



Manhattan Playboys

American Light Classics

**Iain Sutherland
Concert Orchestra**

Forgotten Dreams

Pavanne

Folks Who Live on the Hill

Trumpeter's Lullaby

American Salute

Song of the High Seas

Kentucky Love Song

On Golden Pond

How Beautiful is Night... *and more*

alto

Manhattan Playboys

American Light Classics

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|------|---|------|
| [1] | Erich Wolfgang Korngold:
<i>Overture from "Captain Blood"</i> | 2:58 |
| [2] | Robert Farnon: <i>Manhattan Playboy</i> | 2:52 |
| [3] | Leroy Anderson: <i>Forgotten Dreams</i> | 2:38 |
| [4] | Cy Coleman (orch. Iain Sutherland): <i>I'm a Brass Band</i>
<i>from "Sweet Charity"</i> | 2:19 |
| [5] | Morton Gould: <i>Pavane</i>
<i>from "American Symphonette No. 2"</i> | 3:18 |
| [6] | Jerome Kern: <i>Folks Who Live on the Hill</i> | 4:08 |
| [7] | trad. (orch. Peter Hope): <i>Marching Thro' Georgia</i> | 4:22 |
| [8] | Cole Porter (orch. Reg Tilsley): <i>Night and Day</i> | 4:19 |
| [9] | Richard Rodgers: <i>Song of the High Seas</i>
<i>from "Victory at Sea"</i> | 3:06 |
| [10] | Jerry Herman: <i>Overture from "Mack and Mabel"</i> | 5:42 |
| [11] | George Gershwin: <i>Walking the Dog</i> | 3:06 |
| [12] | David Rose: <i>Tiny Ballerina</i>
<i>(who danced in the key of C)</i> | 3:17 |
| [13] | trad. (orch. Hope): <i>Kentucky Love Song</i>
<i>("Black is the Color of My True Love's Hair")</i> | 3:57 |
| [14] | Victor Herbert: <i>March of the Toys</i>
<i>from "Babes in Toyland"</i> | 3:48 |
| [15] | Dave Grusin: <i>Theme from "On Golden Pond"</i> | 4:56 |
| [16] | Rodgers: <i>Carousel Waltz</i> | 5:50 |
| H | Anderson: <i>Trumpeter's Lullaby</i> | 2:51 |
| [18] | Gould: <i>American Salute</i> | 4:37 |
| [19] | Farnon (orch. Milt Raskin): <i>How Beautiful is Night</i> | 3:32 |
| [20] | Leonard Bernstein (orch. Maurice Peress):
<i>Overture from West Side Story</i> | 5:08 |

Iain Sutherland Concert Orchestra

NOTES ON THE PROGRAM

In the four decades I conducted the BBC's Light Orchestras, and the European broadcasting orchestras, in the delightful repertoire which is classified as "Light Music", I always included pieces from the American repertoire which I knew from the recordings of orchestras like the *Boston Pops* and the *Hollywood Bowl*. These wonderful melodies were always a "hit" with audiences at my "Pops at the Philharmonic" concerts. On this album with my studio orchestra, I have put together a selection of favourite compositions of American Light Classics, including some instrumental arrangements from the *Great American Songbook*, and some themes from the movies, where so much orchestral light music continues to be written in the new guise of film music, to bring back some of the glitz and glamour of a Golden Age.

Overture: Captain Blood. Erich Korngold pioneered the symphonic film score. Winner of two Oscars, he saw his film music as "opera without singing". Among the many films for which he is justly famous, he scored four of Errol Flynn's great swashbuckling movies: *The Adventures of Robin Hood*, *Elizabeth and Essex*, *The Sea Hawk* and (here) *Captain Blood*. Although born in Austria he became a naturalised American in 1943.

Manhattan Playboy. Robert Farnon, though born in Toronto, worked extensively in Hollywood and on Broadway as both composer and arranger; *Captain Horatio Hornblower RN* and *The Road to Hong Kong* are among his many credits. He was drafted into the army in WW2 as Musical Director of the Canadian Band of the AEF; Glenn Miller held the same post with the American Band of the AEF. He married an English girl and opted to stay in England after the war where he soon became famous for a string of light music hits with his glamorous trans-atlantic style. *Manhattan Playboy* is a classic example. I had the honour of conducting the world premiere of his *Symphony No.3* in 2005.

Forgotten Dreams. Leroy Anderson has been hailed as "One of the Masters of American Light Music" by multiple Academy Award winner, John Williams. His world-famous *Sleigh Ride* was the first purely orchestral piece to reach No.1 on the Billboard Pop Music Chart; *Blue Tango* was the first instrumental record to sell a million copies and won him a star on the Hollywood Walk of Fame. But on this album I have chosen to show the composer in more reflective mood. In *Forgotten Dreams* the deceptively simple melody first introduced by the solo piano is full of nostalgia and reminiscent of one gazing into the dying embers of the fire, perhaps hoping to remember, perhaps trying to forget.

I'm a Brass Band from *Sweet Charity*. Cy Coleman is a composer with a string of hits to his name as well as two “Tonys”, three “Emmys” and two “Grammys”. Songs like *Witchcraft* and *The Best is Yet to Come* with Broadway shows like *Barnum* and *Sweet Charity* are among his most famous achievements. The irresistible Shirley MacLaine played the eponymous Charity Hope Valentine in the 1969 movie and it was the opening lyric of *I'm a Brass Band* written by Dorothy Fields, and sung by Miss MacLaine, which inspired my orchestral arrangement: *I'm a Brass Band, I'm a harpsichord, I'm a clarinet; I'm the Philadelphia Orchestra, I'm the Modern Jazz Quartet.*

Pavanne from *American Symphonette No.2*. Morton Gould was a Pulitzer Prize-winning composer; his impressive list of other awards included the *Grammy Lifetime Achievement Award* and his election to the American Academy of Arts and Letters. He could combine classical genres with influences of jazz, blues, gospel and folk and wrote works for Broadway, TV, Film, Ballet and Symphony Orchestra. He added the extra “n” in *Pavanne* himself as he was worried American radio announcers would rhyme it with “Pa-vein”!

The Folks Who Live on the Hill. Jerome Kern died in 1945 and President Truman declared a national day of mourning, such was the fame, regard and affection in which he was held. He wrote 700 songs, most of which were used in dozens of Hollywood films even long after his death. He wrote the scores of many Broadway musicals the most famous of which was *Show Boat* with Oscar Hammerstein. His songs included *I Hear Music*, *Ol' Man River*, *Smoke Gets in Your Eyes* and the one I've included on this album. The recording of *The Folks Who Live on the Hill* by Peggy Lee (alto ALN1907) from her award winning album of 1957 was to be a watershed in the way that popular ballads would subsequently be treated, with an iconic arrangement by Nelson Riddle and a large studio orchestra conducted by Frank Sinatra. This haunting arrangement is by Peter Knight.

Marching Through Georgia. Peter Hope has taken this marching song written at the end of the American civil war as the basis for his mini tone poem. Like many English composers before him, Peter Hope has found inspiration on the American side of the Atlantic. His skill as an orchestrator and arranger has not gone unnoticed by his American colleagues and he has collaborated on film scores by John Williams and James Horner, and has scored albums for Jessye Norman and Jose Carreras.

Night and Day: from *The Gay Divorce*. Cole Porter remains one of America's most enduring Masters of popular music, although as a young man he made a serious study of composition in Paris with Vincent d'Indy. Composer of no fewer than 24 Broadway musicals he won the first of his two “Tonys” for *Kiss Me Kate* in 1948. His songs also featured in many films including *High Society* starring Bing Crosby, Frank Sinatra and Grace Kelly, and the film version of *The Gay Divorce* starring Ginger Rogers and Fred Astaire. I've chosen a superb instrumental arrangement of *Night and Day* by Reginald Tilsley.

Song of the High Seas from *Victory at Sea*. Richard Rodgers is best known for his song writing collaboration with Lorenz Hart and his ground breaking Broadway musicals with Oscar Hammerstein 2nd. However he was also an accomplished composer of orchestral music like *Slaughter on 10th Avenue*. He was approached by NBC to provide the score for their prestigious documentary series *Victory at Sea* which went on to be showered with awards. Richard Rodgers and his long-time musical associate Robert Russell Bennett, who orchestrated and conducted the recording sessions, provided a memorable score. The music for the opening titles, *Song of the High Seas* went on to become a favourite concert piece in its own right.

Overture: Mack and Mabel. Jerry Herman's Broadway musical is based upon the real-life characters, Mack Sennett, founder of the silent-era Keystone Film Studios, and his leading lady Mabel Normand. It opened on Broadway in 1974 and in London in 1995 and has had many revivals, winning two “Tonys”. He has been honoured by a *Lifetime Achievement Award* and a star on the Hollywood Walk of Fame. The overture features the lovely ballad *I Won't Send Roses* as well as some brilliant music reminiscent of the hilarious “chase” sequences of the Keystone Kops.

Promenade: Walking the Dog. George Gershwin wrote this delightful orchestral novelty for the sequence where Fred Astaire goes dog-walking aboard a luxury liner in the 1937 film, *Shall we Dance*; it was to be his final purely orchestral work as he died abruptly later that year aged only 38. His legacy contains some of the greatest songs ever written, the opera *Porgy and Bess*, *Piano Concerto in F*, *Rhapsody in Blue* and *An American in Paris*.

The Tiny Ballerina (who could only dance in the key of C). David Rose was one of the biggest and busiest names in the world of American popular music. Born in London and raised in Chicago he went on to compose hundreds of light orchestral pieces including no less than three

million-sellers, *Holiday for Strings*, *The Stripper* and *Calypso Melody*. He wrote many TV signature tunes including *Bonanza* and *Little House on the Prairie* winning him four “Emmys”, and a gold disc and he was married, for a time to Judy Garland. He also composed profusely for radio and TV, and this glamorous waltz, *The Tiny Ballerina* came from one of those big TV specials, and although not as well-known as his “million-sellers”, it deserves a place here.

Kentucky Love Song “*Black is the colour of my true love’s hair*”). Peter Hope again finds inspiration for another enchanting arrangement this time among America’s wealth of folk songs. It comes from the Appalachian Mountains of Kentucky and was collected and recorded in 1916. The musicologist Alan Lomax maintains the melody is of Scottish origin as many Scots immigrants had settled in those parts.

March of the Toys from *Babes in Toyland*. Victor Herbert was born in Dublin and studied music in Germany before settling in America where he became a major figure in the developing musical world before the first World War. He wrote many operettas and musicals, the most famous being *Babes in Toyland* and *Naughty Marietta*, as well as composing orchestral works such as the *Cello Concerto No.2 in E minor* much admired by Dvořák. *March of the Toys* was also used in two film adaptations of *Babes in Toyland*, the first in 1934 with Laurel and Hardy and the second from Disney in 1961. He is commemorated with a statue in Central Park N.Y.

On Golden Pond. Dave Grusin wrote the score for this triple Oscar-winning 1982 film starring Katherine Hepburn, Henry Fonda and Jane Fonda. For his work which spans Film, TV and recordings, he has garnered 12 “Grammys” as well as his “Oscar”. His other films include *The Graduate*, *Tootsie* and *Heaven Can Wait*. The theme from *On Golden Pond* captures beautifully the tranquillity of the setting against which the conflicting emotions of the protagonists play out.

Carousel Waltz. Richard Rodgers’ second collaboration with Oscar Hammerstein 2nd. was the multi-award winning show *Carousel* which opened on Broadway in 1945 and was later turned into a highly successful film in 1956. The famous *Waltz* is another example of the Richard Rodgers’ accomplishment as an orchestral composer.

Trumpeter’s Lullaby. Leroy Anderson may have surprised many people by choosing the mighty trumpet as an instrument for a lullaby; renowned as the instrument of choice for fanfares and calls to battle it would appear the wrong choice to lull babies to sleep! But there is a

melancholy in this trumpeter’s melody which is most touching, so perhaps it was not just a flight of my own fancy when, as I conducted, I thought that this lullaby was not for children after all but, perhaps, for fallen comrades who slept a longer sleep.

American Salute. Morton Gould chose the Civil War marching song, *When Johnny Comes Marching Home*, written in 1863 and sung by both sides, as the basis for this superb set of theme and variations. Brilliantly orchestrated it is a concert favourite with orchestras and audiences alike, on both sides of the Atlantic.

How Beautiful is Night. Robert Farnon’s contribution to the *Great American Songbook* came when Milt Raskin wrote words to Farnon’s atmospheric depiction of the night skies, and it was recorded by Sarah Vaughan. This version is the composer’s original score.

Overture: West Side Story. Leonard Bernstein (music), Stephen Sondheim (lyrics) and Jerome Robbins (choreography) in their 1957 musical, changed the face of Broadway for ever. When film director Robert Wise was added to the team for the 1961 movie, the Hollywood musical was also changed: it swept the board with ten “Oscars”. This concert arrangement of the overture is by Maurice Peress.

NOTES ON THE ARTIST

Iain Sutherland is a graduate of the Royal Scottish Conservatoire where his principal study was the violin. After graduation he took further lessons in London before starting a highly successful career as an orchestral and studio-session violinist. He began broadcasting on the BBC Light Programme conducting his own freelance session orchestra and was soon offered the position of Principal Conductor of the BBC Scottish Radio Orchestra back in his native Glasgow.

During his 35 years of association with the BBC he went on to become Principal Conductor of the BBC Radio Orchestra in London and Principal Guest Conductor of the award-winning *Friday Night Is Music Night* on BBC Radio 2. This led to guest appearances with all the London and UK-based Symphony Orchestras as well as the major European orchestras and other International orchestras in Rio and Capetown.

Iain Sutherland’s repertoire encompasses baroque, classical, romantic and contemporary works as well as the lighter repertoire of Hollywood, Broadway and Vienna. His *Pops at the Philharmonic* concerts and *Summer Proms* appearances are popular not only for his eclectic choice of repertoire but also for his informal yet informative introductions.

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