

# RAY CONNIFF'S

## "CONCERT IN STEREO"



*Featuring*  
the RAY CONNIFF  
ORCHESTRA  
& CHORUS



# RAY CONNIFF

Ray Conniff, one of the few commercially successful musical geniuses of our time, arrived quite inauspiciously on November 6th, 1916, in the town of Attleboro, Massachusetts. His father led the Jewelry City Band in Attleboro, doubling on the trombone, and his mother played the piano. With such a background it was only natural that young Ray was exposed to music quite thoroughly at an early age.

As a junior in Attleboro High School, Ray joined his first band. A group of the local youngsters were organizing a dance orchestra, so Ray practiced up on the trombone. Although a complete novice at the instrument Ray wound up playing first trombone with the group. Music suddenly became very important in his life, and as part of his duties with the band he worked out his first arrangement. The tune that first received the magic Conniff interpretation was "Sweet Georgia Brown," even then an old standard. His band members were ecstatic about it, and Ray's arranging career was underway.

Out of high school Ray got his first professional musical position with Dan Murphy's "Musical Skippers" in Boston. He played trombone, arranged music and drove a panel truck for the "Skippers." After two years he headed South for New York and opportunity.



Ray's first job in New York was as trombonist-arranger with Bunny Berigan. For 15 months Ray worked with Bunny, acquiring a name as an arranger and trombonist in the music world. As a result of the work he was doing with Berigan, Bob Crosby hired him away in 1939 and Ray went to work arranging and playing trombone with the "Bobcats." After one year with Crosby he was hired away again, this time by Artie Shaw in 1940. Ray's fame as an arranger was growing, and about this time, during the early 40's, he became quite well known for his trombone solos also.

After Shaw came Glen Gray, and afterwards Uncle Sam for two years. Ray arranged for the Armed Forces Radio Services till '46. Upon release from the army he went to work arranging for Harry James. This position kept him busy till the late 40's when "be-bop" came in, and through personal preference, Ray stopped arranging for a while.

The end of the 40's brought a slow period to Ray's success story, and with a wife and three youngsters he turned to freelance arranging and even some non-musical jobs. During this time he involved himself in an exhaustive study of hit recordings, and after three years he came up with a "magic formula" of arranging that he felt was the key to his success records.

In the early 50's the big break in Ray's career happened when he met Mitch Miller of Columbia Records. This led to his arranging for Columbia, and in 1954 he got his first chance to try out his sure-fire theory of arranging. The lucky record was Don Cherry's rendition of "Band of Gold." It became a wild-fire hit. This started a series of Conniff-arranged Columbia recording sessions which resulted in hit records. Among them were Johnny Ray's "Walkin' In The Rain," Frankie Laine's "Moonlight Gambler," and Guy Mitchell's "Singin' The Blues." Later there was Marty Robbins' "White Sport Coat," and the huge Johnny Mathis hits "Chances Are," "Wonderful, Wonderful" and "It's Not For Me To Say."



Ray's success arranging for other conductors prompted Columbia to give him the podium himself for an album, and his first, " 'S Wonderful", was in the top twenty albums in popularity for nine months. Cash Box voted Ray "the most promising up and coming band leader of 1957". He won the same award again in 1958, and in 1959 Disk Jockeys voted him the number one award for being "the most programmed studio orchestra". Ray's next albums were " 'S Marvelous", " 'S Awful Nice", "Concert in Rhythm", "Broadway in Rhythm" and "Hollywood in Rhythm". Next came "It's The Talk Of The Town" featuring Ray's unique arrangements and for the first time Ray has the singers singing words. "It's The Talk Of The Town" was followed by "Conniff Meets Butterfield", "Christmas With Conniff", "Concert in Rhythm Vol. II", "Young At Heart", "Say It With Music", "Memories Are Made Of This", "Somebody Loves Me", "So Much In Love", " 'S Continental", "Rhapsody In Rhythm", "We Wish You A Merry Christmas", and his latest "Happy Beat"

Probably, the highlight of Ray's career was the development of his musical style which distinguished him as a talented arranger-conductor from everyone else in the business. Ray brought about the use of a vocal chorus as a section of the orchestra, only instead of playing instruments, the vocalists are singing syllables such as ba-ba's and do-do's. This together with the distinctive, sharp, crisp rhythmic sounds which have been achieved by Conniff, are contributions to the style that has made him so famous.

Besides his busy recording schedule Ray has given several Concerts which have been amplified by the use of his own three channel stereophonic sound equipment. He bills the presentation as "CONCERT IN STEREO". The first "CONCERT IN STEREO" which was given on June 12, 1959 at the Santa Monica Auditorium was so successful there was an immediate demand for another Concert, this time performed at the Hollywood Bowl (September 18, 1959) to a Bowl capacity audience of eighteen thousand.

In the Spring of 1960 the RAY CONNIFF "CONCERT IN STEREO" made an eleven day tour and was presented to sell-out crowds in Los Angeles, San Francisco and throughout the Northwest. Conniff felt that the success of the tour and the general public response provided the necessary incentive to go out on tour again in the fall throughout the rest of the United States. It is the first live stereo concert ever to take place in the world. The complete orchestra and chorus are featured in a two-hour show. Over thirty thousand dollars worth of stereophonic sound equipment built to Ray's specifications by Fred Hynes, Academy Award Winner and Chief Sound Engineer for Todd-A-O, was installed for these engagements. The audience experienced the sensation of three channel stereo being transmitted throughout the concert hall with the aid of an elaborate system of amplifiers, speakers and a reverberation unit. The set-up on stage for the orchestra and chorus utilized the same techniques which are employed by Conniff at all his recording sessions.

In explaining the reasons for the elaborate sound and lighting system, Conniff said, "our followers have been used to the unique sound that the orchestra and chorus have established on our Columbia albums. I didn't feel it was right to go out on a concert tour until that time when we could duplicate the sounds we have achieved on records. The reactions we have received to the stereo system and the over all staging, lighting and production effects have been very gratifying. Members of the audience have told me that they are a part of the orchestra and chorus and this is the effect we have been trying to accomplish"





In addition to the orchestra and chorus, the Concert in Stereo carries a complete crew of two sound engineers, two light technicians, one stage productions manager, a complete stage crew and their own stereo sound system and lighting equipment.

In the summer of 1962, Ray spent 9 weeks in Europe visiting the following countries: Denmark, Sweden, Germany, France, Switzerland, Italy and England. In Milan, Italy Ray received the Music Critic award of 1962, THE CRITICA DISCOGRAFICA ITALIANA".

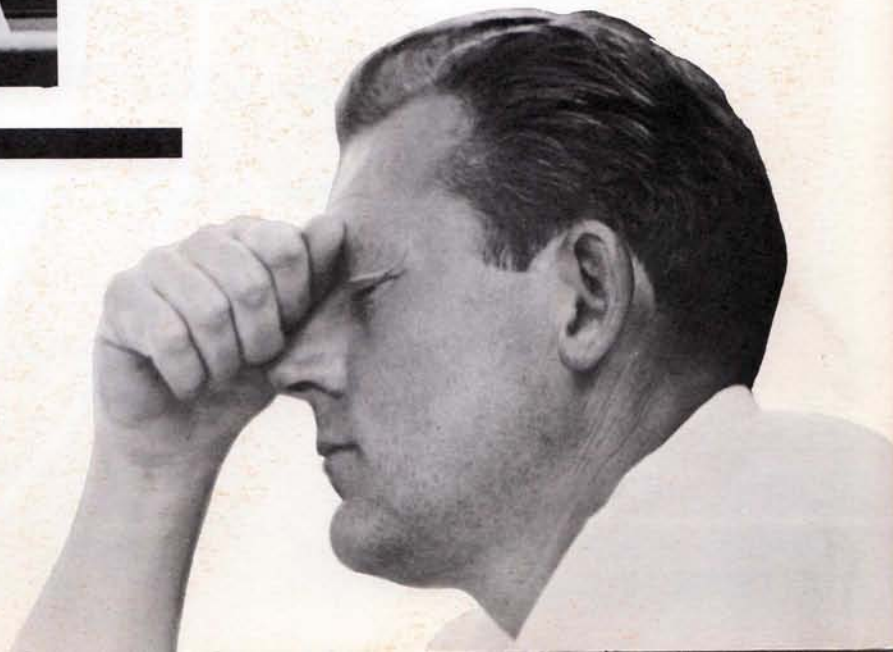
In February 1963, Ray was the honored guest at the C.B.S. International Convention in Paris, France, where he received two gold awards for being the most popular non-Spanish Orchestra in Spain.

On February 28, 1963, Ray received four GOLD RECORDS from Columbia Records. Each GOLD RECORD represents sales of over a half million records. The records he received the awards for were 'S MARVELOUS, CONCERT IN RHYTHM VOL. I, MEMORIES ARE MADE OF THIS, and SO MUCH IN LOVE.

This enterprising young musical giant now looks forward to expanding his career in the direction of television and the movies. As a composer, he has a lot to offer an industry which is continually on the look out for fresh new ideas. The Conniff's, Ray and his wife Ann live in Encino, California with their three children.



# **RECORDING SESSION**



# RAY CONNIFF'S

PART I

PROG

## RAY CONNIFF ORCHESTRA AND CHORUS

The Continental

The Way You Look Tonight

The White Cliffs of Dover

Smoke Gets In Your Eyes

My Prayer

Never On Sunday

## RAY CONNIFF CHORUS

The Green Leaves of Summer (Clavietta solo by Ray)

Que Sera, Sera

True Love (Featuring Sally Stevens & Dick Castle)

## (ORCH. & CHORUS)

Mack The Knife

## Memories Are Made Of This Medley

'SWonderful

Schubert's Serenade

Besame Mucho



RAY ROVIN

# CONCERT IN STEREO™

**AM**

## PART II

The Yellow Rose of Texas (Clarinet solo by John Bambridge)

Elaine Fenimore (Harp solo)

Brazil

Tico Tico (Piano solo by Mario Janaro)

My Heart At Thy Sweet Voice

Warsaw Concerto

## INTERMISSION

Volare

Peg O' My Heart (Preview of a new album)

Scarlet

I'll Walk Alone

## RAY CONNIFF CHORUS

Ma She's Makin' Eyes At Me

It's So Nice To Have A Man Around The House (Featuring Vangie Carmichael)

## RAY CONNIFF ORCHESTRA

Rhapsody In Blue

Deep In The Heart Of Texas

People Will Say We're In Love

The Surrey With The Fringe On Top

Oklahoma

PROGRAM SUBJECT TO CHANGE

PRINTED IN U.S.A.

# THE CONNIEF



**TED ROMERSA** — Tenor Sax



**BOB FITZPATRICK** - Trombone



**FRED FALENSBY** — Tenor Sax



**DICK CHERRY** - Trombone



**ERNIE TACK** — Bass Trombone



**FRED COOPER** - Alto Sax



**JOHN BAMBRIDGE** — Alto Sax



**JOHN LOWE** — Baritone Sax



**ELAINE FENIMORE** — Harp

# ORCHESTRA



GIL HINTZ - Guitar



GEORGE BUENGER — Guitar



MARIO JANARO — Piano



KEN GREIG - Bass



LENNIE ROSENBERG — Drums



ALAN WEIGHT — Trumpet



DOUG MARSH - Percussion



KIPP DUBBS — Trumpet



RALPH OSBORN - Trumpet

# **THE CONNIFF**



**JAY MEYER**



**SALLY STEVENS**



**VANGIE CARMICHAEL**



**DICK CASTLE**

# **CHORUS**



**JOHN GRUND**



**RICA MOORE**



**PAT COLLIER**



**GENE BRENT**

**BEHIND  
THE  
SCENES**



**DOUG NIEMANN** - General Manager



**BOB BALLARD** — Director of Production



**BILL BLANTON, JR.** - Technical Director & Sound Engineer



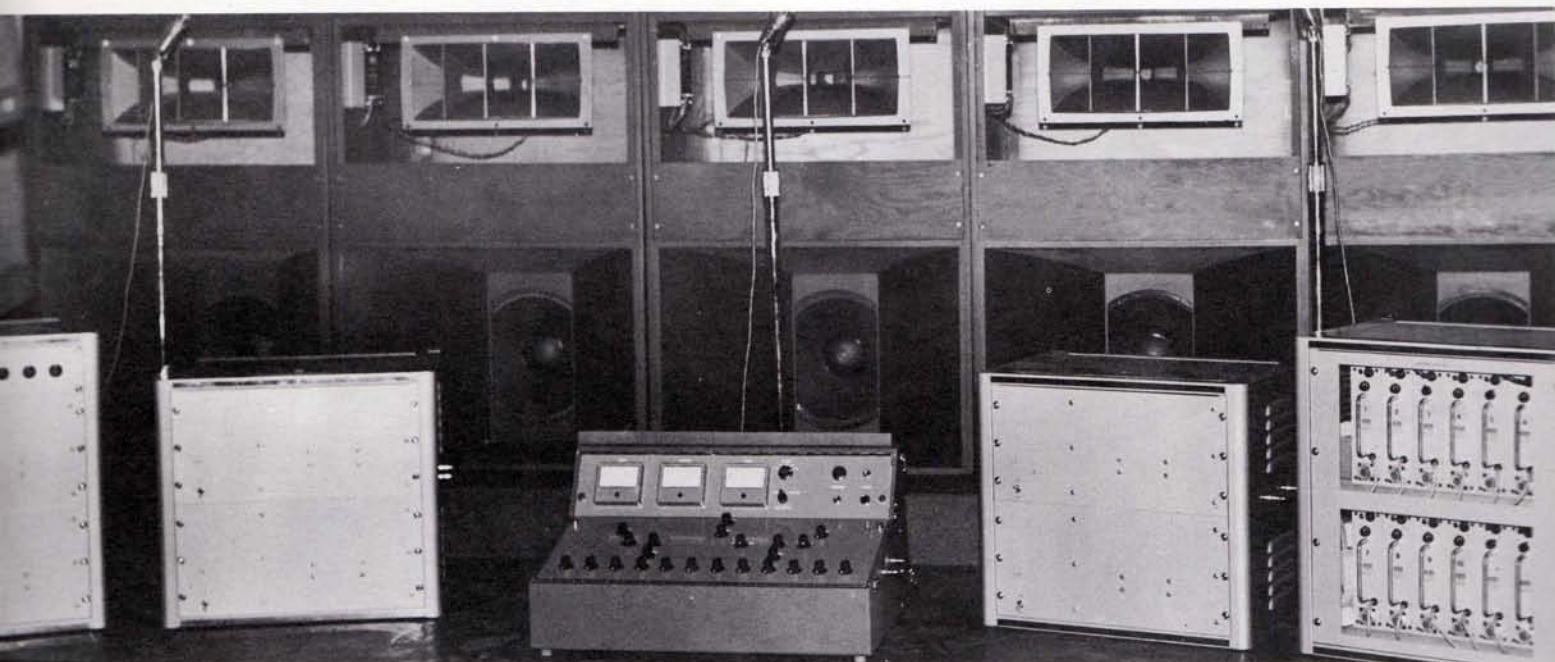
**RAY ROVIN** - Company Manager



**GLORIA MIKELER** — Executive Secretary

# what is **STEREO?**

In its simplest terms, live stereo is "sound in 3D;" sound amplified with a full range of tonal color to reach every seat in the house. Utilizing the same multiple microphone setup on stage as used for recording sessions in Hollywood and New York stereophonic studios, the "Concert in Stereo" system transmits the sound of orchestra and chorus through multiple amplifying channels and speakers. An engineer and balance man sit at a control board in the audience in the center of the main floor and balance the sound much the same as do an engineer and balance man on a record date. The result? The big, full three-dimensional miracle of stereo — LIVE!



Complex as it was to design, the "Concert in Stereo" sound system is completely self-contained and adaptable to almost any hall or auditorium. It takes only two hours to install—thirty minutes to dismantle. And there's no chance of unexpected electronic failure stopping the show. An intercom system is in operation at all times between conductor, stage manager, light man, engineer and balance man, and spotlight booth. If anything goes wrong, a spare channel can be switched into operation in a matter of 20 seconds.



THE ORIGINAL SOUND OF **RAY CONNIFF**  
ON COLUMBIA RECORDS  
THE DISTINCTIVE CONNIFF STYLE...THE STRONG BEAT  
AND DAZZLING ARRANGEMENTS...THAT MADE HIM  
ONE OF THE COUNTRY'S TOP RECORDING ARTISTS.  
A GREAT COMPOSER, CONDUCTOR AND ARRANGER.  
REGULAR HI-FI OR STEREO ON...

# COLUMBIA RECORDS



STEREO CS 8749

STEREO "360 SOUND"

MONAURAL - DL 1981

COLUMBIA

**RAY CONNIFF**  
HIS ORCHESTRA AND CHORUS  
**THE HAPPY BEAT**

**VOLARE** (Nel Blu Dipinto Di Blu)  
**GIGI**  
**YELLOW ROSE**  
**WHEEL OF FORTUNE**  
**THE SONG FROM MOULIN ROUGE**  
(Where Is Your Heart)  
**MACK THE KNIFE**  
(A Theme From "The Threepenny Opera")  
**I'LL WALK ALONE**  
**NEVER ON SUNDAY**  
**CHANSON D'AMOUR** (Song of Love)  
**BLUEBERRY HILL**  
**GRY**  
**MY PRAYER**

Produced by Rann Productions, Inc.

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