

NATIONAL GALLERY ORCHESTRA PERSONNEL

George Manos, *Conductor*

<i>Violins</i>	Nancy Ellsworth Judith Parkinson Cynthia Montooth Shin-ye Lu Patricia Cochran Mary Price Roger Weiler Victoria Noyes Eugene Dreyer Maurice Myers Lawrence Wallace Delores Robbins Ivan Minas-Bekov Cynthia Mauney	<i>Oboes</i>	Gene Montooth Carole Libelo Kathleen Golding
		<i>Clarinets</i>	Merlin Petroff Craig Rine Stephen Bates
		<i>Bassoons</i>	James Bolyard Donald Shore Nancy Stutsman
		<i>Horns</i>	Gregory Drone Samuel Ramsay Carolyn Parks William Arsers
<i>Violas</i>	Leon Feldman Donna Feldman Carl Rubis Barbara Winslow	<i>Trumpets</i>	Dennis Edelbrock Robert Hazen Craig Ryan
<i>Cellos</i>	Robert Newkirk David Premo Jean Robbins Helen Coffman	<i>Trombones</i>	Edward Kiehl Donald King David Summers
<i>Basses</i>	John Ricketts Norman Irvine	<i>Tuba</i>	Michael Bunn
<i>Flutes</i>	William Montgomery Sally Montgomery Priscilla Fritter	<i>Timpani</i>	Ronald Barnet
		<i>Percussion</i>	Albert Merz William Richard
		<i>Harp</i>	Rebecca A. Smith
		<i>Harpichord</i>	Richard Roeckelein

Eugene Dreyer, *Personnel Manager*



CONCERTS IN JUNE, 1987 — *SHORT PIANO SERIES IX*

- 7 Darrin Blumfield
- 14 Thomas Hecht
- 21 Alan Di Cenzo
- 28 National Gallery Orchestra, George Manos, Conductor
(Final concert of the season)

Concerts Resume on October 4, 1987.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art



THE F. LAMMOT BELIN CONCERTS

Forty-fourth American Music Festival

Under the Direction of George Manos

Sunday Evenings, April 5th through May 24, 1987
at Seven O'clock
West Building, East Garden Court

1851st Concert – April 5, 1987
NATIONAL GALLERY ORCHESTRA
under the direction of
RICHARD BALES, *Conductor Emeritus*

PROGRAM

George Whitefield Chadwick “Jubilee” from *Symphonic Sketches*
(1854-1931) (1895)

Charles Tomlinson Griffes “The Pleasure Dome of Kubla Khan”
(1884-1920) Opus 8 (1917)

Richard Bales “American Chronicle” (1965)
(b. 1915) *National Gallery Suite No. 4:*
Second Suite after water color
renderings in The Index of American Design

Andrew Jackson Figurehead on U.S.S. Constitution – Boston 1834
Bible Box – near Carlisle, Pennsylvania – 18th Century
Navigator with Sextant – New Bedford, Massachusetts – 19th Century
Love Seats and Valentines – Mid 19th Century
Wedding Dress – New York City 1820
Civil War Drum – U.S. Infantry 1860
The Cycle of Life – Iberville Parish, Louisiana 1834
Circus Wagon “The Golden Age of Chivalry” – c. 1889

INTERMISSION
Twelve minutes

Howard Hanson Symphony No. 1 in E Minor
(1896-1981) Opus 21 “Nordic” (1922)
Andante solenne – Allegro con fuoco
Andante teneramente con semplicita
Allegro con fuoco

The U.S. Recording Companies furnish funds in part for this performance, through the Music Performance Trust Funds, as arranged by Local 161-710, American Federation of Musicians.

1852nd Concert – April 12th 1987

JEFFREY CHAPPELL, *pianist*

PROGRAM

Charles T. Griffes The Fountain of the Acqua Paola
(1884-1920) (1916)

The White Peacock
(1915)

James Stuart Grant Suite for Piano
(b. 1954) (1984)

Toccata
Sarabande
Etude
Romance
Gigue

Washington Premiere

INTERMISSION
Twelve minutes

Jeffrey Chappell Arrangements based on Jazz Tunes
(b. 1952) (1984)

My Funny Valentine (Rodgers)
Button Up Your Overcoat (DeSylva)
It Don't Mean a Thing (Ellington)

Chappell American Sonata
(1985)

Affirmations
Dreams
Horizons

1853rd Concert – April 19, 1987

Special Easter Program by the UMBC CAMERATA and the
NATIONAL GALLERY ORCHESTRA
George Manos, *Conductor*

The American Music Festival resumes on April 26th



1854th Concert – April 26, 1987

PETER VINOGRADE, *pianist*

PROGRAM

Morris LawnerTocatta and Fugue
(b. 1910) (1935)

Richard Wilson Eclogue
(b. 1941) (1974)

Samuel Barber Sonata
(1910-1981) (1949)
Allegro energico
Allegro vivace e leggiero
Adagio mesto
Fuga: Allegro con spirito

INTERMISSION
Twelve minutes

Charles Ives Waltz-Rondo
(1874-1954) (1911)

George Gershwin Six Songs
(1898-1937) (1924-1930)
Arranged for piano by the composer

Nobody But You
The Man I Love
Fascinating Rhythm
My One and Only
Liza
I Got Rhythm

Jere Hutcheson Fantaisie-Impromptu
(b. 1928) (1974)

1855th Concert – May 3, 1987

THE GEORGE SHEARING DUO
(featuring Don Thompson, *bass*)

Music to be announced and commented
on by Mr. Shearing during the concert.



1856th Concert – May 10, 1987

THE PHILADELPHIA TRIO

Elizabeth Keller, *piano*
Barbara Sonies, *violin*
Deborah Reeder, *violoncello*

PROGRAM

Ernest Bloch Three Nocturnes
(1880-1959) (1924)

Andante
Andante quieto
Tempestoso

Charles Ives Trio
(1874-1954) (1904)

Andante moderato
“Tsjaj”: Presto
Moderato con moto

INTERMISSION
Twelve minutes

Vincent Persichetti Parable XXIII
(1915-) Opus 150 (1982)

Bernhard Heiden Trio
(1910-) (1956)

Allegro agitato
Adagio
Vivace
Allegretto

1857th Concert – May 17, 1987

THE JEFFERSON QUARTET

Helmut Braunlich, *violin*
Keith Howard, *violin*
Michael McClelland, *viola*
Ignacio Alcover, *cello*
with
Pamela Jordan, *soprano*

PROGRAM

Thomas Allen Levines “A Travel Journal”
(b. 1954) (1984)

March 26, Vienna
September 26, Leningrad
October 17, Paris
March 4, Venice
May 19, New York
March 1, southwest of Warsaw
March 15, northwest of Bucharest
October 24, southwest of Philadelphia

Mary Howe “White Snow” (E. Wylie)
(1882-1964) (1914)

“Die Jahre” (J. W. Goethe)
(1959)

Helmut Braunlich “Views” (W. Whitman)
(b. 1929)

Prelude The First Dandelion
The Dismantled Ship Vocalise
Interlude A Farm Picture

INTERMISSION
Twelve minutes

David Stock “Upcountry Fishing” (D. Thorpe)
(b. 1939) Four Songs for Voice and Violin (1982)

Upcountry Fishing
Macaroni
At the Pole
Kinsky, Kansas, 1952

Charles Martin Loeffler Music for Four Stringed Instruments
(1861-1935) (1917)

Poco adagio – Allegro comodo
Adagio ma non troppo – Quasi andante – Allegro
Moderato – Andante quasi allegretto – Tempo di marcia – Allegro

1858th Concert – May 24, 1987

THE ANNAPOLIS BRASS QUINTET

Robert Suggs, *trumpet*
David Cran, *trumpet*
Arthur Brooks, *horn*
Wayne Wells, *trombone*
Robert Posten, *bass trombone and tuba*

PROGRAM

Douglas Allanbrook Invitation to the Sideshow
(b. 1921) (1980)

Alvin Etler Sonic Sequence
(1913-1973) (1967)

Robert Starer Evanescence
(b. 1924) (1980)

Charles Whittenberg Tryptich for Brass Quintet
(1927-1984) (1962)

Rotational games: Scherzo
Sostenuto: Elegy in Memory of Anton Webern
Canonic Fanfares

INTERMISSION
Twelve minutes

Stan Friedman Parodie I
(b. 1951) (1974)

Robert Hall Lewis Combinazioni V
(b. 1926) (1982)

David Snow Dance Movements
(b. 1954) (1981)

1859th Concert – May 31, 1987

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*

PROGRAM

Arthur Foote Suite in E Major for String Orchestra
(1853-1937) Opus 63 (1907)
Preludium
Pizzicato and Adagietto
Fugue

Charles M. Loeffler Poem (La Bonne Chanson)
(1861-1935) (1901)

INTERMISSION
Twelve minutes

Howard Hanson Merry Mount Suite
(1896-1981) (Opera 1931; Suite arr. 1938)
Overture
Children's Dance
Prelude to Act II and Maypole Dances
Love Duet

These Concerts are Broadcast by Station WGMS 570 AM and 103.5 FM.

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Notes on the Composers

DOUGLAS ALLANBROOK has been composing since the age of twelve. His principal teachers were Walter Piston and Nadia Boulanger, and he was both a Travelling Fellow of Harvard University and a Fulbright Scholar. Since 1952, he has been a Tutor at St. John's College in Annapolis.

RICHARD BALES, Conductor Emeritus of the National Gallery Orchestra, was the Assistant to the Director of the National Gallery for Music and Conductor of the National Gallery Orchestra from 1943 until 1985. He continues to be active as composer and conductor, and appears in both capacities in this year's Festival.

Born in West Chester, Pennsylvania, and educated at Philadelphia's Curtis Institute, SAMUEL BARBER established himself early as a major composer and on an international scale; at age 26, he became the first composer ever to receive the American *Prix de Rome* two years in a row.

Born into humble circumstances, EUBIE (James Herbert) BLAKE, whose parents had been slaves, carved out a career as a ragtime pianist in his native Baltimore. Later, he formed a partnership with singer Noble Sissle to write numerous songs and successful Broadway shows.

ERNEST BLOCH was born in Switzerland and trained in music there and in Belgium and Germany. He became an American citizen in 1924, after having taught at the Mannes College of Music in New York since 1917. He also taught at the University of California at Berkeley, from 1940-1952.

HELMUT BRAUNLICH, born in Czechoslovakia and trained at Salzburg's *Mozarteum*, has been a faculty member of Catholic University of America and a resident of the Washington area for more than thirty years. He is the First Violinist of the Jefferson Quartet and of the Contemporary Music Forum.

GEORGE WHITEFIELD CHADWICK lived from 1854 to 1931, most of that time in Boston. Highly regarded in his lifetime as a composer, he was also responsible for an important reorganization of the New England Conservatory, of which he was the Director.

ROBERT NATHANIEL DETT was born into a musical family in Ontario, and emigrated to the United States for music study. In 1908, he became the first Black to receive a Bachelor of Music Degree from Oberlin College in Ohio. He was Director of Music at the Hampton Institute in Virginia from 1913-1931.

ALVIN ETLER was born in Battle Creek, Iowa, and studied composition at Western Reserve, the Cleveland Institute of Music and Yale University, where he was a pupil of Paul Hindemith. Etlar later taught at Yale, as well as at Smith College in Northampton, Massachusetts.

ARTHUR FOOTE is sometimes referred to as the first "all-American" composer, since he was the first ever to complete all of his training in this country. His life centered around Boston, where he studied at and later directed the New England Conservatory of Music. Although trained as a pianist and organist, he excelled in writing for strings, producing thirty-one works for orchestra or string ensembles.

STAN FRIEDMAN is active both as a professional trumpet player and as a composer. He has been awarded many commissions, among them from the Pasadena Chamber Orchestra, the International Trumpet Guild, the International Trombone Guild and the University of North Carolina.

In his short lifespan (thirty-nine years), GEORGE GERSHWIN managed to mesmerize the entire music-loving public in America with his performances as a jazz pianist and his compositions, which were hailed as a link between jazz and classical music.

CHARLES T. GRIFFES studied in Germany during the first decade of the twentieth century, where Engelbert Humperdinck was one of his teachers. After returning to the U.S. in 1907, he became Music Director at the Hackley School in Tarrytown, New York, a post he held until his death in 1920.

HOWARD HANSON was Director of the Eastman School of Music in Rochester, New York, from 1924 to 1964, where he exerted a strong influence on two generations of American composers and music students.

BERNHARD HEIDEN, born in Germany, was a pupil of Paul Hindemith in Berlin until 1935, when he emigrated to the United States. He served in the U.S. Army in World War II as a Bandmaster, and since then has taught at Indiana University. Most of his chamber works are for wind instruments, with the happy exception of the Piano Trio included in this year's Festival.

MARY HOWE was born in Richmond and lived most of her life in Washington, D.C. A graduate of the Peabody Conservatory in Baltimore, she also studied under Nadia Boulanger in Paris. Several of her orchestral works have been performed by the National Symphony.

Born in Marietta, Georgia, JERE HUTCHESON studied composition with Helen Gunderson, Ernst Krenek and Gunther Schuller. Since 1975, he has been Chairman of Composition at Michigan State University in East Lansing. He was named Distinguished Composer of the Year in 1976 by the National Music Teachers' Association.

CHARLES IVES' music was hardly known, let alone performed, in his lifetime. Ironically, a surge of interest in it arose just about at the time of his death, in 1954. One of the significant first performances of his works took place here at the National Gallery in 1953, when his *First Symphony* received its World Premiere Performance.

Another composer who was the child of a former slave, SCOTT JOPLIN was largely trained in music by his mother and other family members, and was able to launch a career as travelling pianist and singer with only that education as his preparation. He lived his adult life in Sedalia, Missouri, known as "The Cradle of Classic Ragtime".

MORRIS LAWNER was born in New York City and studied at New York University's Manhattan Campus. He received the Rudolph Ganz Prize from the Chicago Conservatory, and a number of his works have been premiered by prominent ensembles, including the New York Philharmonic and the New York Woodwind Quintet.

Born in Alexandria, Virginia, THOMAS ALLEN LEVINES resides in Boston. He has studied with George Crumb and George Rochberg, and won Washington's 1985 Friday Morning Music Club International Competition.

Oregon-born ROBERT HALL LEWIS is one of several pupils of Howard Hanson among the composers in this year's Festival. In addition to studies at Eastman, Lewis attended the Paris Conservatoire and the Vienna Academy of Music, where he received the Graduation Prize in Composition in 1957.

German-born and trained in Paris, CHARLES MARTIN LOEFFLER became a U.S. Citizen in 1887, and was Second Concertmaster of the Boston Symphony Orchestra for 21 years. His compositional style continued to be influenced most strongly by French composers, and his works were well received in that country as well as in America during his lifetime.

Born in Philadelphia, VINCENT PERSICHETTI studied and taught music there until 1947, when he joined the faculty of the Juilliard School in New York City. His music has a propensity for lucid textures, polytonal harmony, a playful rhythmic vitality and a pervasive geniality of spirit.

GEORGE ROCHBERG was raised in New Jersey, where he also received his undergraduate music training. Strongly influenced by Luigi Dallapiccola, under whom he studied as a Fulbright Scholar in 1950, he composed almost exclusively in twelvetone serial style until 1963, when he began to reintroduce tonality into his work.

HALE SMITH is a native of Cleveland, Ohio, where he studied at the Cleveland Institute of Music. A faculty member of the University of Connecticut at Storrs until his retirement in 1984, he received the Outstanding Achievement Award from the Black Music Caucus of the MENC in 1982.

Another Eastman graduate, DAVID SNOW also studied at Yale and Brandeis University. His works have received numerous awards, including those of BMI, the National Federation of Music Clubs, the National Association of Composers, and, in 1986, an award from Res Musica for *Dance Movements*.

ROBERT STARER was born in Austria and received his musical education at the State Academy in Vienna, the Jerusalem Conservatory and the Juilliard School of Music. His works have been performed throughout the world by major artists and orchestras, including a recent Violin Concerto, premiered by Itzhak Perlman.

A native of Pittsburgh, DAVID STOCK also studied under Nadia Boulanger, as well as a number of other European composers. He is an active conductor, presently directing the Pittsburgh New Music Ensemble.

CHARLES WHITTENBERG was born in St. Louis and graduated from the Eastman School of Music. He taught at the University of Massachusetts, the Columbia-Princeton Electronic Music Center and at Bennington College. A large part of his output was compositions for brass or other wind ensembles.

RICHARD WILSON, another native of Cleveland, was educated at Harvard University and at the music academies of Munich and Rome. He has been Professor of Music at Vassar College since 1966.