THE J. I. FOUNDATION CONCERTS

National Gallery of Art
WASHINGTON, D. C.

TWENTY-FOURTH AMERICAN MUSIC FESTIVAL

Under the direction of
RICHARD BALES

SUNDAY EVENINGS
APRIL 9TH THROUGH MAY 14TH 1967

AT EIGHT O'CLOCK

IN THE EAST GARDEN COURT
** First performance.

* First Washington performance.

These concerts are broadcast by Station WGMS 570 AM and 103.5 FM.
1071st Concert
Sunday, April 16, 1967
8:00 P.M.

THE UNIVERSITY OF MARYLAND TRIO
EVELYN GARVEY, Piano
JOEL BERMAN, Violin
WILLIAM SKIDMORE, Cello

LEON KIRCHNER .................. *Trio for Violin, Cello, and Piano
(1919- ) (1954)
Adagio—Marcato
Largo

GREGORY KOSTECK ................. **Elegies for Piano Trio (1966)
(1937- ) (Dedicated to The University of Maryland Trio)
Lament
Eclogue

INTERMISSION

GEORGE ROCHEBerg .................. *Trio for Violin, Cello, and Piano
(1918- ) (1963)
Quasi Cadenza, recitando

DAVID AMRAM .................... *Dirge and Variations (1962)
(1930- )

1072nd Concert
Sunday, April 23, 1967
8:00 P.M.

GORDON MYERS, Baritone
Assisted by:
FRANCES E. COLE, Harpsichord
G. STRATTON CARYL, Pipe Organ
HARRIET H. MYERS, Soprano
PAUL BODIE, Snare Drum
THE RICHTER STRING QUARTET

(Companiments are pre-recorded, Stereo, on Tape)

SONGS OF EARLY AMERICANS IN THE COLONIES
AND THE STATES BEFORE 1800

AMERICAN BORN COMPOSERS

I

A Philadelphia Lawyer
FRANCIS HOPKINSON “My Days Have Been So Wondrous Free” (1759)
(1737-91) “O’er the Hills” from “Seven Songs for the Harpsichord
Dedicated to George Washington” (1788)

A Minister—Graduate of Princeton
JAMES LYONS “8th Psalm Tune from “Urania” (1761)
(1735-94)

A Tanner from Boston
WILLIAM BILLINGS “When Jesus Wept” from “The New England Psalm
Singer” (1770)
A Tavernkeeper from Maine
SUPPLY BELCHER
(1751-1836)
“While Shepherds Watched Their Flocks by Night” from “The Harmony of Maine” (1794)

II
A New Haven Comb Manufacturer
DANIEL READ
(1757-1836)
“Broad Is The Road” (Windham) from “The American Singing Book” (1783)

A Harvard Man—Lawyer Turned Musician
JACOB KIMBALL
(1761-1826)
“Firm Was My Strength” (Woburn) from “The Rural Harmony” (1783)

A Hatter from Northfield, Massachusetts
TIMOTHY SWAN
(1758-1842)
“Deep In Our Hearts” (Leghorn) from “The New England Harmony” (1801)

III
Patriotic Songs

The Tanner from Boston
WILLIAM BILLINGS
(1770)
“Chester” from “The New England Psalm Singer”

A Carpenter, Real Estate Agent, Preacher, and Conductor
OLIVER HOLDEN
(1765-1844)
“Columbia’s Guardian Sleeps in Dust” from “Sacred Dirges, Hymns and Anthems Commemorative of the Death of General George Washington” (Published January 27, 1800, six weeks after Washington’s Death)

The Philadelphia Lawyer
FRANCIS HOPKINSON “The Toast” (1778)

European Born Composers

IV
Religious Music of the Moravians
JOHN FREDERICK PETER
(1746-1813)
“Der Herr ist in Seinen heiligen Temple” (Salem, North Carolina 1789)

Patriotic Songs

English Organist—Wartime liquor dealer and grocer, teacher, and concert manager in Boston
WILLIAM SELBY
“Ode for the New Year, January 1, 1790” from “The Massachusetts Magazine” (1788-98)

From Oxford, England, with a Doctor of Music Degree—in Norfolk, Virginia
GEORGE K. JACKSON
“Verses for the Fourth of July” text by Mrs. Jackson (1801)

Songs for Concert and Theatre

V
From Portsmouth, England—Composer-Conductor, Theatrical Manager, Student and Friend of C. P. E. Bach
ALEXANDER REINAGLE
“Jerry’s Song” from “The Volunteers” (Premiered in 1795)

A London Singer, Organist, Musical Editor and Publisher, and Music Score Owner in Philadelphia
BENJAMIN CARR
“Shakespeare’s Willow” from “The Musical Journal” (1800)

An Anonymous Broadside Ballad (1660)
To be sung to the tune “Let Us to Virginny Go”
“A Net for a Night-Raven: Or, A Scolding Wife Cunningly Caught in a Trap by her husband, who sold her for ten pounds, and sent her to Virginny” (from a photostatic copy of the original in the Bodleian Library in Oxford, England. The original tune is not known to exist today. The present melody was assembled and edited from contemporary sources.)
1073rd Concert

Sunday, April 30, 1967

8:00 P.M.

ALAN MANDEL, Piano

CHARLES IVES ................................ Three Page Sonata (1905)
(1874-1954) Some Southpaw Pitching (1908)
22 (1912) Three Protests (1914)
The Abolitionist Riots (1908)

ELIE SIEGMEISTER ................. Sonata No. 2 in one movement (1965)
(1909- )

ELIE SIEGMEISTER ........................ Theme and Variations No. 2 (1967)
(Composed for Alan Mandel and the composer's daughter, Mrs. Mandel)

INTERMISSION

CHARLES IVES ................................ First Sonata (1909)

Adagio con moto—Andante con moto—Allegro risoluto
Allegro moderato—Allegro: "In the Inn"
Largo—Allegro—Largo
Allegro Presto
Andante maestoso

1074th Concert

Sunday, May 7, 1967

8:00 P.M.

THE FELDMAN STRING QUARTET
OF NORFOLK, VIRGINIA

DORA MARSHALL SHORT, First Violin
LAWRENCE MEDNICK, Second Violin
RONALD MARSHALL, Viola
JANET MCCARRON KRINER, Cello

Assisted by
HUGH O'MEAGHER, Harpsichord
WILLIAM MONTGOMERY, Flute

VINCENT PERSICHERI ........... Third String Quartet, Opus 81 (1959)
(1915. ) (in one movement)

Adagio; Allegro molto; Adagio; Furioso; A piacere
molto espressivo; Vivace; Vivace; Lento

ARTHUR CUSTER ............. *Colloquy for String Quartet (1961)
(1923. )

Exposition
Debate
Resolution
Epilogue

INTERMISSION

HUGH O'MEAGHER ............ **Concerto Grosso for Harpsichord,
(1915. ) Flute and String Quartet (1966)
(Composed for the 25th season of music in the
National Gallery of Art)

Moderato
Canticle
Finale: "Alleluia"

JOSEPH CASTALDO ............... *String Quartet No. 1 (1955)
(1927. )

Allegro con spirito
Largo
Allegro
1075th Concert
Sunday, May 14, 1967
8:00 P.M.

NATIONAL GALLERY ORCHESTRA
Richard Bales, Conductor
Assisted by
Emerson Meyers, Piano

Transcribed by
John Vincent The Benjamin Franklin Suite
(1902- ) (18th Century)
Overture—Minuet I—Caprice—Minuet II—Siciliano

Ronald LoPresti *The Masks (1955)
(1933- )

David Kraehenbuehl **Diptych for Piano and Chamber Orchestra (1966)
(Composed for the 25th season of music in the National Gallery of Art)
Pesante—Vivo “Celebrations” Allegro “Retrospects”
Mr. Meyers

INTERMISSION

Joseph Ott *******Divertimento No. 2 (1966)
(1929- )

Halim El-Dabh *Bacchanalia for Orchestra (1958)
(1921- )

William Bergsma *Suite from the Ballet “Gold and the Severn Commandante” (1941)
Siesta—Parade—Dances: Elegant—Furious Sinister—Tender—Happy

Assistance toward this concert is provided by the cooperation of Local 161 of the American Federation of Musicians, through a grant from the Music Performance Trust Fund of the Recording Industry, Samuel R. Rosenbaum, Trustee. The Music Performance Trust Fund is an extension of a program of public service originated by the Recording and Transcription Fund of the American Federation of Musicians, Herman D. Kenin, President.

NATIONAL GALLERY ORCHESTRA
Richard Bales, Conductor

Violins:
Mark Ellsworth
Nancy Ellsworth
Dino Cortese
Elinore Tramontana
Irving Ginberg
Isadore Glazer
Harvey Krasney
Benjamin Ritter
Eugene Dreyer
Maurice Myers
Elliott Siegel
Frances Stone
Albert Pargament
Hugo Di Cenzo

Violas:
Leon Feldman
Donna Armstrong
Chester Petranek
Grace Powell

Celli:
Ervin Klinkon
Ben Lefevsu
Jean Robbins
Helen Coffman

Basses:
Joseph Willens
John Ricketts

Flutes:
William Montgomery
John Reachmack
Dorothy Skidmore

Oboes:
Beth Sears
Ivar Lunde
John Marvin
Virginia Gifford

Clarinets:
Rex Hinshaw
Eugene Badelato
Herman Olefsky

Bassoons:
Dorothy Erler
Walter Maciejewicz
William Allgood

Horns:
Samuel Ramsay
Robert Ricks
George Randall
Olivia Marcellus
Orrin Olson

Trumpets:
Richard Smith
Carmen Parlante
Jack Johnson
Morton Gutoff

Trombones:
Lloyd Tyler
Edward Kiehl
Merle Erler

Tuba:
Harry Savage

Tympani:
Walter Howe

Percussion:
Frank Toporzer
Tom Wardlow
Ronald Barnett

Harps:
Jeanne Chalifoux
Cecile Ceo

Piano:
Alan Jemison

Personnel Manager:
Eugene Dreyer