

The background of the entire cover is a large, romantic silhouette of a man and a woman about to kiss. The man is on the right, wearing a hat, and the woman is on the left. They are set against a warm, orange-to-yellow gradient background that suggests a sunset or sunrise.

LONG AGO AND FAR AWAY

Classic Songs of Love and Romance

**BERLIN • ELLINGTON • GERSHWIN • JONES • KERN
LANE • NOBLE • PORTER • RODGERS • SHERWIN**

Mary Carewe • Craham Bickley
Royal Philharmonic Orchestra
Richard Balcombe

LONG AGO AND FAR AWAY
Classic Songs of Love and Romance

1	Jerome Kern (1885–1945)	3:07	11	Richard Rodgers	4:08
	Long Ago (and Far Away) (1944) (Lyrics: Ira Gershwin [1896–1983])		Where or When (1937) (Lyrics: L. Hart)		
2	Ray Noble (1903–1978)	3:41	12	Cole Porter (1891–1964)	3:01
	The Very Thought of You (1934) (Lyrics: R. Noble)		Ev'rytime We Say Goodbye (1944) (Lyrics: C. Porter)		
3	George Gershwin (1898–1937)	2:20	13	Jerome Kern	3:52
	They All Laughed (1936) (Lyrics: I. Gershwin)		The Folks who Live on the Hill (1937) (Lyrics: Oscar Hammerstein II [1895–1960])		
4	Someone to Watch Over Me (1926) (Lyrics: I. Gershwin)	3:40	14	Isham Jones (1894–1956)	4:00
	Jerome Kern			It Had to be You (1924) (Lyrics: Gus Kahn [1886–1941])	
5	The Way You Look Tonight (1936) (Lyrics: Dorothy Fields [1905–1974])	2:55	15	Irving Berlin (1888–1989)	3:19
	A Fine Romance (1936) (Lyrics: D. Fields)			What'll I Do? (1924) (Lyrics: I. Berlin)	
7	Richard Rodgers (1902–1979)	3:51	16	Jerome Kern	3:11
	My Funny Valentine (1937) (Lyrics: Lorenz Hart [1895–1943])			All the Things You Are (1939) (Lyrics: O. Hammerstein II)	
8	I Could Write a Book (1940) (Lyrics: L. Hart)	4:00	17	George Gershwin	4:11
	Burton Lane (1912–1997)			Our Love is Here to Stay (1938) (Lyrics: I. Gershwin)	
9	How About You? (1941) (Lyrics: Ralph Freed [1907–1973])	3:23	18	Manning Sherwin (1902–1974)	3:51
	George Gershwin			A Nightingale Sang in Berkeley Square (1940) (Lyrics: Eric Maschwitz [1901–1969])	
10	They Can't Take That Away from Me (1937) (Lyrics: I. Gershwin)	2:47	19	Duke Ellington (1899–1974)	2:47
				Don't Get Around Much Anymore (1942) (Lyrics: Bob Russell [1914–1970])	

All arrangements by Richard Balcombe

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Long Ago and Far Away
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This outstanding collection embraces some of the most captivating songs ever written by a host of legendary composers, brought to life in a series of dazzling arrangements by conductor Richard Balcombe. The magic ingredients that combine to make a classic song include melodic indelibility, harmonic binding, an indissoluble marriage of words and music, and an intuitive grasp of style. Yet the elusive x-factor, which all these songs possess in abundance, is a sense of inevitability, as though the notes had been waiting for the suitably gifted to simply pluck them out of the sky.

Often referred to as the ‘godfather’ of the American musical, prolific songwriter Jerome Kern (1885–1945) fused European operetta and American revue together to create a new form of musical play in which words, music and plot unite in a continuous narrative. *Long Ago (and Far Away)* 1, to lyrics by Ira Gershwin, older brother of composer George, was composed for the 1944 movie *Cover Girl*, starring Gene Kelly and Rita Hayworth (who sings it on screen, dubbed by Martha Mears). Nominated for an Academy Award for Best Original Song, its nostalgic sense of longing inspired sheet music sales of over 600,000 in its first year of publication.

The Way You Look Tonight 5 won the Academy Award for Best Original Song in 1936 for *Swing Time*, in which Fred Astaire sings it to his long-time screen partner Ginger Rogers, who is washing her hair in the next room. Lyricist Dorothy Fields later recalled ‘the first time Jerry played that melody for me, I went out and started to cry.’ From the same movie, *A Fine Romance* 6 is another showstopper for Fred Astaire – his 1936 studio recording topped the charts for five weeks. It also enjoyed a new lease of life as the theme tune to the early 1980s LWT sitcom of the same name, sung by the show’s star, Judi Dench.

Barely was the ink dry on *A Fine Romance*, when Kern composed *The Folks Who Live on the Hill* 13 for the 1937 movie *High, Wide and Handsome* with regular lyricist collaborator Oscar Hammerstein II. Sung in the movie by ‘First Lady of Hollywood’ Irene Dunne, it was

Bing Crosby who that same year scored the song’s first chart success. Another Kern-Hammerstein hit, *All the Things You Are* 16, followed in 1939 as part of their last Broadway musical together *Very Warm for May* (their first and most famous was 1927’s *Show Boat*). The song made its movie debut in 1944’s *Broadway Rhythm*, in which it was sung by Ginny Simms (a late replacement for Eleanor Powell). Based loosely on *Very Warm for May*, it was the only song to survive the transition from the original musical to celluloid.

Brighton-born bandleader, composer, arranger, radio comedian and actor, Ray Noble (1903–1978) received a traditional training at London’s Royal Academy of Music, although it was as a popular musician-entertainer that he forged his reputation. *The Very Thought of You* 2 was one of a series of songs Noble composed for highly prolific vocalist Al Bowlly, who went on to record over a thousand songs, including 1934’s *The Very Thought of You* (described on the original Victor record label as a ‘Fox Trot’) with Noble’s studio orchestra, which topped the charts for five weeks.

The impact George Gershwin (1898–1937) had on American culture was incalculable. Aged 25, he took the concert world by storm with his groundbreaking *Rhapsody in Blue*, and just 13 years later died following an operation to remove a massive brain tumour. Yet in that tragically short time he had become in his own words, ‘a sort of musical kaleidoscope of America of our vast melting pot, of our incomparable national pep, our blues, our metropolitan madness.’

They All Laughed 3, to lyrics by brother Ira, was one of Gershwin’s last songs, composed for the 1937 movie *Shall We Dance*, sung by Ginger Rogers during a dazzling dance routine with Fred Astaire. Those whose achievements were originally laughed at in disbelief include Christopher Columbus’s contention that the Earth is round and Henry Ford’s ‘Model T’ production car. Also from *Shall We Dance* is *They Can’t Take That Away from Me* 10, sung by Astaire to Rodgers in an unforgettable scene on the deck of a ferry boat swathed in fog.

Another Gershwin brothers classic, *Someone to Watch Over Me* ㉔ comes from their 1926 musical *Oh, Kay!*, and was sung originally on Broadway by Gertrude Lawrence to a teddy bear. In accordance with Gershwin's original instructions, it was first performed in a 'fast and jazzy' style – it was Lawrence's studio recording of the following year that initiated the tendency towards a more relaxed tempo. The Gershwin brothers' final song, *Our Love is Here to Stay* ㉕ was first heard (much-truncated) in 1937's *The Goldwyn Follies*, only receiving its full due from Gene Kelly in *An American in Paris*, which won six Academy Awards, including Best Motion Picture.

For modern cinema audiences, Richard Rodgers (1902–1979) is most strongly associated with lyricist Oscar Hammerstein II, with whom he joined forces in the early 1940s and produced a string of classic productions, including *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and most beloved of all, *The Sound of Music* (1959). Yet prior to his working partnership with Hammerstein, Rodgers spent 23 fruitful years in collaboration with lyricist Lorenz Hart, resulting in no fewer than 26 Broadway musicals.

One of their most successful was 1937's *Babes in Arms*, which features two unforgettable showstoppers: *My Funny Valentine* ㉖, sung in the original stage production by Mitzie Green to Ray Heatherton, in which she tells him that despite his many faults she likes him just the way he is, and *Where or When* ㉗, the opening number about *déjà vu*, and one of only two songs that made it into the 1939 screen adaptation starring Judy Garland and Mickey Rooney. *I Could Write a Book* ㉘ comes from *Pal Joey*, a 1940 musical version of John O'Hara's story about a scheming nightclub singer who charms his way into an affair with a wealthy society lady, adapted in 1957 as a hit movie starring Frank Sinatra, Rita Hayworth and Kim Novak.

How About You? ㉙ comes from another Judy Garland–Mickey Rooney movie classic, 1941's *Babes on Broadway*, co-directed by Busby Berkeley and Vincente Minelli (who became Garland's husband four years later). It was written by lyricist Ralph Freed and composer Burton Lane (1912–1997), who seven years before had

discovered the 13-year-old Garland singing in a sister act and brought her to the attention of MGM. During his long and distinguished career, Lane became especially renowned for *Finian's Rainbow* (1947) and *On a Clear Day You Can See Forever* (1965).

Classically trained composer-lyricist Cole Porter (1891–1964) is one of the all-time greats of musical theatre, whose string of hit songs includes such immortal standards as *I Get a Kick Out of You*, *I've Got You Under My Skin* and *Night and Day*. Ev'rytime *We Say Goodbye* ㉚ started out relatively humbly as the standout number in a 1944 Billy Rose musical revue entitled *Seven Lively Arts*, sung by Nan Wynn, famous for overdubbing Rita Hayworth's singing voice in several movies.

Another standard from the golden age of the 1920s, *It Had to be You* ㉛ is a charming and urbane number from lyricist Gus Kahn (whose other credits include *Makin' Whoopee* and *Yes Sir, That's My Baby*) and composer Isham Jones (1894–1956). During the 1930s, Jones went on to front one of the finest dance bands in America, whose personnel included Benny Goodman and Woody Herman, and who recorded with the young Bing Crosby before he moved from jazz singer to crooner.

Legendary songwriter-lyricist Irving Berlin (1888–1989) was responsible for more classic standards than any other composer, ranging from *Alexander's Ragtime Band* and *Puttin' On the Ritz* to *There's No Business Like Show Business* and *White Christmas*. The sense of gentle despair engendered by *What'll I Do?* ㉜, written in 1923, reflects Berlin's mood at the time, as his fiancée Ellin Mackay was away on a grand tour, visiting all the major tourist centres of Europe.

A Nightingale Sang in Berkeley Square ㉝ is unique to this collection, as it has a specifically British setting. It was written in 1939 by songwriter Manning Sherwin (1902–1974) and lyricist Eric Maschwitz, who borrowed the title from a Michael Arlen short story. The premiere was given, appropriately, in London, where it was sung by Judy Campbell (mother of Jane Birkin) as part of a 1940 revue entitled *New Faces*. Remarkably, this most quintessentially English of songs was written by an American team while holidaying on the French coast!

Finally, what started out as a purely instrumental 1940 hit for pianist-composer-bandleader Duke Ellington (1899–1974) under the title *Never No Lament, Don't Get Around Much Anymore* ㉞ hit the charts again three years later, only this time with lyrics by acclaimed songwriter Bob

Russell. In 1943, both Ellington's original and the Ink Spots' vocal version achieved the coveted number one ranking in the R&B chart.

Julian Haylock

Mary Carewe



Mary Carewe is one of the most accomplished and versatile concert and recording artists in the UK. A dynamic stage performer, Mary has sung *The Music of Bond* around the world including at such iconic venues as Carnegie Hall, the Royal Albert Hall and The Concertgebouw. She has performed with conductors Kurt Masur, Sir Simon Rattle, Carl Davis and John Wilson in concerts ranging from Broadway showstoppers and the glamour of classic Hollywood to Berlin cabaret and contemporary classical music. She features on the chart-topping classical albums *Adiemus: Songs of Sanctuary* and *Adiemus II: Cantata Mundi* by composer Karl Jenkins plus many other recordings of contemporary classical material, film and theatre music for Naxos, Chandos, Silva Screen, EMI, NMC and Universal. As a studio singer she regularly records film soundtracks, incidental music and theme tunes for television, as well as backing vocals for pop recordings and jingles for commercials.

www.marycarewe.com

Graham Bickley



Graham Bickley is a veteran of West End theatre and a consummate concert soloist. He has appeared in numerous musicals including *They're Playing Our Song*, *The Pirates of Penzance*, *Les Misérables*, *Miss Saigon*, *Ragtime*, *Metropolis*, *Maddie*, *The Pajama Game*, *Sunset Boulevard* and *High Society*, garnering four nominations for best actor in a musical, including a Laurence Olivier Award nomination. He has performed with many orchestras throughout the UK, Europe, Asia and South America. Concert productions include *Wonderful Town*, *Guys and Dolls*, *Jesus Christ Superstar*, *Evita* and *On the Town*. With the BBC Concert Orchestra he has performed in the radio concert programme *Friday Night Is Music Night* and two BBC Proms concerts; with the Royal Philharmonic he performed a decade of Best of Broadway concerts at the Royal Albert Hall. He has also appeared in numerous concerts throughout the UK and internationally, in Oman and China. This is Graham's sixth recording with the Royal Philharmonic Orchestra; the others include *What the World Needs Now: The music of Burt Bacharach*, *Sounds of the 60s*, *The Very Best of Rodgers & Hammerstein* and *The Golden Age of Hollywood*.

www.grahambickley.com

Royal Philharmonic Orchestra

Patron: HRH The Prince of Wales



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The Royal Philharmonic Orchestra's (RPO) mission to enrich lives by offering orchestral experiences that are uncompromising in their excellence and inclusive in their appeal places it at the forefront of music making in the UK. Performing approximately two hundred concerts each season and with a worldwide audience of more than half a million people, the RPO embraces a broad repertoire that enables it to reach the most diverse audience of any British symphony orchestra. While artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars as it is performing the great symphonic repertoire. The RPO aims to place orchestral music at the heart of contemporary society, collaborating with creative

Richard Balcombe



Proms to James Bond and popular light music. This recording is his sixth with the Orchestra, following *What the World Needs Now: The music of Burt Bacharach*, *Sounds of the 60s* and *The Golden Age of Hollywood* (he also provided the arrangements for these first three CDs), *Weihnachten* with singer Helen Fischer and *Waves from Heaven* featuring the music of Yerkesh Shakeyev. www.richardbalcombe.com

Richard Balcombe is firmly established as one of the most versatile musicians of his generation. He has been privileged to work with some of the world's leading orchestras including the Gothenburg Symphony, Orchestre National de Lille, Odense Symphony, Stavanger Symphony, Estonian National Symphony, Stockholm Sinfonietta and Prague Chamber Orchestra. In the UK he has conducted the London Philharmonic, City of Birmingham Symphony, Hallé, English Chamber Orchestra, Royal Scottish National Orchestra, Ulster Orchestra, BBC Scottish, BBC National Orchestra of Wales, BBC Concert Orchestra and the orchestras of Scottish Opera, Welsh National Opera and Opera North. He has worked as a guest conductor with the RPO for more than 20 years in programmes ranging from the Last Night of the

This album of some of the 20th century's most captivating songs and standards are heard here in dazzling new arrangements by Richard Balcombe. With a perfect marriage of words and music, these classic songs have a timeless appeal. Whether written for movies, revues or musicals, or specifically for the most renowned singers of the day, all the greatest composers and lyricists of the time are represented in this outstanding new collection.

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ALL ARRANGEMENTS BY RICHARD BALCOMBE

Mary Carewe, Vocalist **1 3 4 6 7 9 11 12 14 15 17 19**

Graham Bickley, Vocalist **2 3 5 6 8-11 13 14 16 18 19**

Royal Philharmonic Orchestra • Richard Balcombe

A detailed track list and publishers' details can be found inside the booklet.

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Booklet notes: Julian Haylock • Additional vocal arrangements: Mary Carewe

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