NB: Since the cd booklet program notes are abridged, we have provided the complete notes with more detailed information below:

GERSHWIN by GROFÉ

Symphonic Jazz

Original Orchestrations & Grofé/Whiteman Orchestra Arrangements

STEVEN RICHMAN, conductor
Lincoln Mayorga*, piano*
Al Gallodoro*, alto sax, clarinet, bass clarinet*
Harmonie Ensemble/New York

Harmonia Mundi CD 907492

Program Notes

During the 1920s, there existed a symbiotic relationship between George Gershwin, Paul Whiteman, and Ferde Grofé that was both fascinating and fruitful. This remarkable trio had had some association during the 1922 edition of the *George White Scandals*, for which Gershwin composed the score, with lyrics by Buddy DeSylva and, in the case of the hit song, "I'll Build a Stairway to Paradise," George's brother Ira as well (as Arthur Francis). But their only other collaboration, and the one upon which a significant chapter of American music turned, occurred during the creation of the *Rhapsody in Blue* for the historic concert at Aeolian Hall in New York City on February 12, 1924, which Whiteman called "An Experiment in Modern American Music." Each of the three made a significant contribution to the birthing of this landmark piece which epitomized, and indeed was the arguably the finest example of, the genre of music known as "symphonic jazz."

For nearly ten years, Whiteman, who had been classically trained, and formerly a violinist in the San Francisco Symphony, had contemplated the amalgamation of classical music and jazz. Beginning with the organization of his hotel bands in California in 1918, he began to experiment with this concept, which he termed "symphonic jazz." By the fall of 1920 he had come east, and the nine-piece band that he had assembled quickly took New York by storm. Shortly thereafter, via its unique Victor recordings, Whiteman's band was thrust into the national spotlight. Early Whiteman Orchestra records such as "Best Ever Medley" (featuring Ponchielli's "Dance of the Hours"), "Cho-Cho-San,"(Puccini), and "Song of India" (Rimsky-Korsakov) embody the symphonic jazz approach.

All of these recordings, and indeed, virtually all of Whiteman's music at the time, was arranged by Ferdinand Rudolf von Grofé, whom the bandleader had gotten to know during his days in California and before coming east, had hired. "Ferde" Grofé, born in New York, came from a musically-gifted family. He was taught piano and violin by his mother, Elsa Johanna von Grofé, a cellist in the women's symphony in Los Angeles, and his father, Emil von Grofé, sang light opera in the celebrated Bostonians, considered by many to be America's greatest light opera company. Bernardt Bierlich, Grofé's grandfather on his mother's side, played beside Victor Herbert in the Metropolitan Opera Orchestra as assistant first cellist, and his uncle, Julius Bierlich, was concertmaster of the Los Angeles Symphony. Little wonder then that Grofé developed considerable instrumental expertise, playing piano, violin, viola, baritone, alto horn, and cornet. Such proficiency enabled him to compose vivid "musical pictures" and to orchestrate with imaginative coloring. He played viola and celeste in the Los Angeles Symphony, and like Whiteman, had given it up to pursue the more lucrative world of jazz.

George Gershwin, of course was the composer of the "jazz concerto" that Whiteman had requested for the concert and which he wrote in approximately three weeks under the pressure of the concert deadline. Gershwin, it seems, had forgotten about his commitment to Whiteman, made many months before, to compose a "jazz concerto" for the bandleader's concert. Only when his brother Ira read to him a newspaper article which mentioned that he was supposedly working on such a composition did he realize that he was expected to write it. On January 7, 1924, he began writing the piece, which at Ira's suggestion, he entitled *Rhapsody in Blue*. Grofé, a master orchestrator (and a composer in his own right), literally took Gershwin's piano composition, page-by-page on a daily basis as George composed, and fleshed it out with full orchestral color, adroitly employing the instrumental expertise of the Whiteman Orchestra, which in its expanded form for the Aeolian Hall concert consisted of three reedmen, all of whom doubled widely, especially Ross Gorman, who played all the single and double reed instruments, plus many other instruments as well; two trumpets; two trombones; two French horns; two pianos (Gershwin playing one, the solo piano for the *Rhapsody in Blue* performance at the concert); eight violins; a banjo player, drums and percussion, tuba, and a string bass man—twenty-four musicians in all.

Each day, Grofé, who lived in uptown Manhattan on Riverside Drive above 180th Street, would drop by the Gershwin family apartment house at 110th Street and Amsterdam Avenue to pick up what George had completed the day before. So often was he at the Gershwins' that Grofé became practically a member of the family during this period, staying on for dinner frequently and growing in his appreciation of the Russian dishes that Gershwin's mother served.

George provided Grofé with a two-piano composition, and Ferde orchestrated the second piano part. George contributed suggestions for the orchestration, and Grofé introduced many colorful effects of his own in his arrangement. The original score for the 1924 concert contains many of Grofé's handwritten notes at various points, with such instructions as "wa-wa-effect with mute," "with jazz mute," and "flutter tongue" for the brass; "let strings snap" for the banjo and bass; and "brush or fly swatter on snare drum." Grofé completed his orchestration on February 4, just ten days before the concert.

The sublimely beautiful slow E-major theme in *Rhapsody in Blue*, so recognizable today, was almost not a part of the composition. Gershwin had written the theme many years before when he was a song demonstrator for Remick's, a music publisher. One day when he was at the Gershwins', Grofé heard George playing it, and he strongly urged him to include it in the *Rhapsody*. Gershwin demurred vigorously, feeling that the theme would be out of place in the piece. He continued to resist including it until Ira intervened, siding with Grofé. It would be difficult indeed today to imagine *Rhapsody in Blue* without that lovely theme in the middle of it.

The unusual approach to playing the famous clarinet cadenza in the opening bars of *Rhapsody of Blue* was conceived by Whiteman reedman Ross Gorman during one of the orchestra's rehearsals prior to the concert. Gorman, a remarkable musician who played twenty-seven different instruments, was fooling around with the cadenza and came up with the idea of playing the seventeen-note ascending figure as a whooping slide. This approach, though technically quite difficult, became the standard and expected manner of rendering the cadenza. Over the years with his successive orchestras, Whiteman had three reed musicians that were especially skilled at playing this clarinet cadenza: Gorman, Chester Hazlett, and the remarkably gifted Al Gallodoro (the latter of whom plays it on this recording!)

Whiteman, of course, played a major role in the *Rhapsody's* creation. It was he who commissioned Gershwin to write it, stayed with George when the composer, busy with a Broadway show, had forgotten about Whiteman's requested "jazz concerto," and of course, organized, at his own expense, the showcase concert where the work was presented before an august audience that included Sergei Rachmaninoff, Walter Damrosch, Leopold Stokowski, Max Reinhardt, Jascha Heifetz, and Deems Taylor. The fruit of this collaboration, the *Rhapsody in Blue*, remains one of the most beloved musical compositions of the twentieth century.

Whiteman and many of his musicians later spoke of the emotional impact that *Rhapsody in Blue* had on the Aeolian Hall audience and indeed, the musicians themselves. Whiteman himself began crying in the middle of

the piece as he was conducting it. When the orchestra finished, the house erupted in unrestrained applause. Today, more than eighty-five years later, the singular appeal of this landmark piece of American music has not lessened one iota.

Though Gershwin, Grofé, and Whiteman never worked together again as a threesome, fortunately, Grofé arranged a number of Gershwin's popular songs as well as some of the composer's concert works such as *Concerto in F* and *An American in Paris* (though Gershwin orchestrated the latter two first). It is with these popular pieces—show tunes written by Gershwin and arranged by Grofé and that were recorded by Whiteman—that this CD is principally concerned with. Conductor Steven Richman and Harmonie Ensemble/New York, working from the original Grofé arrangements, have recreated seven of the Gershwin popular songs that were waxed by Whiteman in the 1920s. The instrumentation basically varies between 15-18 players, though one uses 12 and one, 8. Whiteman, in those days, was the premier popular music recording artist for Victor and consistently was given the first pick amongst the body of new hit songs. The Gershwin songs he recorded reflect this: included are such favored Gershwin numbers as "Sweet and Low-down," "Somebody Loves Me," "I'll Build a Stairway to Paradise," "Oh, Lady Be Good," "Fascinating Rhythm," and "The Man I Love." Richman and his Ensemble have faithfully and skillfully recreated the above songs for this CD, plus another. And an alternate recording of the latter—"The Yankee Doodle Blues"—is included here, a recording recreating the early 1920s sound using acoustic recording equipment!

"I Got Rhythm" Variations for Piano and Orchestra (George Gershwin) (track 1)

In the latter part of 1933, Harry Askins, a prominent theatre manager, talked George Gershwin into going on a tour, early the following year, in celebration of the tenth anniversary of *Rhapsody in Blue*. Gershwin was amenable, mainly because he hoped that it would provide sufficient funds for him to afterward dedicate himself to composing the score for *Porgy and Bess*. With Askins serving as tour manager, a 28-day whirlwind tour of one-nighters was outlined. The Reisman Symphonic Orchestra was engaged for the tour, a hand-picked body of musicians assembled by Leo Reisman, with seven reeds (including Mitch Miller on oboe and English horn), three trumpets, three trombones, three French horns, tuba, strings, percussion, and solo piano. Before the tour began in mid-January 1934, Reisman broke his hip in an automobile accident. Replacing him as conductor was Charles Previn, a well-known Broadway show and film conductor (and uncle of composer-conductor André Previn.) A program was put together for the tour which included *Concerto in F*, operatic tenor James Melton singing a set of western songs, *Rhapsody in Blue*, *An American in Paris*, and this work, *"I Got Rhythm" Variations for Piano and Orchestra*. It was a rather grueling tour, the concert troupe traveling 12,000 miles by special train on a route that included New England, New York, Canada (Toronto), Washington, D.C., Michigan, Ohio, Pennsylvania, Indiana, Illinois, Kentucky, Wisconsin, Minnesota, South Dakota, Nebraska, and other states. Financially, the outcome of the tour, a deficit of several thousand dollars, was a disappointment for Gershwin. But its biggest redeeming feature was that it occasioned the composing of the *"I Got Rhythm" Variations*.

The *Variations,* usually performed in a bloated 1953 version for symphony orchestra done long after Gershwin's death, is heard here in Gershwin's original orchestration, with approximately the same number of musicians used on the premiere tour, which preserves the *Variations'* wit and charm. In the words of Gershwin scholar Edward Jablonski, "The work, though light and lighthearted, is intricately written and highly polished" (and actually contains an almost complete 12-tone row!).

Gershwin composed the work in December 1933 at the Palm Beach, Florida, home of Emil Mosbacher, the wealthy New York stockbroker, completing the orchestration on January 6, 1934 in New York. During this period, Gershwin was studying with Joseph Schillinger, who taught an original and quite unique mathematical system for composing and arranging. Schillinger's influence on Gershwin is apparent in the *"I Got Rhythm" Variations.* The piece is structured so as to present six variations on one of Gershwin's most popular numbers. After an orchestral opening, the first variation, termed "Moderato," is introduced, in which the chromatic solo piano, echoed in a spot or two by the orchestra, renders the theme utilizing a complex rhythm pattern. The

second variation, “Allegretto,” follows. Here, “I Got Rhythm” is presented in slow waltz time. Next is “Allegretto giocoso,” the third, or Chinese, variation, complete with gong, and oriental melody line and harmony, the most unique of the six variations (and George’s brother Ira’s favorite). In the fourth variation, “Andantino,” there is an alternation between quiet, pastoral phrases and gentle, jazzy echoes. “Allegro,” the fifth variation, is a delightful, upbeat rendition of this infectious theme, with the piano left hand playing an inverted melody, while the right hand plays it straight. All of which leads to the final variation, also “Allegro,” where the piano soloist plays some intricate and interesting melodic inversions. The work ends with a brief coda which leads to a climactic ending.

With regard to Maestro Richman and Harmonie Ensemble/New York’s rendering of this inventive and creative Gershwin piece, one cannot speak highly enough. The ensemble work is of the highest order, and solo pianist Lincoln Mayorga plays with both technical proficiency and great zest and feeling. This recreation of the original “*I Got Rhythm” Variations* is indeed an important and invaluable contribution to the body of recorded works of George Gershwin.

“Yankee Doodle Blues” (George Gershwin, Irving Caesar, B.G. DeSylva) (from *Spice of 1922*) (track 2)

“Yankee Doodle Blues” was one of Gershwin’s early hit songs, originally introduced by singer Georgie Price in a Broadway revue, *Spice of 1922*, a rather short-lived production that lasted eighty-five performances. The song, as conceived for the show, depicted a homesick American traveling in Europe. Whiteman’s instrumental recording, made in June 1922 by his ensemble of eight pieces (called *The Virginians* on the record), was the most prominent recording of the song made at that time. More than likely, Whiteman featured this number at the Palais Royal, the prominent New York night spot where the Whiteman Orchestra was featured for approximately three and a half years. Working from the original arrangement by Whiteman’s chief arranger Ferde Grofé, Harmonie Ensemble/New York carries this one off nicely. The saxophones blend together well on the verse and capture the spirit of a 1920s reed section. The piano/trombone duet in the second half of the recording was played on the Whiteman record (Victor 18913) by Grofé and Sam Lewis, a fine trombonist who went on to become a prominent New York session musician. On the present recording Lincoln Mayorga and the irrepressible Art Baron take the solos. One certainly catches the flavor of early 1920s dance music by listening to this rendition of this Gershwin show tune.

“Yankee Doodle Blues” (Alternate acoustic version) (track 3)

Alternate acoustic recording of the same tune recorded on a 1909 Edison Fireside phonograph by Harmonie Ensemble/New York through the courtesy of sound recording historian Jack Stanley, who provided the phonograph for our recording sessions using a wax cylinder and acoustic horn to record the band! Undoubtedly this is the first time in musical history that two versions of the same piece have appeared both digitally and acoustically by the same performers on the same recording.

“That Certain Feeling” (George Gershwin, Ira Gershwin) (from *Tip-Toes*, 1925) (track 4)

Brimming with the success of their previous musical, *Lady, Be Good*, the Gershwin brothers were determined to produce a strong score for the follow-up show, *Tip-Toes*. In this, they succeeded. One of the big hits of the show was this song, “That Certain Feeling.” The show, set in the mid-1920s at the peak of the Florida land boom, starred Queenie Smith, former Metropolitan Opera ballet dancer, and opened at the Liberty Theatre in New York on December 28, 1925. Whiteman’s recording of “That Certain Feeling” was made for Victor four days before that, which gives one an idea of the priority given the bandleader for waxing new Broadway show tunes, even before a show had opened. The Whiteman Orchestra record was released on February 12, 1926 (Victor 19920), and by then the song was indeed a winner with the public. The Whiteman record featured Whiteman’s trumpet stylist, German-born Henry Busse, who played with a unique, quavery vibrato, referred to then as a “nanny goat” tone. The recording also spotlighted Ray Turner on celeste for a 12-bar solo, which is well-played by Lincoln Mayorga on the recreation in this CD. In his arrangement, Grofé at one point employed a clarinet trio, led by his “hot” reed man, Eddie Sharpe. This was a common musical device used by Fletcher

Henderson—in fact, it was somewhat of a trademark of his (later parodied by Spike Jones and his band). These three short snippets of the clarinet trio in the arrangement are highlighted here.

"Somebody Loves Me" (George Gershwin, B. G. DeSylva, Ballard MacDonald) (from *George White's Scandals of 1924*) (track 5)

"Somebody Loves Me," the hit song from *George White's Scandals of 1924*, was also one of that year's most popular songs. Once again, Whiteman was "Johnny-on-the-spot" when it came to recording a hit show tune first. The bandleader recorded it on July 11, 1924 (Victor 19414), just eleven days after the show opened at the Apollo Theatre. Whiteman's record was one of several of the bandleader's to feature trombonist Roy Maxon's "doo wacka doo" style, a popular mode of trumpet and trombone musicianship in the early to middle 1920s. Also spotlighted on the Whiteman Orchestra recording of "Somebody Loves Me," was Ross Gorman, the wizard on the reeds. Both of these solos are well-replicated here (note Lino Gomez on alto about 40 seconds in), after which you hear the whole brass section ensemble, muted, emulate the "doo wacka doo" playing. "Somebody Loves Me" is certainly one of the great Gershwin show tunes of this period, and this rendition of the Grofé arrangement for Whiteman is a welcome addition to the available recordings of the work of this many-faceted composer.

"Sweet and Low-Down" (George Gershwin, Ira Gershwin) (track 6)

"Sweet and Low-Down" was the other big hit from the 1925 Broadway show *Tip-Toes*. Whiteman recorded it at the same Christmas Eve session that yielded its companion number from the show, "That Certain Feeling." There is a lot going on here in Grofé's arrangement of the tune. On the Whiteman recording, eight reeds are spread out among the four reedmen—E-flat soprano, B-flat soprano, alto, tenor, and baritone saxophones, plus clarinet, E-flat clarinet, and oboe, the latter instrument played, incidentally, by Harold McLean, a man who played multiple reed instruments by their vibration, having lost his hearing due to a World War I injury. It's great to hear this arrangement today played well with modern recording methods. The baritone sax opening in the Whiteman Orchestra recording, as well as the tenor sax solos that follow near the beginning of the record, were played by Charles Strickfaden, a fine musician who played a variety of reeds, all of them well, and who worked steadily with Whiteman for thirteen years. Ron Jannelli covers them here. A word should also be said about the "hot" trombone solo. Grofé's arrangement originally called for a trumpet solo by Teddy Bartell, who was one of the first jazz-oriented musicians that Whiteman had hired, about four months earlier. Bartell, for unknown reasons, was absent from the session, and trombonist Wilbur Hall deputized for him, playing the solo. Hall was not a hot horn man by any means. In fact, he was quite the novelty musician—playing lightning-fast trombone and trick violin, and believe it or not, coaxing melody out of a bicycle pump! All the major facets and subtle nuance of the Grofé arrangement for Whiteman are brought out here well by Steve Richman and his Ensemble. This listener is in for a treat with this one—a fine example of the best of 1920s dance music.

"I'll Build a Stairway to Paradise" (George Gershwin, B. G. DeSylva, Arthur Francis) (track 7)

We now come to the hit song that emanated from *George White's Scandals* of 1922, the show that, as alluded to above, marked the first collaboration between Paul Whiteman and George Gershwin. The song, with words by the veteran lyricist Buddy DeSylva, with help from Ira Gershwin working under the pseudonym of Arthur Francis (a combination of the Gershwins' two siblings' names), was a major production number that closed the first act in the show. With its infectious syncopation, coupled with successive key changes which paint a musical picture of ascending and descending a staircase, "Stairway to Paradise" remains a Gershwin favorite. Whiteman's was the first recorded version of the song (Victor 18949), waxed just four days after the *Scandals* opened at the Globe Theatre in New York. Grofé's arrangement is a gem. Whiteman's trumpet stylist Henry Busse and trombonist Sam Lewis play a loping duet on the first two verses, very well executed on this CD, but the highlight is the jazzy middle section, first played by Whiteman's underrated trumpet man, Tommy Gott, and recreated here with great spirit and technical ability by Bud Burridge. The recording closes with a short sinuous clarinet solo, the kind that Ross Gorman loved to play. A most delightful recording.

"The Man I Love" (George Gershwin, Ira Gershwin) (track 8)

The Gershwins wrote "The Man I Love" for the wildly popular *Lady, Be Good,* but, probably because the score was chock full of hit songs ("Oh, Lady, Be Good," "Fascinating Rhythm," and "The Half of It, Dearie, Blues"), the song was dropped (as was the hauntingly beautiful "Will You Remember Me?") during the Philadelphia tryout. Curiously, it had met with only a tepid reception. However, Lady Edwina Mountbatten, quite enamored of the song, took a copy of the music back to London. There, it became a favored number among the dance bands. In the U. S., "The Man I Love" was inserted into two subsequent shows, "Strike Up the Band," in 1927, and "Rosalie," in 1928, but in neither did the number prove popular. In the end, it was the 1927 recording made of the song made by Marion Harris (Victor 21116), plus the nightclub performances of the number by torch singer Helen Morgan that pushed it into public popularity. Whiteman's recording (Columbia 50068) was made on May 16, 1928. Grofé's arrangement was an extended one for a 12-inch record, a so-called "concert arrangement," undoubtedly the most "symphonic" of those on this CD. The Whiteman record featured the popular sultry-voiced female vocalist Vaughn De Leath. For our recording, the vocal is replaced with low strings, since we have utilized Grofé's 1938 reworking of his own arrangement, which includes a number of alterations. This is the first recording of the later version. There is much to admire here, as Richman and the Harmonie Ensemble/New York execute this chart to the utmost. Trumpeter Bud Burridge plays the opening chorus in muted trumpet, backed by Al Regni on sub-tone bass clarinet, as did Whiteman's fine lead trumpet and reed men, Charles Margulis and Chester Hazlett, in the original recording. There is a lovely employment of solo violin, oboe, and English horn, skillfully arranged in Grofé's artistic manner. The icing on the cake is the alto saxophone solo toward the end, originally rendered by the inimitable Frank Trumbauer on his C-Melody sax, and stylishly by Ron Jannelli on the present recording. The recording closes at a racing tempo, ritarding at the end, providing the theatrical flourish finale so typical Grofé's concert arrangements, which were often intended for presentation in a concert hall or theater stage.

"Fascinating Rhythm" (George Gershwin, Ira Gershwin) (track 9)

This evergreen from *Lady Be Good* certainly ranks as one of Gershwin's finest show tunes. The effervescent rhythm, coupled with Ira's witty and humorous lyrics, make it a delightful song; indeed, one never grows tired of hearing it. Whiteman recorded it at the end of 1924, at the same session that "Oh, Lady Be Good" was waxed. Victor issued them on one disk (Victor 1951), which made for a "double A-" sided record. The special plus on the Harmonie Ensemble/NY recording of the Grofé arrangement for Whiteman is the presence of reed virtuoso Al Gallodoro as soloist. Gallodoro was a reed-playing phenomenon. He was Whiteman's principal reed man from 1936 to 1940, and played under Whiteman's baton on many occasions in the 1940s. Al was the envy of virtually every reed musician in the 1930s and 1940s, and had a well-deserved reputation as a technician par excellence, double- and triple-tonguing on alto sax, clarinet, and bass clarinet with amazing facility. Gallodoro played in vaudeville in the late 1920s and early 1930s, was briefly with Isham Jones in 1933, and played in New York in the WINS radio orchestra and with Rudy Vallee before joining the Whiteman Orchestra in 1936, where he remained until Whiteman disbanded in 1940. Thereafter, Al played with the "Happens on Ice Show" at New York's Center Theatre from 1940 to 1942 and with the NBC Symphony Orchestra under Arturo Toscanini from 1942 to 1944. From 1943 to 1947, he played with the ABC Orchestra under Whiteman's direction. In this recreation of Whiteman's "Fascinating Rhythm" recording, Gallodoro really shines, doubling on his three instruments of expertise. About a minute into the recording, he leads on alto sax for 16 bars along with violins Rich Rood and Kat Esaki. Following an eight-bar piano solo, Al comes in on bass clarinet for seven bars, then, after more solo piano, four bars, solos that Ross Gorman played in the original Whiteman recording. Two Wilbur Hall-inspired trombone solos, then, as that band moves into the final 16 bars, Al picks up his clarinet and improvises very cleverly and with great joy and ebullience over the top of melody line. This is an altogether delightful recording.

"Summertime" (George Gershwin, DuBose Heyward) (track 10)

Here is a special treat—the great Al Gallodoro solos on alto on the classic Gershwin tune from "Porgy and Bess," accompanied by Lincoln Mayorga.

Rhapsody in Blue (George Gershwin) (track 11)
Al Gallodoro, *clarinet solo*

Rhapsody in Blue, George Gershwin's first concert work, is the best-known, and for many, the most beloved in that genre of Gershwin's musical corpus. Decades later, the piece still retains its ability to reach an individual or a large audience at a profound level of awe and emotion. The 93-years-young Al Gallodoro, who played the Rhapsody 10,000 (!) times with Whiteman, returned to lend his great artistry and style to our performance. There is virtually no-one in the world who could play the *Rhapsody* like Al; we were honored to have him join us. As an historic homage to Al, we have put together the opening solo beginning with a live 1938 Whiteman Carnegie Hall performance by Al of the slide, which smoothly segues into our recording, almost seventy years later, showing the remarkable continuity of Al's playing.

The work, of course, has, since it was first presented over eighty years ago, appeared in many orchestrated forms. However, it is well to remember that *Rhapsody in Blue*, in its original 1924 form, was conceived by Gershwin and orchestrated by Grofé for a small orchestra of 24 pieces. Something of its unique captivation seems to become lost in the larger, grandiose orchestrations, and it is for that reason that many prefer Grofé's original "jazz band" orchestration for the Aeolian Hall concert in 1924 with the Whiteman Orchestra. This is indeed what the Mr. Richman, Mr. Mayorga, and Harmonie Ensemble/New York play here on this CD, capturing perfectly the style and spirit of this marvelous work. After all these years, it is still a thrill to hear it every time it is played.

Don Rayno

Don Rayno is the author of Paul Whiteman, Pioneer in American Music, Volume I (1890–1930), and is presently at work on the second volume of this definitive work. He has researched the life and music of Paul Whiteman for over two decades and has written liner notes for various Whiteman Orchestra compilation CDs.