

THE F. LAMMOT BELIN CONCERTS

THE J. I. FOUNDATION CONCERTS

National Gallery of Art  
WASHINGTON, D. C.



TWENTY - SEVENTH  
AMERICAN MUSIC FESTIVAL

*Under the Direction of*  
RICHARD BALES

SUNDAY EVENINGS  
APRIL 19 THROUGH MAY 24

1970

AT EIGHT O'CLOCK  
IN THE EAST GARDEN COURT

THE F. LAMMOT BELIN CONCERTS

*1188th Concert*

Sunday, April 19, 1970

UNIVERSITY OF MARYLAND TRIO

JOEL BERMAN, *Violin*

EVELYN GARVEY, *Piano*

WILLIAM SKIDMORE, *Cello*

RALPH SHAPEY .....Trio (1955)  
(1921- )

Maestoso  
Allegro  
Andante  
Andante - Allegro - Andante

ROBERT EVETT .....Mary Dyer (1968)  
(1924- )

ROBERT HALL LEWIS .....\*\*Inflections II, for Piano, Violin,  
(1926- ) and Cello (1970)  
(composed for this concert)

INTERMISSION

GEORGE WALKER .....\*\*MUSIC FOR III (1970)  
(1922- ) (composed for this concert)

CHARLES IVES .....Trio (1904)  
(1874-1954)

Andante moderato  
†TSIAJ: Presto  
Moderato con moto

†"This Scherzo is a Joke"—Ives' comment

\*\*First performance

\*First Washington performance

THESE CONCERTS ARE BROADCAST BY STATION WGMS 570 AM AND  
103.5 FM.

THE F. LAMMOT BELIN CONCERTS

*1189th Concert*

Sunday, April 26, 1970

THOMAS BEVERIDGE, *Bass-Baritone*

MARTIN KATZ, *Piano*

THOMAS BEVERIDGE .....Odysseus (1968)  
(1938- )

1. PROLOGUE:

The poet invokes the Sun to guide him on the way which will transform the flesh into spirit.

2. THE PLUNGE:

Odysseus sings to his crew about a king who loses his crown in the water and offers the throne to the man who will dive into the sea and fetch it. A brave youth—symbolizing Odysseus' fearlessness—steps forward to take the plunge, heedless of warnings. He says that the deed is more important than the reward.

3. THREE FACES OF DEATH:

In this lengthy ballad Odysseus describes the three temptations he encountered on his return from Troy to Ithaca. "Death," in this instance, means the allurements of Woman—the earthly pleasures which obstruct the path of the Spirit. The first "face of Death" is Calypso, whose charms make him forget his homeward mission. One day he finds an oar on the beach, and memory returns to him. He builds a ship and sails away, but he is shipwrecked on Circe's isle. Circe—the second face of Death—arouses him, in spite of his attempts to control his mind, and he falls again into the pit of fleshly lust. One day a mother's lullaby reminds him of his family to which he must return. Again he builds a ship, sails away, is shipwrecked. On the beach he sees Nausicaa—the third face of Death—but he controls himself and decides to return home and send for her to be his son's bride. Reason has finally prevailed.

4. TELEMACHUS:

Odysseus observes his son, Telemachus, and sees that he is a grown man, impatient to reign. He decides to leave Ithaca, for he wants to travel and feels trapped in his own land.

5. LIBATION:

On the eve of his secret departure Odysseus summons his people for a feast. He does not drink to the gods, for they have failed him often; instead, he drinks to "man's dauntless mind."

6. MENELAUS:

Odysseus is now in Sparta, the home of Menelaus and his wife, the famous Helen. He tries to persuade Menelaus to come with him on new adventures, but the aging king is too spoiled by luxury and refuses.

7. HELEN:

Odysseus seduces Helen into coming away with him.

8. FAREWELL TO GREECE:

Odysseus sings of his love of the sea. As he sails south to Africa he sings farewell to Greece, with which he can no longer identify, and looks to Africa for more vigorous adventures.

INTERMISSION

9. THE SONG OF THE BARBARIAN:

A barbarian warrior sings of a savage king who gets drunk, smashes an image of his God, and drinks from the god's skull.

10. FREEDOM:

Having experienced all things, free of gods and hopes, Odysseus sings of his freedom and his startling belief: "I am the Savior, and no salvation on earth exists!"

11. DEATH:

Odysseus discusses Death with a Buddha-like prince who is unable to live, because he sees Death everywhere.

12. TANTALUS:

Odysseus invokes one of his favorite gods. The long piano introduction symbolizes his review of his life. Now he is alone in a kayak in the Antarctic, with no friends to greet him.

13. DEATH, THE FAITHFUL:

Odysseus looks up and sees a figure seated opposite him in the boat. It is Death, who looks just like Odysseus. Having struggled with Death all his life, he now welcomes Him as a friend.

14. FAREWELL TO THE SUN:

The poet once more invokes the Sun to aid the dying Odysseus. Odysseus then bids farewell to the Sun and welcomes the moon. A chord descends gradually from the top to the bottom of the piano to symbolize the setting sun. Toward the end of the song the moon begins to rise by fourths from the bottom upward.

15. THE BRIDE:

Odysseus is now totally alone. He sings a ballad about a young man who goes off to his death as though it were to a wedding.

THE F. LAMMOT BELIN CONCERTS

*1190th Concert*

Sunday, May 3, 1970

THE BOWLING GREEN STRING QUARTET

PAUL MANKARA, *Violin*  
YOUNG NAM KIM, *Violin*  
BERNARD LINDEN, *Viola*  
PETER HOWARD, *Cello*

WALTER PISTON .....String Quartet No. 1 (1933)  
(1894- )

Allegro  
Adagio  
Allegro vivace

KAREL HUSA .....\*String Quartet No. 3 (1968)  
(1921- ) (Pulitzer Prize 1969)

Allegro moderato  
Lento  
Allegro possibile  
Adagio

RUTH CRAWFORD .....String Quartet (1931)  
(1901-53)

Rubato assai  
Leggiero; tempo giusto  
Andante  
Allegro possibile  
(played without pause)

SAMUEL BARBER .....String Quartet, Opus 11 (1936)  
(1910- )

Molto Allegro e appassionato  
Molto Adagio  
Molto Allegro

The members of the quartet are artists-in-residence and faculty members of the School of Music at Bowling Green State University, Bowling Green, Ohio.

INTERMISSION

THE J. I. FOUNDATION CONCERTS

*1191st Concert*

Sunday, May 10, 1970

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

SCOTT HUSTON .....\*Four Phantasms for Orchestra (1964)  
(1916- ) after the artist, Fridtjof Schroder  
Image V  
The Mystic  
Face of Anger  
Image IV

WILLIAM BERGSMA .....Serenade, to await the Moon (1965)  
(1921- )

LASALLE SPIER .....Journey with a Clarinet (1949)  
(1889- ) (played in honor of the  
composer's 80th year)  
Over the Hills  
The Singing Tower of Luray, Virginia  
Phantom Army  
Dancing on the Green

REX HINSHAW, *Soloist*

INTERMISSION

DAVID DIAMOND .....\*Symphony No. 1 (1941)  
(1915- )  
Allegro moderato con energica  
Andante maestoso  
Maestoso - Allegro vivo

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, Jerome Adler, 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.

THE F. LAMMOT BELIN CONCERTS

*1192nd Concert*

Sunday, May 17, 1970

EVELYN SWARTHOUT, *Piano*

HENRY COWELL .....Episode (1916)  
(1897-1965) Fabric (1917)  
The Tides of Manaunaun (1912)  
Advertisement (1914/1959)

LOU HARRISON .....Suite for Piano (1943, pub. 1965)  
(1917- )  
Prelude  
Aria  
Conductus  
Interlude  
Rondo

INTERMISSION

CARL RUGGLES .....Evocations: Four Chants for Piano  
(1876- ) (1945, revised 1954)  
Largo  
Andante con Fantasia  
Moderato Appassionato  
Adagio sostenuto

GORDON BINKERD .....\*Sonata for Piano (1955, pub. 1968)  
(1916- )  
Allegro  
Andante  
Allegro  
Allegro spiritoso e con leggerezza

THE F. LAMMOT BELIN CONCERTS

THE J. I. FOUNDATION CONCERTS

*1193rd Concert*

Sunday, May 24, 1970

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

CHARLES IVES ..... Hymn (1904)  
(1874-1954)            \*Adagio sostenuto (before 1912)  
                              \*Fugue from Symphony No. 4 (1909)

ROBERT EVETT ..... Symphony No. 3 (1965)  
(1924- )  
Allegro ma non troppo  
Vivace  
Adagio  
Variations on a theme by Sarah Warnock Evett

INTERMISSION

ALAN HOVHANESS ..... \*The Holy City (1967)  
(1911- )

AARON COPLAND ..... Dance Episodes from "Rodeo" (1942)  
(1900- )            (played in honor of the  
                              composer's 70th year)  
Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe-Down

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

*Violins:*

Mark Ellsworth  
Nancy Ellsworth  
Dino Cortese  
Irving Ginberg  
Harvey Krasney  
Patricia Cochran  
Benjamin Ritter  
Judith Parkinson  
Eugene Dreyer  
Maurice Myers  
Elliott Siegel  
Albert Pargament  
Hugo Di Cenzo  
Lawrence Wallace

*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:*

Gene Montooth  
Greg Steinke

*English Horn:*

Michelle Foley

*Clarinets:*

Rex Hinshaw  
Herman Olefsky

*Bass Clarinet:*

William Huntington

*Bassoons:*

Dorothy Erler  
Walter Maciejewicz

*Horns:*

Orrin Olson  
Samuel Ramsay  
Robert Ricks  
George Randall  
Olivia Marcellus

*Trumpets:*

Richard Smith  
Morton Gutoff  
Jack Johnson  
Edward Cooper

*Trombones:*

Edward Kiehl  
Donald King  
Merrill Erler

*Tuba:*

Harry Savage

*Tympani:*

Douglas Jones

*Percussion:*

Ronald Barnett  
Carroll Shmitt  
Tommy Wardlow  
Albert Merz

*Harp:*

Jeanne Chalifoux

*Piano & Celesta:*

Melvin Bernstein

*Personnel Manager:*

Eugene Dreyer