

B E Y O N D   L A B E L S

**CONCERTS** FROM THE **LIBRARY** OF **CONGRESS**

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**IRVING FINE  
CENTENNIAL FESTIVAL**

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December 2-6, 2014

Coolidge Auditorium, Pickford Theater & Whittall Pavilion  
Library of Congress

The IRVING AND VERNA FINE FUND in the Library of Congress was established in 2000 through a generous bequest of Verna Rudnick Fine, a well-known arts administrator and the widow of American composer Irving Fine. The Fund promotes and supports modern American music through an ongoing program of concerts, commissions, and research endeavors into the life and works of Irving Fine and other American composers, conductors, and performers whose works are preserved in the Library of Congress.

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*Cover image: Irving and Verna Fine, Tanglewood, 1947 (Irving Fine Collection, Library of Congress)*

# Irving Fine

CENTENNIAL  
1914-2014

## Festival Overview

**Tuesday, December 2, 12:00 pm | Lecture-Recital**

**"IRVING FINE AND THE AMERICAN WOODWIND QUINTET"**

Nicholas Alexander Brown, Music Division, Library of Congress

"The President's Own" United States Marine Band Woodwind Quintet

*Coolidge Auditorium (No Tickets Required)*



**Thursday, December 4, 2:00 pm | Film Screening**

**CHARLES MUNCH CONDUCTS THE**

**BOSTON SYMPHONY ORCHESTRA IN FINE & DEBUSSY**

Fine: *Symphony*; Debussy: *La Mer* (Seven Arts Series 1, Program 7)

*Pickford Theater (Tickets Required)*



**Friday, December 5, 6:30 pm | Pre-Concert Conversation**

**JEFFERSON FRIEDMAN IN CONVERSATION**

*Whittall Pavilion (No Tickets Required)*



**Friday, December 5, 8:00 pm | Concert**

**CHIARA STRING QUARTET WITH SIMONE DINNERSTEIN, PIANO**

Works by Fine, Friedman, and Mozart

*Coolidge Auditorium (Tickets Required)*



**Saturday, December 6, 2:00 pm | Symposium & Concert**

**PANEL: THE MUSIC OF IRVING FINE**

**CONCERT: WORKS BY COPLAND AND FINE (TRANSCR. PLYLAR)**

**PANEL: IRVING & VERA FINE—THEIR WORLD AND CONTEMPORARIES**

**PANEL: IRVING FINE, THE BOSTON GROUP, AND THE AMERICAN NEOCLASSICAL SCHOOL**

*Coolidge Auditorium (Tickets Required)*



**Saturday, December 6, 7:00 pm | Concert**

**THE CHOIR OF CLARE COLLEGE, CAMBRIDGE, U.K.**

Graham Ross, Director

Works by Bernstein, Britten, Fine, Schoenberg, and others

*Coolidge Auditorium (Tickets Required)*



[loc.gov/concerts/irvingfine-festival.html](http://loc.gov/concerts/irvingfine-festival.html)

# CONCERTS FROM THE LIBRARY OF CONGRESS

## Welcome

By Susan H. Vita, Chief, Music Division

Welcome to the Library of Congress and our Irving Fine Centennial Festival! This special week of events celebrates the life, music and legacy of distinguished American composer Irving Fine. A leading voice in the American Neoclassical School, Fine was a member of the Boston Group of composers—Arthur Berger, Leonard Bernstein, Aaron Copland, Lukas Foss and Harold Shapero—who were hot on the international scene during the mid-twentieth century. A student of Boulanger, Koussevitzky and Piston, Fine’s compositions range in style from populist Americana to serialism. His greatest legacy is as an educator and impresario. As the founder of the Brandeis University School of Creative Arts, Department of Music, and internationally-renowned Festival of the Creative Arts, Fine transformed the Brandeis campus into a global destination for innovative performers and arts practitioners.

The Library of Congress, home to the Irving Fine Collection, is proud to present this festival to commemorate the hundredth birthday of such an important figure in American music history, whom Aaron Copland described as “the greatest of us all.” The week-long celebration, the largest of its kind in the world, includes panel discussions, lectures, a filmscreening and several performances that shed light on Fine’s musical accomplishments and the artistic world that he inhabited, which was made possible in-part by his work as an educator. The festival engages multiple generations of scholars, performers and members of the Fine family to celebrate Fine’s legacy, while advancing the cause of his music holding the place in history that it deserves. The events this week will interest a wide range of music-lovers, from young professionals who are not familiar with Irving Fine’s work to musicologists who wish to gain a greater appreciation for the Boston Group of composers and their long-term cultural impact. Throughout the celebration, the Library’s Stradivari instruments will be used in performance by the Chiara String Quartet.

We are very excited to honor Fine's Library of Congress commissions, and welcome two brand new works—that were composed for this festival—to the repertoire. Fine was a colleague and friend of two key figures who are central to our special collections: Elizabeth Sprague Coolidge (who commissioned his *Romanza for Wind Quintet*) and Serge Koussevitzky (who commissioned his String Quartet). We invite you to reconnect with Irving Fine's music and legacy.

**Warm regards,**

**Susan H. Vita  
Chief, Music Division  
Library of Congress**

# Irving Fine (1914-1962)

By Phillip Ramey

**Irving Fine** (1914-1962) was an American composer with a remarkable gift for lyricism, whose masterfully crafted scores inevitably "sing." Aaron Copland wrote that his music "wins us over through its keenly conceived sonorities and its fully realized expressive content," praising it for "elegance, style, finish and a convincing continuity." Virgil Thomson cited an "unusual melodic grace."

Fine's initial training was in piano, and he became a skilled pianist, admired by colleagues for his superior sightreading ability. Composition and theory studies were with Walter Piston and Edward Burlingame Hill at Harvard University, and with Nadia Boulanger in France and at Radcliffe College, Cambridge, Massachusetts. In addition, Fine studied choral conducting with Archibald T. Davison at Harvard and orchestral conducting with Serge Koussevitzky at Tanglewood. At Harvard, where he became a close associate of Copland, Stravinsky, Koussevitzky and Leonard Bernstein, he taught theory and music history from 1939 to 1950; and at Brandeis University he taught composition and theory from 1950 to 1962. Fine also conducted the Harvard Glee Club, and for nine summers between 1946 and 1957 taught composition at the Berkshire Music Center at Tanglewood. At Brandeis he was Walter W. Naumburg Professor of Music and chairman of the School of Creative Arts. He suffered a fatal heart attack in Boston on August 23, 1962, leaving incomplete *Maggie* (based on the Stephen Crane novel), a musical he was writing in collaboration with composer Richard Wernick; he had also begun a violin concerto, commissioned by the Ford Foundation. Among Fine's honors were two Guggenheim Fellowships, a Fulbright Research Fellowship, a National Institute of Arts and Letters award, and a New York Music Critics' Circle award.

An examination of Fine's small but estimable output reveals a composer who was a perfectionist on the order of Copland and Stravinsky. His works are carefully calculated and detailed, their ever-increasing emphasis on melody tellingly allied with rhythmic suppleness, clean-sounding textures, and unobtrusive but integral counterpoint.

As an artist Fine was eclectic, but in the best sense: assimilative yet individual. The influence of neoclassical Stravinsky and eighteenth-century forms is pervasive in much of his early music, along with what proved to be a lifelong attachment to romantic expression. The 1946 Sonata for Violin and Piano was accurately described by the composer as being in an idiom "essentially tonal, diatonic, moderately dissonant, neoclassic in its formal approach." Fine's neoclassicism, nurtured early on by Nadia Boulanger, is apparent even in the movement-titles of pieces such as the 1947 *Music for Piano* and the 1948 *Partita for Wind Quintet* (for instance, *Variations*, *Gigue*, *Waltz-Gavotte*). However, the ebulliently rhythmic *Toccata Concertante* for orchestra of 1947—which has, wrote the composer, "a certain affinity with the energetic music of the Baroque concertos"—stands as the most full-blown example of neoclassic Fine.

Subsequently, romanticism claimed pride of place, and in the elegantly bittersweet *Notturmo for Strings and Harp* (1951), the harmonically diverse song-cycle *Mutability* (1952), and the austere elegiac *Serious Song: Lament for String Orchestra* (1955) the result was a more intense lyricism. With such works he proved himself capable of writing melody which, as he once noted admiringly of another composer, "gives real pleasure to lots of people without being commonplace." It is not surprising that *Notturmo* and *Serious Song* are the most frequently played of Fine's orchestral compositions. (Also programmed often are his highly idiomatic,

unfailingly lyric and varied choral works—*Alice in Wonderland*, *The Hour-Glass*, *The Choral New Yorker*.)

The final development in Fine's aesthetic was his utilization of twelve-tone technique, initially in the eloquent, intense String Quartet of 1952, then in the pellucid *Fantasia for String Trio* of 1956, culminating in what was to be his last work, the dramatic *Symphony* of 1962. His interest in serialism had been stimulated by the example of Stravinsky and Copland, and like his elder colleagues he was able to use dodecaphonic method freely and subordinate it to his personal musical ideals. Fine's serially inflected scores have tonal centers, and also the formal and textural clarity, the sense of control, and the rhythmic potency of his earlier pieces. Copland described the symphony, the composer's most ambitious work, as being "almost operatic in gesture," and its urgent rhythmic polyphony, declamatory rhetoric and considerable dissonance quotient marked a new plateau in Fine's creative evolution—one that must forever intrigue as both a beginning and an end.<sup>1</sup>



## Excerpt from "Neo Classicism"

By Irving Fine

*This lecture was written and delivered by Irving Fine at the July 1957 Tanglewood Seminar in Contemporary Music (Box 5, Folder 12 Irving Fine Collection, Library of Congress).*

At the end of this hour, we shall hear excerpts from three compositions written in the 20's or early 30's:

1. The Gigue and Dythrambe from Stravinsky's "Duo Concertante"
2. Three or four numbers from the first version of Hindemith's setting of Rilke's "Das Marienleben"
3. The 1st and 2nd movements of Manuel De Falla's Concerto for harpsichord, flute, oboe, clarinet, violin and cello

These are all in one way or another representative of the neo-classical aesthetic that dominated so much of the international musical scene during most of the period between the two wars. Moreover, Stravinsky and Hindemith are commonly considered to have been the leading exponents of that aesthetic. It would be stretching matters, however, to consider De Falla to have been a consistently neo-classical composer during any substantial part of his career.

At this date, it is difficult to bring anything fresh to a discussion of a movement which has been seemingly moribund or on the wane for a number of years. Moreover, I'm sure you all know what musical neo-classicism is—you've either read about it in countless books on music appreciation; or have heard it described in innumerable lectures. It seems to me that we have never had a summer at Tanglewood in which there wasn't a lecture on neo-classicism or on some neo-classical composers.

Musical neo-classicism had its counterparts in other areas of culture, notably in literature, neo-scholastic thought and politics (to a markedly less degree in the plastic arts—

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<sup>1</sup> Phillip Ramey, "Irving Fine: A Biographical Sketch," *American Memory*, Library of Congress (2001) <<http://memory.loc.gov/ammem/collections/fine/ifbio.html>>.

Picasso). A few days ago when I was concerned about what I might say in today's lecture, I was amused to run across the following passage in a review (in the *Christian Science Monitor*) of a book about Wyndham Lewis by Geoffrey Wagner. (The reviewer is Melvin Maddocks.)

"Although anxious to play the gadfly alone, he (Lewis) belonged, ideologically at least, to a swarm. Mr. Wagner cautiously groups him with Ezra Pound, T.S. Eliot in England and with Julien Benda and Charles Maurras in France. The general ideas these men shared he calls 'neo-classicism.'"

"This philosophy—fundamentally grounded in aesthetic tastes—they applied by a kind of analogy to their criticism of a society they considered moribund. With varying emphases, they asked for an order which would ensure a firm vertical structure to society at the top of which would rest an intellectual elite."

"'Instead of the vast organization to exploit the weaknesses of the Many, should we not possess one for the exploitation of the intelligence of the Few?' Lewis asked. The Neo-Classacists were tempted to consider their questions being answered when Mussolini and Hitler appeared though only Pound took fascism earnestly for long."

I do not wish to suggest by this quotation that musical neo-classicism had these political overtones. But French neo-classicism in particular concentrates on elegance and taste as well as craftsmanship. It aims for an art thoroughly poised, detached, disciplined and serene—at times even a little precious—but in which there is an ideal balance between form and emotion. This is an aristocratic art. It is also, in the words of one of my colleagues an art in which "form is emotion."

Musical neo-classicism grows out of a search for order, which it attempts to establish by means of a restoration of contacts with pre-romantic musical traditions. While it is a final stage in the young century's revolt against 19th-century German romanticism and again the inverted romanticism of Debussy, it is also a reactionary movement. Neo-classicists react against romanticism, but also against the earlier stages of the anti-romantic revolt, the primitivism of the *Sacre*, futurism, expressionism, etc. Yet it still remains, at least in its early phases, essentially anti-romantic. It capitalizes upon the cleansing satire of Satie and the *Six*. It rejects the personal subjectivity of romantic music in favor of a cool objectivity or a bustling impersonality. Stravinsky and Bartók had earlier restored physicality to rhythm. In neo-classical music, rhythm retains its regained vigor and much of its newly won complexity. On the other hand, the harmony of neo-classical music tends to become more normally functional or tonal, if not necessarily less dissonant. Highly elaborated orchestration is avoided in favor of something more ascetic. There is a renewed interest in chamber music, particularly music for chamber ensembles and chamber orchestras featuring winds.

## Definitions

The text books and dictionaries are all full of definitions and descriptions of Neo-Classicism.

1. *The American College Dictionary* defines neo-classic as follows:

"belonging, or pertaining to a revival of classic style as in art or literature."

If we mean by "Classical" the Classical period of the 18th century, this applies at least in part to musical neo-classicism. And if we refer to classical antiquity, then I suppose this might apply to the spirit that informs much of Stravinsky and especially *Apollon, Perséphone*,

*Oedipus*, the *Duo* and *Orpheus*.

2. Nicholas Slonimsky in *Music Since 1900*:

"Neo-Classicism is essentially a return to 18th-century simplicity as a reaction against pregnant programmaticism of the 19th century. In melody it differs from the classics in that Neo-classicism makes use of larger melodies in a larger melodic compass; in harmony it makes use of pan-diatonic extensions of tonality—preserves 18th-century rhythmic simplicity but favors asymmetrical bar periods. In orchestration it cultivates the harsher instruments of orchestral palette in opposition to pictorial instrumentation."

Comment: melodic compass...intervals... Stravinsky and Hindemith,  
Harmony—Hindemith, Piston, Lopatnikoff, Martinů not pandiatonic.

3. I like best the passage from the *Harvard Dictionary of Music* article on the "New Music:"

"A third period of new music began around 1925, when, after so many interesting experiments, so many futile efforts, a new name appeared on the scene. Bach!"

(read rest of article)

(at end of talk)

Undoubtedly "Back to Bach" was the big slogan of neo-classicism; and it is evident in Stravinsky's Octet, much of Hindemith, Roussel, Martinů, Piston, Lopatnikoff and others too numerous to mention. But with Stravinsky one could also say back to Pergolesi, Handel, K.P.E. Bach [C.P.E.], Bellini, Tchaikowsky, Rossini, Monteverdi, Leonin, and above all at a later period, back to Mozart. And with Hindemith...also back to Isaac, Finck, Binchois.

The date 1925 is also late. Stravinsky's Octet is 1923 and *Pulcinella* which anticipates neo-classicism is earlier. Moreover, there was the work of Busoni (Krenek and others) and his influence as a teacher, which may claim to be the real source of neo-classicism. (From Dent's biography) "Busoni sought a neo-classicism in which form and expression find their perfect balance." *Vix Comedy Overture*, *Rondo Arlecchinesco* and operas *Turandot* and *Doktor Faustus*.

One of the best general statements summarizing the aims of his contemporaries was made by Albert Roussel about 1925:

"The tendencies of contemporary music indicate a return to clearer, sharper lines, more precise rhythms, a style more horizontal (contrapuntal?) than vertical; to a certain brutality at times in the means of expression—in contrast with the subtle elegance and vaporous atmosphere of the preceding period; to a more attentive and sympathetic attitude toward the robust frankness of Bach or a Handel; in short, a return, in spite of appearances and with a freer though still somewhat hesitating language, to the traditions of the classics."

Quoted by N. Boulanger in Rice Institute Pamphlet, Apr. 1926

The Bach and the Handel to which the *Harvard Dictionary* and Roussel refer are the composers of the *concerti grossi*, of the suites and instrumental music, not the masses, passions, and oratorios or even cantatas. Much neo-classical music is actually neo-baroque—affecting as it does a bustling *concerto grosso* style. One finds this in the first important neo-classical work: Stravinsky's Octet and his piano concerto. The neo-baroque style carried

to perfection can be found in the Dumbarton Oaks Concerto; much as the neo-classical (neo-Mozart) style can be found at its best in Stravinsky's Symphony in C and in *The Rake's Progress*.

Hindemith's neo-baroque is best found in his chamber concertos or in the *Konzertmusik* for brass and strings, and in some of the numbers of the *Marienleben*. But this is only one aspect of Hindemith's style which embraces numerous other historical sources—particularly medieval (but also 19th century). Among the most consistently neo-baroque of the neo-classicists for a long time were Martinů, Lopatinikoff, Roussel, Piston.

RECORD: Martinů

We have seen Slonimsky attempt to describe neo-classical technique in a sentence or two. This is obviously an impossibility, since there are wide differences between composers of the school.

In general, however, Stravinsky and his followers tend to be more diatonic and tonal or quasi modal. Their harmony is, if you will, pan-diatonic—the result of the free and usually dissonant combination of any of the tones in the diatonic scale. Stravinsky, in particular, uses I over V<sup>7</sup> or V<sup>7</sup> over I<sup>1</sup> (usually V<sup>7</sup> over I<sup>6</sup>) or VII over III or V<sup>09</sup> over I. The net effect of this when prolonged for a length of time is quite static—a kind of prolongation of I<sup>11</sup> in first inversion.

Stravinsky rarely uses the root. Hence the basses continually oscillate from 3rd to 5th in the scale—E to G in the key of C. This may reflect a certain Phrygian cast in the music. While an essentially simple [bass] prevails most of the time, Stravinsky manages by a kind of process of tonal infiltration to interject passages pungently dissonant and chromatic. Additional chromaticism occasionally appears but usually in the form of roccoco ornamentation. Stravinsky's diatonic harmony is often peppered with unresolved neighbor dissonant tones—added 6ths, 4ths, 9ths, etc.—all of it tastefully set forth through his genius for spacing and texture.

Hindemith's neo-classical technique in the realm of harmony is easy enough to recognize but far more difficult to describe briefly. The melos from which harmony and melody derive are far more chromatic. All 12 tones are used but not systematically. Nor are they equal in function. His music has tonality, if not classical tonality. Pieces—even phrases—begin with common chords and progressively move towards harmonies of greater tension or dissonance and then recede once more to the perfect cadences approached by step. These are a Hindemith mannerism you will find in the music of most of his disciples.

Hindemith's early manner was rougher and often fresher. This is the manner of the neo-baroque chamber concertos. It prevails still in some of the music of the 30's. A particularly striking example is the [*Konzertmusik*] for brass and strings. I have mentioned before the 19th-century and earlier music influence of Hindemith's style. This medieval quality seems to have been a very attractive one to Hindemith's pupils. In his early music Hindemith was far more uneven; it is hard to think of many completely successful pieces from the 20's, but he was often inspired. My own feeling is that he wrote his best music in the early 30's. While the level of this mature music is very high in technical achievement and while it is nearly always successful, it lacks some of the vitality and fresh lyricism he brought to music when he was a chief exponent of neo-classicism.

Subsequent development in Neo-classicism:

France: Honegger, Roussel, Martinů, [Françaix], Milhaud

England: Bliss, Walton

Italy: Petrassi

America: Russian expatriates: Lopatnikoff, Berezovsky, Nabokov, Haieff

Piston, Sessions at early period

Later group: Berger, Shapero, Foss, Fine, Falma, Smit



## Irving Fine in Russia

By Joel Spiegelman

During November of 1988 I got a call from Saulius Sondeckis, the conductor of the Lithuanian Chamber Orchestra, asking me if I would be available to conduct his orchestra in a series of concerts devoted to American and Soviet music in Lithuania and Russia during the Spring of 1989. I enthusiastically agreed to his interesting proposal. Gosconcert, the Soviet Union's only concert agency dealing with foreign performers arranged the details, halls, transportation and fees.

Gosconcert was then headed by a friend of mine, Vladimir Panchenko, a former administrative assistant to Tikhon Khrennikov, chairman of the long defunct Union of Soviet Composers. Panchenko suggested that they widen my tour and proposed other concerts with the Lithuanian National Symphony, the Leningrad Philharmonic, the Leningrad Chamber Orchestra, and some retrospective concerts of my own music in Lithuania, Moscow and Leningrad (now called St. Petersburg).

I decided to program two works by Irving Fine: *Serious Song*, *A Lament for String Orchestra* and *Toccata Concertante* for orchestra. Russians were not very familiar with American art music at the time. With the exception of popular works like George Gershwin's *Rhapsody in Blue*, *Appalachian Spring* of Aaron Copland, Leonard Bernstein's *West Side Story*, MacDowell's Second Piano Concerto, and some American jazz and pop standards, they were unaware of the fact that we had a rich repertory of works by American composers.

Fine's music seemed like an appropriate choice. It was a natural bridge between their own traditions emanating from composers such as Stravinsky, whom Fine had a great musical affinity for and was connected to personally since the time he assisted Stravinsky when [the latter] delivered the Charles Elliot Norton Lectures at Harvard University in 1939-40. In addition, the *Toccata Concertante*, which was written and performed by the Boston Symphony under the leadership of Russian conductor Serge Koussevitzky, showed influences of both countries' musical traditions.

For my debut at Moscow's Carnegie Hall in June 1989 at the large hall of the Moscow Conservatory, I chose Fine's *Serious Song* as one of the works to perform with the Lithuanian Chamber Orchestra. This beautiful and expressive work seemed just right for Russian audiences who are attracted to romantic and lyrical music. Although not exactly Tchaikovsky or Rachmaninoff, it received a very warm reception from both the performers and the audience. Prior to the Moscow performance, I performed it in the cities of Vilnius and Kaunas.

During this same tour, I conducted the Lithuanian National Philharmonic where I also included a work by Fine, the *Toccata Concertante*. During the fall of 1992, I had another tour in Russia, which by that time was no longer the Soviet Union, and conducted the State Symphony of Russia. I decided to include the *Toccata Concertante* in my program as I had in my concerts in Lithuania of 1989. With its driving Stravinskian neo-classical rhythms, melodies, and American bravado, it made a great hit in both countries.

Later, Irving Fine's widow, Verna Fine, ask me to record all of Irving's symphonic works. I chose the Moscow Radio Symphony—now called the Tchaikovsky Orchestra—for this task. They were one of Russia's three or four top symphony orchestras at the time.

Returning to Moscow in March 1993, I commenced to work with the orchestra on this recording. It took place in Studio 5 at the Moscow Radio on Kochalov Street (now called Malaya Nikitskaya Ulitsa). At the time, it was the best recording studio in town.

Considering the proficiency and excellence of the musicians in the orchestra, it took me exactly four sessions including rehearsals to complete the recording. It worked out to everyone's satisfaction and Delos Records agreed to release it. It is still available on their label [and also in the collections of the Library of Congress].

Although I never formally was a student of Fine, he was more than a teacher to me. He was my greatest friend and mentor; one who influenced my life and the direction of my career. I was happy to introduce his music to the Russian public and through this recording make it available to the entire world.

*[This article was originally published on the Music Division's "In the Muse" blog on October 24, 2014.]*



## **SAVE THE DATE!**



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The Library of Congress  
Coolidge Auditorium  
Tuesday, December 2, 2014 — 12 pm

HIGH NOON CURATOR LECTURE-RECITAL

# IRVING FINE AND THE AMERICAN WOODWIND QUINTET

Nicholas Alexander Brown, Library of Congress

"The President's Own"

United States Marine Band Woodwind Quintet

SSgt Heather Zenobia, flute; SSgt Joseph DeLuccio, oboe/cor anglais;  
SSgt Joseph LeBlanc, clarinet; MSgt Christopher McFarlane, bassoon;  
GySgt Douglas Quinzi, horn



## Program

### LECTURE

"Irving Fine and the American Woodwind Quintet"

NICHOLAS ALEXANDER BROWN, Library of Congress

### RECITAL

IRVING FINE (1914-1962)

*Partita for Wind Quintet* (1948)

- I. *Introduction and Theme*
- II. *Variation*
- III. *Interlude*
- IV. *Gigue*
- V. *Coda*

*Romanza for Wind Quintet* (1958)

*Commissioned by the Elizabeth Sprague Coolidge Foundation  
in the Library of Congress*

"The President's Own" United States Marine Band Woodwind Quintet

# About the Program

## IRVING FINE, *Partita for Wind Quintet*

The *Partita for Wind Quintet* was written in Tanglewood, Mass. during the summer of 1948. It was first performed in New York City at a League of Composers concert [on] February 19, 1949. The score and parts are published by Boosey & Hawkes, Inc. The New Art Wind Quintet recorded the piece for Classic Editions. The *Partita* was cited by the New York Music Critics' Circle as one of the best chamber music works introduced in New York City in the 1948-1949 musical season.

The following excerpt appeared in the program notes of the concert that included the first performance of the *Partita*:

Described in the most general terms, the *Partita* is a set of free variations, although only the second movement bears any marked resemblance to the formal and tonal scheme of the "theme." Actually, the technique employed throughout is closer to what is usually called thematic metamorphosis. The material for the entire work is evolved out of two melodic fragments.

The titles of the various movements or sections should 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 position in the entire work and is, at the same time, the most extended movement. It is in sonata form, 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 removed the following paragraph from these notes, prior to their first printing in 1949]*  
In writing this piece, I have consciously 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.

*Irving Fine  
Writings, Irving Fine Collection  
Library of Congress*

## IRVING FINE, *Romanza for Wind Quintet*

*Romanza for Wind Quintet* was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, which also commissioned Copland's *Appalachian Spring*, Bartók's String Quartet no. 5, and dozens of other twentieth century masterworks. Fine's manuscript is dedicated to his wife, Verna. The New York Woodwind Quintet gave the world premiere at the Library of Congress' Coolidge Auditorium on February 1, 1963, shortly after Fine's untimely death in 1962. *Romanza* contrasts with *Partita* as Fine's *Toccata Concertante* contrasts with his *Symphony (1962)*. *Partita* and *Toccata Concertante* are emblematic of Fine's prowess as a composer in the neoclassical style, while *Romanza* and *Symphony (1962)* are indicative of his attempt to move beyond neoclassicism by exploring serialism. Fine biographer Phillip Ramey describes *Romanza* as a "...perfectly balanced chamber-music masterpiece...[with] neoclassically tinged tonal serialism, replete with very free twelve-tone writing."

Fine's forays into serialism are largely successful because of his skill at creating and developing lyrical thematic motives, which is evident in all of his works. His pursuit of serialism was not for the sake of exploring musical satisfaction in grating atonal dissonances (which can be a fantastic sound), but rather to find consonance between serialism and tonality. In *Romanza* he uses melodious fragments in conjunction with several rhythmic motives to enhance the evolution of the harmonies. The work is structured in a single movement. It begins with a subdued introduction, and continues into the main corpus, which shifts between staggered rhythmic fragments, tutti sections, and soloistic playing from each of the instruments. The closing section, marked *Meno mosso, poco a poco più tranquillo*, recalls the introduction material and features a relaxed harmonic pace.

Nicholas Alexander Brown  
Music Specialist  
Library of Congress, Music Division



Irving Fine and Harold Shapero, 1948 (Irving Fine Collection, Library of Congress)

The Library of Congress  
Pickford Theater  
Thursday, December 4, 2014 — 2 pm

FILM SCREENING

CHARLES MUNCH CONDUCTS  
THE BOSTON SYMPHONY ORCHESTRA  
IN FINE & DEBUSSY



About the Program

IRVING FINE, *Symphony* (1962)

*Symphony* (1962) was commissioned by the Boston Symphony Orchestra, which premiered the work under Charles Munch on March 23, 1962. It is scored for large orchestra with piano, celesta and harp. Fine conducted a performance at Tanglewood on August 12, 1962, just days before his death. Aaron Copland described Fine's *Symphony* (1962) as "...strongly dramatic, almost operatic in gesture, with a restless and somewhat strained atmosphere that is part of its essential quality." In retrospect, *Symphony* (1962) is clearly Fine's magnum opus, for it synthesizes his neoclassical style with serialism to produce a work that deserves a place in the standard canon of twentieth-century American orchestral music. Fine's own notes on *Symphony* (1962), part of which was printed in the Boston Symphony's program booklet for the premiere, are the best guide to understanding the work:

"The first movement, *Intrada: Andante quasi allegretto*, suggests a kind of choreographic action in which characters enter, depart, and reappear altered in different groupings—all of this serving as background for a lyrical and at times pastoral narrative. The music begins quietly in the bassoons and low strings, and passes through a number of episodes in which other instrumental groupings are featured. After reaching a strong but essentially lyrical climax for full orchestra, it subsides gradually into a kind of night music for English horn, other solo woodwinds, harp, celesta, and muted strings. My visual and literary associations to this movement are with the early Italian Renaissance rather than with classical antiquity.

Although the second movement, *Capriccio: Allegro con spirito*, occasionally has overtones of the orchestral concerto, it is essentially an extended scherzo in which 4/4 meter predominates and in which the customary contrasting trio has been replaced by a series of connecting episodes. The first of these is playful and soloistic in character; the second, with its alternating and syncopated massed sonorities featuring the brass, is more sardonic and aggressive. In the last episode, beginning with solo bassoons, accompanied by percussion and low chords in the piano and strings, the meter shifts into a 6/8 burlesca. Materials from the first part of this movement reappear either in varied form or in altered order in the brief

final section and coda.

The last movement, *Ode: Grave*, is essentially a dithyrambic fantasia with a concluding recessional-like epilogue. In the fantasia much of the material employed in the symphony recurs highly metamorphosed in fragmentary statements or outbursts, in brief dramatic canons, or in stating ruminating passages with florid figuration. The prevailing mood is darker than in the first two movements. The tempo begins *Grave*, and picks up considerable momentum as it passes through an agitated and highly syncopated section in which the brass toss around a five-note motto related to the opening theme of the symphony. Both motto and theme occupy the center of the stage from this point to the end, first in a broad canonic climax for full orchestra in the original tempo, then through a quiet lyrical episode of more soloistic character, past fragmentary reminiscences of the beginning, to the final epilogue. In this last (a kind of solemn recessional beginning piano, marcato and concluding triple forte), bell-like quasi-canonic statements of the principal theme are heard in the brass and upper strings against ostinatos in the piano, harp, timpani and low strings.”

—*Irving Fine (1962)*

The most recent performance of *Symphony (1962)* was given by the Boston Modern Orchestra Project (BMOP) on May 16, 2014, at Jordan Hall in Boston. Prior to that, it was performed on February 23, 2008 with the New England Philharmonic (Richard Pittman, conducting) at Boston University’s Tsai Performance Center. Notable performances in recent decades have included Leon Botstein with the American Symphony Orchestra (1999) and Robert Spano with the Residentie Orkest of The Hague (1996). Two recordings of *Symphony (1962)* exist: a live recording of the composer conducting the work at Tanglewood with the Boston Symphony and Joel Spiegelman’s recording with the Moscow Radio Symphony Orchestra. Spiegelman, a champion of Fine’s music for over five decades, studied with Fine, Shapero, Berger and Boulanger. He conducted the Russian premieres of Fine’s orchestral works and has transcribed several of the chamber works for orchestra, including *Music for Piano (1947)*. BMOP’s forthcoming recording of Fine’s orchestral works will include *Symphony (1962)*, the first new recording of the work in 21 years.

*Nicholas Alexander Brown*  
*Music Specialist*  
*Library of Congress, Music Division*



**The Library of Congress  
Whittall Pavilion**

**Friday, December 5, 2014 — 6:30 pm**

PRE-CONCERT CONVERSATION

**JEFFERSON FRIEDMAN  
IN CONVERSATION**

**with David Henning Plylar, Library of Congress**

The Library of Congress  
Coolidge Auditorium  
Friday, December 5, 2014 — 8 pm

CONCERT

## CHIARA STRING QUARTET

Rebecca Fischer, violin

Hyeyung Julie Yoon, violin

Jonah Sirota, viola

Gregory Beaver, cello

SIMONE DINNERSTEIN, PIANO



### Program

JEFFERSON FRIEDMAN (b. 1974)

*The Heart Wakes Into* for piano quintet (2014)—*World Premiere*

*the way in—which touches  
the lights of others cut into the hills.  
Dawn alone, being  
rent and want;  
the fold of bald wings  
is having, had, departed.*

*Commissioned by the Irving and Verna Fine Fund in the Library of Congress  
for the Irving Fine Centennial Festival*

IRVING FINE (1914-1962)

String Quartet (1952)

*Allegro risoluto  
Lento*

*Commissioned by the Koussevitzky Music Foundation in the Library of Congress*

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet in C major, K.465 ("Dissonance") (1785)

*Adagio—Allegro*

*Andante cantabile*

*Menuetto—Allegro—Trio*

*Allegro molto*



## About the Program

### JEFFERSON FRIEDMAN, *The Heart Wakes Into*

Jefferson Friedman's *The Heart Wakes Into* was commissioned by the Irving and Verna Fine Fund in the Library of Congress in commemoration of Irving Fine's centennial year. Friedman has composed three string quartets for the Chiara String Quartet. The Chiara's 2011 New Amsterdam Records recording of Friedman's String Quartet no. 3 was nominated for a GRAMMY Award for Best Contemporary Classical Composition of the Year.

*From the composer:*

"I asked Margaret LeMay to compose a poem in response to the music composed for this occasion. Each line of her poem is the title of a movement, and the whole poem refers to the work in its entirety."

#### **The Heart Wakes Into**

the way in—which touches

the lights of others cut into the hills.

Dawn alone, being

rent and want;

the fold of bald wings

is having, had, departed.

—Jefferson Friedman<sup>1</sup>



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<sup>1</sup> Jefferson Friedman, "Notes on *The Heart Wakes Into*," e-mail message to David H. Plylar, November 21, 2014.

## IRVING FINE, String Quartet

*From the composer:*

My String Quartet, commissioned by the Koussevitzky Music Foundation, was completed in the spring of 1952. It was first performed in December 1952 by the Juilliard String Quartet at Brandeis University, Waltham, Mass.; and subsequently received the first public performance by the same group at a League of Composers concert at the Museum of Modern Art in New York City, February 1953. The work is approximately 19 minutes in duration and consists of two movements each of which is essentially tripartite in form. The first movement's fast exposition and recapitulation are separated by a quieter contrasting middle section. In the second movement, the outer sections are slow and the middle section more agitated.

This is the first work in which I have employed the 12-tone technique with some consistency. While all of the melodic material, the harmonies and the figuration have been generated by a "row", the use of the "row" technique is far from doctrinaire; and the work as a whole is frankly tonal, C being the prevailing tonality. A recording, made by the Juilliard String Quartet for Columbia Records Inc., is scheduled for release during the coming season.

—*Irving Fine*<sup>2</sup>

In the Irving Fine Collection at the Library of Congress there is a manuscript that contains several sketches for unfinished works, including an early string quartet (other leaves in the same manuscript group include a short excerpt from *After Stravinsky*, for piccolo, horn, trumpet, violin and contrabass, and what may be the beginnings of a metrically mobile variation set for four voices based on "Happy Birthday"). The early quartet is unfinished, and comes from a very different set of circumstances in the life of the composer than those that produced the finished string quartet of 1952. Yet it contains within it the seed of instrumental energy that would take root in his later works, and in several ways the completed string quartet fits quite snugly in the continuum of Fine's output, despite the harmonic shifts that occur therein. Irving Fine's String Quartet is often described as one of his most important works, but with an almost apologetic aside that in it Fine delved into the foreign territory of dodecaphonic music.

It is important to note that there is no single "twelve-tone technique," nor does the mere employment of serial thought constitute a "style."<sup>3</sup> Fine, like many composers then and now, was engaged in a process of exploring different ways to organize and convey his musical ideas. The options available to the composer of music exhibiting traits of serial thought are as robust and varied as those we find in the tonal realm (and in fact certain features are not foreign to tonality at all). Thus it is no surprise that in the hands of a thoughtful and imaginative composer like Fine, his voice is not subsumed by his venture into new territory.

I would like to give one example here of the care with which Fine prepared a single moment in the piece, to stand for the many others that space won't allow. This will be done from multiple perspectives, beginning with one view of his organization of the pitch material, and some of the musical consequences of those compositional choices. What we hear in the passage was not an inevitability, wrought of a mechanistic cycling through of a row; rather it is a sonic construct of artistic merit that displays a technical skill that generally remains hidden from acknowledgment.

2 Irving Fine, "String Quartet Program Note" in Writings [Program notes], Irving Fine Collection, Music Division, Library of Congress (October 12, 1953), Box-Folder 5/8.

3 We don't, for instance, say that Beethoven and Chopin wrote in the same "style" because their music can be described as "tonal."

The passage singled out here is from the beautiful second movement of the quartet, specifically measures 13-16 (though the features continue and transform as the section progresses). Looking at the music from one standpoint, we hear the upper three voices moving together as a trio above a mostly plucked cello accompaniment. The viola part pivots between two notes (B and E), while the two violins play a duet with similar contours; the trio in any case presents a composite chordal melody that is distinct both rhythmically and texturally from the cello.

The textural difference (pizzicato versus bowed) between the cello and the rest of the group helps to clearly delineate a hexachord division. Without going into the relationships between this passage and the rest of the quartet, we can note that six of the twelve chromatic pitches are to be found in the cello part, and the remaining six are employed in the upper three voices:

EXAMPLE 1:

Upper Group: B $\flat$ /B/C...E/F/G $\flat$

Upper Group

Vln. I

M2 p5 Tritone

Vln. II

m2 Tritone p4

Vla.

m9 m2 pizz m7 Tritone arco

Vc.

Cello Group: G/G#/A...C#/D/E $\flat$

Cello Group

*Irving Fine, String Quartet, II: mm. 13-16 with hexachords and some intervals labeled*

If you look at the voices melodically, you will notice that certain intervals are used more frequently in the upper voices—namely fourths, fifths, tritones and major seconds. The cello line features more minor seconds, and bigger leaps like the minor sixth and augmented sixth (minor seventh). It too includes the occasional tritone or major second equivalent (major ninth), but the contours of the upper voices and the lower are noticeably differentiated. If listening closely, we might hear that at the beginning of this passage the violins each play only three notes, with a fourth added to each violin part in measure 16. What we hear vertically, however, is an alternation of the same two chords:

EXAMPLE 2:

*Irving Fine, String Quartet, II: mm. 13-16, condensed violin and viola parts*

These chords can also be built by stacking the melodic notes of the second violin in measures 13-15, and the notes of the first violin in measure 16 (the other violin melodies yield nearly the same chords). So, there is a direct vertical and horizontal relationship to these upper lines, and that is significant in itself. But how do they relate to the cello line—does it just contain the “leftovers?” In fact, if we normalize the pitches to show what each collection of six consists of, we find that they are exactly the same: {012678}.<sup>4</sup> Writing it out using the pitches that Fine actually used in this passage, we can see that they form an interlocking series of half-step clusters:

Upper voices:	B-flat/B/C	E/F/G-flat
Cello:	G/G-sharp/A	C-sharp/D/E-flat

The net result of these compositional decisions is that we simultaneously hear differentiation between the upper voices and the cello line, and the shared origin of the material in each part—they are not opposing musics, but work in tandem toward a common musical goal.

It is not necessary to always go into such analytical detail when listening to a piece like Fine’s string quartet, but it is important to be aware of the care that went into the composition of the work if you want to better understand the music and the composer. Non-technical details abound that contribute to the uniqueness of Fine’s quartet, not the least of which is his dramatic handling of repeated notes throughout each movement. Ultimately it is the charisma of Fine’s musical personality that is most convincing about the quartet, as it is in all of Fine’s works, and in this case he found a way to get there in the world of dodecaphony. His work is adept, and though he would compose further twelve-tone works, his music was of such quality that you could not call him a “serial offender.”



## WOLFGANG AMADEUS MOZART, *String Quartet in C major, K.465*

“To my dear friend Haydn

A father, having resolved to send his children into the wide world, regarded it as his duty to entrust them to the protection of a man who was very famous at the time and who moreover happened to be his best friend. In the same way I am sending my six children to you, man of fame and very dear friend to me. They are, it is true, the fruit of long and laborious toil... I beg you, however, to regard with indulgence those faults which a father’s partial eye may have overlooked...<sup>5</sup>

<sup>4</sup> This is the “normal order” for this set, where a distance of 1 is equivalent to a half-step. So the set consists of two groups of three chromatic groups separated by a major third.

<sup>5</sup> Alan Tyson, introduction to *Wolfgang Amadeus Mozart: The Six ‘Haydn’ String Quartets, British Library Music Facsimiles: IV* (Great Britain: The University Press, Oxford, 1985), v-vi.

Much ink has been invested in the exploration of the Haydn-Mozart relationship, including the type and degree of influence that Haydn may have had on Mozart's set of six so-called "Haydn" quartets, which closes with the C-major quartet heard this evening. The pivotal role that Haydn played in the development of the string quartet, evident in his great contributions to the genre, clearly impacted many composers, including Mozart and Beethoven. Perhaps what one finds when looking at the Mozart quartets, or Beethoven's op. 18 set, is not so much the specter of Haydn as the filial affection of the younger composers for the work of their older colleague, in the context of a presentation of very personal, unique music.

This was both a negative and a positive thing, in terms of contemporary critical reception. A review of Mozart's "Haydn" quartets from Vienna, dating from 1787 (just a few years after Mozart completed the quartets), opines that "[t]he pity is only that [Mozart] aims too high in his artful and truly beautiful compositions, in order to become a new creator, whereby it must be said that feeling and heart profit little; his new quartets for 2 violins, viola and bass, which he has dedicated to Haydn, may well be called too highly seasoned—and whose palate can endure this for long?"<sup>6</sup>

Some of this offensive seasoning, judging by commentary that spilled over into the nineteenth century, is to be found prominently situated at the opening of the C-major quartet, K.465. The quartet has the nickname of "dissonance" for good reason—the slow introduction contains numerous dissonances that were considered by some at the time, with some justification, to be errors. A remarkable three-year exchange between François-Joseph Fétis and A.C. Leduc included examples of how Mozart's introduction could be "corrected."<sup>7</sup>

While some of the corrections submitted address some of the harmonic concerns, none preserve the essential musical argument that Mozart presented in the *Adagio* introduction and then explored in the remainder of the movement (or perhaps the remainder of the whole piece), including the possible contrapuntal motivations for his choices. A remarkable and complicated analysis of the introduction followed the Fétis/Leduc exchange in the third volume of Gottfried Weber's 1832 compositional theory publication.<sup>8</sup>

Yet however problematic it may have been for some listeners, it apparently was not an issue for Haydn. As reported by Mozart's father Leopold, after hearing the last three of Mozart's "Haydn" quartets, Haydn declared: "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or name. He has taste and, what is more, the most profound knowledge of composition."<sup>9</sup> While K.465 would not have been fated to the indifference of posterity had Mozart not started the piece with his enigmatic and challenging introduction, over time it served as a beacon attesting to Mozart's individuality—though the slow introduction is precisely one of the Haydn-esque features of the quartet.

Mozart's statement in his dedication that his quartets are "the fruit of long and laborious toil" is likely true, at least on the more condensed Mozartean scale. Paper analysis and other clues suggest that the quartets were composed with some degree of difficulty over the course of

6 Cramer, *Magazin der Musik*, ii (1787), 1273-4. As quoted in Abert, Hermann, *W.A. Mozart*, transl. Stewart Spencer, ed. Cliff Eisen (New Haven: Yale University Press, 2007), 849.

7 Explored in detail in DeFotis, William, "Mozart, Quartet in C, K.465," *19th-Century Music*, Vol. 6, No. 1 (Summer, 1982), 31-2.]

8 For an interesting exploration of this early analysis from a variety of perspectives, see Moreno, Jairo, "Subjectivity, Interpretation, and Irony in Gottfried Weber's Analysis of Mozart's 'Dissonance' Quartet," *Music Theory Spectrum*, Vol. 25, No. 1 (Spring 2003), 99-120.

9 As quoted in Tyson, v.

several years, between 1782 and 1785.<sup>10</sup> The many scratch-outs and corrections also show the care that Mozart took in their composition. Looking at the holograph manuscript, some of the corrections look like they are fixing slips of the pen, but some are more substantial. One that is not a huge deal on the surface but reflects an important musical decision can be found in the second movement. There is nothing “wrong” with Mozart’s original voicing, but he decided to change the cello’s register from a low B to the B an octave higher at the end of a passage. The effect of this change is to more clearly delineate the sections, and to make the new register of the subsequent cello line distinctive. In performance it changes what was a perfectly acceptable moment into a potentially magical one:

EXAMPLE

The image shows a musical score for the second movement of Mozart's Quartet, K.465, measures 24-26. It consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Vln. I staff features a highly ornamented melodic line with numerous accidentals and a fermata at the end. The Vln. II, Vla., and Vc. staves provide harmonic support with simpler rhythmic patterns. Dynamic markings include *p* (piano) for Vln. II, Vla., and the beginning of Vc., and *pp* (pianissimo) for the final measure of Vc. The Vc. part shows a change in register at the end of the passage, moving from a lower register to a higher one.

*Mozart, Quartet, K.465, II: mm. 24-26<sup>11</sup>*

Such details, cumulatively, elevate the music. With composers like Mozart these details are often in place at an early stage, but in this case the manuscript reveals a number of second thoughts or post-draft solutions that yielded the music we admire today.

Space limitations restrict the detail in which we can further explore this justly famous work, but suffice it to say that the four movements of K.465 tend to show Mozart’s distinctness from his mentor. The menuetto, for instance, includes an elegant passage at the end of the first section that, within the span of 11 beats, accumulates and dispels some lovely rhythmic tension between the first violin and the remainder of the ensemble—counting the upbeat, the first violin plays in groups of 5+5+1 against the triple meter of the rest. One can learn many things from listening to music, studying it, and observing its critical history over time. In the case of the C-major quartet K.465, we see that the image of Mozart as the composer of “perfect” music has not been a static assessment over time. In fact, it is by the very “blemishes” of the work that we tend to speak of the piece now, and it is instructive to view this as a cognitive dissonance in our own perceptions—how will our own perceptions of music change over time, and is it possible that a negative critique of a piece unfamiliar to us might be the future site of its perceived strength?

*David Henning Plylar*  
*Music Specialist*  
*Library of Congress, Music Division*

10 Tyson., vi-xi.

11 From the holograph manuscript; Tyson, 133.

The Library of Congress  
Coolidge Auditorium  
Saturday, December 6, 2014 — 2 pm

SYMPOSIUM & CONCERT

# IRVING FINE CENTENNIAL CELEBRATION



## Program

### PANEL DISCUSSION

"The Music of Irving Fine"

MARTIN BOYKAN, Composer  
Emeritus Professor of Composition, Brandeis University  
Former Irving G. Fine Professor of Music, Brandeis University

JOEL SPIEGELMAN, Composer & Conductor  
Former Student of Irving Fine

GEORGIA LUIKENS, Musicologist [*moderator*]  
PhD Candidate in Musicology, Brandeis University

### CONCERT

AARON COPLAND (1900-1990)

Sextet, for clarinet, piano and string quartet (1937)

*Allegro vivace*

*Lento*

*Finale: Precise and Rhythmic*

CHIARA STRING QUARTET; ALAN R. KAY, clarinet; DANIEL PESCA, piano

IRVING FINE (1914-1962) | TRANSCR. DAVID HENNING PLYLAR (b. 1978)

*Toccata Concertante*, transcribed for two pianos (1947/2013)

*World Premiere*

OLIVER HAGEN and DANIEL PESCA, pianists

*For the Irving Fine Centennial Festival*

BRIEF INTERMISSION

## PANEL DISCUSSION

### "Irving & Verna Fine—Their World and Contemporaries"

CLAUDIA FINE, Daughter of Irving Fine  
EMILY FINE, M.D., Daughter of Irving Fine  
JOANNA FINE, M.D., Daughter of Irving Fine  
ROSALIE CALABRESE, Arts Consultant  
NICHOLAS ALEXANDER BROWN, Library of Congress [*moderator*]

## PANEL DISCUSSION

### "Irving Fine, the Boston Group & the American Neoclassical School"

WAYNE D. SHIRLEY, Musicologist  
Retired Senior Music Specialist, Library of Congress  
R. JAMES TOBIN  
Author, *Neoclassical Music in America: Voices of Clarity and Restraint*  
SUSAN DAVENNY WYNER, Conductor  
Music Director & Conductor, Boston Midsummer Opera  
YEHUDI WYNER, Composer & Pianist  
Emeritus Professor of Music, Brandeis University  
LORAS JOHN SCHISSEL, Library of Congress [*moderator*]



## About the Program

### AARON COPLAND, *Sextet, for clarinet, piano and string quartet*

#### *From the composer:*

The work [*Sextet*] is in three movements (fast, slow, fast) played without pause. The first movement is scherzo-like in character. Once, I toyed with the idea of naming the entire piece *The Bounding Line* because of the nature of the first section. The second movement is in three brief sections—the first rises to a dissonant climax, is sharply contrasted with a song-like middle part, and returns to the beginning. The finale is once again bright in color and rhythmically intricate. —Aaron Copland<sup>1</sup>

Beyond the personal ties and musical affinities that Fine shared with Aaron Copland, it is particularly appropriate to pair Copland's sextet with a transcription of one of Fine's orchestral works. This is because the sextet is itself a transcription, in this case of Copland's nominal *Symphony no. 2*, also known as the *Short Symphony*, composed in 1932-1933. Carlos Chávez conducted the premiere in Mexico City, but the piece had trouble getting off the ground due

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<sup>1</sup> Aaron Copland, *Aaron Copland: A Reader, Selected Writings 1923-1972*, ed. Richard Kostelanetz (New York: Routledge, 2004), 238.

to its perceived complexities by American orchestras. The first movement in particular does include some technically tricky material and shifty meter changes (easily exposed if under-rehearsed), and served as an illustration to Copland of the problem of economics and new music in America. Orchestras are inherently conservative beasts, with only a limited amount of rehearsal time to prepare works that most of the musicians have performed many times before. While Copland had already garnered support from major conductors and musicians, the *Short Symphony* still represented a time investment that did not fare well in the initial cost/benefit analysis (luckily its value as a significant contribution in Copland's output was eventually recognized). Both Koussevitzky and Stokowski cancelled their plans to premiere the work in the United States, despite having announced the program, and it would be some time before the symphony would be performed by American orchestras.<sup>2</sup>

Copland wanted the music to be heard, so he prepared a transcription of the work for clarinet, piano and string quartet in 1937. It is this version that is most widely known today. Copland very successfully adapted the material to fit naturally for the new ensemble, modifying a few things like some metrical divisions, and removing the final two chords that finish the symphonic version.<sup>3</sup> While each version is self-sufficient, it can be helpful to the performers of the sextet to know how the music was originally scored. For instance, the clarinetist might choose to strive for an alto flute sound at the beginning of the second movement, and at the end of the movement be aware that s/he is now playing what was originally a strident trumpet line. The *Short Symphony*, and by extension the sextet, is known for its clarity and concision, and was deeply admired by its first proponent, Chávez, who expressed to Copland in a letter that “[t]he dialectic of this music, that is to say, its movement, the way each and every note comes out from the other as the *only* natural and logical possible one, is simply unprecedented in the whole history of music.”<sup>4</sup>

While we might be inclined to posit other precedents for such craftsmanship, it does display the measure of esteem held for the piece by important early advocates like Chávez, and Copland made the right move in creating another avenue for its performance via the sextet.



## IRVING FINE | TRANSCR. DAVID HENNING PLYLAR, *Toccata Concertante*

*From the composer:*

The word toccata is commonly used to describe improvisatory pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, concertante. Moreover, this adjective seemed particularly appropriate because of the soloistic nature of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

The piece is roughly in sonata form. There is a short fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following

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<sup>2</sup> Jennifer DeLapp, “Speaking to Whom? Modernism, Middlebrow and Copland’s Short Symphony” in *Copland Connotations: Studies and Interviews*, ed. Peter Dickinson (Woodbridge: The Boydell Press, 2002), 85.

<sup>3</sup> The holograph manuscript at the Library suggests that Copland considered removing some material just before the end of the work, but ultimately kept it in the sextet.

<sup>4</sup> As quoted in Neil Butterworth, *The Music of Aaron Copland* (London: Toccata Press, 1985), 61.

exposition contains a first section which makes prominent use of an ostinato and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material [is] chiefly entrusted to solo wind instruments supported by string accompaniment. The whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a fugato announced by the clarinets and based on the opening ostinato. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda. —Irving Fine

It was a privilege to be able to write a transcription of Irving Fine's *Toccata Concertante*, as this activity, more than any other short of writing the piece in the first place, allows one to get to know a work from the inside out. Transcription is inherently an act of homage, but it is also one of inquiry that provides an intimate education for the diligent, and in the best cases leads to insights and renewed interest in the original music. My goal in writing this transcription was to create an effective performance version of the work in a new medium—in this case, two pianos. While in essence the primary elements of Fine's music remain intact, they had to be re-orchestrated for the piano's sound spectrum. Since the piano cannot sustain a pitch after an attack like a string or wind instrument, it would be a disservice to the spirit of the music to privilege only the attacks (symbolized by the "notes on the page"), as sometimes happens in basic "reductions" of orchestral works for piano duet. Occasionally textural or registral variants were made to better serve the music, with the aim that the transcription sound as if it could have been originally composed for two pianos, alongside the version for orchestra.<sup>5</sup> It is hoped that performances of the transcription will introduce more people to Fine's orchestral music, and encourage orchestras to more regularly program this exuberant work.

*David Henning Plyar*  
*Music Specialist*  
*Library of Congress, Music Division*



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5 One of the most successful examples of a mutually supportive pair of orchestral and two-piano versions of a piece is Rachmaninoff's final work, the op. 45 *Symphonic Dances*. Each version offers a unique perspective of the music.

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CONCERT

# THE CHOIR OF CLARE COLLEGE, CAMBRIDGE, U.K.

Graham Ross, director  
Matthew Jorysz and Anthony Daly, piano  
Jacqueline Pollauf, harp



## Program

CLAUDIO MONTEVERDI (1567-1643)

*Nisi Dominus*, SV 206:8

from *Vespro della Beata Vergine* (1610)

IRVING FINE (1914-1962)

*The Hour-Glass* (1949)

"O Know to End as to Begin"

*Mary Hamilton, Alice Halstead, sopranos;*

*Eleanor Warner, mezzo-soprano; Mark Williams, countertenor;*

*Laurence Booth-Clibborn, tenor; Hugo Popplewell, bass*

"Have You Seen the White Lily Grow"

"O Do Not Wanton with Those Eyes"

*Sarah Choi, soprano; Eva Smith-Legatt, mezzo-soprano;*

*Mark Williams, countertenor*

"Against Jealousy"

*Alice Halstead, soprano; Eleanor Warner, mezzo-soprano*

"Lament"

"The Hour-Glass"

BENJAMIN BRITTEN (1913-1976) | ARR. JULIUS HARRISON (1885-1963)

*A Ceremony of Carols*, for mixed choir & harp, op. 28 (1942/1955)

1. "Procession"
2. "Wolcum Yole! "
3. "There is no Rose"
- 4a. "That yongë child"
- 4b. "Balulalow"

*Mary Hamilton, soprano*

5. "As dew in Aprille"
6. "This little babe"
7. "Interlude"
8. "In Freezing Winter Night"

*Eleanor Warner, mezzo-soprano; Laurence Booth-Clibborn, tenor*

9. "Spring Carol"

*Alice Halstead and Sophie Woodhead, soprano*

10. "Deo Gracias!"
11. "Recession"

#### INTERMISSION

LEONARD BERNSTEIN (1918-1990)

*Chichester Psalms*, for treble solo, chorus, and piano (1965)

1. Psalm 108, vs. 2; Psalm 100, entire ("Urah, hanavel, v'chinar")
2. Psalm 23, entire; Psalm 2, vs. 1-4 ("Adonai ro-i")
3. Psalm 131, entire; Psalm 133, vs. 1 ("Adonai, lo gavah libi")

*Alice Halstead, soprano; Mark Williams, countertenor;*

*Alexander Peter, tenor; James Proctor, bass*

IRVING FINE (1914-1962)

"A Short Alleluia" (1945)

Three Choruses from *Alice in Wonderland*, First Series (1942)

1. "The Lobster Quadrille"
2. "The Lullaby of the Duchess"

*Eleanor Warner, mezzo-soprano*

3. "Father William"

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TRADITIONAL | ARR. REGINALD JACQUES (1894-1969)

"Away in a manger" (c.1961)

TRADITIONAL AUSTRIAN | ARR. GRAHAM ROSS (b. 1985)

"Still, still, still" (2012)—*Washington, DC Premiere*

ARNOLD SCHOENBERG (1874-1951)

*Friede auf Erden*, op. 13 (1907)



## About the Program

### CLAUDIO MONTEVERDI, *Nisi Dominus*

In 1590 or 1591 Monteverdi began employment in the musical court of the Gonzagas in Mantua, Italy. He began as a player and worked his way up to the post of *maestro della musica* (music director) by 1601, appointed by Vincenzo Gonzaga, Duke of Mantua (1562-1612). Monteverdi's career as a composer flourished during his years in Mantua, especially as his compositions were becoming published widely. It was during the Mantua years that Monteverdi composed the *Vespro della Beata Vergine* of 1610. The Vespers of 1610 are a collection of fourteen sacred works by Monteverdi, of various topics and forms, including motets, psalms and a *Magnificat*. Some debate exists in scholarship about the nature of the work's origin. Several scholars have backed the notion that Monteverdi composed the sacred works to take advantage of a commercial demand for sheet music. Roger Bowers' notion that he compiled the volume "as a methodical and representative showcase of his talents" seems to be more plausible.<sup>1</sup>

The Vespers were dedicated to Pope Paul V and it is believed that Monteverdi presented a copy of the score to His Holiness directly, possibly at an audience in late 1610. One Altus part book from the 1610 publication exists in the Vatican Library, and is affixed with Paul V's coat of arms, thus offering some evidence to support this theory. Bowers and others believe that Monteverdi was angling for a position at the Vatican, but nothing came of this expedition.<sup>2</sup> The composer departed Mantua for Cremona in 1612, after being effectively laid off by Vincenzo Gonzaga's successor, Francesco Gonzaga. It took Monteverdi about one year to land on his feet with a new post as music director of Saint Mark's in Venice, after unsuccessful searches for suitable work in Cremona and Milan.<sup>3</sup>

Claudio Monteverdi composed three different settings of *Nisi Dominus*, which uses the text of Psalm 127. *Nisi Dominus*, SV 200 is set for three vocalists (soprano, tenor, bass), two violns and basso continuo. *Nisi Dominus*, SV 201 is for six voices and basso continuo. *Nisi Dominus*

1 Roger Bowers, "Monteverdi at Mantua, 1590-1612," in *The Cambridge Companion to Monteverdi*, John Whenham and Richard Wistreich, eds (Cambridge, U.K.: Cambridge University Press, 2007), 72.

2 Ibid., 73.

3 Tim Carter, "Mantua," in "Monteverdi, Claudio" by Tim Carter and Geoffrey Chew, eds., *Grove Music Online*. Oxford Music Online. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/4435>>.

from the Vespers, which is being performed this evening, is set for two choirs comprised of ten voices (with nine unique parts). It can be performed in conjunction with instrumentalists, or simply with continuo. Each choir contains soprano, alto, bass, and two tenor parts, though the first tenor in choir I is in unison with the second tenor of choir II. *Nisi Dominus* from the Vespers is representative of the psalm settings in the larger work, which Denis Arnold and Nigel Fortune describe as "...a synthesis between the boldness of Monteverdi's madrigal and operatic writing (in *Orfeo*) and a late sixteenth century type of *stile antico*."<sup>4</sup>

When performed during a full performance of the Vespers, *Nisi Dominus* is preceded and followed by an antiphon that begins with a solo bass and expands into a unison *tutti* chant. *Nisi Dominus* proper opens with both choirs at full force singing "Unless the Lord builds a house, in vain do those who labor build it. At "Nisi Dominus custodierit civitatem" the choirs alternate antiphonally, beginning with the first choir. The second choir then sings the same text. Choir one returns with "Vanum est vobis ante lucem surgere." The second choir again repeats the same text, but always with a slightly different musical setting. This pattern of alternating (sometimes momentarily overlapping) choirs continues until the "Gloria Patri" section.

Monteverdi changes the mood for "Gloria Patri et Filio et Spiritui Sancto" by slowing down the rhythmic pace. The second tenor of choir one and the first tenor of choir two begin with the moving line, passing off gradually to the soprano and second tenor of choir one, in conjunction with the same voices of choir two. After a held chord at "et semper," Monteverdi repeats the text "et in saecula" twice before going into "saeculorum" and "Amen," which falls on a grand, expansive root position F major chord.



## IRVING FINE, *The Hour-Glass*

*The Hour-Glass*, completed in 1949 at Tanglewood and the MacDowell Colony, is frequently regarded as Fine's strongest choral work. It is an *a cappella* choral song cycle comprised of six poems by Ben Jonson (1572-1637). According to *Encyclopedia Britannica*, Jonson was the second most important English author and playwright during Shakespeare's time. A highlight of his playwrighting career was *The Alchemist* (1610).<sup>5</sup> Verna Fine reported to Phillip Ramey that "Lament" and "The Hour Glass" pre-date the other four songs of the cycle by about one year, and were composed for the Harvard Glee Club.<sup>6</sup> *The Hour-Glass* was premiered on December 3, 1950 at Town Hall, New York, with the Hufstader Singers, Robert Hufstader, conductor. Fine dedicated the published version of *The Hour-Glass* to Lorna Cooke deVaron and her choir at New England Conservatory (they first performed the cycle in 1952).<sup>7</sup> The composer's annotated holograph manuscript of *The Hour-Glass* is in the Library of Congress' Irving Fine Collection (Box 2, Folder 10).

A review of the premiere of *The Hour-Glass* appeared in *The New York Times* on December 4, 1950. While the reviewer, identified with the initials R.P., found the quality of the performances

<sup>4</sup> Denis Arnold and Nigel Fortune, eds., *The New Monteverdi Companion* (London: Faber and Faber, 1985), 170.

<sup>5</sup> Clifford Leech, "Ben Jonson," in *Encyclopedia Britannica* <<http://www.britannica.com/EBchecked/topic/306058/Ben-Jonson>>.

<sup>6</sup> Phillip Ramey, *Irving Fine: An American Composer in His Time* (Hillsdale, New York: Pendragon Press, 2005), 113.

<sup>7</sup> *Ibid.*, 115.

on the program mixed, the Fine/Jonson settings were received well. The reviewer stated “Each [song] was attractive in itself, and there were charm, skill and rhythmic life in the music.”<sup>8</sup> A more contemporary review of a performance by David Hoose’s Cantata Singers, by David Weinger for *The Boston Globe* in 2005, showered praise on Fine’s music by saying the songs were “...especially rewarding...it’s significant not only for the sophistication of Fine’s musical language but for the sheer breadth of emotion it conveys, from innocence to joy to lament, ending in what one is tempted to call the sound of wisdom.”<sup>9</sup> These two responses from critics are consistent with the notion that *The Hour-Glass* is a significant addition to the American neo-classical repertoire for chorus. British conductor Harry Christophers’ recording *Barber Agnus Dei: An American Collection* with The Sixteen (2005) makes a case for *The Hour-Glass* as comparable to Barber’s *Agnus Dei*, op. 11 (1936/1967), Copland’s *Four Motets* (1921), and Bernstein’s *Choruses* from *The Lark* (publ. 1955) for defining the mid-twentieth century American choral sound. I would personally add works like Elliott Carter’s “Musicians Wrestle Everywhere” (1945) and “Heart Not So Heavy As Mine” (1938), and Barber’s “Twelfth Night” op. 42, no. 1 (1930), to a list of American neo-classical choral masterworks. Christophers describes his appreciation of Fine’s music in the liner notes for the recording:

“His music is a revelation to me; the style is, essentially, a blend of Boulanger’s teaching and Stravinsky’s influence but, having said that, it is unquestionably unique; compare the angular and rhythmic vitality of ‘O know to end’ with the languid phrases of ‘Lament.’ He is always vivid in expression and ever faithful to these extraordinary Ben Jonson poems.”<sup>10</sup>

The facet of Fine’s choral works, such as *The Hour-Glass* and *The Choral New Yorker* (1944), that is so marvelous is how uniquely identifiable his compositional style is. While he composes within the same realm as his contemporaries, he manages to infuse his choral works—regardless of their level of difficulty to the performer—with a youthful sense of wonderment that makes the music so refreshing. He, unlike many composers who attempt to write for voice, knew how to best utilize each voice part in each choral configuration, whether men’s chorus, women’s chorus, mixed chorus, or solo vocal works. This skill is in no doubt at least partially due to his many years working with the Harvard Glee Club and choral ensembles at Brandeis University, through which he would have solidified a first-class understanding of the human voice. Fine was also a dedicated student of opera and the Monteverdi Madrigals (according to lore passed down through generations at the Brandeis Department of Music).

Complete performances of *The Hour-Glass* are unfortunately difficult to come by in contemporary concert programming, though there have been an abundance during this special year commemorating Fine’s centennial. The cycle is being performed on both the West and East Coasts of the United States, between the Choir of Clare College, Cambridge’s performance at the Library of Congress and three performances in Seattle, Washington by The Esoterics. A performance was given in Boston just last month by Coro Allegro. Several of the songs in *The Hour-Glass* require a very high level chorus, which unfortunately makes the full cycle difficult for university choirs to tackle. The movements, “Have you seen the white lily grow” and “The hour glass,” are frequently performed as individual works, because they are more attainable for amateur and student choirs.

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8 R.P., “Hufstader Group Heard in Concert,” in *The New York Times*, December 4, 1950, p. 32 <<http://nytimes.com/mem/archive/>> (subscription required).

9 David Weinger, “Cantata Singers Make Their Meaning Clear,” *The Boston Globe*, May 14, 2005 <[http://www.boston.com/news/globe/living/articles/2005/05/14/cantata\\_singers\\_make\\_their\\_meaning\\_clear/](http://www.boston.com/news/globe/living/articles/2005/05/14/cantata_singers_make_their_meaning_clear/)>.

10 Harry Christophers, “Introduction” in accompanying booklet, *Barber Agnus Dei: An American Collection* performed by The Sixteen conducted by Harry Christophers. CORO COR16031, 2005, compact disc.

**“O know to end as to begin”** opens with the low altos laying out the principal motive of the song, a pair of two descending seventh intervals that will be transformed throughout the song. The remaining soprano and alto voices enter the fray and develop the first two lines of text. They make a bold crescendo through repetition of the text “a minute’s loss [in love] is sin.” Fine has the basses enter with a challenge: “You, You, You, You do, You do our rites much wrong / In seeking to prolong.” The tenors join to finish the stanza, “These outward pleasures.” A lone alto enters with a restatement of the opening line, now with a descending sixth and fifth. The chorus enters on “The night hath other treasures / Than these, though long concealed,” and are covered by a duet between the solo soprano and alto who sing lines from the first stanza that are repeated at the close of the second stanza (“Then know to end,” “Know as to begin,” and “O know a minute’s loss in love is sin”). As the voices repeatedly sing the word “revealed” they broaden the music with long sustained chords (always on the second syllable, “-vealed”).

The next section is comprised of a full-fledged repeat of the second stanza text, this time as a unified chorus with no separate soloists. Fine accents and adds a *sforzando* to statements of “sin,” to press Jonson’s point that no opportunity to love should be missed. A brief transition passes with the upper three voices switching from the text to “La, la, la” while the basses sing the text. The next section is an interpolation of different fragments from both verses. Fine then shifts to SAATB soloists doing the fragments, with some “La” statements sprinkled into the lower voices. The music comes to a sudden *pianissimo* that is followed by a few moments of rests. This is broken by the full choir entering with a *fortissimo marcato* statement of “You do our rites much wrong / In seeking to prolong / These outward pleasures.” Following another “La, la, la” transition, the closing section brings the choir back together for another repetition of the first stanza.

Fine marks **“Have you seen the white lily grow”** *Andante (Freely)*, shifting to a more relaxed, less-harried music. The opening phrase contains three motive fragments that form the song. The first is the opening octave leaps in the soprano (on “Have you seen”), the two-triplet figure (of “white lily”) and the “push-pull” motive (a rhythmic acceleration and deceleration—one eighth-note followed by four sixteenth-notes, a *tenuto* accented eighth note and a held note of two beats) that Fine sets on “Before rude hands have touched it?” These motives are all modified constantly, but the shell of their original form is always underlying. For example, the second time the sopranos sing the third line (“Have you seen the fall of the snow”) the rising octave is reduced to a major sixth. The triplet motive is doubled in length and used to rise up on “fall of the snow / Before the soil hath smutched.” The “push-pull motive” returns on the tenor/bass repetition of “Before the soil hath smutched it?” Fine continues this pattern of developing the motives until a *Tempo Primo* transition section on the text “O so fair, so soft, so sweet is she,” presumably Jonson’s direct reference to a young maiden. One short phrase on “Have you seen the white lily grow” closes the movement, which ends on the question “Have you seen?”

**“O do not wanton with those eyes”** features three soloists plus the choir (soprano, mezzo-soprano, and alto). The soloists and choir sing antiphonally, so that they alternate singing phrases. At no point throughout the song do the soloists and choir overlap. This type of structure is similar to Britten’s *A Hymn to the Virgin* (1930, rev. 1934), which divides a semi-chorus with a larger mixed choir. In “O do not wanton with those eyes” the mood and texture of the two forces differ curiously. The full chorus offers a darker and more contemplative sound, while the soloists have a brighter, happier sounding time of it (even when they sing “Lest shame destroy their being.”) These differences are partially delineated by explorations of minor in the full chorus sections and major in the soloists music. This third song is the shortest

section of the cycle, though the Jonson text is very weighted, addressing themes of betrayal, sorrow, fears, hopes, desires, and an overall sense of a relationship failing miserably.

“**Against Jealousy**” is a musical and poetic wail while a narrator confronts and is seemingly terrorized by jealousy for another, likely a romantic competitor. Fine opens the song, marked *Allegro agitato*, with a held octave-unison statement of “Wretched,” that punches out the second syllable. Fine juxtaposes duple and triple rhythms to create tension throughout the song, a technique he introduces within the first phrases—“foolish” is divided into a triplet of half-notes that transition into “Jealousy,” which is back in a duple framework. The voices band together to inquire “How cam’st thou thus to enter me?” The words “Wretched” and “Jealousy” carry heavy implications in the song, and Fine thus punches them out with accents every time they are sung. The opening section gives way to music for a semi-chorus that begins with a pseudo-hemiola on “I ne’er was.” The narrator knows that their jealousy is “foolish,” but that fails to bring them sanity. The full choir comes back in with ethereal slow moving iterations of the text “But under / Thou sayest / What my affections were.” The semi-choruses finishes their thoughts by singing in a harried rhythm “the disguise of love! / thou only cam’st to prove / What my affections were.” Fine brings the voices together for a rough and tumble section that seeks to chase the jealousy away, “Go get thee, get thee quickly forth, / Love’s sickness.” Fine ramps the tempo up, adding a *Più animato* marking, as he repeats the “Go, get thee quickly forth” text in each voice part through a series of canonic entrances. This music is developed throughout several phrases until the choir settles into a holding pattern of quiet long tones that underly the soprano soloist’s war cry on “Go, get thee quickly forth / Seek doubting men to please, / I ne’er will owe my health to a disease.” The full choir comes back into the text and thematic material until a solo alto takes a resting stab at the “Jealousy” to close the song. Fine marks an *attacca* transition into the fifth song, so the “Lament” begins right away.

In “**Lament**” Fine gives the sopranos a cantor role of delivering text in solo-fashion, while the lower three parts accentuate and underly the main melodic material. On “Woe” the soprano unleashes a commanding high G, enabling the others to sing that “Woe weeps out her division, when she sings...” The altos, tenors and basses act as a chorus to the sopranos as a soloist. Jonson’s text gradually reveals the defeat of the protagonist, who “like melting snow” melts away and like “a withered daffodil” can lose her dignified and beautiful existence, all the result of a lost love.

The closing song, “**The Hour-Glass,**” speaks of the passing of life, love and time. A physical presence that was once powerful and able is now reduced to dust and disappears from civilization. Jonson presents in the song that while the physical presence of a being could be “Burned into cinders” and destroyed by a lover, the love that existed could never be extinguished, no matter physical limitations on time. The painful line “Even ashes of lovers find no rest” is terribly depressing, and indicates that the lover whose journey we’ve endured will never find solace from his or her woes. Fine’s musical pastiche creates the sense of a physical presence being whisked by a breeze into the atmosphere helplessly. The song closes with reverence, settling into a plain and translucent G minor chord that feels satisfied in leaving the angst unresolved.



## BENJAMIN BRITTEN, *A Ceremony of Carols*, op. 28

On March 6, 1942 Benjamin Britten began a return journey across the Atlantic to England, having spent the first years of World War II living and working in the United States. During this voyage Britten completed two works: *Hymn to St. Cecilia*, op. 27 and *A Ceremony of Carols*, op. 28. The circumstances of their creation were unusual, even for Britten. These gems in his choral repertoire were composed on a Swedish cargo ship (M.S. Axel Johnson) that faced a constant threat of German U-Boat attack, and as a result of what Britten described as a need “to alleviate the boredom.”<sup>11</sup> In an extended correspondence with his friend Elizabeth Meyer Britten described the conditions on the ship. He was stuck in “a miserable cabin” and the “smell and heat were intolerable.” He nonetheless was able to muster the creative energy to compose the series of carols that he called “very sweet and chockfull of charm!”<sup>12</sup>

According to biographer Humphrey Carpenter, the sketches for *A Ceremony of Carols* indicate that Britten began with a concept of the work being for soprano and alto solo voices, under the title *A Ceremony of Innocence*.<sup>13</sup> Britten’s first completed version of the piece was ultimately for treble (boys) choir and harp. The British boy choir was a musical tradition intertwined with Britten’s sense of formal religion. Edith Britten, the composer’s mother, brought her son up in the Evangelical Anglican Church. Though Britten deliberately separated himself from organized religion as an adult, he remained permanently connected through his musical interests. Thus, a certain level of spirituality had to exist within Britten, for he composed some of the most important British sacred music of the twentieth century from *Rejoice in the Lamb*, op. 30 (1943) and the *Missa Brevis*, op. 63 (1959) to the five Canticles (1947-1974) and *War Requiem*, op. 66 (1961). Peter Pears reported that the use of the harp resulted from an intention Britten had to compose a concerto for harpist Edna Phillips, a project that never materialized.

*A Ceremony of Carols* is more apt to be heard in a concert hall than a sacred setting, at least in the United States. In fact, it was first performed by women of the Fleet Street Choir (under T. B. Lawrence) in the Norwich Castle Library. The London premiere took place on December 21, 1942 at the National Gallery, while the premiere of the final (revised) version was given at the Wigmore Hall in London on December 4, 1943 by the Morrision Boys Choir of Swansea, Wales. Britten conducted the premiere of the final version and was joined by harpist Maria Korchinska. These forces made the first recording of *A Ceremony of Carols* on the Decca label. Both the cycle and individual songs are performed frequently in liturgies and carol services during the Advent season, which may be considered a religious appropriation of music composed for secular purposes. Britten dedicated the manuscript to Ursula Nettleship (1886-1968), a singer whom he encountered and befriended in 1936. Nettleship gave Britten and Pears use of her home in England upon their return in 1942. She also became a supporter of their joint projects, working on the Aldeburgh Festival that Britten and Pears founded.<sup>14</sup>

Britten composed twelve movements for *A Ceremony of Carols*, including one solo harp interlude. The harp interlude and fourth selection, “That yongë child,” were only added in the 1943 revision of the score. Britten sets the Latin text “Hodie Christus natus est” (“Today Christ

11 Benjamin Britten to Elizabeth Meyer, May 4, 1942, in Donald Mitchell and Philip Reed, eds., *Letters from a Life: Selected Letters and Diaries of Benjamin Britten Volume 2, 1939-1945* (London: Faber and Faber, 1991), 1037-1038.

12 Benjamin Britten to Elizabeth Meyer, April 19, 1942, in *Ibid.*, 1032.

13 Humphrey Carpenter, *Benjamin Britten: A Biography* (New York: Scribner’s, 1992), 168.

14 Donald Mitchell and Philip Reed, eds., *Letters from a Life: Selected Letters and Diaries of Benjamin Britten Volume 1, 1923-1939* (London: Faber and Faber, 1991), 528.

is born”) as the processional and recessional. The majority of the movements set anonymous early English texts on Nativity themes, such as “There is no Rose” and “That yongë child.” Britten also includes similar texts by sixteenth-century authors William Cornish (fifteenth century–1523) and Robert Southwell (c.1561–1595). This collection of songs reveals Britten’s fondness for combining poetry with texts of religious origin. The majority of the poems that Britten used were drawn from *The English Galaxy of Shorter Poems*, edited by Gerald Bullett (London: Dent, 1939), which the composer obtained in Nova Scotia in March of 1942. “Wolcum Yole” and “Spring Carol” were from a collection by Walter de la Mare, *Come Hither: A Collection of Rhymes and Poems for the Young of all Ages* (London: Constable, 1928).<sup>15</sup> This business plan was successful with *A Ceremony of Carols*. The first published score in 1943 sold out within about a month, according to Britten, who seemed surprised that “People seem to love the piece.”<sup>16</sup>

In 1955 Britten’s publisher Boosey & Hawkes had composer Julius Harrison complete an SATB arrangement of *A Ceremony of Carols*. This was part of a larger effort to maximize the earning potential for Britten’s published sheet music in the 1940s and 1950s, as his reputation was growing rapidly. Earlier on, the publisher pushed Britten to compose works that would appeal to the market for youth choir and orchestra music. Resulting from this push, and his own creative energies, Britten offered *Simple Symphony* (1934), *A Ceremony of Carols*, *Missa Brevis*, *The Young Person’s Guide to the Orchestra* (1946), and *Saint Nicolas* (1948).<sup>17</sup>

Britten has the voices sing in unison for the “**Procession**,” “Hodie Christus natus est,” which returns in the same form at the close of the cycle. This deeply religious chant evokes the plainsong tradition in Christianity. Perhaps as an homage to the chant tradition, Britten refrains from imposing a time signature on the score. There are also few fixed bar lines, he instead uses dotted bar lines as suggestions for phrasing. In the first half of the chant the voices exhibit minimal text-painting. This changes at the line “hodie exsultant justi” (“Today the righteous rejoice”), as the voices push into their upper register with crescendo swells.

“**Wolcum Yole!**” is a celebratory, jubilant beginning of the musical service, following the procession. The *Allegro con brio* tempo is thrust into place by the harp, which strums rich chords (marked *pesante ed arpeggiando*) on the strong beats. The song is divided into three main sections. The first section is the “Wolcum” material, alternating between repeated dotted-quarter notes and a running eighth-note motive that lilts into beat two with a slight syncopation. Britten shifts to a quiet, mischievous lyrical section that is almost transcendental in its opaque quality. The final section is a restatement of the “Wolcum” music, ending in a brash shout of “Wolcum!”

“**There is no Rose**” is Britten’s equivalent to Praetorius’ “Lo’ How a Rose E’er Blooming.” The music alternates between harmonized, thematic statements of the main stanza text, with snippets of octave-unison chants set to the closing word(s) of each stanza (“Alleluia,” “Res miranda,” etc.). Britten breaks with this unison model on the word “Transeamus,” as he repeats the text one extra time (compared to only two statements in previous stanzas).

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15 Mitchell and Reed, *Letters from a Life... Volume 2*, 1040–1041.

16 Benjamin Britten to Elizabeth Mayer, December 8, 1943, in Mitchell and Reed, *Letters from a Life... Volume 2*, 1172.

17 Philip Rupprecht, “Introduction: Britten’s Music and Its Audiences,” in Philip Rupprecht, ed., *Rethinking Britten* (New York: Oxford University Press, 2013), xx.

The harp begins “**That yongē child**” with a descending half-note figure that seems ominous. This figure becomes the principal accompaniment motive that persists throughout the song, contrasting with the unison voices that attempt to offer some calm and melody. They sing of Mary lulling the baby Jesus to sleep with a sweet melody.

“**Balulalow**” opens with a harp introduction and soprano solo. The main rhythmic feature of the song is the juxtaposition of the triple meter in the harp and the duple meter in the voice, though both parts are set in a time signature of 6/4 (six quarter notes per bar). This offers a cyclical, roving effect. The choir enters as the soprano sings “And never mair from thee depart.” The rhythms all lock into the triple meter at “The knees of my hert sall I bow,” splitting apart a few bars later at “And sing that rich Balulaow!”

Britten structures “**As dew in Aprile**” in three sections, the basic A-B-A’ format. The song is marked *Allegro* and is dance-like, with it’s quick clip and ¾ time signature. The opening section is homophonic and aims at getting across the text in a bouncy and bubbly banner. The middle section is more fragmented and imitative, with the dynamics drawing in to *piano* and *pianissimo* from the forte of the opening. As the text depicts “He came al so stille,” the choir is marked *pppp*. This lasts for eight bars, as the voices erupt into the A’ section and sing praises of for the “lady Goddes moder be.”

“**This Little Babe**” is marked *Presto con fuoco*. The harp attacks with a violent clamoring rhythmic figure. The choir enters and proclaims “This little Babe so few days old, / Is come to rifle Satan’s fold.” Christ has arrived to wreak havoc on the plans of evil and wash away original sin. The song closes with a short hemiola section that finishes with a big sustained chord on the word “boy,” with some solid *sforzandos* in the harp to seal the fate of the devil.

Britten’s careful placement of the harp solo, “**Interlude**,” allows the listener to recover from the ravenous infantile attack on universal sin from “This Little Babe.” While it allows everyone to catch their breath (the singers and audience equally), it is also a beautiful pastorage that showcases the magic of the harp. While this is definitely not the concerto that Britten may have had in mind for the instrument, the harp proves integral to the composer’s vision for *A Ceremony of Carols*.

“**In Freezing Winter Night**” find the singers and harp creating a chilled atmosphere. Imagine standing outside in the calm after a blizzard. Silence abounds, you can see your breath, the stars twinkle in the sky, and you are at peace. This sense of calm is meant to accompany the Christmas miracle and the birth of Christ. This poem by Robert Southwell depicts the entire Nativity story in just five stanzas. The song features a soprano and tenor duo in the closing section, above layers of humming from the choir.

Britten composed “**Spring Carol**” for two soprano soloists. Their mellifluous lines describe birds singing, “deer in the dale,” “the sheep in the vale,” “the corn springing.” All of these elements amount to “God’s purvayance / For sustenance...Then we always / To give him praise...” This is a Christian meditation of thanks to God for providing the means of survival.

“**Deo Gracias!**” is a setting of the text “Adam lay ybounden,” which has been set by many British composers, including John Ireland. The “Deo Gracias!” text is proclaimed in a fanfare-like manner. The text of “Adam lay ybounden” is just quietly released for the first three stanzas. Only at “Blessèd be the time” does Britten erupt with forte as he leads a charge to the ultimate “Deo Gracias” at the end (the harp is marked *fff glissando rapido*).

The "**Recession**" repeats "Hodie Christus natus est" from the procession. Similar to the role of a chorale in a cantata, this repetition of the chant offers a conclusion and circular sense to the cycle of carols. While the music is identical the opening, the listener has been transformed and will thus experience the chant differently.



## LEONARD BERNSTEIN, *Chichester Psalms*

*Chichester Psalms* was commissioned by the Very Reverend Walter Hussey (1909-1985), Dean of Chichester Cathedral, Sussex (from 1955-1977), for the 1965 Three Cathedrals Festival. The festival was a collaboration between the cathedrals of Chichester, Salisbury and Winchester. The idea for the commission was prompted by Dr. Cyril "Chuck" Solomon, who was Leonard Bernstein's personal physician and a close friend. Solomon arranged for Hussey to meet Bernstein at a New York Philharmonic rehearsal in the early-1960s. Hussey had long since established a reputation as a supporter of new art and music. While in service at Chichester, and in his previous post as Vicar of St. Matthew's, Northampton, he had commissioned Britten's *Rejoice in the Lamb*, op. 30, as well as works by Finzi, Auden, and stained glass windows by Marc Chagall.<sup>18</sup>

Nigel Simeone's new book, *The Leonard Bernstein Letters* (Yale 2013) offers a fascinating look into the commissioning process of *Chichester Psalms*, which is very similar to the process used by presenters and commissioning entities today. Most of the letters from Simeone's compendium are preserved in the Library of Congress Leonard Bernstein Collection. Through an extended series of letters between Bernstein and Hussey, the business side of creating this new work is revealed. Hussey first floated the notion of a commission to Bernstein in a letter dated December 10, 1963:

"I have always been most eager to do anything I possibly can to foster the ancient links between the church and the arts...I am most eager to carry on this work and it would be a great pleasure and encouragement if you felt you could help us. Please do. We would of course be only too happy to pay a fee to the best of our resources."<sup>19</sup>

In the months after Bernstein accepted the commission from Chichester Cathedral, which was a rather generous and open offer, Hussey conveyed the instrumentation limits that Bernstein would have for the new piece. He would have three cathedral choirs, amounting to 70-74 singers (both boys and men), and a chamber orchestra comprised of strings, piano, chamber organ, harpsichord and bass consort. He made clear that "it is not really possible to have a full symphony orchestra for reasons of space and expense..."<sup>20</sup> Despite these restrictions, Hussey ensured Bernstein that he should "...feel quite free to write as you wish and in no way feel inhibited by circumstances." He does make a specific request (delivered passively) that the Cathedral "...would be very delighted if there was a hint of West Side Story about the music."<sup>21</sup>

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18 Walter Hussey to Leonard Bernstein, December 10, 1963, in *The Leonard Bernstein Letters*, ed. Nigel Simeone (New Haven: Yale University Press, 2013), 457.

19 Ibid.

20 The full version of *Chichester Psalms* made use of the brass instruments, strings, two harps, timpani, and a large percussion battery. Walter Hussey to Leonard Bernstein, August 14, 1964, in *Ibid.*, 461-462.

21 *Ibid.*, 462.

Bernstein had entered a sabbatical from his tenure as music director of the New York Philharmonic during the 1964-1965 season, so he expected to focus his energies on composing. Despite this clear(-er) schedule, Bernstein reported to Hussey in a letter from February 24, 1965 that he almost withdrew from the commission due to a lack of inspiration. He was pleased to report that he found a suitable idea. *Chichester Psalms* and the "Kaddish" Symphony proved to be the only major works that Bernstein completed while holding the permanent position with New York Philharmonic.<sup>22</sup> He informed Dean Hussey of the Psalm texts that he would set, offering a title of *Psalms of Youth*. More importantly, he asked if it would be acceptable to use the Hebrew version of the Psalms. Hussey quickly responded with "I do not think that there is any ecclesiastical objection to the use of Hebrew."<sup>23</sup>

Now just four months from the fixed premiere date in the U.K., Bernstein had limited time to actually complete the work. He managed to finish the choral score on May 7, 1965.<sup>24</sup> In a letter dated May 11, 1965, Bernstein reported to the Dean that "The psalms are finished, *Laus Deo*, are being copied, and should arrive in England next week."<sup>25</sup> The orchestral parts were not completed until several weeks later. The reality of the Chichester commission was that Bernstein drew much of the music from unused sections of other projects. Bernstein's former assistant and student Jack Gottlieb describes this process like a good disciple: "In *Chichester Psalms* Lenny the alchemist takes common metal (metal of the commoners?) from the transient show-business world, and transmutes it into gold, into what may well endure as one of the more lasting pieces of choral literature."<sup>26</sup> On one hand, Gottlieb is correct since *Chichester Psalms* is Bernstein's only true choral masterwork ("Make Our Garden Grow" should not be considered an individual masterwork since it is one number in the operetta *Candide*). On the other hand, the fact that he used recycled music from *West Side Story* from a failed Broadway project might cheapen the impact of the religious ideas conveyed by the Psalm texts.

A large portion of *Chichester Psalms* was drawn from *The Skin of our Teeth*, a musical project based on Thornton Wilder text of the same name, that Bernstein abandoned. The musical was a collaboration with Betty Comden and Adolph Green, Bernstein's partners for *Wonderful Town*.<sup>27</sup> The outer sections of the second movement of *Chichester Psalms* were drawn from the musical, while the middle portion was music cut from the Prologue of *West Side Story*--a chorus called "Mix," with lyrics by Stephen Sondheim.<sup>28</sup> A number called "Wartime Duet?" formed a principal theme in the final movement of *Chichester Psalms*.<sup>29</sup> According to Lukas Foss, Bernstein also went to the extent of utilizing a theme from Beethoven's Symphony no. 6 that Foss used in his own psalms setting (though he used English text).<sup>30</sup>

Bernstein describes his completed work in a May 11, 1965 letter to Hussey:

I. Opens with a chorale (Ps 108, vs. 3) evoking praise; and then swings into Ps. 100, complete, a wild and joyful dance, in the Davidic spirit.

22 Jonathan Cott, *Dinner with Lenny* (Oxford: Oxford University Press, 2013), xxvii.

23 Walter Hussey to Leonard Bernstein, March 2, 1965, in Simeone, 467.

24 Jack Gottlieb, *Working with Bernstein* (New York: Amadeus Press, 2010), 229.

25 Leonard Bernstein to Walter Hussey, May 11, 1965, in Simeone, 468.

26 Gottlieb, 101.

27 Simeone, 392 & 587.

28 Humphrey Burton, *Leonard Bernstein* (London: Faber and Faber, 1994), 348.

29 Simeone, 587.

30 Cott, 10.

II. Consists mainly of Ps. 23, complete, featuring a boy solo and his harp, but interrupted savagely by the men with threats of war and violence (Ps. 2, vs. 1-4). This movement ends in unresolved fashion, with both elements, faith and fear, interlocked.

III. Begins with an orchestral prelude based on the opening chorale, whose assertive harmonies have now turned to painful ones. There is a crisis; the tension is suddenly relieved, and the choir enters humbly and peacefully singing Ps. 131 complete, in what is almost a popular song (although in 10/4 time!). It is something like a love-duet between the men and the boys. In this atmosphere of humility, there is a final chorale coda (Ps. 133, vs. 1)—a prayer for peace.<sup>31</sup>

In this letter Bernstein also asked permission to give the world premiere a few weeks prior to the Chichester performance, a request that Hussey had no serious objections to. Bernstein conducted the world premiere on July 15, 1965 with the New York Philharmonic, Camerata Singers, and John Bogart (the boy alto). Hussey invited Bernstein to conduct the U.K. premiere, but he deferred the conducting to John Birch, the organist and choirmaster of Chichester Cathedral. Bernstein did manage to travel to the Chichester performance along with his family, which took place on July 31, 1965. The performers were the combined choirs of the Chichester, Salisbury and Winchester Cathedrals, and the instrumental ensemble Philomusica of London. Bernstein reported to his secretary Helen Coates that he was most pleased with the performance by the singers. The orchestra was unsatisfactory, and seemed to be "...swimming in the open sea."<sup>32</sup>

*Chichester Psalms* was well received after the British premiere. Hussey offered a touching appreciation to Bernstein:

"We were all thrilled with them. I was specially excited that they came into being at all as a statement of praise that is oecumenical. I shall be tremendously proud for them to go around the world bearing the name of Chichester."<sup>33</sup>

After hearing the British premiere of *Chichester Psalms*, Desmond Shawe-Taylor, a reviewer for the *Sunday Times* of London, stated that Bernstein was a composer "...of the kind Luther must have had in mind when he grudgingly gave the devil all the good tunes."<sup>34</sup> In the decades since 1965 *Chichester Psalms* has become a revered work, even to folks who generally criticize Bernstein's compositions. The popularity of the work led to its inclusion in two special events. The first was a 1973 performance at the Vatican for Pope Paul VI's tenth anniversary as pontiff. Bernstein conducted *Chichester Psalms* and Bach's *Magnificat*, in a performance with the Newark Boys Choir, Italian Radio Orchestra, and Harvard Glee Club. The Holy Father offered a blessing in Italian to the musicians after the concert: "Behold an American who came to give music lessons to us of the old Europe."<sup>35</sup> On the 50th anniversary of the outbreak of World War II in Poland (1989), Bernstein conducted a performance of *Chichester Psalms* for an international broadcast that included Penderecki conducting his *Polish Requiem* and Lukas Foss conducting Schoenberg's *A Survivor from Warsaw*, op. 46.<sup>36</sup> These two occasions, as well as Bernstein's work with orchestras in Israel, cemented his place as a composer and performer at the center of the global social issues of his generation.

31 Leonard Bernstein to Walter Hussey, May 11, 1965, in Simeone, 469.

32 Gottlieb, 234.

33 Walter Hussey to Leonard Bernstein, August 1, 1965, in Simeone, 472.

34 Burton, 349.

35 *Ibid.*, 418-419.

36 Cott, 119.

## IRVING FINE, *A Short Alleluia*

*A Short Alleluia* was composed in 1945 for the Bryn Mawr College Chorus. The date of its premiere is unknown, though it has been performed with some frequency in recent years.<sup>37</sup> Fine set the *a cappella* work for three-part women's voices (SSA), which was natural for the choir of an all-women college. Fine's wife, Verna, had *A Short Alleluia* published in 1973. It was also arranged for SATB chorus by John Hopkins (published in 1991).

Fine constructs a simple A-B-A' structure for *A Short Alleluia*. The opening section, marked *Allegro moderato*, has a fleeting quality. Syncopated rhythms and a constantly shifting meter give the music a sense of forward motion. This opening goes by so quickly that Fine calls for the music to be repeated. The middle section (*ben marcato*) shifts to a more forceful and fragmented version of the theme from the A section. Though the basic rhythmic structure is the same, Fine adds more *legato* markings and extends syllables over bar lines, thus making the defined meter even less discernible. The second phrase of the middle section is a whirlwind that builds to a climax on a G-flat, A-flat, and B-flat tone cluster. Fine reins this in with a sudden shift of dynamics between *piano* and *forte* (marked *dolce*). The altos extend past the upper voices with two full, and one fragmented, statements of "Alleluia" that gradually slow down. The opening section returns in almost identical form for six bars, save the second bar (where the soprano 1 and soprano 2 parts flip what they sang in the beginning). Fine inserts a rest after the sixth bar of the closing section and concludes with a meditative, expanded ringing of "... amen. Alleluia, amen" that hushes to *ppp* (*pianississimo*).

*A Short Alleluia* was most recently performed in the Coolidge Auditorium by the Library of Congress Chorale in June 2014 (SATB version, Nicholas Alexander Brown, conductor). The Choir of Clare College, Cambridge first performed the work as the anthem for a choral eucharist service at the Chapel of Clare College, University of Cambridge on October 28, 2014. Also on the service were works by Palestrina and Fauré. The Library of Congress holds the manuscript of "A Short Alleluia."<sup>38</sup>



## IRVING FINE, Three Choruses from *Alice in Wonderland*, First Series

Irving Fine's Three Choruses from *Alice in Wonderland*, First Series are likely the most popular works in the composer's catalogue, particularly popular and accessible for university, amateur and professional choirs alike. These choruses were part of Fine's incidental music to a theatrical production that combined *Alice in Wonderland* (1865) and *Through the Looking Glass* (1872) by Lewis Carroll (1832-1898). The theatrical version, conceived by Eva Le Gallienne and directed by Phyllis Stohl, was performed at the old John Hancock Hall in Boston on May 22-23, 1942. The music was arranged for two pianos and performed by Fine and Allen Sapp. According to Phillip Ramey, G. Wallace Woodworth (director of the Harvard Glee Club) attended a performance of *Alice in Wonderland* and "was so taken" by the music that he suggested that Fine arrange some of the music for chorus.<sup>39</sup>

37 Ramey, 67-68.

38 This manuscript is separate from the Irving Fine Collection, and may be located via the call number ML 96.5.F47 no.1.

39 Ibid., 41-42.

Fine responded with three choruses based on the incidental music to *Alice in Wonderland* (with piano accompaniment). A preview performance was given on February 19, 1943, with the formal premiere coming on March 4, 1943—performed by the Harvard Glee Club and Radcliffe Choral Society, under G. Wallace Woodworth, at Sanders Theatre in Cambridge. Fittingly, Fine dedicated the score to Woodworth.<sup>40</sup> Fine also arranged the Three Choruses from *Alice in Wonderland* for chorus and orchestra in 1949. The Three Choruses were an immediate success in the press and for the public. Arthur Cohn, a prominent critic and composer, called the choruses “choral probity at its best.” They became Fine’s first published compositions and became part of the core repertoire for the Harvard Glee Club at the time.<sup>41</sup> Fine composed and published versions for mixed chorus (SATB) and women’s chorus (SSA). The Second Series of choruses from *Alice in Wonderland* was composed in 1953 for women’s chorus.

**"The Lobster Quadrille"** opens with a short piano introduction that sets the mood and introduces the main rhythmic motive of roving eighth-notes in the upper voice. The eighth-note figure corresponds with the sense of motion that exists throughout the text. The opening line, "Will you walk a little faster," / Said the whiting to the snail," finds a fish and snail discussing their gait. Carroll's text continues to introduce a porpoise, turtles, and lobsters, scrambling to "join the dance?" In the first phrase all of the voice parts essentially sing together, though the bass voice (in the SATB version) only enters for the second half of each sub-phrase. In the SATB version the sopranos take the tune at "See how eagerly the lobsters / and the turtles all advance," with the lower voices giving a light accompaniment to outline the harmony and contour of the phrase. In the SSA version the second soprano takes the tune and the outer voices give support. They all join together on the word "dance," giving way to a short tag phrase that leads to a cadence back to the tonic of D major. There is a short piano interlude and the lowest voice (bass in SATB and alto in SSA) takes the tune. The next lowest voice gives a soaring harmonization of the tune. In the SATB version the women take "When they take us up and throw us / with the lobsters out to sea," while all three parts sing the line in the SSA version.

The snail proceeds to exclaim that the distance is "Too far, too far!," telling the whiting that he cannot join the dance. "Would not, could not" is sung three times, building to the close of the section on "dance" again. In the closing third of the song the whiting works to convince the snail that he should really just jump into the water and join the trip to the other shore: "the further off the nearer 'tis to France," says the whiting to the snail. This song introduces Fine's ability to elevate subjects that might seem juvenile or frivolous to refined art. He has a remarkable knack for bringing out the humor in the Carroll text because of his almost deadpan setting. He builds tension into the thematic and motivic development, which resolves underneath the invitation to "come and join the dance." The short piano interludes between sections of the song revisit the introduction, are refreshingly charming, and remind the listener that the music is intended to provoke a smile.

**"Lullaby of the Duchess"** is filled with theatrical melodrama, accentuated in the piano accompaniment and with Fine's text painting. The piano opens with a very dramatic rush of chords that are almost attempting to serve as a caricature of piano music from the Romantic era (no offense to Liszt or Lisztophiles). Out of the chords emerge short little *staccato* octaves in the left hand, creating a sense of tiptoeing, sneaking about, and mystery. Fine offers a musical portrayal of the Duchess (the Queen of Hearts), who is advocating a lullaby for a troublesome boy that involves beating the child and speaking "roughly" and "severely." The text suggests that

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40 Woodworth was appointed chair of the Harvard Department of Music just before Fine was appointed to the faculty in 1940. *Ibid.*, 29.

41 *Ibid.*, 42-44.

the boy sneezes "to annoy because he knows it teases." The SATB version of this song is a bit more interesting than the SSA version, as Fine is able to employ a more diverse portfolio of tone qualities, ranging from the dark bass sound reinforcing the line "Yes, speak roughly" to the soprano soloist's shrill cackle of "Cry! cry! you ugly, ugly baby, / you ugly pig baby, cry! cry!" Immediately prior to the soprano solo is a transition section based on exclamations of the word "Wow!" The solo segues into a closing phrase of the main thematic material. The entire song is repeated with a slightly dissimilar second verse of text. The "Wow!" transition text and soprano solo remains the same.

"**Father William**" is the type of choral work that a singer can't help but fall in love with. Its charm is a reflection of Fine's warm personality and the strength of Carroll's text. In the book, the character Alice recites the poem in the fifth chapter. Carroll's poem was in fact a parody of a famous British children's poem from 1799, called "The Old Man's Comforts and How He Gained Them."<sup>42</sup> To say that "Father William" is a "toe-tapper" or cause of many an "ear worm" would undervalue the sheer glory of the music. Fine manages the perfect blend of humorous text, with a rousing piano part (that is exceedingly challenging), and pure fun for the singers. After a short piano intro the singers enter with a unison statement of the first six lines of text. The voices split up and create a very Andrews Sisters-esque harmonization of "'In my youth, / Father William / Replied to his son, / 'I feared it might injure the brain.'" A brief transition phrase repeats "You are old, Father William" in fragmented form throughout all the voice parts. They sing of Father William's white hair and complain of his "incessantly stand[ing] on [his] head." The piano rips into a solo interlude that displays Fine's chops as a composer for piano (he was also a trained pianist and performed his own works frequently on piano).



*Lewis Carroll's illustration for the "Father William" poem.<sup>43</sup>*

After the piano interlude comes the text "'You are old,' said the youth / 'And your jaws are too weak / For anything tougher than suet;'" The voices are in unison through "Pray, how did

<sup>42</sup> Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (New York: Penguin Books, 2003), 23.

<sup>43</sup> Carroll drew four illustrations to accompany the "Father William" poem. Lewis Carroll, *Alice's Adventures Under Ground: Being a Facsimile of the Original MS. Book Afterwards Developed into Alice's Adventures in Wonderland* (London: MacMillan and Co., 1886), 52. Available from Google books <<http://books.google.com/books?id=H7oNAAAAYAAJ&pg=PP1#v=onepage&q&f=false>>.

you manage to do it?" They split into harmony in the same fashion as at the beginning of the song. This time it's only momentary, as they return to unison for the closing two lines. There are fewer substantial differences between the SATB and SSA versions of "Father William" than with the first two songs. The only real difference in "Father William" is the expansion of the choral harmonization sections to a fourth part. Fine actually created a third version of "Father William," for men's chorus (TTBB). In this version the harmonies are somewhat reduced at times (for example, at "'In my youth,' Father William / replied to his son..." the tenors are in unison and the basses are in unison, with a total of two distinct lines. In the SATB version Fine composes four individual parts for this moment.



## TRADITIONAL | ARR. REGINALD JACQUES, "Away in a manger"

Reginald Jacques, CBE (1894-1969) was an British conductor and organist. He served in World War I, studied music at Queen's College, Oxford, and conducted ensembles such as the Oxford Orchestral Society, Jacques Orchestra, and the Bach Choir in London. Savvy in the world of public service, he served as a music advisor to the London County Council (1936-1942), and was appointed the first director of Britain's Council for the Encouragement of Music and the Arts (1940-1954). The latter organization would eventually become the Arts Council, which has a similar role to the National Endowment for the Arts in the United States.<sup>44</sup>

Jacques' greatest legacy is his work on the *Carols for Choirs* book published by Oxford University Press in 1961. Together with Sir David Willcocks, Jacques compiled fifty Christmas carols into what is now the first book in an extended series of *Carols for Choirs* books. They also contributed several arrangements to the volume. These carols were "chosen and arranged with carol concerts and carol services in mind."<sup>45</sup> This first *Carols for Choirs* book, along with *Carols for Choirs 2* (David Willcocks and John Rutter, eds., Oxford 1970), is a standard resource for choirs of all levels (student through professional) during the holiday season, particularly in the United Kingdom.

The Reginald Jacques arrangement of "Away in a manger" is one of two settings of the text in the *Carols for Choirs* book. The other arrangement uses a different tune by W. J. Kirkpatrick (1838-1921). A traditional tune from Normandy is used in the Jacques arrangement.<sup>46</sup> Jacques begins the carol with a printed key signature of C major (the Kirkpatrick is in F major in *Carols for Choirs*), though he shifts to E minor, and ultimately settles in E major midway through the carol. The Norman tune of "Away in a manger" is relatively simple, divided into two large eight-bar phrases that may be further subdivided into four-bar phrases.



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44 Arthur Jacobs, "Jacques, (Thomas) Reginald," *Grove Music Online*, *Oxford Music Online*, Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/14077>>.

45 Reginald Jacques and David Willcocks, eds., "Carols for Choirs Note," in *Carols for Choirs: Fifty Christmas Carols* [Book 1] (Oxford: Oxford University Press, 1961).

46 Neither version of "Away in a Manger" in *Carols of Choirs* is the version popular in contemporary America, which was composed by James R. Murray in the late-nineteenth century.

## TRADITIONAL | ARR. GRAHAM ROSS, "Still, still, still"

"Still, still, still" is based on a folk melody heard in Salzburg in 1819. Graham Ross describes the carol, which is one of the most well-known holiday tunes in Austria, as a "lullaby."<sup>47</sup> The traditional text is by an unknown author and describes the nativity scene. Mary, Joseph and a group of Angels are depicted as singing the baby Jesus gently to sleep, blowing out the "little candle" that lights the manger, and protecting the Christian messiah on the night of his birth. Ross adheres to the traditional structure of the carol, in that the same melody is used for each verse. He only modifies the harmonization and distributes the melodies among multiple vocal parts.

The text is divided into three stanzas. Each section of the arrangement opens with a four bar introduction that introduces a textual motive. The first section begins "Still, still, still," followed by "Schlaf, schlaf, schlaf" ("Sleep, sleep, sleep") in the middle section, and "Ruh't, ruh't, ruh't" ("Rest, rest, rest") in the final section. In the opening and closing sections the melody is given to the high women's voices, whereas the high tenors take the melody in the middle section. Each stanza concludes with a repetition of the first two lines of text (of that respective stanza). Ross uses these repeated lines to solidify the harmony and gently resolve the tonality back to the home key of E-flat major. Ross' development of the theme, through the changing harmonies, evokes a sense of jubilant serenity that creates an image of "The angels with jubilation / Make music by the manger."

Ross' arrangement is dedicated to his niece "Isobel at her second Christmas." He arranged the carol in 2012 and the world premiere was given at the Chapel of Clare College, Cambridge on November 29, 2012, with Ross conducting the Choir of Clare College. The final version of the score is marked "Crouch End, 07.xii.MMXII."<sup>48</sup> The world premiere recording of "Still, Still, Still" is included in the ensemble's newest recording, *Lux de caelo: Music for Christmas* (Harmonia Mundi 2014).



## ARNOLD SCHOENBERG, *Friede auf Erden*, op. 13

"Friede auf Erden" ("Peace upon the Earth") is effectively Arnold Schoenberg's Christmas Cantata. While you probably have never considered Schoenberg in the same thought as Christmas, you will now. While Schoenberg's legacy is so frequently co-opted by his work in serialism, he was actually quite skilled in composing tonal music, a category that *Verklärte Nacht*, op. 4 (1899) falls into. Once upon a time Schoenberg was a Viennese late-Romantic composer in the vein of Brahms and Mahler. Graham Ross calls the work "...undoubtedly one of the greatest twentieth-century Christmas proclamations from the father figure of the Second Viennese School."<sup>49</sup>

Schoenberg's original version of "Friede auf Erden" was composed for a *cappella* mixed chorus and completed on March 9, 1907. He subsequently composed an orchestral accompaniment,

47 Graham Ross, "Light from heaven: Music for Christmas" in accompanying booklet, *Lux de caelo: Music for Christmas* performed by the Choir of Clare College, Cambridge conducted by Graham Ross. Harmonia Mundi HMU907615, 2014, compact disc.

48 Crouch End is a section of North London Borough of Haringey (near Highgate). Graham Ross, "Still, still, still," digital score, e-mail message to author, November 5, 2014.

49 Ross.

which he considered necessary only to help the performers of the work's premiere. The premiere took place on December 9, 1911 at the Großer Musikvereins-Saal in Vienna. Franz Schreker conducted the Philharmonischer Choir, Wiener Lehrergesangsverein and Wiener Tonkünstler-Orchester.<sup>50</sup>

The text of "Friede auf Erden" is drawn from a poem of the same title by Swiss poet Conrad Ferdinand Meyer (1825-1898). Schoenberg scholar Malcolm MacDonald opines that this is "a poem which proclaims that the angels' message to the shepherds on the first Christmas Eve will surely become reality at last."<sup>51</sup> Though Schoenberg composed several other religious works, they were generally focused on the Jewish faith, whereas "Friede auf Erden" is by far the most Christian (in text). Schoenberg sets four stanzas of Meyer's poem. In the first stanza the shepherds, their flock, Mary and Christ are serenaded by the heavenly angels that proclaim "Peace, O Peace upon the Earth!" The second stanza finds the angels warning of evil and conflict that will come forward from an "armoured horseman." In the third stanza the "belief eternal" is solidified that Christ will create a new kingdom of peace for humankind. The text closes by proclaiming peace and a "royal line" will abound, through "holy duties" and "flaming swords for cause of Right." This last bit can be interpreted as a jab at the notion that in reality "peace" is usually achieved through violence.

Therese Muxeneder of the Arnold Schoenberg Center brings to light Meyer's beliefs about peace in the poem uniting "the perspectives Real and Ideal against a thoroughly secular backdrop." She connects Meyer's perspective with Schoenberg's musical interpretation of the text: "The contrast between heaven and earth is sacredly interpreted by means of a major/minor polarity that is occasionally tempered by the church modes."<sup>52</sup> Schoenberg offers as serious an interpretation of this Christian text as he did Jewish and secular texts, indicating that he believed the text had some value as a commentary about society in a broader application than just for devout Christians.

*Nicholas Alexander Brown  
Music Specialist  
Library of Congress, Music Division*



*Irving Fine Baby Picture, c.1914 (Irving Fine Collection, Library of Congress)*

50 Therese Muxeneder, "Introduction: Friede auf Erden für gemischten Chor a capella," Arnold Schoenberg Center <[http://www.schoenberg.at/index.php?option=com\\_content&view=article&id=182&Itemid=357&lang=en](http://www.schoenberg.at/index.php?option=com_content&view=article&id=182&Itemid=357&lang=en)>.

51 Malcolm MacDonald, *Schoenberg* (Oxford: Oxford University Press, 2008), 164.

52 Meyer was known as a member of the Realism movement in poetry and literature. Muxeneder.

# Texts & Translations

Courtesy of The Choir of Clare College, Cambridge, U.K.

## CLAUDIO MONTEVERDI, *Nisi Dominus*

Text from Psalm 127

Nisi Dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.

Cum dederit dilectis suis somnum:  
ecce haereditas Domini, filii:  
merces, fructus ventris.

Sicut sagittae in manu potentis:  
ita filii excussorum.

Beatus vir qui implevit  
desiderium suum ex ipsis:  
non confundetur cum loquetur  
inimicis suis in porta.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Unless the Lord builds a house,  
in vain do those who labour build it.  
Unless the Lord guards a city,  
futilely does he who watches guard it.

It is pointless for you to get up early:  
you get up before you have gone to bed,  
you who eat the bread of misery.

For he has granted to those he loves rest:  
behold an inheritance from the Lord, sons  
a reward, the fruit of the womb.

Like arrows in the hand of a powerful  
man:  
such are sons born in your youth.

Blessed is the man who has filled  
his desire with these;  
he will not be confounded when he speaks  
with his enemies at the gate.

Glory be to the Father and to the Son and  
to the Holy Spirit.

As it was in the beginning, is now, and  
ever shall be,  
world without end. Amen.

## IRVING FINE, *The Hour-Glass*

Text by Ben Jonson (1572-1637)

### "O know to end, as to begin"

O know to end, as to begin.  
A minute's loss in love is sin.  
You do our rites much wrong  
In seeking to prolong  
These outward pleasures.  
The night hath other treasures  
Than these, though long concealed,  
Ere day to be revealed.  
O know to end, as to begin.  
A minute's loss in love is sin.

### "Have you seen the white lily grow"

Have you seen the white lily grow  
Before rude hands have touched it?  
Have you seen the fall of the snow  
Before the soil hath smutched it?  
Or swan's-down ever?  
Have you tasted the bag of the bee?  
O so far, O so soft, so sweet is she!

**" O do not wanton with those eyes"**

O do not wanton with those eyes,  
Lest I be sick with seeing;  
Nor cast them down, but let them rise,  
Lest shame destroy their being  
O be not angry with those fires,

For then their threats will kill me;  
Nor look too kind on my desires,  
For then my hopes will spill me.  
O do not steep them in thy tears,  
For so will sorrow slay me;  
Nor spread them as distract with fears,  
Mine own enough betray me.

**"Against Jealousy"**

Wretched and foolish Jealousy,  
I ne'er was of thy kind,  
Nor have I yet the narrow mind  
To vent that poor desire,  
That others should not warm them at my fire,  
I wish the sun should shine  
On all men's fruit, and flow'rs, as well as mine.

But under the disguise of love,  
Thou say'st, thou only cam'st to prove  
What my affections were.  
Think'st thou that love is help'd by fear?  
Go, get thee quickly forth,  
Love's sickness, and his noted want of worth,  
Seek doubting men to please.  
I ne'er will owe my health to a disease.

**BENJAMIN BRITTEN, *A Ceremony of Carols*, op. 28**

**1. "Procession" and 11. "Recession"**

Text from Luke 2: 11, 13-14 and Psalm 33:1

Hodie Christus natus est:  
Hodie Salvator apparuit:  
Hodie in terra canunt angeli,  
Laetantus archangeli:  
Hodie exsultant justi dicentes:  
Gloria in excelsis Deo.  
Alleluia!

**"Lament"**

Slow, fresh fount, keep time with my salt  
tears:  
Yet slower, yet, O faintly gentle streams,  
List to the heavy part the music bears,  
Woe weeps out her division when she sings  
Droop, herbs and flow'rs,  
Fall, grief, in show'rs,  
Our beauties are not ours;  
O I could still,  
Like snow upon some craggy hill, drop,  
Since nature's pride is now a withered  
daffodil.

**"The Hour-Glass"**

Do but consider this small dust,  
Here running in the glass by atoms moved;  
Could you believe that this  
The body ever was  
Of one who loved?  
And in his mistress' flame, playing like a fly,  
Burned into cinders by her eye?  
Yes, and in death, as life unblest,  
Even ashes of lovers find no rest.

## 2. "Wolcum Yole!"

Text by anonymous author, 14th century

Wolcum be thou hevenè king.  
Wolcum Yole!  
Wolcum, born in one morning.  
Wolcum for whom we sall sing.

Wolcum be ye Stevene and Jon.  
Wolcum Innocentes everyone.  
Wolcum, Thomas marter one.  
Wolcum, be ye, Good Newe Yere.  
Wolcum, seintes lefe and dere,  
Wolcum Yole! Wolcum!

Candelmesse, Quene of bliss.  
Wolcum bothe to more and lesse.

Wolcum be ye that are here.  
Wolcum Yole!  
Wolcum alle and make good cheer.  
Wolcum alle another yere.  
Wolcum Yole! Wolcum!

### 4a. "That yongë child"

Text by anonymous author, 14th century

That yongë child when it gan weep  
With song she lulled him asleep;  
That was so sweet a melody  
It passèd alle minstrelsy.  
The nightingalë sang also:  
Her song is hoarse and nought thereto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.

### 4b. "Balulalow"

Text by James, John and Robert Wedderburn

O my deare hert, young Jesu sweet,  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert  
And never mair from thee depart.

But I sall praise thee evermoir  
With sangis sweet unto thy gloir;  
The knees of my hert sall I bow,  
And sing that richt Balulalow!

## 3. "There is no Rose"

Text by anonymous author, 15th century

There is no rose of such vertu  
As is the rose that bare Jesu,  
*Alleluya.*

For in this rose containèd was  
Heaven and earth in litel space,  
*Res miranda.*

By that rose we may well see  
There be one God in persons three,  
*Pares forma.*

The angels sungen the shepherds to:  
Gloria in excelsis Deo!  
*Gaudeamus.*

Leave we all this werldly mirth,  
And follow we this joyful birth.  
*Transeamus.*

## 5. *As dew in Aprile*

Text by anonymous author, 14th century

I sing of a maiden  
That is makèles:  
King of all kings  
To her son she ches.

He came al so stille  
There his moder was,  
As dew in Aprile  
That falleth on the grass.

He came al so stille  
to his moder's bour,  
As dew in Aprile  
That falleth on the flour.

He came al so stille  
There his moder lay,  
As dew in Aprile  
That falleth on the spray.

Moder and mayden  
Was never none but she;  
Well may such a lady  
Goddess moder be.

### **6. *This little Babe***

Text by Robert Southwell

This little Babe so few days old  
Is come to rifle Satan's fold;  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes,  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes;  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trump alarum sound.

My soul, with Christ join thou in fight:  
Stick to the tents that he hath pight.  
Within his crib is surest ward;  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

### **8. *In Freezing Winter Night***

Text by Robert Southwell

Behold, a silly tender babe,  
In freezing winter night,  
In homely manger trembling lies –  
Alas, a piteous sight!

The inns are full, no man will yield  
This little pilgrim bed.  
But forced he is with silly beasts  
In crib to shroud his head.

This stable is a Prince's court,  
This crib his chair of State;  
The beasts are parcel of his pomp,  
The wooden dish his plate.

The persons in that poor attire  
His royal liveries wear;  
The Prince himself is come from heav'n;  
This pomp is prizèd there.

With joy approach, O Christian wight,  
Do homage to thy King;  
And highly praise his humble pomp,  
Wich he from Heav'n doth bring.

### **9. *Spring Carol***

Text by William Cornish

Pleasure it is  
To hear iwis,  
The Birdès sing.  
The deer in the dale,  
The sheep in the vale,  
The corn springing.

God's purvayance  
For sustenance,  
It is for man.  
Then we always  
To give him praise  
And thank him than.

## 10. *Deo Gracias!*

Text by anonymous author, 15th century

*Deo gracias!*

Adam lay ybounden,  
Bounden in a bond,  
Four thousand winter  
Thought he not too long;

*Deo gracias!*

And all was for an appil,  
An apple that he tok,  
As clerkës finden  
Written in their book.

*Deo gracias!*

Ne had the appil takè ben,  
The appil takè ben,  
Ne haddè never our lady  
A ben hevenè quene.

Blessèd be the time  
That appil takè was.  
Therefore we moun singen:

*Deo gracias!*

## LEONARD BERNSTEIN, *Chichester Psalms*

### 1. ("Urah, hanavel, v' chinor")

Text from Psalm 108: 2; Psalm 100

Urah, hanel, v' chinor!  
A-irah shahar

Hari'u l'Adonai kol ha'arets.

Iv'du et Adonai b'simha  
Bo'u l'fanav bir'nanah.

Du ki Adonai Hu Elohim.  
Hu asanu v'lo anahnu.  
Amo v'tson mar'ito.  
Bo'u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

Awake, psaltery and harp:  
I will rouse the dawn!

Make a joyful noise unto the Lord all ye  
lands.

Serve the Lord with gladness  
And come before his presence with  
singing.

Know that the Lord, he is God.  
He made us, and we are his.  
We are his people and the sheep of his pasture  
Come unto his gates with thanksgiving,  
And into his court with praise.  
Be thankful unto him and bless his name.  
The Lord is good, his mercy everlasting,  
And his truth endureth to all generations.

## 2. ("Adonai ro-i, lo ehsar")

Text from Psalm 23; Psalm 2: 1-4

Adonai ro-i, lo ehsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nahaleini,

Naf'shi y'shovev,

Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech

B'gei tsalmavet,

Lo ira ra,

Ki Atah imadi.

Shiv't'cha umishan'techa

Hemah y'nahamuni.

Lamah rag'shu goyim

Ul'umim yeh'gu rik?

Yit'yats'vu malchei erets,

V'roznim nos'du yahad

Al Adonai v'al m'shiho.

N'natkah et mos'roteimo,

V'nashlichah mimenu avoteimo.

Yoshev bashamayim

Yis'hak, Adonai

Yil'ag lamo!

Ta'aroch l'fanai shulchan

Neged tsor'rai

Dishanta vashemen roshi

Cosi r'vayah.

Ach tov vahesed

Yird'funi kol y'mei hayai

V'shav'ti b'veit Adonai

L'orech yamim.

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green

pastures,

He leadeth me beside the still waters,

He restoreth my soul,

He leadeth me in the paths of

righteousness,

For his name's sake.

Yea, though I walk

Through the valley of the shadow of

death,

I will fear no evil,

For thou art with me.

Thy rod and thy staff

They comfort me.

Why do the nations rage,

And the people imagine a vain thing?

The kings of the earth set themselves,

And the rulers take counsel together

Against the Lord and against his anointed.

Saying, let us break their bands asunder,

And cast away their cords from us.

He that sitteth in the heavens

Shall laugh, and the Lord

Shall have them in derision!

Thou preparest a table before me

In the presence of my enemies,

Thou anointest my head with oil,

My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,

And I will dwell in the house of the Lord

Forever.

### 3. ("Adonai, lo gavah libi")

Text from Psalm 131; Psalm 133:1

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimieni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Hineh mah tov,  
Umah na'im,  
Shevet ahim  
Gam yahad.

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

### IRVING FINE, *A Short Alleluia*

Alleluia. Amen.

### IRVING FINE, *Three Choruses from Alice in Wonderland, First Series*

Text by Lewis Carroll (1832-1898)

#### 1. "The Lobster Quadrille"

"Will you walk a little faster?"  
Said the whiting to the snail,  
"There's a porpoise close behind us,  
And he's treading on my tail.

See how eagerly the lobsters  
And the turtles all advance!  
They are waiting on the shingle –  
Will you come and join the dance?  
Will you, won't you, will you,  
Won't you, will you join the dance?"

"You can really have no notion  
How delightful it will be  
When they take us up and throw us,  
With the lobsters, out to sea!"

But the snail replied "Too far, too far!"  
And gave a look askance –  
Said he thanked the whiting kindly,  
But he would not join the dance.

Would not, could not, would not,  
Could not, would not join the dance.

"What matters it how far we go?"  
His scaly friend replied.  
"There is another shore, you know,  
Upon the other side.

The further off from England  
The nearer is to France –  
Then turn not pale, beloved snail,  
But come and join the dance.  
Will you, won't you, will you,  
Won't you, will you join the dance?"

## 2. "The Lullaby of the Duchess"

Speak roughly to your little boy  
And beat him when he sneezes,  
He only does it to annoy  
Because he knows it teases.  
Wow! Wow! Wow!  
Wow! Wow! Wow!  
He only does it to annoy  
Because he knows it teases.

I speak severely to my boy,  
I beat him when he sneezes  
For he can thoroughly enjoy  
The pepper when he pleases.  
Wow! Wow! Wow!  
Wow! Wow! Wow!  
For he can thoroughly enjoy  
The pepper when he pleases.

## 3. "Father William"

"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 might 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."

## TRADITIONAL, "Away in a manger"

Text by anonymous author, 15th century

Away in a manger,  
No crib for a bed,  
The little Lord Jesus  
Laid down his sweet head.  
The stars in the bright sky  
Looked down where he lay,  
The little Lord Jesus  
Asleep on the hay.

The cattle are lowing,  
The baby awakes,  
But little Lord Jesus  
No crying he makes.  
I love thee, Lord Jesus!  
Look down from the sky,  
And stay by my side  
Until morning is nigh.

Be near me, Lord Jesus;  
I ask thee to stay  
Close by me for ever,  
And love me, I pray.  
Bless all the dear children  
In thy tender care,  
And fit us for heaven,  
To live with thee there.

## TRADITIONAL AUSTRIAN, "Still, still, still"

Text by anonymous author

Still, still, still,  
Weil's Kindlein schlafen will.  
Die Englein tun schön jubilieren,  
Bei dem Kripplein musizieren.  
Still, still, still,  
Weil's Kindlein schlafen will.

Schlaf, schlaf, schlaf,  
Mein liebes Kindlein schlaf!  
Maria tut dich niedersingen  
Und ihr treues Herz darbringen.  
Schlaf, schlaf, schlaf,  
Mein liebes Kindlein schlaf!

Ruh't, ruh't, ruh't,  
Weil's Kindlein schlafen tut.  
Sankt Josef löscht das Lichtlein aus,  
Die Englein schützen's kleine Haus.  
Ruh't, ruh't, ruh't,  
Weil's Kindlein schlafen tut.

Still, still, still,  
For the baby wants to sleep.  
The angels with jubilation  
Make music by the manger.  
Still, still, still,  
For the baby wants to sleep.

Sleep, sleep, sleep,  
My dear little child, sleep!  
Maria will sing gently  
And open her true heart to you.  
Sleep, sleep, sleep,  
My dear little child, sleep!

Rest, rest, rest  
For the little child is sleeping.  
Saint Joseph blows out the little candle,  
Angels guard the little house.  
Rest, rest, rest,  
For the little child is sleeping.

## ARNOLD SCHOENBERG, *Friede auf Erden*, op. 13

Text by Conrad Ferdinand Meyer (1825-1898)

Da die Hirten ihre Herde  
Ließen und des Engels Worte  
Trugen durch die niedre Pforte  
Zu der Mutter und dem Kind,  
Fuhr das himmlische Gesind  
Fort im Sternenraum zu singen,  
Fuhr der Himmel fort zu klingen:  
"Friede, Friede auf der Erde!"

Seit die Engel so geraten,  
O wie viele blut'ge Taten  
Hat der Streit auf wildem Pferde,  
Der Geharnischte vollbracht!  
In wie mancher heil'gen Nacht  
Sang der Chor der Geister zingend,  
Dringlich, flehend, leis verklagend:  
"Friede, Friede auf der Erde!"

As they grazed their flock,  
the shepherds bore the angel's salutation  
through the lowly portal, onward  
to the Mother and her Child.  
Hosts of Heaven led the hymn,  
through the starry spheres resounding,  
Heaven led the song proclaiming,  
"Peace, O Peace upon the Earth!"

Since that time of angels, warning  
O how many deeds so bloody  
has that armoured horseman, Conflict,  
on his wild horse brought forth!  
On how many a holy night  
sang the choir of spirits quaking,  
pressingly yet softly pleading,  
"Peace, O Peace upon the Earth!"

Doch es ist ein ew'ger Glaube,  
Daß der Schwache nicht zum Raube  
Jeder frechen Mordgebärde  
Werde fallen alle Zeit.  
Etwas wie Gerechtigkeit  
Webt und wirkt in Mord und Grauen,  
Und ein Reich will sich erbauen,  
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,  
Seines heil'gen Amtes walten,  
Waffen schmieden ohne Fährde,  
Flammenschwerter für das Recht,  
Und ein königlich Geschlecht  
Wird erblüht mit starken Söhnen,  
Dessen helle Tuben dröhnen:  
"Friede, Friede auf der Erde!"

Yet survives belief eternal  
that the weak shall not forever  
fall as helpless victim to each murd'ers,  
fresh indignity.  
Righteousness, or something kin,  
weaves and works in rout and horror,  
and a kingdom yet shall rise up  
seeking Peace upon the Earth.

Slowly shall its form develop,  
holy duties while fulfilling,  
weapons free of danger forging,  
flaming swords for cause of Right.  
And a royal line shall bloom  
mighty royal sons shall flourish,  
whose bright trumpets peal proclaiming,  
Peace, O Peace upon the Earth!



*Claudio Spies, Lukas Foss, Harold Shapero, Esther Geller, Verna Fine, Irving Fine, and Leonard Bernstein, Tanglewood, 1946 (Ruth Orkin, Irving Fine Collection, Library of Congress)*

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Early Ticket Release	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Ticket Exchange Privileges	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Pop-up Donor Lounge at Selected Events	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Invitations to Special Events	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Invitations to Special Curatorial Events	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Sponsor a Concert with Special Recognition	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Guest Associate Producer for a Concert	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

# About the Artists & Speakers

December 2, 12:00 pm

Established by an Act of Congress in 1798, "**The President's Own**" **United States Marine Band** is America's oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year's Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson's inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, "The President's Own."

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by "The March King" John Philip Sousa, who was the band's legendary 17th Director from 1880-92.

While the Marine Band is firmly dedicated to preserving the musical traditions established over its long history, it is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, "The President's Own" has commissioned David Rakowski's *Ten of a Kind* (Symphony no. 2), *Scamp* by Pulitzer Prize-winning composer Melinda Wagner, and *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi. Additionally, the band has premiered dozens of other works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, and Laurence Bitensky. "The President's Own" also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

For more than two hundred years, the Marine Band has been an integral part of countless events that have helped shape the nation's identity and unique artistic culture. Now well into its third century of bringing music to the White House and to the American public, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.



**Staff Sergeant Heather Zenobia** (flute) joined "The President's Own" United States Marine Band in September 2006. Zenobia began her musical instruction on piano at age six and flute at age nine. After graduating in 1997 from Youth Performing Arts School, she earned her bachelor's degree in music from Cleveland Institute of Music in 2001. She earned her master's degree in flute performance in 2006 from New England Conservatory in Boston. Her notable instructors included Elizabeth Rowe, principal flutist of the Boston Symphony Orchestra, Jeanne Baxtresser, former principal flutist of the New York Philharmonic, and Joshua Smith, principal flutist of the Cleveland Orchestra. Prior to joining "The President's Own," Zenobia was co-principal flute with the Hingham Symphony in Hingham, Massachusetts, and was a

member of the National Repertory Orchestra in Breckinridge, Colorado. She was also a fellow at the Tanglewood Music Center in Lenox, Massachusetts, and a member of the National Orchestral Institute at the University of Maryland, College Park.



**Staff Sergeant Joseph DeLuccio** (oboe, cor anglais) joined “The President’s Own” United States Marine Band in January 2005. DeLuccio began his musical training on piano at age seven and oboe at age thirteen. Upon graduation in 1995 from Vernon Township High School, he attended Baldwin-Wallace College Conservatory of Music in Berea, Ohio, where he earned a bachelor’s degree in oboe performance in 1999. In 2001, DeLuccio earned a master’s degree in oboe performance from DePaul University in Chicago. He has pursued doctoral studies at the University of Cincinnati College-Conservatory of Music, where he studied with Mark Ostoich. His instructors included Elizabeth Camus of the Cleveland Orchestra; Michael Henoach, assistant principal oboist of the Chicago Symphony Orchestra; John de Lancie of the Aspen Music Festival in Colorado; and Jan Eberle of the Chautauqua Music Institute in Chautauqua, New York. Prior to joining “The President’s Own,” DeLuccio performed with the Civic Orchestra of Chicago, the Chicago Symphony Orchestra, Concertante di Chicago, the Illinois Symphony Orchestra, the Kentucky Symphony Orchestra in Highland Heights, Kentucky, the Elgin Symphony Orchestra in Illinois; and The Louisville Orchestra in Kentucky. He also attended the Sarasota Music Festival in Florida and the American Institute of Musical Studies in Graz, Austria.



**Staff Sergeant Joseph LeBlanc** (clarinet) joined “The President’s Own” United States Marine Band in September 2005. LeBlanc began his musical instruction at age ten on saxophone and switched to clarinet at age nineteen. After graduating in 1999 from Moanalua High School in Honolulu, he attended the University of Michigan in Ann Arbor where he earned a bachelor’s degree in music in 2003. LeBlanc also pursued graduate studies at University of Cincinnati College-Conservatory of Music. He studied with Donald Sinta and Fred Ormand of the University of Michigan, Cincinnati Symphony principal clarinetist Richard Hawley, and Allen Won of New York. Prior to joining “The President’s Own,” LeBlanc performed with the Columbus Symphony Orchestra in Ohio, as well as the Honolulu and Detroit Symphony Orchestras.



**Master Sergeant Christopher McFarlane** (bassoon) joined “The President’s Own” United States Marine Band in March 1994. He was appointed principal bassoonist in 2010. McFarlane began his musical instruction at age nine. After graduating from Williamsville South High School in 1986, he earned a bachelor’s degree in music from Indiana University (IU) in Bloomington 1990 and a master’s degree in music 1993 from Louisiana State University (LSU) in Baton Rouge. He studied with Timothy McGovern of the University of Illinois, William Ludwig of Louisiana State University, Bernard Garfield of the Philadelphia Orchestra, and the Sidney Rosenberg of Indian University. Prior to joining “The President’s Own,” McFarlane performed with the Baton Rouge Symphony in Louisiana.

**Gunnery Sergeant Douglas Quinzi** (horn) joined “The President’s Own” United States Marine Band in October 2004. Quinzi began his musical instruction at age twelve. Upon graduating in 1997 from Las Cruces High School, he attended New Mexico State University in Las Cruces, where in 2002 he earned a bachelor’s degree in music education. In 2004, he earned a master’s degree in French horn performance from the University of Maryland, College Park (UMD). He presently is pursuing a doctorate of musical arts at UMD. His horn instructors included Nancy Joy of New Mexico State University, Gregory Miller of UMD, and Martin Hackleman formerly of the National Symphony Orchestra in Washington, DC. Prior to joining “The President’s Own,” Quinzi performed with the Las Cruces Symphony Orchestra, was a finalist in the 2000 International Horn Society Competition, and was a freelance musician in the Washington, DC, area.



**Nicholas Alexander Brown** has served as a Music Specialist/Concert Producer for the Library of Congress Music Division since spring 2012. An active conductor, musicologist and chorister, he is the founder and music director of The Irving Fine Society. He is presently conductor of the Library of Congress Chorale and Washington Sängerbund. Recent conducting positions include staff conductor for Boston Opera Collaborative and junior enlisted conductor for the 215th Army Band. As a guest conductor he has collaborated with the Orquesta Filarmónica de Honduras, Orion Orchestra and Kammerphilharmonie Graz.

A native Bostonian, Brown previously worked in the Harvard University Office of the President and Provost, and held internships with the Office of the First Lady at the White House and the Boston Symphony Orchestra Press Office. Brown is a chorister with the Tanglewood Festival Chorus, London Philharmonic Choir and BBC Symphony Chorus. He served as a French horn player and vocalist in the Massachusetts Army National Guard. Brown is a contributor to the forthcoming *Oxford Encyclopedia of the Bible and the Arts* (Oxford University Press). He lectures regularly at the Library of Congress and has also lectured for Boston Modern Orchestra Project/The Irving Fine Society. His program notes have been featured in concert programs in Massachusetts, Connecticut, Virginia, Maryland, and Washington, DC. Brown received an M.Mus in Musicology from King's College London as well as a B.A. in Music (Conducting Performance) and History from Brandeis University.



### December 5, 6:30 pm

American composer **Jefferson Friedman** was born in 1974 in Swampscott, Massachusetts. His music has been called “impossible to resist” by *The New York Times*, and *Sequenza 21* reports, “[Friedman] goes a lot further toward sustaining interest and tension than composers twice his age (and with Pulitzer Prizes).” His work has been performed throughout the United States and abroad, most notably at the Kennedy Center for the Performing Arts, Lincoln Center’s Alice Tully Hall and Avery Fisher Hall, Carnegie Hall, the Hollywood Bowl, the Brooklyn Academy of Music, Columbia University’s Miller Theatre, the Bowery Ballroom, (Le) Poisson Rouge, and the American Academy in Rome.

Friedman has been commissioned three times by Leonard Slatkin and the National Symphony Orchestra (NSO); his works *March*, *The Throne of the Third Heaven of the Nations Millennium*

*General Assembly*, and *Sacred Heart: Explosion* were all written for the NSO. In February 2009, Miller Theater presented an evening-length concert featuring Friedman's music as part of its Composer Portraits series.

Friedman's honors and awards include the Rome Prize Fellowship in Musical Composition, the ASCAP Leo Kaplan Award, the BMI Student Composer Award, the ASCAP Morton Gould Young Composer Award, the Palmer-Dixon Prize, and the top prize in the Juilliard Orchestra Competition. He received his MM degree in music composition from The Juilliard School, where he studied with John Corigliano, and his BA from Columbia University, where his teachers included David Rakowski and Jonathan Kramer. He has also studied with George Tsontakis and Christopher Rouse.

In addition to his work as a composer, Friedman has performed with rock bands, including Shudder To Think, and has collaborated with the electronic music duo Matmos, contributing string arrangements for their album *The Rose Has Teeth in the Mouth of a Beast*. In 2012, he moved to Los Angeles. Since then he has worked on a number of film, television and live theatrical projects, including contributions to music by Craig Wedren, Deborah Lurie and Danny Elfman.



**December 5, 8:00 pm**

Renowned for bringing fresh excitement to traditional string quartet repertoire as well as for creating insightful interpretations of new music, the **Chiara String Quartet** (Rebecca Fischer and Hyeung Julie Yoon, violins; Jonah Sirota, viola; Gregory Beaver, cello) captivates its audiences throughout the country. The Chiara has established itself as among America's most respected ensembles, lauded for its "highly virtuosic, edge-of-the-seat playing" (*The Boston Globe*).

Now in their 15th season performing together, the Chiara String Quartet is moving forward by taking a cue from the past. Harkening back to a tradition that is centuries old and still common among soloists, the Chiara String Quartet has adopted a new way of performing: from memory, without printed sheet music. For almost all of the Quartet's upcoming concerts, they will be performing select works by heart. After spending countless hours working towards playing their repertoire from memory, they now feel that the sheet music is a distraction to the performance, instead of an aid. Of the process, the Chiara's cellist Gregory Beaver says, "The act of performing from memory has been challenging for us. Each member must find a way to know the music inside and out. But the payoff for each of us is equally rewarding, bringing us that much closer together in our music-making." After memorizing a work, the Quartet is rewarded with deeply gratifying performances where each member feels fully present in the moment, truly performing with heart, by heart.

The Chiara String Quartet's newest album, *Brahms by Heart*, was released on Azica Records on March 25, 2014. They are currently Hixson-Lied Artists-in-Residence at the Glenn Korff School of Music at the University of Nebraska-Lincoln and were the Blodgett Artists-in-Residence at Harvard University from 2008-2014.

The Chiara's recent honors include the nomination of its recording of Jefferson Friedman's String Quartet no. 3 for a GRAMMY Award in 2011 and the ASCAP/Chamber Music America

Award for Adventurous Programming for the 2010-2011 season. Past awards include a top prize at the Paolo Borciani International Competition, winning the Astral Artistic Services National Audition, and winning First Prize at the Fischhoff Chamber Music Competition. Awarded the Guarneri Quartet Residency Award for artistic excellence by Chamber Music America, the Chiara Quartet has also been the recipient of grants from Meet the Composer, The Aaron Copland Foundation, and the Amphion Foundation.

In addition to the Chiara String Quartet's regular performances in major concert halls across the country, including Lincoln Center's Alice Tully Hall, Carnegie Hall, Philadelphia's Kimmel Center, the Philadelphia Museum of Art, and the National Gallery in Washington DC, the ensemble was one of the first string quartets to perform in alternative venues for chamber music performance. The Chiara String Quartet performs innovative concerts in non-classical spaces including (le) Poisson Rouge and Galapagos Art Space in New York, The Tractor Tavern in Seattle, Avant Garden in Houston, and the Hideout in Chicago, among many others. Recent highlights of the Chiara String Quartet's international performances include extensive tours of China, Korea, and Sweden as well as performances at the American Academy in Rome, the Montreal Chamber Music Festival, and of Steve Reich's *Different Trains* in Munich.

In the 2010-11 season the Chiara produced a large-scale project in four cities called "Creator/Curator," commissioning new works for string quartet by composers Nico Muhly, Huang Ruo, Daniel Ott and Gabriela Lena Frank. The Chiara has also commissioned works from Jefferson Friedman, Robert Sirota, Hans Tutschku, Michael Wittgraf, and Carl Voss, among others. In April 2011, New Amsterdam Records released the Chiara's recording of composer Jefferson Friedman's String Quartets nos. 2 and 3 to great critical acclaim. The complete Chiara discography includes the Mozart and Brahms clarinet quintets with Håkan Rosengren for SMS Classical, and the world premiere recordings of Robert Sirota's *Triptych* and Gabriela Lena Frank's *Leyendas: An Andean Walkabout* on the Quartet's own New Voice Singles label. The Chiara is also featured on Nadia Sirota's debut recording for New Amsterdam Records, *first things first*, which was included on "Best of" lists in *The New York Times*, *The New Yorker*, *Time Out New York*, and others. Other recent collaborators of the quartet include The Juilliard String Quartet, Joel Krosnick, Roger Tapping, Todd Palmer, Simone Dinnerstein, Norman Fischer, and Paul Katz, as well as members of the Orion, Ying, Cavani, and Pacifica Quartets.

The Chiara String Quartet is widely sought out for its innovative work in engagement with urban and rural communities of all ages throughout the United States. In 2012 the Chiara appeared with the University Musical Society in Ann Arbor, Michigan as residents in the community, performing in unusual venues including a vacant storefront and a Toyota factory. In 2011, the Chiara was the first judge of the online string quartet competition "The Quartet Project Challenge," an opportunity for young quartets from around the world to post performances on YouTube of new works by composer Geoffrey Hudson and receive comments from a professional quartet. In the 2011-12 season, the Chiara presented a four concert series at Matt Talbot Kitchen and Outreach, a unique organization serving the working poor and homeless in Lincoln, Nebraska.

In the summer, the Chiara Quartet are in residence at Greenwood Music Camp as well as the University of Nebraska-Lincoln's Chamber Music Institute. The Chiara trained and taught at The Juilliard School, mentoring for two years with the Juilliard Quartet, as recipients of the Lisa Arnhold Quartet Residency from 2003-2005. Chiara (key-ARE-uh) is an Italian word, meaning "clear, pure, or light." More information about the Chiara String Quartet can be found online at [www.chiaraquartet.net](http://www.chiaraquartet.net) and on Facebook at [www.facebook.com/chiarastringquartet](http://www.facebook.com/chiarastringquartet).

American pianist **Simone Dinnerstein** has gained an international following because of the remarkable success of her recording of Bach's *Goldberg Variations*, which she raised the funds to record. Released in 2007 on Telarc, it ranked no. 1 on the U.S. *Billboard* Classical chart in its first week of sales and was named to numerous "Best of 2007" lists. The four solo albums Dinnerstein has released since then—*The Berlin Concert* (Telarc), *Bach: A Strange Beauty* (Sony), *Something Almost Being Said* (Sony), and *Bach: Inventions & Sinfonias* (Sony)—have also topped the classical charts. In spring 2013, Dinnerstein and singer-songwriter Tift Merritt released an album on Sony called *Night*, a unique collaboration uniting classical, folk, and rock worlds. Her new recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi will appear in 2015, also under the Sony Classical label.

Other recent highlights include Dinnerstein's debuts in Sydney and Melbourne; her debuts in Leipzig at the Gewandhaus and in Toulouse; the world premiere of a new work by Nico Muhly at Boston's Symphony Hall; her third return engagement at the Berlin Philharmonie; and world premiere performances of Philip Lasser's *The Circle and The Child* with the Atlanta Symphony Orchestra.

Highlights of the 2014/2015 season include recitals across the US at The Metropolitan Museum, Wolf Trap, Library of Congress, Portland Piano International, and UW World Series; a tour of Germany with Bach Collegium München; concerts in Istanbul, Jerusalem, Seoul, and Turin.

Dedicated to her community, in 2009 Dinnerstein founded Neighborhood Classics, a concert series which raises funds for New York City public schools.

Dinnerstein is a graduate of The Juilliard School where she was a student of Peter Serkin. She also studied with Solomon Mikowsky at the Manhattan School of Music and in London with Maria Curcio. Dinnerstein lives in Brooklyn, New York with her husband and son.



**December 6, 2:00 pm**

**Martin Boykan** studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University, 1951, and an MM from Yale University, 1953. In 1953–55 he was in Vienna on a Fulbright Fellowship, and upon his return founded the Brandeis Chamber Ensemble whose other members included Robert Koff (Juilliard Quartet), Nancy Cirillo (Wellesley), Eugene Lehner (Kolisch Quartet) and Madeline Foley (Marlborough Festival). This ensemble performed widely with a repertory divided equally between contemporary music and the tradition. At the same time Boykan appeared regularly as a pianist with soloists such as Joseph Silverstein and Jan de Gaetani. In 1964–65, he was the pianist with the Boston Symphony Orchestra.

Boykan has written for a wide variety of instrumental combinations including four string quartets, a concerto for large ensemble, many trios, duos and solo works, song cycles for voice and piano as well as instrumental ensembles and choral music. His symphony for orchestra and baritone solo was premiered by the Utah Symphony in 1993, and his concerto for violin and orchestra was premiered by Curt Macomber in 2008 with the Boston Modern Orchestra Project conducted by Gil Rose. His work is widely performed and has been presented by many new music ensembles, including the Boston Symphony Chamber Players, The New York New

Music Ensemble, Speculum Musicae, the League ISCM, Earplay, Boston Musica Viva and Collage New Music.

Boykan received the Jeunesse Musicales award for his String Quartet no.1 in 1967 and the League ISCM award for *Elegy* in 1982. Other awards include a Rockefeller grant, NEA award, Guggenheim Fellowship, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to study in Israel. He has received numerous commissions from chamber ensembles, as well as commissions from the Koussevitzky Foundation in the Library of Congress, and the Fromm Foundation. In 2011 Boykan was elected to the American Academy of Arts and Letters in New York.

At present Boykan is an Emeritus Professor of Music, Brandeis University. He has been Composer-in-Residence at the Wellesley College Composer's Conference and the University of Utah; a Visiting Professor at Columbia University, New York University and Bar Ilan University (Israel); and has lectured widely in institutions such as Harvard, Yale, Princeton, The American Academy in Berlin. He has served on many panels, including the Rome Prize, the Fromm Commission, the New York Council for the Arts (CAPS), and the Virginia Center for the Creative Arts. Over the years he has taught hundreds of students including such well known composers as Steve Mackey, Peter Lieberman, Marjorie Merryman and Ross Bauer.

Boykan's music is recorded by CRI (available through New World Records or Amazon.com), Albany Records, and Boston Music Orchestra Project (BMOP). His scores are published by Mobart Music Press, and C.F. Peters, New York. In 2004 a volume of essays, *Silence and Slow Time: Studies in Musical Narrative*, was published by Scarecrow Press (Rowman and Littlefield). In 2011 a second volume of essays, *The Power of the Moment*, was published by Pendragon Press.



**Rosalie Calabrese** has been a management consultant for the arts since 1983. From 1962–1994 she was also a member of the administrative staff of American Composers Alliance (ACA) where for several years she held the dual title of General Manager and Executive Director. Over the years, she has worked on behalf of more than 300 composers, Irving Fine among them. In addition to her business experience, Calabrese writes poetry, short stories, as well as books and lyrics for musicals. Her poems have appeared in anthologies published by RandomHouse, Center Street/Hachette, and Quill Books, among other presses, along with magazines ranging from *Cosmopolitan* and *Poetry New Zealand* to *Jewish Currents* and *Poetica*. Calabrese has also given readings of her poems and stories throughout the United States. She has been co-host of St. Agnes Poetry Unit, coordinator of The Poetry Collective of The Writer's Voice at The West Side Y, and a proofreader for the literary journal *And Then*.

Several of Calabrese' poems have been set to music, "Yellow Cabs" has been set by three different composers. In theatre she has worked on production teams for shows in New York and elsewhere. Along with composer-director Anthony Calabrese, she has owned and operated a national touring company, a repertory company, and a summer stock company. Their musical *Not In Earnest*, based on Oscar Wilde's *The Importance of Being Ernest*, was seen most recently in Los Angeles. Calabrese herself has directed a cabaret act and tryout performances of a new play. She has also served as assistant to a theatrical agent, a Broadway producer, a press agent, and a news editor.

A native New Yorker who resides in Manhattan, Calabrese holds a BA degree from CCNY. Her professional affiliations include membership or associate membership in The Dramatists Guild, Broadcast Music, Inc. (BMI), PEN, and several poetry societies. She has served on the Board of Directors of American Composers Orchestra, First Avenue Ensemble, Joan Miller Dance Players, Downtown Music Productions, Golden Fleece Ltd., The Aviva Players, and Source Music. She has been a member of the Music Advisory Committee of The Estate Project for Artists with AIDS. She has acted as music advisor to the Phyllis Rose Dance Company and was an advisor for the first edition of *Who's Who in Entertainment*. Her own biography appears in various versions of *Who's Who*, and she is listed in the Poets & Writers publication, *A Directory of American Poets and Fiction Writers*.



**Claudia Fine** LCSW, MPH, CMC, CCM, is Irving Fine's first daughter. She is Executive Vice President and Chief Professional Officer for SeniorBridge. Fine is a pioneer in the field of geriatric care management and has served in industry and community leadership roles throughout her 30-year career in elder care. Among them, she served as one of the first presidents of the National Association of Professional Geriatric Care Managers. Prior to joining SeniorBridge, which is now Humana At Home, the care management and home care branch of leading healthcare company Humana, she was a partner with the New York City-based Fine & Newcombe Associates, which was acquired by SeniorBridge in 2001. In addition to her role at SeniorBridge, Fine is a member of the New York Society for Clinical Social Work Psychotherapists, the American Society on Aging and sits on the Women in Health Management Board of Directors. Fine has a Master's Degree in Public Health from Columbia University School of Public Health and a Master's Degree in Social Work from Hunter College School of Social Work. She is the recipient of numerous industry accolades including the Hunter College School of Social Work Award for Outstanding Service to Social Work in Aging and is frequently featured in national media about topics related to aging and care management.



**Emily Fine**, MD, is the middle child of Irving Fine. She began playing the French horn at the age of twelve, a few years after her father died. She studied in Boston with Harry Shapiro (of the Boston Symphony Orchestra) and in New York with A. Robert Johnson. She continued her studies at Yale where she played with the Yale and the New Haven Symphonies. She decided, late in college, to shift her interests to her other love—medicine and women's health. After a hiatus to pursue a career as an obstetrician/gynecologist and raise a family, she returned to playing horn through teaching and chamber music. Fine lives in the New Haven area and teaches at the Neighborhood Music School. She is a member of the Elm City Winds and the Occasional Winds. She is a regular participant of the Chamber Music Conference of the East. She continues to work in her practice of women's health, Drs. Fine and Gillette. Fine recently organized and participated in a well-received Irving Fine Centennial concert in New Haven, featuring the Elm City Winds, as well as pianist Sara Kohane and mezzo-soprano Annie Rosen. Most importantly, she is married to Stephen Stein, general surgeon and avid music lover, and is the mother of three wonderful children, Alison, Sam and Joseph. She is a new proud and excited grandmother to Charlie.

**Joanna Lisa Fine**, MD, MA, is the third and youngest daughter of Irving Fine. She is very grateful to the Library of Congress Music Division staff, and many others throughout the U.S. and abroad, for creating this celebratory time to enjoy and explore Irving Fine's resounding legacy. Fine's musical education included studying music history, harmony and composition, singing, piano and oboe. Beginning genetically and osmotically, her father was her first piano teacher, after which she studied with Joel Spiegelman. After her father's death, she began the oboe (and playing softball, too) with the Boston Symphony's Ralph Gomberg. Her choice of the oboe was influenced by the English horn solo in Fine's *Symphony* (1962). Later, she studied with Ronald Roseman in New York City and Marc Lifshy in San Francisco. Her musical summers included stints at Red Fox, Greenwood Music Camps (Berkshires), L'Université d'Été of Nice, France and Aspen Music Festival in Colorado. She also played in the Youth Symphony Orchestra of New York City, sang soprano in madrigals, choruses and musicals, while studying privately, music theory and composition with composer Meyer Kupferman.

Despite being so young at the time of her father's death, Fine has vivid memories of watching him compose, playing in his study full of poetry books, and being particularly fascinated by a small picture of Mozart, placed centrally on his desk. How impressive his diligence was, as he painstakingly dipped his fancy pen into the ink well, while transcribing music! As he composed, Fine often sat, playing underneath the Steinway piano, hearing and feeling the vibrations of the music. She can never forget the soirées of 20th century "Musical Wizards," ("Uncle Aaron," et. al.) and her dad, playing multi-handed piano, transposing orchestral ideas, while salty h'ors d'oeuvres and martini glasses, full of onions and olives, abounded. Joining her dad on visits to Brandeis, she often observed his talents as a mentor and felt his warmth, humor and dedication, while teaching students.

Fine lives in New York City with her seventeen-year-old daughter Alicia Gabrielle (named after her father's real, middle name "Irving Gabriel,"), where she practices adult, adolescent and child psychiatry, (a chosen profession that her father had confessed he would have liked to have practiced). Her faculty/staff positions have included the New York University (NYU) Psychiatry Department, Columbia and Sarah Lawrence College Health Services, and St. Vincent's outpatient division. She supervises MSW students, PhD students, medical students and residents. Her education included the Dalton High School in New York City, with undergraduate years at Sarah Lawrence. She graduated with honors from the University of California, Santa Cruz in Theater and Psychology. Her graduate work entailed a Masters in Clinical Psychology/Marriage, Family & Child Counseling from Antioch College's San Francisco Campus; medical school at UTESA (Universidad Tecnológica de Santiago); and post-graduate years at Albert Einstein/Montefiore's Medical Centers and the Psychoanalytic Institute at NYU. Fine would like people to know that her father's personality sings very vividly through his music, and that she is indebted to her mother's life's-diligence to bequeath Irving Fine's gifts for future generations to study and enjoy.



Conductor and pianist **Oliver Hagen** was born in New York City in 1986. In 2010 Hagen was named assistant conductor of the Ensemble Intercontemporain in Paris. During his time there, Hagen worked with Pierre Boulez, former music director Susanna Mälkki, and current music director Matthias Pintscher, among others. Hagen has appeared with American and French ensembles and orchestras such as the Ensemble Intercontemporain, Orchestre National de Lyon, American Composers' Orchestra, East Coast Contemporary Ensemble, Firebird Ensemble, Ensemble Linea, Ensemble soundinitiative, and the Orchestra of the League of

Composers. Hagen has served as assistant conductor at the Paris Opéra Comique, the Lucerne Festival Academy, the Paris Conservatory Orchestra, and “Face the Music,” a contemporary music ensemble for high school students at the Kaufman Center in New York City.

As a pianist in Signal Ensemble, Hagen has appeared at venues ranging from Columbia University’s Miller Theatre, the Ojai Music Festival, the June in Buffalo Festival, and the Festival of Contemporary Music at Tanglewood to the Bang on a Can Marathon and Le Poisson Rouge. Hagen has worked closely with composers such as Steve Reich, Helmut Lachenmann, Charles Wuorinen, and Oliver Knussen. Hagen can be heard on two Signal releases: a CD/surround-sound DVD of music by Lachenmann, with the composer as soloist in ...*Zwei Gefühle...* (Mode); Michael Gordon, David Lang, and Julia Wolfe’s *Shelter* (Canteloupe). Recently, Hagen performed John Zorn’s ...*do what thou wilt...* for solo piano at the Stone in New York City, and Boulez’s *Douze Notations* and Carter’s 90+ at Miller Theatre—both part of Signal Ensemble’s 2013-2014 season.

Hagen has a strong association as a pianist with the Lucerne Festival Academy. In September of 2009 he appeared as one of the solo pianists in Pierre Boulez’s *Répons*, under the direction of the composer at the KKL in Lucerne. The 2007-08 Season brought an international tour, also under the direction of Pierre Boulez, in which Hagen performed Boulez’s *sur Incises*, which was heard at venues including the Philharmonie in Essen, Germany and Zankel Hall at Carnegie Hall. Hagen holds a Bachelor of Music in Clarinet and Composition, and a Master of Music in Conducting—both from the Eastman School of Music.



Clarinetist **Alan R. Kay**, a member since 2002 of the Orpheus Chamber Orchestra and currently its program coordinator, received in June 2003 a Presidential Scholars Teacher Award. A member of the ensembles Windscape and Hexagon, he is principal clarinet of the Orchestra of St. Luke’s. Artistic director of the New York Chamber Ensemble, he has also produced thematic programs for the Cape May Music Festival. He returned this past summer for his fifth season at the Yellow Barn Summer Festival and School and made his first appearances with the Bravo! Vail Valley Music Festival. A highlight of his last season was the performance at Carnegie Hall of Mozart’s Sinfonia Concertante with Jaime Laredo and the New York String Orchestra. During the coming season, he will perform the Copland clarinet concerto with the Westfield Symphony, will make guest appearances with the Mendelssohn String Quartet, and will take part in three tours with the Orpheus Chamber Orchestra. As conductor, Kay recently led the orchestra at Azusa Pacific University, in addition to appearances with Speculum Musicae, the Cape May Festival Orchestra, and the Buck’s County and Staten Island symphonies. A visiting professor last summer at the Summer Music Academy in Leipzig, Germany, Kay is a member of the faculties of the Manhattan School of Music, the Hartt Conservatory of Music, and The Julliard School. Kay recently performed at the Library of Congress as part of the 2014 Koussevitzky Legacy Celebration, and the Oliver Knussen Residency, joining forces with the Birmingham Contemporary Music Group.



Australian born musicologist, educator and violinist **Georgia Luikens** holds degrees in English Literature and Music (Hons. I) from the University of New South Wales in Sydney, Australia. She has a Master of Fine Arts degree in Musicology from Brandeis University where she is currently a doctoral candidate, writing on the choral works of Leonard Bernstein. Previously she has written on the orchestral works of Aaron Copland and issues of articulation and interpretation of J.S. Bach's music for unaccompanied violin. She has worked in music and English curriculum development at both the secondary and collegiate levels, with a special focus on writing programs for first year university students. The recipient of a number of prizes and scholarships, Luikens held the Harry and Mildred Remis Endowed Fellowship for the Creative Arts at Brandeis for five years, and more recently was a recipient of the University Prize Instructorship. She continues to be active as a violinist, chorister, and occasionally as a musical theatre conductor. She has commissioned a number of new chamber works from rising composers both in the U.S. and her native Australia. Luikens resides in Cambridge, Massachusetts and returns yearly to Sydney, Australia for performances, consultancy work and speaking engagements.



**Daniel Pesca** leads an active career as both pianist and composer. He is the recipient of many commissions: his work for wind ensemble, *Forking Paths*, was commissioned and premiered by Michael Haithcock and the University of Michigan Symphony Band. His piano work *What Remains is Memory* was an Elizabeth C. Rogers Commission from the Eastman School of Music. He was the composer of the first commissioned work for the Myrna Brown International Flute Competition in May 2013; the resulting work, *A Memory of Méliande*, has been performed by flutists around the country. Some of his other compositions have been performed by the Rochester Philharmonic Orchestra, the Huntsville (Alabama) Symphony Orchestra, the Boston New Music Initiative, Eastman's Musica Nova, and Ossia New Music; and at the Cluster Festival (Winnipeg) and the Tutti New Music Festival (Denison University).

Described as a "lively young pianist" by *The New York Times*, Pesca has been a guest performer at many university venues across the Midwest, as well as at Carnegie Hall, the Kennedy Center, the Interlochen Center for the Arts, Columbia University's Miller Theater, and the Chicago Cultural Center. Past collaborative partners include members of the Chicago Symphony Orchestra, members of the JACK and Spektral Quartets, and faculty at the Universities of Michigan, Iowa, Texas, and Kansas. He has performed as the featured soloist with the Orchestra of the League of Composers, the Eastman BroadBand, the Slee Sinfonietta, the University of Michigan Symphony Band, and the Eastman Wind Ensemble. He has been an avid proponent of new chamber music and an enthusiastic ensemble pianist since 2004, performing with groups such as Chicago's Ensemble Dal Niente, Michigan Chamber Players, and the Aspen Contemporary Ensemble. He is currently a board member of Ossia, Eastman's student-run new music organization. Pesca's work as a pianist is featured on recordings from Block M Records and Urtext Classics, including a performance of Carlos Sanchez-Gutierrez's piano concerto, *Diaries*, written for Pesca. His latest recording with flutist Sarah Frisof will be released by Albany Records in the coming year. Pesca holds double degrees from Eastman ('05) and University of Michigan ('07) in piano performance and composition. He is currently pursuing a DMA in composition at Eastman, where his varied catalogue of duties include teaching a course on twentieth-century piano music and accompanying for the opera department. He is a native of Huntsville, Alabama.

**David Henning Plylar**, PhD, is an accomplished composer, scholar, pianist and educator. He was appointed as a music specialist at the Library of Congress in Washington DC in 2012 after serving as the Artistic and New Music Coordinator of the KwaZulu-Natal Philharmonic Orchestra in South Africa for two years. There he worked with composers, musicians and conductors from around the country and internationally to facilitate the creation and presentation of new music.

His award-winning compositions range from solo pieces to large orchestral works and independent film scores. Plylar has received awards and recognition from the Meet the Composer Foundation, ASCAP, the American Music Center, the Minnesota Orchestra Reading Sessions and the Hanson Institute for American Music, among other organizations. He holds degrees from Duke University, the University of Louisville, and the Eastman School of Music, where he earned his PhD.

When not composing, performing or transcribing, Plylar enjoys studying and writing about the music of his contemporaries and 19th/20th century music. An adaptation of his dissertation (exploring compositional, theoretical and musicological features of Franz Liszt's *Three Funeral Odes*) was featured in Volume 59 of the *Journal of the American Liszt Society*. A recent contribution is an article about the music of Robert Morris, and can be found in the latest volume of *Perspectives of New Music*.



**Loras John Schissel** is a senior music specialist at the Library of Congress and a leading authority on the music of Percy Aldridge Grainger, Aaron Copland, Leonard Bernstein, and Boston Symphony Orchestra conductor Serge Koussevitzky. Schissel and John Philip Sousa IV (great-grandson of the composer) recently co-authored a book titled *The Stars and Stripes Forever*. He is currently writing a study of the famed impresario Sergei Diaghilev. Also a distinguished conductor, Schissel has served as conductor of the Blossom Festival Band since 1998. He also regularly conducts the Blossom Festival Orchestra. He led the Cleveland Orchestra's free concert on Public Square in 2009 and led the special 9/11 tenth anniversary concert in September 2011. Schissel has travelled throughout the United States, Europe, and Asia conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs.

A native of New Hampton, Iowa, Schissel studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, Schissel distinguished himself as a prominent conductor, orchestrator, and musicologist. For over twenty years Schissel has served as the founding music director of the Arlington-based Virginia Grand Military Band, an ensemble comprised of current and former members of the four major U.S. service bands. In 2005, Schissel was elected to membership in the prestigious American Bandmasters Association.

As a composer and orchestrator, Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band and jazz ensemble, published exclusively by Ludwig/Masters Music. His musical score for *Bill Moyers: America's First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. He also created musical scores for two films for the Franklin D. Roosevelt Home in Hyde Park, New York. As a recording artist, Mr. Schissel has amassed a large discography with a wide variety of ensembles and various musical genres. Schissel has appeared as conductor of All-State music festivals and of festival bands and orchestras in more than thirty states. In July 2008, Schissel

made his debut with The United States Army Band "Pershing's Own," on the steps of the U.S. Capitol.



**Wayne D. Shirley** (born 1936) studied at Harvard, Stanford, and Brandeis. At Brandeis he came to know Irving Fine, whose music he had loved since singing the *Alice in Wonderland* choruses in high school. A musicologist rather than a composer, he did not take courses from Fine, but he was asked by Fine to compose the first piece produced by the Brandeis Electronic Music Studio; the resultant piece, with the pretentious title *Perspectives*, is his one acknowledged piece of music. (Both Yale and Brandeis claimed to have founded the third electronic-music studio in the Western Hemisphere. Yale launched its studio before Brandeis, with a prestigious ceremony; but their actual studio was still an empty room when Brandeis produced its first piece of music.)

Shirley worked as American Editor for the *Répertoire International des Sources Musicales* from 1963 to 1965, then as Music Specialist for the Music Division of the Library of Congress from 1965 until his retirement in 2002. He has edited music by Charles Ives and Florence Price for publication; has prepared Victor Herbert's score for the silent film *The Fall of a Nation* for performance in the Coolidge Auditorium, and is currently preparing an edition of *Porgy and Bess* for publication by the George and Ira Gershwin Edition and an edition of *Naughty Marietta* for A&R Editions. He has published on subjects including (in alphabetical order) George Antheil, Henry T. Burleigh, Aaron Copland, Henry Cowell, George Gershwin, Victor Herbert, and William Grant Still. In 2010 he received the Society for American Music's Lifetime Achievement Award.

Now living in New Hampshire, he enjoys hiking, reading, and watching the seasons change. Besides his editing work, he is preparing a concordance to the lyrics of Bessie Smith's recordings, an undertaking that he describes as "clearly unpublishable."



**Joel Spiegelman** has been present on the musical scene since 1946 when he received national attention with a review in *Musical America* for a performance as piano soloist with the Buffalo Philharmonic. Born in 1933, and educated at Yale, The University of Buffalo, Brandeis University, the Paris Conservatory (class of Nadia Boulanger), Moscow's Gnesin Institute, and the Leningrad Conservatory, Spiegelman's career has encompassed a variety of musical activities as composer, conductor, pianist, harpsichordist, teacher, and author.

His teaching career spans a thirty year period (1961-1991) during which he taught at Brandeis University, University of California, San Diego (Regents Professor) and Sarah Lawrence College. Over the last thirty years, Spiegelman has enjoyed retrospective concerts of his works in Carnegie Hall, The Saint-Petersburg (Russia) Composer's House of the Union of Composers, Vilnius, the Moscow Conservatory, and in January 2002, a birthday concert of his works in the Kremlin, the only American composer in the history of Russia to be so honored.

In February 1966, in an article appearing in *The New York Times*, music critic Howard Taubman recognized Spiegelman as the first American to unearth the hereto unknown and thought forbidden music of the Soviet avant-garde composers. Starting in 1967, he introduced

to the American public music of then unknown Russian and Soviet composers such as Alfred Schnittke, Edison, Denisov, Valentin Silvestrov, Andrei Volkonsky, Philip Hershkovich, Sergei Slonimsky, and a host of others some of whom have attained world prominence. He organized performances throughout the United States many of which were broadcast back to the Soviet Union by the Voice of America. These broadcasts offered certain of the composers a chance to hear their music performed for the first time. In the Spring of 1967, Spiegelman was chosen by Leonard Bernstein to perform as harpsichord soloist with the New York Philharmonic in the New York premier of Edison Denisov's work for harpsichord and orchestra, *Crescendo e Diminuendo*. This performance was subsequently recorded and released by CBS Masterworks.

Spiegelman became interested in composing electronic music beginning in 1964 while he was teaching at Brandeis University. He composed incidental music for a theatre production of Sophocles' *Medea*, and a ballet for the Slovene National Ballet Company. Continuing at Sarah Lawrence College, he created the Studio for Electronic Music and Experimental Sound Media where he worked with state-of-the-art technology of the late 1960's. While serving in this post, he created an electronic score for *They*, a teleplay by Marya Mannes aired in 1969 on NET nationwide. He also composed the electronic score for the Pearl Lang Dance Company's production of a ballet called *The Possessed*, based on Ansky's play, *The Dybbuk*. A result of Spiegelman's continuing interest in the expanding possibilities of electronic media was further demonstrated in his transcription of Bach's *Goldberg Variations*. He used the then revolutionary sampling technology applied by inventor Ray Kurzweil. A recording was made of this transcription on the Kurzweil 250 Keyboard and released by East-West Records (a Time-Warner company) in 1988 as *New Age Bach*.

As a conductor, Spiegelman's work is available on CD on the Delos, and Marco-Polo/Naxos labels, among others. His recordings of *The Symphonic Music of Irving Fine* with the Moscow Radio Orchestra, *Holocaust Requiem* by Ronald Senator with the Moscow Philharmonic, and the *Romantic Symphony for Organ and Orchestra* by Carlo Giorgio Garofalo with the New Moscow Symphony, have been widely broadcast and sold. He has conducted the leading symphony orchestras of Russia including the Saint Petersburg Philharmonic, the Saint Petersburg Classical Symphony, the State Symphony of Russia, the Moussorgsky Opera Company of Saint Petersburg, the Tchaikovsky Orchestra, the Moscow Radio TV Orchestra, and Metro Philharmonic, an international youth symphony formed in Moscow by Spiegelman and composed of gifted young professional musicians.

In March 2010, Spiegelman co-founded and launched together with veteran Polar journalist Galya Morrell, Uumannaq Music, the world's northernmost music festival at the Children's Ice School in Uumannaq, Greenland, located 590 km. above the Arctic Circle. During 2010-2011, Spiegelman visited Greenland teaching music to children and performing over 40 concerts to the Inuit population in the Northwest part of the island some 600 kilometers north of the Arctic Circle in the towns of Uumannaq, Illussiat, Aasiat, and Nuuk.

In June of 2010, Spiegelman conducted a requiem concert with the Kyrgyz National Symphony in memory of the victims of the April 7, 2010 uprising in Bishkek, Kyrgyzstan. In honor of this event, he composed a new work inspired by the great Kyrgyz author, Chengiz Aitmatov called *The Cry of the Bird of Passage*. Two years later, he created the International Festival of Music and the Visual Arts in Bishkek which took place during May of 2012 in Bishkek and at Lake Issyk-Kul starring artists from Russia, Kyrgyzstan, Mexico, Denmark, Greenland, and the United States.

**R. James Tobin** grew up north of New York City, where his father was Professor of English and a Dean at Queens College. His paternal grandfather was a violinist in the Boston Symphony and Music Director of a Boston theatre early in the last century. Jim's lifelong private study and passionate engagement with classical music has culminated in his recent Neoclassical Music in America: Voices of Clarity and Restraint. For many years he has reviewed classical music: recordings, books, and occasional concerts, for *Classical.net*, an online archive. Reviewing brought him into contact with Walter Simmons, author of two books on neglected American composers of the mid-twentieth century, who invited him to write about the neoclassicists. Further background about his interest in American music is in his preface to Neoclassical Music in America.

After moving to Wisconsin to attend the University of Wisconsin Tobin has mostly lived there since, except for six years in Boston and three in Iowa. He has traveled widely in Europe, Asia and the U.S. Neoclassical Music in America took him to Boston, Dartmouth, and Austin, Texas to conduct interviews and to hear long-unperformed music. He also did research in the Bibliotheque Nationale in Paris .

Tobin has earned five academic degrees, the research and analytical training from which has proved useful in his recent work. His initial career, following an MA in history and further study in cultural history, was teaching European history at the University of Wisconsin campus in Green Bay. Belatedly deciding he was more interested in theoretical issues rather than in factual details, he returned to graduate school at Madison, continuing his studies in the Philosophy Department, with a focus on aesthetics. His doctoral dissertation, *Judging the Avant-garde: Originality and Value in the Arts*, was informed by his training in cultural history, and motivated by his interest in attempting to make concepts clear, a continuing interest evident in the introduction to his recent book. Following graduate school he taught philosophy briefly in Virginia, at Christopher Newport College. Before turning to writing full time, he earned another degree, in information science, and his eventual retirement, emeritus, was as a senior administrator in the University of Milwaukee Libraries.

Tobin notes, ironically, that, although his personal musical aesthetics tend to favor emotional expressivity, both his dissertation and his book stress formal, even formalist criteria. Radical stylistic change is necessarily a matter of form; and the neoclassicists tended to be formalists, though they did express feelings restrained formally.

Tobin and his wife Jean Tobin, author of *Creativity and the Poetic Mind* and editor of *Woolf and Lessing: Breaking the Mold*, live on a wooded acre two hundred yards from the lake Michigan shore, an hour north of Milwaukee. Their interest in natural preservation led to their co-founding with others Glacial Lakes Conservancy, a land trust which is guarantor of twenty environmental easements and owner of two tracts of undeveloped land in east central Wisconsin.



**Susan Davenny Wyner** has received international acclaim for her conducting. The Library of Congress featured her in its 2003 "Women Who Dare" Engagement Calendar, and the MacNeil-Lehrer Newshour and WGBH television have presented documentary features on her life and work. Her conducting credits include the Czech Philharmonic Chamber Orchestra, Odense Danish Symphony, Los Angeles Philharmonic, Boston Lyric Opera, Cleveland Orchestra members in benefit concerts, concerts at the Hollywood Bowl, and recordings for

Bridge and Albany Records. The *American Record Guide* placed her Bridge Records release of the *Orchestra Music of Yehudi Wyner* on its 2009 Year's Top Ten list. André Previn, Lynn Harrell, Claude Frank, Peter Serkin, and Emanuel Ax, have been among her guest soloists.

She has conducted symphonic, opera, oratorio, and choral repertoire from the 15th through 21st century, working with period instruments as well as premiering over thirty-five new works. *The New York Times* called her conducting "rapturous" and "richly textured and emotionally compelling." *The Cleveland Plain Dealer* called her "a galvanizing presence," and *The Chicago Tribune* called her conducting "rousing and joyous." *The Boston Globe* wrote, "Under her baton the music breathes, lilts, romps, sighs, and sparkles," and four times selected her conducted performances among the "Best Musical Events of the Year."

Wyner has been music director and conductor of the Warren Philharmonic Orchestra since 1999, Opera Western Reserve since its creation in 2004, and Boston Midsummer Opera since 2007. From 1999-2005, she was music director and conductor of the New England String Ensemble in Boston, which she brought to national prominence.

Initially trained as a violinist and violist, Susan Davenny Wyner went on to an international career as a Lyric Soprano—singing with the Metropolitan Opera, New York City Opera, London Symphony, Cleveland Orchestra, Boston Symphony, Philadelphia Orchestra, and Israel, Los Angeles, and New York Philharmonics among many others. She performed regularly with conductors Leonard Bernstein, Erich Leinsdorf, Colin Davis, André Previn, Lorin Maazel, Helmut Rilling, Michael Tilson Thomas, Robert Shaw, Seiji Ozawa, and Neville Marriner—often premiering works written especially for her. Recording for Columbia Masterworks, Angel/EMI, Naxos, New World, CRI and Musical Heritage, she won both a Grammy and a Grand Prix du Disc. After a hit and run accident destroyed her singing voice, she began her career as a conductor.

She graduated summa cum laude from Cornell University with degrees in both comparative literature and music, continued her studies at Yale and Columbia Universities, at the Tanglewood and Aspen Music Festivals, at the Los Angeles Philharmonic Institute, and served as Assistant Conductor of Chicago's Grant Park Music Festival, a position created especially for her. In 1998, the American Symphony Orchestra League named her a Catherine Filene Shouse Conductor—a first-time award given by a national panel of conductors and orchestral managers to a conductor poised for major career.

Susan Davenny Wyner has also held conducting positions at New England Conservatory, the Cleveland Institute of Music, Wellesley College, and at Brandeis and Cornell Universities, and she has conducted numerous lecture demonstrations and master-classes for the Conductors Guild, at the Shanghai Conservatory, and at Harvard and Yale Universities among many others.



Awarded the 2006 Pulitzer Prize for his Piano Concerto, *Chiavi in mano*, **Yehudi Wyner** (born 1929) is one of America's most distinguished musicians. His compositions include over 100 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, the Boston Symphony, the BBC Philharmonic, the Library of Congress, the Ford Foundation, the Koussevitzky Music Foundation, the National Endowment for the Arts, the Fromm Foundation, and Worldwide Concurrent Premieres, among others. His

Naxos recording *The Mirror* won a 2005 GRAMMY Award, his piano concerto, *Chiavi in Mano* on Bridge Records, was nominated for a 2009 GRAMMY, and his *Horntrio* (1997) was a Finalist for the Pulitzer Prize.

Other honors received include two Guggenheim Fellowships, the Institute of Arts and Letters Award, the Rome Prize, and the Brandeis Creative Arts Award. In 1998, the Chamber Music Society of Lincoln Center awarded Wyner the Elise Stoecker Prize, given for his "lifetime contribution to chamber music." He is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Wyner has had an active career as a solo pianist, chamber musician (collaborating with notable vocal and instrumental colleagues), teacher, director of two opera companies, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concertos, and motets. He was a member of the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975-97. He has been composer-in-residence at NMOP (2014), the Shepherd School of Music at Rice University (2012), Civitella Ranieri (2009), the Eastman School of Music (2008), Vassar College (2007), the Atlantic Center for the Arts (2005), the Rockefeller Center at Bellagio, Italy (1998), the American Academy in Rome (1991), and at the Sante Fe Chamber Music Festival (1982).

Wyner was a Professor at the Yale University School of Music from 1963-1977 where he also served as Chairman of the Composition faculty. He became Dean of the Music Division at State University of New York, Purchase in 1978, where he was a Professor for twelve years. A guest Professor at Cornell University in 1988, Wyner was also a frequent Visiting Professor at Harvard University since 1991. From 1991-2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as a pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a diploma in piano, Yehudi Wyner went on to study at Yale and Harvard Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling. Recordings of his music can be found on Naxos, Bridge, New World, Albany, Pro Arte, CRI, 4Tay, and Columbia Records.

Recent compositions include *Amoroso* for piano (2014); *Into the evening air* for wind quintet (2013), commissioned by the Boston Symphony Orchestra; *West of the moon* for guitar, mandolin, flute, oboe, violin and cello (2013); *Concordance* for violin, viola, cello and piano (2012); "The Lord Is Close to the Heartbroken" for chorus, harp and percussion (2012), commissioned by Soli Deo Gloria's psalms project; *Give thanks for all things* for orchestra and chorus (2010), commissioned by the Cantata Singers; *Fragments from Antiquity* for soprano and orchestra (rev 2011); *Fantasy on B.A.C.H.* for piano (2010), commissioned by Wigmore Hall and Angela Hewitt; *TRIO 2009* for clarinet, cello and piano, commissioned by Chamber Music San Francisco for Lynn Harrell, Robert Levin, and Richard Stoltzman; and *Concordance* (2012) for the Concord Chamber Music Society. Wyner is married to conductor and former soprano Susan Davenny Wyner.

December 6, 7:00 pm

**The Choir of Clare College** has gained an international reputation as one of the world's leading university choirs. In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Former directors have included John Rutter and Timothy Brown. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently 'thrilling' and 'outstanding' performances worldwide.

The Choir has toured widely, including in the United States of America, Australia, Japan, China, Russia, the Middle East and mainland Europe. It has collaborated with the Orchestra of the Age of Enlightenment in performances of Handel's *Jephtha* under the direction of René Jacobs, with the Australian Chamber Orchestra in Beethoven's Symphony no. 9, with the Philharmonia Orchestra in Elgar's *The Dream of Gerontius* at the Royal Festival Hall conducted by Sir Mark Elder, and with many other ensembles including the Academy of Ancient Music, European Union Baroque Orchestra, Freiburger Barockorchester, Israel Camerata, Aurora Orchestra, the Schubert Ensemble and the Dmitri Ensemble.

In addition to live performances, the Choir has produced an impressive discography of more than forty recordings. Their recordings under Graham Ross on the Harmonia Mundi USA label have been released to great critical acclaim: Imogen Holst's choral works earned five-star praise for its "impeccable ensemble" and "immaculate performances," garnering a *Gramophone* Award nomination, and was awarded Le Choix de France Musique, a Diapason d'Or award, and selected for BBC Radio 3's "Best of British" series. The choir's current series of music for the Church year has received numerous 5 star reviews in the national and international press, with their first releases *Veni Emmanuel: Music for Advent* and *Stabat Mater dolorosa: Music for Passiontide* both reaching the top ten of the U.K. Classical charts. Forthcoming releases in 2015 include *Ascendit Deus: Music for Ascensiontide & Pentecost* and *Victoria Requiem: Music for All Saints & All Souls*.

The choir performs a wide range of repertoire throughout the year, and has commissioned and premièred works by many composers, including Herbert Howells, John Tavener, John Rutter, Giles Swayne, James Whitbourn, Andrew Carter, Jonathan Dove, Julian Phillips, Tarik O'Regan, Graham Ross, Brett Dean and Nico Muhly. In 2014 the choir gave overseas performances in Luxembourg, France, Netherlands, Malta, Gozo and across the Southern states of the U.S. Forthcoming engagements include return visits to the U.S. and The Netherlands, concert performances of Brahms' *Requiem* at the King's College Chapel, Mozart's *Requiem* at King's Place, London, James MacMillan's *Seven Last Words from the Cross* at Blackheath Halls, London, and two further recordings for Harmonia Mundi USA. [www.clarecollegechoir.com](http://www.clarecollegechoir.com)

**The Choir of Clare College, Cambridge, U.K.**  
**Graham Ross, director**

***Sopranos***

Sarah Choi, Catherine Clark, Alice Halstead, Mary Hamilton, Holly Holt, Eleanor Smith, Anna Tindall, Sophie Woodhead

***Altos***

Henrietta Box, Eva Smith Leggatt, Rosie Taylor, Eleanor Warner, Mark Williams

***Tenors***

Laurence Booth-Clibborn, Christopher Loyn, Alexander Peter, Alexander Porteous, Jackson Riley

***Basses***

Gregory Barber, Anthony Daly, Laurence Harris, Matthew Jorysz, Charles Littlewood, Matthew Nixon, Joshua Pacey, Hugo Popplewell, Leo Popplewell, James Proctor



**Graham Ross** is Director of Music and Fellow of Clare College, Cambridge, and Principal Conductor/co-founder of The Dmitri Ensemble. A composer and conductor of a very broad range of repertoire, he has had works performed throughout Europe and beyond. A passionate believer in the unveiling of both unjustly-neglected and newly-written works, he has given numerous first performances as both a pianist and conductor of a very broad spectrum of composers. He guest conducts ensembles and orchestras across the U.K. and beyond, with recent performances with Covent Garden, Tallis, Kensington, Hertfordshire, Haydn, and East Anglia Chamber Orchestras, and with Aurora, Aalborg and RCM Symphony Orchestras. At the age of twenty-five he made his BBC Proms and Glyndebourne debuts, with other opera work taking him to Jerusalem, London, Aldeburgh and Provence.

His recordings with The Dmitri Ensemble and the Choir of Clare College have earned consistently high praise and won numerous awards, including a Gramophone Award nomination, a Diapason d'Or, and Editor's Choice in *Gramophone* and *BBC Music* magazines. As a composer recent performances have been given by, amongst others, Aurora Orchestra, Australian Chamber Orchestra, Barry Humphries, BBC Concert Orchestra, City of London Sinfonia, Gloucester Cathedral Choir, National Youth Choir of Great Britain, O Duo, Park Lane Group, Patricia Rozario, and Solstice Quartet, at the Al Bustan, Colourscape, Edington, London Contemporary Church Music, Musique Cordiale, Spitalfields and Three Choirs Festivals, at venues including LSO St Luke's, Wigmore Hall, Westminster Abbey and Sydney Opera House.

As an amateur and through outreach work he has conducted projects in Tower Hamlets, Wigmore Hall, Glyndebourne Festival Opera and English National Opera, and overseas in Nigeria, Palestine, Germany, and the U.S. He collaborates biennially with English Touring Opera and Clare College in a song-writing project with Alzheimer's and dementia sufferers. He is Artistic Director of Fringe in the Fen, a music and arts festival in Fenstanton, Cambridgeshire raising funds for Macmillan Cancer Support. He studied music at Clare College, Cambridge and conducting at the Royal College of Music, London. He held a conducting scholarship with the London Symphony Chorus, has served as assistant conductor for Diego Masson, Sir

Roger Norrington and Nicholas Collon, and acted as Chorus Master for Sir Colin Davies, Sir Mark Elder, Ivor Bolton, Edward Gardner, Richard Tognetti and Lars Ulrik Mortensen.

Forthcoming commissions include the Gallipoli Foundation and The Hermes Experiment. Conducting engagements include Elgar's Symphony no. 2 with Salomon Orchestra, Haydn *Die Schöpfung* for Musique Cordiale Festival, and return invitations to Covent Garden Chamber, Hertfordshire Chamber and Royal College of Music Symphony Orchestras. 2015 CD releases include recordings with the Choir of Clare College, and the Shostakovich/Barshai Chamber Symphonies with The Dmitri Ensemble. [www.grahamross.com](http://www.grahamross.com)



**Anthony Daly** is an organist, pianist, harpsichordist and composer from London, and is currently a first-year music undergraduate and Junior Organ Scholar at Clare College, Cambridge. He attended the Junior Department of Trinity Laban Conservatoire of Music and Dance for eight years, qualifying as an Associate of the Royal College of Organists (ARCO) with two prizes in summer 2013. Daly is a versatile performer, having been featured as a soloist and accompanist on numerous occasions. Previous engagements have included playing for a live BBC Radio 4 broadcast, giving recitals in Switzerland and being invited to perform J.S. Bach's *Tocatta and Fugue* in D on the organ of St John's, Smith Square in a concert broadcast on Classic FM. Daly studies organ with Ann Elise Smoot and James McVinnie.



**Matthew Jorysz** is in his final year reading Music at Clare College, Cambridge, where he is senior organ scholar. In this role he accompanied the choir in services, broadcasts and recordings as well as tours to Europe and the U.S. Before coming to Clare, he was organ scholar at Salisbury Cathedral where, in the absence of an assistant director of music, he played for the majority of the daily services. He is becoming increasingly engaged as a recitalist with performances taking him to the Buxton Festival, Three Choirs' Festival, Canterbury, St David's and Salisbury Cathedrals as well as Oxbridge Colleges. Other solo appearances have included a performance of Janacek's *Glagolitic Mass* in King's College Chapel. As a continuo player he has performed Bach's Mass in B minor and Handel's *Dixit Dominus*, among others. He continues his studies with Gordon Stewart.



American harpist **Jacqueline Pollauf**, praised for playing with "transcendent ability" (Megan Ihnen, *Sybaritic Singer*), and a "steady and most satisfying elegance" (Stephen Cornelius, *The Toledo Blade*), made her solo debut at age sixteen with the Perrysburg Symphony Orchestra. She has since made solo appearances with many orchestras including the Toledo Symphony Orchestra, the Newark Symphony Orchestra and has given solo recitals throughout the Mid-Atlantic region. Pollauf has collaborated with Scottish Voices, (Glasgow, Scotland) on two U.S. tours and is featured on their recent recording, *Music from Three Continents*. Her "glittering" (Clayton G. Koonce, *Felis Pushkini*) debut solo album, *Bouquet*, was released in 2009.

Pollauf is the principal harpist with the Mid-Atlantic Symphony Orchestra and has also performed with ensembles such as the Baltimore Symphony Orchestra, the Royal Philharmonic Orchestra, the Baltimore Opera Company, and the Cantate Chamber Singers. Although trained

as a classical musician, Pollauf increasingly explores other avenues of music, including hip hop on the Baltimore Boom Bap Society series and experimental jazz with the Ensemble Volcanic Ash. More conventionally, she has performed with the VERGE Ensemble, on the Mobtown Modern Music Series and the Evolution New Music Series, and has presented seminars on composing for the harp at numerous institutions.

Collaborating with saxophonist Noah Getz, Pollauf is a member of Pictures on Silence, a harp and saxophone new music ensemble. Pictures on Silence released its debut album, *Voyage*, in 2012, and has been recognized with many honors, including a Chamber Music America Commissioning Grant, and a Yellow Barn Artist Residency. They have commissioned over twenty new works.

Pollauf is on the faculties of American University, the Baltimore School for the Arts, Goucher College, and the University of Maryland, Baltimore County. She is the founder and director of the Baltimore Harp Camp. Pollauf holds Master and Bachelor of Music degrees from the Peabody Conservatory.

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**Wednesday, December 10, 2014 – 7:00 pm**

TECHNOFILES LECTURE

"THE AESTHETICS OF DATA"

Jonathan Berger, PhD

Denning Family Provostial Professor in Music, Stanford University

Madison Building, Pickford Theater (Tickets Required)

**Friday, December 12, 2014 – 8:00 pm**

JAN VOGLER, cello / MIRA WANG, violin / ANTTI SIIRALA, piano

Works by Beethoven, Harbison and Tchaikovsky

Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation: The Roman Totenberg Legacy

with Nina Totenberg, Mira Wang and Daniel Boomhower

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