National Gallery of Art
WASHINGTON, D.C.

TWENTY-FIFTH
AMERICAN MUSIC FESTIVAL

Under the direction of
RICHARD BALES

SUNDAY EVENINGS
APRIL 21ST THROUGH JUNE 2ND
1968

AT EIGHT O'CLOCK
IN THE EAST GARDEN COURT
**First performance.**

* First Washington performance.

**THE J. I. FOUNDATION CONCERTS**

1109th Concert

Sunday, April 21, 1968
8:00 P.M.

**NATIONAL GALLERY ORCHESTRA**

**RICHARD BALES, Conductor**

**LESTER TRIMBLE**
* Five Episodes for Orchestra (1962)
  (1923–)

(played without pause)

**JAMES STABLE**
* Concerto Breve (1962)
  (1937–)

Allegro energico
Adagio
Allegro brillante

**ROSINE NOCERA, Pianist**

**INTERMISSION**

**CHARLES TOMLINSON GRIFFES**
The Pleasure Dome of Kubla Khan (1919)

**CECIL EFFINGER**
* Symphony No. 5 (1958)
  (1914–)

Molto sostenuto
Allegro vivace
Adagio non troppo
Allegretto grazioso — Allegro

**THESE CONCERTS ARE BROADCAST BY STATION WGMS 570 AM AND 103.5 FM.**
THE J. I. FOUNDATION CONCERTS

1110th Concert
Sunday, April 28, 1968
8:00 P.M.

THE ALARD QUARTET

DONALD HOPKINS, First Violin
JOANNE ZAGST, Second Violin
RAYMOND PAGE, Viola
LEONARD FELDMAN, Cello

RICHARD WILLS
(1929- )
*String Quartet No. 2 (1960)
Allegro deciso
Molto Lento
Molto Allegro
Adagio
Allegro, quasi alla marcia

HALL OVERTON
(1929- )
*String Quartet No. 3 (1967)
Moderato

INTERMISSION

JAMES CASE
(1932- )
**Monograph for String Quartet
(1968)

IRVING FINE
(1914-62)
String Quartet (1950)
Allegro risoluto
Lento

THE ALARD QUARTET IS IN RESIDENCE AT PENNSYLVANIA STATE UNIVERSITY.
V
Thomas Beveridge
“I bring ye Love,” a garland of seven madrigals (1966)

VI
John Austin
*Two Madrigals on poems of Ezra Pound (1967)
(commissioned by the Camerata Chorus)
Pan is dead
The eyes of this dead lady speak to me

VII
Ross Lee Finney
From “Spherical Madrigals” (1947)
On a Round Ball
Nor doe I doubt

VIII
Two Songs of Sadness
Elliott Carter
Heart not so Heavy as Mine (1938)
Richard Bales
Come Away Death, from Shakespeare’s “Twelfth Night” (1963)

IX
Samuel Barber
Three Reincarnations (1936, 1940)
Mary Hydes
Anthony O Daly
The Coolin

Sopranos: Cynthia Hoover, Dorothy Horton, Heather Schaufele and Myra Tate
Altos: Barbara Kline, Lucy Maisel, Clare Mackey and Linden Maxwell
Tenors: Robert Betts, John Burr, Bruce Gilkes, Allan Parrent and John Uhrig
Basses: George Harshaw, Adair McConnell, Kenneth McIntosh and David Parker
Manager of the Camerata Chorus: Toby Tate

THE J. I. FOUNDATION CONCERTS

1112th Concert
Sunday, May 12, 1968
8:00 P.M.

NEVA PILGRIM, Soprano
EASLEY BLACKWOOD, Piano

I
Charles Ives
At the River (1916)
Tom Sails Away (1918)
Like a Sick Eagle (1920)
Ann Street (1921)
Rough Wind (1902)

Milton Babbitt
*Du (1951)
(1916. )
The composer writes: “The song cycle Du was composed in 1951 and is a setting of seven short poems by the German poet, August Stramm. The extraordinary rhythmic and sonic structure of the poetry is a primary determinant of the pitch and temporal structure of the composition; and the reason why the poems were set in the original German: the texts are literally intranslatable.”

*Sounds and Words (1960)

III
Aaron Copland
From “Twelve Poems of Emily Dickinson” (1900.)
There came a Wind like a Bugle
Why do They Shut me out of Heaven?
When They Come Back
Going to Heaven!

Vincent Persichetti
From “Harmonium” (1959)
(1915- )
Lunar Paraphrase
The Wind Shifts
Thirteen Ways of Looking at a Blackbird

INTERMISSION
IV

GEORGE PEARLE

*Zwei Rilke Lieder (1941)
(1915-)

Du meine heilige Einsamkeit
(Thou, my blessed solitude... rich as an awakening garden... hold shut the golden doors before which wishes wait.)

Der Bach hat leise Melodien
(The brook has gentle melodies... the treetops are swaying... the wood is wild... my heart is clear... pale solitude holds my head in her lap.)

LAWRENCE MOSS

Drei Rilke Lieder (1963)
(1927-)

Da neigt sich die Stunde
(The hour bends to touch me... I feel my own power... until I perceived it, no thing was complete... there is nothing too small to love... and to cherish, not knowing whose soul it may liberate.)

Werkleute sind wir
(We are all workmen... building you, oh lofty nave... sometimes an earnest traveler scans our work... shows us new skills... our hammers ring out... at dusk we yield them up... God, you are vast.)

Was wirst du tun, Gott?
(What will you do, God, when I die? When I, your pitcher, am broken... losing me, you lose your meaning... your cloak will fall from aching bones... your glance will sink... in the lap of alien stones... What will you do, God? I am afraid.)

DONALD MARTINO

*Zwei Rilke Lieder (1961)
(1913-)

Die Laute
(I am the lute, and if you wish to describe my body with its lovely stripes, you must speak as of a ripe fig, and of my darkness... Tullia's darkness... from time to time she took the sound, reflected in her face, and sang it back to me... at last my being was in her.)

Aus einer Sturmacht VIII
(On nights like this my little sister grows, who was born and died before me, very small... she must be lovely now. Soon the suitors will call.)

V

HOWARD BOATWRIGHT

*Cradle Song (1966)
(1918-)

MIRIAM GIDEON

*Farewell Tablet to Agathocles (1961)
(1906-)

HALSEY STEVENS

*Cuatro Canciones (1961)
(1908-)

Desnuda está la tierra
(Naked is the earth, and the soul howls... like a hungry she-wolf. Poet, what do you seek in the sunset? Bitter walking, for the road weighs upon the heart... On the white road a few stiff trees blacken... The sun is dead. Poet, what do you seek in the sunset?)

Oh tarde luminosa!
(O luminous afternoon!... The white stork dozes in flight. Swallows cross with their wings sharpened in the gilded wind, and... grow distant as in a dream... And one bird turns like an arrow... seeking its black corner in the tile roof... The white stork, quiet and deformed, like a pothook scrawled absurdly over the bell tower.)

En medio del campo
(In the middle of the plain the hermitage without a hermit keeps a window open... Far away glares the rock of harsh Guadarrama... In the clear air, the little poplars... March lyrics!)

La plaza tiene una torre
(The plaza has a tower, the tower a balcony, the balcony holds a lady, the lady a white flower. A caballero passed... and carried away the plaza with its tower and balcony, with its balcony and lady, its lady and white flower.) (From Ochenta Poemas de A. Machado 1959.)
THE J. I. FOUNDATION CONCERTS

1113th Concert
Sunday, May 19, 1968
8:00 P.M.

JEAN AND KENNETH WENTWORTH
ONE PIANO, FOUR-HANDS

DONALD LYOBBERT...................... Movement for Piano, Four-Hands
(1923- ) (1961)

†CHARLES WUORINEN.................. **Making Ends Meet (1966)
(1938- )

†EDMUND HAINES.......................... *Camprodon (1967)
(1914- )

INTERMISSION

†JOEL SPIEGELMAN......................... *Kousochki (1966)
(1933- )

RALPH SHAPEY...................... Seven for Piano, Four-Hands (1963)
(1921- )

†LAWRENCE MOSS.......................... *Omaggio (1966)
(1927- )

ROBERT KURKA............................. Dance Suite (1955)
(1921-57)
  Prelude
  Furiant
  Polka

†Composed for Jean and Kenneth Wentworth.

MR. AND MRS. WENTWORTH ARE IN RESIDENCE AT SARAH LAWRENCE COLLEGE, BRONXVILLE, NEW YORK.

THE J. I. FOUNDATION CONCERTS

1114th Concert
Sunday, May 26, 1968
8:00 P.M.

NATIONAL GALLERY ORCHESTRA
RICHARD BALES, CONDUCTOR

BERNARD ROGERS........................... *Three Drawings from Hans Christian Andersen (1946)
(1893- )
  The Shirt Collar
  The Rose Tree
  The Emperor's New Clothes

Two Compositions for String Orchestra

WILLIAM GRAVES...................... *Passacaglia and Fugue (1963)
(1915- )

THOMAS KORTH............................ **Two Movements (1965)
(1943- )
  Lento — Allegretto

JOHAN FRANCO............................... *Supplication (1964)
(1908- )
  Revelation (1961)
  *Triumph (1967)

INTERMISSION

RICHARD BALES.......................... **A Set of Jade (1964, Orchestrated 1968)
(1915- )
  A Bitter Love (Li Po)
  Tears (Wang Seng-Ju, 6th Century A.D.)
  The River and the Leaf (Po Chü-I, 772-846 A.D.)
  A Feast of Lanterns (Yuan Mei, 1715-97 A.D.)
  At the Kuang Li Pavilion (Su Tung-Po, 1036-1101 A.D.)
  Keeping the New Year's Watch at Ch'in Chou (Chang Yüeh, 667-730 A.D.)
  New Year's Song
  Lines from the Tomb of an Unknown Woman

JOYCE CASTLE, MEZZO-SOPRANO

DAVID DIAMOND.................. *Concerto for Chamber Orchestra (1940)
(1915- )
  I Allegro moderato ma vivo
  Prelude I
  Fugue I
  Andante
  II Prelude II
  Fugue II
  Interlude
  Allegro con energia
  Fanfare Coda
THE WILLIAM NELSON CROMWELL CONCERTS

1115th Concert

Sunday, June 2, 1968
8:00 P.M.

NATIONAL GALLERY ORCHESTRA

Richard Bales, Conductor

THE FESTIVAL CHORUS

Julie Zarawa, Director

Peggy Zarawa, Soprano

Jule Zarawa, Baritone

Hugh O’Meagher, Harpsichord

Mirek Jan Dabrowski, Speaker

Whitford Hall, at the Tape Recorder

A Ringing of the Liberty Bell (Recorded at Independence Hall, Philadelphia, on October 9, 1959)

Richard Bales............“The Republic”—A Patriotic Cantata on Music and Documents of the American Revolution and early days of the Republic (1955)

1. Chorus..................“Chester”, Composed by William Billings (1746-1800)

2. Sinfonia.................“The Battle of Trenton”—A Favorite Historical Military Sonata, for the Piano, Dedicated to George Washington [Composed by James Hewitt (1770-1827) in 1797]


3. Speaker..................From Patrick Henry’s Speech to the Second Revolutionary Convention of Virginia, at Richmond, March 23, 1775


5. Recitative................From “The Declaration of Independence”: “We hold these truths to be self-evident”, Philadelphia, July 4, 1776

6. Chorus........................“Ode on Science”—Composed by Jezeaniah Summer

7. The Continental Army in Winter Quarters, Valley Forge, Pennsylvania, 1777-78:
   (a) Recitative..............“These are the times that try men’s souls”, from “The Crisis” by Thomas Paine
   (b) Speaker..................From a letter to the Congress from General Washington on December 23, 1777: “Unless some great and capital change suddenly takes place . . .”
   (c) Chorus..................“Poor Wayfaring Stranger” (A Folk Song)

8. Chorus........................“Yankee Doodle”—Independence won at Yorktown, Virginia, October 19, 1781

9. Air for Soprano............“Beneath a Weeping Willow’s Shade—No. 3 from Seven Songs dedicated to George Washington, composed by Francis Hopkinson (1737-91) in 1788

10. Voluntary..................“The President’s March”—Composed by Philip Philé (d. 1798)

11. Chorus........................Preamble to the Constitution of the United States of America (adopted March 4, 1789)

12. Baritone and Chorus........“Ode to the Fourth of July” (words by Daniel George with music by Horatio Garnett, composed for the celebration on July 4, 1789, marking the adoption of the Constitution and the establishment of the United States of America)

INTERMISSION

13. Air for Baritone............“The Mansion of Peace”—Composed by Samuel Webbe (1740-1816) about the year 1793

14. Strings, Harpsichord, and Chorus............“The Birthnight Ball”; Gadsby’s Tavern, Alexandria, Virginia, on February 11, 1790 (calendar style)


15. Air for Baritone............“Delia”—Composed by Henri Capron in 1793


17. Chorus........................“Jefferson and Liberty”—A popular song reflecting the general temper of the public following the Election of 1800

18. Women’s Chorus — Lullaby from “The Pirates”—Composed by Stephen Storace

19. Chorus........................“The Star Spangled Banner”—Poem by Francis Scott Key, Baltimore, Maryland, September 14, 1814. First published as “The Defense of Fort McHenry”; and sung to the popular tune, “To Anacreon in Heaven”

THIS CONCERT MARKS MR. BALES’ 25TH SEASON AT THE GALLERY.

Assistance toward this concert is provided by the cooperation of Local 161 of the American Federation of Musicians, 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
Irving Ginberg
Harvey Kransney
Patricia Cochran
Benjamin Ritter
Eugene Dreyer
Maurice Myers
Elliott Siegel
Albert Pargament
Hugo Di Cenzo
Genevieve Fritter

Violas:
Leon Feldman
Donna Feldman
Chester Petranek
Grace Powell

Cellos:
Ervin Klinkon
Ben Levenson
Jean Robbins
Helen Coffman

Basses:
Joseph Willens
John Ricketts

Flutes:
William Montgomery
John Reachmack
William Fuhrman

Oboes:
Beth Sears
Ivar Lunde
Gene Montooth

Clarinets:
Rex Hinshaw
Herman Olefsky
William Huntington

Bassoons:
Dorothy Erler
Walter Maciejewicz
William Allgood

Horns:
Samuel Ramsay
Robert Ricks
Orrin Olson
George Randall
Carol Barnett

Trumpets:
Richard Smith
Carmen Parlante
Jack Johnson
Morton Gutoff

Trombones:
Lloyd Tyler
Edward Kiehl
Merrill Erler

Tuba:
Harry Savage

Tympani:
Douglas Jones

Percussion:
Ronald Barnett
Carroll Shmitt
Tommy Wardlow

Harps:
Jeanne Chalifoux
Cecile Ceo

Piano & Celesta:
Alan Jemison
Melvin Bernstein

Personnel Manager:
Eugene Dreyer
Richard Bales .......................... "A Set of Jade," for Mezzo Soprano and Orchestra, on Ancient Chinese Poems

I.

A Bitter Love (Li Po)

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.

II.

Tears (Wang Seng — Ju — 6th Century 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.

III.

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 root crop 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.

IV.

A Feast of Lanterns (Yuan Mei — 1715-97 A.D.)

In Spring, for sheer delight, I set the lanterns swinging through the trees, Bright as the myriad argosies of night, That ride the clouded billows of the sky. Red dragons leap and plunge through gold and silver seas. And, Oh, my garden, gleaming cold and white, Thou hast outshone the far, faint moon on high!

(over)
V.

At the Kuang Li Pavilion (Su Tung - P'o — 1036-1101 A.D.)
Red-skirted ladies, robed for fairyland,
All are flown.
But my heart to the wail of their long reed pipes
Lilts on.
Their clarion songs, mid the wandering clouds, were blown.
The tiny waisted, dreamily dancing girls are gone.

VI.

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,
Like the Dipper's handle turns Northeast,
Whither I would be, when Spring returns.

VII.

New Year's Song
In the land of Shu the Winter cold
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.

VIII.

Lines from the Tomb of an Unknown Woman
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 I abide not anywhere.
Yet, if by Karma's law I must
Resume this mantle of the dust;
Grant me, I pray,
One dew drop from thy willow spray;
And, in the Double Lotus, keep
My hidden heart asleep.