

MASTERING EQUIPMENT

Merging Technologies Pyramix Digital Workstation
Antelope Audio Isochrone 10M Rubidium Atomic Clock
Hapi Digital Converter

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics

Aria tape head pre-amp by ATR Services
Dehavilland Tape Head Pre-amp

Retro Instruments 2A3 Dual-channel tube program equalizer

Power Sources: PS Audio P10 Power Plant
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables

Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner
using Mitsui Gold Archival CD's

Facts about this Recording
Transferred from 4-track tapes
Grove - Decca Phase 4 Stereo 1964
Gould - RCA 1961
Kern - Everest 1960



AMERICANA

Ferde Grofe - The Grand Canyon Suite

Morton Gould - Fall River Legend

Jerome Kern - A Symphonic Story



Ferdinand Rudolph von Grofé was born into a musical family. His maternal grandfather, Bernard Bierlich, was first-desk cellist with the Metropolitan Opera Orchestra. His mother was also a cellist, his father a singing actor, and when grandfather Bierlich moved to Los Angeles, he became first cellist of the Los Angeles Philharmonic, where Grofé's uncle Julius was already concertmaster.

Young Ferdinand was taken to Los Angeles shortly after he was born. He made quick progress in learning to read music and play piano. After his father died in 1899, his mother took him with her when she went to study music in Leipzig for three years. She returned to Los Angeles, opened a studio, and soon afterwards remarried.

Grofé was an indifferent student, always spending time learning new band instruments. He ran away from home after his stepfather refused to let him quit school and worked at unskilled jobs, writing popular songs at night. These brought him to the attention of The Elks (an American benevolent association), who commissioned him to write a special song for their 1909 convention; the song gained some popularity. Soon Grofé joined his grandfather and uncle in the Philharmonic, as a violist. In his spare time he played in dance halls, sometimes billing himself as "Professor Grofé." He founded his own jazz band in San Francisco and wrote arrangements for it.

In 1919 bandleader Paul Whiteman heard one of these arrangements. Grofé accepted a job as pianist and arranger, and immediately started taking orchestration lessons from Pietro Florida. His very first arrangement for Whiteman was a success: "Whispering" became a million-selling hit. When the Whiteman band relocated to New York, Grofé went with them. His orchestral ideas laid the foundation for what became the big-band sound. More important, he conceived the basic format that makes jazz playing in large ensembles possible: the contrasting of fully written-out orchestra passages with improvised "breaks."

In 1923 Whiteman conceived a concert to be given at Aeolian Hall in New York. "An Experiment in Modern Music" presented a number of jazz-style classically composed pieces played by the Whiteman Band, many scored by Grofé. Among them was George Gershwin's Rhapsody in Blue, in Grofé's orchestration. The event made Grofé nearly as famous as Gershwin, and Grofé's symphonic version of the work has become the one best known to audiences.

Grofé began to widen his ambitions as a composer. He wrote the Mississippi Suite and, a few years later, the Grand Canyon Suite for the Whiteman orchestra, later enlarging them for symphony. In 1931 he resigned from the Whiteman organization and became conductor of the Capitol Theater orchestra in New York, hosted a network radio program, and was appointed to teach orchestration at the Juilliard School in 1939. During World War II he tirelessly conducted service bands and USO shows.

After the war he continued to write generally light music with a jazzy American flavor. A piano concerto was his most ambitious composition in a pure classical idiom. He also tried to follow up on the Mississippi and Grand Canyon suites with innumerable musical portraits of the American scene, including suites named for the Hudson River, Death Valley, Hollywood, San Francisco, New England, Virginia City, the World's Fair, and Mark Twain, as well as an Aviators' Suite, an Atlantic Crossing Suite, and a Niagara Falls Suite. These were generally played a few times and set aside. However, at the very end of the twentieth century there were some revivals of this forgotten music. Grofé died in Los Angeles shortly after his 80th birthday.

Morton Gould was an important American composer, generally overshadowed by Copland, Barber, and Bernstein. Like Bernstein, he wrote in both popular and classical styles and often mixed the two. Many record collectors around the middle of the twentieth century knew him primarily as a conductor of popular music, as well as of newer works in the realm of serious music. His "classical" style in composition generally offered few challenges to listeners and often featured well-known themes of a patriotic or folk origin, or were based on melodies from American composers out of the past. Foster Gallery (1939) and American Ballads (1976) fall into this realm.

Gould was born in Richmond Hill, Long Island, New York. He was a musical prodigy of a rare order, playing the piano and composing by age four. His parents were strongly supportive of their young son and helped to get his first work, a waltz entitled Just Six, both performed and published when he was still only six years old.

By age eight, he was performing regularly on radio broadcasts. Later, he studied at the Institute of Musical Arts in New York and in New York University, where he was instructed in composition by Vincent Jones. He also studied piano with Abby Whiteside. In his late teens, Gould played piano in vaudeville and radio in various freelancing assignments, but also held positions with Radio City Music Hall and NBC. At age 21, (1934) he landed a conducting post with WOR Radio, regularly leading an orchestra in popular music fare. He recorded for RCA beginning in the 1930s and made piano rolls for Ampico. One of Gould's first successes in composition was his Chorale and Fugue in Jazz (1935), which received a prestigious premiere on January 2, 1936, with Leopold Stokowski leading the Philadelphia Orchestra. Gould was beginning to turn out many significant compositions now: his Piano Concerto came in 1937 and his Violin Concerto in 1938. The following year, he wrote the aforementioned work based on popular Stephen Foster themes, Foster Gallery, which was subsequently recorded by Arthur Fiedler and The Boston Pops Orchestra.

Gould became music director of the popular radio programs "The Chrysler Hour" and "Cresta Blanca Carnival" in the 1940s. He composed three symphonies (of four) in that decade, as well as a spate of other works, including his Viola Concerto (1943) and Fall River Legend (1947).

Gould also wrote for Broadway, turning out Billion Dollar Baby in 1945 and Arms and the Girl in 1950. In 1944, he appeared in the film Delightfully Dangerous, for which he wrote the score. His career scoring films continued with other efforts including Cinerama Holiday (1955) and Windjammer (1958). He also composed numerous scores for television shows in the 1960s and 1970s. His last important effort here was for the mini-series Holocaust (1978), which starred Meryl Streep. In 1966, Gould received a Grammy award for his recording with the Chicago Symphony Orchestra of Ives' First Symphony.

Gould continued to write concert music, as well, though one might assert that the film world may ultimately have sabotaged his chances somewhat to attain a higher level of art. Still, his Symphony of Spirituals and American Ballads, both premiered in 1976, demonstrated his undiminished talent. From 1986 until 1994 he served as president of the American Society of Composers, Authors and Publishers (ASCAP). In 1995, Gould received a Pulitzer Prize for his composition Stringmusic.

One of America's foremost composers of music for the theatre and screen, Mr. Jerome Kern was rated by critics with Victor Herbert in the field of musical theatre, and his "Show Boat" has been one of the high-water marks of the media. Tunes which have become part of the native songbooks--like "Ol' Man River," "Why Do I Love You?", "They Didn't Believe Me" and "Smoke Gets in Your Eyes"--poured from his keyboard with a regularity that was the envy and amazement of his contemporaries. During a period of forty years he was credited with a total of 104 stage and screen vehicles containing his melodies. Fifteen of these were reported to have passed the 2,000,000 mark in record sales. It was said of him that he was not a graduate of Tin Pan Alley. Strictly speaking, only once, with Oscar Hammerstein 2d, who wrote the lyrics for "Show Boat," did he deliberately write a song hit outside of a show or screen play. That was "The Last Time I Saw Paris." He called himself a "musical clothier--nothing more or less," and said: "I write music to both the situations and the lyrics in plays." But critics pointed out that he was a finished musician and was able to create elaborate effects of counterpoint and complex instrumental and vocal ensembles which gave his operettas real value.

AMERICANA

Ferde Grofe - The Grand Canyon Suite

Stanley Black - The London Festival Orchestra

Morton Gould - Fall River Legend

Morton Gould And His Orchestra

Jerome Kern - A Symphonic Story

Orchestrated by Robert Russell Bennett

William Steinberg - The Pittsburgh Symphony Orchestra

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

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