

**A Bitter Love**  
Li Po (701-763 A.D.)

How beautiful she looks,  
Opening the pearly casement,  
And how quietly she leans,  
And how troubled her brow is.  
You may see the tears now,  
Tears white on her cheek!  
But not the man she so bitterly loves.  
How beautiful she looks ...

**Tears**

Wang Seng-Ju (c. 550 A.D.)

High o'er the hill the moon-barque steers.  
The lantern lights depart.  
Dead springs are stirring in my heart -  
And there are tears.  
But that which makes my grief more deep  
Is that you know not when I weep.

**The River and the Leaf**  
Po Chü-I (772-846 A.D.)

Into the night the sounds of luting flow;  
The west wind stirs amid the rootcrop blue,  
While envious fireflies spoil the twinkling dew,  
And early wild geese stem the dark Kim Ho.

Now great trees tell their secrets to the sky,  
And hill on hill looms in the moon-clear night.  
I watch one leaf upon the river light;  
And in a dream, go drifting down the Hwai.

**A Feast of Lanterns**  
Yuan Mei (1715-1797 A.D.)

In spring, for sheer delight,  
I set the lanterns swinging through the trees.  
Bright as the myriad argosies of the night  
That ride the clouded billows of the sky.

Red dragons leap and plunge through cold and silver seas;  
And, oh, my garden, gleaming cold and white,  
Thou hast outshone the far, faint moon on high!

**At the Kuang-Li Pavilion**  
Su Tung-Po' (1036-1101 A.D.)

Red-skirted ladies, robed for fairyland, all are flown;  
But my heart, to the wail of their long reed pipes, lilt on.  
Their clarion songs, 'mid the wandering clouds, were blown.  
The tiny waisted dreamily dancing girls are gone.

**Keeping the New Year's Watch at Ch'in Chou**  
Chang-Yüeh (667-730 A.D.)

The old year ends with tonight;  
A new round comes with the dawn.  
But the sadness of autumn still lingers in my heart,  
As the dipper's handle turns northeast,  
Whither I would be, when spring returns.

**New Year's Song**  
Anonymous

In the land of Shu,  
The winter home is like the warmth of spring at home.  
Already, on the first morning of the turn,  
The early plum puts forth,  
Bent on surprising with unexpected petals the stranger from afar,  
For whom another year of exile comes!

**Lines from the Tomb of an Unknown Woman**  
Anonymous

Mother of pity, hear my prayer!  
That, in the endless round of birth,  
No more may break my heart on earth;  
Nor by the windless waters of the blest, weary of rest;  
That drifting, drifting, I abide not anywhere.

Yet, if by karma's law, I must resume this mantle of the dust,  
Grant me, I pray, one dewdrop from thy willow spray;  
And, in the double lotus, keep my hidden heart asleep.

*The regular season of concerts at the National Gallery will resume on October 4, 1998,  
with a performance by the National Gallery Orchestra, George Manos conducting.*

In memoriam

Richard H. Bales

1915-1998



*2228th Concert*

**National Gallery Orchestra**

**George Manos, conductor**

**Beverly Benso, contralto, guest artist**

*A concert honoring the memory of the National  
Gallery's first music director*

---

National Gallery of Art  
Sunday Evening, July 12, 1998  
7:00 O'clock  
West Building, West Garden Court

*Admission free*



## PROGRAM

George Frideric Handel Suite in F Major from "Water Music"  
(1685-1759) Arranged for Symphony Orchestra  
by Sir Hamilton Harty

Allegro  
Air: Andante  
Bourée: Vivace  
Hornpipe: Delicato, ma con brio  
Andante espressivo  
Allegro deciso

Richard Bales A Set of Jade  
(1915-1998) for Mezzo-soprano and Orchestra (1964)

A Bitter Love  
Tears  
The River and the Leaf  
A Feast of Lanterns  
At the Kuang-Li Pavilion  
Keeping the New Year's Watch at Ch'in Chou  
New Year's Song  
Lines from the Tomb of an Unknown Woman

Joseph Haydn Symphony No. 45 in F-sharp Minor  
(1732-1809) "Farewell" (1772)

Allegro assai  
Adagio  
Menuet: Allegretto  
Finale: Presto

*The audience is requested to refrain from applause.*

*The program will be performed without intermission.*

*The use of cameras or recording equipment  
during the performance is not allowed.*

Richard Horner Bales was born February 3, 1915 in Alexandria, Virginia, the son of Henry Ahijah Bales and Henrietta Wyeth (Horner) Bales. He attended Alexandria public schools and the Episcopal High School in that city, from which he graduated in 1932. From 1932 to 1936 he attended the Eastman School of Music in Rochester, New York, earning the bachelor of music degree. From 1939 to 1941 Bales was a conducting fellow at the Juilliard School of Music in New York City, and he spent the summer of 1940 at the Tanglewood Music Center in Boston as a private pupil of Serge Koussevitsky. Among his classmates that summer were Leonard Bernstein and Lukas Foss.

Upon returning to Washington in 1941, Bales was drawn quickly into the war effort, serving on the staff that decoded cables for the British Embassy. That same year, he succeeded in having one of his compositions performed by the National Symphony. One of the members of the audience on that occasion was Mrs. Dorothy Godfrey, who was a close friend of the director of the newly-opened National Gallery of Art, David E. Finley. She recommended Bales as the composer of the score for the Gallery's first publicity film, *Your National Gallery*. Mr. Finley not only commissioned Bales to write the score, but also called upon him again in 1943, when the Gallery's program of presenting Sunday night concerts for enlisted personnel and the general public began to grow into a major project. Finley appointed Bales as the director of that project, which evolved into an ongoing concert series. That appointment was the beginning of a life-long career for Bales, who held the post of assistant to the director for music at the Gallery until his retirement in 1985.

During his forty-two-year tenure, Richard Bales brought distinction to the National Gallery on numerous occasions and in various ways. In addition to organizing and presenting 1,786 concerts at the Gallery and conducting more than five hundred of them, he guest conducted some thirty orchestras throughout the United States. He served as interim music director of the National Symphony Orchestra in 1947 and composed more than thirty-five works of music, among them five *National Gallery Suites*. His suites based upon music of the American Revolution (*The Republic*) and the Civil War (*The Union* and *The Confederacy*) were issued as LP albums in 1960 by Columbia Records. The Civil War recordings were reissued in the early 1990s as Sony Classical CDs. Under Bales' direction, the National Gallery Orchestra performed at the White House during the terms of Dwight Eisenhower and Lyndon Johnson.

Bales was a constant champion of the works of other American composers and in 1944 founded an American Music Festival at the Gallery. Continuing on an annual basis to the present day, the American Music Festival is the longest-running festival dedicated to the works of American composers and has been the scene of more than three hundred world premiere performances. One of the most significant of these was the first performance, more than fifty years after its composition, of the *First Symphony* of Charles Ives, which Richard Bales conducted at the Gallery in 1953.

Bales was accorded numerous honors by prestigious organizations both in the United States and abroad, including a Citation from the Washington Board of Trade (1952), the Award of Merit from the National Association of American Composers and Conductors (1959), Washingtonian of the Year (1981), the Cosmos Club Award (1985), and the Officer's Cross of the Republic of Austria. This last award was bestowed on him in 1990 by the Austrian Ambassador to the United States in recognition of his having initiated and conducted for twenty years the Gallery's annual Gala Viennese New Year Concert. An endowed scholarship was established in his honor in 1988 at the Shenandoah Conservatory of Music in Winchester, Virginia, and he has been listed in *Who's Who in America* since 1958.

Bales was a member of the Cosmos Club, the American Society of Composers, Authors, and Publishers (ASCAP), the American Federation of Musicians, the American Federation of Radio and Television Artists, and the Bruckner Society in America. His interest in history was reflected by his membership in The Society of the Cincinnati, the Civil War Round Table of Washington, and the Sons of Confederate Veterans.

Both Richard Bales and his wife, Betty, who died in 1997, were frequent visitors to the Gallery after his retirement. They will be sorely missed here and in all the venues they graced with their presence.

The title of Bales' *A Set of Jade* refers to the Chinese custom of collecting and displaying jade objects in groups that have a unifying theme. In the case of the poems the composer selected, they are unified not only by their origin in Chinese literature, but also by their use of imagery from nature to symbolize human emotions. Even without the texts, these eight pieces would belong together as a set, given their transparent textures and peaceful rhythms.