

Playing
Time:
54:51

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disc
DIGITAL AUDIO

8.559356



Leroy ANDERSON

(1908-1975)

- | | | |
|-----------|--|--------------|
| 1 | Woodbury Fanfare (1959) * | 0:55 |
| 2 | A Harvard Festival (1969) * | 6:13 |
| 3 | Forgotten Dreams (1954) ¹ | 2:25 |
| 4 | Whistling Kettle (circa 1966) * | 1:44 |
| 5 | Horse and Buggy (1951) | 3:46 |
| 6 | The Waltzing Cat (1950) | 2:36 |
| 7 | Home Stretch (1962) | 2:48 |
| 8 | The Girl in Satin (1953) | 2:19 |
| 9 | March Of The Two Left Feet (1970) | 2:24 |
| 10 | Waltz Around The Scale (1970) * | 2:43 |
| 11 | Lullaby of the Drums (1970) * | 3:05 |
| 12 | Jazz Legato (1938) | 1:45 |
| 13 | Jazz Pizzicato (1938) | 1:58 |
| 14 | Song of the Bells (1953) | 3:30 |
| 15 | Song Of Jupiter (arr. of Handel: Semele,
HWV 58, 'Where'er you walk') (1951) ² | 4:13 |
| 16 | Suite of Carols for String Orchestra (1955) | 12:27 |

***World Première Recording**

Alistair Young, Piano ¹

David McCallum, Trumpet ²

BBC Concert Orchestra • Leonard Slatkin

Recorded at The Colosseum, Town Hall, Watford, UK,
on 12th April, 2007 (tracks 5, 6, 8, 12-14), 13th April, 2007
(tracks 3, 4, 7, 15, 16), 14th April, 2007 (tracks 1, 9, 11), 3rd
September, 2007 (track 2), and 5th September, 2007 (track 10)

Producer: Neil Varley • Engineers: Neil Pemberton and
Marvin Ware • Publishers: Woodbury Music (tracks 1, 2, 4-7
and 9-13); EMI/Mills Music Inc. (tracks 3, 8, 14 and 16)

Booklet notes: Richard S. Ginell

Cover photograph courtesy of the Leroy Anderson family



AMERICAN CLASSICS

Leroy Anderson etched out his own unique place in American music – a composer rigorously trained in the classical tradition whose records topped the pop charts, a meticulous arranger of music whose own melodies were crafted with inventive precision. While he labored alone over each measure of each piece, the result sounded as if he had pulled one marvelous tune after another out of his hat almost at will. Here, in the first complete cycle of Anderson's orchestral music, the Anderson family has made available several pieces that the composer did not release, with some first recordings scattered among the familiar and not-so-familiar titles. Volume Two contains most of the little-known works from Anderson's last decade.

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