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, and Cello (1970)
(1926- )
(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, 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 allurement 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.
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- )
   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- )
   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

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 Petraneck
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

Horns:
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

Clarinet:
Rex Hinshaw
Herman Olefsky

Harp:
Jeanne Chalifoux

Piano & Celesta:
Melvin Bernstein

Personnel Manager:
Eugene Dreyer