WASHINGTON: February 20: David E. Finley, Director of the National Gallery of Art announced today that the Gallery's Third American Music Festival will be presented during March. Five concerts devoted to works by American composers will be played.

One of the features of the series will be a program of chamber works by Louis Gesensway of Philadelphia, originator of the musical system known as "Color Harmony".

The series is under the general direction of Richard Bales, who will conduct two of the concerts.

These programs will take place each Sunday of the month at 8:00 P. M. in the East Garden Court of the National Gallery of Art.

Compositions to be performed and artists participating follow:

Sunday, March 3-The Gordon String Quartet

Anthony Donato
Arthur Berger
Karl Ahrendt
Boris Koutzen

Quartet in E Minor
Three Pieces
Suite for Quartet
Quartet No. 2

Sunday, March 10-Compositions in "Color Harmony" by Louis Gesensway—Seven Members of Philadelphia Symphony Orchestra

String Quartet in G; Duo for Violin and Viola; Quartet for English Horn, Flute, Violin, and Violoncello

Sunday, March 17-John Kirkpatrick, Pianist

Ross Lee Finney
Charles Ives
Edward MacDowell
Louis Moreau Gottschalk

Sonata No. 3
Sonata No. 2, "Concord, Mass, 1840-60"
Woodland Sketches, Opus 51
The Union (1863)
Sunday, March 24—National Gallery Sinfonietta
Richard Bales, Conductor
Shura Dvorine, Pianist

Dai-keong Lee
Quinto Maganini
George Wargo
Douglas Moore
Richard Bales
Walter Spencer Huffman
"Golden Gate" Overture
"Americanese"
Marche Minature
Village Music
National Gallery Suite No.1
Concerto for Piano and Orchestra

Sunday, March 31—National Gallery Sinfonietta
Richard Bales, Conductor

Burrill Phillips
Walter Mourant
William Grant Still
Wayne Barlow
Frederick Hunt
Jacob Avshalomoff
Ross Lee Finney
Mary Howe
Richard Bales
John Philip Sousa
Dance Overture
Nocturne
Pages from Negro History
Sarabande
Gigue
Sinfonietta
Slow Piece for Strings
Polka and Waltz from "Cards"
National Gallery Suite No.2
Two Marches

(These programs are subject to change)

Many of these works are receiving either their first public performances or their first Washington performances.