

IRVING BERLIN

GREAT MAN OF AMERICAN MUSIC
A NEW INTERPRETATION

POLIAKIN

HIS ORCHESTRA AND CHORALE



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Irving Berlin
*Poliakin Orchestra / Raoul Poliakin, Conductor /
Poliakin Chorale (*)*

1	Easter Parade	03:45
2	With You*	04:31
3	Let's Face The Music and Dance	04:02
4	I've Got My Love To Keep Me Warm	02:19
5	What'll I Do?	02:14
6	Say It Isn't So	03:30
7	How Deep Is The Ocean?*	03:14
8	Now It Can Be Told	02:57
9	The Girl That I Marry	03:01
10	I'm Putting All My Eggs In One Basket	03:41
11	The Song Is Ended	02:43

**IRVING BERLIN
GREAT MAN OF AMERICAN MUSIC
A NEW INTERPRETATION
RAOUL POLIAKIN
CONDUCTING HIS ORCHESTRA AND
CHORALE**

Following his imaginatively successful interpretations of *The Music of George Gershwin and Cole Porter* (Everest LPBR 5051, SDBR 1051) and *The Music of Richard Rodgers... The Music of Harold Arlen* (Everest LPBR 5066, SDBR 1066), Poliakin now turns to Irving Berlin. Again, the brilliant, full range clarity provided by Everest engineers communicates all the balanced details of the arrangements, several of them, by Poliakin himself.

Conducting an orchestra of fifty-five and a chorus of twenty, Poliakin interprets these major American standards with characteristic warmth and rhapsodic sweep, but also in rhythms that are strongly marked. Because of the fact that Irving Berlin's long-range popularity has been due to the artful simplicity of his melodies, Poliakin makes certain that the melodic lines are vigorously and soaringly delineated.

Aside from his capacity to create melodies that are easily remembered, Berlin has been so remarkably successful a writer because he has never felt that pop song composing was in any sense demeaning. He is not a frustrated classical composer. "Irving," says Oscar Hammerstein "has no sophistication about writing hits. He likes hits. And he loves his songs – when someone else loves them. He has almost a beginner's eagerness to have you like what he's just written."

Berlin, moreover, has put all of himself into his work. "Songwriting," he has said, "is not alone a business or a hobby with me. It's everything." Irving Berlin has been a professional songwriter for more than fifty years. Now 72, he is still writing and as anxious as ever that his songs be accepted. He's had more than 800 published, and there are even more he's held back until the time is right, he feels, for their release.

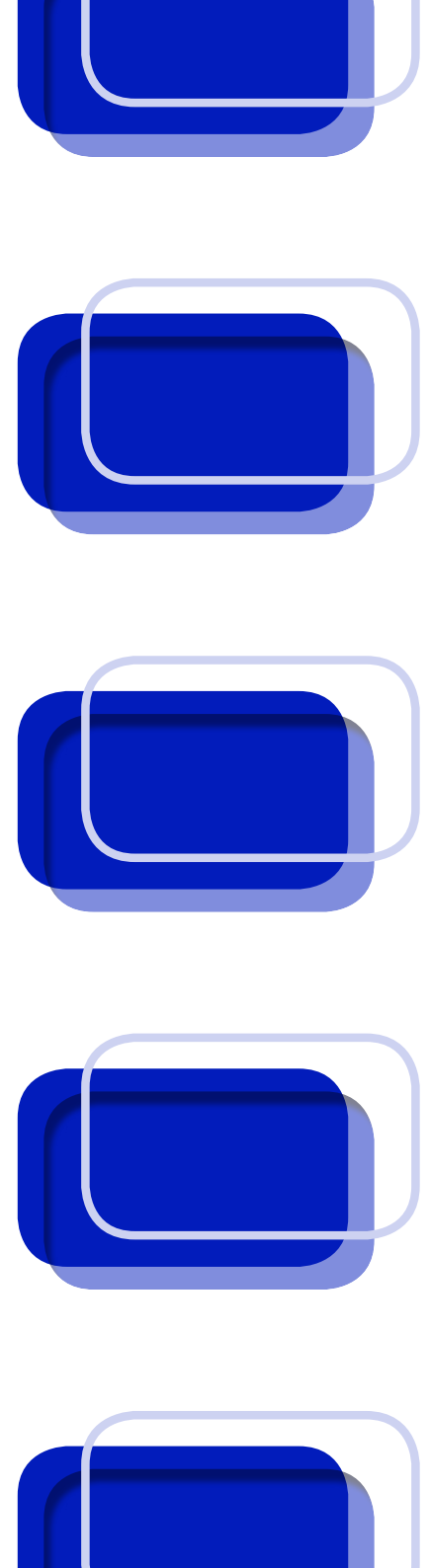
For this album, Raoul Poliakin has chosen eleven of Berlin's best known songs, tunes that bear out Harold Arlen's contention that Berlin's melodies "sound as if they were born that way – not written." Poliakin has had an extensive background in classical music, having been a concert violinist, a member of several major American symphony orchestras, and a conductor. He does not approach popular music of this quality with condescension. Poliakin feels that several of the standard popular songs will last as long as the classics, and he molds his versions of them with the care and enthusiasm with which he approaches a classical work.

It might be instructive to follow the chronological order of the songs in this set. The earliest is *What'll I Do?* (1924), followed by *The Song is Ended* (1927). *With You* was part of the 1930 film score for *Puttin' on the Ritz*, starring Harry Richman. *How Deep Is The Ocean* and *Say It Isn't So* first appeared in 1932. *Easter Parade* came the next year as part of the Broadway hit, *As Thousands Cheer*, with Marilyn Miller, Clifton Webb and Ethel Waters.

Let's Face The Music and Dance and *I'm Putting All My Eggs in One Basket* were both in the 1936 film musical, *Follow The Fleet*, co-starring Fred Astaire and Ginger Rogers. *I've Got My Love to Keep Me Warm* was written for a 1937 picture, *On The Avenue*, with Dick Powell, Madeleine Carroll and Alice Faye. *Now It Can Be Told* appeared a year later in the film, *Alexander's Ragtime Band* with Tyrone Power, Alice Faye and Don Ameche. Finally, *The Girl That I Marry* is from the 1946 hit, *Annie Get Your Gun*.

Irving Berlin has received many honors with perhaps the most notable having been the signing by President Eisenhower on July 16, 1954, of a bill authorizing Congress to strike a special gold medal for the composer as a result of *God Bless America*. Berlin has been able to write hits in just about every conceivable form of popular songs from buoyant ragtime to remarkably sensitive ballads. David Ewen, a historian of American popular song, has written that Berlin was chiefly responsible for a new type of American ballad. "There arose," Ewen says in his *Panorama of American Music*, "through Berlin an American song so personal in melodic character, so haunting in its expression of lyrical beauty that it is as different from the hothouse products (of American popular song) of the 1880s and 1890s as a Schubert *Lied* is from the Viennese popular tune."

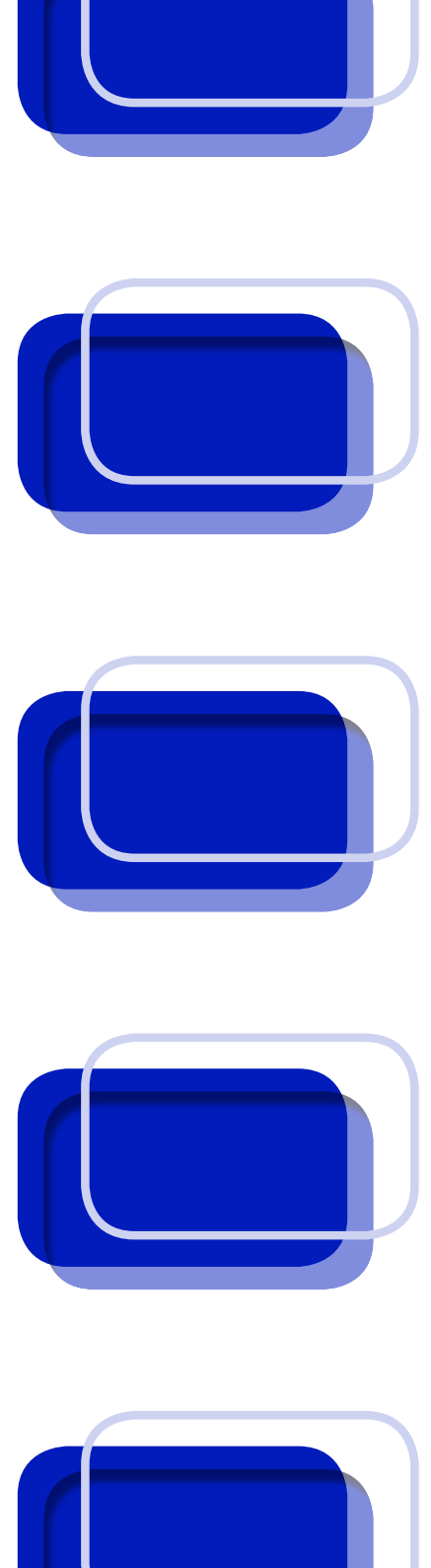
Berlin, said Jerome Kern, "absorbs the vibrations from the people, manners and life of his time, and in turn, gives these impressions back to the world – simplified – clarified – glorified!"



In 1919, Irving Berlin said worriedly, “It is much more difficult for me to write successes now, because people expect so much from me on account of my previous hits.” Succeeding generations have continued to expect a great deal from Berlin, and with remarkable consistency, he has been able to sustain his ability to create words and music that appeal directly to the emotions and memories of millions of people. It is as if Berlin, for fifty years, has been the spokesman in popular music for Americans of the widest possible variety of backgrounds.

Berlin feels as his listeners do, and therefore, has always been able to communicate to a mass audience. He has taken nearly everyone’s experiences, regrets and hopes, and made them into melodies that seem always to have existed.

Original Liner Notes by Nat Hentoff



Some notes on the history of Everest Records

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical 'Everest-sound'.

...from the original LP release:

"The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film.

Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to an EVEREST recording.

Notice that now EVEREST engineers have over 3 times the normal space available [than] on 1/4" tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with

- No distortion from print through
- No distortion from lack of channel width
- Absolute minimum of "wow or flutter"
- Highest possible signal to noise ratio
- Greatest quality and dynamic range ever recorded

With 35 mm magnetic film, the base material on which the magnetic oxide is coated is five times thicker than conventional tape and is similar to the film used for motion pictures. This thickness permits the recording of extremely high sound intensities without the danger of layer-to-layer "print-through". The width of 35 mm magnetic film is such that it can accommodate three channels, each of which is as wide as the standard 1/4" recording tape. Because of this great channel width, it is possible to produce stereo recordings in which the usual background noise is inaudible. Another similarity of magnetic film to motion picture is that it has sprocket holes cut along each edge. The drive mechanism is also similar to motion picture cameras in that sprocket gears engage these sprocket holes affording a smoothness of motion that reduces "wow and flutter" to an absolute minimum. The film has another advantage in its great

tensile strength which effectively eliminates pitch changes due to "tape stretch", a condition heretofore almost impossible to control.

Drawing on the extensive experience in the motion picture sound field BELOCK INSTRUMENT (of which EVEREST is a division), requested Westrex Corporation to build special equipment to EVEREST'S exacting specifications in order to accomplish these advantages. This equipment includes the use of special recording heads which afford complete wide band frequency response beyond that normally specified in any present-day motion picture recording. It is of interest to note, that when soundtracks of great motion pictures originally recorded on 35 mm magnetic film are released as phonograph records, that normal technique is to re-record the sound from 35 mm magnetic film to conventional tape. EVEREST, through its advanced processes and equipment, is the only record company able to transfer all Master Records directly from the 35 mm magnetic film to the recording heads.

To assure maintaining the high quality of EVEREST sound on every EVEREST recording, the same equipment that is used in the BELOCK Recording studios is utilized for recordings made anywhere in the world. By

utilizing specially designed portable versions of EVEREST 35 mm equipment, EVEREST engineers are able to make recordings and maintain the rigid standards and excellence of quality available in the Studios.

The advanced engineering and special equipment, in addition to meticulous attention to detail, results in the EVEREST sound, a sound that has been acclaimed as superb by critics and record enthusiasts throughout the world.

Executive Producer: Mark Jenkins for Countdown Media/Everest • Digital Transfers and Remastering: Lutz Rippe at Countdown Media • Artwork preparation: Eckhard Volk at Countdown Media • Digital Booklet: Dirk Böing, Martina Grütthling • Original Producer: Bert Whyte for Everest Records • Recording Location and Date: New York, 1959 • Original Recordings on 35 mm 3-track magnetic film, originally released in 1960 as SDBR 3058 • Digital restoration and remastering using Algorithmix software products © & © **Countdown Media GmbH**



Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit www.evereststereo.com

SDBR-3003 Antill: Corroboree - Ginastera: Panambi
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3005 Mahler: Symphony No. 1 in D Major "Titan"
London Philharmonic Orchestra & Sir Adrian Boult,
Conductor

SDBR-3006 A Memorial Tribute to Ralph Vaughan Williams: Symphony
No. 9 in E Minor
London Philharmonic Orchestra & Sir Adrian Boult,
Conductor

SDBR-3009 Stravinsky: Ebony Concerto & Symphony in 3 Movements
Woody Herman and his Orchestra / London Symphony
Orchestra & Sir Eugene Goossens, Conductor

SDBR-3018 Copland: Symphony No. 3
London Symphony Orchestra & Aaron Copland, Conductor

SDBR-3022 Kodály: Psalmus Hungaricus - Bartók: Dance Suite
London Philharmonic Orchestra & János Ferencsik,
Conductor

SDBR-3025 Waltz Masterpieces
Stadium Symphony Orchestra of New York & Raoul
Poliakin, Conductor

SDBR-3026 Rimsky-Korsakov: Scheherazade
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3027 Raymond Paige's Classical Spice Shelf
Stadium Symphony Orchestra of New York & Raymond
Paige, Conductor

SDBR-3031 Wagner: Parsifal - Good Friday Spell "Karfreitagszauber"
& Symphonic Synthesis Act 3
Houston Symphony Orchestra & Leopold Stokowski,
Conductor

SDBR-3032 Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam
Houston Symphony Orchestra & Leopold Stokowski,
Conductor

SDBR-3033 Stravinsky: Petrouchka
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3034 Prokofiev: Symphony No. 5
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3037 Berlioz: Symphonie Fantastique
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3038 Richard Strauss: Ein Heldenleben
London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3039 Tchaikovsky: Symphony No. 5 in E Major, Op. 64
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3040 Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3
London Symphony Orchestra, Sir Eugene Goossens,
Conductor & Joseph Fuchs, Violin

SDBR-3041 Villa-Lobos: The Little Train of the Caipira (from Bachianas
Brasileiras No. 2)
Ginastera: Estancia & Panambi (Ballet Suites)
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3044 Grofé: Grand Canyon Suite & Concerto for Piano and
Orchestra in D Minor
Rochester Philharmonic Orchestra & Ferde Grofé,
Conductor

SDBR-3045 Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem,
Op. 112
London Symphony Orchestra, Tauno Hannikainen, Conductor
& Tossy Spivakovsky, Violin

SDBR-3046 Schubert: Symphony No. 8 in B Minor, D 759 "Unfinished"
- Mozart: Symphony No. 40 in G Minor, K. 550
London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3047 Stravinsky: The Rite of Spring ("Le Sacre du Printemps")
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3049 Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody,
Op. 42/3
London Symphony Orchestra, Walter Goehr, Conductor &
Tossy Spivakovsky, Violin

SDBR-3050 Mahler: Symphony No. 9 in D Minor
London Symphony Orchestra & Leopold Ludwig, Conductor

- SDBR-3051** Respighi: The Fountains of Rome & The Pines of Rome
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor
- SDBR-3052** Khatchaturian: Gayne (Ballet Suite)
London Symphony Orchestra & Anatole Fistoulari,
Conductor
- SDBR-3053** Mussorgsky: Pictures at an Exhibition & Night on Bald
Mountain
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor
- SDBR-3054** Shostakovich: Symphony No. 9 / Lieutenant Kijé Suite
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor
- SDBR-3055** Khatchaturian: Concerto for Piano and Orchestra in D-flat
Major
London Symphony Orchestra, Hugo Rignold, Conductor &
Peter Katin, Piano
- SDBR-3056** Dvořák: Symphony No. 9 in E Minor, Op. 95 "From the
New World"
London Symphony Orchestra & Leopold Ludwig,
Conductor
- SDBR-3057** De Falla: The Three Cornered Hat (Complete Ballet)
London Symphony Orchestra & Enrique Jordá, Conductor
- SDBR-3058** Irving Berlin: Great Man of American Music - A New
Interpretation
Raoul Poliakin and his orchestra
- SDBR-3059** Works of Lili Boulanger: Du fond de l'abîme (Psaume
130), Psaume 24, Psaume 129 & Vieille Prière
Bouddhique
Lamoureux Concert Association Orchestra, Elisabeth
Brasseur Choir & Igor Markevitch, Conductor
- SDBR-3060** Debussy: Iberia - Ravel: La Valse & Rhapsodie Espagnol
Rochester Philharmonic Orchestra & Theodore Bloomfield,
Conductor
- SDBR-3061** A Memorial Album: Ernst von Dohnányi Plays His Own
Music for Piano
Ernst von Dohnányi, Piano
- SDBR-3062** Jorge Bolet playing the music of Franz Liszt: Piano
Concerto No. 1 in E-Flat Major & Mephisto Waltz No. 1
Jorge Bolet, Piano
- SDBR-3063** Bennett: A Commemoration Symphony to Stephen Foster
& A Symphonic Story of Jerome Kern
Pittsburgh Symphony Orchestra, Mendelssohn Choir of
Pittsburgh & William Steinberg, Conductor
- SDBR-3064** A Liszt Recital: Piano Sonata in B Minor / Funerailles /
Mephisto Waltz No. 1
Jorge Bolet, Piano
- SDBR-3067** Gershwin: Rhapsody in Blue & An American in Paris
Pittsburgh Symphony Orchestra, William Steinberg,
Conductor & Jesus Maria Sanroma, Piano
- SDBR-3068** Sibelius: Symphony No. 5 in E-Flat Major, Op. 82 &
Finlandia, Op. 26
Rochester Philharmonic Orchestra & Theodore Bloomfield,
Conductor
- SDBR-3069** Bartók: Concerto for Orchestra
Houston Symphony Orchestra & Leopold Stokowski,
Conductor
- SDBR-3070** Wagner: Magic Fire Music & Wotan's Farewell – Chopin:
Mazurka, Op. 17/4, Prelude, Op. 28/24 & Waltz, Op. 64/2
– Canning: Fantasy on a Hymn Tune by Justin Morgan
Houston Symphony Orchestra & Leopold Stokowski,
Conductor
- SDBR-3074** Beethoven: Symphony No. 6 in F Major, Op. 68
"Pastorale"
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3086** Beethoven: Symphony No. 5 in C Minor, Op. 67
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3087** Beethoven: Symphony No. 3 in E-flat Major, Op. 55
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3088** Beethoven: Symphony No. 7 in A Major, Op. 92
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3089** Beethoven: Symphonies No. 1 & 8
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3110** Beethoven: Symphony No. 9 in D Minor, Op. 125 "Choral"
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3113** Beethoven: Symphonies No. 2 & 4
London Symphony Orchestra & Josef Krips, Conductor