

Brandeis

SPRING 2025

CONCERT SERIES

Slosberg Music Center

THE IRVING FINE ANNUAL TRIBUTE CONCERT:

Music for Winds and Piano, Apart and Together



**Sarah Brady, flute; Elizabeth England, oboe; Rane
Moore, clarinet; Sarah Sutherland, French horn; Adrian
Morejon, bassoon; Max Levinson, piano;**

perform works by

**Leonard Bernstein, Arthur Berger, Irving Fine, Margaret
Bonds, Ruth Crawford Seeger, Leo Smit**

Saturday, March 15, 2025

7:30p.m.

Slosberg Music Center | Brandeis University

IRVING FINE ANNUAL TRIBUTE CONCERT

Slosberg Recital Hall

Saturday, March 15, 2025 | 7:30 p.m.

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PROGRAM

Leonard Bernstein (1918–1990)

Overture to Candide (1956), arranged for wind quintet by
Don Stewart

Arthur Berger (1912–2003)

Quartet for Winds in C major (1941)

I. Allegro moderato

II. Andante

III. Allegro vivace e leggermente

Irving Fine (1914–1962)

Partita for Wind Quintet (1948)

I. Introduction and Theme

II. Variation

III. Interlude

IV. Gigue

V. Coda

INTERMISSION

Margaret Bonds (1913–1972)

Troubled Water for solo piano (1962)

cont'd

Ruth Crawford Seeger (1901-1953)

Suite for Wind Quintet (1952)

I. Allegretto

II. Lento rubato

III. Allegro possibile - Andante - Allegro - meno mosso -
Tempo primo

Irving Fine (1914-1962)

Diversions (1959-60), version for solo piano arranged by
Bennett Lerner (1996)

I. Little Toccata

II. Flamingo Polka

III. Koko's Lullaby

IV. The Red Queen's Gavotte

Diversions (1959-60), version for wind quintet arranged
by **Jeffrey Scott (2024)**

I. Little Toccata

II. Flamingo Polka

III. Koko's Lullaby

IV. The Red Queen's Gavotte

Leo Smit (1900-1943)

Sextet for wind quintet and piano (1932)

I. Allegro

II. Lento

III. Vivace

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This concert is made possible by the generous support of the
George and Charlotte Fine Endowment Fund at Brandeis
University

PROGRAM NOTES

This program was conceived as a celebration of mid-twentieth century writing for winds and piano centered on Irving Fine's 1948 *Partita for Wind Quintet*, with additional works by two renowned fellow Brandeis-based composers Arthur Berger and Leonard Bernstein, as well as the twentieth century composers Margaret Bonds, Ruth Crawford Seeger, and Leo Smit for context. Composition at Brandeis generated a strong and influential music community relative to the size of the university in the decades to follow. Irving Fine became friends early on with Bernstein at Boston Latin School, and both were students at Harvard University, with Fine there first as an undergraduate and graduate student of Walter Piston, then beginning in 1939 as a Harvard assistant professor and assistant conductor of the Harvard Glee Club. Arthur Berger was an undergraduate music student at New York University, but also came to Harvard for graduate studies with Piston, followed by studies with Nadia Boulanger in Paris.

Fine went on to found the School of Creative Arts at Brandeis University at the invitation of Brandeis president Abram Sachar in 1950, when the school was only two years old. Although Leonard Bernstein was already a rising star as a conductor and composer in the classical, Broadway, and film scoring worlds, his respect for Irving Fine and the idealism with which Brandeis University was founded led him to accept a Visiting Professor position there at the invitation of Fine and Sachar in 1951. He commuted back and forth weekly between Brandeis and New York City until 1956, the year that his musical version of "Candide" opened on Broadway. Berger's teaching career began in California at Mills College, followed by a period in New York where he was a highly regarded music critic for the New York Sun and the New York Herald Tribune. He joined Bernstein, Fine, and the rest of the Brandeis faculty in 1953 when its graduate music program was formed.

A musical theater adaptation of Voltaire's novella "*Candide*" was suggested to Leonard Bernstein by the playwright Lillian Hellman in 1953. Hellman sought to draw a parallel between Voltaire's depiction of the Spanish Inquisition's purges and the ongoing anti-Communist hysteria of Senator Joseph McCarthy and the House Un-American Activities Committee. Joined by lyricist John LaTouche (who would be replaced by Richard Wilbur), the team worked as Bernstein simultaneously was collaborating with a different team that created the landmark *West Side Story* which would open on Broadway a year later in 1957. "*Candide*" suffered from its proximity to the HUAAC hearings, and Hellman's "*Auto-da-Fé*" scene was axed by director Tyrone Guthrie for its too-edgy parody of the House committee.

The show opened and closed after only two months. Fortunately the brilliant pastiche score was documented in an original cast album, and the *Overture* became a hit among symphony orchestras around the world. In a New York Times review of the 1974 Broadway revival, Clive Barnes wrote,

When "Candide" was first staged it made a record. Everybody bought and loved the record—but many found the stage show disappointing. It was a show sunk by its book, and, just as much, by the conventional approach to its standing.

Barnes went on to give a rave review to the more experimental, youthful, and nimble 1974 production, making it a well-deserved hit, with the work eventually staged on a grander scale by the New York City Opera and other opera companies. The *Overture* is notable for being in sonata form rather than a simple song medley, with the opening fanfare interval leading to a swashbuckling first theme taken from the show's battle music. The second theme is based on the love duet "Oh Happy We," and the coda is an excerpt of Cunégonde's aria "Glitter and be Gay" with a crescendo worthy of Rossini. Don Stewart's wind quintet transcription was made for the Boehm Quintette in 1978.

At the age of 18, **Arthur Berger** attended the New York staged premiere of Stravinsky's *The Rite of Spring* at the old Metropolitan Opera House conducted by Leopold Stokowski, with Martha Graham as one of the principal dancers. However, it was the opening work of the program which made the bigger impression, Arnold Schoenberg's one act drama *Die glückliche Hand* (The Hand of Fate). Berger was confounded by the conflict between wanting to adapt Schoenberg's advanced style and technique (as in Berger's *Three Episodes For Piano* from 1930), and his desire for contemporary art music to be accessible to a mass audience. He felt alienated by other aspects of Germanic modernism of that era, causing him to take a break from composing and focus on music criticism after his college years.

He found Stravinsky's neoclassical works to be a springboard for getting back into composition along with his studies with Boulanger, and having landed at Mills College with fellow faculty members Charles Jones and Darius Milhaud, he emulated Jones and started taking his work to Milhaud for advice, becoming his student as well as his colleague. Milhaud in turn made the most of his contacts at the San Francisco Symphony to help land a commission for Berger to compose the *Quartet for Winds in C major* (1941) for the principal wind players. Virgil Thomson has called it "one of the most satisfactory pieces for wind in the whole modern repertory." Berger was close to Aaron Copland and wrote a seminal book-length study on Copland's work. Berger's quartet shares the wide open voicing, leaping intervals, and jazzy rhythmic drive favored by the older composer, and is dedicated to Copland.

– Joshua Gordon

Fine's *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 by Irving Fine 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

Margaret Bonds was a native of Chicago and born into a musical household, with her church musician mother Estella Bonds hosting salons with leading Black American artists of the era including the singers Lillian Evanti and Abbie Mitchell, the composer-violinist Will Marion Cook (a student of both Dvorak and Joachim), the poet and writer Arna Bontemps, and the artist Charles Seabee. Bonds studied piano from an early age, and at 13 began studying composition with Florence Price (the first Black American woman to have her music played by a major U.S. orchestra) and William Dawson (whose Negro Folk Symphony was championed by Leopold Stokowski).

She attended Northwestern University (in spite of its late 1920's racist environment) and the Juilliard School; other composition teachers included Roy Harris and Robert Starer. Bonds was acclaimed as a pianist who was the first Black performer to appear as a soloist with the Chicago Symphony, playing works by John Alden Carpenter and Florence Price. As her reputation as both pianist and composer grew, among her most notable collaborators were the poet and writer Langston Hughes, the singers Betty Allen and Leontyne Price, and the conductors Frederick Stock and Zubin Mehta. Her ability to cross genres led her popular songs to be covered by jazz and pop artists like Cab Calloway, Woody Herman, and Alberta Hunter. Bonds wrote works for solo piano, cello, piano quintet, orchestra, incidental music, and large scale choral ensembles, but she is best remembered for her many songs and spiritual arrangements, covered in recent decades by such singers as Kathleen Battle and Jessye Norman. *Troubled Water* is the third movement of Bonds' Spiritual Suite for solo piano. She wrote about her *Suite*:

When I was a little girl I never missed a concert of Marian Anderson, Roland Hayes, and Abbie Mitchell. I was always thrilled by their singing of spirituals at the end of each concert... So I felt cheated and wanted some spirituals at the end of my concerts, too. I learned some settings of African folk songs of Coleridge-Taylor and some of his spirituals, but they didn't have enough of the "American Gospel" feeling. I began to experiment for myself and set several for piano.

The spiritual from which it comes, "*Wade in the Water*," states a refrain, "God's gonna trouble the water" plus verses. Bonds modified this material in variation form, and ends with a coda. The harmonies range from traditional major and minor to jazzier chords, with the meter of the spiritual refrain changing from 4/4 to 3/4 time.

–Joshua Gordon

Irving Fine used previously unpublished material for the *Diversions for Orchestra*, premiered at a 1960 Boston Symphony Orchestra children's concert. He originally wrote "Little Toccata" as barter for a painting. The playful yet sophisticated second and fourth movements, "*Flamingo Polka*" and "The Red Queen's Gavotte," came from his 1942 incidental music to *Alice in Wonderland*. The third movement, gentle and slightly wry, honors the Fines' poodle Koko. Leonard Bernstein wrote, "In those four brief pieces we can behold [Fine's] personality: tender without being coy, witty without being vulgar, appealing without being banal, and utterly sweet without ever being cloying." The transcriptions for both solo piano and wind quintet helped to broaden the audience for these works. The four *Diversions* were dedicated to Fine's three daughters . . . plus, perhaps, the poodle?

– Boosey & Hawkes/Jennifer DeLapp

One can only wonder how much music was left to be written by **Ruth Crawford (Seeger)**, who died of intestinal cancer at the age of 52 shortly after completing her *Suite for Wind Quintet*. She was noted both for her personal modernist style as well as her ethno-musicological work documenting traditional American folk music. She began as a pianist and then became a student of Adolf Weidig in theory and composition at Chicago's American Conservatory where she received both her Bachelor's and Master's degrees (other notable alumni during the conservatory's existence included Jack DeJohnette, Florence Price, Lennie Tristano, and Helen Westbrook). While in Chicago from 1921–29, Crawford formed lasting friendships with the poet and frequent collaborator Carl Sandburg and the composer Henry Cowell, a champion of her work.

Crawford moved to New York City in 1929 to study composition and ultramodern music with Cowell's former teacher Charles Seeger, who also taught the first ethnomusicology courses with Cowell at the New School for Social Research. Seeger was a proponent of dissonant counterpoint, whereby in opposition to traditional rules, dissonant intervals predominate, and consonant intervals are allowed but are either preceded or followed by dissonant intervals, subverting the traditional idea of resolution. Although he temporarily moved away from the concept, it was adopted by Cowell, Crawford, Vivian Fine, Carl Ruggles, and James Tenney, among others. Crawford's 1930's works employ free atonality as well as serialism. Thanks to a Guggenheim fellowship for which she was the first woman recipient and which enabled her to stay in Berlin and Paris in 1931-32, she explored the European new music scene, and met Berg and Bartok. Notable works of that period include her *String Quartet* (1931) and *Two Ricercari for Voice and Piano* (1932).

When her fellowship wasn't renewed, she returned to New York where Seeger left his wife and married Crawford, fathering his 4th through 7th child with her. She put aside modernist composition for family reasons, and upon moving with Seeger to Washington, D.C., Crawford got a job transcribing hundreds of field recordings made by the noted ethno-musicologists John and Alan Lomax for the Archive of American Folk Song at the Library of Congress. She also taught music to nursery school students and published her renowned arrangements of folk songs for children. It was while living there that after a long period of compositional inactivity, Crawford wrote the *Suite for Wind Quintet* for submission to a competition sponsored by the Washington chapter of the National Association for American Composers and Conductors, which she won. The work showed that her atonal sound world was still full of expressive possibilities. It is accessible to a lay listener through its clear sense of gesture, progression, and variety of character.

While Francis Poulenc is rightfully famous for composing what is likely the best known *Sextet for winds and piano*, another example of that genre was premiered the same year composed by the Dutch composer Leo Smit (not to be confused with his namesake American composer-pianist long associated with Copland). Smit was born to a well-off mixed Sephardic Ashkenazi Jewish family, but grew up secular in Amsterdam, where he received his diploma in piano from the Amsterdam Conservatory in 1922. Only a year later he was the first composition student there to graduate 'cum laude,' and was retained to teach music analysis and harmony. He moved to Paris in 1927 where he quickly connected with the new music scene, getting to know important figures like Arthur Honegger, Igor Markevitch, Darius Milhaud, Pierre Monteux, and Poulenc. Smit was greatly influenced by the music of Debussy, Ravel, and Stravinsky, and took time to study their work in detail while developing his own craft and style. A consummate freelance musician, he wrote for the concert hall, film scores, nightclub singers, and dancers, and performed for all of the above. The bright, buoyant, and jazz-tinged musical language of his *Sextet* is a mix of influences, with Milhaud's sense of instrumental color, Stravinsky's wrong note neo-classicism, and Gershwin's piano writing being points of departure. It was premiered by the principal winds of the Concertgebouw orchestra with Eduard van Beinum playing the piano.

Smit and his family were caught up in the wave of Nazi persecution during World War II, and were deported to the Sobibor death camp where they were murdered by the Nazis in 1943. Smit's music has enjoyed a revival in the last two decades, and more information on him and other Dutch composers who were Holocaust victims can be found at www.leosmitfoundation.org and its companion website www.forbiddenmusicregained.org.

– Joshua Gordon

THE PERFORMERS

Sarah Brady

Flutist **Sarah Brady** hailed as “intensely expressive” (New Music Box) and “colorfully agile” (The Arts Fuse), is principal flute with the Boston Modern Orchestra Project (BMOP) and frequently performs with the Boston Symphony Orchestra, The Boston Pops, Boston Ballet, Boston Lyric Opera and Odyssey Opera. A core member of the Radius Ensemble and Collage New Music, she has collaborated with the Talea Ensemble, The Cortona Collective, Sound Icon, Boston Musica Viva, the Firebird Ensemble and the Silk Road Ensemble. After earning an undergraduate degree as a full scholarship student at the University of Connecticut, Sarah received her graduate degrees from the Longy School of Music under the tutelage of Robert Willoughby. Prizewinner in the Pappoutsakis Flute Competition and the National Flute Association’s Young Artist Competition, Sarah is currently the Commissions Coordinator for the National Flute Association. Her solo, chamber and over 80 orchestral recordings including a 2019 GRAMMY award winning opera recording, can be heard on BMOP/Sound, Albany, New Focus, Naxos, Oxingale, Cantaloupe and Navona Records labels. Associate Professor of Flute at the Boston Conservatory at Berklee, Sarah also runs the Contemporary Classical Performance Program (CCMP). For more information please visit: www.Bradyflute.com [bradyflute.com]

Elizabeth England

Elizabeth England is an in demand performer and teacher in New England and beyond. She has been a member of the Boston Ballet Orchestra since 2016, and regularly performs with many of the area's finest ensembles. Recent engagements include the Boston Symphony, Boston Pops, and Emmanuel Music. Always keen to empower the next generation of oboists, Ms. England serves on the faculty at New England Conservatory Preparatory School, Brandeis University, Boston University Tanglewood Institute, and Wellesley Public Schools. She has given masterclasses at University of Miami’s Frost School of Music and Massachusetts Institute of Technology. Originally from Edina, Minnesota, Ms. England holds a Bachelor of Music degree from New England Conservatory where she studied with Mark McEwen.

Rane Moore

Clarinetist Rane Moore enjoys a busy performing schedule at home and abroad. She is the principal clarinetist of the Boston Philharmonic and the Boston Landmarks Orchestra, a member of the Talea Ensemble, Sound Icon, Improbable Beasts, and the award-winning wind quintet The City of Tomorrow. Ms. Moore has given numerous premieres of new works and appeared with International Contemporary Ensemble (ICE), Guerilla Opera, Yarn/Wire, and the Bang on a Can All-Stars, NOW Ensemble, Alarm Will Sound among many others. She is a frequent guest with Emmanuel Music, A Far Cry, Boston Modern Orchestra Project and the Boston Ballet Orchestra. She is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area. Ms. Moore has recordings on Tzadik, Pi, Wergo, and ECM records and is on faculty at Boston Conservatory at Berklee and Longy School of Music of Bard College. Critics have praised her “enthraling,” “tour-de-force,” and “phenomenal” performances. Ms. Moore is a Buffet Crampon Performing Artist.

Sarah Sutherland

Sarah Sutherland is a Boston-based musician who performs and teaches throughout the Northeast. She is currently the third horn in the Springfield Symphony Orchestra and the hornist in the Back Bay Brass quintet, and has performed and recorded with many ensembles, including the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Modern Orchestra Project, Boston Ballet, Boston Lyric Opera, Hartford Symphony Orchestra, Portland Symphony Orchestra, Canadian Opera Company, and was a Tanglewood Music Center Fellow for two summers. Born and raised in upstate New York, Sarah began her musical studies at the age of four with the violin and at eight with the horn, adding the viola, trumpet and steel pans during high school. She moved to Rochester, NY to study with W. Peter Kurau at the Eastman School of Music; while there, she also studied horn with Jacek Muzyk and natural horn with Derek Conrad, and earned degrees in mathematics and statistics from the University of Rochester. After the completion of her Bachelors degrees, Sarah moved to Boston to pursue her Masters of Music degree and Graduate Diploma from New England Conservatory, where she studied with Jason Snider and James Sommerville. Sarah teaches at the Wellesley Public Schools and Powers School of Music. She additionally serves as the Finance Officer for the Springfield Chamber Players, sits on the board of AFM Local 171 and serves as the musician representative on the board of the Springfield Symphony Orchestra.

Adrian Morejon

Praised for his "teeming energy" and "precise control" by the New York Times and having "every note varnished to a high gloss" by the Boston Globe, New York-based bassoonist Adrian Morejon has established himself as a soloist, chamber musician, and orchestral musician. As a soloist, Morejon has appeared throughout the US, Mexico, and Europe with the Talea Ensemble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. Most recently, Morejon is featured on the recording of Joan Tower's Bassoon Concerto, Red Maple, released by BMOP/Sound. An active chamber musician and advocate of contemporary music, Morejon is a member of the Dorian Wind Quintet and Executive Director/Bassoonist of Talea Ensemble. He has appeared with the International Contemporary Ensemble (ICE), the St. Luke's Chamber Ensemble, Imani Winds, and as a guest artist with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, and Chamber Music Northwest, among others.

An experienced orchestral musician, Morejon is a member of Orchestra Lumos and the IRIS Collective, and has performed with the Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, the Boston Modern Orchestra Project (BMOP), The Knights, and others. Morejon was a recipient of Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. During the past summers, he has participated in many festivals, including the Composer's Conference at Avaloch Farm Music Institute, Sebago-Long Lake Music Festival, Chesapeake Chamber Music Festival, Bach Dancing and Dynamite Society, and Apple Hill Center for Chamber Music Summer Music Festival. An alum of the Yale School of Music and the Curtis Institute of Music, Morejon is currently on faculty at The Mannes School of Music at The New School, SUNY Purchase College Conservatory of Music, CUNY Brooklyn College, and CUNY Hunter College.

Max Levinson

Max Levinson has performed as soloist with the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, New World, San Antonio, Louisville, and Utah Symphonies, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the Boston Pops, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington D.C.'s Kennedy Center, London's Wigmore Hall, Zürich's Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Mr. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition. He is also a recipient of the Avery Fisher Career Grant and the Andrew Wolf Award.

Artistic director of the San Juan Chamber Music Festival in Ouray, Colorado and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Mr. Levinson is chair of the piano department at the Boston Conservatory and also a faculty member at the New England Conservatory. He has been a Boston Chamber Music Society member musician since 2016.

UPCOMING EVENTS

3/26/25 - Music at Mandel: Lydian String Quartet Sneak Peek
Time: 11:00 AM & 1:30 PM

3/29/25 - Time's Echo, featuring the Lydian String Quartet
Time: 6:30 PM & 10:30 PM

4/4/25 - New Music Brandeis: Talea Ensemble
Time: 6:30 PM & 9:30 PM

4/6/25 - Brandeis Jazz Ensemble
Time: 2:00 PM & 5:00 PM

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