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THE GOLDEN AGE OF LIGHT MUSIC

100 Greatest American Light Orchestras - Vol.2

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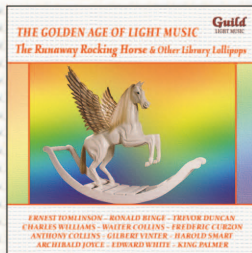
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**PERCY FAITH - XAVIER CUGAT - MEREDITH WILLSON
FELIX SLATKIN - RICHARD SHORES - FRANK HUNTER
ACQUAVIVA - AL CAIOLA - PETE KING - HAL MOONEY
LEROY ANDERSON - RICHARD MALTBY - HUGO PERRETTI**

100 GREATEST AMERICAN LIGHT ORCHESTRAS – Volume Two

- 1 La Cucaracha (The Mexican Cockroach Song) (Traditional arr. Percy Faith) 2:55
PERCY FAITH & HIS ORCHESTRA – Columbia CS 8038 1957 ©
- 2 The Milkman Cometh (Harry Revel) 2:13
HUGO PERRETTI & HIS ORCHESTRA – Mercury MG 20179 1957
- 3 The Girl That I Marry (Irving Berlin) 2:27
GLENN OSSER & HIS ORCHESTRA – Kapp KL 1022 1956
- 4 We Kiss In A Shadow (from “The King And I”) (Richard Rodgers arr. Richard Jones) 2:11
THE PITTSBURGH STRINGS conducted by RICHARD JONES – Capitol T 890 1957
- 5 In Old Madrid (George Siravo) 2:10
GEORGE SIRAVO & HIS ORCHESTRA – Decca DL 8464 1956
- 6 The Carioca (from “Flying Down To Rio”) (Vincent Youmans) 2:32
XAVIER CUGAT & HIS ORCHESTRA – RCA LSP 1882 1958 ©
- 7 Polly Wolly Doodle (Traditional arr. Glykson) 2:09
GEORGE TZIPINE & HIS SALON ORCHESTRA – Capitol LC 6518 1951
- 8 American Caprice (Morton Gould) 4:23
MEREDITH WILLSON & HIS ORCHESTRA – Decca DL 8026 1949
- 9 Gay (Richard Shores) 2:25
RICHARD SHORES & HIS ORCHESTRA – Mercury MG 20130 1955
- 10 Easy Street (Alan Rankin Jones) 2:45
FELIX SLATKIN & HIS ORCHESTRA – Liberty LSS 14008 1961 ©

Born in Cambridge, Massachusetts to Swedish parents, **Leroy Anderson** (1908-1975) was given his first piano lessons from his mother, who was church organist. He continued studying piano at the New England Conservatory of Music and, in 1925, entered Harvard University. Attaining a B.A., he remained at Harvard as a post-graduate student, and eventually received an M.A. in Music, in 1930. Anderson was also a proficient linguist, and became fluent in seven foreign languages. He worked as organist and choir director in a local church, led the Harvard University Band and conducted and arranged for dance bands in the Boston area. His first work was ‘Jazz Pizzicato’ in 1938, and its companion piece, ‘Jazz Legato’ came soon after; the combined recording became one of Anderson’s signature compositions. In 1942, he joined the US Army; assigned to the Counter Intelligence Corps, he eventually became Chief of the Scandinavian Desk of US Military Intelligence, but this, and his recall during the Korean war, did not prevent him from continuing to compose. His works and recordings in the 50s were a huge commercial success, and he is credited with over seventy compositions, many of which were introduced by the Boston Pops Orchestra under Arthur Fiedler. The composer John Williams described Anderson as ‘one of the great American masters of Light Orchestral Music.’

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A GUILD LIGHT MUSIC RELEASE

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work with Nat King Cole on a number of albums, including ‘The Magic Of Christmas’. Carmichael became Cole’s most regular arranger from then on, until the singer’s death in 1965. Other top performers for whom he wrote arrangements include Ella Fitzgerald, Stan Kenton, Bing Crosby, Jack Jones, Julie London, Peggy Lee, Al Martino and Roger Williams. He arranged most of the carols on Stan Kenton’s 1961 album ‘A Merry Christmas’ and was musical director on the famous American television show ‘I Love Lucy’ during its later years.

(Alvin) **Leroy Holmes** (1913-1986) was a native of Pittsburgh, Pennsylvania, and studied music at Northwest University and the Juilliard School, before working for a number of bandleaders during the 30s and early 40s. After serving as a pilot and flying instructor as a lieutenant in the US Navy during WW2, he moved to Hollywood, where he was hired by MGM Studios as a house arranger and conductor. In 1950, he relocated to New York, continuing with MGM as a record producer. He backed numerous vocalists and in 1954 made his best-known recording, a version of the theme to the film ‘The High and the Mighty’, which sold over one million copies and won a gold disc. In the early 60s he moved to United Artists Records, where he contributed to many compilations of movie themes, backed a succession of singers and released a number of albums under his own name.

George Cates (1911-2002) was an arranger, conductor, songwriter and recording executive well-known for his work with Lawrence Welk and his Orchestra. Born in New York and a graduate of New York University, his early career included arranging and playing saxophone in various bands. In the mid-fifties, he became Artistes and Repertoire Manager for Coral Records, where he arranged and conducted for a number of that label’s then-current stars, including the Andrews Sisters, Teresa Brewer, Bing Crosby and Danny Kaye. During this time he had a Top 40 hit with his record of ‘Moonglow & Theme From Picnic’, which sold over a million copies and earned Cates a Gold Disc. From 1951 onwards, he served as Welk’s musical associate, conducting the orchestra in rehearsals, and working behind the scenes as an arranger.

At their peak, the huge Hollywood studios were enormous undertakings, and produced movies on an industrial scale. Warner Bros. was one of the largest, and in common with many of its contemporaries, employed its own in-house ensemble – the **Warner Bros. Orchestra**. This would be kept busy providing incidental ‘mood’ music to accompany the action in many of the productions and, of course, it really ‘came into its own’ in the big musical ‘blockbusters’. Over the years, many recordings featuring the orchestra were released, mostly containing soundtrack material. Connecticut-born **Maurice Levine** (1918-1997) graduated with a Master’s degree in music from Yale University, and in 1947 joined the 92nd Street ‘Y’ cultural centre in New York as conductor of its resident symphony orchestra. His long career in the musical theatre started in 1949, when he was engaged by Kurt Weill to conduct the premiere of ‘Lost InThe Stars’. He he was the natural choice to conduct the WB orchestra for the LP ‘Speak Low – The Great Music of Kurt Weill For Orchestra’ in 1959, from which *Green Up Time*, presented here, is taken. Interestingly, the co-writer of the programme notes for this album was Lotte Lenya, Weill’s widow.

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| 11 | La Mer (Charles Trenet)
NEW YORK PHILHARMONIC POPS conducted by SKIP MARTIN – Columbia MS 6381 1962 © | 2:56 |
| 12 | Always The Sea (Jerry Bock)
ACQUAVIVA & HIS ORCHESTRA – MGM E 3696 1958 | 3:41 |
| 13 | Laramie (Cyril J Mockridge)
AL CAIOLA & HIS ORCHESTRA – United Artists UAS 6161 1961 © | 3:08 |
| 14 | Katsumi Love Theme (Franz Waxman)
FRANK HUNTER & HIS ORCHESTRA – Kapp KS 3005 1959 © | 2:49 |
| 15 | For All We Know (John Frederick Coots)
PETE KING & HIS ORCHESTRA – Warner Brothers W 1294 1959 © | 2:32 |
| 16 | Carmela (Ernesto de Curtis)
RICHARD MALTBY & HIS ORCHESTRA – VIK LX 1074 1957 | 3:03 |
| 17 | Patricia (Walter Scharf)
WALTER SCHARF & HIS ORCHESTRA – Jubilee JLP 1033 1957 | 2:13 |
| 18 | Sweet And Lovely (Gus Arnheim; Charles Daniels; Harry Tobias)
RALPH MARTERIE & HIS ORCHESTRA – United Artists WWS 8506 1961 © | 3:24 |
| 19 | Embraceable You (George Gershwin)
MITCHELL AYRES & HIS ORCHESTRA – Everest LPBR-5016 1958 © | 3:45 |
| 20 | Pigalle (Georges Ulmer arr. Hal Mooney)
HAL MOONEY & HIS ORCHESTRA – Time-Oriole OTS 2042 1960 © | 2:07 |

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|----|--|------|
| 21 | Any Time (You're Feeling Lonely) (Herbert Happy Lawson)
RALPH CARMICHAEL & HIS ORCHESTRA – Capitol ST 1819 1962 © | 2:30 |
| 22 | Three Galleons (Les Tres Carabelas) (Augusto Algeró)
LEROY HOLMES & HIS ORCHESTRA – MGM E 3378 1956 | 2:56 |
| 23 | Double Gaited (George Cates; Dave Coleman)
GEORGE CATES & HIS ORCHESTRA – Coral CRL 57220 1958 | 2:18 |
| 24 | Green Up Time (from "Love Life") (Kurt Weill)
THE WARNER BROTHERS ORCHESTRA conducted by MAURICE LEVINE
– Warner Brothers WS 1313 1959 © | 2:44 |
| 25 | Serenata (Leroy Anderson)
LEROY ANDERSON & HIS CONCERT ORCHESTRA – Decca DL 78954 1959 © | 3:57 |

The copyright dates after the catalogue numbers indicate when the original recording was first released. Stereo tracks are marked © after the date. Compiled from the collections of Alan Bunting and Kevin Stapylton.

The Golden Age Of Light Music provides music lovers with superior collections of recordings from the 1920s to the 1960s. There is no duplication of tracks within the series and most are appearing on CD for the first time. Remastered to the highest standards, each plays for between 70 and 79 minutes.

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than 100 movies, receiving nominations for his musical direction on such pictures as Danny Kaye's 'Hans Christian Anderson' (1952) Barbra Streisand's 'Funny Girl' (1968) and 'Willy Wonka and the Chocolate Factory' (1971).

Born in Acerra, near Naples, Italy, **Ralph Marterie** (1914-1978), was a big-band leader, who first performed professionally at the age of 14 in Chicago, and by the 1940s was playing trumpet for various bands. His first job as a bandleader was courtesy of the US Navy during WW2 and he was then hired by the American ABC Radio network. The reputation achieved from those broadcasts led to his being awarded a recording contract with Mercury Records. His biggest success in the US charts was a cover of 'Skokiaan', (August Msarugwa) in 1954. *Sweet and Lovely* originally appeared on a 1958 Mercury album of the same name, but the version here is from a later United Artists stereo recording from 1961.

Making his second appearance on Guild is **Mitchell Ayres**, (1909-1969) who was a conductor, arranger and composer. Born Mitchell Agress in Milwaukee, Wisconsin, he graduated in Physical Education at Columbia, but began performing professionally - whilst still a student - at the Brooklyn Academy of Music. After a spell in a theatre orchestra, he became a violinist in the St. Louis Symphony Orchestra but, because he wanted to return to New York, left classical music for the world of popular music and worked for several bands. After some years, Ayres and some fellow musicians set up their own band - 'Fashions In Music'. Its first engagement was at the Hotel St George in Brooklyn, a four-week contract being extended to seven months. During WW2, Ayres began conducting for vocal groups such as the Andrews Sisters, and started to work for Columbia Records as musical director for, amongst others, Doris Day and Dinah Shore. In 1944 he began a long association with Perry Como, especially on radio and television shows, which would last nearly 20 years. His career was tragically cut short when he struck and killed by a car in the Las Vegas area, where he had taken up an appointment as musical director for a newly-opened show starring Connie Francis.

(Harold) '**Hal**' **Mooney** (1911 - 1995) was born in Brooklyn, New York. He attended Law School and then studied music under a N.Y. University professor. He was then invited to join the arrangers' roster for the popular Hal Kemp Orchestra. He moved to the Jimmy Dorsey Orchestra but, with the outbreak of WW2, he was called-up by the US Army. Upon his discharge, he went to Hollywood, becoming a freelance arranger and providing 'charts' for top vocalists including Bing Crosby, Judy Garland, Kay Starr and Billy Eckstine. He then spent around twelve years as a staff arranger for Mercury Records, where he provided arrangements for more top singers, including Sarah Vaughan and Nina Simone. After that he went to Universal Studios where he became Musical Director on many of the most popular 70s television shows, including 'Columbo', 'The Six Million Dollar Man', and the 'Rockford Files'. His film work included the scores for a number of major movies.

Ralph Carmichael (born Quincy, Illinois 1927) is a composer, arranger and conductor of both secular popular music and contemporary Christian music; he is regarded as one of the pioneers of the latter genre, as well as the founder of Christian rock music. His big break came at the end of the 1950s, when Capitol Records engaged him to

be noted that in recent years, several authors have unfortunately confused Tony Acquaviva with his younger brother Nicholas ('Nick'), who co-wrote (but not with Tony) several of Joni James' hit songs.

Guitarist (Alexander Emil) 'Al' Caiola, (born Jersey City 1920) plays Jazz, Country, Rock and Pop. He has been both a studio musician and a stage performer, and has recorded over fifty albums. Caiola has worked with some of the biggest stars of the 20th Century, including Elvis Presley, Frank Sinatra, Percy Faith, Buddy Holly, Mitch Miller and Tony Bennett. During WW2, he played in the US Marine Corps 5th Marine Division Band that included Bob Crosby. He has also played on records made by Percy Faith and Andre Kostelanetz. In the late 40s and early 50s, he was a staff conductor and arranger for United Artists records. In 1961, he had two prominent pop hits with 'The Magnificent Seven' and 'Bonanza', and for many years toured with singer Steve Lawrence.

Frank Hunter (1920-2006) began his career as a trombonist in the Philadelphia jazz scene. He moved into studio work in the late 1950s and became an arranger for, amongst others, tenor saxophone giant Coleman Hawkins and the Elliot Lawrence Orchestra. He was variously employed by Mercury, Top Rank and Kapp records, where he created arrangements for Roger Williams and later singer Pat Boone. His famous album 'White Velvet' is much sought after by collectors. *Katsumi Love Theme*, presented here, appeared in 1959 on a Kapp release.

Ohio-born (Peter Dudley) 'Pete' King (1914-1982) was an orchestra conductor, arranger and songwriter, whose career embraced radio, television, recordings and films. His talents can be heard on the film soundtracks of, inter-alia, State Fair, Flower Drum Song, South Pacific and Camelot. He acted as conductor-arranger for Fred Astaire, Pat Boone, Bing Crosby, Jack Jones, Dean Martin, Frank Sinatra, Lawrence Welk and Roger Williams. His career was tragically brought to a halt in 1974, after an attack of meningitis robbed him of his hearing.

Richard (Eldridge) **Maltby** (1914-1991), a native of Chicago, Illinois, was a conductor, arranger and bandleader. He studied briefly at the Northwestern University Music School in nearby Evanston, but left to become a full-time musician. He played trumpet in several big bands and also started arranging for a local Chicago radio station. In 1945, he moved to New York to become an arranger on network radio, where he worked with Paul Whiteman. In the following years, he made a number of records for subsidiary labels of the RCA-Victor company before moving to Columbia and then Roulette Records. As a conductor, he worked with Peggy Lee, Sarah Vaughan, Johnnie Ray, Vic Damone and Ethel Merman, and after he stopped recording on his own during the mid-60s, he served as arranger for Lawrence Welk on records and television.

Walter Scharf (born New York, 1910-2003) was the son of the Yiddish theatre comic Bessie Swerling. During his twenties, he was one of the orchestrators for Gershwin's Broadway musical 'Girl Crazy', became singer Helen Morgan's accompanist and later worked as pianist and arranger for singer Rudy Vallee. He began working in Hollywood in 1933, arranging for Al Jolson at Warner Bros., Alice Faye at Twentieth Century-Fox and Bing Crosby at Paramount. He orchestrated the original version of Irving Berlin's 'White Christmas' for the 1942 film 'Holiday Inn' and later served as head of music for Republic Pictures. A ten-time Oscar nominee, Scharf worked on more

It is highly unlikely that any other country ever produced as many large orchestras as did the United States of America. For many years virtually every US city of any size had its own Symphony Orchestra – and from the 1940s through to the '60s, the number of established major Light Orchestras ultimately exceeded one hundred. The best are featured in this series, each CD presenting a mix of ensembles whose names are well-known, alongside those that are relatively unfamiliar. Some were subsidiaries of regular 'Classical' orchestras – these were often dubbed 'Pops' orchestras – whilst others were associated with the Motion Picture industry, or assembled specifically for studio recording sessions. The musicians employed were generally of the highest calibre and the quality of their performances arguably second-to-none. This claim is substantiated by the large number of recordings issued during those years, and by their enormous popularity throughout the world.

Our second selection opens with **Percy Faith** (1908-1976). Born and raised in Toronto, Canada, he was proficient on both violin and piano and had ambitions to become a performer. These were thwarted when his hands were badly injured in a fire, so he turned to arranging and conducting, his orchestra embracing the then new medium of broadcast radio. After moving to the USA he became famous for his lush arrangements and for being a driving-force in the promotion of 'easy-listening' or 'mood' music during the 50s and 60s. His recorded output was prolific and this is reflected in the number of Faith tracks in this Guild series – around 120 !

New Yorker **Hugo Perretti** (1916-1986) began his music career as a teenager playing trumpet in the 'Borscht Belt' in upstate New York. He graduated to playing with orchestras, and in the 1950s partnered with his cousin Luigi Creatore to form a song writing team that evolved into producing records, which were initially released by Mercury Records. Over the years they worked with several famous artistes, including Jimmie Rodgers, Perry Como, Sam Cooke and Elvis Presley.

Michigan-born (Abraham) 'Glenn' **Osser** (1914-2014) was the son of Russian-Jewish immigrants. He studied violin, piano, saxophone and clarinet in High School, and graduated in music from the University of Michigan. After a spell with a local dance band, he moved to New York City and began to arrange for, inter-alia, Bob Crosby, Charlie Barnet and Bunny Berrigan. He also began to work in broadcast radio, and was hired by NBC as a staff arranger. He also played saxophone and clarinet in Les Brown's famous 'Band of Renown' and became a good friend of Brown. After WW2 military service, he began to arrange for Paul Whiteman and it has been suggested that Whiteman influenced his change of first name to Glenn. He later became an arranger/conductor for Mercury Records, did a great deal of work for American television and was involved with the 'Miss America' beauty pageants for many years.

As alluded to above, some of the American Light Orchestras were in fact subsidiaries of large 'classical' ensembles. One such example is **The Pittsburgh Strings**. This was the entire string section of the famous Pittsburgh Symphony Orchestra, which was engaged by Capitol Records in the late 50s, along with their concertmaster Samuel Thavin and **Richard Jones** (an established conductor of light orchestral music), to make a number of LP albums. These became very popular and are much sought-after today by collectors. Jones and the

'Strings' have already made a number of appearances in this series.

New Yorker **George Siravo** (1916-2000) was a composer, conductor, arranger, as well as a saxophone and clarinet player. He performed with many of the big bands of the swing era, and was also in demand as a freelance arranger for the likes of Charlie Barnet, Artie Shaw and Gene Krupa. It has been suggested that he helped to revive Frank Sinatra's flagging career when he provided some of the orchestrations for the album 'Songs For Young Lovers', although the major credit went to Nelson Riddle, who was only brought in when the project was already partly completed. Other vocal artistes for whom he arranged include Rosemary Clooney, Vic Damone, Tony Bennett and Doris Day.

Spanish-born bandleader Francesco d'Asis Xavier Cugat Mingall de Bru i Deulofeu, who was better known as **Xavier Cugat** (1900-1990), spent his formative years in Havana, Cuba, but he achieved fame in the USA. He directed the resident orchestra at the prestigious New York Waldorf-Astoria, both before and after WW2. In addition to his musical talents, he was a cartoonist and a successful businessman. His four marriages earned him some notoriety, but his lasting legacy is several appearances in Hollywood films and numerous recordings of fine Latin American music.

French-born Georges Samuel Tzipine known professionally as **George Tzipine** (1907-1987) was of Russian-Jewish origin. A violinist, composer and conductor, he trained at the National Conservatory of Music in Paris, achieving a first prize in 1926. He worked thereafter for French Radio, and from the mid-20s acted as music director for the French Gaumont Newsreel, where he composed a great deal of 'mood' music. By 1931, he was concentrating on his conducting career and over many years performed the works of many major French 'classical' composers, in performances by all the principal French orchestras and also the Halle, Royal Liverpool Philharmonic, BBC Symphony and Belgrade Philharmonic Orchestras. He also wrote some incidental music for a USA television series in the 50s, and found time to record an album for Capitol Records in 1951, from which the track here is taken.

(Robert) **Meredith Willson** (1902-1984) hailed from Mason City, Iowa and studied at the New York City Institute of Musical Art (later to become the Juilliard School of Music). As a flautist, he played in John Philip Sousa's band and later in the New York Philharmonic Orchestra under Arturo Toscanini. He became a composer, conductor, songwriter and playwright and achieved his greatest success with his Broadway musical 'The Music Man', in 1957. He had a busy career in radio and films, punctuated by a period as a major in the (American) Armed Forces Radio Service during WW2. In the 50s he made some recordings for the American Decca company, including Morton Gould's *American Caprice* presented here.

Richard (Warren) **Shores** (1917-2001) was born in Rockville, Indiana. He studied composition and piano at the University of Indiana, and during that time became the conductor of a chamber orchestra as part of a Theatre Arts Music Programme in Indianapolis. Following a Master's Degree from the Eastman School of Music in Rochester, N.Y., he served during WW2 as arranger for one of the largest American Services bands in Missouri.

Afterwards he went to Chicago to find employment in the music industry, and worked in radio, early television and recording studios, mainly arranging and composing. Shores subsequently moved to Hollywood, and his career in the film business was really launched in 1955 when Mercury Records released a trail-blazing orchestral LP called 'Emotions'. A track from this album, *Surprise*, has already appeared on GLCD 5135 and is now joined here by *Gay*. Shores went on to achieve great success with his scores in the 60s and 70s for television features such as 'The Man From U.N.C.L.E.' and 'Hawaii Five-O'

Felix Slatkin (born Zlotkin, St.Louis Missouri, 1915-1963) was of Russian-Jewish origin. He began studying the violin at nine and within a year (!) was able to give his first professional performance. He won a scholarship to the Curtis Institute of Music, Philadelphia, and the age of seventeen, he joined the St Louis Symphony Orchestra. In 1939, the year of his marriage to cellist Eleanor Aller, they formed the highly-acclaimed 'Hollywood String Quartet' with two other members of the major movie studio orchestras. During WW2, he served as a musician at Santa Ana Air Base, and then as conductor of the Army Air Force Tactical Command Orchestra.

After demobilisation, he settled again in Los Angeles, where he was appointed concertmaster (leader) of the orchestra of Twentieth Century-Fox film studio orchestra. During Frank Sinatra's years with Capitol Records Slatkin acted as concertmaster and conductor of choice for Sinatra, and he made many records for the company, featuring both the Quartet, and the Concert Arts Orchestra and Hollywood Bowl Symphony Orchestra. He also made over a dozen LPs in a lighter vein for Liberty Records, and a track from one of these, *Easy Street*, is featured here.

The **New York Philharmonic Pops** is an orchestra drawn from the ranks of the New York Philharmonic Orchestra. During the summer season, they perform outdoor 'music in the park' concerts, in much the same manner as the Hollywood Bowl Symphony Orchestra. In 1962, the orchestra released an LP of light orchestral pieces. Their conductor was (Lloyd) **'Skip' Martin** (born Robinson, Illinois, 1916-1976), who was principally a jazz saxophonist and clarinetist, and an arranger. He worked in the latter capacity in the 30s and 40s for Count Basie, Benny Goodman, Charlie Barnet and Glenn Miller, doubling as a 'reedist' in the last three. Later, during the 40s, he worked with Les Brown, and wrote the 'chart' for Brown's iconic 'I've Got My Love To Keep Me Warm'. The 1950s found him in Hollywood, working as a staff and freelance orchestrator, studio conductor and pop song arranger.

Anthony ('Tony') **Acquaviva**, (1925-1986) known professionally by just his surname, was an American composer, conductor and string instrumentalist, reputed to have studied with Serge Koussevitsky. He was the founder of the New York 'Pops' Symphony Orchestra (not to be confused with the New York Philharmonic Pops who appear on this CD). A graduate of the US Military Academy, he served in the Army's Orchestral Division between 1944 and 1948.

As a struggling young musician in New York, he roomed with singer Guy Mitchell, sleeping on the floor for lack of furniture. He married the singer Joni James in 1956, and became her manager and musical director. He recorded for MGM records, including the track presented here, Jerry Bock's *Always The Sea* from 1958. *It should*