

CRI 235 USD

Quincy Porter: String Quartet No. 3

1. Quincy Porter: String Quartet No. 3 (17:00)
Kohon String Quartet:
Harold Kohon, Alvin Rogers, Eugenie Dengel,
David Moore
2. Quintet for Oboe and Strings (*Elegiac*) (18:00)
Robert Bloom, oboe, and the Yale String Quartet: Broadus Erle,
Syoko Aki, David Schwartz, Aldo Parisot

Quincy Porter's Quartet No. 3 and his Oboe Quintet were composed near the beginning and the very end of his career, respectively. The styles and expressive qualities of the works reflect the composer's times of life, the Quartet being bright, direct, and comparatively sentimental, the Quintet being somber and elegiac.

Quartet No. 3 has three movements. The first bears, according to the composer's notes, a by no means strict relation to the sonata form, with two themes and the use of development. The second movement is tranquil and reposeful in character. The final allegro moderato is in a stately triple rhythm.

The work was composed in Paris, where Porter was enjoying the benefits of a Guggenheim Fellowship, in 1930. It received a notable performance by the Gordon Quartet at the Library of Congress in 1935. A listener at that time was pleased to find it "independent of schools and unallied with any exoticism" and that although "a poetic vein runs through its three movements, fantasy is kept in rather tight curb" (*Washington Post*). Today it sounds refreshingly warm and enthusiastic.

The Oboe Quintet, Porter's last major work, was commissioned by Mrs. J. V. N. Dorr in memory of her husband and was first played at the commencement exercises of the Wykenham Rise School in June, 1966; thus the music's serious character, which included a fragment of the old chestnut of academia, *Gaudeamus Igitur*. Quincy Porter wrote the oboe part for Robert Bloom, and made the most of that instrument's rich and colorful tone quality. Mr. Bloom and the Yale Quartet played the first performance. Like the Quartet No. 3 the Quintet is forthright and is not complicated by devotion to theories nor, indeed, to the acrid demands of modern dissonant style.

Quincy Porter (1897-1966) was the direct descendant of the New England theologian Jonathan Edwards, and the son and grandson of Yale professors. He was born in New Haven and attended Yale as an undergraduate; upon graduation, he studied with Vincent D'Indy in Paris and upon his return, with Ernest Bloch in Cleveland. He spent his early mature life as dean and then director of the New England Conservatory; he was a professor of music at Yale from 1946 until his retirement in 1965. His instrument was the viola, and from his experience playing in string quartets in Cleveland he developed the love for chamber music which was to become his most important medium.

This recording was made possible by a grant from the Alice M. Ditson Fund.

recorded by Jerry Newman Quintet recorded by David Hancock Produced by Carter Harman

(Original liner notes from CRI LP jacket)