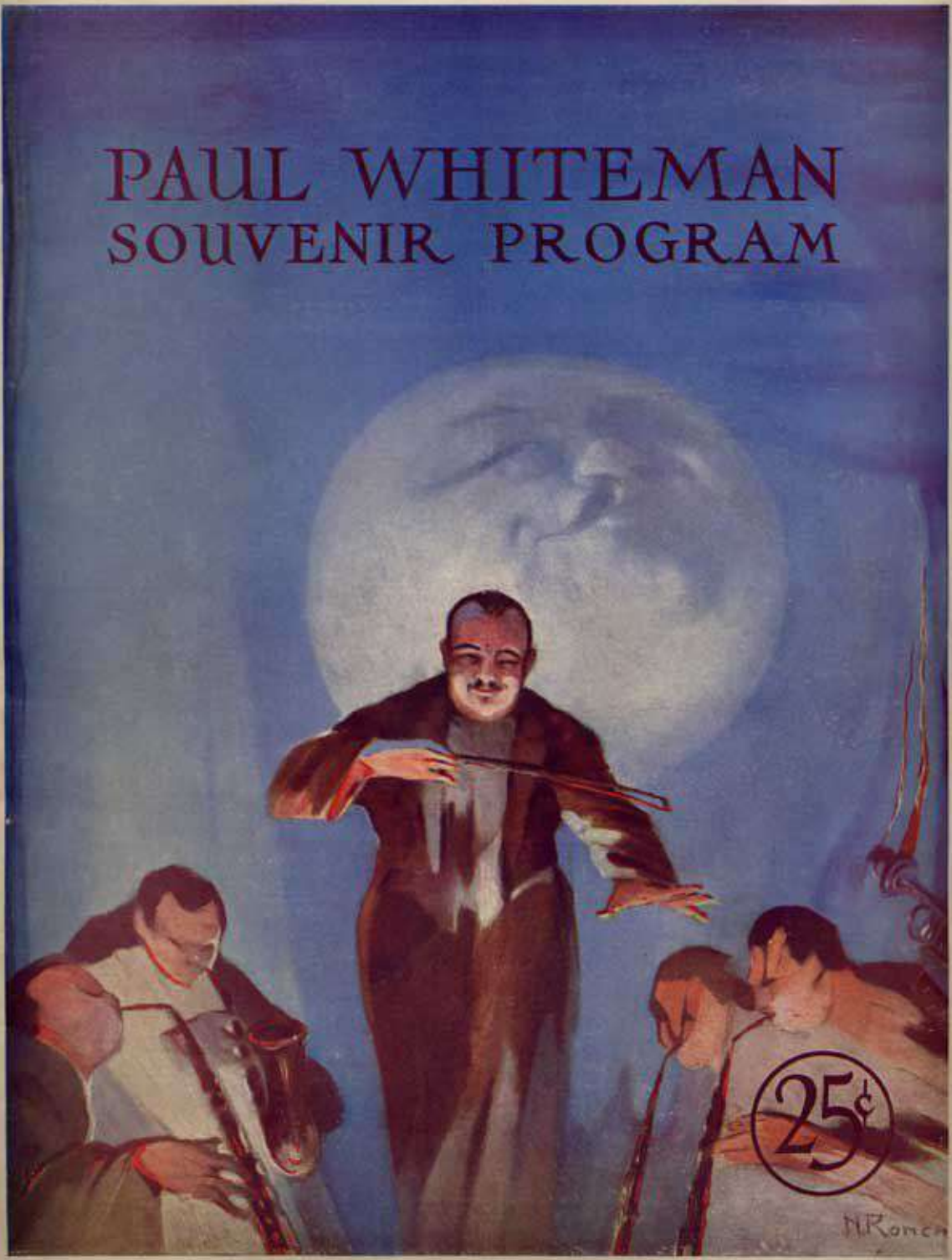
PAUL WHITEMAN
SOUVENIR PROGRAM



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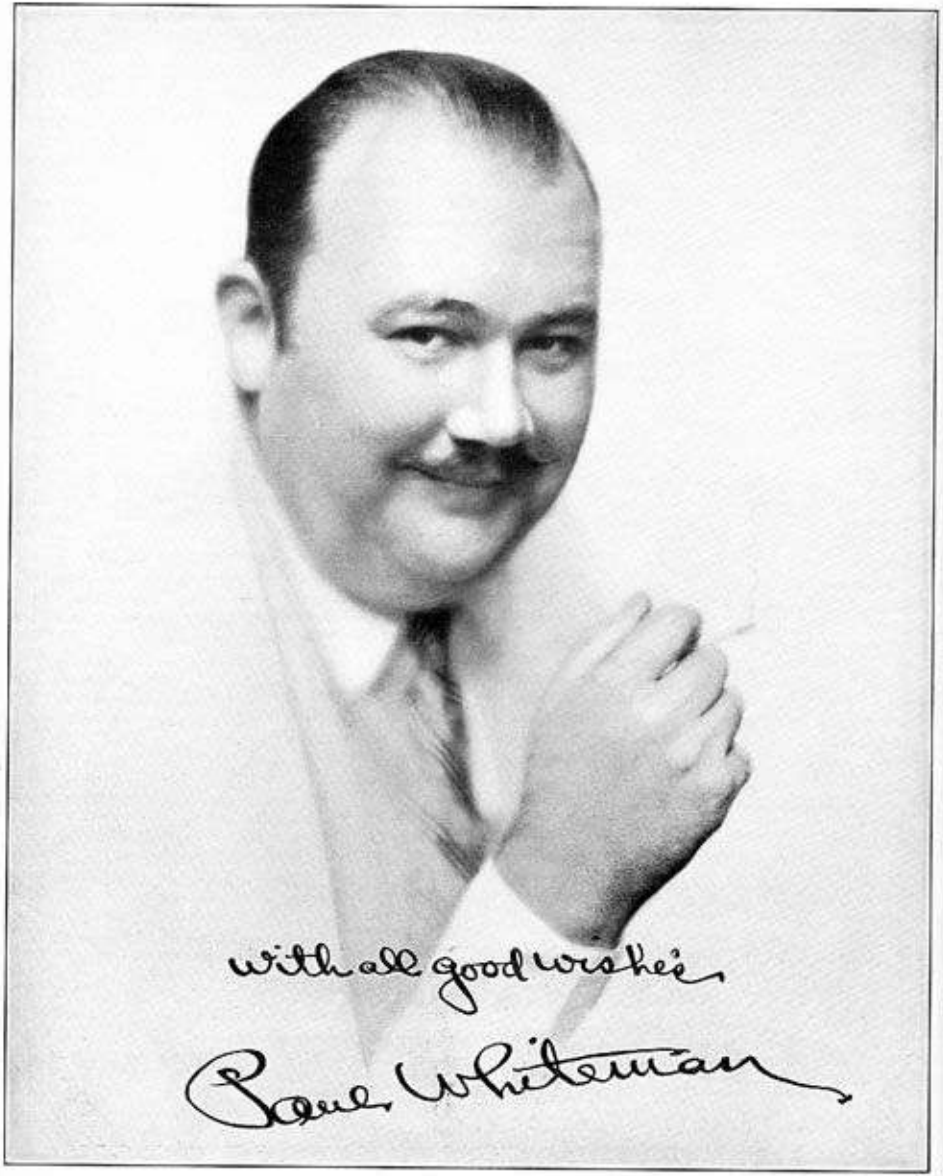

with all good wishes
Paul Whiteman

PAUL WHITEMAN

His Unchallenged Supremacy in His Field

IN the past six years, Paul Whiteman and his Orchestra have played over six hundred concerts in the United States, Canada, Great Britain, Germany, France, Belgium and Holland, and it may fairly be said that this orchestra is now a permanent feature of the musical life of the world.

On this continent, Mr. Whiteman has maintained his reputation as the leading conductor of American music. He has caused to be written for his orchestra new works which he has performed in the leading concert halls of the country. He has encouraged composers to write such works for him. He has maintained the high standards of his personnel, undoubtedly having the highest priced orchestra of its kind in all the world. He has kept at the highest standard the quality of American popular music, and his band is now, as it has been for ten years, the standard by which all other American Orchestras are judged.

In Europe, by his concert performances in London, Berlin, Paris and other cities, Mr. Whiteman has earned for the only indigenous music to this soil the serious consideration of continental musicians, composers, critics and public. His great concerts at the Royal Albert Hall, London, were sold out; thousands were turned away from his Paris concerts; and in Berlin he was triumphantly crowned the "Jazz Konig" (Jazz King).

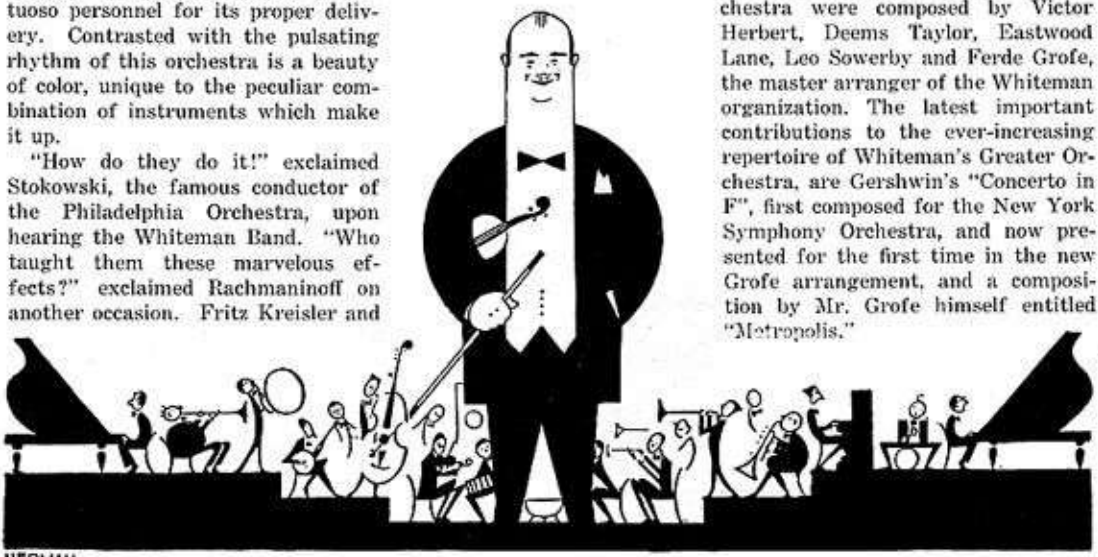
Close as we are to Mr. Whiteman and his music, we do not perhaps recognize the great work which he has done and is doing. The wild days of unrestrained improvisation on the part of respective members of a jazz band are over. The shrieking of the saxophones and the tumult of traps no longer pass for music. In its place we have a highly complex orchestration whose peculiar rhythm and complicated syncopation require a virtuoso personnel for its proper delivery. Contrasted with the pulsating rhythm of this orchestra is a beauty of color, unique to the peculiar combination of instruments which make it up.

"How do they do it!" exclaimed Stokowski, the famous conductor of the Philadelphia Orchestra, upon hearing the Whiteman Band. "Who taught them these marvelous effects?" exclaimed Rachmaninoff on another occasion. Fritz Kreisler and Maurice Ravel are other famous musicians who have marvelled at the virtuosity of this band.

It was Mr. Whiteman who years ago dared to defy the taste of that day when he first ordered his musicians to play nothing but the written notes. It was he who first confined his repertoire to pieces which were scored and forbade his players to depart from the script. He founded then a new cult, so to speak, in the field of popular music, the cult of arrangers. These arrangers soon became expert in utilizing the resources of the American Orchestra, with the result that other bands began the same practice and there is now in all America not a dance orchestra which does not engage the services of an arranger. The day of improvising Jazzers is over and the personnel of the Whiteman Orchestra deport themselves as do the members of any symphony orchestra, playing from the scores which are marvels of part writing and tone contrast.

But the greatest tribute to Mr. Whiteman's personality has been his ability for a long period of time to organize a combination of men, each of them leaders in their profession, and hold them together so that their ensemble has now achieved that high state of perfection for which it is noted. This orchestra is made up of the highest paid musicians in this country, all versatile soloists of note.

After Whiteman's debut in the concert field in February, 1924, there could no longer be any doubt about his success or the permanent place which he had in the musical life of this country. There remained only to secure a repertoire. Columns have been written on Gershwin's famous "Rhapsody in Blue" introduced by the Whiteman Orchestra. Works also written particularly for this orchestra were composed by Victor Herbert, Deems Taylor, Eastwood Lane, Leo Sowerby and Ferde Grofe, the master arranger of the Whiteman organization. The latest important contributions to the ever-increasing repertoire of Whiteman's Greater Orchestra, are Gershwin's "Concerto in F", first composed for the New York Symphony Orchestra, and now presented for the first time in the new Grofe arrangement, and a composition by Mr. Grofe himself entitled "Metropolis."



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PAUL WHITEMAN *and* HIS ORCHESTRA

PAUL WHITEMAN, *Conductor*

KURT DIETERLE, *Concert Master* — CHARLES GAYLORD, *Librarian*

Personnel

KURT DIETERLE—
Violin
Concert Master

MISCHA RUSSELL—
Violin

MATTHEW MALNECK—
Violin

CHARLES GAYLORD—
Violin
Vocalist

ROY BARGY—
Piano

LEONARD HAYTON—
Piano
Celeste

MICHAEL PINGITORE—
Tenor Banjo

AUSTIN YOUNG—
Guitar
Vocalist

MICHAEL TRAFFICANTE—
String Bass
Tuba

WILFORD F. LELBROOK—
Tuba
Bass Saxophone

CHAS. A. MARGULIS—
Trumpet
Fluegel Horn
Melophone

EDWARD H. PINDER—
Trumpet
Fluegel Horn
Melophone

LEON BIX BEIDERBECKE—
Trumpet
Fluegel Horn
Melophone

HARRY GOLDFIELD—
Trumpet
Fluegel Horn
Melophone

BOYCE H. CULLEN—
Trombone
Euphonium

WILBUR HALL—
Trombone
Euphonium

WILLIAM RANK—
Trombone
Euphonium

JACK FULTON—
Trombone
Euphonium
Vocalist

CHESTER HAZLETT—
E Flat Alto Saxophone
B Flat Clarinet
E Flat Clarinet
Bass Clarinet
B Flat Soprano Saxophone

FRANK TRUMBAUER—
C Melody Saxophone
E Flat Alto Saxophone
B Flat Soprano Saxophone
B Flat Clarinet
Bassoon

CHARLES STRICKFADEN—
B Flat Tenor Saxophone
E Flat Alto Saxophone
B Flat Soprano Saxophone
E Flat Soprano Saxophone
E Flat Baritone Saxophone
B Flat Clarinet
English Horn
Oboe
Heckelphone

ROY MAIER—
B Flat Tenor Saxophone
E Flat Alto Saxophone
B Flat Soprano Saxophone
E Flat Baritone Saxophone
B Flat Clarinet
Flute
Piccolo
Oboe
English Horn
Bassoon

RUPERT CROZIER—
E Flat Alto Saxophone
B Flat Tenor Saxophone
E Flat Baritone Saxophone
B Flat Soprano Saxophone
Flute
English Horn
B Flat Clarinet
Bassoon
Contra Bassoon
Piccolo

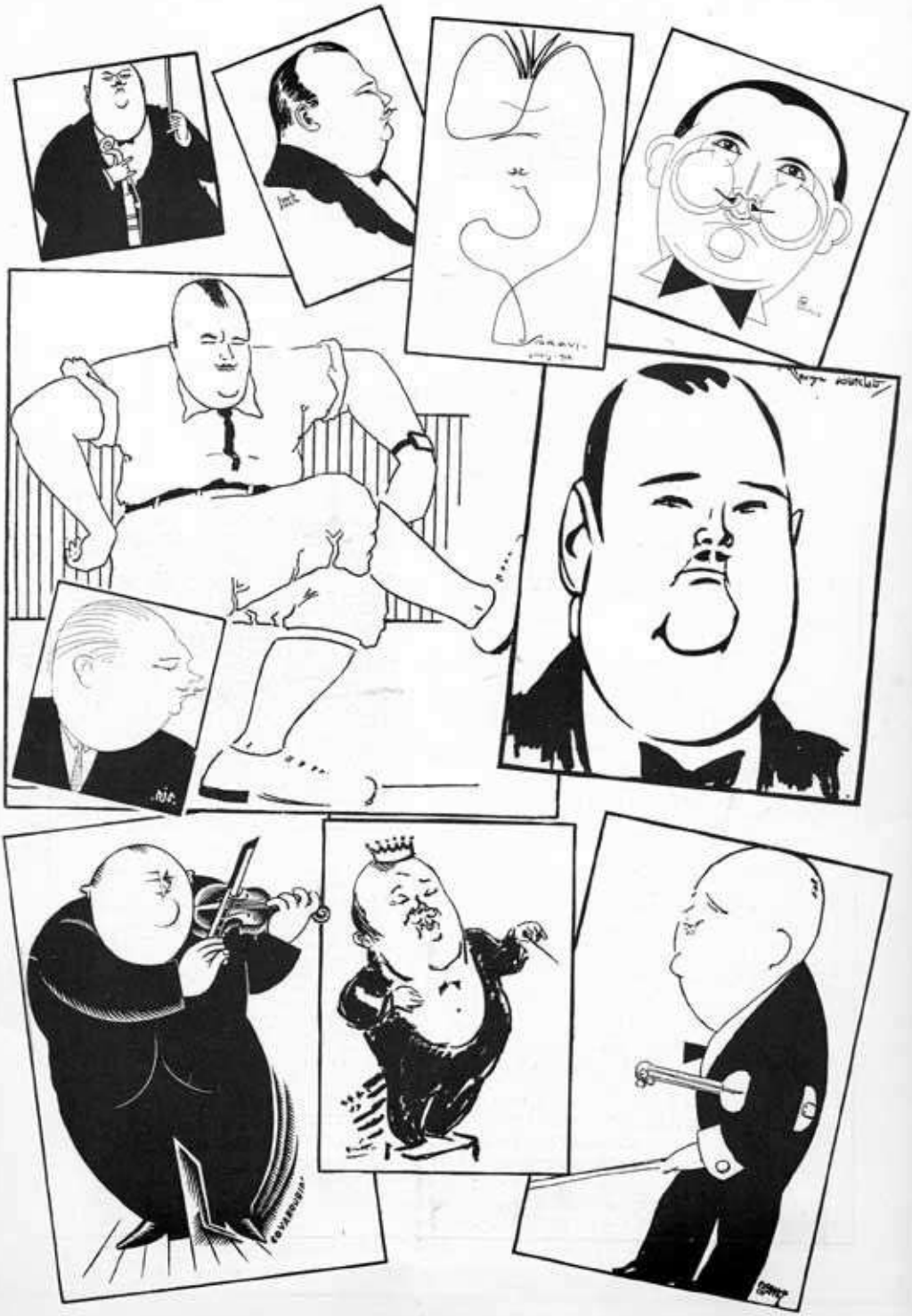
IRVING FRIEDMAN—
B Flat Tenor Saxophone
E Flat Alto Saxophone
B Flat Soprano Saxophone
E Flat Baritone Saxophone
B Flat Clarinet

GEORGE MARSH—
Tympani
Drums
Traps, etc.

Arranging Staff:
FERDE GROFE, Chief
WILLIAM CHALLIS LEONARD HAYTON MATTHEW MALNECK

Mr Whiteman's Personal Representative: JAMES F. GILLESPIE

General Manager: F. C. COPPICUS, 33 West 42nd Street, New York City
For Mr. Coppicus on tour: F. C. HAAS



PAUL WHITEMAN, EVER IN THE CAMERA'S EYE

1. L. to R.—Paul Whiteman, Benjamin Leonard, John Philip Sousa and George Herman Ruth
2. President Coolidge and Paul Whiteman
3. Paul Whiteman and Maurice Ravel, the great French composer
4. Charles Chaplin, Paul Whiteman and Douglas Fairbanks
5. The Whiteman Orchestra rehearsing for Fritz Kreisler in Berlin

PAUL WHITEMAN AND HIS GREATER CONCERT ORCHESTRA

America's New Folk Music

by

SIGMUND SPAETH, Ph. D.

Author of

"The Common Sense of Music"
"Read 'Em and Weep
The Songs You Forgot to Remember," *et al.*

WHEN Paul Whiteman leads his orchestra through a piece of so-called "jazz music," he is taking part in a phenomenon which has no parallel in history. This unique situation is the result of having a full-sized, grown-up, civilized nation, after one hundred and fifty years of independent existence, discover and create a folk-music of its own.

Whatever may be said for and against "jazz," it is unquestionably the true folk-music of America, a folk music, moreover, which has been developed spontaneously in the midst of as elaborate and complex a civilization as the world has ever known. Before the cries of horror and protest begin to resound, it may be well to make an honest analysis of this phenomenon, and to see what hope it holds out for the future of American music.

Let it be admitted at the outset that the United States of America have never had a real folk music of their own, up to the present time. Such a thing was impossible by the very nature of things, for we sprang full-fledged into life, without ever passing through that stage of peasantry which is so necessary for folk art of any kind, and particularly music.

We have never had a true peasant class in this country, a type of society to take pleasure in communal singing and dancing, or the extemporaneous entertainment which has always been so popular abroad. Our rural population has lived on the whole a life of solitude, with a consistent trend toward the quick building of cities, and peasantry as such has been practically unknown. We were supplied with a complete civilization from the start, and merely had to use available material instead of our own.

Under the circumstances it is not surprising that no folk-music arose out of the United States of America until modern times. There will be immediate objections of course on the ground that we have Indian music, negro music, and various other kinds. But none of these can rightly be called a folk-music of our own, for all of them have been borrowed, and have nothing whatever in common with American civilization as such.

The Indian music belongs to the race that happened to possess this country before our settlers took it away from them. Its traditions are absolutely foreign to the white man, and it is as far removed from us to-day as is the music of the Russian peasants or the Javanese. The negroes brought their music here from Africa, willy-nilly, and again there is nothing typically American about this music, although its characteristics have proved far more popular than those of the American Indian, and it has actually influenced modern jazz very decidedly.

But we have no right to claim the negro music as our own. Neither can we appropriate those old English songs which came across the ocean in the mouths of the convicts or the cavaliers, as the case may be, nor those doleful psalm tunes recommended by the Puritans, nor the Creole music of New Orleans, nor the Spanish and Oriental and cosmopolitan melodies that found their way somehow into American life.

All this has become a part of the American music

of to-day, which is both acquisitive and adaptable, but none of it can be called strictly American in its origin. More than this, our conscious composers of music have thus far been strongly influenced by foreign models, and most of our so-called "serious music" is frankly imitative.

With characteristic energy and speed America went through the whole cycle of European musical development in the space of a few years, and much of this has actually gone on simultaneously. In other words, we went through our classic, our romantic and our modern stages of composition all at once, and all with our ears consciously trained on European models.

This, then, was not in any sense an American music, but merely a traditional music of the German, French or Italian style, of various periods, correctly written by Americans. Even our most famous composer, and the one generally regarded as most characteristically American, Edward MacDowell, wrote in the manner of a Scotchman, which was natural, since he was of Celtic descent.

If it is admitted, therefore, that America has in the past made no significant contribution to the music of the world except in imitation of what had already been done by others, the phenomenon of our new folk-music is not so difficult to accept. Assuredly the modern manner of American life is different from what one finds in other parts of the globe. It was inevitable that this restless energy, this naive enjoyment of the obvious, this simple, straightforward vulgarity, if you will, should eventually find some musical expression.

That expression has been developed from rag-time into jazz, and from jazz into that still more significant national idiom which to-day is interpreted in its highest phase by Paul Whiteman, and which has already found such individual creators as George Gershwin, Leo Sowerby, Eastwood Lane, Deems Taylor, Ferde Grofe and others.

Fundamentally it will be found that the popular music of America to-day has all the most striking characteristics of the other great folk-music of the world. It is predominantly spontaneous, impromptu, actually improvised to a great extent. In the older jazz orchestras no player would ever read from notes. They learned the tunes "by ear" and then harmonized and colored them to suit themselves. This spirit of improvisation is still present, even when the parts have been elaborately worked out.

The tendency toward a monotony of rhythm is, of course, typical of all folk-music. So is the simplicity of melody, which achieves greatness only after it has passed the test of approval from thousands of listeners and performers.

In all the history of folk-song, the immortal melodies have been transferred orally from generation to generation, always changing slightly, as a rocky formation may change under the constant dripping of water, yet always essentially the same, and never written down, perhaps, until some scholarly musician found in such a melody the theme for his symphony or opera.

This, in effect, has occurred in the development not only of American jazz, but also of those simple songs which plain people sing when they gather at home, the "Barber Shop Ballads" that men love to harmonize in their own way, and the endless tales of Frankie and Johnny, Casey Jones, and other heroes of folk-lore. It is impossible to say to-day what of all this material will persist. But it is fair to assume that, like other folk-music, it has qualities of permanence, and that these will eventually work out their own salvation.

There is also in America's new folk-music that peculiar neutrality of mode, neither major nor minor, which is found not only among the negroes, but in practically all savage tribes. Gershwin uses it effectively in his "Rhapsody in Blue," and his "Concerto in F," and it appears even in the sophisticated work of Stravinsky and other moderns.

Finally there is the abundance of instrumental color, which, with our individual rhythms, was designated by Maurice Ravel as America's most important contribution to musical literature. In the Whiteman orchestra this instrumental coloring finds its fullest scope. It is a species of barbarism, yet dressed in the garb of the most elaborate modernism.

From these fundamentals, an honest American music of the future is sure to rise. We may bewail the cheapness, the obviousness, the frank vulgarity of many of our popular tones. But it is well to remember that the other folk-music of the world also went through these stages, and that what eventually remained was pure beauty of the most impressive kind, a beauty which trained musicians were glad to incorporate in their complex creations, and which really gave life and vigor to such examples of conscious art.

America's new folk-music is still in a comparatively primitive stage, but it has already shown significant signs of growth. Give it enough time and enough tolerance, and it may prove to be something worthy of our national pride.

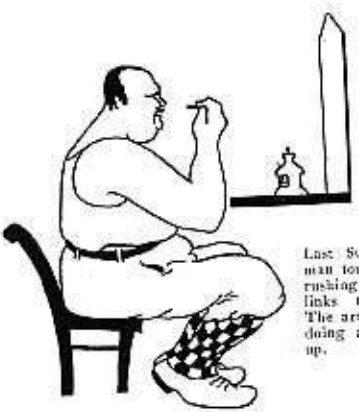
A Page of Whiteman Impressions

By ED RANDALL

SH!—Here is Whiteman demanding one of his beautiful pianissimo effects.

This is undoubtedly a popular piece, which the band could play blindfolded, so Whiteman is content to conduct with his thumb.

Whiteman is being interviewed here. He is regarding his inquisitor genially as he says, "There is no such thing as Jazz."



Last Summer Whiteman toured by motor, rushing from the golf links to the stage. The artist caught him doing a quick make-up.

Whiteman is a great raconteur. He has just told Randall the story of the love-sick monkey.

AN IMPRESSION OF MR. WHITEMAN

By A. M. Cay, Celebrated German Artist.

American Music in the Concert Hall

By GILBERT SELDES
Author of "The Seven Lively Arts"

AS far as is known, the first jazz concert in the world was played by Paul Whiteman at Aeolian Hall, New York City, on February 12, 1924.

Although musicians in Europe had for years been praising American popular music, although Darius Milhaud had been studying jazz orchestration and Stravinsky had written a ragtime, Americans knew the material too well to be impressed by it. It never occurred to anyone that our popular music, our syncopated dance tunes, and our jazz orchestras, had musical interest.

On this account I sympathize with Mr. Whiteman in his effort to eliminate the word "jazz" although in general I think it would be better for us to eliminate our prejudices against the name. The confusions around the word jazz are so many that a few simple propositions may be used to clear the atmosphere.

1. There is no such thing as jazz music.
2. Jazz is a method of playing music.
3. The original jazz is now known as "sour music." It has points in its favor, but it has little to do with the American music of the present day.
4. The present American popular music is a growing, developing and changing thing.
5. Until recently the method of jazz has been applied almost exclusively to one kind of music—music for the dance.
6. The instruments of the jazz band are wholly legitimate and the uses to which they are put create genuine music.
7. The jazz band is in reality a small orchestra.

Of these propositions the first is fundamental. It means that whether you call it vulgar or refined, you are compelled by the facts to recognize the work of a conductor like Whiteman as music. If you take the themes from Verdi's "Il Trovatore" and make a piano arrangement or put Isolde's melody into the flute when you play the Liebestod from Tristan at a symphony concert, you are doing essentially the same thing as Whiteman does when he takes Limehouse Blues and has it rearranged for his particular group of instruments. It has been the general superstition that all you needed to do in order to "Jazz" a piece of music, was to debase it. The truth is that eighty-five percent of the music used by Whiteman is first made musically interesting by the treatment he gives it.

Once you have separated the music from the treatment, the full significance of our current popular way of making music becomes clear. Until a few years ago most of the music played by jazz orchestras was music written to be danced. Sometimes a purely melodious song was adapted for dancing; sometimes an operatice air. But in the main the object was to provide one-steps and fox-trots. This accounts for the "Monotony" which non-dancers object to and it also accounts for the harmonic weakness of our popular music—because when you dance you must learn one thing—a spirited and specific beat; and when you dance you are indifferent to harmony. On the other hand, the development of the orchestra has been so rich that it was possible for the music critic of the New York World, Deems Taylor, himself a notable American composer, to say that Whiteman probably knows more about a small orchestra than Richard Strauss.

As soon as the instrument was perfected, it began to demand new material; it has won the praise of the experts and it simply had to be given new fields to conquer. Hence the appearance of the Whiteman band in the concert hall and hence—even more important—the beginning of music written for the small orchestra, music embodying the characteristic American rhythms. Relieved of the necessity of considering the dancers' demand for 2/4 or 4/4 time, and given every opportunity to exploit a wonderful orchestral combination to its limits, American composers have before them the great chance of creating American music, not in imitation of European, but in their own idioms.

The opportunity came with the man. If he had done nothing else, there would still be gratitude enough for Mr. Whiteman on account of his compelling George Gershwin to write his Rhapsody in Blue. Here was the most promising of the younger composers, curious about all music, full of the spirit of American music, and ready for anything. And his Rhapsody proved the whole point about the development of American music. For it was treated even by the critics hostile to jazz as real music; at the same time it has its roots in the American soil. Its themes are American themes; its rhythms have the unmistakable beat and retard and syncopation of American popular song and dance music. But it is written to be heard, not to be danced. At one bound it takes jazz into a new field and to a new triumph.

All this is very far removed from the catcalls and tinpan noises of early jazz. It makes one wonder what the next step will be. One thing is fairly certain: that the word "popular" must not become a dead letter—the energy and gaiety of the old jazz, the dash and swing must not be sacrificed; for these, and not ugliness and imprudence and irreverence, are the basic things. At the same time the horizon perceptibly widens, and it is gratifying to note that America is, at last, recognizing something of its own. We have at last come to agree with Europe that we have something precious in our hands.

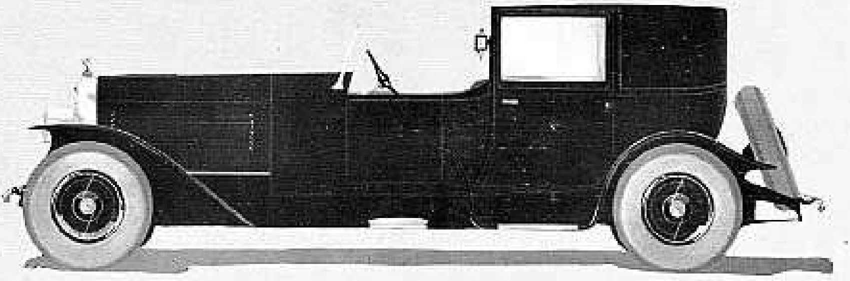
GEORGE GERSHWIN

The composer whose musical comedies and popular songs are world famous, and who composed the "Rhapsody in Blue" first performed by Mr. Whiteman's Orchestra. His "Concerto in F" will be played by this orchestra the first time this season in the new Grofe arrangement.

FERDE GROFE

Mr. Whiteman's famous arranger and chief of his staff, credited as the leader in this profession, Composer of "Broadway at Night," "Mississippi" and "Metropolis," the latter his latest symphonic work.

Paul Whiteman Owns Two Stutz Cars



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"Magic Notes"

PAUL WHITEMAN
and his ORCHESTRA

PROGRAM NOTES

By Gordon Whyte

YES, Jazz is SAVAGE!

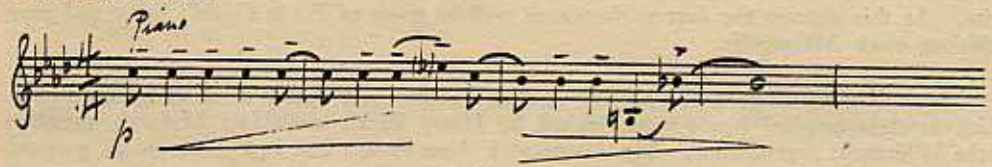
That is the underlying thought behind Mr. Whiteman's introductory number. Everyone says Jazz is savage in motive and savage in texture. In fact, some pundits would have it that it is composed by savages for savages. Mr. Whiteman's opinion on this subject is clearly revealed by the playing of his first and second groups.

CONCERTO IN F FOR PIANOFORTE AND ORCHESTRA ..... *George Gershwin*
(Scored by Ferde Grofé)

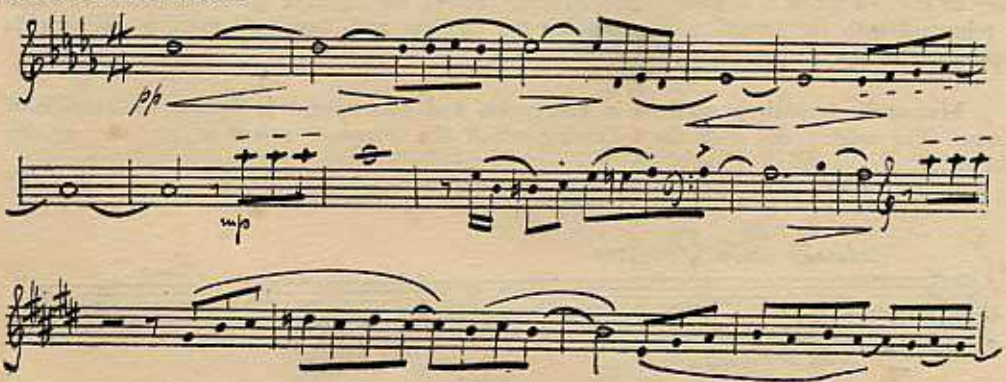
This work received its first performance on December 3rd, 1926, at Carnegie Hall with the composer at the piano and the New York Symphony Orchestra, under the direction of Walter Damrosch.

The concerto is in regulation three movements but is in free, rather than in strict form. The themes are typically Gershwin and their working out has been accomplished with great ingenuity. The following is the principal theme of the

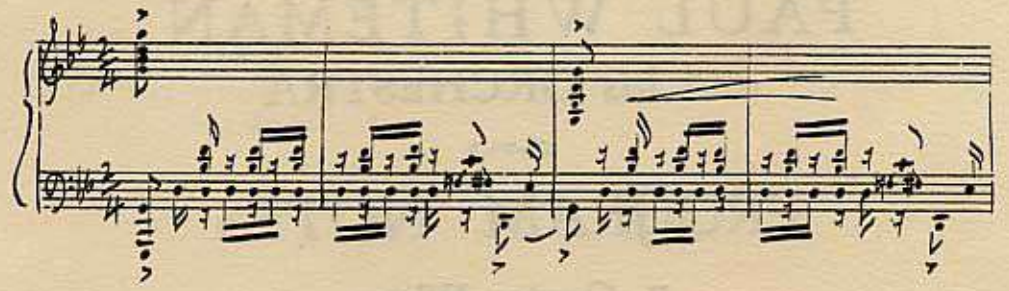
First Movement:



Second Movement:



Third Movement:



The original orchestration was for symphony orchestra; this version has been scored by Ferde Grofé to fit the quite different instrumentation of the Whiteman Orchestra. The concerto will be played at this performance with Roy Bargy at the piano.

The concerto in F is the most important work so far composed by George Gershwin. It differs greatly from his Rhapsody in Blue, though because of the demands it makes upon the performers, it has been heard less often. It is to be hoped that the performances at the hands of Mr. Whiteman and Mr. Bargy will revive interest in this work, for it is a distinctive and original contribution to American musical literature.

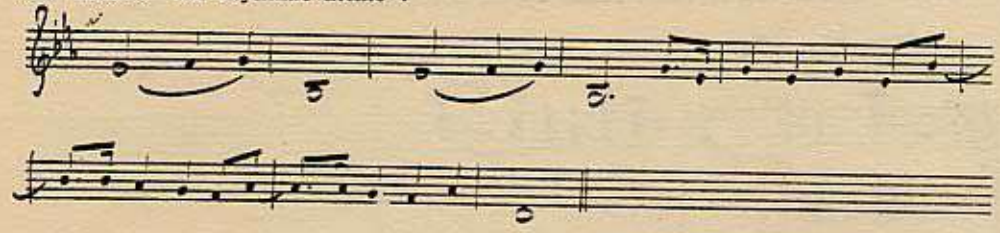
METROPOLIS ..... ***Ferde Grofe***

Ferde Grofé is known to the musical world as the man responsible for most of the orchestrations used by the Whiteman Orchestra. The rare skill he has displayed and the good taste he has exercised in the preparation of these scores have compelled the deepest respect and admiration of all those technically interested in orchestral music. The talent displayed by Mr. Grofé in orchestration is complemented by his skill as a composer, as witness the Mississippi Suite. At this concert the first performance will be given of Ferde Grofé's latest and most ambitious work, Metropolis.

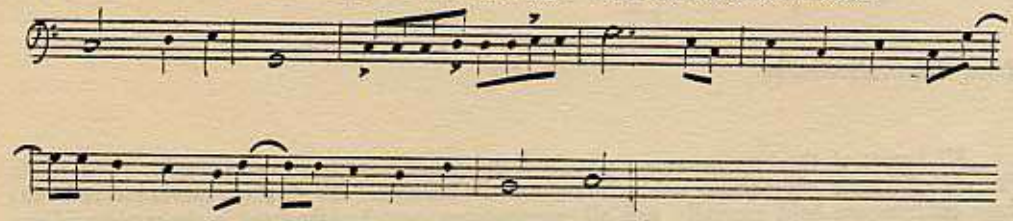
Metropolis, which bears the subtitle A Blue Fantasie in E flat, is based upon two themes, which in their original forms were devised by Harry Barris and Matt Malneck, members of the Whiteman organization. Mr. Grofé took these themes and bent them to his purpose. This in his own words was "to see what I could do in the way of making a serious composition out of two typical Broadway bits of music." That Mr. Grofé succeeded in doing this may be guessed when it is known that Maurice Ravel, the noted French composer, attended a rehearsal with the intention of remaining ten minutes and stayed all evening listening to repetitions of it.

Metropolis is entirely modern in conception and treatment. It follows no traditional form. The work opens with the following which the composer refers to as *"the melodic theme"*:

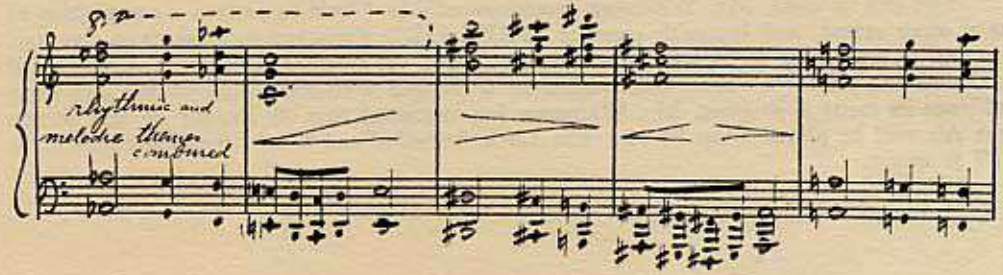
Now follows "the rhythmic theme":



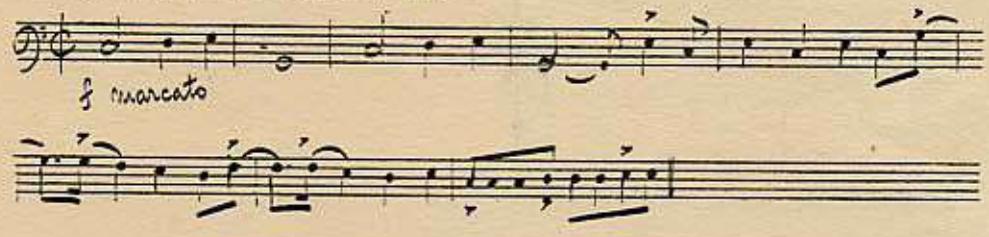
It is then varied both melodically and harmonically. Here follows one variation:



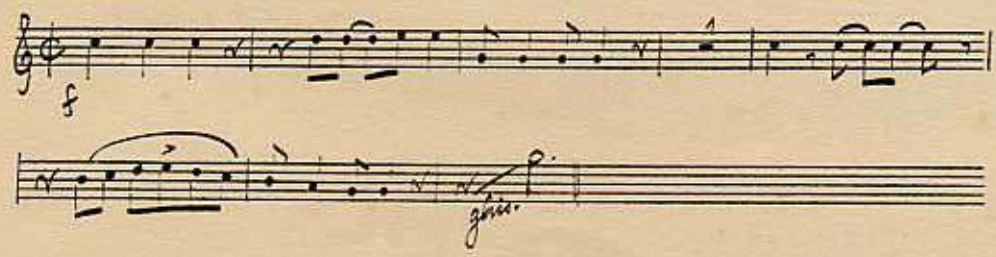
Sometimes the first two themes are combined as follows:



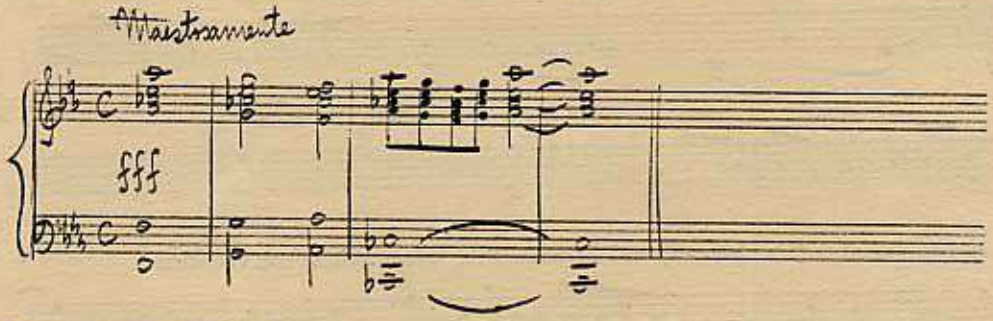
The rhythmic theme is treated as a fugato:



Again it appears in fox-trot rhythm:



And lastly the melodic and rhythmic themes appear in this form:



Band Divertissement

All lovers of the best in music have been interested in prize contests run by "The Little Friends of Music" in various cities throughout the country. As all these music lovers know, these contests are held annually and all compositions must be submitted in the modern idiom. In fact, the more modern and idomatic they are, the better their chance of winning the prizes.

With this in mind, Mr. Whiteman commissioned Mr. Grofé to pattern a composition in the manner stated, and herewith presents "FREE AIR": Variations on noises from a garage. Free Air is scored for seven woodwinds, an anvil and yet another instrument rarely heard on the concert platform. Since this instrument is charged with the burden of the solo work and since its rarity is so great, Mr. Whiteman has requested that its identity be kept secret. Free Air will be played from Ms. by The Little Artists' Wood Wind Ensemble with Wilbur Hall as soloist.