

1472nd Concert — May 29

NATIONAL GALLERY ORCHESTRA
RICHARD BALES, *Conductor*

Robert Keys Clark Monument (1975), a Fantasia on Music of
(b. 1925) Guillaume de Machaut (130?-77),
Commemorating the 600th Anniversary of
the Composer's Death
First Washington Performance

Ross Lee Finney Symphony No. 1 (1942-43)
(b. 1906) "Communiqué 1943"
Introduction — Dramatic Statement
Elegy
Scherzo
Interlude
Fanfare

INTERMISSION

Marga Richter Lament for String Orchestra (1956)
(b. 1926)
First Washington Performance

Burrill Phillips Selections from Maguffey's Readers (1934)
(b. 1907)
The One-Horse Shay
John Alden and Priscilla
Midnight Ride of Paul Revere
First Washington Performance

Assistance toward this concert is provided by the cooperation of Local 161-710 of the American Federation of Musicians, through a grant from the Music Performance Trust Fund of the Recording Industry, Kenneth Raine, 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, Hal C. Davis, President.

These concerts are broadcast live by Station WGMS 570 AM and 103.5 FM.

THE F. LAMMOT BELIN CONCERTS

National Gallery of Art

Thirty-fourth American Music Festival



Under the Direction of Richard Bales

Sunday Evenings, April 17 through May 29, 1977
at Seven in the East Garden Court

1466th Concert — April 17

NATIONAL GALLERY ORCHESTRA
RICHARD BALES, *Conductor*

Robert WashburnSymphony No. 1 (1960)
(b. 1928)

Allegro con spirito
Adagio
Allegro marziale
First Washington Performance

Peggy Stuart Coolidge*Pioneer Dances (1970)
(b. 1913)

Allegro vivo
Andante, quasi rubato
Allegro vivo
First Washington Performance

INTERMISSION

Alan HovhanessSymphony No. 26 "Consolation"
(b. 1911) (1975)

Largo lamentando
Andante
Allegro vivace
Andante
First Washington Performance

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1467th Concert — April 24

ELECTRONIC CONCERT

Joseph OttLocus (1977)
(b. 1929) *Composed for this concert*

Notes by the Composer

Locus is an electronic composition for Quadraphonic environment, in one extended movement of three large contrasting sections. The musical materials have been generated entirely by electronic means and the primary focus of the work rests on the placement and spatial movement of the material within the Quadraphonic system. Form as well as contrast are generated through the development of spatial patterns which, along with the variety of sound levels and qualities, contributes to a work of unique appeal. Locus was realized at the electronic studio at Emporia Kansas State College at Emporia, Kansas. The composer is an Associate Professor of Music at the college, where he heads the Composition Department and Electronic Music facilities.

First Performance

INTERMISSION

Locus will be repeated.

Engineers: Charles Hailey and Tom Grunst

1468th Concert — May 1

CLIVE LYTHGOE, *Pianist*

Edward MacDowell Woodland Sketches, Op. 51 (1896)
(1861-1908)

To a Wild Rose
Will-o'-the-Wisp
At an Old Trysting Place
In Autumn
From an Indian Lodge
To a Water-Lily
From Uncle Remus
A Deserted Farm
By a Meadow Brook
Told at Sunset

Edward MacDowell Sonata Eroica, Op. 50 (1895)

Slow, with nobility
Elf-like, as light and swift as possible
Tenderly, Longingly, yet with Passion
Fiercely, very fast

INTERMISSION

Charles Edward Ives Three Page Sonata (1905)
(1874-1954)

Allegro moderato — Andante — Adagio —
Allegro (March Time) — Piu Mosso —
Allegro (March Time) — Piu Mosso

R. Nathaniel Dett Characteristic Suite:
(1882-1943) "In the Bottoms" (1910)

Prelude (Night)
Honey (Humoresque)
His Song
Barcarolle (Morning)
Dance (Juba)

Mr. Lythgoe is Dean of the Faculty at the Cleveland Music School Settlement, and plays through arrangement with Thea Dispeker, Artists' Representative of New York City.

1469th Concert — May 8

LORA FERGUSON, *Clarinetist*
ELINORE TRAMONTANA, *Violinist*
GAIL McDONALD, *Pianist*

Compositions by DANIEL GREGORY MASON (1873-1953)

Country Pictures, for Piano, Op. 9 (1908-12)

Chimney Swallows
The Whippoorwill
Night Wind

Sonata for Clarinet and Piano, Op. 14 (1912-15)

Con moto, amabile
Vivace ma non troppo
Allegro moderato

INTERMISSION

Impromptu, for Piano Op. 16, No. 1 (1912)

Impromptu, for Piano Op. 3, No. 1 (1895)

Variations on "Yankee Doodle" in the
Styles of Various Composers, for Piano, Op. 6 (1911)
Grieg — Tchaikovsky — Brahms — Debussy
MacDowell — Dvorak — Liszt

Sonata for Violin and Piano, Op. 5 (1907-08)

Allegro moderato
Andante tranquillo, non troppo lento
Allegro vivace

1470th Concert — May 15

MADISON STRING QUARTET

BRUCE BERG, *Violinist*
CORDULA ROSOW, *Violinist*
JOHN DEXTER, *Violist*
STEPHEN STALKER, *Cellist*

Charles JonesString Quartet No. 6 (1970)
(b. 1910)

Allegro moderato
Allegro comodo
Adagio, ma non troppo e molto cantabile
Allegro
First Washington Performance

Richard WernickString Quartet No. 2 (1973)
(b. 1934)

Elegy
Scherzo (Devil's Dance)
In Memoriam: Pablo Picasso (1881-1973)
First Washington Performance

INTERMISSION

George Whitefield ChadwickString Quartet No. 4
(1854-1931) in E Minor (1895)

Andante moderato — Allegro
Andantino semplice
Giocoso, un poco moderato
Finale

The members of the Madison String Quartet are Artists in Residence at Colgate University, Hamilton, New York.

Mr. Jones is a member of the faculty of the Juilliard School of Music.
Mr. Wernick is Professor of Composition at the University of Pennsylvania.

1471st Concert — May 22

ALDO MANCINELLI, *Pianist*

Compositions by CHARLES TOMLINSON GRIFFES (1884-1920)

Roman Sketches, Op. 7
The White Peacock (1915)
Nightfall (1916)
The Fountain of the Acqua Paola (1916)
Clouds (1916)

Sonata (1917-18)
Feroce — Allegretto con moto
Allegro vivace

INTERMISSION

Three Tone Pictures, Op. 5
The Lake at Evening (1911)
The Vale of Dreams (c. 1912)
The Night Winds (c. 1912)

Fantasy Pieces, Op. 6
Barcarolle (1912)
Notturmo (1915)
Scherzo (1913)

Mr. Mancinelli is Artist in Residence at the University of Tulsa, Oklahoma.