



Qiang Tu, Anna Rabinova, Erik Charlston, David J. Grossman
Katherine Greene, Na Sun, Nancy Allen

Strings in Swingtime



"These rediscovered classic arrangements
are miraculously played to thrilling effect!"
—Michael Feinstein

Philharmonic Chamber Soloists

Musicians from the New York Philharmonic play
Jerome Kern Songs and *8 Great American Standards*
from the 30's and 40's



BRIDGE 9439

Six Jerome Kern Songs Arranged for String Quartet

by Charles Miller (24:53)

- 1) The Song Is You (4:34)
- 2) Once in a Blue Moon (3:27)
- 3) All the Things You Are (4:19)
- 4) The Way You Look Tonight (4:25)
- 5) Smoke Gets In Your Eyes (4:04)
- 6) Bill (3:43)

Philharmonic Chamber Soloists, String Quartet

Anna Rabinova, 1st Violin

Na Sun, 2nd Violin

Katherine Greene, Viola

Qiang Tu, Cello

Executive Producer & Creative Director: Katherine Greene

Producer & Engineer: Charles Miller arrangements

Edited, mixed and mastered by Silas Brown@Legacy Sound.net

Producer & Engineer: Wladimir Selinsky and Paul Schwartz arrangements

Edited, mixed and mastered by Adam Abeshouse, www.abeshouseproductions.com

Recorded at: Samuel J. & Ethel LeFrak Concert Hall, Aaron Copland School of Music, Queens College – CUNY.

Tracks 1-6 recorded June 2010, 2014 • Tracks 7-15 recorded November 2, 2014

Executive Producers for Bridge Records: Becky and David Starobin

Graphic Designer: Casey Siu

Cover Photograph: David Finlayson

Booklet Photographs: Nancy Allen, Katherine Greene, Anna Rabinova, Na Sun, Qiang Tu, (*Chris Lee*); Erik Charlston (*Richard Blinkoff*); David Grossman (*Henry Grossman*)

Booklet Photograph of Wladimir Selinsky: Courtesy of Columbia Broadcasting System (CBS)

Back Booklet Photograph: Adam Abeshouse

Photographs of Jerome Kern: Courtesy of ASCAP

For Bridge Records: Barbara Bersito, Douglas Holly

Doron Schächter, Casey Siu, Allegra Starobin and Robert Starobin

Bradley Napoliello & Robert Starobin, webmasters | **Email:** Bridgerec@bridgerecords.com

Bridge Records, Inc. 200 Clinton Ave • New Rochelle, NY • 10801 | www.BridgeRecords.com

AMERICAN POPULAR SONG



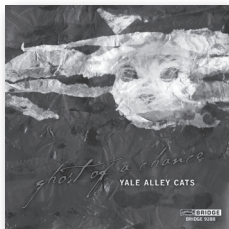
Got A Little Rhythm

BRIDGE 9430



Quiet Please

BRIDGE 9334



Yale Alley Cats

BRIDGE 9288



La Tanya Hall

BRIDGE 9284

www.BridgeRecords.com

Eight Popular Songs for String Quartet

by Wladimir Selinsky (23:13)

- 7) Solitude (Duke Ellington) (2:49)
- 8) So Rare (Jerry Herst) (2:22)
- 9) Mood Indigo (Duke Ellington) (3:09)
- 10) Apple Blossoms (Joe Venuti) (2:18)
- 11) Blues Serenade (Frank Signorelli) (3:20)
- 12) Honeysuckle Rose (Fats Waller) (1:51)
- 13) Sophisticated Lady (Duke Ellington) (3:28)
- 14) Sweet Sue (Victor Young) (3:25)

Philharmonic Chamber Soloists, String Quartet with Guest Artists from the New York Philharmonic

David Grossman (bass)

Nancy Allen (harp)

Erik Charlston (vibraphone)

- 15) Encore Track: “Long Ago (and Far Away),” arranged by Paul Schwartz from the 1944 Technicolor film and musical, *Cover Girl*. (4:15)

Strings in Swingtime *A Tale of Two Arrangers*

How does a song become a “standard” and enter the canon of the great American Songbook? Some would cite an unforgettable melody, others, an elegant lyric. Playing an important role are the arrangers, who reimagine the songs and bring them to life with a new and magical energy, like the string quartets on this CD.

This album is dedicated to the work of two long-forgotten yet formidable arrangers: Charles Miller and Wladimir Selinsky, whose artistry will take you on a journey through the American Songbook on the silver strings of the string quartet.

The pairing of these two gentlemen is as intriguing as their parallel life stories. Miller and Selinsky, born only 11 years apart, were both Jewish émigrés from Russia and also accomplished concert violinists. Both men wrote and arranged the popular music of the ‘30s and ‘40s, their musical lives embracing Broadway and Hollywood, stage and screen. Their work is clearly in the same genre, yet their musical voice, subtly individual. It’s wonderful to be able to hear their work juxtaposed here on this CD.

As an orchestral musician, I’m acutely aware of the seminal role that composer/arrangers play in the world of music. Without them we wouldn’t have the magnificent scores for Broadway shows, the powerful music accompanying our favorite movies, the orchestral suites for the concert stage and countless versions of our favorite songs, recorded by every artist imaginable in every imaginable style. With this album we celebrate the pivotal musicians who have helped ensure that these beloved songs have enduring popularity. —*Katherine A. Greene*

Special Thanks

The New York Philharmonic, Michael Feinstein, who championed this project from the beginning; Jonathan Schwartz, for giving us ‘air’ time; Avron Coleman, without whom this idea would never have been born; Mike Holober for his musical and stylistic inspiration; Marc Ostrow, Esq.; Michael A. Kerker (ASCAP), Lucy Kraus, Thomas Riis, Eric Davis, Wayne Hutchinson (CBS) and my colleagues and friends who had so much patience and always believed. —*Katherine Greene*

are settings that were personally created in 1941 by the composer himself, which were then adapted for string quartet by his close associate Charles Miller. They are "through composed" and contain interpolated themes from other Kern songs seamlessly woven through, thus giving us a sense of Kern the composer, outside of the context of the typical popular song form. For example, the unpublished verse for "A Fine Romance" is heard as a preamble to the chorus of "The Way You Look Tonight". First recorded in 1941 by the Gordon String Quartet, the final result pleased Kern so greatly that the following year he published all six of them commercially. Even though they were published, these quartets have remained obscure and copies of them are quite difficult to obtain. One fan of the Kern song settings was the composer Sigmund Romberg, who before they were commercially released, recorded and pressed copies of some of the Quartet performances at his own expense, which must have pleased Kern greatly.

As a bonus, "Long Ago And Far Away" is a newly crafted arrangement by the talented Paul Schwartz, son of the American Popular songwriter Arthur Schwartz, who was the producer of the 1944 film "Cover Girl" for which the song was originally written. If it hadn't been for the approval and taste of Paul's father, we might never have heard "Long Ago And Far Away", thus a bringing a fitting epilogue to this musical labor of love."

—*Michael Feinstein*

Charles Sholom Miller was a violinist, composer, and conductor, in addition to being an arranger of music for the theatre. Born in Russia in 1899, he emigrated to the United States with his parents two years later. In 1915, he was hired by music publisher T. B. Harms in New York City as a staff arranger and was credited with numerous publications over the next several years. Publishing under the name Chas. Miller, the young arranger was noted at this time for his orchestral settings of the songs "The Sunshine of Your Smile" and "Poor Butterfly" (from *The Big Show*), as well as medleys from the *Ziegfeld Follies of 1916*, *Jimmie*, and *The Half Moon*. Miller's close working relationship with Jerome Kern began at this time, as the composer was not only a partner in the publishing firm, but its most acclaimed artist. Miller arranged and edited music for several Jerome Kern scores, including his orchestral selection from *She's a Good Fellow* and the piano vocal scores for *Have a Heart* and *Oh, Lady! Lady!!* Within two years, he completed his dazzling ascent at T. B. Harms when was installed as the head of the arranging department at the age of nineteen.

Miller's work as an orchestrator on Broadway was limited by his work as a stock arranger and the bureaucratic responsibilities of his new job. Apart from the score to the show *A Modern Eve* in 1915, he only worked as an orchestrator for two other shows over the next fifteen years. Having risen in a very short time to an enviable position in the music publishing world, Miller decided in the late 1920s to make a dramatic change in his career. He left his post at Harms to pursue advanced musical training by enrolling in the Juilliard School, where he studied violin with Carl Flesch and Leopold Auer and composition with Percy Goetschius. And later he studied conducting with Alfredo Casella at the Curtis Institute. During the 1930s, he conducted in Europe (Budapest and Paris) and concentrated on orchestral composition. His tone

poem *Appalachian Mountains: An American Folk Rhapsody* was published by Max Eschig in 1939. Other works include *West Indies Suite*, *Cubanaise for Violin*, *New Orleans Street Crier* (choir mixed voices), and a Symphony.

Miller continued his musical relationship with Jerome Kern (two biographers refer to him as Kern's "amanuensis") in Los Angeles around 1940, where he assisted him on occasional film work. Their most fruitful collaboration would occur over the next year when they created the sophisticated arrangements for string quartet of the six songs featured in this album. Miller then played a central role in the creation of Kern's *Scenario for Orchestra*, an orchestral depiction of the narrative themes in the musical *Show Boat*. Seeking more stable employment than he had found as a composer and conductor, Miller joined the violin section of the Philadelphia Orchestra in 1943, where he spent the next twenty years of his lengthy and diverse musical career.

—Eric Davis



Wladimir Selinsky was born in Kiev in 1910, when the city was still a part of Russia. He was raised in Berlin and received his early musical training at the Prince Heinrich Gymnasium, studying violin with Willy Hess, Leopold Auer, and Adolf Busch. When his family arrived in New York, Selinsky continued his musical training with a scholarship to the Juilliard School while also studying at Columbia University. His father's death forced him to take jobs as a pit musician for musical shows on Broadway, as both a violinist and conductor.

"This recording is a very special one, for it preserves a performance aesthetic that is delightfully authentic, yet has ageless appeal. These pieces are pop songs, more often thought of presentationally in terms of vocal or jazz renditions, yet these string quartet arrangements present the songs in a very different, elegant and organic setting. The 20th Century American Popular song has proven longevity and will surely survive for generations to come, and part of its survival is due to its malleable nature and fresh invention. In the heyday of the Great American Songbook, it was common hearing pop songs played by all different kinds of instrumental forces, especially by what we now think of as Chamber or Salon groups who played them on the air, in hotels, restaurants, bars and many other venues. Yet most of these salon arrangements have all but disappeared and thus the art of playing them stylishly is nonexistent.

Enter the Philharmonic Chamber Soloists. They have embarked on a project to present this music with the same seriousness they accord a Beethoven Quartet, yet with a full grasp of the popular style and idiom necessary to breathe new life into it. The result is remarkable and joyous music making of the highest order.

Two primary arrangers are featured on this recording. The arrangements by Wladimir Selinsky have not been heard since the 1940's and are as swinging as the title suggests. One of the pleasures of these arrangements is that they are, in some instances, unusual song choices that have been wittily recast for strings as jazzy, bluesy and lush miniatures. The suite of songs by Kern

Wynton Marsalis, Dave Brubeck, Tony Bennett, Bill Frisell, Sting, Elton John and Metallica at Madison Square Garden. His sextet, Erik Charlston Jazz Brazil has performed at Jazz at Lincoln Center. Mr. Charlston performs regularly with the New York Philharmonic and teaches at the Manhattan School of Music.

Mike Holober, Pianist/composer/arranger/educator Mike Holober is currently Associate Guest Conductor of the HR Big Band (Frankfurt, Germany), and served as Artistic Director/Conductor of the Westchester Jazz Orchestra from 2007-2013. He has written and conducted for Joe Lovano, Kate McGarry, John Scofield, Randy Brecker, Paquito D’Rivera, Jane Monheit, Avishai Cohen, Eli Degibri, and Miguel Zenon. He has composed for the WDR Big Band (Cologne), Scottish National and Vanguard Jazz Orchestra, Gotham Wind Symphony, Army Blues, The Gotham Jazz Orchestra, John Patitucci and the American and NY Saxophone Quartets. Mike is an Associate Professor at City College and a MacDowell and Ucross Foundation Fellow. He currently teaches arranging at the Manhattan School of Music and is associate director of the BMI Jazz Composer’s Workshop. mikeholober.com

Selinsky began to work as a composer and conductor for radio shows in the 1930s. He worked for both CBS and NBC when they were fledgling companies and collaborated with Helen Hayes on two programs, *Textron Theatre* and *Helen Hayes Theatre*, composing background music for contemporary play adaptations. He contributed to several programs by the National Association of Educational Broadcasters, including *The Jefferson Heritage* and *People Under Communism* as well as programs for the *Voice of America*. He had his own radio program on NBC in the 1940s called *Strings in Swingtime*, from which the title of this CD was taken. His arrangement of *Eight Popular Songs for String Quartet* first aired on this show.

Throughout his career as a composer and conductor for television, Selinsky remained an active performer on the violin, recording many solos for Columbia. During the 1950s, he also made several records as the leader of Wladimir Selinsky and His Salon Orchestra. Around this time, he transitioned as a composer and conductor on radio to the nascent field of television. Programs he worked on include *Du Pont Show of the Week*, *Kraft Television Theatre*, *Lux Video Theatre*, and *U.S. Steel Hour*. He was still productive in the 1970s and early ‘80s, scoring many movies for television, such as *Forbidden City*, *The Arthur Peach Story*, *Miles to Go Before I Sleep* and *Family Reunion*.

–Eric Davis



Paul Schwartz is a composer, conductor and producer. Between his own solo albums and his work with Josh Groban, Carlos Santana and David Foster he's been involved in recording that have sold over 1 million copies. He's particularly glad to have been asked to write an arrangement of "Long Ago (and Far Away)" since his father, Arthur Schwartz produced the 1944 movie *Cover Girl*, for which the song was written.

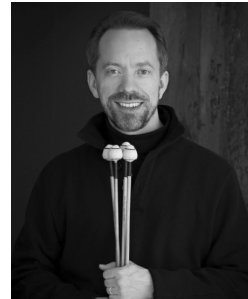


Jerome David Kern (1885-1945) is arguably the father of modern American musical theater. He wrote more than 700 songs, used in more than 100 stage works, including such classics as "Ol' Man River," "Can't Help Lovin' Dat Man," "Smoke Gets in Your Eyes," and "All the Things You Are." He collaborated with many leading librettists and lyricists of the day, including Otto Harbach, P.G.Wodehouse, Oscar Hammerstein II, Dorothy

Fields, Johnny Mercer, and E.Y. Harburg. Kern really entered the history books with *Show Boat* (1927), the first truly modern American musical, with an integrated cast and storyline and unforgettable songs. It remains one of musical theater's greatest classics and most-revived shows. Kern worked



Nancy Allen joined the New York Philharmonic in 1999 as Principal Harp. She heads the harp departments of The Juilliard School and the Aspen Music Festival and School, and performs regularly with The Chamber Music Society of Lincoln Center and the Orpheus Chamber Orchestra. She has performed as soloist at major international festivals; has collaborated with soprano Kathleen Battle, clarinetist Richard Stoltzman, and guitarist Manuel Barrueco; and has formed a trio, Les Amies, with flutist Carol Wincenc and Philharmonic Principal Viola Cynthia Phelps. Her recording of Ravel's *Introduction and Allegro* was nominated for a Grammy Award; she can also be heard on the Sony Classical, Deutsche Grammophon, and CRI labels.



Percussionist **Erik Charlston's** diverse New York-based career, includes regular performances with the New York Philharmonic, Encores/City Center and on film soundtracks from Disney's "Aladdin" to the Coen Brothers "True Grit". He performs on Broadway, with the Chamber Music Society of Lincoln Center, the Metropolitan Opera orchestra and was a soloist on Garrison Keillors' "A Prairie Home Companion". Mr. Charlston has performed with

lings Award for Music and the Los Angeles's Downey Symphony Young Artist Competition. He has performed in Chicago, St. Louis, and New York; live on WNYC; and in recital with Helen Huang. He continues to give recitals from Taiwan to Hawaii, and his chamber music appearances have included performances at Weill Recital Hall and in Maine and South Korea. His solo album, *Meditation*, was distributed by the China Record Company.



Double bassist **David J. Grossman** is a New York native and joined the New York Philharmonic as its youngest member in the spring of 2000. He is on the faculty of Manhattan School of Music and has given recitals and master classes at music schools across the country. He has released two albums, one classical and one jazz, entitled *The Bass of Both Worlds*, available from his website, davidjgrossman.com.

As a chamber musician, David J. Grossman performs in the Philharmonic Ensembles at Merkin Hall, at the 92nd Street Y and with The Chamber Music Society of Lincoln Center. As a jazz bass player Mr. Grossman was a member of the Marcus Roberts Trio and has performed with Wynton Marsalis, Lew Tabackin, Toshiko Akiyoshi, and Mark O'Connor; he has recorded with Donald Vega, David Morgan and Loston Harris.

steadily, creating dozens of Broadway musicals, Hollywood films and innovations that created the model for later musicals, in a career that lasted more than four decades. He was working on the revival of *Show Boat* that opened in 1946 when he died at the age of 60, leaving behind one of the richest catalogs of show music in history.

Philharmonic Chamber Soloists, a chamber group of virtuoso musicians from the New York Philharmonic, was founded in 2003 by violist Katherine Greene. Their concerts, featuring eclectic programming interwoven with lively commentary, have earned them rave reviews in performances throughout the U.S., Europe, and Asia. In 2010 the Philharmonic Chamber Soloists (PCS) were honored to be guests of Michael Feinstein in his Carnegie Hall series, *Standard Time*. *Strings in Swingtime* is PCS's first commercial album, and they look forward to recording more music from the American Songbook in the near future.



Anna Rabinova, violin, performs nationally and internationally as a soloist, chamber and orchestral musician and recording artist. She joined the New York Philharmonic in 1994, two years after emigrating from her native Russia. Ms. Rabinova toured Germany, Italy, the former Yugoslavia, Hungary and Bulgaria performing concertos with the Moscow State Symphony Orchestra, Halle

Philharmonic, Schwerin Philharmonic, Moscow Radio and Berlin Symphony Orchestras. She has made solo appearances in the US with the American and Memphis Symphonies, Orchestra of St. Lukes as well as the New York Philharmonic under Lorin Maazel. Anna Rabinova was born in Moscow and studied at the Tchaikovsky Conservatory. She is a 1st Prize Winner of the 16th International Violin Competition in Belgrade, the Bach International Competition in Leipzig. She has recorded for Naxos, Centaur, Auris-Subtilis and Bridge labels.



Violinist **Na Sun** joined the New York Philharmonic in 2006. A native of China, she began playing the violin at age seven, and at nine she was accepted into the Central Conservatory of Music in Beijing, from which she received her Bachelor of Arts degree with honors, and where she won the conservatory violin competition. She has performed with the China Youth Symphony (as concertmaster), Central Conservatory Chamber (principal second

violin), Icelandic Symphony, and Icelandic National Opera orchestras. Since arriving in the U.S. in 2003, Ms. Sun has given numerous recital and chamber music concerts; received her artist diploma from Boston University's College of Fine Arts, where she was the grand prize winner of the Bach competition; and was a fellow with the Tanglewood Music Center Orchestra, including serving as concertmaster in a program led by James Levine.



Violist **Katherine Greene** joined the Philharmonic in September 1990. A native New Yorker, she holds a master's of music degree from The Juilliard School. Before joining the Philharmonic, Ms. Greene was assistant principal violist of the New Jersey Symphony Orchestra. She has performed with the New York City and Santa Fe Opera companies and has served on the faculty of the Westchester Conservatory of Music. An accomplished pianist, Ms. Greene enjoyed an extensive career as soloist, teacher, and accompanist before switching to viola. She is a member of the Rosewood Chamber Ensemble (winners of the Artists International Competition), is the founder and Director of the *Philharmonic Chamber Soloists* and has recorded for C.R.I and Musical Heritage Society and Bridge Records.



Cellist **Qiang Tu** made his solo debut at age 13 in Beijing. He received a Bachelor of Arts degree from China's Central Conservatory, where he later served as associate professor of cello, and his master's degree from Rutgers University. Before joining the New York Philharmonic in 1995, he served as principal cellist of the China Youth Symphony and Princeton Chamber Symphony. His honors include England's Menuhin Prize, Sydney's Par-