

NATIONAL GALLERY ORCHESTRA PERSONNEL, 1988-89

George Manos, *Conductor*

<i>Violins</i>	Lily Kramer Judith Parkinson Cynthia Montooth Melissa Graybeal Shin-yeh Lu Patricia Cochran Mary Price Roger Weiler Victoria Noyes Cynthia Mauney Sarah Botti Eugene Dreyer Maurice Myers Lawrence Wallace Delores Robbins Robert Spates Timothy Macek Douglas Dube Linda Leanza	<i>Flutes</i>	Priscilla Fritter John Lagerquist Stephani Stang/McCusker
		<i>Oboes</i>	Gene Montooth Carole Libelo Kathleen Golding
		<i>Clarinets</i>	Merlin Petroff Charles Hite Stephen Bates
		<i>Bassoons</i>	James Bolyard Donald Shore Nancy Stutsman
		<i>Horns</i>	Gregory Drone Carolyn Parks Amy O'George Virginia Day
<i>Violas</i>	Shelly Coss Evelyn Harpham Carl Rubis Barbara Winslow George Ohlson David Basch	<i>Trumpets</i>	Dennis Edelbrock Robert Hazen Christopher Tranchitella
		<i>Trombones</i>	Edward Kiehl Donald King David Summers
<i>Cellos</i>	Robert Newkirk David Premo Jean Robbins Helen Coffman Carla Rosenberg	<i>Tuba</i>	Michael Bunn
		<i>Timpani</i>	Ronald Barnett
		<i>Percussion</i>	Albert Merz William Richards Thomas Jones
<i>Basses</i>	John Ricketts Norman Irvine Mark Stephenson	<i>Harp</i>	Rebecca A. Smith
		<i>Organ and Harpsichord</i>	Stephen Ackert

Eugene Dreyer, *Personnel Manager*



CONCERTS IN JUNE, 1989

- 4 Weekley and Arganbright, *piano duo*
- 11 Nana Mukhadze, *piano*
- 18 Paul Mailliet, *piano*
- 25 National Gallery Orchestra, George Manos, *Conductor*

THE F. LAMMOT BELIN CONCERTS

National Gallery of Art



Forty-sixth American Music Festival

Under the Direction of George Manos

Sunday Evenings, April 2 through May 28, 1989
at Seven O'clock

West Building, West Garden Court

Open to the public, free of charge

1927th Concert —April 2, 1989
NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*

PROGRAM

Dominick Argento Overture to *The Boor*
(b. 1927) (1957)
Washington Premiere Performance

Samuel Barber Adagio for Strings
(1910-1981) (1936)

First Essay for Orchestra
(1937)

INTERMISSION
(*Twelve minutes*)

Henry Cowell Symphony No. 11
(1897-1965) "Seven Rituals of Music"
(1953)

Andantino
Allegro
Lento
Presto
Adagio
Vivace
Andante

Washington Premiere Performance

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

These concerts are broadcast live on Radio Station WGMS, 570 AM and 103.5 FM.

The use of recording devices or cameras during the performance is not allowed.

Conductor, composer and pianist GEORGE MANOS has been Director of Music at the National Gallery and Artistic Director of the Gallery's American Music Festival since 1985. A native of Washington, he was already organizing and conducting orchestras and choirs in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the Hellenic, Washington and National Oratorio societies, and the National Association of American Composers and Conductors Chamber Orchestra, a group dedicated to the presentation of new works by American composers. As a student at the Peabody Conservatory of Music, Manos studied composition under Henry Cowell and chamber music under Oscar Shumsky and William Kroll, while majoring in piano. He has taught piano, conducting and chamber music at Catholic University and has served as Director of the Wilmington, Delaware, School of Music, where he initiated an annual jazz festival and clinic. Manos founded and directed for ten years the renowned Killarney Bach Festival in Ireland, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphony orchestras in Europe, the United States and South America.

The Boor was one of Argento's earliest published works, an *opera buffa* loosely based on a play by Chekov. His affinities from the very beginning with the operatic tradition are revealed in his vocalism, theatrical verve and, where there is a text, close mirroring of the words by the music.

The *Adagio for Strings* is undoubtedly Samuel Barber's best known and most often performed work. It is a transcription for full orchestra of the second movement of his *String quartet*, Opus 11. The work achieved such fame in his lifetime that he was persuaded by what can best be described as "popular demand" to arrange it a third time as a choral work, an *Agnus Dei*. Both the *Adagio* and the *First Essay for Strings* received their world premieres in the same concert, a 1938 performance by the NBC Symphony Orchestra under Arturo Toscanini.

For the historic Louisville Orchestra recording of his *Eleventh Symphony*, Henry Cowell wrote the following jacket notes: "These are seven rituals of music in the life of man from birth to death. The symphony opens gently (*andantino*) with music for a child asleep; before the movement ends there is a moment's premonition of grief in the music that will later close the symphony with a lament. The second is a busy movement (*allegro*) with percussion; this is music for the ritual of work, and there is a prophetic hint of war. The third movement (*lento*) is a song for the ritual of love, with the premonition of magic. The fourth movement (*presto*) is music for the ritual of dance and play, with some reminiscence of the music for work. The fifth (*adagio*) is for the ritual of magic and the mystical imagination, with some remembrance of the music for the magic of love. The sixth (*vivace*) is for the ritual dance that prepares for war and includes man's work. The introduction to the last movement (*andante*) is a fugal exposition of the themes of the preceding six movements; it leads into the music for the ritual of death, which begins as a lament and grows in intensity until the symphony comes to an end."

1928th Concert — April 9, 1989

RAMON SALVATORE, *pianist*

PROGRAM

- Wallingford Riegger Blue Voyage (after Conrad Aiken)
(1885-1961) (1927)
- Ross Lee Finney Variations on a Theme by Alban Berg
(b. 1906) (1952)
- Arthur Farwell Pawnee Horses
(1872-1952) (1904)
- Navajo War Dance No. 2
Opus 29
- Arthur Foote Five Poems after Omar Khayyam
(1853-1937) (1898)
- Grazioso
Allegro deciso
Quasi marcia: poco sostenuto
Comodo
Mesto
- Phillip Ramey Canzona
(b. 1939) (1982)
- Toccata
(1986, rev. 1988)
- Washington Premiere Performance*
- INTERMISSION
(*Twelve minutes*)
- John Corigliano Fantasia on an Ostinato
(b. 1938) (1985)
- Washington Premiere Performance*
- Robert Palmer Morning Music
(b. 1915) (1973)
- Evening Music
(1973)
- Transitions
(1977, rev. 1988)
- Tango
(1984)
- Amy Cheney Beach Five Improvisations, Opus 148
(1876-1944) (1938)
- Lento, molto tranquillo
Allegretto grazioso e capriccioso
Allegro con delicatezza
Molto lento e tranquillo
Largo maestoso
- John LaMontaine Sonata, Opus 3
(b. 1920) (1942)
- Vigorous and Turblent
Restrained, but with deep feeling
Slowly; Moderately, with increasing impetuosity
Washington Premiere Performance

A prize winner since his student days, RAMON SALVATORE, a native of Chicago, studied on a scholarship at Millikin University and received his Master's Degree with Honors and Distinction from the New England Conservatory of Music. Following his graduation, he undertook further study with Elizabeth Travis, Lucille Monaghan, Adele Marcus and William Maselos. From 1974-77 Mr. Salvatore studied on full tuition fellowships at the Royal Academy of Music in London, where he was a pupil of the late Gordon Green. In 1980 he made his New York debut in Carnegie Hall and in 1983 made his Washington debut in an American Music Festival recital. A featured soloist at the 1988 national convention of the Music Teachers National Association, Mr. Salvatore has held teaching positions at Ithaca College, the University of Kansas, the University of Minnesota – St. Cloud and at the Charterhouse School in Surrey, England.

Blue Voyage, a rhapsody inspired by the novel of the same name by Conrad Aiken, is a lush, impressionistic and improvisatory work. With its sharp contrasts and heavy florid climaxes, it is one of the neoromantic works of this eclectic composer, who also wrote in neo-primitive and 12-tone styles.

Finney's *Variations* are based on the opening theme of Berg's *Violin Concerto*. They follow the 12-tone row even more literally than the Berg work, but not without producing ripe harmonic colors, including a suggestion of g minor tonality at the end of the work.

Pawnee Horses is a character piece using an Omaha melody and a "galloping" figuration, while the *Navajo War Dance* is a three-part composition based on an original melody.

Foote's *Five Poems after Omar Khayym* were completed in 1898, and count among his most evocative and haunting pieces. In the spirit of his models, the German late romantics, the music is highly chromatic while at the same time evoking the exotic spirit of the East by simple forms and transparent textures.

Commissioned for the seventh Van Cliburn International Piano Competition, John Corigliano's *Fantasia on an Ostinato* is based on a famous repeated passage in the second movement of Beethoven's seventh symphony.

The four pieces of Robert Palmer are highly eclectic in style, drawing from mixed meters, Greek modes, expanded harmonic language and forms as traditional as the nocturne and the chorale.

Mrs. Beach's *Five Improvisations* are small and intimate pieces from a composer who made significant contributions to music in the form of larger works, which include a violin sonata, a piano concerto and a piano quintet. As the title indicates, these five pieces were written down exactly as they were improvised in their first performance.

John LaMontaine's early *Piano Sonata* was written while he was still a student at the Eastman School of Music. The storminess and spirit of revolt of the young man permeate the work. It received its first performance as part of LaMontaine's senior recital for the Performer's Degree at Eastman.

1929th Concert — April 16, 1989

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

GEORGE MANOS, *Artistic Director and pianist*

ROSA LAMOREAUX, *soprano*

BEVERLY BENSO, *contralto*

SAMUEL GORDON, *tenor*

ROBERT KENNEDY, *baritone*

PROGRAM

I

William Billings Modern Music
(1746-1800) *from The Psalm Singer (1781)*

The Bird
from Suffolk Harmony (1786)

II

Ned Rorem Songs and Part-Songs
(b. 1923) (1949)

Rain in Spring (*contralto*)
Early in the Morning (*baritone*)
Ode (*soprano*)

Four Madrigals
(1947)

Parting
Flowers for the Graces
Love
An Absent Friend

III

Charles Ives Dreams
(1874-1954) *from Sentimental Ballads (1897)*

Old Home Day

In the Alley
from Five Street Songs (1896)

The Circus Band
from Five Street Songs (1894)

IV

Mark Fax Sunset (*soprano*)
(1911-1974) *text by J. Milton Reddie (1933)*

Rondel (*tenor*)
text by Frank Yerby (1953)

Selfishness (*contralto*)
text by JoAnn Harris (1970)

Old Southern Melody
(1972)

V

Donald Waxman Four Songs of the Seasons
(b. 1925) (*soprano, contralto, tenor*)

The May
When as the Rye
Autumn
Now Winter Nights Enlarge
Washington Premiere Performance

VI

Aaron Copland Old American Songs
(b. 1900) (1950)

The Boatmen's Song
Little Horses (*soprano, contralto*)
Long Time Ago
The Dodger (*baritone*)
Simple Gifts (*tenor, baritone*)
Zion's Walls

The NATIONAL GALLERY OF ART VOCAL ARTS ENSEMBLE has received high praise from audiences, critics and adjudicators ever since its inception in 1985. The ensemble explores the almost limitless repertoire of music for solo, two, three and four voices, ranging from medieval to contemporary American music such as is being performed in tonight's concert. Under the artistic direction of George Manos, Director of Music at the National Gallery, the group has performed not only in Washington, but also in a number of other East Coast cities and in a highly successful tour of Europe last summer. As a result of their performance in Zadar, Yugoslavia, the singers received the *Studio Laude Award* presented by the Yugoslav arts magazine *Studio* to the ensemble whose performance is judged best overall in that city's famous annual music festival. The ensemble looks forward to return engagements in Germany and Italy in 1989, as well as concerts in France and Turkey.

1930th Concert — April 23, 1989

LOIS SHAPIRO, *pianist*

PROGRAM

Aaron Copland Sonata
(b. 1900) (1939-41)
Molto moderato
Vivace
Andante sostenuto

Martin Brody Tesseractae
(b. 1949) (1987-88)
Sospeso
Fantasy-preludes: Tenuti
Alla marcia

Washington Premiere Performance

INTERMISSION
(*Twelve minutes*)

Roger Sessions Sonata No. 2
(1896-1985) (1946)
Allegro con fuoco
Lento
Misurato e pesante

Yehudi Wyner *Toward the Center*
(b. 1929) (1988)

Washington Premiere Performance

LOIS SHAPIRO has performed as a soloist and chamber musician throughout the United States as well as in Belgium, Switzerland, Hungary and Canada. A winner of the prestigious Concert Artists Guild Competition, she was also a finalist in the 1985 Affiliate Artists Competition. She received her training at the Peabody Institute, Yale University and the New England Conservatory of Music, where her teachers were Katja Andy, Gyorgy Sebok, Alfonso Montecino, Donald Currier and Leon Fleisher.

Ms. Shapiro has appeared at the Phillips Collection, Boston's Museum of Fine Arts and Jordan Hall, the Chicago Art Institute and the Museum Vleeshuis in Antwerp. Last season, she appeared in a special concert in honor of Leonard Bernstein at New Hampshire's MacDowell Colony, at the Monadnock Music Festival and with the Boston Classical Orchestra, as well as performing all of the Beethoven violin sonatas with violinist Nancy Cirillo. Ms. Shapiro also participated in a cultural exchange with the Soviet Union, giving concerts and master classes in Yerevan.

Lois Shapiro's repertory ranges from music of the 18th and 19th centuries, which she often performs on period instruments, to new works, which she frequently premieres. In addition to the Washington premieres on tonight's program, she has presented a number of Boston premieres and world premieres, including the first Boston performance of a work of Robert Schumann, his *Introduction and Allegro* for piano and orchestra, Opus 134. She is a member of the faculties of Wellesley College and the Longy School of Music and has also taught at Smith College and at the New England Conservatory.

Aaron Copland's *Piano Sonata* is an austere tableau based not on melodies or motives but on the interval of the third. It functions as the essential musical element of the melodies, harmonies and larger sections within movements, resulting in a work of extreme intensity and cohesion.

Tesseractae, named after the small glass shards from which mosaics are constructed, shares with the art of mosaic the basic creative technique of juxtaposition and rearrangement of fragments. The work was written for Ms. Shapiro, with whom the composer studied piano for a number of years.

Written in the aftermath of World War II, Sessions' *Second Piano Sonata* is an explosive, relentless work which continually and deliberately throws the listener off center by means of irregular rhythms and abrupt transitions between contrasting ideas. The three movements are played without interruption, with the third being a sinister toccata recalling, according to the composer, the goose-stepping of Hitler's storm troopers.

Yehudi Wyner's *Toward the Center* was commissioned by the Yale School of Music to honor faculty pianist and teacher Ward Davenny, who retired in 1988. It received its first performance there last March. The title alludes to the process of exploring psychological and cultural interiors and transmitting those explorations in an illuminating or even revelatory way. The opening flourish, freely borrowing from jazz style, defines the pitches and intervals from which all of the subsequent music is derived. The derivations, however, are not necessarily literal, but are often fanciful and associative. The ending is a subdued apotheosis, trailing off in a cloud of distantly remembered dance music.

1931st Concert — April 30, 1989

THE MODERN JAZZ QUARTET

JOHN LEWIS, *Musical Director, piano*

MILT JACKSON, *vibraharp*

PERCY HEATH, *bass*

CONNIE KAY, *drums*

PROGRAM

“A Salute to Duke Ellington”

John Lewis (b. 1920)	The Golden Striker Three Windows
Duke Ellington (1899-1974)	Ko-ko
John Lewis 	For Ellington
Duke Ellington 	Prelude to a Kiss Jack the Bear Rockin' in Rhythm

INTERMISSION

(*Twelve minutes*)

Milt Jackson (b. 1923)	Reunion Blues Maestro E. K. E.
Duke Ellington 	Sepia Panorama It Don't Mean a Thing
John Lewis 	One Never Knows A Day in Dubrovnik

These concerts are broadcast live on Radio Station WGMS, 570 AM and 103.5 FM.

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Edward Kennedy Ellington was born here in Washington on April 29, 1899. It is in tribute to this man, who is recognized throughout the world as the most important jazz composer to date, that the National Gallery's American Music Festival presents the MODERN JAZZ QUARTET on this Sunday closest to the Duke's 90th anniversary. The ensemble plays works written by Ellington or inspired by his example, and dedicates the concert to his honor and fond memory.

One of the longest existing modern jazz groups that still plays together, the Modern Jazz Quartet was formed in 1952, when four members of the Dizzie Gillespie Orchestra began making recordings as a quartet. Of the original foursome, three are still members: John Lewis, Percy Heath and Milt Jackson. Connie Kay joined the group in 1955. Reacting to the excesses of the bop era, the Modern Jazz Quartet injected new structures into their playing which were drawn from classical forms, while still maintaining spontaneity and improvising collectively. The emphasis was on newly created music, rather than arrangements of standard pop tunes, which had become the norm. These musicians became the first jazz artists to orchestrate and perform new music for jazz quartet and symphony orchestra and in combination with wind and string ensembles.

The Quartet has forty-two albums to its credit, among them “For Ellington” (1987), which was an instant critical and popular success. It was *TIME* Magazine's critics' choice for three consecutive weeks in January of this year, and was hailed as “A ravishing tribute by one of the premier jazz groups to one of America's greatest composers. The Modern Jazz Quartet pay the Duke the ultimate honor: they don't just respect him, they make him swing.”

In 1957, the Modern Jazz Quartet was the first jazz group to do a solo tour of Europe's major concert halls. They pioneered in bringing jazz onto the classical concert stage, giving first-ever jazz performances at the Mozarteum in Salzburg, the Donaueschingen Festival in Germany and the Maggio Festival in Florence. After several years during which the group did not perform together, they were invited in 1981 to do an exclusive concert tour of Japan. The men got such satisfaction out of the playing, and the audiences made such a clamor for more, that they decided to work together again a few months out of each year. Those few months very quickly became twelve, and the quartet has been touring full seasons regularly ever since.

1932nd Concert — May 7, 1989

LYNNE EDELSON LEVINE, *violinist*

MIRIAM TEIE, *piano*

PROGRAM

Lillian Fuchs Sonata Pastorale for Unaccompanied Viola
(b. 1903) (1956)

- I Fantasia
- II Pastorale

Vincent Persichetti Infanta Marina
(1915-1987) Opus 83 (1960)

Paul Creston Suite, Opus 13
(1906-1985) (1937)

- I Prelude
- II Caprice
- III Air
- IV Tarantella

INTERMISSION
(*Twelve minutes*)

George Rochberg Sonata for Viola and Piano
(b. 1918) (1979)

- I Allegro moderato
- II Adagio lamentoso
- III Fantasia: Epilogue

Vivian Adelberg Rudow Americana Visited
(b. 1936) *Crossover Tone Row and Variations*
(1984)

A native Long Islander, LYNNE EDELSON LEVINE began her viola studies with Leo Glick. From 1974 to 1978 she studied at the Curtis Institute of Music in Philadelphia, where her teacher was Joseph de Pasquale. During the same four years she performed with the New Marlborough Chamber Players, the Aspen Chamber Orchestra, the New York String Orchestra, the Concerto Soloists of Philadelphia and the Berkshire Music Center Orchestra at Tanglewood. While at Tanglewood, she received the C. D. Jackson Award as the festival's outstanding violinist.

Since joining the National Symphony in 1978, Ms. Levine has performed with various Washington ensembles, including the American Camerata, the Twentieth Century Consort, the American Chamber Players and the Manchester String Quartet. She has been featured as concerto soloist by the National Symphony and by the New York Virtuosi Chamber Symphony of Long Island. Ms. Levine performs on an English viola made by Barak Norman in 1713.

MYRIAM TEIE, a native of Peru, was already playing the piano at the age of two. At three, she gave her first public performance and was admitted to the National Conservatory of Music in Lima. At twelve, she won Peru's National Symphony Orchestra Competition and played a concerto with that ensemble. After leaving Peru, Ms. Teie studied piano in the United States with Frank Glazer, Ellen Mack, Menahem Pressler and Harvey Wedeen, and in Europe with Louis Kentner. In November 1987 she won the special prize awarded to the best accompanist at the Emmanuel Feuermann Competition in Texas.

Paul Creston's style as a composer is amply displayed by his *Suite* for viola and piano. From the full-blown phrases of the *Prelude* and the *Air* to the strong, shifting rhythms of the *Caprice* and *Tarantella*, one hears the flamboyant neo-romanticist at work.

Infanta Marina comes out of the composer's reflections on the poem by the same name of Wallace Stevens. Like the poetry, the music is marked by delicacy and richness of sound. The viola emerges from reverie just once, in a passionate solo cadenza near the end of the piece.

Violist-composer Lillian Fuchs was one of Ms. Levine's teachers at the Aspen Festival in 1976. After working on the *Sonata Pastorale* with Ms. Levine, she honored her pupil by inviting her to present it in recital at the festival.

George Rochberg wrote his *Sonata for Viola and Piano* in honor of the seventy-fifth birthday of the "Dean of American Violists", William Primrose. Its premiere performance took place at the Seventh International Viola Congress in Provo, Utah, in 1979.

Americana Visited is a serial work which, in the process of exploring the possibilities of a tone row, "visits" the characteristic American rhythms of jazz, bossa nova, Bachrach waltz, swing and cowboy songs. The score calls upon both instrumentalists to improvise from time to time.

1933rd Concert — May 14, 1989

ELISABETH SMALL, violinist

CHRISTINA DAHL, piano

PROGRAM

Charles Ives Sonata No. 4
(1874-1954) *Children's Day at the Camp Meeting*
(1914-15)

Allegro
Largo-Allegro
Allegro

Steven Gerber Fantasy for Violin Solo
(b. 1948) (1967)

Washington Premiere Performance

Charles M. Loeffler Reverie-Barcarolle
(1861-1935) *Paraphrases sur des airs negres*
pour violon et piano

Aaron Copland Duo (1971)
(b. 1900) (arr. for violin and piano 1979)

Flowing
Poetic – somewhat mournful
Lively, with bounce

INTERMISSION
(*Twelve minutes*)

Elliott Carter Riconoscenza per Goffredo Petrassi
(b. 1908) (1984)

John Corigliano Sonata for Violin and Piano
(b. 1938) (1963)

Allegro
Andantino
Lento
Allegro

ELISABETH SMALL, violinist, made her debut with the National Symphony Orchestra as winner of the orchestra's Young Soloists Competition. She has also appeared as soloist with the Atlanta Symphony, and was associate concertmaster of that ensemble. She has performed as chamber musician at the Lincoln Center Institute, at the festivals of Aspen and Banff, at the Kennedy Center and with the Sistrum New Music Ensemble and the Washington Music Ensemble. She is artistic director of the Belmont Camerata Musicale at Belmont College in Nashville, Tennessee, where she is on the faculty. Ms. Small holds Bachelor's and Master's Degrees from the Juilliard School, where she was a scholarship student of Dorothy Delay.

CHRISTINA DAHL is a native Californian who is currently a Master's Degree candidate at the Peabody Conservatory of Music, where her teacher is Ann Schein. She has numerous awards to her credit, including the Music Teachers' Association Young Artists Award and the Southern Youth Music Festival Award. She was a finalist in the first Seventeen Magazine/ General Motors Competition, with the prize being a performance with the Eastman Philharmonic. Ms. Dahl has won scholarships to attend the Aspen and Tanglewood festivals and has been invited to return to Tanglewood on a fellowship again next year.

As a painting might capture a scene, Ives' fourth *Violin Sonata* recalls the sounds of the "Children's Day" which was a part of 19th century New England camp meetings. In the march-like opening movement, the song of the children tramping to their tents clashes with the wrong notes of an organist's practice. The second movement is based on the children's hymn "Jesus Loves Me", with quiet rippling sounds of a brook in the background. The quiet is interrupted in a passage for the piano marked "Allegro slugarocko", which depicts boys breaking away from the crowd and tossing rocks into the stream. In the third movement, the hymn tune "Beautiful River" emerges to make the final statement.

Loeffler was a highly eclectic composer, attracted at different times in his life to various influences. In the *Reverie-Barcarolle*, he assimilates spirituals from black American culture into his own style.

Originally composed for flute and piano, *Duo* was arranged by Copland himself for violin and piano in 1979. The music evokes moods of the open prairie as well as the busy city, and of introspection as well as lively activity.

Elliott Carter's quest for the emotional satisfaction of a large-scale work in the confines of a miniature has resulted in works such as this *Riconoscenza*, in which a wide range of feelings occurs in quick succession. The work was composed in 1984 for Italy's Festival Pontino, in honor of the Italian composer Petrassi's eightieth birthday.

The success of John Corigliano's music stems in large part from his musical philosophy: "The pose of the misunderstood artist . . . is tiresome and old-fashioned. I wish to be understood, and I think it is the job of every composer to reach out to his audience with all means at his disposal. Communication should always be a primary goal."

1934th Concert — May 21, 1989

MANCHESTER STRING QUARTET

Hyun-Woo Kim, *violin*

Jane Bowyer Stewart, *violin*

Lynne Edelson Levine, *viola*

Glenn Garlick, *cello*

PROGRAM

Samuel Barber Quartet, Opus 11
(1910-1981) (1936)

Molto allegro e appassionato
Molto adagio; molto allegro

Aaron Copland Two Pieces
(b. 1900)

Lento molto (1928)
Rondino (1923)

Attr. to Benjamin Francklin (sic) "Open String" Quartet

Intrata: Allegro alla marcia
Menuetto: Grazioso
Capriccio: Grazioso
Menuetto: Maestoso
Siciliano: Moderato

INTERMISSION

(*Twelve minutes*)

George Gershwin Lullaby
(1898-1937) (1919-20)

Charles Ives Quartet No. 1: "Revival Service"
(1874-1954) (1896)

Andante con moto
Allegro
Adagio cantabile
Allegro marziale

The MANCHESTER STRING QUARTET, consisting of members of the National Symphony Orchestra, was established in 1981. The ensemble is well known to Washington audiences through its concert, radio and television performances, including concerts at the Phillips Collection, the Washington Performing Arts Society's "Music at Noon" series and the World Bank, as well as broadcasts on WGMS, WETA and WAMU. The quartet has also written and presented several educational programs, including a series tracing the history of string quartet composition from Haydn to George Crumb. The Manchester String Quartet is honored to have been invited to perform at the first American String Quartet Congress, to be held in June 1989 at the University of Maryland. A work by David Ott, commissioned by the quartet, will receive its world premiere performance at the congress.

Samuel Barber's *String Quartet*, Opus 11, while a strong work as a whole, has been made famous by the popularity of its *Adagio* movement, which has been so frequently performed in transcription for orchestra. It joins the ranks of a few other charmed quartet movements which have become famous in transcription: Haydn's *Serenade* from his *String Quartet*, Opus 3, No. 5, the *Andante Cantabile* from Tchaikowsky's *String Quartet*, Opus 11, and the *Notturmo* of Borodin's second quartet.

Copland's *Two Pieces* for string quartet were composed separately, but were united by the composer when the *Lento molto* was completed in 1928. Both movements were later arranged by Copland for string orchestra.

The score of the work attributed to Benjamin Franklin was first discovered in the *Bibliothèque Nationale* in Paris. Subsequently the same music, with slight alterations, was found in other libraries, with attribution to Ignace Pleyel, Giovanni Ferrandini, Joseph Haydn and an anonymous composer. Franklin's musical training and interest in musical experiments are well documented, and it is not implausible that a work such as this might actually be his, with the various attributions to other composers stemming from homage, confusion or even "cover-up". The limitation of each player to four open strings is unique to this work, and the practice of having each player re-tune the open strings to different pitches from the normal ones (*scordatura*), while not uncommon, is here carried to the extreme.

For the first forty-seven years of its existence, the only known string quartet by George Gershwin was performed only in arrangements for other instruments, including a transcription for four harmonicas. The work was introduced to the Juilliard String Quartet by Ira Gershwin in 1967, at which time that ensemble presented it for the first time in its original form in one of its concerts at the Library of Congress.

Ives' first string quartet dates from the years when he was a student at Yale, and is understood in retrospect as the culmination of his formative period. It contains the fusion of four elements which were most influential upon his musical imagination: American organ music, the classical European tradition as represented by Dvorak, popular American songs, both sacred and secular, and the penchant for iconoclastic experimentation in music which he inherited from his father.

1935th Concert — May 28, 1989
NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*

PROGRAM

Donald Waxman Overture to Serenade Concertante
(b. 1925)

Washington Premiere Performance

Aaron Copland Billy the Kid (Ballet Suite)
(b. 1900) (1938)

Introduction: The Open Prairie
Street in a Frontier Town
Card Game at Night
Gun Battle
Celebration after Billy's Capture
The Open Prairie
(*Movements played without pause*)

INTERMISSION
(*Twelve minutes*)

David Diamond Symphony No. 1
(b. 1915) (1940-41)

Allegro moderato con energia
Andante mesto
Maestoso; Adagio; Allegro vivo

*These concerts are broadcast live on Radio Station WGMS, 570
AM and 103.5 FM.*

*The use of recording devices or cameras during the performance
is not allowed.*

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. In the context of the American Music Festival, it has presented the world premiere and Washington premiere performances of one hundred thirty-seven works, including thirty-two symphonies and fifteen concertos. It has had the privilege of playing the world premiere performances of significant works by nationally known composers, among them the *First Symphony* of Charles Ives, David Diamond's *Concertino for Piano and Orchestra*, and the *Second Overture* and the *Suite for Orchestra* of Donald Waxman. In addition, it has introduced to the world the first symphonies of two Washington composers, Russell Woollen and Emerson Meyers. From 1948 to 1985 the National Gallery Orchestra was conducted by Richard Bales, during which time its membership grew to its present size of fifty-seven players drawn from various orchestras in the Washington area. Since 1985, the orchestra has been under the direction of George Manos.

Donald Waxman's *Overture to Serenade Concertante* was written for the Chamber Orchestra of the Hudson Valley Philharmonic in New York, an ensemble consisting of strings and a quintet of solo wind instruments. It was conceived as part of a larger work, a serenade of dance movements for orchestra, but has most often been performed independently. The slowly ascending figures that open the work return again at the close as a kind of apotheosis.

Aaron Copland was reluctant to accept the commission of Lincoln Kirstein, director in the 1930's of the Ballet Caravan, to compose ballet music based on cowboy songs, because of his personal distaste for them. Once the work was begun, however, his attitude changed considerably, and he made much more extensive use of melodies such as "Git Along Little Dogies" and "The Old Chisolm Trail" than he himself would have thought possible. When asked in later years why he did not interpolate "Home on the Range" into this ballet, his answer was, "I had to draw the line someplace!"

David Diamond's romantically tinged, lyrical style, with its ample use of modal and chromatic harmonies, is exemplified in his *First Symphony*, which he wrote at the age of twenty-five. The first performance of the work was conducted by Dimitri Mitropoulos with the New York Philharmonic in December 1941.

NOTES ON THE COMPOSERS

Born to Italian immigrant parents in York, Pennsylvania, DOMINICK ARGENTO received his music education at the Peabody Conservatory in Baltimore, where his teachers were Nicolas Nabokov and Hugo Weisgall. He has spent many sojourns and sabbaticals in Italy, beginning with a Fulbright grant in 1951. His prize-winning operas, song cycles and choral music and his penchant for melody and color reflect the influence of Italian music in general and opera in particular.

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.

Ms. H. H. A. Beach, as AMY CHENEY BEACH preferred to be called, lived most of her life in New England and came to be known as one of the composers of the "New England School". A brilliant pianist, she was discouraged by her husband (whom she married at age 18) from going on the concert stage, but encouraged to compose, which she did prolifically, with works for orchestra and chamber music as well as piano works.

Often referred to as the "first American composer", WILLIAM BILLINGS lived in Boston during the second half of the eighteenth century. Largely self-taught, he was a singing master and composer of remarkable ability, whose anthems and psalm settings had a strong influence on American church music well into the nineteenth century. Ironically, after his mid-thirties, when his voice deteriorated, he could no longer make a living from the music profession and he spent the last twenty years of his life in poverty.

A native of Chicago and Elgin, Illinois, MARTIN BRODY studied at Amherst College and Yale University School of Music. His principal teachers were Yehudi Wyner, Robert Morris, Seymour Shifrin and Louis Spratlan. He has composed music for various instrumental combinations, including computer-generated sound.

One of the most prolific among America's living composers, ELLIOTT CARTER has produced at least one large-scale work in every genre except opera. His music is characterized by dynamic use of form and timing, complex cross-tempi and sometimes crowded textures, and presents a genuine challenge to performers who undertake to play it.

Dubbed the "Dean of American Composers" by press and colleagues alike, AARON COPLAND has devoted a long lifetime to capturing the American spirit and national flavor in music. The nation has repeatedly bestowed honors on him since he was discovered and launched by Serge Koussevitsky in 1924. He was elected President of the American Composers Association and given the Pulitzer Prize, the "Oscar" for film music, the Presidential Medal of Freedom and honorary degrees from several of the nation's most prestigious music schools and universities.

The son of a former concertmaster of the New York Philharmonic, JOHN CORIGLIANO studied composition with Otto Luening, Vittorio Giannini and Paul Creston at Columbia University. He has received many prestigious commissions, among them requests for works from the New York Philharmonic, the Boston Symphony, the Metropolitan Opera and the Washington Performing Arts Society. In 1987 he was named Composer-in-Residence for the Chicago Symphony.

A dedicated teacher as well as a prolific composer, HENRY COWELL was an important influence on a number of composers whose works are presented in this year's festival. His enthusiasm, openness to experiment and willingness to share his ideas with others did much to promote new developments in American music.

Like Dominick Argento, PAUL CRESTON was the son of Italian immigrant parents, raised in New York City. He did not decide on composition as a profession until he was twenty-six, but his rise was meteoric, with a Guggenheim Fellowship in 1938 followed quickly by the New York Music Critics' Circle Award in 1941 and subsequent awards and commissions, including the directorship of ASCAP from 1960-68.

Another New York State native son, DAVID DIAMOND was born in Rochester. He studied at the Cleveland Institute, the Eastman School of Music and the New York Dalcroze School, where his teacher was Roger Sessions. He has received three Guggenheim Fellowships for work and study in Italy and commissions from the Fromm, Koussevitsky and Rockefeller Foundations. He has held faculty posts at the Salzburg Mozarteum, Harvard, and at the Manhattan and Juilliard Schools of Music.

DUKE ELLINGTON was the world's leading figure in big band jazz for virtually the entire period during which the big bands were the epitome of jazz performance (approximately 1925-1975). He was constantly breaking new ground with his arrangements for his band, which became famous first at Harlem's Cotton Club and later toured the entire country and the world many times over.

ARTHUR FARWELL was born in St. Paul, Minnesota, and educated at MIT. It was only after completing his college education that he turned to music as a profession, and went to Europe to study privately with Englebert Humperdinck, Hans Pfitzner and Alexandre Guilmant. On the inspiration of a challenge from Antonin Dvorak, Farwell in 1901 established a periodical publication for progressive American music, especially that based on Native American, Black and cowboy songs. The periodical introduced the works of thirty-seven American composers over a period of eleven years.

MARK FAX, who lived much of his adult life in Washington, was born and raised in Baltimore. He studied at Syracuse University, and subsequently taught music at Taine College in Augusta, Georgia, Black Mountain College in North Carolina and Howard University, where for a number of years he headed the School of Music. Primarily a choral composer, he preferred to set texts that dealt with the Black experience. He was a Rosenwald Fellow and a Fellow of the American Guild of Organists.

Another composer whose home state is Minnesota is ROSS LEE FINNEY, born in the small town of Wells and educated at Carleton College in Northfield, Minnesota. He later studied composition with Nadia Boulanger, Roger Sessions, Gian Francesco Malipiero and Alban Berg. From 1947 to 1973, he was Composer-in-Residence at the University of Michigan, where he established an electronic music laboratory.

ARTHUR FOOTE'S life centered around Boston, where he studied at and later directed the New England Conservatory of Music. His style is dominated by the music of the German late romantic composers, especially Brahms and Wagner, and is marked by broad, lyrical melodies and classical forms.

Violist-composer LILLIAN FUCHS studied at the New York Institute of Musical Arts. In addition to presenting many solo recitals on the viola, she played as a member of the Perolé String Quartet for twenty years. In addition to the sonata heard in this festival, she has written caprices and etudes for the viola.

Pianist-composer STEVEN GERBER was born in Washington, D.C. and studied at Harvard and Princeton Universities, where his teachers included Robert Parris and Milton Babbitt. He received his first commission in 1967 from the Hans Kindler Foundation, which resulted in a trio for violin, cello and piano. The work was first performed at Washington's Textile Museum by the Trio of the University of Maryland.

In his short lifespan of 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. He was a talented painter as well as a musician, and his art collection included works by Picasso, Modigliani, Utrillo, Thomas Hart Benton and many of his own contemporaries.

CHARLES IVES' music was hardly known, let alone performed, in his own lifetime. Ironically, a surge of interest in it arose shortly before 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* was performed for the first time ever by the National Gallery Orchestra under Richard Bales.

MILT JACKSON is one of the founding members of the Modern Jazz Quartet. He was born in Detroit and took an early interest in music. By the time he reached high school, he was playing five instruments. His inspiration for choosing the vibraharp as his instrument was Lionel Hampton, whom he first heard in 1941. He has developed a new style of playing the instrument, which has become one of the hallmarks of modern jazz sound.

JOHN LAMONTAINE was born in the Chicago suburb of Oak Park and trained in that city's American conservatory of Music. He also studied at the Eastman School, where his teachers were Howard Hanson and Bernard Rogers, and in Paris, where he attended the classes of Bernard Wagenaar and Nadia Boulanger. An excellent pianist, he served as pianist of the NBC Symphony Orchestra under Toscanini.

JOHN LEWIS was born in LaGrange, Illinois and grew up in Albuquerque, New Mexico. While his interest in music was nurtured by his mother, a classically trained violinist, he did not choose music and jazz as a career until after hearing the Dizzie Gillespie-Charlie Parker Orchestra. He was accepted by these musicians as the pianist and arranger for their group in 1946, and played with them until forming his own Modern Jazz Quartet in 1952.

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 twenty-one years. His compositional style was most strongly influenced by his French teachers, and his works were well received in that country as well as in America during his lifetime.

ROBERT PALMER was born in Syracuse, New York and graduated from the Eastman School of Music. His composition teachers were Howard Hanson, Roy Harris and Aaron Copland. He taught piano and composition at the University of Kansas and at Cornell, where he has been Professor Emeritus since 1980. He has received grants from the Guggenheim and Fulbright Foundations and from the National Endowment for the Arts, and commissions from CBS, Elizabeth Sprague Coolidge and the Koussevitsky and Kindler Foundations.

Born in Philadelphia, VINCENT PERSICETTI 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.

Another composer who grew up and studied in Chicago is PHILLIP RAMEY, whose teacher at De Paul University was Alexander Tcherepnin. He also studied with Jack Beeson at Columbia University. His compositions include two piano concertos, some chamber and vocal scores and a large body of piano works. Since 1977 he has been program editor for the New York Philharmonic.

WALLINGFORD RIEGGER, born in Albany Georgia, was one of the first American composers to use atonality and eventually the 12-tone system. His writing was not limited to that vocabulary, however; neo-primitive and neo-romantic works are to be found in his catalog, as is the occasional example of neo-classic polyphony.

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 12-tone serial style until 1963, when he began to reintroduce tonality into his work.

Chicago and its suburbs are tied with New York City as the home ground of the largest number of composers in this year's festival. Although born in Richmond, Indiana, NED ROREM was raised and educated in Chicago, where his piano and theory teacher was Leo Sowerby. Later he studied at the Curtis Institute in Philadelphia and in New York City at Juilliard, where his mentor was Virgil Thomson. He is widely considered to be the leading composer of art songs in America.

In 1986 VIVIAN RUDOW became the first woman composer to win First Prize in the International Electroacoustic Music Competition in Bourges, France. She was also the first Maryland composer to have an orchestral work performed in Baltimore's Meyerhoff Symphony Hall. She is Artistic Director of Baltimore's *Res Musica*.

ROGER SESSIONS, born in Brooklyn and raised in Hadley, Massachusetts, advocated the internationalist approach to composition in the 1920's and shared with Howard Hanson the title of "Teacher of Choice" of the majority of younger American composers between 1935 and 1980. He alternated between teaching terms at Princeton and the University of California at Berkeley. He received two Pulitzer Prizes, one for his *Concerto for Orchestra* and one for his work as a whole.

DONALD WAXMAN, a native of Baltimore, was enrolled in the Peabody Conservatory at an early age and has degrees both from that school and from Juilliard. Best known as a composer of chamber and vocal music, he has written in most genres and is, in addition, a pianist, lecturer and Managing Editor of Galaxy Music Corporation, a distinguished publisher of contemporary and Renaissance music.

Composer, conductor and pianist YEHUDI WYNER was born in Calgary, Alberta. He has been Music Director for synagogues and opera companies, and for the past fifteen years has accompanied the Bach Aria Group. His compositions range from music for the theater to music for worship, and from compositions for solo voice and instruments to large symphonic works. He received the American *Prix de Rome* in 1953, and teaches at SUNY-Purchase and at Brandeis University.

— notes by Stephen Ackert