

FERDE GROFÉ & GEORGE GERSHWIN

STEVEN RICHMAN, *CONDUCTOR*

AL GALLODORO, *ALTO SAXOPHONE*

LINCOLN MAYORGA, *PIANO*

Harmonie Ensemble/New York

Grofé: Mississippi Suite (Tone Journey)

(original Whiteman Orchestra version) (13:18)

- 1** Father of Waters (3:17)
- 2** Mark Twain (Huckleberry Finn) (2:24)
Ronald Jannelli, bassoon
- 3** Old Creole Days (2:39)
- 4** Mardi Gras (4:58)

5 Gershwin (arr. Grofé):

Second Rhapsody for Orchestra with Piano (12:22)

(premiere recording)

Lincoln Mayorga, piano

6 Grofé: Gallodoro's Serenade for Saxophone and Piano (5:51)

(premiere recording)

Al Gallodoro, alto saxophone

Lincoln Mayorga, piano

Grofé: Grand Canyon Suite (Five Pictures of the Grand Canyon)

(original Whiteman Orchestra version + first complete recording) (31:22)

- 7** Sunrise (5:27)
- 8** Painted Desert (5:35)
- 9** On the Trail (7:20)
Richard Rood, violin
Lincoln Mayorga, celeste
- 10** Sunset (4:36)
- 11** Cloudburst (8:24)

The names of Ferde Grofé, George Gershwin, and Paul Whiteman will always be indelibly linked because of Whiteman's landmark concert, "An Experiment in Modern Music," which took place on February 12, 1924, Lincoln's Birthday, at Aeolian Hall in New York City. At this concert, Whiteman introduced Gershwin's *Rhapsody in Blue*, the superlative composition in the genre then termed "symphonic jazz." Gershwin's esteem in the music world rose considerably afterward. No longer was he looked upon as a mere composer of light Broadway tunes (though these, coupled with his brother Ira's clever lyrics, were some of the most exceptional in this category). He now began to be viewed as well as a composer of more "serious" music—in the classical vein, infused with jazz. Whiteman too gained immeasurably from *Rhapsody in Blue* and the experimental concert. With many of the most notable orchestral composers and conductors in attendance that afternoon in Aeolian Hall—Sergei Rachmaninoff, Victor Herbert, Walter Damrosch, and Leopold Stokowski, among many others, Whiteman, who had for five years previous to the concert pursued actively the fusion of the classical and jazz idioms, received the encouragement, affirmation, and respectability long due him. He, like Gershwin, was elevated to a higher plain.

But the focus of this CD is primarily on the other figure in this trio, Ferdinand Rudolf von Grofé (1892-1972), who as a result of the above-mentioned concert, emerged from the shadows to achieve long-deserved recognition as an exceptional orchestrator, for it was he that took Gershwin's two-piano manuscript for *Rhapsody in Blue* and fleshed it out instrumentally, infusing the piece with much instrumental color and many very creative effects.

Ferde Grofé came from a highly musical family. He was born in New



Ferde Grofé

York City and lived at 1st Street and First Avenue, near where Gershwin lived as a boy. His mother, Elsa Johanna von Grofé, taught Ferde piano and violin, and later was principal cellist in the Women's Symphony in Los Angeles. His father, Emil von Grofé, was a light opera singer in the Bostonians company. After his father's death in 1899, Ferde's mother took him to Leipzig to study viola, piano and composition. Ferde's maternal grandfather, Bernardt Bierlich, was assistant first cellist in the Metropolitan Opera Orchestra in New York (Victor Herbert was principal cellist), and his uncle, Julius Bierlich, was concertmaster of the Los Angeles Symphony. Under the tutelage of this musically-gifted family, Ferde became proficient over a wide range of instruments, including piano, violin, viola, baritone, alto horn, and cornet. He served as a violist in the Los Angeles Symphony, but gave it up to pursue the more lucrative new field of jazz. As Grofé began to arrange and compose, this broad working knowledge of instrumentation stood him in good stead, and he was able to paint musical pictures in his orchestrations and create works that were vivid and unique.

During his twelve-year tenure with Whiteman as chief arranger (1920-1932), Grofé made hundreds of arrangements of popular songs, show music, novelty tunes, and light classical compositions, the latter category including many of Gershwin's works, including *Concerto in F* and *Second Rhapsody*, the second of which is included on this CD. Strongly encouraged by Whiteman, Grofé also composed. Two of the works on this compilation, *Mississippi Suite* and *Grand Canyon Suite*, are arguably the two finest compositions that Grofé wrote while with Whiteman. They are both performed here in their original colorful Whiteman Band orchestrations. *Gallodoro's Serenade for Saxophone and Piano*, featuring the band-leader's phenomenally-talented solo reed player, Al Gallodoro, is presented here in recorded form for the first time.



Paul Whiteman and his orchestra circa 1925

It should be noted that Whiteman's orchestra, as utilized by Grofé, was saxophone and reed, rather than violin, based. For this recording, there are a total of 6 reed players "doubling" on several instruments each, and 6 violins. The reeds play a wide variety of instruments, including soprano, alto, tenor, C-melody and baritone saxophones, oboe, English horn, and B-flat, E-flat, and bass clarinets. In the third movement of *Mississippi Suite*, "Old Creole Days," the saxes are directed to utilize mutes, normally associated with brass instruments, and a long-lost color used through the 1940's. When Maestro Richman inquired of this unusual technique to Mr. Gallodoro, Al replied, "I used to have one, but I left it in New Orleans in the early '30s!" The full instrumentation also includes 4 trumpets, 4 trombones and tuba, percussion (for *Grand Canyon Suite* including wind machine and "lightning effect"), banjo, 2 pianos, celeste, and strings. So unique were the players in Whiteman's ensemble that Grofé, instead of only indicating the instruments in his score, also wrote the player's names, like "Mr. Dorsey," or "Ross," for the incredibly versatile Ross Gorman, who played 27 instruments (!) and invented the clarinet glissando in the beginning of Gershwin's *Rhapsody in Blue*. Over the years, members of the band included Tommy and Jimmy Dorsey, Benny Goodman, and "Red" Nichols. For the legendary but notorious cornetist Bix Beiderbecke, in one of the trumpet parts is a hand-written reminder to "Wake up Bix!"

Mississippi Suite (composed and orchestrated by Ferde Grofé)

Grofé's "tone journey" *Mississippi Suite* was composed in 1925 and premiered during the summer of that same year by the Whiteman Orchestra at the Hippodrome in New York. Whiteman did not record the work, however, until two

years later and due to the space limitations of a 12-inch 78-rpm disk, it was waxed in abbreviated form. The complete work, as Grofé orchestrated it in 1925, has been recorded for the first time in America for the present CD.

Mississippi Suite is constructed in four movements: 1. "Father of Waters," 2. Mark Twain "Huckleberry Finn," 3. "Old Creole Days," and 4. "Mardi Gras." When Whiteman recorded the piece on September 7, 1927, the first movement was omitted entirely owing to the above-mentioned limitations of a 12-inch disk, the industry's lengthiest recording format of the day.

Perhaps Grofé's greatest gift was that of painting musical pictures. This he did vividly with *Mississippi Suite*. "Father of Waters" (track 1) begins the suite by tracing the humble beginnings, in northwest Minnesota, of this majestic river. One can almost visualize the tiny river as it flows out of Lake Itaska and gradually swells in size and grandeur as it courses south. Grofé fittingly imbues this opening movement with a lovely slow theme, carried by the strings the first time and English horn the second, perfectly suited to the picture at hand.

The second movement, Mark Twain ("Huckleberry Finn") (track 2), the shortest of the four, is a jaunty excursion depicting, Grofé later recalled, "the haunts of the roguish boy of Mark Twain's famous story near the Mississippi." Grofé's colorful orchestration employs a bouncy bassoon (originally played by Rube Crozier in the Whiteman recording), a wind whistle, and two lively piano breaks, among other things. The movement alternates between the bassoon/string passages and the fast-paced, full-orchestra theme.

"Old Creole Days" (track 3), the third movement, is a haunting dirge-a lullaby of the river. There is a muted trombone solo, backed by low-register strings and reeds at the opening to set the tone. A quiet cello solo brings the movement to a delicate close.

The final movement of *Mississippi Suite*, "Mardi Gras" (track 4), is the best known of the four. The lively opening portrays well the carnival atmosphere in New Orleans at Mardi Gras time. The banjo solo of original Whiteman stalwart Mike Pingitore is ably recreated. The orchestra then segues into the slow melody of this movement, the highly recognizable theme later published as the popular song "Daybreak," with lyrics by Harold Adamson. Maestro Richman and the Ensemble do a superb job in rendering this beautiful theme, with fine trumpet, soprano saxophone, and oboe solos. The tempo picks up for a brief reprise of the opening theme, and then comes the final climax of the movement with a broad treatment of the slow theme, complete with forte brass and crashing cymbals, building to the finale and punctuated at the end by a gong.

Second Rhapsody for Orchestra with Piano

(composed by George Gershwin; orchestrated by Ferde Grofé)

In November 1930 George and Ira Gershwin were lured to Fox Studios in Hollywood to work on the musical score of the motion picture *Delicious*, which starred Janet Gaynor and Charles Farrell. The brothers wrote a number of songs for the film, including "Delishious," "Blah, Blah, Blah," and "Somebody from Somewhere," but George spent a good deal of time working on an extended piece, *Manhattan Rhapsody*, an eight-minute composition that appeared in one of the most dramatic moments of this little-remembered picture. Like the slow middle theme in *Rhapsody in Blue*, for which George's lyricist brother Ira had been largely responsible, the *Second Rhapsody* contains a slow middle theme as well. Ira had likewise made some small melodic suggestions for the latter work. In fact, Ira grew to feel closer to this work than any of his brother's other orchestral



George Gershwin, 1927

compositions, according to the late Gershwin expert Edward Jablonski, who was a friend of Ira's.

The Gershwins returned to New York in February 1931, on Washington's Birthday. While waiting, during the protracted preparations for the show *Of Thee I Sing*, George had time on his hands and decided to work on expanding *Manhattan Rhapsody* into a full-length concert piece, which became *Second Rhapsody*. Though he finished the work in the spring of 1931, it was not premiered until January 29, 1932, by the Boston Symphony under the direction of Serge Koussevitzky, with Gershwin himself as soloist. The piece did not meet with instant success by any means, and it took many years for it to receive due appreciation. (For several decades, it was performed in a highly edited version which did not satisfactorily represent Gershwin's original orchestration and conception. Mr. Richman and Harmonie Ensemble/New York successfully performed the rare Gershwin orchestration at Lincoln Center in 1989.) Whiteman, however, included *Second Rhapsody* in the program for his Fourth Experiment in Modern Music on November 4, 1932 at Carnegie Hall. Though he was no longer a staff arranger for Whiteman, having left in January 1932, Grofé arranged the work for the concert, and this is the version that is recorded here. This is the premiere recording of the Grofé orchestration; although Whiteman recorded *Second Rhapsody* in 1938, the arrangement used was a different one, by pianist/arranger Roy Bargy.

Second Rhapsody is meant to picture Manhattan as Gershwin saw it, capturing the sights and sounds of Gotham. The opening theme, known as the "riveting theme," depicts the construction workers driving their rivets into the girders of buildings under construction. The slow, middle theme (Gershwin called it his "Brahms theme") played by the strings, reeds and soft brass is pastoral, and there are some wonderful passages. In order to achieve some smoother transitions and

help the work hold together better both musically and harmonically, conductor Steven Richman and pianist Lincoln Mayorga restored some cuts in the piano cadenza material that had been made by Grofé, no doubt to save time, probably for a radio broadcast subsequent to the Whiteman experimental concert. Mayorga's piano solo work is superb, as is the orchestra under Richman. Listeners will enjoy this fine recording of the too-often ignored *Second Rhapsody*, which has received less attention than other of Gershwin's better-known concert works.

Gallodoro's Serenade for Saxophone and Piano
(composed by Ferde Grofé)

Sandwiched in between these concert works arranged by Grofé and composed by Grofé and Gershwin is a gem of a piece written specially for Al Gallodoro by Grofé, performed publicly for the first time by Al on March 25, 1958 at the University of Minnesota in Minneapolis. (The second performance, at Harmonie Ensemble/New York's 25th Anniversary Concert in New York on April 4, 2004 was in conjunction with this recording, as are the other works on this CD.) Gallodoro was, and is, a reed-playing phenomenon. Virtually every reed player in the 1930s and 1940s



Paul Whiteman and Al Gallodoro circa 1940

venerated him as a master technician - a "triple threat" on alto sax, clarinet, and bass clarinet who double - and triple-tongued with remarkable facility. Gallodoro played in the RKO house orchestra on the Orpheum vaudeville circuit from 1927 to 1933; with Isham Jones' band from 1933; in the WINS radio orchestra and with Rudy Vallee from 1934 to 1936; as soloist in the Whiteman Orchestra from 1936 to 1940; with the "Happens on Ice Show" at New York's Center Theatre from 1940 to 1942; with the NBC Symphony Orchestra under Toscanini from 1942 to 1944; freelanced from 1944 to 1947; and played with the ABC Orchestra in 1947 under Whiteman's direction.

Al never really retired and remains quite active as a musician to this day. It may surprise the listener that when Al recorded *Gallodoro's Serenade*, he was just a few months short of his 91st birthday! He recently was the special guest artist at Maestro Richman and Harmonie Ensemble/New York's concert in April 2006 and was featured on the opening *Rhapsody in Blue* clarinet cadenza.

This work, in its original Whiteman jazz band version, was likewise recorded for future release.

Gallodoro's Serenade, which is available here for the first time in recorded form, features Gallodoro throughout on alto saxophone, sensitively accompanied by Lincoln Mayorga. It is a mellow piece which enables listeners to appreciate the wonderful tone Al, who continues to practice six to eight hours a day, possesses. The tempo picks up at midpoint, and Gallodoro takes off on some fast runs and triple tonguing, exhibiting the kind of technical prowess he has been known for for over seventy years. This is certainly one of the treats on this CD.

Grand Canyon Suite [Five Pictures of the Grand Canyon-Suite for Orchestra]

(composed and orchestrated by Ferde Grofé)

Grofé's visits to the Grand Canyon in 1917, 1922, and 1926 had left a vivid impression in his mind of its grandeur and splendor, and during his latter visit, he resolved to translate its beauty into music. He envisioned a suite of movements to paint a strikingly colorful picture of this wonder of creation. However, three years elapsed before he actually began to compose the suite. Grofé started the first movement, "Sunrise," in the fall of 1929 when he was in California with the Whiteman Orchestra for the filming of *King of Jazz*, and he completed it when the band returned to the East in April 1930. The inspiration for "Sunset," which would ultimately become the fourth movement, came late one summer afternoon at the ninth hole of the Hackensack, New Jersey Country Club golf course!

In the fall of 1930, the Whiteman Band relocated to Chicago and began to play nightly, first at the Granada Café in the Southside, and subsequently at the Edgewater Beach Hotel, a swank beach resort on the North Shore. Grofé's arrangement assignments for Whiteman thus escalated, and work on the *Grand Canyon Suite* ceased for about a year. In the summer of 1931, Whiteman, who had scheduled a major concert at the Studebaker Theatre for November, asked Ferde to resume his work on the piece so that it would be ready for the concert. The bandleader relieved Grofé of most of his arranging responsibilities for the band so that he could devote himself to completing the suite.

Recalling a trip to Holbrook, Arizona many years earlier, where he had witnessed the picturesque colors and variant shadows of the desert, Grofé composed "Painted Desert," which became the second movement. Then, during the hot summer of 1931 in Chicago, Ferde composed the third movement, "On the

Trail," a composition that was destined to become his most revered and ubiquitous work.

Grofé's idea for the movement was to construct a musical picture of the Bright Angel Trail which descends from the South Rim to the bottom of the canyon at Phantom Ranch. What he composed is considered by many to be the most creative of all his efforts. Ferde infused the movement with some marvelous motifs, most notably the "hee-haw" mule theme and the "cowboy" theme, the latter becoming the most memorable melody of the movement and one that Grofé used in later years as the opening theme on radio shows that he conducted orchestras for, principally the Johnny Presents radio program for Philip Morris.

With the time for Whiteman's concert drawing near, Grofé was near-frantic in his search for an idea for the final movement, "Cloudburst," that could bring the suite to a brisk climax. Fellow Whiteman musician Charles Strickfaden suggested that he accompany him on a trip to his cabin on Chippewa Lake in northern Wisconsin to work on the movement, away from the activity and distractions at the Edgewater Beach. Grofé gratefully accepted the reed player's kind invitation. During Grofé's week-long stay at the cabin, a vigorous thunderstorm arose one evening—the perfect inspiration for the composer. He returned to Chicago and finished the movement in short order, just days before Whiteman's November 22, 1931 concert, at which *Grand Canyon Suite* in its entirety was performed publicly for the first time.

As mentioned previously, Grofé had left Whiteman's full-time employ in January, 1932; he then came to New York to pursue his composing and new conducting career. On Feb. 7, he conducted a benefit concert for unemployed musicians with an orchestra of 70 at the Manhattan Theater, which included the



Ferde Grofé, George Gershwin,
S.L. Rothafel ("Roxy"),
and Paul Whiteman at the
Roxy Theatre, New York.

first performance of the symphonic version of *Grand Canyon Suite* and the symphonic version of *Mississippi Suite*, though it is not clear if it was the premiere of the latter as well. In any case, these are the well-known versions performed and recorded to this day. Whiteman was furious that Grofé had left and was doing the New York premiere of *Grand Canyon*, since Whiteman had planned to do it at the same time in New York. This rift between the two musicians created quite a ruckus in New York musical circles, even involving President Petrillo of the national musician's union. Eventually Grofé again began doing arrangements for Whiteman on a freelance basis, but the composer did get to give the New York premiere of *Grand Canyon Suite*.

Steven Richman and Harmonie Ensemble/New York's recording of *Grand Canyon Suite* is the first complete recording of the rare original Grofé orchestration of the work since Whiteman recorded it in April 1932. (Actually it is the first truly complete recording of the work, since Whiteman's recording has several cuts, to fit the 78 rpm records of the time.) The listener is hearing the work as the Whiteman Orchestra played it, with just a few slight variations and additions, and without the sound-quality limitations of early electrical recording.

"Sunrise," the first movement (track 7), begins almost imperceptibly and gradually builds in volume and brightness. Grofé sought to describe musically the awakening of nature to a new day at the Grand Canyon. Among the "sound pictures" he employs are muted trumpets to represent crickets. There are two major themes in the movement. The first, introduced by solo violin and subsequently played by the English horn and clarinet, represents the birds, whom Grofé refers to as the "two-legged feathery tribe," coming out of their evening slumber. About halfway through the movement, Grofé introduces his second melody, a brighter theme played by the whole ensemble that depicts the "four-legged fellows," ani-

mals of the canyon. The movement is brought to a dynamic, riveting ending so typical of Grofé's dramatic conclusions.

The second movement of the *Grand Canyon Suite*, "Painted Desert" (track 8), is Debussy-like in structure and harmony. Using a minor mood, Grofé painted the various colors of the desert. One major theme bursts in occasionally amidst the still, somber picture of a desert wasteland. This is a uniquely crafted arrangement, beautifully executed by Richman and the Ensemble. The harp ostinato figure that was used in Grofé's later symphonic version has been interpolated here in the celeste, which adds a special haunting quality to the movement.

"On the Trail" (track 9), the third movement, is universally known and beloved. Nowhere in the suite does Grofé more successfully portray the aura of the Grand Canyon than in this movement. "On the Trail" opens with the full ensemble playing the "hee-haw" motif, an ingenious depiction by Grofé of the Grand Canyon mules that transport tourists up and down Bright Angel Trail. This is followed immediately by an extended violin cadenza, which develops the mule theme in a most descriptive manner and is played in the spirit, character, and technical excellence of Kurt Dieterle, Whiteman's concertmaster, who collaborated with Grofé on the composition of the cadenza. It is difficult and virtuosic, and includes colorful effects by playing behind the bridge of the violin.

After the cadenza, there begins the marvelous theme that pictures the mules ambling down the trail. Grofé imaginatively uses an oboe solo accompanied by coconut shells muffled on leather to create this effect. At the end of each of these descriptive "traveling" passages, there is a downward run on the oboe which segues to a bass clarinet solo, and a bouncy ritard in the lower register (marked "laughingly" in the score). The second time this mule-trail theme is played, Grofé's "cowboy" theme is played over it by a solo muted trombone. On the original White-

man recording (Victor 36053), Jack Fulton sang this theme into his trombone megamute (on the recording label, Victor referred to this as a "vocophone"). Grofé then broadly develops the cowboy theme on its own. Back then we go to the mule-trail theme, this time played by the whole ensemble. The celeste solo that follows represents the halfway stop house on the trail, specifically the music box that Grofé envisions is inside. The final forty-five seconds of the movement are the mule "traveling theme," played at breakneck speed as the mules near the feed house at Phantom Ranch and make a run for it. The oboe/bass clarinet end the frenzied pace, and the entire ensemble closes the movement as it began, with the "hee-haw" phrase.

The fourth movement, "Sunset" (track 10), begins with echoing trombones, after which the strings establish the grand theme of the movement followed by an expressive trumpet solo. A somber violin solo brings the movement to its completion, as dusk slowly turns to darkness.

Grofé wisely chose "Cloudburst" (track 11) as his final movement of the *Grand Canyon Suite*. It's difficult to think of any composition that could have brought the work to a more dramatic conclusion. No less than legendary conductor Arturo Toscanini stated that this movement contained the greatest musical depiction of a storm, quite a remarkable approbation when one considers the music in this genre composed by, among others, Rossini in his *William Tell Overture*, Strauss in his *Alpine Symphony*, and Beethoven in his *Symphony No. 6* ("Pastoral").

The movement opens tenderly, with the strings reprising a bit of the "cowboy" theme from the third movement and the "Sunrise" theme of the opening movement. About two-and-a-half minutes into the movement a solo cello, playing in the middle register and in a minor key, introduces the first ominous sounds of an

impending "storm." Then, the storm effects begin in earnest with a montage of dissonant reeds, eerie violin and piano glissandos, loud trombone punctuations, thundering timpani, building in intensity, a brilliant musical evocation of a storm. One can almost see the lightning, hear the thunder, and feel the deluge of rain. The storm reaches a climax and then subsides approximately six minutes into the movement. Then Grofé brings things to a grand conclusion, restating at full volume the "cowboy" theme. Maestro Richman's rendition of the finale is truly awesome—a fitting end to what most believe is Grofé's greatest work, and an American masterpiece in its own right. It is interesting to note that Grofé's favorite recording of *Grand Canyon Suite* by far was by Toscanini and the NBC Symphony (1945). It is unfortunate that the composer could not have heard the striking performance of his original version on this CD.

Ferde Grofé has long been overlooked as one of America's finest modern composers. Hopefully, this excellent CD by conductor Steven Richman and Harmonie Ensemble/New York will help to rectify this lamentable omission. Kudos to Richman and his Ensemble for rendering all of the selections on this CD with the utmost in skill, precision, and interpretation. It's indeed a pleasure to hear the Grofé music of this era played so engagingly.

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.

THE ARTISTS

We are honored to have with us on this recording a very special guest artist, legendary saxophone/clarinet/bass clarinet virtuoso **Al Gallodoro**, who was from 1936-1965 featured soloist with the Paul Whiteman Orchestra. No less than Jimmy Dorsey called Al "the best saxophone player who ever lived," and he is also regarded as the "King of the Saxophone". He has performed with, among many others, the Isham Jones Orchestra, the Rudy Vallee Orchestra, and the NBC Symphony under Toscanini. He also appeared as soloist in the movies *Rhapsody in Blue* and *Strike Up the Band*. Mr. Gallodoro made a classic recording of the Brahms *Clarinet Quintet*, issued on the Concert Hall label; he presently has several CDs available. Truly a living legend, Al celebrated his 93rd birthday in June 2006. He performs regularly with his jazz group in Oneonta, New York.



Al Gallodoro circa 1940



Pianist **Lincoln Mayorga** is a truly versatile artist. He has toured Russia, Europe, 200 cities in North America, and performed as soloist on the first all-American concert program with the Moscow Philharmonic Orchestra, resulting in "A Gershwin Celebration" CD on Sheffield Lab recordings. He has collaborated with artists including Michael Tilson Thomas and Richard Stoltzman, was staff pianist for Walt Disney Studios, and composed music for the TV show "Fame". He has recorded works by Chopin, Brahms, and Prokofiev (Sheffield Lab), as well as songs by Gershwin and Kern with Marnie Nixon (Reference Recordings). He also serves as accompanist to the Guarneri String Quartet's first violinist, Arnold Steinhardt.



Conductor **Steven Richman**, a winner of the Concert Artists Guild Award, is Conductor and Music Director of Harmonie Ensemble/New York and the Dvořák Festival Orchestra of New York. From 1980-1992 he served as Music Associate for United Nations Day Concerts and international TV broadcasts, collaborating with such distinguished conductors as Zubin Mehta, Sir Yehudi Menuhin, Lorin Maazel, Rafael Frühbeck de Burgos, and Richard Bonyngé. A recognized author and radio personality, Maestro Richman writes on a variety of musical subjects and reviews concert videos, as well as CDs on WQXR-FM's nationally syndicated First Hearing. His articles, *Copland and Me*, and *Dvořák Day Concert: Genesis of a CD*, are on the web at lafolia.com. Recent engagements included the Janáček Philharmonic in the Czech Republic, and also conducting Dvořák with members of the National Symphony of Washington, D.C.

Mr. Richman's Gershwin credentials are impressive. He conducted a series of Gershwin concerts at Lincoln Center for the Performing Arts encompassing the complete orchestral works in their rare, original orchestrations. The final concert, a Gershwin Memorial program, which took place at Lincoln Center Out-of-Doors, reproduced Gershwin's last concert program in New York in July, 1936 at Lewisohn Stadium. Richman's 1987 concert drew the largest audience (10,000) in the history of Lincoln Center. The late preeminent Gershwin authority, writer Edward Jablonski, called Steven Richman "the finest Gershwin interpreter around, barring none". From 1994-97 he organized and conducted several benefit concerts to place a statue of Dvořák in Stuyvesant Square Park, 17th Street and Second Avenue, New York City, across the street

from where Dvořák lived at 327 East 17th Street from 1892-95 and composed the "*New World*" *Symphony*, and other masterpieces. Maestro Richman organized and conducted the September 13, 1997 Dvořák Day celebration, including the dedication of the Dvořák statue, and a gala concert in St. George's Church, across the park from the former site of the Dvořák House (sadly destroyed in 1991). The concert drew over 2000 people, including members of the Dvořák family, the Mayor of Prague, and the Czech Ambassador as honored guests. Czech violinist Josef Suk (Dvořák's great-grandson) and members of the Guarneri Quartet performed, and he conducted the Dvořák Festival Orchestra of New York in the "*New World*" *Symphony* with members of major American and Czech orchestras in a program of works Dvořák composed across the park. The historic Dvořák Day Concert was released to international critical acclaim on Music & Arts CD-1078 in October, 2001. Since 1997, Mr. Richman has organized and conducted the annual Dvořák Day Concerts, also including music by the students of Dvořák's students: Copland, Gershwin, and Duke Ellington. In 1997, Dvořák's *Arrangement for Baritone, Chorus and Orchestra of Stephen Foster's "Old Folks at Home"* was published for the first time, in his edition, by C.F. Peters, and recorded for the first time on the *Dvořák Discoveries* CD conducted by him on the Music & Arts label. He also contributed to the book *Dvořák in America*, and conducted 2 Handel 300th Birthday concerts at Lincoln Center, including the original version of the *Fireworks Music*, for 24 oboes, 12 bassoons, 9 horns, 9 trumpets, 3 side drums and 2 timpanists, including the first fireworks show in the history of Lincoln Center. Upcoming recording projects include Gershwin, Cherubini, Beethoven, Saint-Saëns, Martinů, and Gil Evans.

Harmonie Ensemble/New York was founded in 1979 by its conductor, Steven Richman. It comprises members of major New York orchestras—including the Metropolitan Opera, New York Philharmonic, New York City Opera, New York City Ballet, and Mostly Mozart Festival. Harmonie Ensemble/New York has performed orchestra, chamber orchestra, chamber and wind ensemble works in virtually all of New York's concert halls, throughout the U. S., and on radio and television internationally. It has also won numerous awards, including the Lincoln Center Community Arts Award, and the WQXR Action for the Arts Award. Acclaimed for unique programming and "first-rate" (*The New York Times*) performances, it has given the U.S., New York, world and recording premieres of works by Handel, Stravinsky, Shostakovich, Brahms, Dvořák, Copland, Grofé, Gershwin, Mussorgsky, Nino Rota, and Krommer, and the first performances in over 50 years of Gershwin's original symphonic orchestrations, at Lincoln Center. Mr. Richman has conducted the group in special events devoted to Stravinsky, Dvořák, Bernstein, Handel, Toscanini, Gershwin, Gould, Copland (with Copland and Richman conducting), and Walton, which have attracted record-breaking and sold-out audiences to Lincoln Center, Carnegie Hall, and the 92nd Street "Y". Its credits include 8 internationally acclaimed CDs under Maestro Richman including the 2003 Grammy award nominated Stravinsky: *Histoire du Soldat, Premieres & Rarities* (Koch International Classics 7438). Its historic *Copland: Rarities and Masterpieces* CD (Bridge Records 9145), including 3 premieres, received several international awards, including the Classical Internet Award as one of the Five Best Orchestral CDs of 2004, as well as the Classical Recording Foundation Award in Carnegie Hall. In addition, its *Dvorak Discoveries* CD on the Music & Arts label was chosen by music editor of *The New York Times*, James Oestreich, as one of his Five Favorite Dvorak CDs for the Dvorak Centennial in 2004. Mr. Richman was the only American, and living conductor, so chosen. His recording with HE/NY of Grofé's original Whiteman jazz band version of Gershwin's *Rhapsody in Blue*, with Al Gallodoro as reed soloist (which Al says he played with Whiteman 10,000 times!), and Lincoln Mayorga, pianist, is in preparation, and will include arrangements of Gershwin, Wagner, Tchaikovsky, Bix Beiderbecke, and Ravel's *Bolero*.

Harmonie Ensemble/New York
Steven Richman, Conductor & Music Director

Violins

Richard Rood
concertmaster
Katsuko Esaki
principal
Michael Roth
Brian Krinke
Suzanne Gilman
Carol Zeavin

Violas

Kenneth Burward-Hoy
principal
Lois Martin

Cellos

Daniel Miller
principal
Adam Grabois

Bass

Jordan Frazier

Reeds

Albert Regni
principal
Ralph Olsen
Ronald Jannelli
Lino Gomez
Richard Heckman
Alva Hunt

Oboe/English horn

Pedro Diaz
Robert Ingliss,
(Second Rhapsody)

Trumpets

Thomas Hoyt
principal
John Dent
John Sheppard
Anthony Kadleck

Arlo McKinnon
librarian and music preparation

Trombones

Charles Baker
principal
Mark Patterson
Lawrence Benz
Richard Clark

Tuba

Andrew Seligson

Banjo

Gregory Utzig

Timpani/Percussion

Jonathan Haas
principal (personnel manager)

Percussion

Benjamin Herman

Piano/celeste

Lincoln Mayorga
principal
John Van Buskirk

Producers: Adam Abeshouse and Steven Richman

Engineer: Adam Abeshouse

Editors: Steven Richman, Paul Cox, and Adam Abeshouse

Mastering Engineer: Adam Abeshouse

Photograph of Ferde Grofé: courtesy Don Rayno

Photograph of Steven Richman: courtesy Kevin C. Wood

Photograph of Paul Whiteman and Al Gallodoro circa 1940: courtesy Al Gallodoro

Photograph of Al Gallodoro and conductor Steven Richman 2004: courtesy Kevin C. Wood

Photograph of Al Gallodoro circa 1940: courtesy Al Gallodoro

Photograph of Lincoln Mayorga: Tony Hayden

Photograph of (L. to R.): Grofé, Gershwin, showman S.L. ("Roxy") Rothafel, Whiteman at the Roxy Theater, NY
1930 rehearsing for performances of *Rhapsody in Blue* in conjunction with showings of the Whiteman film
King of Jazz.

Photograph of Paul Whiteman and his orchestra circa 1925: courtesy Don Rayno

Cover design: Alex Steinweiss

Graphic Design: Alexis Napolietto

Recording project conceived, researched, and music reconstructed and edited by Steven Richman.

Recorded April 6, 7, 8, 12, 2004 at the Performing Arts Center, Purchase College, State University of New York.

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Executive Producers: Becky Starobin and David Starobin

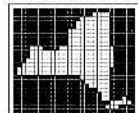
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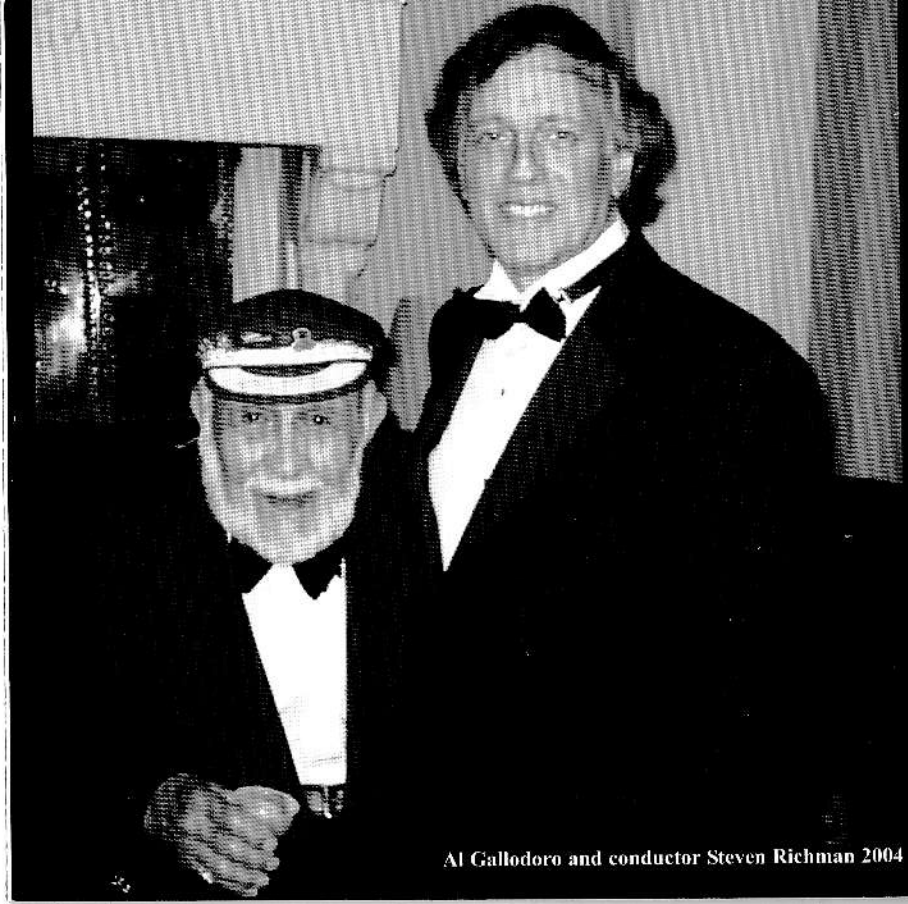
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Al Gallodoro and conductor Steven Richman 2004