

GERSHWIN PREMIERE

DAYFUL



DE 3216

OF

**RECORDING PREMIERE**

**Dayful of Song**

Cuban Overture • Promenade  
Rhapsody in Blue • Lullaby  
An American in Paris

SONG



LITTON • DALLAS

CONDUCTOR/PIANIST

SYMPHONY ORCHESTRA

# GEORGE GERSHWIN

DE 3216



# DAYFUL OF SONG

*"...Birds in the tree  
sing their dayful of song"*  
from  
*"I Got Rhythm"*

**ANDREW LITTON**  
CONDUCTOR/PIANIST

**DALLAS SYMPHONY  
ORCHESTRA**

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## RECORDING PREMIERE

- 1 Dayful of Song** (12:23)  
Andrew Litton, piano
- 2 Cuban Overture** (10:35)
- 3 Promenade** (2:50)  
Stephen Girko, clarinet
- 4 Rhapsody in Blue** (16:58)  
Andrew Litton, piano
- 5 Lullaby** (8:56)
- 6 An American in Paris**  
(18:27)

TOTAL PLAYING TIME: (70:09)



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Andrew Litton, conductor/pianist • Dallas Symphony Orchestra

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VIRTUAL REALITY  
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**DAYFUL of SONG**  
**MUSIC OF GEORGE GERSHWIN**

1 **Dayful of Song** (12:23) • **RECORDING PREMIERE**

*Andrew Litton, piano*

2 **Cuban Overture** (10:35)

3 **Promenade** (2:50)

*Stephen Girko, clarinet*

4 **Rhapsody in Blue** (16:58)

*Andrew Litton, piano*

5 **Lullaby** (8:56)

6 **An American in Paris** (18:27)

**Dallas Symphony Orchestra**  
**Andrew Litton, conductor/pianist**

TOTAL PLAYING TIME: 70:09

**Andrew Litton comments on this recording**

**H**appy Birthday, George Gershwin! On September 26, 1998 he would have been 100; and even though fate cruelly took him away after only 38 of those years, he left us with the most enduring legacy possible — a treasury of classic American music that is enjoyed the world over.

My love affair with the music of George Gershwin started when I was a child. I grew up in New York City living just yards from where Gershwin wrote many of his greatest works. He has always been a hero and an endless source of fascination for me. His virtuosic piano playing, his natural gift of melody, his inexhaustible enthusiasm and ebullient personality — I wish I could have known him! His sister-in-law Leonore once said: “Whenever he entered a room, he captured it instantly and completely, not because he was overbearing but because he had an irresistible infectious vitality, an overwhelming personal magnetism beyond that of most of the greatest movie stars.”

The combination of George Gershwin’s music and older brother Ira’s equally brilliant lyrics soon earned the two men enormous fame. Even with his success as a songwriter, George had always yearned to write

“serious” music, and his first attempt is represented on this album by the lovely string **Lullaby** (1919). This work was originally intended for string quartet, but was never published during George’s lifetime. Ira had it published in 1968 with the words: “It may not be the Gershwin of his other concert works, but I find it charming and kind.”

The next work chronologically is **Rhapsody in Blue**. It is hard to believe that nearly three quarters of a century have passed since its premiere, but it has certainly become one of the most popular compositions of all time. It still sounds fresh and brazen today, particularly in its original version with jazz band accompaniment as performed here. This “Paul Whiteman version,” as it has become known, was commissioned by the great band leader for a jazz retrospective concert called *An Experiment in Modern Music* that was taking place in New York’s Aeolian Hall on February 12, 1924. The whole concept of a jazz retrospective at that time was fairly ironic since jazz had really not been around long enough to warrant such historical scrutiny! One thing was certain. This was a daring maneuver by Whiteman to bring jazz into the concert hall, and — largely due to *Rhapsody in Blue* — it worked. In the audience were

Sergei Rachmaninoff, Fritz Kreisler, Leopold Stokowski, Walter Damrosch, Jascha Heifetz and John Phillip Sousa. Apparently, the concert was a fairly lengthy and unexciting affair, when all of a sudden a young man named Gershwin came bounding from the wings and sat at the piano, and the now legendary clarinet solo began. The performance had a huge effect on the audience and caused one music commentator to say that it "hinted at something new, something that had not hitherto been said in music... (Gershwin) may yet bring jazz out of the kitchen."

Whiteman had asked Gershwin to write a piano concerto for this concert some three months earlier. Though delighted with the idea, Gershwin promptly forgot because he was preoccupied with writing a new show ("Sweet Little Devil"). Imagine his surprise when he read in the paper about his non-existent concerto premiering the following month! He called Whiteman in a panic, and together they worked out a compromise. The piece no longer had to be a full-fledged concerto, and the orchestration (something Gershwin had never before attempted) would be carried out by Whiteman's own arranger, Ferde Grofé.

This first orchestration sounds particularly unique because the instrumentation of Paul

Whiteman's band was so unusual. There were eight violins besides all the requisite reeds, brass, piano, drums and banjo. Add to that a string bass player who also played the tuba, and it becomes quite clear that this rather special-sounding ensemble played an important role in the original conception of *Rhapsody in Blue*. That is the reason I so much prefer performing the original version, although Grofé did go on to orchestrate the work twice more. The second is scored for a pit-sized ensemble and the third, the most popular, is for full symphony orchestra.

**An American in Paris**, which dates from 1928, is actually the result of several trips to Paris, not only the one made in March of that year. It was a trip made two years earlier which yielded what would turn out to be the signature element of the piece — the four taxi horns which George bought on the Avenue de la Grand Armée. The completed tone-poem had its premiere by the New York Philharmonic and Walter Damrosch on December 13, 1928. George referred to it as "a rhapsodic ballet," and even though he had no story line in mind, the program at the first performance had an essay by Deems Taylor that became the subtext for the work. Taylor's image of the lone American tourist setting forth on an adventure exploring Paris, complete with a bout of homesickness,

became the perfect synopsis, challenged only by those recalling the eponymous 1951 Academy Award®-winning film starring Gene Kelly and Leslie Caron. Even though, in the best Hollywood tradition, quite a bit of the original music was rearranged for that film, there has never been a greater tribute to a piece of music.

With the **Cuban Overture** (1932), Gershwin continued his habit of bringing bits of his travels home. He came back from a February, 1932 vacation in Cuba carrying a bunch of Cuban percussion instruments, and promptly set about writing a piece for them. The resultant work, entitled *Rumba*, was premiered in August, and by the second performance in November the present name had taken hold. The unusual percussion instruments he used were the Cuban sticks, Gourd, Maracas and Bongos. The Overture is in three sections, with the hauntingly beautiful slow section demonstrating how far Gershwin's compositional prowess had advanced. One can also find the characteristic that would reach its zenith in *Porgy and Bess* — Gershwin's fascination with other musical cultures and his desire to recreate and depict them in his own unique way. One feature of the performance on this disc which may surprise listeners, is that we repeat the penultimate bar three times. The instruction to do this actually

exists in the orchestral manuscript and the printed score of Gershwin's own one-piano, four-hand arrangement of the Overture, but because the notation never made it into the printed full score or orchestral parts, it is unfortunately rarely performed this way.

The 1937 Fred Astaire/Ginger Rogers film *Shall We Dance*, Gershwin's second-to-last project, had a delightful sequence aboard ship called "Walking the Dog." The music for this eventually became known as **Promenade**, and we present it in an orchestration by the late André Kostelanetz.

In 1985, I had the great honor to be music director for a concert presented at the Warner Theater in Washington, D.C. by the Library of Congress in celebration of its George and Ira Gershwin Collection, and sponsored by the Ira and Leonore S. Gershwin Estate. We were given access to a dozen or so Gershwin songs in manuscript form that had never been published or performed. Boxes and boxes of these songs, many of them just fragments or sketches for future ideas, were stored in Ira's house before his death in 1983. One has the most amazing sensation playing through these unmistakably Gershwin yet strangely unfamiliar songs!



Since these manuscripts are written for piano, we picked a group of songs to flesh out into a piano and orchestra arrangement, not unlike the treatment of the original "Gershwin Songbook". With the help of arranger and orchestrator Sid Ramin, seven unknown songs have been given new life: "Hold On," "I Must Write a Song," "Hot," "One Minute More," "Sutton Place," "My Honor Was at Stake," and "Machinery Goes Mad." The Gershwin Estate decided to name the medley after a line in the verse of the hit song *I Got Rhythm*: "...Birds in the tree sing their *dayful of song*..." It is therefore our great pleasure to present the premiere recording of seven "new" Gershwin songs under the title **Dayful of Song**.

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**Andrew Litton** became Music Director of the Dallas Symphony Orchestra in 1994 following a highly successful six year tenure as Principal Conductor and Artistic Advisor of Britain's Bournemouth Symphony Orchestra. As Conductor Laureate of the Bournemouth Symphony, he won the 1997 Grammy® for best choral recording of Walton's *Belshazzar's Feast* with baritone Bryn Terfel. Also nominated for a 1997 Grammy® was Mr. Litton's recording of the *1812 Overture* and other great Tchaikovsky works, the first in an

enterprising series of recordings with the Dallas Symphony on the Delos label.

When appointed to the Dallas Symphony, Mr. Litton was the first American in a decade, and one of the youngest ever, to head a major American orchestra. He has embarked on an ambitious program, strongly supported by the Dallas community, to significantly raise the orchestra's international standing in anticipation of its centennial celebrations in the year 2000. The Dallas Symphony makes its first European tour under Mr. Litton's direction in 1997, including a concert at London's Royal Albert Hall as the only American orchestra to participate in the 1997 BBC Proms.

Mr. Litton's dynamic leadership on the podium and in the community is attracting new and younger audiences. A Dallas Symphony multimedia television series for children, "Amazing Music," is being distributed internationally. The Dallas Symphony is featured in a number of PBS Television Specials, including the music of Bernstein, Barber, and Beethoven and "Happy Birthday, George Gershwin," a centennial salute with Mr. Litton as host, conductor, and pianist.

Closely identified with the music of George Gershwin, Mr. Litton led a triumphant 1992 Royal Opera Covent Garden premiere of *Porgy and Bess* and in 1995 he was Music Director for a special Washington, D.C. Gala

Concert honoring the Library of Congress' George and Ira Gershwin Collection.

Mr. Litton's over 40 CDs include the Rachmaninov Symphonies with the Royal Philharmonic and the complete Tchaikovsky Symphonies with the Bournemouth Symphony. He has conducted some 100 orchestras worldwide, including the Chicago Symphony, the Philadelphia Orchestra, all the principal orchestras of Great Britain, the Orchestre National de France, the Tokyo Philharmonic, the Moscow State Symphony, the Leipzig Gewandhaus, the Israel Philharmonic, among many others. His opera credits, in addition to the Royal Opera, include the Metropolitan Opera *Eugene Onegin*, the

English National Opera *Falstaff* and *Salome*, the Los Angeles Opera *Tosca*, a forthcoming *Billy Budd* with the Welsh National Opera, and the Music Directorship of a Bregenz Festival (Austria) new production of *Porgy and Bess*.

Upon completion of his Juilliard studies Mr. Litton became Exxon/Arts Endowment Assistant Conductor of the National Symphony Orchestra. The University of Bournemouth awarded Mr. Litton an Honorary Doctor of Music Degree in recognition of his work in Great Britain, for which he and the Bournemouth Symphony also received the Royal Philharmonic Society's Award. Born in New York City, he presently resides in Dallas, Texas.

### DALLAS SYMPHONY ORCHESTRA

**Andrew Litton**, *Music Director and Conductor*  
**Keri-Lynn Wilson**, *Associate Conductor*  
**David R. Davidson**, *Chorus Director*

FIRST VIOLINS  
 Emanuel Borok,  
 Concertmaster  
 Jan Mark Sloman  
 Motoi Takeda  
 Ronald Hudson  
 Diane Kitzman  
 Arkady Fomin  
 Bruce Wittrig  
 Mary Reynolds

Melvin Baer  
 Andrew Schast  
 Andrzej Kapica  
 Peggy Miller Zimmers  
 Susan Ager  
 Kay Buchbinder  
 Joan Davis  
 Sarah Hardesty

SECOND VIOLINS  
 Delmar Pettys, *Principal*  
 Alexandra Adkins  
 Shtarkman  
 Sho Mei Pelletier  
 Maria Schleuning  
 Bruce Patti  
 Daphne Volle  
 Miyo Kono  
 Heidi Trevor Itashiki

Shu Lee  
 Janet Cherry  
 William Scobie  
 Dawn Stahler  
 Lauren Charbonneau  
  
 VIOLAS  
 Ellen Rose, *Principal*  
 Barbara Hustis  
 Kay Gardner ▶

Valerie Dimond  
John Geisel  
Pamela Askew  
Mitta Angell  
Thomas Demer  
David Sywak  
David Schultz  
Lionello Forzanti, Assoc.  
*Principal Emeritus*  
Caroline Clayton

FLUTES  
Jean Weger Larson,  
*Principal*  
Harvey Boatright  
Deborah Baron

PICCOLO  
Deborah Baron

OBOES  
Eric Barr, *Principal*  
David Matthews  
Willa Henigman

ENGLISH HORN  
David Matthews

CLARINETS  
Stephen Girko, *Principal*  
Paul Garner & Eb Clar.  
Harold Nogle, Jr.  
Christopher Runk

BASS CLARINET  
Christopher Runk

BASSES  
Clifford Spohr, *Principal*  
Roger Fraterna  
Tom Lederer,  
*Co-principal*  
Elizabeth Patterson  
Girko  
Dwight Shambley  
Paula Holmes Fleming  
Alan Yanofsky  
Nicolas Tsolainos  
Jean-Etienne Lederer

SAXOPHONES  
Timothy Roberts  
James Riggs  
Peter Grenier  
Winston Stone  
Peter Brewer

BASSOONS  
Wilfred Roberts,  
*Principal*  
Scott Walzel  
Peter Grenier

CONTRABASSOON  
Peter Grenier

HORNS  
Gregory Hustis, *Principal*  
James London  
David Battey  
Paul Capehart  
Robin Raby

TRUMPETS  
Jeffrey Curnow, *Principal*  
Richard Giangiulio,  
*Co-principal*

Bert Truax  
Thomas Booth

TROMBONES  
John Kitzman, *Principal*  
Philip Graham  
Darren McHenry

BASS TROMBONE  
Darren McHenry

TUBA  
Matthew Good

TIMPANI  
Kalman Cherry, *Principal*

PERCUSSION  
Douglas Howard,  
*Principal*  
Ronald Snider  
Daniel Florio  
Brad Wagner  
Deborah Mashburn

Joseph Ferraro  
Drew Lang

HARP  
Susan Dederich-  
Pejovich, *Principal*

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*John Eargle describes VR<sup>2</sup> and Surround Sound*

We are at a new golden age in sound recording. Since the early days of the art of recording, the industry has striven for realism; the improvements of the LP, stereo, and digital technology have each represented great steps forward. Now we are entering the era of *discrete surround sound* playback in the home. **Virtual Reality Recording (VR<sup>2</sup>)** represents Delos' commitment to this new medium.

In terms of recording technology, each VR<sup>2</sup> recording

begins as a set of multiple stereo program pairs which are mixed into normal two-channel stereo for current CD release, and archived for later mixdown into surround sound. While the actual audio consumer carrier of discrete surround is a couple of years away, this stereo CD can be heard in surround through Dolby Pro-Logic surround sound decoders, which are at the heart of many home theater systems. Listen, and you will hear the difference.





As with our previous Dallas Symphony VR<sup>2</sup> releases, the unique acoustical qualities of McDermott Hall at the Meyerson Symphony Center have provided Delos with an opportunity to employ the latest in recording technology. For this recording of Gershwin's music we shortened the reverberation time in the hall to achieve a feeling of more intimacy. We also reduced the distance between the "house microphones" and the main array, giving the effect of a

slightly smaller recording space appropriate for this music. The overall miking strategy remains basically the same as for all other Delos symphonic recordings, but more spot mikes were used for subtle delineation of musical lines. Listen for the sumptuous string intimacy in the *Lullaby* as well as for accurate imaging in the percussive details of *An American in Paris* and *Cuban Rhapsody*.

*John Eargle*

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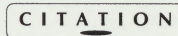
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*from I Got Rhythm*

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