

An Irving Fine Celebration
at the Library of Congress

- 1** **Father William** (1942) (2:43)
from *Alice in Wonderland* (First Series)

Chamber Choir
Joseph Holt, piano
Norman Scribner, director

- 2-4** **Sonata for Violin and Piano** (1946) (19:03)

I Moderato; allegro moderato; giusto (7:09)
II Lento con moto (5:44)
III Vivo (6:10)
Ida Kavafian, violin
Ursula Oppens, piano

- 5-9** **Partita for Wind Quintet** (1948) (15:37)

I Introduction and Theme (2:24)
II Variation (2:43)
III Interlude (1:33)
IV Gigue (4:42)
V Coda (4:16)

Zéphyros Quintet
Nadine Jeong-Eun Hur, flute; James Roe, oboe
Michael Aaron Bepko, clarinet; Douglas Quint, bassoon
Patrick Pridemore, french horn

- 10-11** **String Quartet** (1952) (20:10)
I Allegro risoluto (8:43)
II Lento (11:27)

Colorado Quartet
Julie Rosenfeld, violin; Deborah Redding, violin
Marka Gustavsson, viola; Diane Chaplin, cello

- 12-15** **The Choral New Yorker: Four Choral Patterns
with Piano Obligato** (1944) (18:49)

I Prologue: Hen Party (3:39)
II Scherzando: Caroline Million (4:22)
III Concertante: Pianola d'Amore (3:15)
IV Epilogue: Design for October (7:33)

Chamber Choir
Joseph Holt, piano
Norman Scribner, director

*Recorded in the Coolidge Auditorium of
the Library of Congress, May 11, 2001*

CHAMBER CHOIR

Soprano

Pamela Berkeley
Joellen Brassfield
Carleen Dixon
Patricia Epler*
Susan Freel
Cynthia Nickerson

Tenor

Christopher Kelly
James Loeffler
Steve Wilson
Jonathan Yaeger

Alto

Marta Kirilloff Barber*
Leslie Bearden*
Holly Reppert Hunsberger
Marina Pratt*
Sonya Subbayya Sutton

Bass

Rick Bell
James Evans
James Shaffran*
Robert Schiff

* Soloists in The Choral New Yorker

Notes by Philip Ramey

The music of Irving Fine, wrote Aaron Copland, "wins us over through its keenly conceived sonorities and its fully realized expressive content" and is notable for "elegance, style, finish and a convincing continuity." Fine (1914-1962) was an American composer of masterfully crafted scores who displayed a remarkable gift for lyricism, writing music that inevitably "sings" even when coached in a dissonant harmonic idiom.

Composition, theory and orchestration studies were with Walter Piston and Edward Burlingame Hill at Harvard University from 1933 to 1938, and Fine subsequently studied composition with Nadia Boulanger at Radcliffe College and in France. He had additional instruction in choral conducting with Archibald T. Davison and in orchestral conducting with Serge Koussevitzky. At Harvard, where he became a skilled pianist and accompanied and conducted the Glee Club, Fine taught theory and music history from 1939 to 1950; and for nine summers between 1946 and 1957 he instructed and lectured at the Berkshire Music Center, Tanglewood. In 1950, he accepted an appointment to the faculty of the recently founded Brandeis University, where he taught composition and theory. At Brandeis he became the Walter W. Naumburg Professor of Music and chairman of the School of Creative Arts, and played a major role during the 1950s in organizing the innovative Brandeis arts festivals. On August 23, 1962, several days after he had conducted the Boston Symphony in his *Symphony 1962*, the composer suffered a massive heart attack and died at the age of forty-seven.

Fine was a perfectionist whose scores show careful calculation

and great attention to detail, their melodic materials combined with flexible rhythms, pellucid textures and subtle polyphony. The music is eclectic in the best sense, assimilative yet individual. Stravinskian neoclassicism, stimulated by Fine's studies with Boulanger, was pervasive, to greater or lesser degree, throughout his career, as was an increasing emphasis on romantic expression. The aggressively rhythmic *Toccata Concertante* for orchestra of 1947 stands as his most fully realized neoclassic effort, while the high point of his romanticism is found in the elegiac *Serious Song: A Lament* for string orchestra of 1955.

Twelve-tone, or serial, technique proved the ultimate evolution in Fine's aesthetic, beginning with the *String Quartet* of 1952, continuing with the *Fantasia* for string trio of 1956, and culminating in the *Symphony* 1962, his last and most ambitious work. Similar to Stravinsky and Copland, Fine was able to use serial method in a free and personal manner, one that suggested the onset of a new creative period. That intriguing development, however, must stand as both a beginning and an end.

Father William

For a 1942 Boston theatrical production based on Lewis Carroll's classic children's books *Alice's Adventures in Wonderland* and *Through the Looking Glass*, Fine wrote incidental music consisting of no less than twenty-seven numbers: songs and piano pieces. That same year, at the request of G. Wallace Woodworth, he selected three of the songs—"The Lobster Quadrille," "Lullaby of the Duchess" and "Father William"—for arrangement as a choral set with piano accompaniment. The first two songs presented no problem, but Fine decided that his original Father William song

would not make a good choral piece. Instead, he composed a new and longer "Father William," based in part on his earlier patriotic song "It's the Navy!"

Three Choruses from Alice in Wonderland, which became Fine's first published work, was introduced on March 4, 1943 by the Harvard Glee Club under Woodworth. The brief, witty, sophisticated yet spontaneous-sounding choruses, featuring sonorous, not-too-difficult choral writing and elegant word settings, were an immediate success. The marchlike "Father William," ebullient and satirical with its sparkling little piano fugato and hints of a mocking children's cry, became especially popular and would often be programmed on its own.

Sonata for Violin and Piano

Dating from 1945-46, Fine's *Sonata for Violin and Piano* was his first successful chamber work. After its premiere—in New York on February 9, 1947 by its dedicatees, violinist Angel Reyes and composer-pianist Jacques de Menasce—a New York Times critic hailed "the arrival of a gifted composer," praising the piece for "logic and lucidity, tasteful workmanship and abundant vitality." Fine himself described the sonata's idiom as being "essentially tonal, diatonic and moderately dissonant, neoclassic in its formal approach, and (according to some critics) neoromantic in its expressive attitudes."

In later years, the composer displayed some ambivalence about his violin sonata, deprecating it as a kind of sin-of-my-youth effort—an overly severe view that has, nonetheless, some validity. "What a funny young piece it is," he wrote to his wife, Verna, in 1955, after reading through the score with Joseph Fuchs. "Full of awfully nice things but so

often inept in the way it progresses from idea to idea." Five years later, in a program note, he characterized it as "an early work belonging to a manner somewhat remote to its composer [today]." And in a 1958 letter, he stated that he had been "strongly under the influence of composers whom I admired (and still do!)," relating the music stylistically to Stravinsky and Copland but also mentioning the presence of "indefinable personal qualities."

It is difficult to know exactly what Fine meant by that last reference. Basically a neoclassic score, especially in its lively rhythms and



Harold Shapero, Irving Fine, Juan Orrego-Salas, Lukas Foss, Aaron Copland
Tanglewood, 1946

transparent textures, the sonata is saturated with derivations: Stravinsky and Copland, certainly, but also Piston, Prokofiev and, oddly, Brahms insofar as some of the harmonies and melodic outlines. In a 1946 letter to Copland, Fine himself had cited "shades of Beethoven, Tchaikovsky, Brahms and a few live snatches of Stravinsky, Copland and [Harold] Shapero." Ever modest, he offered an assessment: "It has a cloying prettiness which I delude myself into thinking is depth and passion."

Fine's *Sonata for Violin and Piano* is a substantial concert work in which a concern for formal balance and symmetry is everywhere evident. Musical ideas are mostly diatonic and lyrical, except when rhythmic energy predominates. The two instruments seldom share material but have equal roles. Although some of the romantically soaring violin lines are unlike anything found in the score's avatars, as are occasional harmonic complications, at no point does a clear voice emerge. Still, the sonata's eclectic virtues go far to make it an attractive and effective addition to the chamber repertory.

The work is cast in three movements, the only time Fine employed the standard fast-slow-fast format in any score. Both the first and third movements are in sonata form, with, said the composer, "one minor modification: the contraction of the recapitulation by omission or elision of the first theme group."

The first movement's lyrically poetic opening (*Moderato*) presents the thematic material, which is extensively developed in the playfully syncopated *Allegro* that follows. A fugue (the only one in Fine's mature output) interrupts the development. Although it is dry-sounding and decidedly intrusive, its first three notes will generate the slow movement's theme;

by slight stretch of imagination the fugue-subject can be heard as being related to the rhythmic opening of the finale. A brief, sparkling coda ends the first movement.

The second movement (*Lento con moto*) begins in Copland's familiar "white-note" style. Following some melodramatic rhetoric and a return of the opening lyricism, the harmony becomes somewhat diffuse. Essentially romantic in expression, this curiously constructed movement—which Fine viewed as being "difficult to describe"—is related to variation technique.

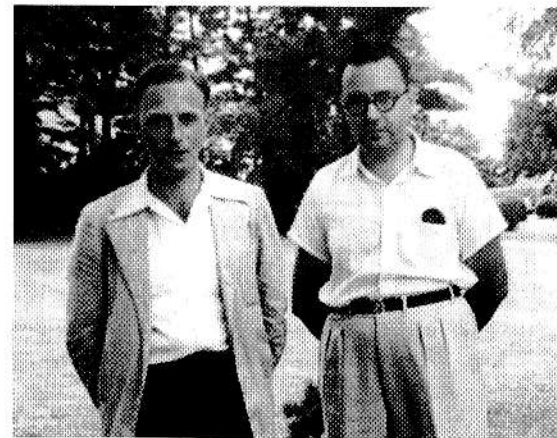
The high-spirited finale (*Vivo*) was depicted by Fine as "more bravura in character." Mildly virtuosic violin writing is found along with a piano part featuring tricky rhythms. Bowing effects add color, as do occasional triple-stop pizzicato chords. The music is rhythmically intricate throughout, with striking contrasts between the instruments. Material from the first movement returns near the end in the piano, providing a gripping *allargando* climax. This is followed by a short coda, brittle but witty.

Partita for Wind Quintet

The *Partita for Wind Quintet*, one of Fine's neoclassic masterpieces, was composed during the summer of 1948. At its premiere, in New York on February 19, 1949, by the New Art Quintet, it was enthusiastically applauded, and a few months later it received a prestigious citation by the New York Music Critics Circle. Since then, this engaging work—which is permeated by robust Stravinskian neoclassicism—has gained repertory status and stands as the most frequently performed and recorded Fine score.

The composer described his *Partita* as being "in the most gen-

eral terms a set of free variations," noting that his technique here is closer to "what is usually called thematic metamorphosis" because "the material for the entire work is evolved out of two melodic fragments." The titles of the five movements—Introduction and Theme; Variation; Interlude; Gigue; Coda—are meant to indicate their character: "Hence, the first has the character of a Classical theme to be varied in the Classical manner. The second movement is clearly a variation of its predecessor. The short meditative Interlude presents the basic material in its simplest form, but accompanied by warmer harmonies. The Gigue occupies the central portion of the entire work and is, at the same time, the most extended movement. It is in sonata form,



**Irving Fine with Alberto Ginastera
Tanglewood, 1948**

but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled Coda has the character of an epilogue and solemn processional." Fine stated further that he had deliberately avoided "the rather stylized, playful, contrapuntal idiom that is commonly associated with the woodwind medium. What I hoped to achieve was something perhaps more reflective; certainly more intimate in expression."

Fine once mentioned "the grand line and atmosphere" of the *Partita*, an enigmatic reference because, with the exception of the final movement, the music tends to be short-breathed melodically, even when it is continuous and set in imitative polyphony. There is also a certain amount of thematic fragmentation à la Stravinsky. Perhaps Fine was thinking of the Coda where a personal voice emerges, with no hint at all of pastiche. At that point, an essentially lighthearted and witty work surprises by turning somber. Initially, this music seems to suggest pastoral Copland, but that impression is quickly dispelled by the emphasis on repeated notes and trills within a dulcet harmonic web. After the deft and attractive preceding movements the effect of this melancholic, romantically lyrical closing section is quite extraordinary.

String Quartet

Fine's *String Quartet* was begun in September 1951 and completed, except for revisions, in May 1952. It had been commissioned by the Koussevitzky Music Foundation. The world premiere took place at Brandeis University on December 10, 1952, by the Juilliard Quartet, which gave the New York premiere (erroneously billed as the first performance) on February 18, 1953, at a League of Composers concert.

This first of Fine's serially based scores was probably provoked by Copland's *Piano Quartet*, which is based on an eleven-note row and which Fine had heard in New York in November 1950. Serialism, as defined by Arnold Schoenberg, was originally developed as a criterion for atonal music, but Copland's piece postulated unequivocal tonal centers and was imbued with a compelling lyricism. Fine seems to have wished to emulate that example rather than the more forbidding Teutonic rhetoric of Schoenberg. On several occasions while composing the *String Quartet* he told his wife: "I can't follow any strict rules. Whatever they are, I'm going to break them. Music must sound." Inevitably, even a loose application of dodecaphonic principles resulted in a more chromatic, more dissonant expression than before.

Like Copland, Fine wrote music that demonstrated rapport with the traditional major-minor key system. But the tone-row he devised (C, F-sharp, A, F-natural, B-flat, A-flat, B-natural, E, G, E-flat, C-sharp, D, as notated in his row chart) is somewhat different from Copland's, more jagged while subtly suggesting the tonality of C major-minor. In a program note, Fine stated that the *String Quartet* "is the first work in which I have employed the twelve-tone technique with some consistency. While all of the melodic material, the harmonies and the figuration have been generated by the 'row,' the use of the 'row' technique is fairly free." Fine's overall approach to serialism was never to be doctrinaire; rather, the method would be utilized in conjunction with a tightly controlled romanticism.

Although Copland's adoption of serial technique resulted from simple boredom with traditional harmony, Fine's interest in it was more

complex and far-reaching. His own problem was a too-derivative neoclassic style. Verna Fine recalled his worrying in the early 1950s that he hadn't produced any "important" music. By late 1951, his former exuberant neoclassicism clearly had become a straitjacket. The *String Quartet*, Fine's most ambitious chamber work and one of the most impressive quartets by an American composer, represented his first attempt at style expansion by means of a new technique.

A noteworthy aspect of this score, in comparison to previous Fine works, is its broader emotional palette, which takes on expressionistic overtones in the brooding moments of the second movement. But though the rhetoric may be romantic, the neoclassic aesthetic is still present, especially in the agitated first movement, with its clear textures, striking rhythmic energy (a factor distant from Schoenbergian serialism), melody-cell repetition, predilection for ostinato-like patterns and pronounced contrapuntal element.

Unusually for the medium, Fine's *String Quartet* is cast in only two movements (*Allegro risoluto* and *Lento*). The turmoil of the first movement's outer sections encloses a slow chordal central part embellished with arresting recitative passages. The second movement, constructed contrarily as slow-fast-slow, features intensely melancholic lyricism.

This is reflected through instrumental discourses where sustained, near-mesmeric melody is set against ruminative cello *pizzicati* that are contrasted with dissonant eruptions. Embedded in the center is a tiny driving scherzo that seems almost like a separate movement but that soon gives way to the closing section: dark-hued, musing rhetoric founded partly on implacable treadlike motion, followed by repeated viola unisons at the

point of the bow that bring the work to an emotionally chilly end.

The Choral New Yorker

Although *The Choral New Yorker* has never achieved the popularity of Fine's two sets of *Alice in Wonderland* settings (1942, 1953), it stands as one of the composer's major works for chorus. Written in 1944, and subtitled *Four Choral Patterns with Piano Obbligato*, *The Choral New Yorker* was given its first performance in Cambridge, Massachusetts on January 25, 1945, by the combined forces of the Harvard Glee Club and the Radcliffe Choral Society conducted by G. Wallace Woodworth, with Fine at the piano.

The texts were taken from an anthology of poems published in the *New Yorker* magazine between 1925 and 1935, and the poets Fine chose were relatively unknown. In this cycle, his musical idiom is eclectic and has a good deal of variety, being tonal and lyrical but often relatively dissonant. A substantial accompaniment requires a rhythmically alert pianist.

In keeping with the nature of the poems, the character of the music in each of the four pieces is wholly different. The part-writing is continually inventive, at times conceptually virtuosic. Every bar of this score shows Fine to be a master of the choral medium, and for elegance and sophistication, especially regarding color contrasts, *The Choral New Yorker* exceeds even the brilliant *Alice*.

The first piece, *Prologue: "Hen Party"* (SATB with soprano solo), features a declamatory vocal part that corresponds nicely to Peggy Bacon's wickedly satiric description of gossiping women. Occasional

echoes of Stravinsky and perhaps Poulenc are heard in this vivacious yet droll music. *Scherzando: "Caroline Million"* (SSAA with soprano and alto solos) follows without pause, connected by a semitonally dissonant D-natural from the prologue's last chord. Isabel McLennan McMeekin's text tells of a bloodthirsty, century-old hillbilly woman who sits by her fireplace smoking a corncob pipe and fingering her Bible. This lively and witty music, in a style that sometimes approaches that of a Broadway musical but never lapses into vulgarity, is jazzily syncopated, with subdivision occurring within a regular meter (thus, 4/4 divided into 3+3+2).

The third number, *Concertante: "Pianola d'Amore"* (TBB), has a determinedly silly text, by Fine's friend Boston poet David McCord, that evokes English comic-madrigal style as filtered through Gilbert and Sullivan. The music, beginning with a spirited, almost jazzy piano introduction, is appropriately tonal, jolly and rhythmic. The syncopated *staccato* accompaniment chatters along with the chorus, at one point indulging in an assertive little bitonal cadenza. The ending is humorously abrupt.

The finale, *Epilogue: "Design for October"* (SATB with baritone solo), sounds an impressively elegiac note. Its foundation is a simple progression of mildly dissonant chords used to great expressive purpose, and simplicity is also the hallmark of the poem by "Jake Falstaff" (pseudonym of Herman Fetzer), which laments the passing of summer. The American-vernacular influence of Copland prevails throughout, both in harmony and rhetoric. The choral writing, although traditional, is extremely mellifluous, seeming so even during the dramatic dissonance that occurs in the accompaniment when set against unison chorus at the words "No more at morning will you hear the crying geese of the dawn." With its uncomplicated means and direct

sentiment, *Design for October* functions as the emotional crown of this splendid cycle.

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Composer Phillip Ramey is the author of a biography of Irving Fine, from which portions of these notes have been adapted. From 1977 to 1993, he was program editor and annotator of the New York Philharmonic. In April 1993, his Hom Concerto, commissioned by the Philharmonic to celebrate its 150th anniversary, had its world premiere at Avery Fisher Hall, conducted by Leonard Slatkin.

TEXTS

Father William

Text by Lewis Carroll

"You are old, Father William," the young man said,
"And your hair has become very white.
And yet you incessantly stand on your head.
Do you think at your age it is right?"

"In my youth," Father William replied to his son,
"I feared it would injure the brain.
But now that I'm perfectly sure I have none,
why, I do it again and again."

"You are old," said the youth, "And your jaws are too weak
for anything tougher than suet.
Yet, you finished the goose, with the bones and the beak,
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
and argued each case with my wife.
And the muscular strength which it gave to my jaw
has lasted the rest of my life."

The Choral New Yorker

Four Choral Patterns with Piano Obbligato

Prologue: Hen Party

Poem by Peggy Bacon

The pack gathers on the black Sunday.
Mrs. Lathers and Mrs. Grundy
give a party for all the witches.
The food is hearty, there are no hitches.

One stitches, another chatters,
all blather of small matters
when a-sudden enter in aged ermine
The queen viper and the ace of vermin.

The pied piper overlooked her
and Cotton Mather should have cooked her
a clacking racket a great stir
In the center the dowager.

Old Hacate comes seldom.
Each hag and Hell beldam
tells a scandal bites a sandwich
lights a candle to the grand witch.
After the curses and incantations
Fetch the hearses for the reputations.

Scherzando: Caroline Million

Poem by Isabel MacMeekin

O Caroline Million is a hundred years old
She feels pretty good but her feet are cold.
She's sitting by the chimney in a nice warm nook.
She's fingering her corn cob and the Lord's good book.
She's sitting by the fire
looking at her daughter, hot with desire
to kill her lumpy daughter and feed her to the crows.
Crows love fat meat everybody knows.

Concertante: Pianola d'Amore

Poem by David McCord

Sing hey, sing ho, sing heigh-ho
Sing heigh from Calais, Maine to Cal.
Sing heigh-ho for the blue that's in the sky-o
that's in the shall.

For the ding as in the dongo,
For the larynx in the lad.
And the ping preceding pongo,
And the sweet succeeding sad.

Sing April so embryo from Cal. to Calais, Maine.
For the little bow tie awry-o.
And the Queen can't complain.
Sing popular sing classic.

"Now does the merry, merry what?"
Sing tenor, boy, or Bassic or maybe better not.
Sing hey, sing heigh, sing ho.

Epilogue: Design for October

Poem by Jake Falstaff

Then I heard a voice saying
Summer is gone! Summer is ended.
It is done. It is gone. It is ended.
No more at morning will you stir the fawn,
Or see the blackbirds, black on the lawn.
No more at morning will you hear the crying
of the geese of the dawn.
Then in my window,
Gravely I watched the summer die
And the last of the crying geese go by.

In 1965, **Norman Scribner** founded the Choral Arts Society of Washington, an ensemble of 180 singers which performs at the Kennedy Center in regular season subscription concerts. Mr. Scribner has led the Choral Arts Society in numerous television appearances, recordings, and tours, performing the standard repertoire, world premieres, and new works commissioned by the Society. In 1996 the Society won its first Grammy for Best Classical Album performing John Corigliano's *Of Rage and Remembrance* with the National Symphony Orchestra led by Leonard Slatkin. Under Norman Scribner's direction, the Choral Arts Society has participated in three international festivals: in 1993, at the Festival dei Due Mondi in Spoleto, Italy; and in 1996, at the Evian Festival and the Festival of Auvers-sur-Oise. Currently organist-choirmaster of St. Alban's Episcopal Church, he has also been chorus master of the Washington Opera and for eleven years prepared the Handel Festival Chorus. An honors graduate of Peabody Conservatory, Mr. Scribner has taught at American University, George Washington University, and the College of Church Musicians of Washington National Cathedral. Norman Scribner was named 1984 Washingtonian of the Year and received the Mayor's Arts Award in 1998 for excellence in an artistic discipline.

Currently pianist with the United States Army Chorus, pianist/associate conductor for the Choral Arts Society of Washington, **Joseph Holt** has also served as Director of Choral Activities at the American University and Head of Accompanying at George Mason University. He has accompanied many artists, notably Jessye Norman, Denyce Graves, and Richard Tucker, among others. Dr. Holt holds a Bachelor of Music degree and the Performer's Certificate from the Eastman

School of Music, a Master of Music degree from Shenandoah Conservatory, and a Doctor of Musical Arts degree in chamber music from the Catholic University of America. A prizewinner in the Wolf Trap Brahms Competition, the Washington International Competition for Pianists, and the William C. Byrd Young Artist Competition, and a participant in the La Gesse Piano Festival, Joseph Holt studied with David Burge, Nelita True, and Marilyn Neeley.

Ida Kavafian has appeared as soloist with leading orchestras both nationally and internationally, including the orchestras of Boston, Pittsburgh, Detroit, St. Louis, Montreal, Minnesota, New York, Tokyo, Hong Kong, Buenos Aires, and London. Her commitment to contemporary music has led to many world premieres by composers as varied as Toru Takemitsu, who composed a concerto for her, and jazz greats Chick Corea and Wynton Marsalis. Ms. Kavafian has toured and recorded with the Guarneri Quartet and Chamber Music Society of Lincoln Center, of which she is an artist member. She was a founding member of the innovative group TASHI and was the violinist of the Beaux Arts Trio for six years. In addition, she has been the music director of the Bravo! Colorado Festival and artistic director of the Music from Angel Fire festival in New Mexico. Born in Istanbul of Armenian descent, Ms. Kavafian started violin lessons with Ara Zerounian and later earned a Master of Music degree with honors at Juilliard. Subsequently, she won the Young Concert Artists International Auditions and an Avery Fisher Career Grant.

Ursula Oppens has won equal renown as an interpreter of the established repertoire and a champion of contemporary music. She has

commissioned and premiered compositions by such composers as Anthony Braxton, Elliott Carter, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, György Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Alvin Singleton, Joan Tower, Lois Vierk, Christian Wolff, Amnon Wolman, and Charles Wuorinen. Ms. Oppens has been presented in recital and concerto performances at many European music centers in Paris, Stockholm, Brussels, Geneva, and Bonn. She has performed as soloist with major orchestras such as the Chicago Symphony Orchestra, Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, and Orchester der Beethovenhalle. Miss Oppens made her New York debut at Carnegie Recital Hall in 1969 under the auspices of Young Concert Artists. Among her awards are first prize in the Busoni International Piano Competition, the "Diploma d'onore" of the Accademia Chigiani, and an Avery Fisher Career Grant. Miss Oppens currently holds the position of the John Evans Distinguished Professor of Music at Northwestern University.

Since its formation in 1994, **Zephyros Quintet** has rapidly established itself as one of the country's leading wind quintets. The group made history in 1995 by becoming the first wind quintet in the Fischhoff National Chamber Music Competition's twenty-two years to win both First Prize in the wind division and the Harry and Sarah S. Zelzer Grand Prize. Now based in New York City, the quintet, composed of recent graduates of the Curtis Institute and Juilliard School, maintains a busy schedule of concerts and educational programs around the country. Zephyros has also given live radio broadcasts for NPR, PRI, Maine Public Radio, Peach State Public Radio, and on WNYC's "Around New York."

Winner of both the Banff International String Quartet Competition and the Naumburg Chamber Music Award, the **Colorado Quartet** is recognized on four continents as one of the finest string quartets on the international scene, having performed in major cities of more than twenty countries. Highlights include a two-year cycle of twenty Haydn quartets at the Mostly Mozart Festival and the first complete performance of the Bartók string quartets in Philadelphia in commemoration of the fiftieth anniversary of Béla Bartók's death in 1995. The Colorado Quartet has premiered compositions by leading composers such as Ezra Laderman and Karel Husa, as well as composers of the younger generation. It has received grants from the National Endowment for the Arts, the Lila Wallace/Reader's Digest Fund, and the Aaron Copland Fund for Music.



**Darius Milhaud,
Irving Fine and Aaron Copland
Tanglewood, 1948**

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