

NATIONAL GALLERY ORCHESTRA PERSONNEL

George Manos, *Conductor*

<i>Violins</i>	Nancy Ellsworth Judith Parkinson Cynthia Montooth Shin-yeh Lu Patricia Cochran Mary Price Roger Weiler Victoria Noyes	<i>Oboes</i>	Gene Montooth Carole Libelo Kathleen Golding
	Eugene Dreyer Maurice Myers Lawrence Wallace Delores Robbins Ivan Minas-Bekov Cynthia Mauney	<i>Clarinets</i>	Merlin Petroff Craig Rine Stephen Bates
		<i>Bassoons</i>	James Bolyard Donald Shore Carol Malone
<i>Violas</i>	Leon Feldman Donna Feldman Carl Rubis Barbara Winslow	<i>Horns</i>	Orrin Olson Gregory Drone Samuel Ramsay Carolyn Parks
		<i>Trumpets</i>	Dennis Edelbrock Robert Hazen Craig Ryan
<i>Cellos</i>	Robert Newkirk David Premo Jean Robbins Helen Coffman	<i>Trombones</i>	Edward Kiehl Donald King David Summers
		<i>Tuba</i>	Michael Bunn
<i>Basses</i>	John Ricketts Norman Irvine	<i>Timpani</i>	Ronald Barnett
<i>Flutes</i>	William Montgomery Priscilla Fritter John Lagerquist	<i>Percussion</i>	Albert Merz William Richards
		<i>Harp</i>	Rebecca A. Smith
		<i>Harpsichord</i>	Stephen Ackert

Eugene Dreyer, *Personnel Manager*



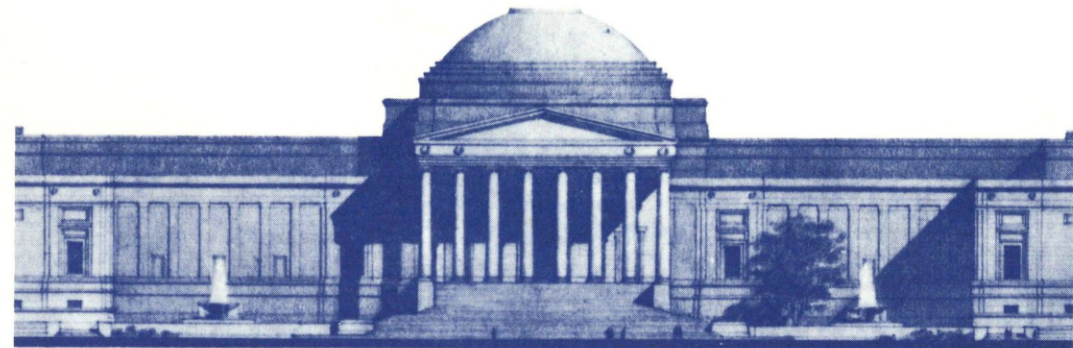
CONCERTS IN JUNE, 1988

- 5 Gregori Volokhine, *piano*
- 12 National Gallery Orchestra, George Manos, *Conductor*  
Klaus Hellwig, *piano*
- 19 Louis Lortie, *piano*
- 26 Jean and Kenneth Wentworth, *piano, four hands*

*Concerts resume on October 2, 1988.*

THE F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*Forty-fifth American Music Festival*

Under the Direction of George Manos

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Sunday Evenings, April 10 through May 29, 1988  
at Seven O'clock  
West Building, East Garden Court

1891st Concert — April 10, 1988  
NATIONAL GALLERY ORCHESTRA  
GEORGE MANOS, *Conductor*

PROGRAM

Henry Cowell ..... Hymn and Fuguing Tune No. 2  
(1897-1965) (1944)

Aaron Copland ..... Four Dance Episodes from RODEO  
(b. 1900) (1942)

Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe-Down

INTERMISSION  
*Twelve minutes*

Robert Ward ..... Symphony No. 2  
(b. 1917) (1947)

Fast and Energetic  
Slowly  
Fast

*The U.S. recording companies furnish funds in part for this performance,  
through the Music Performance Trust Funds, as arranged by Local 161-710,  
American Federation of Musicians.*

1892nd Concert — April 17, 1988  
NORMAN FISCHER, *cello*  
JEANNE KIERMAN FISCHER, *piano*

PROGRAM

George Rochberg ..... Ricordanza: Soliloquy for Cello  
(b. 1918) and Piano (1972)

Robert Sirota ..... Sonata  
(b. 1949) (1988)

Allegro  
Scherzo  
Adagio espressivo  
Finale

*World Premiere Performance*

Victor Herbert ..... Suite for Cello and Piano  
(1859-1924) Opus 3 (1883)

Andante  
Scherzo

INTERMISSION  
*Twelve minutes*

Elliott Carter ..... Sonata  
(b. 1908) (1948)

Moderato  
Vivace, molto allegro  
Adagio  
Allegro

1893rd Concert — April 24, 1988

INGRID LINDGREN, *piano*

PROGRAM

Ruth Crawford-Seeger . . . . . Nine Preludes for Piano  
(1901-1953) . . . . . (1924-28)

Roy Harris . . . . . Five American Ballads  
(1898-1979) . . . . . (1945)

INTERMISSION  
*Twelve minutes*

Emerson Meyers . . . . . Rhapsodie fantastique  
(b. 1911) . . . . . (1974)

Samuel Barber . . . . . Nocturne (Homage to John Field)  
(1910-1981) . . . . . Opus 33 (1959)

Ballade  
Opus 46 (1977)

*from Excursions*  
Opus 20 (1944)

1894th Concert — May 1, 1988

THE ROSEWOOD CHAMBER CONSORT  
*and*  
CLASSICAL BRASS

PROGRAM

Edwin H. Pierce . . . . . Romance  
(1868-1954)

Elliott Carter . . . . . Woodwind Quintet  
(b. 1908) . . . . . (1949)  
Allegretto  
Allegro giocoso

Jon Deak . . . . . The Bremen Town Musicians  
(b. 1943) . . . . . (1985)  
*The Rosewood Chamber Consort*

INTERMISSION  
*Twelve minutes*

John Cheetham . . . . . Scherzo  
(b. 1939) . . . . . (1962)

Stephen Foster . . . . . Civil War Brass Band Suite  
(1826-1864) . . . . . (ca. 1860)  
Lulu is Gone, Quickstep (Foster)  
Juanita (Spanish tune)  
Louisa Polka (Anonymous)

Arthur Cohen (arr.) . . . . . Carnival of Venice  
(b. 1951)

Thomas Beveridge . . . . . Five Pieces for Brass Quintet  
(b. 1938) . . . . . (1976)  
Fanfare of Welcome  
Brass Canon  
Chorale  
Fantasy on "Yankee Doodle"  
Fanfare of Farewell

Wilke Renwick . . . . . Dance  
(b. 1942) . . . . . (1967)  
*Classical Brass*

Robert Washburn . . . . . Concertino for Wind  
(b. 1928) . . . . . and Brass Quintets  
Allegro  
Theme and Variations

*Classical Brass and The Rosewood Chamber Consort*



1895th Concert — May 8, 1988

THE BILLY TAYLOR TRIO

with Victor Gaskin on bass  
and Bobby Thomas on drums

Music to be announced and commented on  
by Dr. Taylor during the performance

BILLY TAYLOR, composer, conductor, pianist, teacher, recording artist and radio and television personality, continues to move from one peak of honor and accomplishment to another in his many musical undertakings. Most recently, he was honored by the National Education Association with a Jazz Master's Fellowship in 1987, and with the first Certificate of Recognition ever awarded by the Congressional Arts Caucus. Having earned the Doctor of Education Degree from the University of Massachusetts, and having been awarded six honorary doctorates, Billy Taylor has devoted much of his time to the education and training of American youth. Currently he is Artist-in-Residence at the University of California in Berkeley. In his role as an international ambassador for music, Dr. Taylor has covered the globe, most recently as a member of the newly established International Commission of Distinguished American Composers and Educators, formed jointly by the American Council of Learned Societies and the Union of Composers of the USSR. For the past six years, he has been the On-Air Arts Correspondent for the national broadcast, "CBS Sunday Morning".

VICTOR GASKIN, bass, has played for twelve years with Billy Taylor, and has also been the bassist for the Orchestras of Duke Ellington and Count Basie.

BOBBY THOMAS, drums, also counts an association of many years with the Trio, having worked also with Wes Montgomery, Herbie Mann, Carmen McRae and Charles Aznavour. He was the musical coordinator of Broadway's longest-running musical, "Chorus Line".

1896th Concert — May 15, 1988

ECCO TRIO

JUNKO OHTSU, *violin*

EVELYN ELSING, *cello*

COLLETTE VALENTINE, *piano*

with BEVERLY BENSO, *contralto*

PROGRAM

Benjamin Lees ..... Piano Trio  
(b. 1924) ..... (1983)  
Slowly  
Forcefully

Ursula Mamlok ..... Penta Rehi (Time in Flux)  
(b. 1928) ..... (1981)  
Agitato  
Vivace, misterioso  
Molto tranquillo  
Allegro energico  
Distant

George Manos ..... Three Greek Songs  
(b. 1930) ..... for Contralto and Piano Trio  
..... (Ntinos Myrianthopoulos)  
..... (1987)  
Introduction  
Around the Fire  
Return  
Drinking Song

INTERMISSION

*Twelve minutes*

Aaron Copland ..... Vitebsk:  
(b. 1900) ..... Study on a Jewish Theme  
..... (1929)

William Clifford Heilman ..... Trio, Opus 7  
Allegro amabile  
Poco adagio  
Allegro grazioso

1897th Concert — May 22, 1988

NANCY USCHER, *viola*

BRIAN GANZ, *piano*

with PAMELA JORDAN, *soprano*

PROGRAM

Rebecca Clarke . . . . . Passacaglia on an Old English Tune  
(1886-1979) (1943)

George Rochberg . . . . . Sonata for Viola and Piano  
(b. 1918) (1979)

Allegro moderato  
Adagio lamentoso  
Fantasia-Epilogue

Roy Harris . . . . . Lamentation  
(1898-1979) (1944)

INTERMISSION  
*Twelve minutes*

Elliott Carter . . . . . Elegy  
(b. 1908) (1943)

Jay Reise . . . . . La Choumine  
(b. 1950) Poem for Viola and Piano  
(1983)

Marion Bauer . . . . . Sonata for Viola and Piano  
(1887-1955) (1951)

Allegretto (Rubato)  
Andante espressivo  
Allegro

1898th Concert — May 29, 1988

NATIONAL GALLERY ORCHESTRA

*under the direction of*

RICHARD BALES, *Conductor Emeritus*

PROGRAM

Burrill Phillips . . . . . Selections from McGuffey's Reader  
(b. 1907) (1934)

The One-Horse Shay  
John Alden and Priscilla  
The Midnight Ride of Paul Revere

Howard Hanson . . . . . Symphony No. 6  
(1896-1981) (1967)

Andante  
Allegro scherzando  
Adagio  
Allegro assai  
Adagio; allegro; allegro

INTERMISSION  
*Twelve minutes*

Charles Ives . . . . . Symphony No. 1 in D Minor  
(1874-1954) (1895-98)

Allegro  
Adagio molto  
Vivace  
Allegro molto

*This performance marks the thirty-fifth anniversary of the World  
Premiere Performance of the Symphony, which took place here  
during the 10th American Festival in 1953.*



### Notes on the Performers

RICHARD BALES, Conductor Emeritus of the National Gallery Orchestra, was the Assistant to the Director of the National Gallery for Music and Conductor of the National Gallery Orchestra from 1943 until 1985. His most recent work, *Elegy for a Master*, received its World Premiere Performance at the Episcopal High School in Alexandria, Virginia, in November, 1987.

Contralto BEVERLY BENSO has established a reputation as one of the nation's finest singers in her range. Her solo credits include the National Symphony, the Handel Festival of the Kennedy Center, Wolf Trap and the Phillips Collection. Outside the U.S., she has appeared in the Bach Tri-centennial in Leipzig and at the 1986 Mahler Festival in Canada.

#### CLASSICAL BRASS

Dennis Edelbrock, trumpet, has performed with the New York Metropolitan Opera, the National Symphony Orchestra, the American Ballet and the Bolshoi Ballet, among many other ensembles. A native of Iowa, he has the Doctor of Music Degree from Catholic University.

Woodrow English, trumpet, is a graduate of the Interlochen Arts Academy and Eastern Michigan University. Much in demand as a soloist as well as a chamber player, he has played in the Ypsilanti Symphony and has taught in public schools.

Lynden Mitchell, French horn, is a graduate of Ball State University in Muncie, Indiana. He has performed at the Aspen Music Festival and has played in the New Orleans and Buffalo Philharmonic Orchestras.

Scott Shelsta, trombone, has also been a public school music teacher. He has degrees from Augusta College in South Dakota and the University of Northern Colorado. He has played with the Glenn Miller Orchestra.

Jack Tilbury, tuba, has performed with the Tulsa Philharmonic, and has been an associate editor for the national magazine of tubaists, *T.U.B.A. Journal*. He holds degrees from Wichita State University and Catholic University.

#### ECCO TRIO

Junko Ohtsu, violin, is a graduate of the Juilliard School of Music. She has received awards from the International Fritz Kreisler Competition and from the Rockefeller Foundation. Her debut at Carnegie Recital Hall was performed at the invitation of *Jeunesses Musicales Internationale*.

Evelyn Elsing, cello, has been a finalist in the Tchaikovsky International Competition and winner of a National Endowment for the Arts Fellowship Grant. She performs with the Theater Chamber Players of Kennedy Center and is Principal Cellist of the Handel Festival Orchestra.

Collette Valentine, piano, has won prizes at the MTNA Collegiate Finals and the University of Maryland International Piano Competition. As chamber musician and accompanist, she has worked with conductors Antal Dorati, Rafael Frühbeck de Burgos and Gunther Herbig.

#### THE FISCHER DUO

Cellist Norman Fischer, after graduating from the Oberlin Conservatory of Music, helped found the award-winning Concord String Quartet. He was Artist-in-Residence at Dartmouth College and Director of the Young Artists'

Quartet Program at Tanglewood. At the beginning of this academic year, he returned to Oberlin to become Professor of Cello.

Pianist Jeanne Kierman Fischer is also an Oberlin graduate, having also attended the New York Dalcroze School and the New England Conservatory. In addition to her active performing schedule, she has taught at Dartmouth College and the Tanglewood Institute.

Pianist BRIAN GANZ was a student of Claire Deene, the late Ylva Novik and Leon Fleischer. He was a prizewinner in the Kosciusko Chopin Competition in New York and First Prize winner in the National Young Chopin Competition. As soloist, he has appeared in numerous recitals and with the Baltimore Symphony, National Symphony and Buffalo Philharmonic Orchestras. He is a founding member of Washington's Artists to End Hunger and a faculty member at St. Mary's College in St. Mary's City, Maryland.

Soprano PAMELA JORDAN is a member of the Contemporary Music Forum in Washington, with which she performs regularly at the Corcoran Gallery. As a featured soloist with Res Musica Baltimore, she performs new music by Maryland composers, many of whom have written pieces specifically for her.

Swedish pianist INGRID LINDGREN has established an international reputation as a presenter of traditional and contemporary music in an imaginative and effective mix. Her teachers have included Sven Brandel, Gerald Moore and Dorothy Irving, and she has studied the interpretation of new music with such eminent composers as Aloys Kontarsky, Morton Feldman and Karl-Erik Welin.

GEORGE MANOS (see Notes on Composers)

#### THE ROSEWOOD CHAMBER CONSORT

Sara Stern, flute, is a native of Washington. Her first flute mentor was her father, Louis Stern. She has since studied with Julius Baker, Richard Townsend, Marcel Moyse and Merrill Jordan. She is solo flutist with the 20th Century Consort of the Millennium Ensemble, and has recorded for the Smithsonian and Pro Arte record labels.

Rebecca Staup, oboe, performs with numerous Washington orchestras, including the Filene Center Orchestra, the Columbia Chamber Players, the National Symphony and the Handel Festival Orchestra. A native of Arizona, she was Principal Oboist and English horn soloist with the U.S. Navy Concert Band from 1977-81.

David Thomas, clarinet, occupies the Principal Clarinetist chair of the Kennedy Center Orchestra, and is a member of the National Gallery Orchestra. A graduate of Northwestern University and the Peabody Conservatory, he has won First Prize at the International Clarinet Competition of Toronto and the MTNA National Competition for Woodwinds.

Orrin Olson, French horn, is also a member (Principal Horn) of the National Gallery Orchestra, as well as the Kennedy Center Opera House Show Orchestra. He is the Artist-Teacher of Horn at the University of Maryland and performs in that school's Faculty Brass and Woodwind Quintets. He has recorded works by Ginastera, Menotti and Wagner for Columbia and London Records.



James Bolyard, bassoon, performs with the National Gallery Orchestra, the Handel Festival Orchestra, the Washington Opera, the 20th Century Consort and the Smithsonian Orchestra. A graduate of the Peabody Conservatory with majors in both bassoon and music history, he performs on the Baroque bassoon and Baroque flute, as well as the modern bassoon.

THE BILLY TAYLOR TRIO (See program for May 8)

Violist NANCY USCHER has participated in many of the world's outstanding music festivals, including the Casals, Spoleto, Venice Biennale, Israel and Kennedy Center Mozart Festivals. She has been Principal Violist of the Jerusalem Symphony Orchestra and Guest Principal of the Israel and Scottish Chamber Orchestras. As a recitalist, she has a serious commitment to new music for the viola, and has premiered many American works, some of which have been written for and dedicated to her.

### *Notes on the Composers*

Born in West Chester, Pennsylvania, and educated at Philadelphia's Curtis Institute, SAMUEL BARBER established himself early as a major composer and on an international scale; at age 26, he became the first composer ever to receive the American *Prix de Rome* two years in a row.

MARION BAUER was born in Walla Walla, Washington, and educated in the Upper Northwest. After graduation from college, she went to Europe, where she enjoyed exposure to a number of teachers, most notable among whom was Nadia Boulanger. A life-long champion of American music, she was co-founder of the American Music Guild.

THOMAS BEVERIDGE was born in New York City and educated at Harvard University, where he studied composition with Walter Piston and Randall Thompson, and in France with Nadia Boulanger. In addition to composing, he has had an extensive career as a singer, and appeared most recently in recital here at the National Gallery on April 3, 1988.

One of the most prolific among America's living composers, ELLIOTT CARTER has produced at least one large-scale work in every genre except opera. His music is characterized by dynamic use of form and timing, complex cross-tempo and sometimes crowded textures, and presents a genuine challenge to performers who undertake to play it.

JOHN CHEETHAM was born in Taos, New Mexico, and studied at the University of Washington (State) with George F. McKay. He is a member of the faculty at the University of Missouri in Columbia.

REBECCA CLARKE was born in England of German and American parents, and received her education there at the Royal College of Music. After a full international career as a violist and composer, she married the American composer and pianist James Friskin and moved with him to New York, where she concentrated her activities on teaching and promoting chamber music.

ARTHUR COHEN lives in Washington, where he is the Staff Arranger for the U.S. Army Band. His arrangements are numerous and have been used by the bands of all of the armed services.

Dubbed the "Dean of American Composers" by press and colleagues alike, AARON COPLAND has devoted a long lifetime to capturing the American spirit and national flavor in his music. The nation has consistently bestowed awards and honors on him since he was discovered and launched by Serge Koussevitsky in 1924. He was elected President of the American Composers Association, invited to fill the first Professorship of Poetics ever offered to an American composer by Harvard University, and given the Pulitzer Prize, the "Oscar" for film music, the Presidential Medal of Freedom, and honorary degrees from several of the nation's most prestigious music schools and universities.

A dedicated teacher as well as a prolific composer, HENRY COWELL was an influence, either as instructor or through his music, on a number of the other composers whose works are presented in this year's festival. His enthusiasm, openness to experiment and willingness to share his ideas with others did much to promote new developments in American music, and many of the techniques he introduced are only now coming into the mainstream.

A native of Ohio who later lived in Chevy Chase, Maryland, RUTH CRAWFORD-SEEGER studied with a number of composers and pianists in the Midwest before moving to New York in 1929 to study with Charles Seeger, whom she married in 1931. Her career was marked by a continued interest in American folk music and programs to teach music to young children.

JON DEAK was born in Hammond, Indiana, and studied at the Juilliard School and the University of Illinois. His composition teacher was Alcides Lanza. He received a Fulbright Grant for study in Rome in 1967, and later taught at the Interlochen Academy and the University of Illinois. He has been a member of the New York Philharmonic since 1969.

ARTHUR FOOTE is sometimes referred to as the first "all-American" composer, since he was the first ever to complete all of his training in this country. His life centered around Boston, where he studied at and later directed the New England Conservatory of Music. Although trained as a pianist and organist, he excelled in writing for strings, producing thirty-one works for orchestra or string ensembles.

STEPHEN FOSTER was one of America's first successful professional composers, i.e., one who could live off the income from his compositions. Already very famous by the 1860's, his tunes were played and sung by military bands and choirs on both sides of the Civil War, a fact which deeply aggrieved this man of sentimental and peaceful temperament.

HOWARD HANSON was Director of the Eastman School of Music in Rochester, New York, from 1924 to 1964, where he exerted a strong influence on two generations of American composers and music students.

A native of Oklahoma, ROY HARRIS was one of the most important figures in the establishment of an American symphonic style. His works reflect a broad historical and cultural frame of reference, conveying a strong national flavor through occasional use of Anglo-American folk tunes, New England hymnody and other regional musical elements.



WILLIAM CLIFFORD HEILMAN was a member of the faculty at Harvard University. A reclusive and extremely demanding individual, he allowed only a few of his works to be published, insisting that the others were not worthy by his own standards.

Like Stephen Foster, VICTOR HERBERT is best known to posterity on account of his sentimental music, in the form of more than forty operettas almost all of which were produced on Broadway. In addition to the Cello Suite that is included in this year's festival, his output of serious works includes two operas and numerous solo songs, chamber works and piano solos.

CHARLES IVES' music was hardly known, let alone performed, in his lifetime. Ironically, a surge of interest in it arose just about at the time of his death, in 1954. One of the significant first performances of his works took place here at the National Gallery in 1953, when his *First Symphony* received its World Premiere Performance.

Born in China of Russian parents, BENJAMIN LEES became a U.S. citizen as a child when his parents were naturalized. Educated in California he was able to expand his exposure to new music by virtue of a Guggenheim Fellowship which allowed him to live and study in Europe from 1954-1957. He has fulfilled many commissions, among them a string quartet for the Tokyo String Quartet and a Concerto for Brass Choir and Orchestra for the Dallas Symphony Orchestra.

URSULA MAMLOK immigrated to the United States from her native Germany in 1941 and completed her music studies at the Mannes and the Manhattan Schools of Music. She continues to live in New York City, where she teaches at the Manhattan School. Her principal output has been in the form of chamber music and works for solo piano.

GEORGE MANOS has been the Music Director at the National Gallery of Art since 1985. His career as a composer has coincided with multiple activities as Conductor of the National Gallery Orchestra, the Washington Sinfonietta and the National Ballet, Director of the Wilmington Music School in Delaware and teacher at Catholic University. In the course of these undertakings, he has frequently introduced new and rarely heard works to students and general audiences alike.

Washington, D.C. native EMERSON MEYERS is a graduate of the Peabody Conservatory who has enjoyed a long career as concert pianist and teacher at Catholic University and American University, as well as composer. His orchestral works have been performed by major orchestras in both the U.S. and Europe, and he received the National Federation of Music Clubs Prize for Chamber Music in 1943, when the panel of judges included Paul Hindemith.

ROBERT MUCZYNSKI was born and educated in Chicago, where his composition teacher at DePaul University was Alexander Tcherepnin. His most significant compositions are those for piano and chamber ensemble with piano, many of which have been recorded for Laurel Records. He has taught at the University of Arizona since 1965.

An Oklahoman by birth, BURRILL PHILLIPS, like Richard Bales, was a student of Howard Hanson at the Eastman School of Music. He later taught at Eastman, and subsequently at the University of Illinois, the Juilliard School and Cornell University. He has received numerous commissions, from such prestigious sources as the League of Composers, the Koussevitsky Foundation, the Fromm Foundation and the Elizabeth Sprague Coolidge Foundation.

EDWIN PIERCE was active as an organist, teacher and writer, as well as composer, during his long life. He served as Assistant Editor of the famous music magazine, *Etude*, during its early years.

JAY REISE was born in New York City and studied at the University of Pennsylvania, where his teachers were George Crumb and George Rochberg. He also studied at McGill University in Montreal, where his teacher was Bengt Hambraeus. Among his significant awards have been a National Education Association grant, a Norlin Fellowship and a Tanglewood Fellowship. He teaches at the University of Pennsylvania in Philadelphia.

Composer and French horn player WILKE RENWICK was born in Stockton, California. He studied at the Longy School, the New England Conservatory and the University of Denver.

GEORGE ROCHBERG was raised in New Jersey, where he also received his undergraduate music training. Strongly influenced by Luigi Dallapiccola, under whom he studied as a Fulbright Scholar in 1950, he composed almost exclusively in twelvetone serial style until 1963, when he began to reintroduce tonality into his work.

ROBERT SIROTA is a graduate of the Oberlin Conservatory and Harvard University, and has studied composition with Nadia Boulanger, Earl Kim and Leon Kirchner. Dr. Sirota is Director of the Boston University School of Music and the Tanglewood Institute's Young Artists' Composition Program.

Another pupil of Howard Hanson at the Eastman School, ROBERT WARD also studied with Bernard Rogers at that conservatory. He taught at the Juilliard School and at Columbia University, and subsequently moved south to direct the North Carolina School of the Arts and teach at Duke University, where he was named Mary Duke Biddle Professor of Music in 1979.

ROBERT WASHBURN studied with Darius Milhaud, Nadia Boulanger and Alan Hovhaness. In addition to composing a wide variety of orchestral and chamber music, he has authored an important music textbook, *Comprehensive Foundations of Musicianship*. He teaches at State University College in Potsdam, New York. It was for the two faculty quintets at that school that his *Concertino* was written.

*Concerts at the National Gallery are open to the public, free of charge.*