From the Vidette-Messenger of Porter County, Indiana, 9 May 1972.

Major Samuel J. Fricano  
Trumpet, 1955-1961  
Executive Officer, 1964-1974  
Commanding Officer, 1974-1979

Sam Fricano was a driving force behind the establishment of jazz in the Field Band. Before he became the Commander of the Army Field Band, he won a position in the band as a trumpet player. From the Kokomo Tribune, 9 June 1968: "Another man playing a prominent role in the work of this organization is Capt. Samuel J. Fricano. He is the executive officer and assistant conductor of the band. From Silver Creek, NY, he graduated from the Eastman School of Music in Rochester in 1955.

Following his graduation, he enlisted in the Army for duty with The United States Army Field Band and played solo trumpet for five years. In January 1961, he was selected to attend the Bandmaster's course at the US Naval School of Music in Washington DC, graduated first in his class, and was appointed a Warrant Officer Bandmaster. He was then assigned to Ft. Campbell, KY as Commanding Officer and Conductor of the 101st Airborne Division Band, where he attended Airborne School and became a qualified parachutist.

In March 1963, he was reassigned to Korea as Bandmaster of the 1st Cavalry Division Band. In February 1964, he received a direct commission to First Lieutenant as a special band officer and was reassigned to The US Army Field Band, and is presently executive officer and assistant conductor. In addition Capt. Fricano directs the 'Kings of the Road,' the stage band of The US Army Field Band, during special engagements."

Fricano became the Field Band's 5th Commander in 1974 when Hal Gibson departed to lead the Armed Forces Bicentennial Band.



Maj. Samuel Fricano directs Army Field Band in concert Monday. (V-M)

**Army Field Band Thrills 1,800**



## The Kings of the Road

In the mid-1960s, the Army Field Band still had only two official touring components—the Concert Band and the Soldiers' Chorus—which predominantly traveled together and often performed as a single unit. They had enough personnel, however, to leave Soldiers back at Fort Meade, MD to perform local engagements while the band and chorus were on tour. In 1965, at the direction of Wilmont N. Trumbull, the band's executive officer, a vocal ensemble known as the Soldiers of Song was created,<sup>7</sup> and in 1966, a group of instrumentalists who formed a Ceremonial Detachment.<sup>8</sup> Out of that group of Soldiers, a dance band was also created, known as the Kings of the Road. Sam Fricano had played trumpet in the Field Band from 1955 to 1961, and returned in 1964 as a First Lieutenant. Both Charles Almeida and Frank Granofsky later credited Fricano for forming the Kings of the Road.<sup>9</sup> The Army Field Band now had a jazz ensemble that was considered an official part of the unit's structure.



*(Above) Sam Fricano leads the “Kings of the Road.”*

*(Right) The Ceremonial Detachment, under the direction of Chief Warrant Officer Ralph West.*

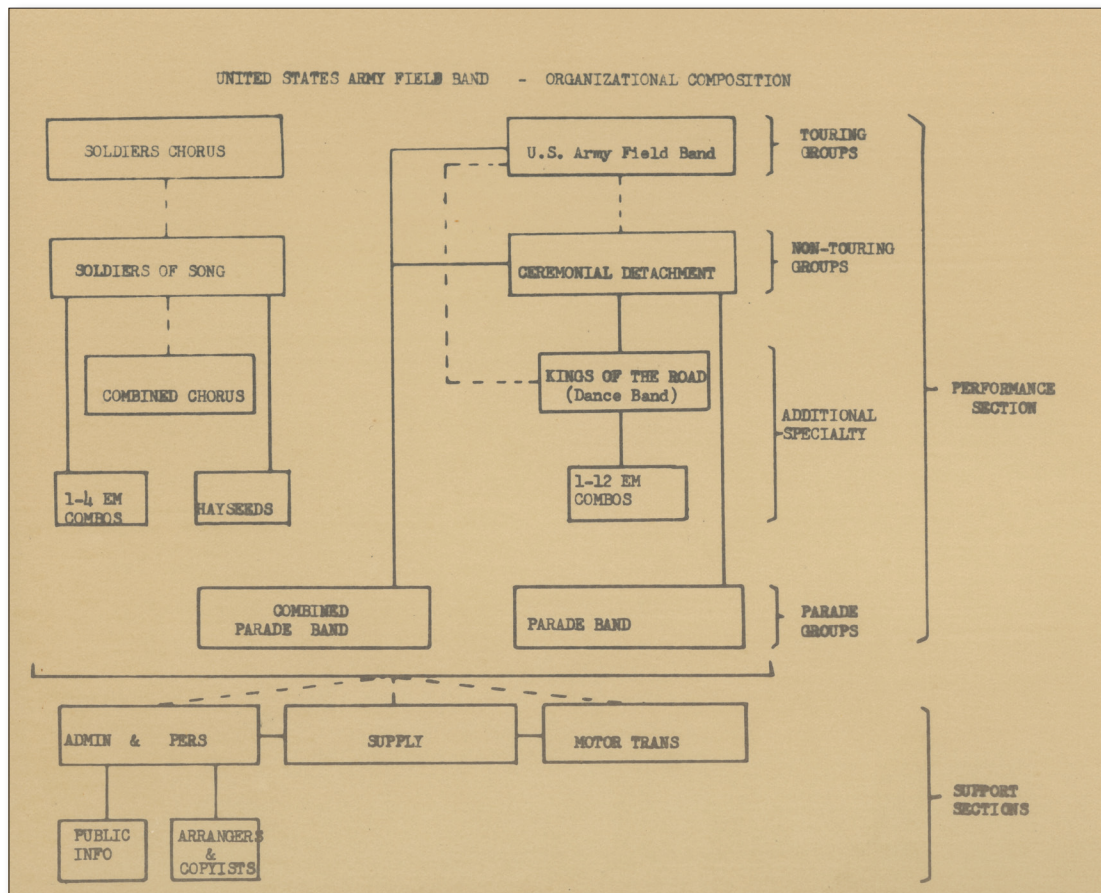






(Above) Fricano in concert with the Kings of the Road.

(Below) The organizational composition of the Field Band in the late 1960s shows the Kings of the Road and an assortment of small combo groups. (Source: US Army Field Band archives)





## 1966-1968

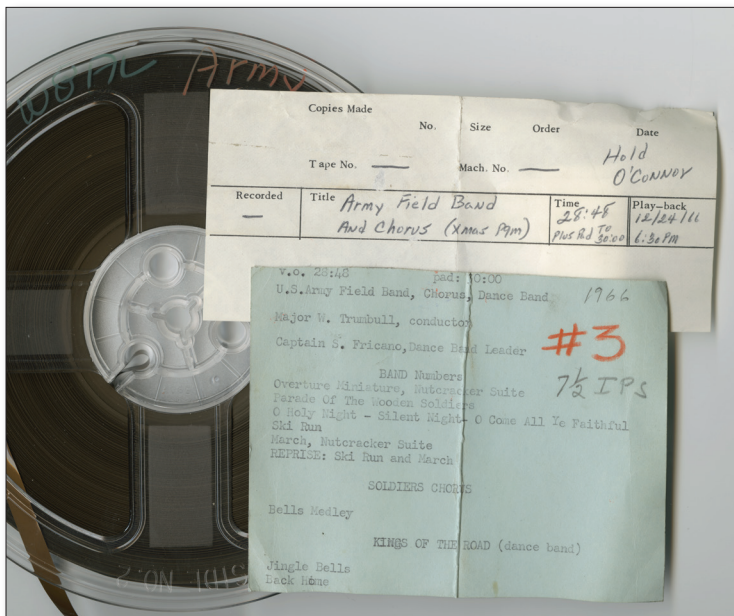
### Appearances of the Ceremonial Detachment, Soldiers of Song, and the Kings of the Road

From 1966 to 1968, the Ceremonial Detachment, Soldiers of Song, and Kings of the Road kept busy, performing up and down the East Coast. The Ceremonial Detachment, under the direction of Chief Warrant Officer Ralph West, usually appeared alongside the Soldiers of Song, conducted by Ron Ware—while the Kings of the Road, under Fricano, were featured separately. Performances included school assemblies, local and regional concerts, ceremonies, and appearances for dignitaries in Washington, DC.

During Fall 1966, the Ceremonial Detachment groups performed 46 times while the Concert Band and Soldiers' Chorus traveled on a 70-day tour.<sup>10</sup>



**THE 'KINGS OF THE ROAD'**  
CAPTAIN SAMUEL J. FRICANO, CONDUCTOR  
a unit of  
**THE UNITED STATES ARMY FIELD BAND**  
Washington, D.C.



*This 1/4-inch audio reel is the first recorded appearance of the Kings of the Road. From the Christmas program recorded on 24 December 1966, it features two selections by the Kings of the Road (dance band) and lists "Captain S. Fricano" as "Dance Band Leader."*



*The Marshall News Messenger, Marshall TX, 2 February 1967, previews the farthest recorded appearance of the Ceremonial Detachment from Ft. Meade. The paper bills the group as "The United States Army Field Band from Kelly Pool" directed by CW4 Ralph C. West (Kelly Pool is now often referred to as Burba Lake and sits adjacent to Devers Hall, the band's rehearsal facility). The drum major is Robert "Doc" Kramer, who played saxophone in the Studio Band and Concert Band, and served as the unit's senior enlisted leader before retiring in 1983.*



Chief Warrant Officer Four Ralph C. West  
French Horn, 1947-1951  
Supply Officer & Director of  
the Ceremonial Detachment, 1959-1968

Ralph West's long career in the US Army began with the 6th Field Artillery Mounted Band at Ft. Hoyle, MD, and continued into Europe during World War II where he served with the 9th Infantry Division Band from 1942-1945. After the war, he was a French horn player in the early days of the Army Field Band, serving in the Army Ground Forces Band from 1947 to 1951—during the time it was redesignated as The United States Army Field Band. He received a direct appointment to Warrant Officer in 1951 and became an assistant bandmaster. During the Korean War, he served as Commander of the 45th Infantry Division Band and 3rd Infantry Division Band, and was awarded the Bronze Star Medal. For his work organizing and training the 7th Republic of Korea Division Band, he was made an honorary Korean Bandmaster. After serving as Commander of the 72nd Army Band at Camp Hanford, Washington, West returned to The US Army Field Band. He served from 1959-1968 as supply officer, and was the Officer in Charge of the Field Band's Ceremonial Detachment. He led the Ceremonial Detachment in a number of engagements from 1966-1968 before transferring back to Korea.



(Above Right) 1968: Executive Officer Sam Fricano presents a farewell gift to Ralph West, who is preparing to depart for Korea.



West (center) as a member of the horn section in the Army Ground Forces Band in the late 1940s, before it was redesignated the United States Army Field Band.

E, FRIDAY, MARCH 3, 1967

## 'Kings Of The Road'

The sound of the big-band era will be heard on WJZ-TV Saturday, March 4, when the "Kings of the Road" are featured on Studio 13 at 1 P.M. The "Kings of the Road" is the stage band of the world-famous United States Army Field Band.

Composed of seventeen musicians, the "Kings" have performed throughout the country at concerts, clinics, military balls and recording sessions for the Armed Forces Radio and Television Network.

The stage band is credited with several years of professional experience since many of its members formerly played with such well-known bands as Harry James, Les and Larry Elgart, Si Zentner, Woody Herman, Jimmy and Tommy Dorsey and Ralph Marterie.

The "Kings of the Road" sound is reminiscent of Stan Kenton, Count Basie and Woody Herman during the big-band era of the 1940's and 1950's. The band has the versatility to produce virtually any stage band sound. Its musicians are also composers and arrangers and frequently contribute to the band's repertoire.

During the program, the "Kings of the Road" will play the following selections: "Fawn-cy," "Polkadots and Moonbeams," "Freedom Shout," "Back Home," "Jessica's Day,"

and "Blues, Before - After - Because Of." Captain Sam Fricano conducts the "Kings of the Road." Charles Hollyday will direct the telecast and John Mason will serve as host.

**Rusk To Be Guest**  
Secretary of State Rusk will make a guest appearance on the ABC Television and Radio program "Issues and Answers," Sunday, March 12.

## Why is it?

... my son-in-law the doctor can charge six dollars a visit ...  
... my nephew the lawyer can get \$100 a case ...  
... yet my son the candy maker can only ask ten cents an Easter Egg?

Mrs. Naron

(Left) On 3 March 1967, *The Baltimore Evening Sun* previews the Kings of the Road and describes their sound as "reminiscent of Stan Kenton, Count Basie and Woody Herman during the big-band era of the 1940s and 1950s."

A 10 Akron Beacon Journal Sunday, August 13, 1967

## If It's Music You Like--The Derby's Really Got It

If there's anything that's almost synonymous with All-American Soap Box Derby festivities it's music — bright, peppy, toe-tapping music. This year it's music, music, music.

MUSIC by the smoothly swinging Serendipity Singers.

MUSIC, military style, by the Ceremonial Detachment and Soldiers of Song from the Army Field Band and country style by their Hayseeds trio.

AND MUSIC by one of Ohio's top high school bands, the boys and girls from Akron's Firestone High, this year's official Derby band.

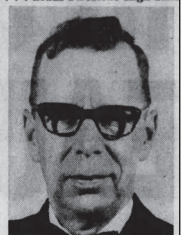
THE ARMY ceremonial band won't be a year old until next month. Already it has played for the President, Vice President, cabinet members and many visiting heads of state.

Director is Chief Warrant Officer Ralph C. West of Philadelphia. He has been connected with Army bands since 1940 and served in Europe during World War II and in the Korean Conflict. He has won the Bronze Star for valor.

Members of the Hayseeds trio are Sp-6 James Tarleton, former Grand Ole Opry star from Marysville, O., and Sp-6 Ron Ware and Sp-5 Lee Gafney, professional folk musicians from Maryland.



JOSEPH LENTINE  
... heads Firestone High band



RALPH WEST  
... directs Army band

(Above) 13 August 1967: The Akron Beacon Journal describes the Ceremonial Detachment, Ralph C. West, and the Hayseeds—a Field Band vocal group featuring former Grand Ole Opry star Jim Tarleton.





### 'KINGS OF THE ROAD'

The internationally famous "Kings of the Road" the U.S. Army Field Band from Washington, D.C. will appear at the Crystal Ballroom of the Hotel Jamestown in Jamestown, N.Y. this coming Friday. The "Kings" seventeen musicians who play in the

style of the "big band era", will perform at a dance sponsored by area Army, Air Force and Navy Reserve units. The dance is open to the public.

### 13 Studio 13.

Concert by the Kings of the Road, the dance band of the United States Army Field Band.

*The Baltimore Evening Sun,*  
6 April 1968.

July 2—The Pier Five; July 10—  
Ceremonial Detachment, The  
United States Army Field Band  
and Soldiers of Song; July 16—  
The Buddy Voelker Orchestra;  
July 23—Sing-Out Baltimore; July  
30—The Johnny Hart Orchestra.

24 June 1968.

(Left) *The Warren Times*  
(Warren, PA) 18 Oct 1967.

## Army Band To Perform At Frederick

The Ceremonial Detachment Band, the newest component of the Army Field Band, and the Soldiers of Song will present a concert April 7 in the Governor Thomas Johnson High School Auditorium from 3 to 4:30 p.m. The public is invited to this Fort Detrick silver anniversary event at no charge.

The Ceremonial Detachment Band, organized in 1966, and directed by Sgt Major Anthony Salatti, has enjoyed much success in its role as "goodwill ambassadors of the United States Army."

The Ceremonial Detachment, like its parent unit, the Army Field Band, is made up of a cross section of some of the

most highly talented musicians in the country; each selected on the basis of skill and professional experience.

The Soldiers of Song, an elite section of the Army Field Band, is comprised of highly trained and experienced vocalists. Acting as goodwill ambassadors for the Department of the Army and directed by Specialist Ron Ware, the ensemble tours the Eastern United States, bringing its music to thousands weekly.

Both the Ceremonial Detachment Band and the Soldiers of Song have performed numerous times for the President and Vice President and visiting heads of state.

### Rabbi To Lecture At St. Joseph

Rabbi Eli Louis Cooper will speak at St. Joseph College in Emmitsburg Thursday, April 4, on the "Basic Concepts of Juda-



*The Soldiers of Song, with Officer-in-Charge Ralph West (far left) and their director Ron Ware (far right).*



*The saxophone section of the Kings of the Road.*



*Original caption: "Kings of the Road. The Dance Band with Lt. Sam on the horn."*



## Key Commanding Officers

In addition to Samuel Fricano (the future fifth commander of the Army Field Band) the third and fourth commanders also played important roles in the eventual forming of the Jazz Ambassadors.

Wilmont N. Trumbull came to the Army Field Band in 1960, nine months before Chester Whiting retired. He served as executive officer under Robert Bierly, the band's second commander, for six years, before assuming command from 1966 until 1968. Out of the band's surplus of personnel, he directed the formation of the Soldiers of Song in 1965. During his tenure, the Ceremonial Detachment and Kings of the Road were also created.

Trumbull was a music teacher in Massachusetts before being drafted into the Army in 1940. He attended the Army Bandmasters' School and directed bands during WWII, and then post-war in Berlin, Munich, Fort Knox, and Fort McPherson. In 1956, he served at the Pentagon as chief of Army bands. During WWII, he led the Fifth Army Band under fire in the second wave of landings at Salerno, and also served during the battle of Anzio. He was awarded the Italian Cross of Valor by Prince Umberto in 1944.<sup>11</sup>

During his time as commander of the Field Band, the unit performed at the Mormon Tabernacle, the Seattle Space Needle, and for Dwight D. Eisenhower. After his tenure with the Field Band, Trumbull served in Vietnam, and in 1969 retired from the Army and returned to teaching music.

Lieutenant Colonel  
Wilmont N. Trumbull  
Executive Officer, 1960-1966  
Commanding Officer, 1966-1968





Colonel Hal J. Gibson  
Associate Conductor, 1961-1962  
Commanding Officer, 1968-1974  
Commander, Armed Forces Bicentennial Band, 1974-1975

Conductor, music educator, French horn player, and World War II fighter pilot, Hal J. Gibson led the Field Band through a difficult time in US history as the unit's fourth commanding officer, and established the Studio Band in 1969.

Gibson played French horn in high school, and for one year at Oklahoma City University. After the United States entered WWII, he volunteered for the Aviation Cadet Program in 1942 and learned to fly. He was called to active service in the Army Air Corps in 1943 where he qualified as a single engine fighter pilot.<sup>12</sup> During the war, he served in air wings in New Guinea, the Philippines, and Japan, and participated in the Northern Luzon Campaign, the Southern Luzon Campaign, and the Philippine Liberation Campaign.<sup>13</sup>

After WWII, Gibson completed Bachelor's and Master's degrees at Southern Methodist University, taught high school band, and played horn with the Dallas Symphony and other orchestras. In 1947, he was recruited to lead the 49th Armored Division National Guard Band, resuming his Army career. He then led the Fourth Armored Division Band in Germany, the 266th Army Band at Ft. Hood, and the Second US Army Headquarters Band at Ft. Meade. He was director of the West Point Glee Club at the United States Military Academy before coming to the Army Field Band as commander in 1968.

Widely respected as a musician and leader, Gibson was selected to organize and lead the Armed Forces Bicentennial Band and Chorus. Initial planning meetings began in late 1973, and the band began touring in 1975. Featuring musicians from all five services, the ensemble utilized touring expertise from Gibson and a core group of personnel from the Field Band to conduct tours during the nation's bicentennial.



(Above) L to R: William Schuman, Aaron Copland, Hal Gibson, and Roy Harris.

## 1969 The Studio Band

### The Army Field Band's official, touring jazz component

By 1969, commanding officer Hal J. Gibson concluded that Army resources would be better spent by having another touring component, rather than a detachment of soldiers performing locally.<sup>14</sup> He decided that a second concert band would have been redundant, and Sam Fricano's dance band already demonstrated the popularity of jazz and its success as an outreach medium. In addition, the Concert Band and Soldiers' Chorus were frequently conducting tours of over 70 days,<sup>15</sup> and a third traveling component would allow for shorter tours while maintaining the same total number of missions.

Gibson recalled in 2021: "Charlie Almeida had a lot of experience in the jazz field, of course, so it was perfect for him. The few of us talked and we said, let's create something a little bit different. We're going to make this more like the studio bands that are found primarily in New York City and LA. So we had the regular straight-ahead dance band, but we added three horns, oboe, tuba, and we could play a lot of different things. That's what it was all the time I was there."<sup>16</sup>

The decision was made to create an official, touring jazz band, and the choice to lead the new ensemble was Chief Warrant Officer Three Charlie Almeida, who Gibson called a "true jazz artist."<sup>17</sup>



*The early Studio Band. Charlie Almeida directs, with Saxophone. Note the French horns, tuba, and oboe on far right, and absence of band title on the stand fronts. Robert Kramer, drum major of the Ceremonial Detachment, is pictured in the center of the saxophone section.*



Chief Warrant Officer Three Charles F. Almeida  
Director of the Studio Band: 1968-1972

Charlie Almeida's tenure with The United States Army Field Band, as the first director of the Studio Band, was the final assignment of a varied military career. He served in the Marine Corps Reserve, and then in the newly formed Airmen of Note in the early 1950s. In the Note, he continued his musical relationship and friendship with Sammy Nestico, who served as both arranger and director of the Note. In his assignment before coming to the Field Band, Almeida was the commanding officer of the Army element of the NORAD Band in Colorado Springs, CO.

From his bio as director of the Studio Band: "Mr. Almeida attended the Rhode Island Conservatory of Music. He performed with bands in New York, Chicago, and Las Vegas, as well as leading his own band, 'The Internationals' in the Miami-Key West area. In 1951, he joined the United States Air Force Band and for three years played with the Airmen of Note. Following this assignment, he was first sergeant of the Air Force Bands at both Eglin and Patrick Air Force Bases. During the Winter of 1956 he played flute with the Miami Symphony Orchestra. In 1962, Mr. Almeida enlisted in the United States Army and was assigned as a woodwind instructor at the Army Element of the US Naval School of Music. He was accepted into the Bandmaster Preparatory School in Washington, DC, graduated, and was appointed a Warrant Officer Bandmaster. He was assigned to Fort Huachuca, Arizona as commanding officer of the 36th Army Band and, while stationed there, studied music for two years at the University of Arizona. From October 1965 until August 1966 he served as bandmaster of the Eighth US Army Band in Seoul, Korea. In September 1966, he was reassigned as commanding officer of the Army Element, NORAD Band, Colorado Springs."

About the time the Kings of the Road was being established at the Army Field Band, Almeida called and offered to help them start a dance band.<sup>18</sup> Thanks to Sam Fricano, that project was already underway, but it would not be Charlie's last contact with the Field Band.

In 1968, Almeida was informed there had been 10 nominees from the field of 108 Warrant Officer Army bandleaders, and that he had been selected as the first choice to go to the Army Field Band. His jazz expertise and friendship with Sammy Nestico would be key in establishing the Studio Band.



*Charlie (far right) with Sammy Nestico's original small group, the Mel-O-Tones. Nestico is on the left with trombone, and the bass player is George Granofsky, brother of long time Field Band timpanist Frank Granofsky.*

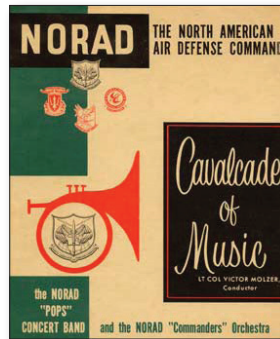


*Almeida's first performance with the Airmen of Note in 1953, at the Bolling AFB NCO Club, where he played 1st flute, piccolo, 4th tenor, and clarinet.*





## The NORAD Band “Cavalcade of Music”



Headquartered at Peterson Field in Colorado Springs, CO, the NORAD Band was a joint-services musical unit organized in 1959 to support the North American Aerospace Defense Command. The only unit of its kind, it was a permanent assignment for enlisted musicians from the United States Army, Air Force, and Navy, as well as the Canadian Air Force. Billed as the “Cavalcade of Music,” it featured a large concert band, as well as a big-band component (the NORAD Commanders) and a traveling dance band known as the NORADaires.<sup>19</sup>

The Commanders big band was home to many well known jazz musicians and arrangers, including future members of the Army Field Band Charlie Almeida and Dave Wolpe.

John Gates, Jr., another future member of the Army Field Band’s Studio Band, served as a percussionist with the NORAD concert band and played drumset in the NORADaires. He remembered the approximate sizes of the different service contingents: US Army: 35, US Air Force: 40, US Navy: 6, Canadian Air Force: 30.

High profile concerts of the band included appearances at Carnegie Hall, the Hollywood Bowl, Disneyland, the Montreal World’s Fair, and a tour of Guatemala.<sup>20</sup>



*John L. Gates, Jr. was a member of the NORAD Band and served in the Studio Band from 1968-71.  
(Photo courtesy of John L. Gates, III)*



*Almeida leads the NORAD Band in Disneyland.  
(Photo courtesy of John L. Gates, III)*



## Putting Together the Studio Band

### Part A: Instrumentation

Charlie Almeida had a conversation with long-time friend Sammy Nestico, who suggested the Field Band form a full studio orchestra, complete with strings and harp. The Field Band had not had an orchestra since its days as the Army Ground Forces Band in the late 1940s. An orchestra existed as part of the unit for a brief time as soldiers were transitioning back to the States after World War II, and Chester Whiting was working with Army leadership to determine the instrumentation of the newly formed band.<sup>21</sup> The Field Band did maintain a cello section as part of the Concert Band until the early to mid-1950s—but, since then, tables of organization and equipment for the Army special bands specified that only the Army Band at Ft. Myer, VA would have an orchestra.

The plan to use strings was shot down by Army leadership,<sup>22</sup> but Almeida still liked the idea of using French horns. At the time, he had been listening to the music of Pat Williams, who used horns extensively. Also, the Airmen of Note used a French horn player during his time there. Hal Gibson agreed, and the decision was made to use French horns, tuba, and oboe.



*(Above) The Brass section of the original Studio Band: Trombones (L to R), Wendell Shepard, Rick Culver, Dave Wolpe, unknown. Trumpets (L to R), Carl Vittetoe, Jay Saunders, unknown. The tubist and French horn players were from the Ceremonial Detachment. A third French horn player was later added. (Photo courtesy of Charles F. Almeida, Jr.)*



*(Above) The Saxophone section of the original Studio Band.*



*The early Studio Band. (Photo courtesy of Richard W. Taylor)*



## Army Studio Band Horns Blend in Rare Tone



STEPHEN BUEKER SOUNDS HIS FRENCH HORN

Unlike most jazz bands, the Army Studio Band has three French horns, an oboe and a tuba. The addition of these sections to the standard trombone, trumpet, saxophone and percussion sections help to give the band its unique sound.

Spec. 6 Stephen E. Bueker, one of three French horn players in the jazz ensemble, is also one of three Studio Band members who are or who could at one time call themselves Ohioans.

"THREE HORNS are very unusual in a jazz band," says Bueker. The horns "add color and a little different aspect."

Bueker, a native of Auburn, Ind., was graduated from Wittenberg University in Springfield, Ohio, where

he received a bachelor of arts in chemistry in 1970. Before entering the Army that year, he performed with the Springfield (Ohio) Symphony for four years and played with various bands and orchestras in the Ft. Wayne, Ind., area.

His parents are professional musicians with the Ft. Wayne Philharmonic Orchestra. "I've been in music all my life," he adds.

"I'VE ALWAYS been a legitimate musician — concert-type orchestra," he continues. He believes playing with a jazz band is good experience. "I like the music. It's fun to play."

Since he is playing jazz, he is listening more to jazz. "A lot of listening you do is in whatever you are play-

ing at the time. That's how you improve," he explains.

HE WAS assigned to the Studio Band in 1971 after serving with the First United States Army Band at Ft. Meade, Md. He observed the Studio Band's evolution.

"The band is always changing — anytime you add one new player. Any minor change makes a difference," he says.

The Studio Band tries to appeal to all age groups by spanning the years with its musical selections.

"AT THE CURRENT time we're playing a lot of music from all different periods — the 30s to recent rock tunes," Bueker states.

The band tries to aim its concerts at the audience. An evening concert usually has people of all ages and the

variety approach works best. When the band plays concerts in high schools, the selections are more on the rock side.

Bueker feels one highlight of the yearly tours is performing for Baltimore's Left Bank Jazz Society, one of the most prestigious jazz organizations on the East Coast.

BUEKER'S ARMY service will end in July. He may pursue graduate study in chemistry, his original major, or in music.

Bueker is one of the 30 members of the Army Studio Band, which will perform "Jazz: A Great American Heritage" at Mershon Auditorium on Sunday, April 28. Tickets are available for the 8:30 p.m. performance. The afternoon concert is sold out.

Free tickets may be obtained at the Mershon Auditorium ticket office Monday through Friday from 9 a.m. to 6 p.m. and Saturday, 9 a.m. to noon.

DISPATCH SUBSCRIBERS may pick up tickets at the Public Service Counter in The Dispatch lobby Monday through Friday from 8 a.m. to 4 p.m. Tickets may also be ordered by mail. Request only the

exact number of tickets needed.

Send a stamped, self-addressed envelope to Army Studio Band Tickets, Public Service Department, The Columbus Dispatch, 34 S. 3rd St., Columbus 43216.

The Columbus performances of the Army Studio Band are sponsored by The Dispatch in cooperation with the School of Music and Mershon Auditorium of The Ohio State University.

(Above) From the Columbus Dispatch, 12 April 1974, an interview with Stephen Bueker, one of the Studio Band's French horn players.



The Army Field Band in Takoma Park, 9 July 1968. Almeida remembers: "One of the first performances of what became the Studio Band. At performances of the Concert Band, we would insert some big band charts after intermission, then bring everyone back for the closers."



## Putting Together the Studio Band

### Part B: Players and Arrangers

With the instrumentation decided upon, it was time to recruit a nucleus of players and arrangers. Almeida asked Hal Gibson's permission to take on Dave Wolpe as lead arranger. Charlie had known Wolpe since 1960 when they were assigned at Parick AFB together, and Wolpe had been one of his Sergeants in the NORAD Band. The first chart he wrote for the Studio Band was titled "Wave," and used their three French horn players from the Ceremonial Detachment.

Tom Garvin, pianist, also wrote several tunes, and they slowly built a library. On a tour to the Northeast, Hal Gibson and Sam Fricano recruited two fantastic players in Steve Gadd (drums) and Joel DiBartolo (bass). Jay Saunders, recently out of the Kenton Band, was recruited to play lead trumpet. Ray Brown, another future trumpet player of the Kenton band, joined as well and contributed numerous arrangements to the early Studio Band.



*(Top) This photo of the early Studio Band rhythm section shows John Gates, Jr. on drums, Steve Gadd on triangle, and Tony Schwartz on piano. (Photo credit: William R. Bope)*

*(Bottom) Steve Gadd on drums. After leaving the Army in 1971, Gadd became internationally famous. (Photo courtesy of John L. Gates, III)*




*After serving in the Studio Band until 1971, Jay Saunders returned to the Kenton Band, and then to the University of North Texas to pursue his master's degree. He has since taught at Richland College, Tarrant County College, Texas Wesleyan University, Collin College, and the University of North Texas.<sup>23</sup>*



*Joel DiBartolo went on to perform with Chuck Mangione, Maynard Ferguson and Buddy Rich, and was a member of Doc Severinsen's Tonight Show Band for 18 years. He taught at Northern Arizona University from 1995-2011.*



The United States ARMY FIELD BAND  
Washington, D. C.  
— Presents —  
**THE STUDIO BAND**



PATRIOTIC PROLOGUE .....	Sp7 Wolpe	SOUTH SHORE .....	Jeff Sturgis
THAT OLD BLACK MAGIC .....	Sp7 Wolpe	OCTOBER .....	Curt Berg
WAVE .....	Sp7 Wolpe	DON'TCHA HEAR ME CALLIN' YA? .....	Sp5 Christie
DON'T SLEEP IN THE SUBWAY .....	Sp7 Wolpe	FREEDOM ISN'T FREE .....	Sp5 Brown
WHAT NOW MY LOVE .....	Sp5 Saunders	Vocals by the Freedom Singers	
DIDN'T WE GIRL? .....	Sp5 Christie	THIS LAND IS YOUR LAND .....	Sp5 Scott
Vocal by Sp5 Rick DeAzavedo		Vocals by the Freedom Singers	
JOY SPRING .....	Sp5 Brown	WHERE IS LOVE? .....	Sp5 Brown
ANGEL EYES .....	Sp7 Wolpe	CALIFORNIA DREAMIN' .....	Sp5 Garvin
CALIFORNIA SOUL .....	Sp5 Christie	BASICALLY BLUES .....	Phil Wilson
SALUTE TO THE CAVALRY .....	Sp5 Brown	CISSY STRUT .....	Sp5 Peterson
		GOLDEN RAINBOW .....	Sp5 Garvin

**The United States  
ARMY FIELD BAND**  
Washington, D.C.  
— PRESENTS —  
**THE STUDIO BAND**  
CW/O Charles Almeida, Director



Sponsored By  
**The South Tama County High School Band**  
**FRIDAY, APRIL 24, 1970**  
CONCERT 8:00 P.M.  
At the South Tama High School Gymnasium

*The concert program from 24 April 1970 shows mostly in-house charts, especially by Dave Wolpe and Ray Brown.*



*Ray Brown (left) and Larry Skinner (right) perform a flugelhorn feature. Ray Brown joined the trumpet section of the Kenton Band in 1971, along with Jay Saunders, and afterwards had a successful career as a professional performer and arranger. (Photo courtesy of John L. Gates, III)*



*(Above) Larry Skinner performed in both the Studio Band and Concert Band of the Army Field Band, serving from 1961-64 and 1966-72. After leaving the Army, he had a career in the Navy Commodores.*



**Master Sergeant David J. Wolpe, a native of San Bernadino, Calif., is the assistant director, chief arranger and a trombonist for the Studio Band.**

In a relatively short time, his arrangements and compositions have become identified as "Sounds of the '70s."

Prior to joining the Army Field Band in 1968, M. Sgt. Wolpe was musical director and chief arranger for the North American Air Defense Command (NORAD) Commanders Orchestra in Colorado Springs, Colo. In addition, his extensive military musical career includes tours with the 82nd Army Band in Stuttgart, Germany; the 158th Army Band at Ft. Knox, Ky.; the 583rd Air Force Band in Fontainebleau, France and the 680th Air Force Band in Alamogordo, N.M.

His talent in arranging and composing is reflected in the fact that much of the Studio Band's repertoire is directly attributable to him. Also, he has added to the libraries of the Glenn Miller and Lawrence Welk Orchestras.



## Sergeant Major David J. Wolpe Trombonist, Chief Arranger, and Director of the Studio Band 1968-1976

A cornerstone in the establishment of the Studio Band, Dave Wolpe brought a wealth of experience from his previous assignments. Before coming to the Field Band, he was the musical director and chief arranger for the NORAD Commanders—one of several posts where he worked with Charlie Almeida.

His arranging expertise helped the Studio Band quickly establish a library after its founding. From a concert program in 1974 (top left): "His talent in arranging and composing is reflected in the fact that much of the Studio Band's repertoire is directly attributable to him. Also, he has added to the libraries of the Glenn Miller and Lawrence Welk Orchestras."

Wolpe also directed the Studio Band regularly, serving as long time associate director, and leading the component in between officers-in-charge. His longest period as director was in the mid 1970s, in between the tenures of Jack Grogan and Paul Chiaravalle.

*(Left) 26 March 1971: The Redlands Daily Facts credits SP7 Wolpe as associate director, chief arranger, and trombonist.*

*(Below) The Studio Band in concert in 1977. Leading the band with trombone is likely SFC John R. Berry, who directed the band in between Wolpe's departure and the arrival of the band's next warrant officer.*



### Army Studio Band to play

"Sounds of the '70's" performed by the Studio Band of the U.S. Army Field Band will be presented as part of the University of Redlands Festival of the Arts tomorrow at 3 p.m. in the University of Redlands Memorial Chapel. The concert is free and open to the public.

A former University of Redlands student, Specialist 6 Robert Payne is a trombonist with the Studio Band. He has performed professionally with the Stan Kenton and Woody Herman Bands and the Stan Kenton Neophonic Orchestra.

Another Californian, Specialist 7 David J. Wolpe of San Bernardino, is a member of the musical group. He is the associate director, chief arranger and a trombonist.

The Studio Band, composed of an elite 30-member ensemble, has earned widespread acclaim with its distinctive musical styling and handling of tunes ranging from the "Big Band" sounds of the '40's to the most popular songs of today's youth and has appeared at many stage band clinics, national music conferences and

on countless college and university campuses.





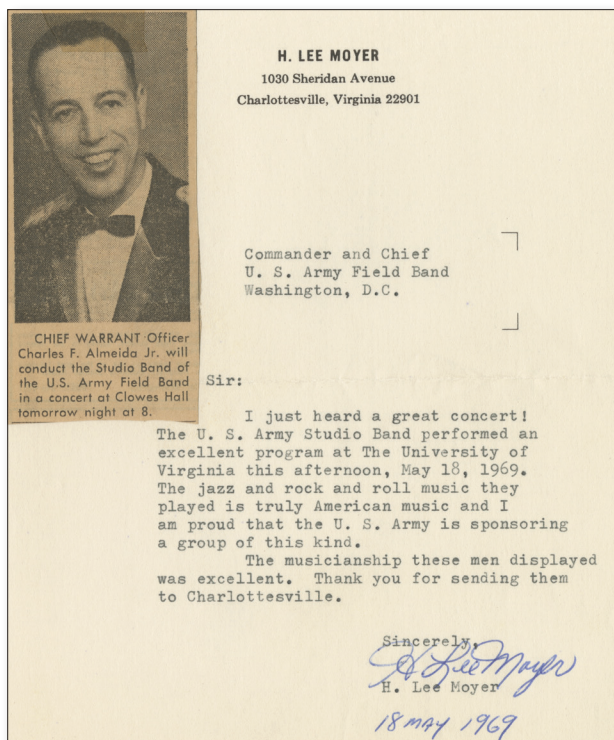
## The Studio Band Hits the Road under the direction of Chief Warrant Officer Almeida

The Studio Band's first concert tour in 1969 was a great success. From a unit quarterly review and analysis report (fourth quarter, FY 1969):

"The highlight of this quarter was the second phase of the 1969 Spring Tour conducted throughout the Mid-Atlantic and Southwestern states. The newly formed Studio Band also conducted a tour of some three weeks that was not only most productive but was unique in many aspects. For the first time in the history of the Field Band two units were concurrently on tour covering two divergent geographical areas. The Studio Band tour also differed in concept in its approach to audience... For the first time ever on a major tour, the priority audience was not encountered at night, but rather was sought during school hours at high schools and universities. Major population centers were avoided to achieve maximum impact in the more sparsely populated areas which have been largely neglected in recent years. The tour centered in the deprived sections of Appalachia with results far more gratifying than had been expected. The music performed was ideally suited to the age group reached, and the many letters received following the tour attest to the band's ability to successfully communicate with a younger audience. The Studio Band has truly bridged the generation gap and we have been treated to the unusual spectacle of collegiate Americans wildly cheering their counterparts who are proudly wearing the uniform of their country."



(Above) Almeida leads Studio Band rehearsal.



(Above) More audience correspondence from the first tour, 18 May 1969.

Dear Sir,

I would like to express my appreciation for the outstanding program the U. S. Army Field Band under the competent leadership of Chief Warrant Officer Charles F. Almeida, Jr. presented to the Washington Irving High School student body.

I feel our student body has a better attitude toward the military. It's quite easy for the youth of today to pick up a false impression of what the U. S. Army represents. They see troops in Vietnam - they see troops on college campuses - they see troops in racial situations. This type of press and television coverage can lead to a very negative attitude and I feel the performance given by the band Monday helped a great deal to displace this feeling.

Sincerely,

*James E. Bennett*  
JAMES E. BENNETT  
Principal

(Above) A note from the principal of Washington Irving High School, Clarksburg, West Virginia, 6 May 1969.



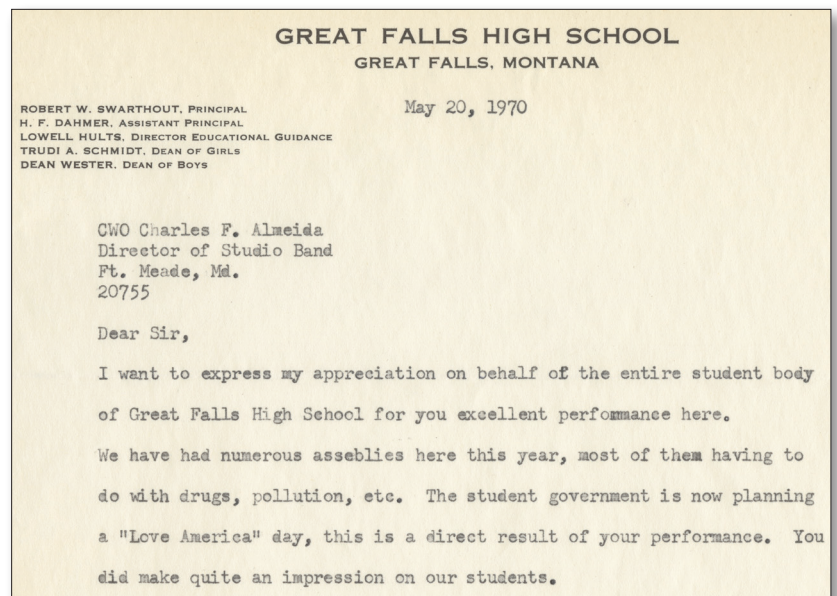
Vivian Williamson, a teacher at Peabody High School in Peterson, VA, wrote: *"I feel that I am making an important contribution toward attaining a goal our country desperately needs—racial tolerance. Yet there is nothing I can do in this classroom that can be compared to the impact of this concert on our students. It was truly relevant to have an all white band appear at an all black high school in the South. The channels of communication between the white and black communities in the South, to say the least, need much improvement. This was an important step in the right direction. I am sure you must be proud of this very talented group of musicians. The Army was expertly represented in their performance. Please accept my thanks for helping us to make education more relevant. Our country and our youth need more of this."*

During the Spring of 1970, the Studio Band was in the Western United States for another concert tour and received praise for its impact on young audiences. The Casper (Wyoming) Star-Tribune wrote: *"Songs were geared to most musical tastes and ranged from an updated arrangement of Ellington's 'Take the A Train' to a Simon and Garfunkel tune that currently is in the top ten around the country: 'Bridge Over Troubled Water.' The featured vocalist, Rick DeAzevedo, of television's The King Family show fame, received a hearty round of applause... Through the effective use of electronic amplification, the wailing tenor sax of Tom Peterson and the honey-smooth trombone of Dave Wolpe were greatly enhanced. Ray Brown's trumpet solo on 'Rainy Day' was a delight to hear. Flutes, other woodwinds, and piano were featured in 'I'll Never Fall in Love Again' and 'California Dreaming.' Throughout these, and in fact all numbers, the percussion section, spearheaded by Steve Gadd, was at its best. If the listeners were expecting traditional military marches from the Army Studio Band, they were disappointed, because the group really grooved, from the lead-off 'Old Black Magic,' swinging through the last notes of the concert!"*

The band played numerous local gigs, including several at the new Merriweather Post Pavilion in Columbia, MD. One of the Merriweather concerts featured legendary composer and saxophonist Hank Levy.

A concert at Baltimore's Left Bank Jazz Society<sup>24</sup> and a review in Downbeat magazine helped spread the word of the band's quality.<sup>25</sup>

(Right) Almeida leads the Studio Band at the recently built Merriweather Post Pavilion in Columbia, MD in 1970. The band performed there several times, including in 1969. By 1970, the Studio Band had stand fronts with their name and Army Field Band distinctive unit insignia.







(Above) Hank Levy—on faculty at nearby Towson State College—leads the Studio Band at the Merriweather Post Pavilion. Photo inscription reads “To Charlie, All the best—Hank Levy.”



(Above) The Studio Band performs at the Left Bank Jazz Society, Baltimore.

## The Studio Band Inspires the Creation of the Army Blues

As the Studio Band had been partially inspired by the Airmen of Note, it inspired the creation of the next big band in an Army special band: the Army Blues. Charlie Almeida recalled a performance at an anniversary ball for the Army AG Corps in 1970. The Field Band was contacted and asked for a dance band performance, since they had the recently founded Studio Band. They performed a 45-minute set before the main event, at the Bolling Air Force Base officer's club. Almeida programmed “lots of hard-driving rock and jazz,” accompanied by short explanations of each tune and how it would be used during the band's touring mission. Army leadership was impressed and shortly thereafter, Colonel Samuel Loboda, the Commander of Pershing's Own, directed the founding of the Army Blues.<sup>26</sup>





Colonel Jack H. Grogan  
Director of the Studio Band  
Executive Officer  
Commander  
1970-1971, 1972-1979, 1988-1999

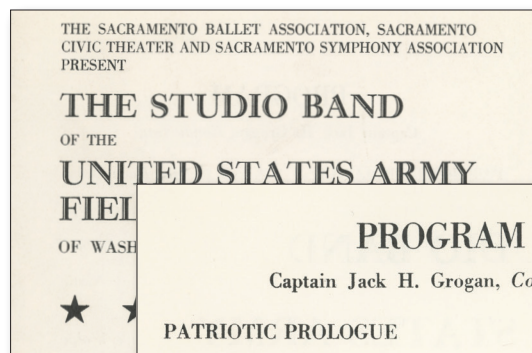


A native of Anson, Texas, Jack Grogan received his bachelor's degree in music from Hardin-Simmons University in Abilene, and his master's degree from the University of Florida, where he studied conducting with Frederick Fennell.

Grogan served with the Army Field Band near the beginning of his career as a 2nd Lieutenant. In his own words, he did "a little bit of everything," to include serving as a pay officer and assisting with school programs, before becoming director of the Studio Band sometime in 1971. After serving two assignments in Vietnam, he returned to the Field Band and again served as director of the Studio Band in 1973 and 1974, this time as a Captain.

Grogan served as executive officer under Major Sam Fricano, and then in other positions, including as Chief of Army Bands, staff band officer in Germany, and commander of the USAREUR band. He served a second assignment at the Armed Forces School of Music (where his Army career began) and was the first band officer to attend the Army War College.<sup>27</sup>

He returned to the Field Band for the third time in 1988 and served as executive officer under Colonel William E. Clark, before becoming the band's 7th commander in 1991 and retiring as a Colonel in 1999. During his tenure as commander, he was responsible for the design and construction of the new rehearsal facilities at Ft. Meade, MD that have been the Field Band's home since their completion in 1999.



PROGRAM			
Captain Jack H. Grogan, Conducting			
PATRIOTIC PROLOGUE	arr. Dave Wolpe*	Route 81 North	Ray Brown**
That Old Black Magic	arr. Dave Wolpe*	Liquescence	Bob Payne**
Donna May	Bob Payne**	Raw Bones	Dave Wolpe**
Feel'n' Free	Sammy Nestico	Specialists Dave Wolpe and Bob Payne, Trombone soloists	
Specialist Larry Skinner, trumpet soloist		Fire and Rain	arr. Dave Wolpe*
We've Only Just Begun	arr. Dave Wolpe*	Specialist Eddie Morant, vocal soloist	
Yankee Doodle		Stars and Stripes Forever	arr. Dave Wolpe*
Always Something There To Remind Me	arr. Dave Wolpe*		
Specialist Eddie Morant, vocal soloist			
Something	arr. Jim Scott*		
Medley (from "Hair")	arr. Mark Blumberg*		

\*US Army Field Band staff arrangers  
\*\*US Army Field Band composers



## Jack H. Grogan: Service in Vietnam

Between his first two assignments with the Army Field Band, Jack Grogan served with the 23rd Infantry Division at Chu Lai, and the 29th General Support Group at Long Binh. He described life changing interactions with men who were heartbroken and angry that Soldiers did not have the support of the American people.<sup>28</sup> Grogan's experiences in Vietnam gave him a conviction that the United States military could not win a war without support from the American public. He presented this idea to other officers during his time at the Army War College, and returned to the Army Field Band passionate about the importance of its mission to keep support of Americans behind the military.

During his two tenures as director, Grogan led the band through tours and engagements during a difficult time in the nation—both in terms of continuing racial and equality struggles, and how the public viewed the military in the wake of the Vietnam War. The power of music and the talent of players and vocalists in the Studio Band proved very impactful, and effective at uniting Americans.



(Above) The Vietnam service medal (L) and insignia of the 29th Support Group (R).







Chief Warrant Officer Four Donald M. Flewell  
Director of the Studio Band  
Supply Officer  
1971-1974

Between Jack Grogan's two tenures as director of the Studio Band, Chief Warrant Officer Donald M. Flewell took over leadership of the group. In his previous assignment, he led the First Infantry Division Band in Vietnam.

Flewell directed the Studio Band and served as the unit's supply officer, then moved to the Armed Forces Bicentennial Band from 1974-1976, where he served as their supply officer during the staffing, setup, and touring of the special joint-services ensemble.<sup>29</sup> Flewell returned to the Field Band in 1976 and again served as the supply officer, before moving on to his next assignment at Ft. Jackson, SC.

During his time with the Field Band, he helped record several albums—as director of the Studio Band on “The Session” and “Jazz: A Great American Heritage” and as technical director on “Sing out for America.”

THE UNITED STATES ARMY FIELD BAND  
AND  
SOLDIERS' CHORUS  
Washington, D.C.

**The Studio Band of the  
United States Army Field Band**  
Chief Warrant Officer Donald M. Flewell ----- Director

PROGRAM  
“JAZZ: A GREAT AMERICAN HERITAGE”

PATRIOTIC PROLOGUE Kenton  
Evolution of the “Big Bands” Isom\*-Laurent\*-Wolpe\*  
A potpourri of theme songs from famous “big bands” of the past and present including: Glenn Miller, Benny Goodman, Harry James, Tommy Dorsey, Lawrence Welk, Duke Ellington, Les Brown, Count Basie, and Stan Kenton.

Tribute to Thad Jones Jones  
Features: Specialists Andy Woodard, Flugel Horn; Rick Kowerski, Soprano Saxophone; Mark Blumberg, Trumpet; Dick Griffo, Tenor Saxophone.

Instrumental Solo: TO BE ANNOUNCED

Amazing Grace  
A salute to the Studio Band Arrangers: Specialists Brett Stamps, Gary Dailey, Dick Griffo, Bill Isom, and Mark Blumberg. This gospel song is arranged as many of the popular groups would play it, i.e. Stan Kenton, Buddy Rich, Chicago, Issac Hayes, Salvation Army, Scots Dragoons and others.

INTERMISSION

Opener  
The Black American and Jazz  
Features Specialist Eddie Morant, vocalist. A Blumberg\* arrangement of songs written by or made famous by Black American Artists.

Jazz Feature: TO BE ANNOUNCED

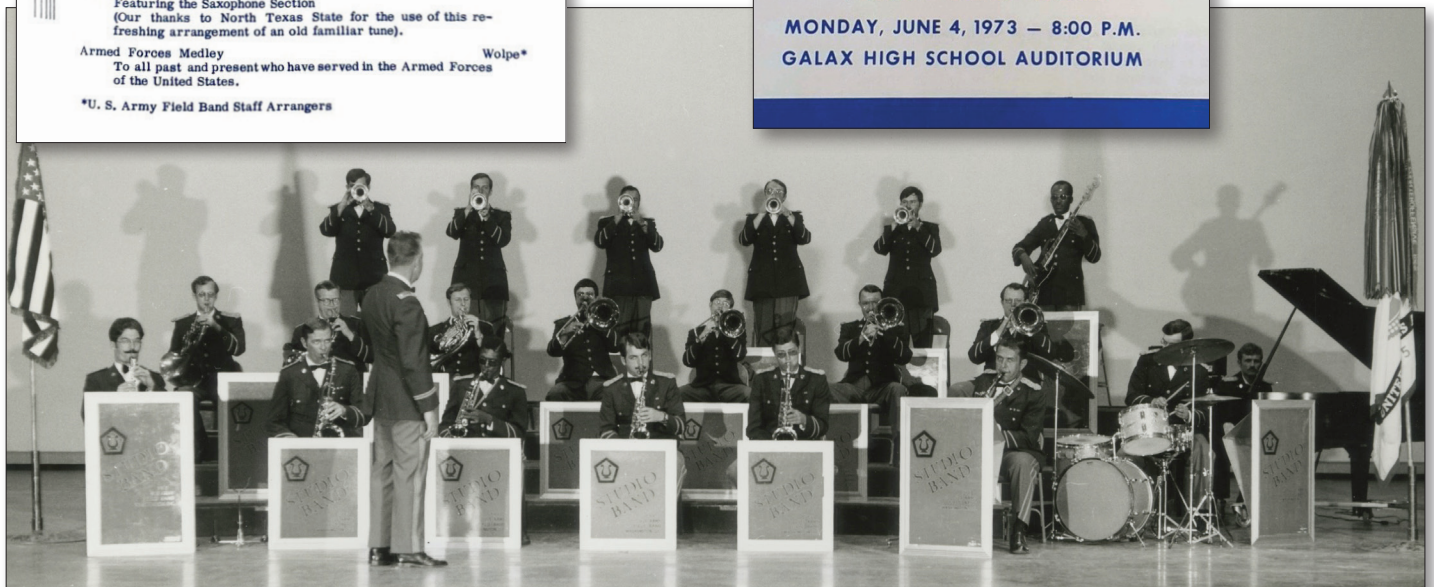
Bill Bailey Heathman  
Featuring the Saxophone Section  
(Our thanks to North Texas State for the use of this refreshing arrangement of an old familiar tune).

Armed Forces Medley Wolpe\*  
To all past and present who have served in the Armed Forces of the United States.

\*U. S. Army Field Band Staff Arrangers

**THE STUDIO BAND  
OF THE UNITED STATES  
ARMY FIELD BAND**

MONDAY, JUNE 4, 1973 — 8:00 P.M.  
GALAX HIGH SCHOOL AUDITORIUM





## 1971-1974: Sing Out For America

From 1971 to 1974, the Concert Band, Soldiers' Chorus, and Studio Band continued their nationwide concert tours, but at a reduced frequency. Commander Hal J. Gibson created a unique ensemble comprised of the Studio Band and Soldiers' Chorus to perform concerts designed to bring people together and restore patriotism after the conflicts of the 1960s.

Sergeant Major retired Dave Hegmann, bass trombonist and audio engineer with the Studio Band, remembered: *"To take the decision and put it into a historical perspective, it was a very bad time for the United States and for the military. For those of us who were in the service during the tail end of Vietnam and post Vietnam, to be in uniform was an anathema at best. I've been called 'baby killer,' I've had people spit on me... Sing Out for America was an attempt, I believe, that was put into place by LTC Gibson, to try and get people to remember that we are still a country. We can disagree, but he wanted to just say, 'this is a show of Americana.' It was American music, and it was an attempt to try and heal some of the wounds of that particular time."*<sup>30</sup>

"Sing Out" toured at least once a year from 1971 to 1974 and received glowing reviews from local media. On 5 October 1973, David Zucchini wrote in the *Raleigh News and Observer*: *"Picture a bunch of tough soldiers decked out in dress blues and singing their hearts out and you'll get a good indication of what went on in Raleigh's Memorial Auditorium Wednesday night. It was billed as 'Sing out for America,' featuring The United States Army Field Band and plenty of old fashioned patriotism. A near capacity crowd heard the God and Country numbers, but they got a smattering of country and Western, popular, and Broadway sounds too."*

From Shirley Jarvis' extensive write-up in the *Sheboygan Press* on 8 May 1972: *"The evening flew by with Sgt. Maj. Gene Coughlin as a capable narrator and thunderclaps of applause greeting the soloists and various units. The Backbone of the program was the sterling 25-piece jazz ensemble that provided a scintillating backdrop of rich, percussive sound..."*



(Above) Hal Gibson leads "Sing Out" at Walt Disney World, during its first year of operations.



*...the Studio Band played with a compelling brilliance that gave a sheen to the entire evening. The unique sound was built on stellar section work and the closest attention to phrasing. The brass accents were spine-tingling. This listener's favorite was the collection of Gershwin numbers in a stunning Dave Wolpe arrangement. Wolpe is the Studio Band's chief arranger. The old favorites seemed fresh and vigorous in the lively settings for the full company and Lee Christian [from the Women's Army Corps] was excellent on 'The Man I love.' One of the most impressive interludes in the evening came as CW3 Donald Flewell, director of the Studio Band, took over from Col. Gibson for two stunning numbers spotlighting the band—'Los Nachos' with Eric Traub's eloquent saxophone and 'Route 81 North,' again with Traub's saxophone and trumpet embroidery by Andy Woodard."*

The Soldiers' Chorus—which was still a men's chorus at the time—was heavily featured, along with many soloists. Four female vocalists joined the ensemble from the Women's Army Corps. In addition, an acoustic folk trio known as the Volunteers performed, featuring Dennis Blanchard, Dennis Green, and Tom Walrond. All three members enlisted together and performed until 1973. When Green and Walrond left the Army, Dennis Blanchard continued to sing in the Soldier's Chorus until 1981, when he founded the reboot of the Volunteers as a rock band. Known often as the "VOLS," they became the official fourth touring component of the Army Field Band, and performed for over three decades until they were reimagined as the current "Six String Soldiers."

During the 1973 and 1974 Sing Out performances, Gibson used brass players from the Studio Band and Concert Band and billed them as the "Satin Brass" (pictured in the photo on page 26).



(Above) Vocal soloists were an important part of "Sing Out." Featured here are Eddie Morant (L) and Lance Sweigart (R).

**The STUDIO BAND and SOLDIERS' CHORUS**  
of the World Famous  
**U.S. ARMY FIELD BAND**  
Present a MODERN MUSICAL REVIEW . . .  
**"SING OUT FOR AMERICA"**



**“The Volunteers”**

**SATURDAY, MAY 6th**  
at 8:00 p.m. at the Sheboygan  
**Municipal Auditorium and Armory**



**Lieutenant Colonel**  
Hal J. Gibson  
Commanding officer and conductor of the U.S. Army Field Band of Washington, D.C.



**Chief Warrant Officer**  
Donald M. Flewell  
Director of the "Studio Band" and an associate bandmaster of the U.S. Army Field Band.

You and your entire family will see and hear "Something Different" . . . an evening filled with exciting, innovative musical sounds of today you're sure to enjoy! This unique musical extravaganza features the "Studio Band" and Soldiers' Chorus of the World Famous United States Army Field Band plus a . . .

**Special Added Attraction:**  
**"The Volunteers"**

Three young men in their early 20's comprise this versatile Pop/Folk Trio. They've been acclaimed by many critics for their varied and refreshing presentation. In addition to their vocal abilities, they accompany themselves on banjo, guitar and electric bass. "The Volunteers" present a style of music which translates the feeling of all forms of music through the folk style and solid harmony to audiences with equally varied tastes.

Two years ago, the United States Army Field Band thrilled a Sheboygan audience with their exuberant concert band performance. And now THEY'RE BACK . . . with a fast-paced, ear-filling event you won't want to miss. Get your **FREE TICKETS** for the whole family now!

**Hurry . . . Don't Be Disappointed!**

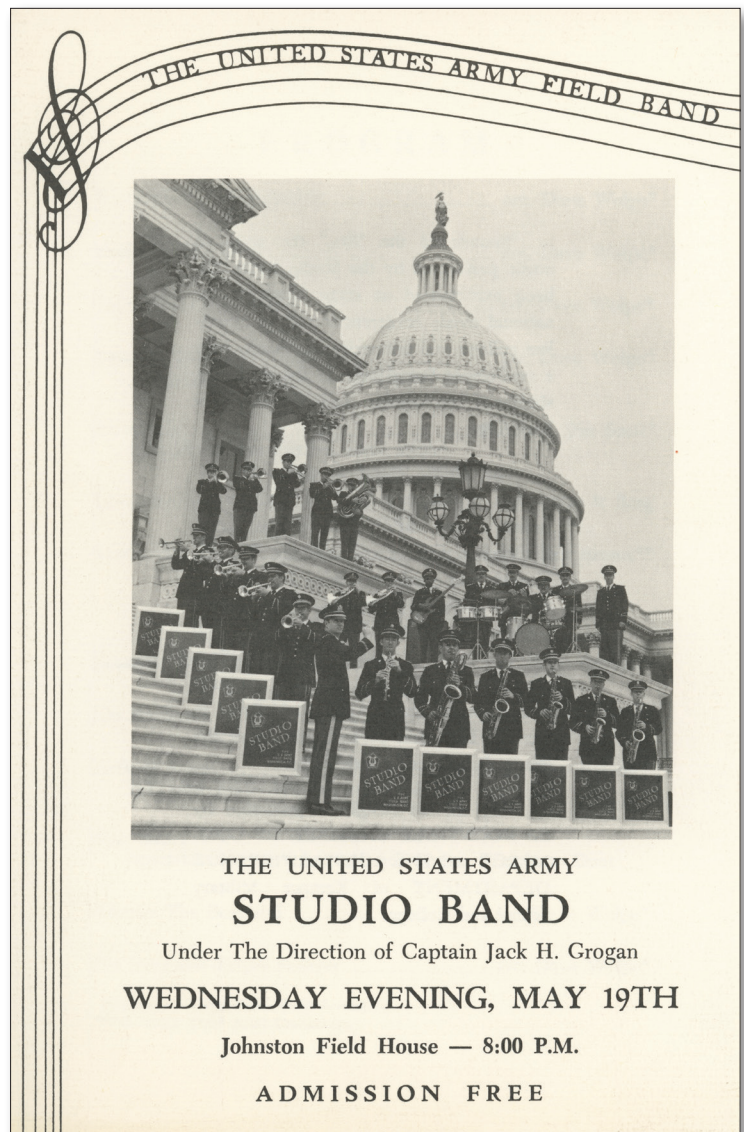
There are still a limited supply of  
**FREE TICKETS Available**

(Above) From the Sheboygan Press, 1 May 1972.



## 1973 & 1974: The Studio Band Resumes its own concert tours under the direction of CPT Grogan and CW3 Flewell

Although Sing Out For America toured several more times in 1973 and 1974 using Studio Band and Soldiers' Chorus personnel, Hal Gibson directed the Field Band's normal components to resume their touring missions. Both Jack Grogan and Don Flewell are listed as directors on programs from Studio Band performances in 1973 and 1974, including a 1973 Spring Tour to the Southwest, Summer 1973 concerts, and a Fall Tour 1974 to Ohio and Pennsylvania.





**1977-1986:**  
**The Paul Chiaravalle Years**  
**The Studio Band's longest tenured director leads the band through its**  
**redesignation as the Jazz Ambassadors**

In 1974, Hal Gibson moved to the joint-services Bicentennial Band to lead that organization during its first year of touring during the nation's bicentennial celebrations. Sam Fricano became the Field Band's fifth commander, and Jack Grogan relinquished his duties as director of the Studio Band to become the unit's executive officer.

For the next two years, leadership of the Studio Band was taken over by two enlisted men: Sergeant Major Dave Wolpe and Sergeant First Class John R. Berry. Wolpe had been with the group since its founding and served as assistant director for a number of years. Also a trombonist, John Berry served in the Studio Band from 1973 to 1983, and, like Wolpe, went on to have a successful career as a composer and arranger.<sup>31</sup>

In 1977, Chief Warrant Officer Two Paul Chiaravalle arrived from West Point, where he had been leading the Jazz Knights.



Chief Warrant Officer Three  
Paul A. Chiaravalle  
Director of the Studio Band  
1977-1986



“Chiaravalle, a native of Cleveland, OH began his musical studies at the age of ten with Martin Zielinski and later Harold Herforth of the Cleveland Orchestra. In September 1965, he entered the Army and after completion of basic training at Fort Gordon, GA, was assigned to the United States Military Academy Band at West Point. While at West Point, Chiaravalle was featured trumpet soloist with its concert band and director of the jazz ensemble. In September 1973, he undertook bandmaster studies at the Army element of the Navy School of Music in Little Creek, VA.”<sup>32</sup>





(Above) Tim McWright (L) and Fred Quigley (R).







## Soldiers Of Sound Entertain Tylerites

By **BETTY HURT NELSON**  
Women's Editor

Armed with horns, woodwinds and drumsticks, the Soldiers of Sound captured more than 1,000 people Monday night in Tyler.

The occasion was not a war game but an evening of music presented by the United States Army Field Band, directed by Chief Warrant Officer Paul A. Chiaravalle.

The band was loaded with plenty of ammunition — rounds of music ranging from the big bands to jazz to contemporary.

The performance of the 18-piece band, co-sponsored by the Tyler Courier-Times and South Tyler Rotary Club, began with "The Star-Spangled Banner," with the audience rising to its feet, singing along.

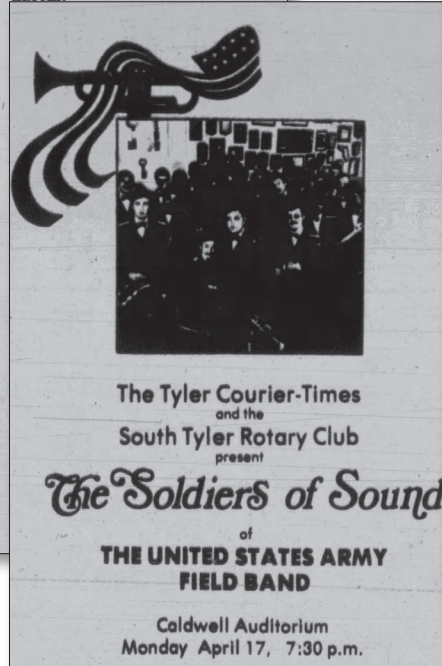
Then, the band let loose with tunes such as Henry Mancini's "Moment to Moment," Benny Goodman's "Let's Dance," Glenn Miller's "Moonlight Serenade," Tommy Dorsey's "I'm Getting Sentimental Over You" and Harry James' "Ciribiribin."

The audience was in a good

mood by then, ripe for the Soldiers of Sound's own arrangement of "Close Encounters of the Third Kind" theme.

And, if there were any aliens hovering around Caldwell Auditorium, they were surely impressed.

The audience was. The theme, which drew a large round of applause, was wonderful.



## The Soldiers of Sound

In late 1977 the decision was made to change the name of the Studio Band, and they became known for a short time as the "Soldiers of Sound." They performed as such for tours during 1978, and recorded the LP Album *Jazz: A Great Americal Heritage, Part II*.<sup>33</sup>



(Above) From the Tyler Morning Telegraph, 18 April 1978.



## The Jazz Ambassadors

By late 1978, the band was known as the "Jazz Ambassadors," a name which more clearly reflected the unit's touring mission and heritage.<sup>34</sup> The instrumentation had evolved from the original modified studio orchestra setup to that of a straight ahead big band, and the progression into the current format of the Jazz Ambassadors was complete.

From 1978 to the present, members of the Jazz Ambassadors have performed around the world on concert tours and at jazz festivals, international military tattoos, and conferences. Highlights include performances at the Montreux and North Sea jazz festivals, the Midwest Clinic, the 50th anniversary of WWII remembrance in England, and the Glenn Miller Birthplace Society in Japan. Other events have taken them to Mexico, India, Belgium, Norway, Scotland, Switzerland, and Finland. They have collaborated with orchestras such as the Cincinnati Pops and the Seattle, San Diego, Detroit, and National Symphonies, and collaborated with jazz artists including Phil Woods, Sean Jones, Warren Wolfe, Dick Oatts, Eric Marienthal, Brian Bromberg, and Wayne Bergeron. In addition, they have continued their tradition of recording albums, including with their 2015 project "The Soldier Sessions" with Sammy Nestico.

They celebrated their 50th anniversary in 2019 and continue to fulfill the Field Band's mission, using the art form of jazz just as effectively as the Soldiers of the 1950s and 1960s.





**1983**

*Paul Chiaravalle directed the Jazz Ambassadors until 1983. He is pictured here with the band at the US Capitol.*



**1989**

*In 1989, the Jazz Ambassadors were the first military group to perform on the main stage at the Montreux Jazz Festival in Switzerland. Here, Chief Warrant Officer Chuck Booker conducts the final note of their concert. Pictured in the saxophone section are (L to R) Vince Norman, Loran McClung, Gene Thorne, and Pat Dillon.*



**1989**

*The band performs at the North Sea Jazz Festival in the Hague, the Netherlands during Summer 1989.*



**1994**

*At the opening of the Japan branch of the Glenn Miller Birthplace Society.*



**1994**

*The band toured overseas in support of "50th anniversary of WWII" remembrances. They perform here at the Wilton Estate in Wiltshire, England on 30 May, 1994, in reproduction uniforms—greens for enlisted soldiers, and "pinks and greens" for officers, who had the choice to wear the lighter-colored pants. Freddie Vinson, Jr. (far right) directs the band.*



**2003**

*With Erich Kunzel and the Cincinnati Pops.*



**2006**

*At the Monterey Jazz festival in California—the world's longest running jazz festival.*



**2008**

*At the Midwest Clinic international band and orchestra conference in Chicago.*



**2015**

*The band records with Sammy Nestico for their album "Sammy Nestico - The Soldier Sessions" at BIAS studios in Springfield, VA.*



**2019**

*The Jazz Ambassadors lived up to their name and continued the touring mission into their 50th anniversary year. They are pictured here in concert in Boone, NC on 17 October 2019.*

**2019**

*The Jazz Ambassadors 50th anniversary concert on Ft. Meade, MD featured alumni of the "JAs" and Studio Band, including (on trombone) Mike Buckley, and (on Saxophone) Bernie Rose (L) and Charlie Almeida (R).*





## **Appendix A: Chronology of Directors of the Studio Band and Jazz Ambassadors**

CW3 Charles F. Almeida, Jr.	1968-1972
COL Jack H. Grogan, Jr.	1970-1971
CW4 Donald M. Flewell	1971-1974
COL Jack H. Grogan, Jr.	1973-1974
SGM David J. Wolpe	1975-1976
SFC John R. Berry	1976-1977
CW3 Paul A. Chiaravalle	1977-1986
CW4 Charles L. Booker, Jr.	1986-1993
CW5 Freddie Vinson, Jr.	1993-2001
CW4 Kevin R. Laird	2001-2007
CW4 Gordon K. Kippola	2007-2011
CW5 William S. McCulloch	2011-2014
CW2 Daniel P. Wood	2014-2017
CW2 Kevin L. Pick	2017-2020
CW3 Alexander Davis	2020-2024

All personnel listed with their highest rank attained at the time of this writing and not necessarily their rank at the time they directed the band.

Dave Wolpe and John R. Berry were both credited as assistant directors or enlisted directors, and filled in at various times during their careers (Dave Wolpe: 1968-1976, John R. Berry: 1973-1983)

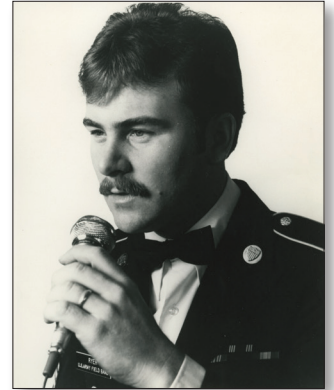


## Appendix B: Vocalists of the Studio Band and Jazz Ambassadors

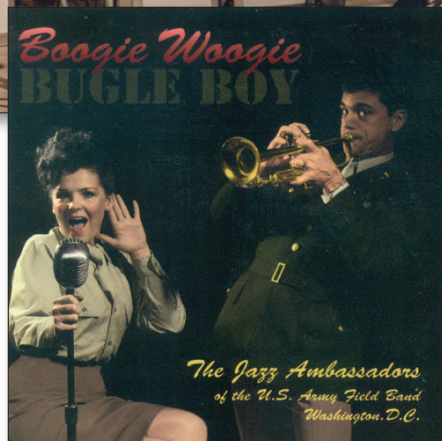
The Studio Band and Jazz Ambassadors featured many excellent jazz vocalists, including Rick DeAzevedo, Jonathan Brown, Eddie Morant, Don Ryer (who also played trumpet), John Montgomery, Delores King Williams, Dana Rogers, Marva Lewis, and Randy Wight.



(Above) Vocalists of the Studio Band (Clockwise, starting above): Rick DeAzevedo, Eddie Morant, Don Ryer, John Montgomery, and Jonathan Brown.



(Above) Some of the excellent vocalists of the Jazz Ambassadors (L to R): Delores King Williams, Dana Rogers, Randy Wight, and Marva Lewis.





## Appendix C: Vinyl Discography

Jackets from the LP albums recorded by the Studio Band, Soldiers of Sound, and Jazz Ambassadors are a unique source of history as they featured extensive space for cover art, program notes, and personnel info.



### THE STUDIO BAND OF THE INTERNATIONALLY FAMOUS UNITED STATES ARMY FIELD BAND OF WASHINGTON, D. C.

With a sound best described as a blend of hard rock, pop and jazz, the Studio Band has represented the United States Army throughout the country in concert, and at music clinics and conferences at leading colleges and universities. The most recent successes of this unique jazz band include its appearances before educators and musicians at the 11th Annual Mid-East Instrumental Music Conference in Pittsburgh, Pennsylvania; the 12th Annual Stage Band Clinic for high school students and directors at Purdue University, Lafayette, Indiana; and the Showcase Concert which it presented as a part of the Army Theatre Project activities of the American Educational Theatre Association at the Association's national convention in Washington, D. C., during August 1970.

It is with particular pride that this fine musical organization is presented here in recorded performance of outstanding Showcase entries.

#### AT THE RECORDING SESSION . . . .

Production Director . . . . . Mr. Frank Kissman, Director of Field Services, Entertainment Program, Office of The Adjutant General, Department of the Army.  
Audio and Production Engineer . . . . . Mr. Nelson Funk, Rodel Audio Productions, Washington, D. C.  
Director, Studio Band . . . . . SP7 David Wolpe, Assistant Director of the Studio Band of the United States Army Field Band of Washington, D. C.

#### MEET THE MUSICIANS . . . .

**REEDS**  
SP5 Thomas Meyer — Alto and Soprano Saxophone Solos  
SP5 Gerald Noonan — Flute Solos  
SP6 Alan Goulet — Tenor Saxophone Solos  
SP5 Reginald Jackson  
MSG John Polachney

**TROMBONES**  
SP7 David Wolpe — Trombone Solos  
SP5 Wendell Shepard  
SP5 Arthur Starnes  
SP5 James Sochinsky

**TRUMPETS**  
SP5 Jay Saunders  
SP5 Ray Brown  
SP7 Larry Skinner  
SP5 James Caldwell  
**PIANO**  
SP5 Anthony Schwartz  
**BASS**  
SP6 James Boggs  
**GIUITAR**  
SP5 James Scott  
**DRUMS**  
SP6 John Gales  
SP5 Stephen Gadd

Recorded in the studios of Rodel Audio Productions, Washington, D. C.

Cover designed by Kenneth Dresser, Jr.

Produced and distributed by the Office of The Adjutant General, Headquarters, Department of the Army.  
Manufactured by Cardinal Export Corporation, New York

CEC 10



#### THE ARMY ENTERTAINMENT PROGRAM

presents

#### THE SECOND ALL-ARMY COMPOSERS-ARRANGERS SHOWCASE

featuring

THE STUDIO BAND of

THE UNITED STATES ARMY FIELD BAND of Washington, D. C.

performing

Top Entries in this Army-Wide Music Competition

#### ALL-ARMY COMPOSERS-ARRANGERS SHOWCASE

This Army-wide music competition is designed to furnish additional troop entertainment at all echelons; provide incentives for self-development of composers and arrangers among Army personnel; identify those persons within the Army who possess creative musical abilities so that they may be encouraged to participate in activities of the Army Entertainment Program on a continuing basis; and give deserved recognition to outstanding Army personnel in the fields of composition and arranging.

#### SIDE 1

1. "WHY? WELL . . ."  
An Experimental Work by CW2 William E. Bowden, 440th Army Band, Fort Bragg, North Carolina . . . . . FIRST PLACE
2. "STEPHANIE"  
An Experimental Work by CW3 Robert E. Edmonds, Jr., 74th Army Band, Fort Benjamin Harrison, Indiana . . . . . THIRD PLACE
3. "ANOTHER DAY WITHOUT SUNSHINE"  
Original Composition and Arrangement for Full Stage Band by SP4 George A. Bold, III, 440th Army Band, Fort Bragg, North Carolina . . . . . FOURTH PLACE
4. "TWO LOST CHILDREN OF CUMBERLAND COUNTY"  
Original song with lyrics by Major Herbert R. Metoyer, Jr., Hq. 12th Support Brigade, Fort Bragg, North Carolina . . . . . FIRST PLACE
5. "WALTZ FOR JUDY"  
Original Composition and Arrangement for Full Stage Band by SP4 Martin Krupp, 49th Army Band, U.S. Army, Europe . . . . . SECOND PLACE

#### SIDE 2

1. "VOYAGE TO THE SEVENTH STAR"  
Original Composition and Arrangement for Full Stage Band by 1LT. Richard B. Wallick, Defense Language Institute, Presidio of Monterey, California . . . . . FIRST PLACE
2. "COMIN' BACK"  
Original Vocal Composition and Accompaniment for Small Stage Band by SP5 Daniel F. Schroeder, 4th Army Band, Fort Sam Houston, Texas . . . . . FIRST PLACE
3. "HAUNTING ME"  
An Original Composition and Arrangement for Small Stage Band by SP4 Julian W. Harvey, 74th Army Band, Fort Benjamin Harrison, Indiana . . . . . FIRST PLACE
4. "BARBARA"  
An Original Composition and Arrangement for Full Stage Band by SP5 Joseph P. Simoni, 28th Army Band, Fort Ord, California . . . . . THIRD PLACE
5. "SHUIJ'S SAMBA"  
Original Composition and Arrangement for Combo by SP5 Paul E. Warner, 29th Army Band, Fort Buchner, Okinawa . . . . . FIRST PLACE



# "THE SESSION"



72472



## THE UNITED STATES ARMY FIELD BAND Presents THE STUDIO BAND

LTC Hal J. Gibson, Commander  
CWO Donald M. Flewell, Director

### Program

#### SIDE ONE

##### ROUTE 81 NORTH

Composed and arranged by Sp Ray Brown

##### A QUIET AFTERNOON

Composed and arranged by Sp Mark Blumberg  
Sp Andy Woodard, Flugelhorn

##### GOODBYE TO LOVE

Arranged by MSG Dave Wolpe  
MSG Ted Kramer, Trombone

##### TIME STOOD STILL

Composed and arranged by Sp Mark Blumberg  
dedicated to his father

#### SIDE TWO

##### APPLE STRUDEL AND CHEESE

Composed and arranged by MSG Dave Wolpe

##### IS THERE ANYTHING STILL THERE?

Composed and arranged by Sp Ray Brown  
Sp Dick Griffo, Tenor sax

##### AMAZING GRACE

Arranged by Sp Mark Blumberg, Sp Bret Stamps, Sp Bill Isom, Sp Dick Griffo, Sp Gary Dailey

Salvation Army Band  
The Royal Scots Dragoon Band  
Burt Bacharach  
Pat Williams  
Isaac Hayes  
Chicago  
Chase  
Count Basie  
Gil Evans  
Buddy Rich  
Thad Jones  
Maynard Ferguson  
Stan Kenton  
Don Ellis  
Chuck Mangione

#### CREDITS

Produced by Frank Kinsman  
Recording Engineer: Nelson Funk  
Mix-down: MSG Tom Williams, SP Mark Blumberg,  
SP Steve Buecker, and SP Joe Mosello  
Recorded: RODEL STUDIO, Washington, D. C.,  
Nov. '72  
Special thanks to Hammer & Nails Music Co.  
and ASCAP for the use of "Goodbye To  
Love", and to MSG Tom Williams, USAF  
for the mix-down.

The U.S. Army Studio Band, stationed at Ft. Meade, Md., prove themselves once again to be a unit of well rehearsed, well coordinated, talented musicians. This album displays the aptitude, versatility and over-all good feeling of the band playing some great charts created by their super writing staff.

I had the good fortune of working with the group for a special concert at the Left Bank Jazz Society in Baltimore during December of 1972. We rehearsed several mornings and the band roared in concert with the approval of a large jazz-oriented audience. There was a feeling of shock from the part of the audience who hadn't heard the band before. I guess they expected a few Sousa marches. We also had a ball and a great concert.

The band seems to have that happy feeling in their music. Listen, for example, to their first track — ROUTE 81 NORTH by Ray Brown. It's a be-bop chart that flies, hard to play, but the band handles it well. The solos are by Ted Kramer, trombone; Andy Woodard, trumpet; and Dick Griffo, tenor. APPLE STRUDEL AND CHEESE by Dave Wolpe features Brett Stamps on trombone in a down-homey chart that swings happily. Brett displays loads of high chops and technical facility.

AND TIME STOOD STILL by Mark Blumberg is one of the strongest charts on the album. Mark shows off the versatility of the band by making heavy use of Drew Greis on oboe, and the French horn section. There is a strong union of symphonic writing tied into the jazz-rock feeling that introduces the major theme. Dennis Diamond on soprano sax and Brett Stamps on trombone solo in the rock section. The piece segues into a beautiful, lyrical melody expressed by flugelhorn player Andy Woodard. This is a prime example of jazz becoming more and more sophisticated.

Mark's other chart on the album is a beautiful ballad featuring Andy on flugelhorn. It is warm, lyrical and well presented by Andy and the band as a QUIET AFTERNOON.

Dave Wolpe contributed his idea of the Carpenter's tune GOODBYE TO LOVE. The trombone solo is by Ted Kramer and the tenor solo is by Dick Griffo.

One of my favorite charts written in the last few years was written by Ray Brown. It is a feature for tenor played by Dick Griffo called IS THERE ANYTHING STILL THERE? The chart begins as a slow ballad with the tenor carrying the melody. Midway the band breaks into a rock-flavored concept that contains some of the best lines and hottest pieces of writing that I've encountered. Ray's melodic concept and jazz feeling joined with his orchestrating technique make him one of the best writers in this country in my opinion. Dick Griffo gets into the chart well. The result is a great track on IS THERE ANYTHING STILL THERE?

VARIATIONS ON AMAZING GRACE is a gospel type tune that was an experiment by the band and writers. Each variation is written in the style of a current popular group. To name just a few — Chicago, Chase, Count Basie, Stan Kenton, Don Ellis, Thad Jones, Mel Lewis, more and more. The piece lasts 17 minutes or so with 5 writers sharing the credits — Mark Blumberg, Bill Isom, Brett Stamps, Dick Griffo and Gary Dailey. Each took his assignment and when completed they put the chart together. It's a fun piece with the various band styles quite apparent. Soloists are Andy Woodard on flugelhorn, Joe Mosello on trumpet and Tony Schwartz on piano.

The Army Studio Band rehearses 3 to 4 hours every day, plus the concerts and performances they play throughout the country. The band plays "together". The brass section, led by 1st trumpeter Joe Mosello, phrases rock or jazz with taste and precision. The soloists all have something to say in their solos. The band can play anything that is required of them whether it be soft and subtle or loud and roaring. The band has CHOPS!

"THE SESSION" is a great album. It contains "now" music. It is what's happening in big band jazz today. The combination of well rehearsed, talented musicians playing up-to-date, well written charts is an association that is found too seldom in today's market. It is a winning combination. "THE SESSION" is a winning album.

\*\*\*HANK LEVY\*\*\*

Hank Levy is currently Assistant Professor of Music at Towson State College, Towson, Maryland and is writing for Don Ellis and Stan Kenton.



### Personnel

CWO DONALD FLEWELL - director

SP DENNIS DIAMOND - alto sax, soprano sax,  
flute, piccolo, alto flute

SP RICK KOWERSKI - alto sax, flute,  
alto flute, clarinet

SP DICK GRIFFO - tenor sax, flute, clarinet

SP AL COCHRAN - tenor sax, flute, clarinet

MSG JERRY LEE - baritone sax, clarinet,  
bass clarinet

SP DREW GREIS - oboe, English horn

SP JOE MOSELLO - trumpet

SP BUZZ PARKER - trumpet

SP GARY DAILEY - trumpet

SP MARK BLUMBERG - trumpet,  
flugelhorn

SP ANDY WOODARD - trumpet  
flugelhorn

SP BRET STAMPS - trombone

MSG TED KRAMER - trombone

SP JIM ASMUSSEN - trombone

SP LUTHER MURPHY - tuba,  
bass trombone

SP TONY CASON - French horn

MSG ROD HARRINGTON - French horn

ST STEVE BUECKER - French horn

SP TONY SCHWARTZ - piano,  
electric piano

SP JIM BOGGS - bass

SP TOM DUPIN - drums





CWO Donald M. Flewell, Director

## PROGRAM

### SIDE 1

PATRIOTIC PROLOGUE . . . . . Kenton

THAT OLD BLACK MAGIC . . . . . Wolpe

### EVOLUTION OF

THE BIG BANDS . . . . . Laurent/Isom/Wolpe  
A potpourri of theme songs from famous "big bands" of the past and present including: Glenn Miller, Benny Goodman, Harry James, Tommy Dorsey, Lawrence Welk, Duke Ellington, Les Brown, Count Basie and Stan Kenton.

TRIBUTE TO THAD JONES "US" . . . . . Jones

BILL BAILEY . . . . . Heathman  
Featuring the Saxophone Section (Our thanks to North Texas State for the use of this refreshing arrangement of an old familiar tune.)

### SIDE 2

THE BLACK AMERICAN  
AND JAZZ . . . . . arr. Blumberg  
Features Specialist Eddie Morant, vocalist. A Blumberg arrangement of songs written by or made famous by Black American Artists.

ARMED FORCES MEDLEY . . . . . Wolpe  
To all past and present who have served in the Armed Forces of the United States.

## CREDITS

Produced by The Studio Band on Tour  
Recording Engineer: SP Steve Buecker  
Mix-down: Steve Buecker  
Recorded: Live on tour, Spring 1973

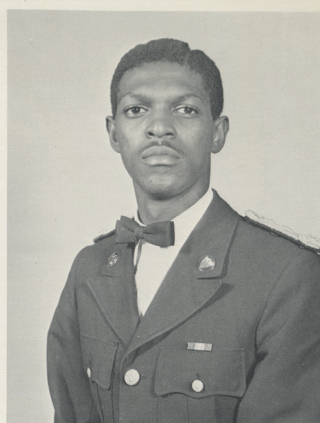
The United States Army Field Band  
presents

## THE STUDIO BAND

LTC HAL J. GIBSON - Commander  
CWO DONALD M. FLEWELL - Director

The Studio Band is the official touring Jazz Ensemble of the United States Army, and a component of the United States Army Field Band. During the Spring of 1973 the Studio Band toured the Southwestern states bringing its special brand of American Jazz to thousands of enthusiastic music lovers. This album contains portions of the programs presented and was recorded "live".

Based on the tremendous response of our audiences and the letters received, we feel we accomplished our goal of rekindling the passions of Americans, young and old, toward an art which is purely American and belongs to all of us.



SP Eddie Morant, Vocalist

## PERSONNEL

CWO DONALD FLEWELL - director

SP RICK KOWERSKI - alto sax, soprano sax,  
flute, piccolo, alto flute

SP AL COCHRAN - alto sax, flute, alto flute,  
clarinet

SP DICK GRIFFO - tenor sax, flute, clarinet

SP MARK KIRK - tenor sax, flute, clarinet

MSG JERRY LEE - baritone sax, clarinet,  
bass clarinet

SP DREW GREIS - oboe, English horn

SP JOE MOSELLO - trumpet

SP BUZZ PARKER - trumpet

SP GARY DAILEY - trumpet

SP MARK BLUMBERG - trumpet,  
flugelhorn

SP ANDY WOODARD - trumpet,  
flugelhorn

SP TONY CASON - French horn

MSGT ROD HARRINGTON - French horn

SP STEVE BUECKER - French horn

SP BRET STAMPS - trombone

MSG TED KRAMER - trombone

SP JIM ASMUSSEN - trombone

SP DAVE HEGMANN - bass trombone

SP LUTHER MURPHY - tuba, bass trombone

SP TONY SCHWARTZ - piano, electric piano

SP JIM BOGGS - bass

SP TOM DUPIN - drums

SP GREG SHEARER - guitar

SP EDDIE MORANT - vocalist

SP GENE BEITEL - narrator





LTC Hal J. Gibson



CWO Flewell



SGM Coughlin

## The United States Army Field Band presents

# "SING OUT FOR AMERICA"

LTC HAL J. GIBSON  
Commander & Conductor  
CWO DONALD M. FLEWELL  
Technical Director  
SGM GENE COUGHLIN  
Narrator

"Sing Out for America" is the newest production of the United States Army Field Band. It is a show, as contrasted with a formal concert, and combines the talents of the internationally famous Soldiers' Chorus with the newly created Satin Brass.

Both "Sing Out for America" and Satin Brass are creations of the Field Band's commander and conductor, Lieutenant Colonel Hal J. Gibson. He says, "It was our desire to spotlight the strengths, the vitality, the exuberance of our country through its popular music". "Sing Out for America" is an unrelenting, unimpaired voice that cries out for all that is good and meaningful in this country.



Recorded at the studios of The United States Army Band  
November 15, 1973  
Recording engineer - Master Sergeant Jerry Nedilsky



The Soldiers' Chorus is the vocal counterpart of "The Kings of the Highway," the United States Army Field Band of Washington, D. C.

The Chorus was formed more than a quarter century ago and, since then, has thrilled audiences throughout the world with its own special arrangements of music as varied as the countries it has visited.

The Soldiers' Chorus has performed in all 50 states, Canada, Mexico, the United Kingdom, Europe, the Far East, Central and South America, Puerto Rico and the Virgin Islands.

Notable performances since the inception of the Chorus have included concerts at the New York and Seattle World's Fairs, EXPO '67, in Carnegie Hall, at the Damrosch Shell in New York's Lincoln Center, the Mormon Tabernacle in Salt Lake City, and at the Hollywood Bowl. The group has also appeared in the Merriweather Post Pavilion in Columbia, Maryland, on the Esplanade in Boston, in Philadelphia's Robin Hood Dell, at Disneyland and Walt Disney World, and at the Garden State Arts Center in Holmdel, New Jersey.

Considered by critics to be one of the finest male vocal groups now appearing before the public, the Soldiers' Chorus has in addition performed frequently on network radio, television and in motion pictures.

Whether performing in the United States or abroad — the Chorus continues to carry its message of patriotism and goodwill to audiences everywhere through the universal language of music.



Satin Brass is the newest performing ensemble of the United States Army Field Band, the Army's "showcase" traveling musical organization.

While the noble, majestic, full-bodied brass section is most familiar to every music lover, we felt that the full spectrum of brass possibilities remained unexplored. By exploiting the complete family of brass, from the tuba up through and including the piccolo trumpet, we have created a sound that is at once soulful, endearing, exhilarating, exciting and ebullient. When orchestrated in concert with an expanded modern rhythm section, we achieve a depth and dimension that we consider to be unique.

## PROGRAM

### SIDE #1

- |                                     |      |
|-------------------------------------|------|
| Sing Out For America                |      |
| Hal J. Gibson                       |      |
| The Voice of Freedom                |      |
| Johnny Mann                         |      |
| Sing Out For America Reprise        | 4:09 |
| Hal Gibson/Wolpe                    |      |
| This Is A Great Country             | 2:08 |
| Irving Berlin/Wolpe                 |      |
| Music Man                           | 9:58 |
| Meredith Willson/Blumberg           |      |
| Specialist Robert Hildreth, Soloist |      |
| Take Me Out To The Ball Game        | 1:30 |
| Blumberg                            |      |

### SIDE #2

- |                                    |      |
|------------------------------------|------|
| I Remember Gershwin                | 6:05 |
| George & Ira Gershwin/Wolpe        |      |
| I Did It My Way                    | 4:24 |
| Anka, Revaux & Francois/Blumberg   |      |
| Specialist Lance Sweigart, Soloist |      |
| Lean On Me                         | 4:21 |
| Bill Withers/Laurent               |      |
| MSG Robert Throne, Soloist         |      |
| A Toast To The Flag                | 2:41 |
| Text by John Daly                  |      |

# SING OUT FOR AMERICA

72471





THE OFFICIAL TOURING JAZZ ENSEMBLE OF THE U.S. ARMY...  
**THE SOLDIERS OF SOUND**  
 OF THE UNITED STATES ARMY FIELD BAND

The Soldiers of Sound is a component of the United States Army Field Band, Washington, D.C.

Major Samuel J. Fricano, Commander

**SIDE ONE**

**OPENER** ..... ( :35)  
 Arr. By John Berry  
**AMERICA** ..... ( :54)  
 Arr. by Robert Curnow  
**BLUES FOR COOKIN'** ..... (4:07)  
 © 1977 by Kendor Music, Inc.  
 Comp. & Arr. by John Berry  
 John Brye — Trumpet  
 Don Ryer — Trumpet  
 CWO Paul Chiaravalle — Trumpet

**'ROUND ABOUT MIDNIGHT** ..... (5:23)  
 Arr. by John Berry  
 Bob Roetker — Guitar

**TRIBUTE TO THE BIG BANDS** ..... (5:37)  
 Arr. by Soldiers of Sound arranging staff  
 Jerry Lee — Clarinet  
 Ben Harvey — Trombone  
 John Brye — Trumpet (Harry James)  
 Don Ryer — Trumpet (Duke Ellington)

**REDWOOD VISTA** ..... (3:34)  
 © 1977 by Kendor Music, Inc.  
 Comp. & Arr. by John Berry  
 Charles Garrett — Trombone

**SIDE TWO**

**HELLO YOUNG LOVERS** ..... (3:03)  
 Arr. by Mark Blumberg  
 Don Ryer — Vocal

**LAURA** ..... (4:03)  
 Arr. by John Berry  
 Mark Kirk — Alto Sax

**PEQUEÑOS REYES (Little Kings)** ..... (5:44)  
 Comp. & Arr. by Ken McCoy  
 Don Ryer — Trumpet

**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE** ..... (4:04)  
 Arr. by Tony Schwartz  
 Don Ryer — Vocal

**STARS AND STRIPES FOREVER** ..... (2:14)  
 Arr. by Dave Wolpe  
 Pat Dillon — Piccolo



Chief Warrant Officer  
**Paul A. Chiaravalle**  
 Director  
 The SOLDIERS OF SOUND



**John Berry**  
 Enlisted director,  
 Chief Arranger



**Don Ryer**  
 Vocal Soloist

**SAXOPHONES/WOODWINDS**  
 SFC Mark Kirk (section leader)  
 SP6 Pat Dillon  
 SP6 Eugene Thorne\*  
 SP6 Tom Jaworski  
 MSG Jerry Lee (First Sergeant)

**HOME TOWN**  
 Vincennes, Indiana  
 Ashwaubenon, Wisconsin  
 Vero Beach, Florida  
 South Bend, Indiana  
 Humboldt, Tennessee

**TRUMPETS**  
 SP6 Allen Beach (section leader)  
 SP6 John Brye  
 SFC Don Ryer  
 SP6 Ken McCoy\*  
 SP6 Bruce Silva

Crossville, Tennessee  
 Corvallis, Oregon  
 Baltimore, Maryland  
 Greenville, Ohio  
 New Bedford, Massachusetts

**TROMBONES**  
 SFC Charles Garrett (section leader)  
 SP6 Ben Harvey  
 MSG Ted Kramer

Miami Beach, Florida  
 Phoenix, Arizona  
 Tulsa, Oklahoma

**BASS TROMBONES**  
 SFC John Berry\*  
 SFC Dave Hegmann

Warsaw, Indiana  
 Miami, Florida

**PIANO**  
 SFC Tony Schwartz\*  
 (Rhythm section leader)

Watonga, Oklahoma

**BASS**  
 MSG Jim Boggs

Detroit, Michigan

**DRUMS**  
 SFC Tom Dupin\*

Covington, Kentucky

**GUITAR**  
 SFC Bob Roetker

Cincinnati, Ohio

**SOUND TECHNICIAN**  
 SP6 Bob Ruiz

Rochester, Minnesota

**NARRATOR**  
 John Berry

\*Soldiers of Sound Staff Arranger

The *Soldiers of Sound* is a brand new name for the Army's Official Touring Jazz Ensemble (Formerly called the *Studio Band*.) In less than ten years of existence this group of top-flite musicians has established a nationwide following of loyal fans and friends.

*Versatility* is one key to the band's tremendous acceptance. Its performances are marked by a virtual potpourri of musical styles and an unusually large array of accomplished soloists — during the course of each major tour every single member of the band is featured!

*Arrangers and composers* spell the real difference with the Soldiers of Sound. The band's own arranging staff (all playing members of the group) pours a continuous flow of new works into the library. These writers (with the help of two former members) are responsible for all the arrangements and compositions on this album, and have penned most of the material which gives this band such a unique sound.

The *Soldiers of Sound* travels more than 20,000 miles each year bringing its music to hundreds of thousands of Americans. We consider it a privilege to present this album to you, and look forward to seeing you in person on our next tour of your area!



Special thanks to the United States Army Band, Fort Myer, Virginia for use of their recording facilities. Also: MSG Jerry Nedilsky (recording engineer), SP6 Cheryl Franklin and SP6 Jeannie Stevens (background vocals), SP6 Pat Dillon (cover design and artwork), SP6 Dan Donohue (Photography and technical assistance).





the official touring jazz  
ensemble of the U.S. Army...

From Washington, D.C.

# The Jazz Ambassadors

of the United States Army Field Band

LTC William E. Clark, Commander

## SIDE ONE

**TIME CHECK** . . . . . (4:38)

Comp. & Arr. by Don Menza (ASCAP)

**LOVER MAN** . . . . . (5:34)

Pat Dillon-Tenor Sax/ Bob Roetker-Guitar/Tom Dupin-Drums

**BE BOP MINOR** . . . . . (2:46)

Comp. & Arr. by Rich Matteson (BMI)

**GEORGIA ON MY MIND** . . . . . (4:42)

Rich Matteson-Euphonium

Arr. By Rich Matteson (BMI)

Rich Matteson-Euphonium

## SIDE TWO

**LADY WITH THE PRETTY LEGS** . . . . . (4:31)

Comp. & Arr. by Eugene Thorne © 1980

**CASTLES IN THE SKY** . . . . . (4:34)

Comp. & Arr. by John Berry © 1979

**EVERYTHING MUST CHANGE** . . . . . (6:37)

Jim Roberts-Bass

**WILD APPLE HONEY** . . . . . (2:18)

Arr. By Butch Evans (ASCAP)

Pat Dillon-Tenor Sax/Eugene Thorne-Alto Sax

Tom Dupin-Drums



CWO Paul A. Chiaravalle  
Director



Rich Matteson  
Special Guest Soloist



## DIRECTOR

CWO Paul A. Chiaravalle

## SAXOPHONES/WOODWINDS

MSG Tim McWright\* (Assoc. Director)

SFC Eugene Thorne\*\*

SFC Pat Dillon

SFC J. Fred Quigley

SGM Jerry Lee (First Sergeant)

SP6 Joe Calliano

(on "Castles in the Sky")

## TRUMPETS

SFC Bruce Silva\*

SP6 Will Miller\*\*

SFC Don Ryer

SP6 Greg Reese

SP6 Rick Aspel

## TROMBONES

SFC Charles Garrett\*

MSG Ted Kramer

SP6 John Montgomery

## BASS TROMBONES

SFC John Berry\*\* (Assistant Director)

MSG Dave Hegmann

## KEYBOARDS

MSG Tony Schwartz\* \*\* (Assoc. Director)

## BASS

SP6 Jim Roberts\*\*

## DRUMS

SFC Tom Dupin\*\*

## GUITAR

SFC Bob Roetker

## SOUND TECHNICIAN

SP6 Scott Bauer

## HOMETOWN

Cleveland, Ohio

Houston, Texas

Vero Beach, Florida

Ashwaubenon, Wisconsin

Carlisle, Pennsylvania

Humboldt, Tennessee

Scranton, Pennsylvania

New Bedford, Massachusetts

Fort Pierce, Florida

Baltimore, Maryland

York, Pennsylvania

Chicago Illinois

Miami Beach, Florida

Tulsa, Oklahoma

Flint, Michigan

Warsaw, Indiana

Miami, Florida

Watonga, Oklahoma

Bowie, Maryland

Covington, Kentucky

Cincinnati, Ohio

Bowie, Maryland

Baltimore, Maryland

Baltimore, Maryland

Morgantown, West Virginia

The mission of the JAZZ AMBASSADORS is to bring the native American music of Jazz to Americans in every part of the country. The Band travels in excess of 25,000 miles during the course of three tours each year, and has established a nation-wide following of loyal fans.

Within recent months, the JAZZ AMBASSADORS have performed at the Left Bank Jazz Society in Baltimore, Md., the NAJJE National Convention in St. Louis, Mo., and at Walt Disney World in Orlando, Florida. The Band also participated in the Tri-State Music Festival in Enid, Oklahoma, with trumpet clinician and soloist, Bobby Shew, and has made numerous television appearances throughout the country.

The JAZZ AMBASSADORS represent the sound of the 80's, ever attuned to the constantly changing trends of today's music. The exciting combination of their enthusiasm, talent and the power of their music makes each performance a memorable one.

RICH MATTESON is recognized internationally as one of the most exciting jazz soloists and clinicians, as well as a music teacher, professional arranger, and guest artist. Rich is a professor at North Texas State University in Denton, Texas, teaching jazz improvisation. Rich's arsenal of instruments includes euphonium, valve trombone, bass trumpet, tuba and piano.

Recorded Live on tour September-October, 1980 and at the National Association of Jazz Educators Convention, January 8, 1981.

Special thanks to Mr. Rich Matteson for his exhilarating performance.

Address all correspondence to:

Commander

The United States Army Field Band

Fort George G. Meade, Maryland 20755

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THIS ALBUM IS NOT FOR SALE.

Producer: CWO Paul A. Chiaravalle

Supervising Engineer: MSG Dave Hegmann

Recording Engineer: SP6 Tony Sturba

Mastering Engineer: Bill Lightner

Jacket Design: SFC Pat Dillon

\* denotes Section Leader

\*\* denotes Jazz Ambassadors Arranging Staff

(Chief Arranger: SFC John Berry)



# The Jazz Ambassadors



From Washington D.C.

## The Jazz Ambassadors

of The U.S. Army Field Band

Lieutenant Colonel William E. Clark, Commander

### SIDE ONE

- OPENING** ..... (1:52)  
Comp. & Arranged by John Berry  
MY COUNTRY 'TIS OF THEE  
Arr. R. Curnow Traditional
- TANGERINE** ..... (2:54)  
Arr. John Berry ASCAP  
Don Ryer - Trumpet  
Pat Dillon - Tenor Sax
- BIG BAND MEDLEY** ..... (5:50)  
LET'S DANCE BMI  
John DeSalme - Clarinet  
MOONLIGHT SERENADE ASCAP  
I'M GETTING SENTIMENTAL OVER YOU ASCAP  
Charles Garrett - Trombone  
CIRIBIRIBI ASCAP  
John Brye - Trumpet  
INTERMISSION RIFF ASCAP  
LEAPFROG BMI  
TAKE THE 'A' TRAIN ASCAP  
Greg Reese - Trumpet  
APRIL IN PARIS ASCAP
- NEW YORK, NEW YORK** ..... (3:44)  
Arr. Ken McCoy BMI  
Don Ryer - Vocal
- AMERICAN THE BEAUTIFUL\*\*\*** ..... (2:18)  
Arr. Dave Wolpe Traditional  
Charles Garrett - Trombone



Chief Warrant Officer Paul A. Chiaravalle  
Director

### DIRECTOR

CWO Paul Chiaravalle

### SAXOPHONES/WOODWINDS

SGM Tim McWright  
SFC Eugene Thorne  
SFC Pat Dillon  
SP6 Joe Callanno  
SP6 John DeSalme

### TRUMPETS

MSG Don Ryer  
SFC Bruce Silva  
SFC John Brye  
SP6 Rick Aspel  
SP6 Greg Reese

### TROMBONES

MSG Charles Garrett  
SFC John Montgomery  
SP6 Jim McFalls

### BASS TROMBONES

MSG Dave Hegmann  
SFC John Berry (Assistant Director)

### KEYBOARDS

MSG Tony Schwartz

### BASS

SP6 Jim Roberts

### DRUMS

MSG Tom Dupin

### GUITAR

SP6 Jack Zucker

### STAFF ARRANGER

SFC Ken McCoy

### HOMETOWN

Cleveland, Ohio

Houston, Texas  
Vero Beach, Florida  
Ashwaubenon, Wisconsin  
Scranton, Pennsylvania  
Iowa City, Iowa

Baltimore, Maryland  
New Bedford, Massachusetts  
Corvallis, Oregon  
Chicago, Illinois  
York, Pennsylvania

Miami Beach, Florida  
Flint, Michigan  
Lancaster, Pennsylvania

Miami, Florida  
Warsaw, Indiana

Watonga, Oklahoma

Bowie, Maryland

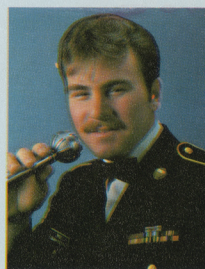
Covington, Kentucky

Lanham, Maryland

Greenville, Ohio

### SIDE TWO

- APPLE HONEY** ..... (2:19)  
Arr. Butch Evans ASCAP  
Pat Dillon - Tenor Sax  
Eugene Thorne - Alto Sax
- EL GATO 'BOO'** ..... (4:30)  
Comp. & Arr. by John Berry © 1981  
CWO Paul Chiaravalle - Trumpet
- GEORGIA ON MY MIND\*** ..... (3:35)  
Arr. Tom Dupin ASCAP  
Bruce Silva - Trumpet
- ANOTHER STAR\*\*** ..... (4:28)  
Arr. Ken McCoy ASCAP  
John Montgomery - Vocal  
Jim McWright - Alto Sax
- STARS AND STRIPS** ..... (2:19)  
Arr. Dave Wolpe ASCAP  
Pat Dillon - Piccolo



MSG Don Ryer  
Vocalist



SFC John Montgomery  
Vocalist

The JAZZ AMBASSADORS is the premier touring jazz ensemble of the United States Army. Each year these select musicians from Washington D.C. travel thousands of miles during the course of three major tours, performing free concerts for the American public.

Since its inception in 1969, this versatile group of 20 musicians, drawn from the country's leading universities and major recording centers, has been blending the sounds of jazz, rock, pop and patriotic music for the enjoyment of enthusiastic audiences all over the United States.

The superior standard of musicianship attained by the JAZZ AMBASSADORS, coupled with their individuality, keeps their sound fresh and exciting. From the melodic big band tunes of the Forties to the driving rhythms of modern day rock, the JAZZ AMBASSADORS puts it all together in a musical package equally appealing to all age groups.



Producers:  
CWO Paul Chiaravalle  
SFC John Berry

Recording Engineers:  
SGM Jerry Nadlesky  
The U.S. Army Band "Pershing's Own"  
MSG Dave Hegmann  
The U.S. Army Field Band

Engineering Assistant:  
SFC Tony Sturba

Mastering Engineer:  
Bill Lightner - Kdisc Mastering

Jacket Design:  
SFC Pat Dillon

\*Guitar SFC Robert Roetker

\*\*Background Vocalists

SFC Jeannie Stevens  
SFC Sue Schultz  
SP6 Joyce Stoppelbein  
SP6 Eileen Lyle  
SP6 Lisa Fjoslien

\*\*\*French Horns

MSG Bill Jones  
MSG Dave Kirkpatrick  
SFC Thomas Bartolomeo

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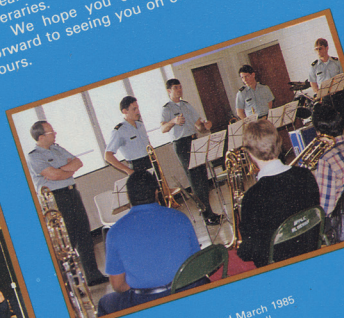
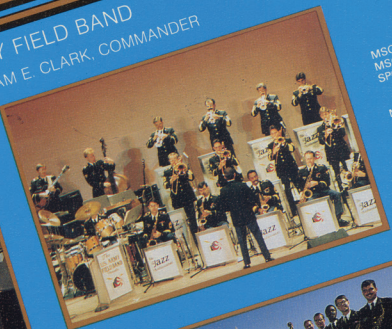
# CARIBBEAN

# FANTASY

*The Jazz Ambassadors*

The Premier Touring Jazz Ensemble of the U.S. Army

FROM  
*The Jazz Ambassadors*  
OF THE U.S. ARMY FIELD BAND  
LIEUTENANT COLONEL WILLIAM E. CLARK, COMMANDER



## SIDE ONE

- FOCUS** ..... 4:10  
Comp. & Arr. Gene Thorne  
John DeSalme - Tenor Sax  
Greg Reese - Trumpet  
© 1984 BMI
- GENTLE RAIN** ..... 6:21  
Comp. Louis Bonta  
Arr. & Soloist - Jim Roberts  
\*CBS Songs ASCAP
- HUMPTY DUMPTY** ..... 3:55  
Comp. Chuck Corea  
Arr. Tom Dupin  
Jim Roberts - Guitar  
Pat Dillon - Tenor Sax  
Tony Schwartz - Piano  
\*Litha Music Company/  
Chuck Corea Productions ASCAP
- SPAIN** ..... 6:47  
Comp. Chick Corea  
Arr. Jim Roberts  
John Montgomery - Vocal  
Pat Dillon - Piccolo  
\*Litha Music Company/  
Chuck Corea Productions ASCAP

## SIDE TWO

- CARIBBEAN FANTASY** ..... 9:11  
Comp. & Arr. Gene Thorne  
John Byle - Flugel Horn  
Tom Dupin - Drums  
© 1984 BMI
- THERE WILL NEVER BE ANOTHER YOU** ..... 5:33  
Comp. & Arr. Gene Thorne  
John Byle - Flugel Horn  
Tom Dupin - Drums  
\*Morley Music Company ASCAP
- OLYMPIC FANFARE AND THEME** ..... 4:07  
Comp. John Williams  
Arr. Loran McClung  
\*Warner-Tamerlane Pub. Corp. ASCAP

\*Courtesy of Publisher

## PERSONNEL

Director: CWO Paul Chiaravalle

### REEDS:

SP6 Loran McClung  
SP6 John DeSalme

### TRUMPETS:

SFC John Byle  
SP6 Greg Reese

### TROMBONES:

SP6 Jim McFalls  
SP6 Homer Ruckle

### BASS:

SP6 Steve Pronk

### KEYBOARDS:

MSG Tony Schwartz

MSG Gene Thorne  
MSG Pat Dillon  
SP6 Les Owen

MSG Bruce Silva\*  
MSG Don Ryer  
SFC Rick Aspel

MSG Charlie Garrett  
SFC John Montgomery  
MSG Dave Hegmann

GUITAR:  
SP6 Jim Roberts

DRUMS:  
SGM Tom Dupin

\*Assistant Director

We are the Jazz Ambassadors, the Army's premier touring jazz ensemble. Each year, during the course of three major concert tours, we present free performances nationwide to a variety of audiences. School assemblies, jazz festivals, workshops, radio and television appearances are all part of our varied itineraries.

We hope you enjoy the album and look forward to seeing you on one of our upcoming tours.

MASTERING ENGINEER:  
Bill Lightner - Kolac Mastering

JACKET DESIGN:  
MSG Pat Dillon

PHOTOGRAPHY:  
SGT Debbie Jordan

PRODUCERS:  
CWO Paul Chiaravalle  
MSG Gene Thorne

RECORDING ENGINEER:  
SFC Tony Sturba

REMIX ENGINEERS:  
MSG Dave Hegmann  
SFC Tony Sturba

Recorded March 1985  
Devere Hall  
HQ USAFB  
Fort Geo. G. Meade, MD

FOR PROMOTIONAL USE ONLY



from Washington, D.C.

# The Jazz Ambassadors

of the United States Army Field Band  
Chief Warrant Officer Charles L. Booker, Jr., Director

## Gettin' Sentimental



Mid-West International Band and Orchestra Clinic, Dec. 1987

The Jazz Ambassadors, an integral part of the United States Army Field Band, is the premier touring jazz ensemble of the United States Army. Each year, during the course of three major concert tours, they present free performances nationwide to a variety of audiences. Formal public concerts, school assemblies, jazz festivals, workshops, and radio and television appearances are all part of their varied itinerary.

Since its inception in 1969, this versatile group of 20 musicians has been blending the sounds of jazz, rock, pop, and patriotic music to bring American music to every part of the nation. From the melodic Big Band tunes of the Forties to the driving rhythms of modern-day rock, the Jazz Ambassadors put it all together in a musical package appealing to all age groups.



CWO Booker conducting the band in Washington, D.C.

### PERSONNEL

DIRECTOR: CWO Charles L. Booker, Jr.

REEDS:  
MSG Gene Thorne  
MSG Pat Dillon  
SSG John DeSalme  
SSG Loran McClung  
SSG Les Owen

TROMBONES:  
MSG Charlie Garrett  
MSG John Montgomery  
SFC Jim McFalls  
SFC Lew Chapman  
SSG Homer Ruckle

TRUMPETS:  
SGM Bruce Silva\*  
MSG John Brye  
SFC Rick Aspel  
SFC Greg Reese  
SSG Tom Williams

DRUMS: SGM Tom Dupin  
KEYBOARDS: MSG Tony Schwartz  
BASS: SSG Steve Pronk  
GUITAR: SSG Steve Cosper  
VOCALIST: MSG John Montgomery

\*Assistant Director

## GETTIN' SENTIMENTAL

### THE JAZZ AMBASSADORS

of the United States Army Field Band  
Colonel William E. Clark, Commander  
Chief Warrant Officer Charles L. Booker, Jr., Director  
Sergeant Major Bruce D. Silva, Assistant Director

#### SIDE ONE

PATRIOTIC PROLOGUE.....	1:03
Comp. & Arr. MSG Gene Thorne MSG John Brye — Narrator	
AMERICA.....	0:52
Comp. Henry Carey Arr. SSG Loran McClung MSG John Brye — Narrator SFC Rick Aspel — Trumpet	
SPEAK LOW.....	3:57
Comp. Kurt Weill Arr. MSG Gene Thorne SSG John DeSalme — Trumpet SFC Greg Reese — Tenor Sax	
MOOD INDIGO.....	6:43
Comp. Duke Ellington Arr. SSG Loran McClung SFC Lew Chapman — Superbone & Flugelhorn	
ALL OF ME.....	4:26
Comp. Simons & Marks Arr. MSG Gene Thorne MSG John Montgomery — Vocalist SFC Greg Reese — Flugelhorn & Trumpet	
IN THE MOOD.....	3:58
Comp. Joe Garland Arr. SSG Eric Richards SFC Greg Reese — Trumpet SSG John DeSalme — Tenor Sax	

#### SIDE TWO

I'M GETTING SENTIMENTAL OVER YOU.....	3:59
Comp. George Bassman Arr. SSG Eric Richards SFC Jim McFalls — Trombone	
TEACH ME TONIGHT.....	3:30
Comp. Gene DePaul & Sammy Cahn Arr. MSG Gene Thorne MSG John Montgomery — Vocalist	
SING, SING, SING.....	4:06
Comp. Louis Prima & Chu Berry Arr. SSG Loran McClung SSG Loran McClung — Clarinet SGM Tom Dupin — Drums	
CHEROKEE.....	5:35
Comp. Ray Noble Arr. SSG Eric Richards SSG Les Owen — Baritone Sax	
GOD BLESS AMERICA.....	2:36
Comp. Irving Berlin Arr. SSG Jim Roberts MSG John Montgomery — Vocalist SSG John DeSalme — Tenor Sax	



Vocalist John Montgomery and the band in Baltimore, MD



With Louie Bellson at 1987 NAJE convention

"Gettin' Sentimental by the Jazz Ambassadors is a marvelous example of utilizing the standard tunes to these times with wonderful updated arrangements. Everything about this album is great. The voice projects and is meaningful, the solos are right on target and the ensemble is exciting. What a great sound. Keep swinging Ambassadors."

— Louie Bellson

"I was honored when the Jazz Ambassadors asked me for a photo for their new album, but not nearly as much as when I played with this truly great band!!! Thanks guys."

— Don Menza

"The Jazz Ambassadors represent the finest in Big Band Jazz. The soloists are sensational, the writing of the band members is quite extraordinary and the band's performances are always a great pleasure to hear!! The National Association of Jazz Educators is proud to have had the Ambassadors play at a number of our national conferences, and they are always extremely well received. Give a listen! You'll love what you hear!!!"

— Bob Curnow

President of the National Association of Jazz Educators



Sax section with Don Menza at 1987 NAJE convention

PRODUCER CWO Charles L. Booker, Jr.	MASTERING ENGINEER Bill Lightner - Kdisk Mastering
ASSISTANT PRODUCER SSG Loran McClung	PRODUCTION MANAGER MSG Bill Martin
RECORDING ENGINEER SFC Tony Sturba	FRONT COVER PHOTO SFC Tom Puwalski
ASSISTANT ENGINEER SFC Greg Reese	BACK COVER PHOTOS SFC John Baker SSG Debra Jordan
REMIX ENGINEERS SFC Tony Sturba SFC Greg Reese SSG Loran McClung	ALBUM DESIGN MSG Pat Dillon TYPESETTING Jacqueline Dorsch

This recording is approved by the Department of Defense for use in radio and television public service broadcasting, recruiting, educational activities, troop morale and retention. It is NOT FOR SALE and is to be used only within the scope of these official Department of Defense activities.



# The Jazz Ambassadors

of The United States Army Field Band, Washington, D.C.  
Colonel William E. Clark, Commander  
Chief Warrant Officer Charles L. Booker, Jr., Director

Formed in 1969, the Jazz Ambassadors is the United States Army's premier touring jazz orchestra. As the jazz and popular music component of the U.S. Army Field Band of Washington, D.C., it performs public concerts nationally and internationally as directed by the Department of the Army. The Jazz Ambassadors' tours have taken the band to all fifty states, Canada, Mexico, Europe, and the Republic of India. Some of the band's most notable performances include participation in the inauguration of President George Bush and appearances at the Nice Jazz Festival in France, the North Sea Jazz Festival in the Netherlands, the Montreux Jazz Festival in Switzerland, and the Newport Jazz Festival in Newport, Rhode Island.



Washington, D.C.



Liberty Island, New York



Newport, Rhode Island

REEDS:  
Sergeant Major Gene Thorne  
Master Sergeant Pat Dillon  
Sergeant First Class Loran McClung  
Staff Sergeant Darryl Brenzel  
Staff Sergeant Vince Norman  
TROMBONES:  
Master Sergeant Charlie Garrett  
Sergeant First Class Jim McFalls  
Sergeant First Class Lew Chapman  
Sergeant First Class Homer Ruckle  
TRUMPETS:  
Master Sergeant John Brye  
Sergeant First Class Rick Aspel  
Sergeant First Class Greg Reese  
Staff Sergeant Tom Williams  
Staff Sergeant Joey Tartell  
DRUMS:  
Sergeant Major Tom Dupin  
KEYBOARDS:  
Staff Sergeant Fred Hughes  
GUITAR:  
Staff Sergeant Steve Cosper  
BASS:  
Staff Sergeant Willy Barber  
VOCALIST:  
Staff Sergeant Delores King Williams



Nice, France



The Hague, Holland



South Street Seaport, New York, New York

## SIDE ONE

**Patriotic Prologue** ..... Arr: Sergeant First Class Loran McClung\*  
Master Sergeant John Brye: Narrator  
**Big Band Medley** ..... Arr: Dave Wolpe\*\*  
Staff Sergeant Darryl Brenzel: Clarinet  
Sergeant First Class Jim McFalls: Trombone  
Sergeant First Class Greg Reese: Trumpet  
Staff Sergeant Tom Williams: Trumpet  
**I'll Be Seeing You** ..... Fain-Kahal  
Staff Sergeant Delores King Williams: Vocal Arr: Sergeant First Class Loran McClung\*  
**I Want To Be Happy** ..... Youmans-Caesar  
Staff Sergeant Delores King Williams: Vocal Arr: Sergeant Major Gene Thorne\*  
Staff Sergeant Vince Norman: Tenor Sax  
**In The Mood** ..... Garland-Razaf  
Staff Sergeant Vince Norman: Tenor Sax  
Sergeant First Class Loran McClung: Alto Sax  
Staff Sergeant Tom Williams: Trumpet

## SIDE TWO

**One O'Clock Jump** ..... Count Basie  
Staff Sergeant Fred Hughes: Piano Arr: Don Sebesky  
Staff Sergeant Darryl Brenzel: Baritone Sax  
Sergeant First Class Lew Chapman: Trombone  
Staff Sergeant Tom Williams: Trumpet  
Staff Sergeant Willy Barber: Bass  
**Here's That Rainy Day** ..... Burke-Van Heusen  
Master Sergeant Pat Dillon: Tenor Sax Arr: Sergeant First Class Loran McClung\*  
**I'm Beginning To See The Light** ..... James-Hodges-George-Ellington  
Staff Sergeant Delores King Williams: Vocal Arr: Staff Sergeant Eric Richards\*  
Sergeant First Class Jim McFalls: Trombone  
**The Way You Love Me** ..... Babyface-Reid-Simmons  
Staff Sergeant Delores King Williams: Vocal Arr: Sergeant Major Gene Thorne\*  
Sergeant First Class Rick Aspel: Back-up Vocal  
Sergeant First Class Jim McFalls: Back-up Vocal  
**The Stars And Stripes Forever** ..... John Philip Sousa  
Master Sergeant Pat Dillon: Piccolo Arr: Dave Wolpe\*\*  
\* Army Field Band Staff Arranger \*\* Former Army Field Band Staff Arranger

EXECUTIVE PRODUCER  
CWO Charles L. Booker, Jr.  
PRODUCER  
SFC Loran McClung  
RECORDING ENGINEER  
SFC Tony Stuba  
PRODUCTION ASSISTANTS  
SFC Greg Reese  
SSG Fred Hughes  
MASTERING ENGINEER  
Bill Lightner - Kdis Mastering  
ALBUM DESIGN & LAYOUT  
MSG Pat Dillon

FRONT COVER PHOTO  
SFC Tom Puwalski  
ADDITIONAL PHOTOS  
SFC Tom Puwalski  
MSG Dominic Fiaschetti  
SFC Robert Mason  
SGM Susan Schultz

This recording is approved by the Department of Defense for use in radio and television, public service broadcasting, recruiting, educational activities, troop morale and retention. It is not for sale and is to be used only within the scope of these official Department of Defense activities.

ADDRESS ALL CORRESPONDENCE TO:  
The United States Army Field Band  
Attention: Public Affairs Office, Building 4700  
Fort George G. Meade, Maryland 20755-5330

# The Jazz Ambassadors

of the United States Army Field Band, Washington, D.C.



The Premier Touring Jazz Orchestra of the United States Army



## In Memoriam: Charles F. Almeida, Jr. 1928 - 2024



*Charlie Almeida with the Jazz Ambassadors in 2013 performing "Joy Spring," a tune arranged by Ray Brown for the early Studio Band.*



By MSG Brian Eldridge, archivist/historian, The United States Army Field Band, 2025.

Dedicated to the men and women who served in the Studio Band and Jazz Ambassadors.

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## End Notes

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