

ANDREW IMBRIE

(B. 1921)

REQUIEM

(1984) (31:37)

- 1 1. REQUIEM AND KYRIE (5:30)
- 2 2. TO THE EVENING STAR (4:15)
- 3 3. DIES IRAE (8:17)
- 4 4. PRAYER (2:45)
- 5 5. OFFERTORY (2:50)
- 6 6. DEATH BE NOT PROUD
AND CONCLUSION (7:32)

RIVERSIDE SYMPHONY
GEORGE ROTHMAN, CONDUCTOR
LISA SAFFER, SOPRANO
NEW YORK VIRTUOSO SINGERS

PIANO CONCERTO No. 3

(1989-91) (37:58)

- 7 1. ALLEGRO (15:41)
- 8 2. LENTO (8:35)
- 9 3. PRESTO (13:32)

RIVERSIDE SYMPHONY
GEORGE ROTHMAN, CONDUCTOR
ALAN FEINBERG, PIANO

REQUIEM

IN MEMORIAM, JOHN H. IMBRIE (1962-1981)

The *Requiem* is Andrew Imbrie's response, in music, to the sudden death of his son John, in 1981. The work was commissioned by the San Francisco Symphony, and was premiered in 1985. In his program notes to the first performance, critic and annotator Michael Steinberg wrote:

There is a large and wonderful literature of music of mourning; most of it, however, is mourning for figures more or less public, even when there has been a personal connection between mourner and mourned. The translation, then, of private grief into public utterance in and of itself represented a special, not to say painful, challenge to the composer. Deciding what texts to use took longer than the actual composition.

In choosing, Imbrie decided upon "an implied dialogue" between traditional liturgical text and commentary in the form of poetry by William Blake, John Donne and George Herbert. John Donne's "Death be Not Proud" was the first text selected by Imbrie for his *Requiem*. And about Blake's poem "To the Evening Star," which begins--"Thou fair-hair'd angel of the evening," Imbrie says, "I was reminded of my son, who was fair-haired, who now seems to me angelic, [and also] because of the presence of the ideas of youth and inno-

cence in the poem." To "Prayer" by the early seventeenth-century metaphysical poet and clergyman George Herbert, Imbrie was drawn by a "colorful series of images comparing prayer to a series of sense situations."

The composer has provided the following commentary:

The opening *Requiem and Kyrie* is quiet and solemn in character. With *To the Evening Star*, I wanted something light to set off the *Dies Irae* effectively — the high soprano solo contrasts with the preceding choral texture, the English text with the preceding Latin. The imagery of the poem suggests human innocence and vulnerability, a craving for protection against forces of darkness.

The *Dies Irae* is the central and most extended movement. The Latin text deals, of course, with the terror of death and the dread of divine retribution. Other composers have been stirred by the inexorable tolling of its regular metrical structure, by its powerful imagery of the last trumpet, by its human appeal for divine mercy. I hope, in my own way, to carry on this tradition. I have omitted several stanzas of the poem, preferring to concentrate it and to bring it into balance with the other elements chosen for setting.

Evening Prayer deals with prayer as a human, sensual experience, suggesting a union of man with God through direct communication. Again, the soprano comes to the fore as protagonist, aided

this time by entrances of the chorus in the background. The culmination of this vocal texture comes at the climax on the word "Paradise," after which the chorus remains silent while the soprano finishes her song.

In the Latin text, the "Offertory" is an actual prayer, not a poem about prayer. The choral and instrumental setting is intended to reflect its ritual quality, enhancing it by the alternation of male and female voices and by the ornamental use of tuned drums. Only in the middle, where the chorus prays that the dead be granted eternal life, does the music escape from this implied formality.

Death Be Not Proud and Conclusion consists of three parts. The first is an extended, agitated orchestral introduction, which was needed in order to generate the energy for the setting of John Donne's sonnet. Here, the chorus sings in English for the first time and sings only one melody in unison and octaves. This culminating expression of human faith in an ultimate victory over death is followed by a foreshortened setting of the concluding parts of the Latin Requiem, in which the soprano soloist, singing in Latin for the first time, participates by interjecting a "Benedictus," reaching the highest notes of her range. After this, while the listener holds those high notes in memory, together with the preceding choral sounds, the music subsides quickly to its conclusion, recalling the opening of the work.

PIANO CONCERTO No. 3

The *Piano Concerto No. 3* was commissioned by the Riverside Symphony for Alan Feinberg with funds from The New York State Council on the Arts. The composer writes:

This concerto was composed during a two-year period beginning in December 1989 and extending until November 1991. The orchestration was completed several months later.

I began the work in London, and continued at my home in Berkeley, and also at Sandpoint, Idaho, and Tanglewood. Much of the orchestration was done at Tuscaloosa, Alabama.

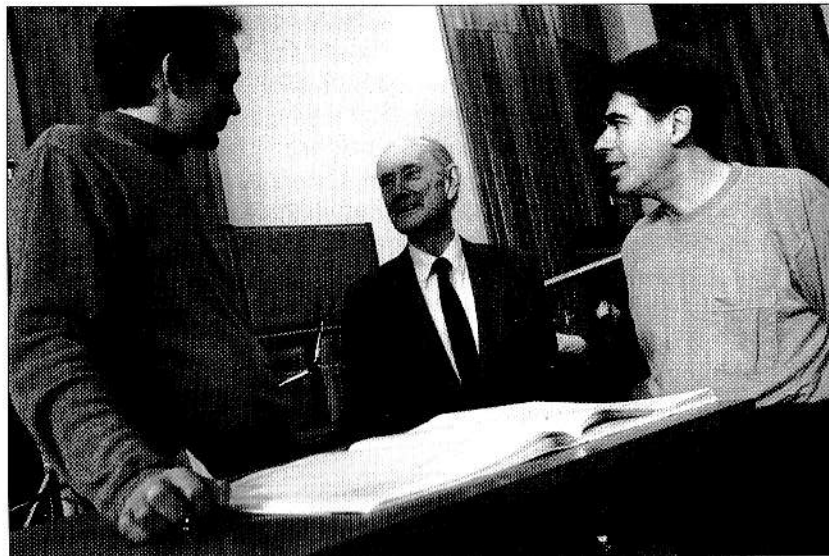
The first musical idea that occurred to me at the outset was that of a series of reiterated chords, overlapping and interrupting one another in a mysteriously urgent manner. Perhaps this was suggested by the insistent background of taxi horns in New York City, my birthplace, to which I return frequently with mixed feelings of alarm and nostalgia. (They are quite unlike the taxi horns in Gershwin's Paris.) In any event, these chords play an important role in the first movement, acting perhaps as a catalyst in the structure of the discourse.

It starts with an orchestral introduction whose rhetorical melodies arise above an initial three-note chord (later to become associated with the motive just described). The piano enters, defiantly announcing the principal theme, and the orchestra eventually joins in. After an extended exploration of this material, an orchestral tutti provides a transition, which refers again to the opening chord as a preparation for a lyrical theme, again introduced by the piano. This merges into a development, whose climax leads to a return to the first theme in the piano, this time punctuated by percussion. And then, just as the violins are making their first attempt to usher in the lyrical theme, the tense reiterated chords emerge in the orchestra, bringing the action to a momentary standstill. When the violins finally succeed in their mission, the piano then enters with that lyrical theme once again, and launches into an extended solo. This in effect combines the restatement of the lyrical idea (punctuated by troubled reminiscences of the taxi horns) with the function of a cadenza. That is to say, it is up to the piano solo to work gradually from the lyricism of the second theme to the bravura of a cadenza, so that when the orchestra finally returns, the movement quickly concludes.

The second movement begins with a dialogue between strings and winds, and the piano emerges with its own melody, beginning with a very high note in the right hand accompanied by a very low note in the left. The hands converge, then, after a pause, the piano's

main theme enters. After the orchestra eventually picks it up, the first part of the movement ends. The middle section moves a little faster, and is of a lighter, more playful nature. It accumulates energy gradually, and leads to a return of the high-note-low-note entry of the piano. As this prepares to usher in a return to the ideas of the first part, the tempo becomes momentarily unstable as it tries to return to the faster movement, but ultimately it settles down, and the main theme returns, this time in the orchestra. When the piano re-enters, it plays light figuration as the orchestra concludes with the original dialogue between strings and winds.

The last movement is a rondo, whose recurrent melody is first given by the piano, punched out without accompaniment in a single line, with strong accents, dynamic contrasts and sudden interruptions. The orchestra joins in little by little. The first contrasting idea moves somewhat faster, and is characterized by repeated chords of various types in closed position, which do however coalesce into melodies. The main idea returns in the orchestra, this time fully accompanied and emphasized as an orchestral tutti. Then follows an episode in quintuple meter, light and flowing. This increases in weight and power, finally culminating in a big piano flourish in octaves, while the orchestra accompanies with repeated three-note chords derived from the original taxi-horn motive. Now follows the chief central contrast of the movement, which consists of a song-like melody in the piano, alternating with muted strings.



Left to right: George Rothman, Andrew Imbrie, Anthony Korf

As this gains momentum the rest of the orchestra begins to participate, and the mutes are taken off. As the piano becomes more active and the orchestra increases its intensity, a climax is reached wherein the taxi-horns emerge again in full force, ushering in a return to the rondo theme. The rest of the movement concerns itself with the reconciliation of these various forces.

REQUIEM TEXTS

REQUIEM AND KYRIE

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis

Grant them eternal rest, O Lord,
And let everlasting light shine on them.

Te decet hymnus, Deus, in Sion
et tibi reddetur votum in Jerusalem.

To thee, O God, praise is meet in Zion,
And unto thee shall the vow be performed
in Jerusalem

Exaudi orationem meam.
Ad te omnis caro veniet.

Hearken unto my prayer.
Unto thee shall all flesh come.

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis

Grant them eternal rest, O Lord,
And let everlasting light shine on them.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

To the Evening Star

Thou, fair-hair'd angel of the evening,
Now, whilst the sun rests on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves; and, while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let the east wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. Soon, full soon,
Dost thou withdraw; then the wolf rages wide.
And the lion glares thro' the dun forest:
The fleeces of our flocks are cover'd with
Thy sacred dew: protect them with thine influence.

-William Blake

Dies Irae

Dies irae, dies illa
Solvat saeculum, in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

The Day of Wrath, that day
Shall dissolve the world in ashes,
As witnesseth David and the Sibyl.

What trembling there shall be
When the judge shall come
Who shall thresh out all thoroughly.

Tuba mirum spargens sonum,
Per sepulchra regionum
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit recurus?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Lacrymosa dies illa
Qua redurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

The trumpet, scattering a wondrous sound
Through the tombs of all lands,
Shall drive all unto the throne.

Death the Nature shall be astounded
When the creature shall rise again
To answer to the Judge.

What shall I say in my misery?
Whom shall I ask to be my advocate,
When scarcely the righteous may be without
fear?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of mercy.

Remember, merciful Jesu,
That I am the cause of the journey,
Lest thou lose me in that day.

Lamentable is that day
On which the guilty man shall arise
From the ashes to be judged.

Spare then this one, O God,
Merciful Lord Jesu,
Give them peace. Amen.

Prayer

Prayer the Churches banquet, angel's age,
Gods breath in man returning to his birth,
The soul in paraphrase, heart in pilgrimage,
The Christian plummet sounding heav'n and earth
Engine against th' Almighty, sinners tow'r,
Reversed thunder, Christ-side-piercing spear,
The six-days world transposing in an hour,
A kind of tune, which all things hear and fear;
Softness, and peace, and joy, and love, and bliss,
Exalted manna, gladness of the best,

Heaven in ordinary, man well drest.
The milky way, the bird of Paradise,
Church-Bells beyond the stars heard, the souls blood,
The land of spices; something understood.
-George Herbert

OFFERTORY

Hostias et preces tibi, Domine, laudis
offerimus.
Tu suscipe pro animabus illis, quarum
hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti et
semini eius.

To thee, O Lord we render our
offerings and prayers with praises.
Do thou receive them for those souls
which we commemorate today.
Make them, O Lord,
pass from death unto life,
as thou didst promise unto Abraham
and his seed.

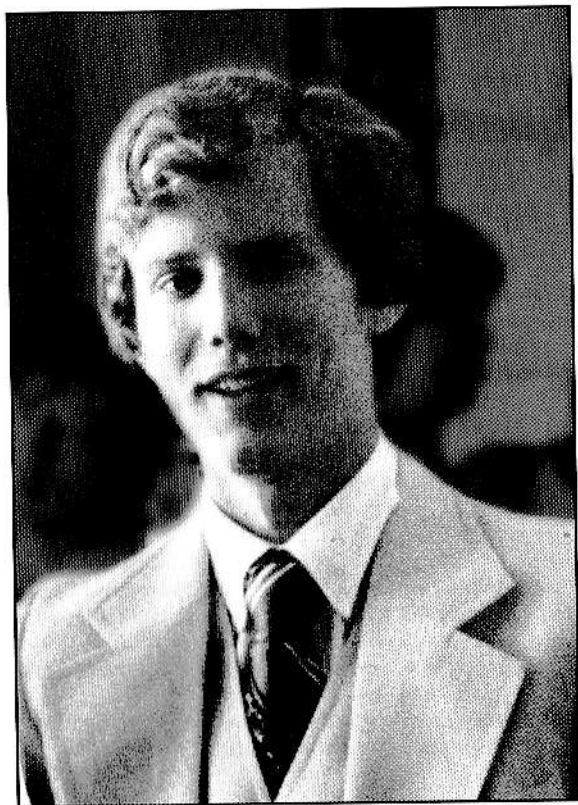
Death Be Not Proud

Death be not proud, though some have called thee
Mighty and dreadful, for, thou art not soe,
For, those, whom thou think'st, thou dost overthrow,
Die not, poore Death, nor yet canst thou kill mee.
From rest and sleepe, which but thy pictures bee,
Much pleasure, then from thee, much more must flow,
And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie.
Thou art slave to Fate, Chance, kings, and desperate men
And dost with poyson, warre, and sicknesse dwell,
And poppie, or charmes can make us sleepe as well,
And better than thy stroake; why swell'st thou then?
One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die.
-John Donne

Conclusion

Hosanna in excelsis.
Benedictus in nomine Dei
Agnus Dei, qui tollis peccata
mundi,
dona eis requiem, et lux perpetua
luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Hosanna in the highest
Blessed in the name of God.
Lamb of God, that takest away the sins of
the world,
grant them rest, and let everlasting light
shine on them
with thy Saints for ever,
for thou art merciful.



JOHN H. IMBRIE

OCTOBER 23, 1962 - AUGUST 15, 1981

FROM A TRIBUTE BY ROBERT BALDWIN, JR., HEADMASTER OF
THE COLLEGE PREPARATORY SCHOOL, OAKLAND, AUGUST 1981

In contemplating John's life, we are struck by how sharp a sense we have of its focus and its quality for one so young. The profoundness of the loss we feel is a measure of the impact of this quality on each of us who knew him, a measure of the kind of person he was and the kind of life he led.

Throughout his schooling John was a first-rate student—curious, diligent, always seeking to understand what lay beneath the surface. He was a sensitive and accomplished musician. He enjoyed, worked hard at, and achieved recognition in athletics as well. In high school he was named recipient of a senior award given only to students who combine high academic achievement with their contribution to athletics; he also received honors in music for his piano performance and was elected a member of The Cum Laude Society, the highest academic honor granted by his school.

In each of these areas, John's commitment was total, his standards high. Recently, John's interests had turned to medicine and research.

He planned a college major in biochemistry and this summer worked as a volunteer at Berkeley's Donner Lab to learn more about medical physics. He talked of Peace Corps service upon completion of his medical training.

John's sense of direction was marked by an enthusiasm, a joy about the business of living, work or play, that was obvious to all who knew him. In thinking about John—especially the diversity of friendships he had, among adults and among contemporaries whose interests were much narrower than his—I came to the realization that it was the quality of genuineness that attracted others to him. In a world often phony and glib, full of innuendo and guile, John was direct, sincere, real. To be with him was to identify the authentic in oneself, and feel better for it.

I cannot speak of John without speaking of character, which can be defined as moral excellence and firmness. Most know what it is, not all possess it by any means. John not only had it, but was not confused in these matters; nor did he press his beliefs on others but by quiet example led others in the groups in which he was a participant.

In sum, John was unusually mature and developed as a person for his age—mature intellectually, aesthetically, morally. He had already gained adult perspective: He appreciated his friends, his schools, his roots, his family. He indulged in no self-pity and could call forth a wry sense of humor, usually directed at himself or the human condition, never at the expense of others. I never knew John himself to fret because the world wasn't what it ought to be; he met it where he found it—realistically, directly, with integrity, enthusiasm and joy.



Andrew Imbrie was drawn to writing music at an early age. His childhood piano teacher recognized his talents and encouraged him to pursue compositional studies. In 1942, the twenty-one-year-old Princeton senior wrote his First String Quartet, a work that won the New York Music Critics Circle Award in 1944. Studying under the estimable Roger Sessions at Princeton proved a formative period in the young composer's development. In the words of critic and annotator Michael Steinberg, Imbrie took from Sessions "an exemplary command of compositional craft, even more significantly, a sense of clarity, responsibility, standards, and the overriding importance of avoiding formula."

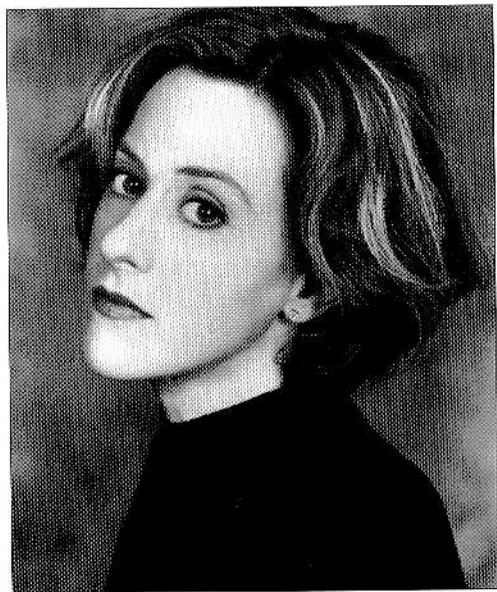
Imbrie's early promise has been fulfilled by prodigious accomplishment. He has composed three symphonies, three piano concertos, and concertos for flute, violin and cello. He has also composed a wealth of choral and chamber music, including four string quartets. The 1991 composer-in-residence at the Tanglewood Music Festival, Imbrie has won two Guggenheim Fellowships, the Prix de Rome and the Brandeis Creative Arts Award. He is a member of the American Academy of Arts and Letters.

The **Riverside Symphony** was co-founded in 1981 by George Rothman and Anthony Korf. Acclaimed by New York's most prominent critics for its performances of music from all periods, the orchestra counts among its membership many of New York City's most highly esteemed instrumentalists. The Riverside Symphony's central focus is on discovery—of young artists, unfamiliar works by the great masters and important new pieces by living composers from around the world. The orchestra provides a unique forum for emerging artists, and has presented countless award-winning young soloists in their New York orchestral debuts.

In addition to its annual series at Lincoln Center's Alice Tully Hall, the Riverside Symphony is also in residence at Columbia University, where it performs an annual reading session for graduate composition students. In 1994, the Symphony launched its International Composer Reading Project, which combines works selected from a national competition for emerging composers with foreign works unknown in America. Two major grants from the Koussevitzky Music Foundation have added an international scope to the Symphony's active commissioning program. The Symphony has recorded works of Poul Ruders (BRIDGE 9057), Stephen Hartke (NEW WORLD 80533-2) and Mario Davidovsky/Anthony Korf/Maurice Wright (NEW WORLD 383-2).

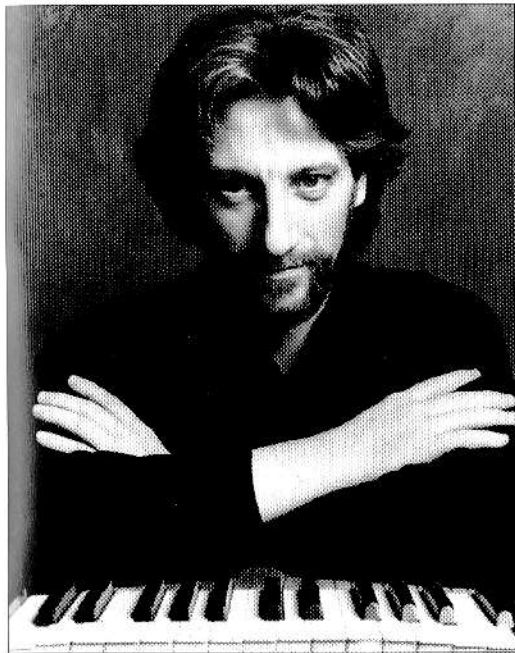


Conductor **George Rothman**, Music Director of the Riverside Symphony since its inception in 1981, is in increasing demand as a guest conductor, making recent appearances in Shanghai, Brazil and throughout the United States. In the fall of 1998 he made his Japanese debut with the New Century Orchestra and his European debut with Denmark's South Jutland Symphony Orchestra in Denmark and Germany. He has conducted more than 100 premieres, revivals of important music from all periods and local premieres of works by Prokofiev and Ravel. He trained at the Manhattan School of Music, The Juilliard School and at the Tanglewood Music Center with Leonard Bernstein and Seiji Ozawa. Since 1988, he has served as Director of Music Performance at Columbia University and conductor of the university orchestra.



Soprano **Lisa Saffer** has performed as soloist with the Boston Symphony Orchestra, the Cleveland Orchestra, the Dallas Symphony, the Los Angeles Philharmonic, the National Symphony, the New York Philharmonic and the London Sinfonietta with many of the most prominent conductors of our time. Equally sought-after for leading roles in contemporary opera, she is the pre-eminent interpreter of Marie in Zimmermann's *Die Soldaten*, for which she

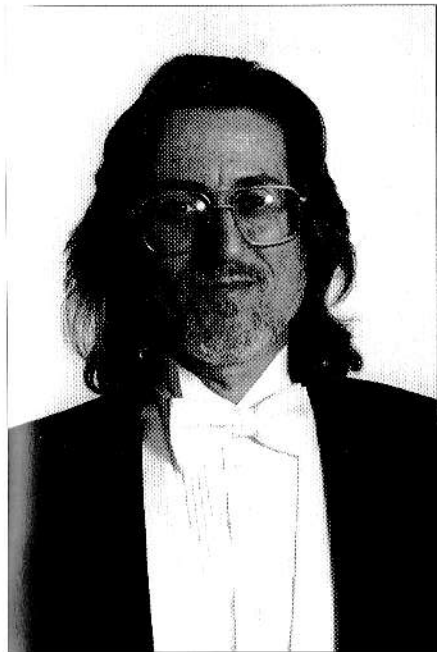
received international acclaim at its American premiere by the New York City Opera and subsequent performances with the Opera de Bastille and the English National Opera. In addition to her extensive discography of Handel works conducted by Nicholas McGegan (HARMONIA MUNDI), she has also recorded works of Knussen (DGG and VIRGIN) and Bright Sheng (NEW WORLD).



Alan Feinberg is a pianist in the cultural vanguard of his times, a musician who has achieved a remarkable reputation by forging his own unique path in music. With repertoire that ranges from Bach to Babbitt, Mr. Feinberg's creative approach to programming presents new and old music in innovative contexts. With over 200 premieres to his credit, Mr. Feinberg performs recitals nationwide and has appeared recently as a soloist with the Cleveland Symphony, Hollywood

Bowl, Montreal Symphony, New York Philharmonic, New World Symphony and the Los Angeles Philharmonic. Among other awards, Alan Feinberg was nominated for Grammy Awards in the Best Instrumental Soloist category in 1997, 1995 and 1992.

Founded in 1988 by Harold Rosenbaum, the **New York Virtuoso Singers** is widely regarded as America's leading professional choir specializing in contemporary music. The first chorus to participate in the Tanglewood Music Center's Festival of Contemporary Music, NYVS has also performed frequently with the Brooklyn Philharmonic as well as with Parnassus, Continuum, the Orchestra of St. Luke's and the Mark Morris Dance Group, as well as at the Bang on a Can Festival, the Bard Festival, Juilliard's *Focus* series and an annual series at New York's Merkin Concert Hall. The ensemble has commissioned numerous works and has recorded for the CRI, KOCH and SONY Classical labels.



Through a wide range of conducting activities including directorships of the New York Virtuoso Singers and the Canticum Novum Singers, **Harold Rosenbaum** is a vital and influential force on the American choral music scene. Mr. Rosenbaum's international activities include appearances at the Madeira Bach Festival in Portugal, premieres of four works by Ravel in Paris with l'Orchestra Philharmonique d'Europe and choirs from France and America, performances at the Siracusa International Festival in Sicily, Great Britain's Ludlow Festival and concert tours of Spain, Italy, France and eastern

Europe. Currently Professor of Music and Director of Choirs at SUNY Buffalo, Mr. Rosenbaum has taught at The Juilliard School, Queens College and Adelphi University and is the founder/conductor of the Westchester Oratorio Society.

Producers: Judith Sherman (Requiem); Adam Abeshouse (Concerto)
Project Director: Anthony Korf
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Assistant Engineers: Jason Groucott and Greg Thompson (Requiem)
Editing and production assistance: Jeanne Velonis (Requiem);
Silas Brown (Concerto)
Mastering Engineer: Adam Abeshouse

Cover photograph of Andrew Imbrie: courtesy of The Riverside Symphony; Photographs of George Rothman by Adam Cohen; George Rothman, Andrew Imbrie and Anthony Korf by Adam Cohen; Lisa Saffer by Carol Rosegg; Harold Rosenbaum by Santi Visalli; Alan Feinberg by Josef Astor; John Imbrie (1980) courtesy of Andrew and Barbara Imbrie.

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Painting by Richard Diebenkorn, *Untitled (Berkeley)* 1954; private collection © The Estate of Richard Diebenkorn; courtesy of Lawrence Rubin•Greenberg Van Doren•Fine Art

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Special thanks to Mrs. Phyllis Diebenkorn; Dorsey Waxter of Lawrence Rubin•Greenberg Van Doren•Fine Art; Robert Besen, Managing Director, Riverside Symphony.

A Note about the Tray Card Art

The late artist Richard Diebenkorn and Andrew Imbrie share common ground in several respects. Both painter and composer chose to live in Berkeley, California, far from the noisy mainstream of New York cultural life. Further, their work builds upon a commitment to the modernist tradition forged by European artists and composers of the early 20th century. Fiercely independent, neither Diebenkorn nor Imbrie seemed compelled to "progress" into the *postmodern*; their energies remained dedicated to pursuing intensely personal visions, to what Diebenkorn called a "rightness" - in so many words, the integrity and singularity that finally characterize all great art. — *Anthony Korf*

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