

NATIONAL GALLERY ORCHESTRA PERSONNEL, 1989-90

George Manos, *Conductor*

<i>VIOLINS</i>	Lily Kramer Judith Parkinson Roger Weiler Margaret Thomas Shin-yeh Lu Patricia Cochran Victoria Noyes Sarah Botti Charles Whitten Paul Francis Cynthia Mauney Eugene Dreyer Delores Robbins Timothy Macek Melissa Graybeal Mayumi Pawel Mary Price Natalie Jankowski Pamela Lassell Robert Spates Douglas Dube Jane Ralls	<i>FLUTES</i>	Priscilla Fritter John Lagerquist Stephani Stang/McCusker Joan Voorhees
		<i>OBOES</i>	Carole Libelo Kathleen Golding James Moseley Dorothy Darlington
		<i>CLARINETS</i>	Merlin Petroff Christopher Hite Stephen Bates
		<i>BASSOONS</i>	James Bolyard Donald Shore Melanie Mattson
		<i>HORNS</i>	Orrin Olson Gregory Drone Carolyn Parks Amy O'George Virginia Day
		<i>TRUMPETS</i>	Dennis Edelbrock Robert Hazen Christopher Tranchitella Daniel Smith
<i>VIOLAS</i>	Shelley Coss Evelyn Harpham Carl Rubis George Ohlson Nina Falk David Basch Patricia Smith	<i>TROMBONES</i>	Edward Kiehl Donald King David Summers
		<i>TUBA</i>	Michael Bunn
		<i>TIMPANI</i>	Douglas Day
<i>CELLOS</i>	Robert Newkirk David Premo Jean Robbins Tim Butler Carla Rosenberg Barbara Brown	<i>PERCUSSION</i>	Albert Merz William Richards Thomas Jones Paul Edgar
		<i>HARP</i>	Rebecca A. Smith Elizabeth Blakeslee
<i>BASSES</i>	John Ricketts Kieth Hodgson Frank Carnovale	<i>ORGAN and HARPSICHORD</i>	Stephen Ackert
		<i>PIANO</i>	Lisa Logan

Eugene Dreyer, *Personnel Manager*



CONCERTS IN JUNE, 1990

- 3 Duncan Stearns, *piano*
- 10 Ariel Trio
- 17 Daria Telizyn, *piano*
- 24 Theodora Hanslowe, *mezzo-soprano*, Mark Markam, *piano*

THE F. LAMMOT BELIN CONCERTS

National Gallery of Art



Forty-seventh American Music Festival

Under the Direction of George Manos

Sunday Evenings, April 22 through May 27, 1990
at Seven O'clock
West Building, West Garden Court
Open to the public, free of charge

1967th Concert— April 22, 1990

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PAUL HUME, *narrator*

PROGRAM

Richard Bales Episodes from a Lincoln Ballet
(b. 1915) (1946)

- I. Youth and Dreams
- II. Country Dances
- III. The Presidency – Fame Everlasting

Aaron Copland Lincoln Portrait
(b. 1900) (1942)

INTERMISSION
(*Twelve minutes*)

Robert Ward Symphony No. 3 (1950)
(b. 1917)

- Adagio – Allegro
- Arioso
- Rondo

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.

PAUL HUME has been a pivotal figure in American musical criticism for more than forty years. As music editor of the *Washington Post* he wrote more than 20,000 articles and reviews between 1946 and 1982. He has written several books on music, including a biography of Giuseppe Verdi, and his WGMS Radio program *A Variable Feast* earned the 1977 George Foster Peabody Award for Excellence in Broadcasting. He has provided intermission commentary for the live broadcasts of American Music Festival concerts for several years.

In commemoration of the tragic death of Abraham Lincoln one hundred-twenty-five years ago just a few city blocks away from this site, the National Gallery Orchestra begins this year's American Music Festival with two works written in his honor. Richard Bales first conceived his tribute to Lincoln in response to a commission from the District of Columbia Commission of Education. The resulting piano score was called *Rent in the Veil* and was used in a 1946 production by the Ethel Butler Dance Group. Bales arranged the work for full orchestra in 1947, and it received its world premiere performance as *Episodes from a Lincoln Ballet* at the American Music Festival of 1949. The narrator whom he chose for his "Lincolnesque" vocal timbre and delivery was Mr. Noel Smith, who was at the time the Gallery's chief horticulturist.

Upon receiving a commission from André Kostelanetz in 1941 to write a musical portrait of an American hero, Aaron Copland considered a number of great Americans before settling on Lincoln. His first choice was Walt Whitman, who was ruled out by Kostelanetz, as he had just commissioned Jerome Kern to write a portrait of Mark Twain. Turning to his friend Virgil Thomson, Copland received the advice that he avoid any of the great former presidents, since the musical tributes written to Lincoln and others up to that time had been judged severely by the critics and were soon forgotten. As a suitable alternative, Thomson proposed Fiorello LaGuardia. The idea of a Lincoln portrait continued to intrigue Copland, however, and he went ahead, using the format of music as prelude and background to recitation of some of Lincoln's greatest quotes. Some of the tunes date from Lincoln's time and earlier, and may well have been a part of his musical surroundings.

Robert Ward's third symphony was commissioned by William Strickland and the Friends of Music of Dumbarton Oaks, where it was first performed under the composer's direction on March 31, 1950. The original version was for single string players and did not include the trumpet, which was added later. The first movement, *Fantasia*, is in sonata form, while the second, *Arioso*, is through-composed, except for a hint of the opening melody which returns at the close of the movement. In sharp contrast to the brooding agitation of the first movement and the nocturnal meditation of the second, the concluding *Rondo* is high-spirited and good-humored throughout. After the symphony's premiere, one Washington critic wrote, "The finale is swift, brittle and witty; the season's best musical joke." A CD recording of the work has recently been released, featuring the Icelandic Symphony Orchestra under the baton of American maestro Igor Buketoff.

1968th Concert— April 29, 1990

THE AMERICAN STRING QUARTET

MITCHELL STERN, *violin*

LAURIE CARNEY, *violin*

DANIEL AVSHALOMOV, *viola*

DAVID GEBER, *cello*

PROGRAM

Aaron Copland Two Pieces for String Quartet
(b. 1900)

Lento (1928)

Rondino (1923)

George Tsontakis String Quartet No. 4
(b. 1951) "Beneath Thy Tenderness of Heart"

I. Introduction; Chorale and Meditation

II. Scherzo

III. Postlude: The Madonna Weeps

INTERMISSION

(*Twelve minutes*)

Claus Adam String Quartet (1975)
(1917-1983)

Prima parte: Lento tranquillo;

Allegro inquieto; Largo doloroso

Seconda parte: Moderato statico;

Presto misterioso; Veloce e vivace

Since its founding fifteen years ago, the AMERICAN STRING QUARTET has become widely recognized through concert tours, recordings and broadcasts, and their distinctive musicianship has won them sustained critical and public acclaim. This year they completed their tenth and eleventh European tours, presented Beethoven quartet cycles in New York and Baltimore, and released their recording of the Prokofiev quartets on the Musical Heritage label. They are much in demand as a resident quartet at major music festivals around the nation, including the Spoleto, Blossom and Mostly Mozart festivals. The quartet's accomplishments with the music of the Second Viennese School have received much notice, both in the United States and abroad, and they have been invited to perform works of Schoenberg by the Schoenberg Institute in Los Angeles and the Berlin Philharmonic, with which they will perform his *Concerto for String Quartet and Orchestra* next season under Daniel Barenboim.

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

Commissioned by Chamber Music America for the American String Quartet and dedicated to them, Tsontakis' *Quartet No. 4* reflects on the Russian choral hymn of praise to Mary, "Beneath Thy Tenderness of Heart", with which it begins. In his own notes on the quartet, the composer relates that he discovered the hymn at a time when the string quartet was already sketched out, but it fit the material already written so perfectly that he was able to incorporate it as the uniting factor for the entire work. He describes the work metaphorically as a "house . . . filled with sadness and tenderness, hope, prayers, great light and many icons. And in the attic hangs the icon of the Weeping Madonna."

The string quartet medium was a familiar one to Claus Adam, who was cellist of the Juilliard Quartet from 1955 to 1974. His *String Quartet*, like that of Tsontakis, was also written for the American String Quartet, on a commission from the Naumburg Foundation. The two parts of the work are clearly distinguishable, as the second requires a pause for *scordatura* tuning before the quartet proceeds. By retuning two strings on each of the four instruments, the players can produce any tone in the chromatic scale on an open string, as well as combinations of harmonics that are not otherwise possible. Melodies and harmonies that were introduced in the first part return in the second, transformed by the change in the tuning.

1969th Concert— May 6, 1990

THE MARYLAND CAMERATA

The Chamber Choir of the University of Maryland

Baltimore County Campus

SAMUEL GORDON, *Conductor*

PROGRAM

I

American Sacred Music

George Manos Missa brevis (1945, revised 1968)

Kyrie Hosanna
Gloria Benedictus
Sanctus Agnus Dei

Debra Walden, *soprano*
Christina King, *alto*
Charles Richardson, *tenor*
Alan Garcia, *baritone*

William Hawley Two Motets

Mosella (text from Decimus, c. 350 A.D.)
Te vigilans oculis (text from Petronius, c. 50 A.D.)

II

Samuel Gordon Reflections (1988)

On the Last Gasp of Love's Breath (M. Drayton)
Come Live With Me (c. Marlowe)
A Last Farewell (anonymous 15th century text)

Morten Lauridsen Madrigali from Fire Songs on Italian Poems

Ov'e, lass', il bel viso?
Io piango

III

Music of Charles Ives

Charles Ives Weil auf mir (1902)
(1874-1954)

Feldeinsamkeit (1900)

He is There! (1917)

INTERMISSION
(Twelve minutes)

IV

Music of George Shearing

George Shearing Music to Hear
On texts by William Shakespeare

Music to Hear (*Sonnet No. 8*)
Sigh No More (*Much Ado About Nothing*)
Blow, Blow, Thou Winter Wind (*As you Like It*)

V

Classics of American Musical Theater

Jerome Kern They Didn't Believe Me

Cole Porter Night and Day

VI

American Hymnody and Folk Songs

Lloyd Larson Shout, O Glory!
(from Sacred Harp)

Douglas Moore Shenandoah
(River chantey)

Phillip McIntyre O Lord, Let Me Ride
(Spiritual)

Ed Lojeski He's Gone Away
(Mountain Song)

Leonard de Paur Certn'y Lord!
(Spiritual)

Monica Murray, *soprano*
Charles Richardson, *tenor*
Rodney Whitley, *baritone*

Samuel Gordon Spiritual Medley

Swing Low, Sweet Chariot
Open de Window, Noah
My Good Lord Done Been Here!

Charles Richardson, *tenor*

1970th Concert — May 13, 1990

THE McCOY TYNER TRIO

McCOY TYNER, *piano*

AVERY SHARPE, *bass*

AARON SCOTT, *drums*

The program will be announced by Mr. Tyner.

McCOY TYNER was born in Philadelphia in 1938, one of three children. His mother, a beautician who played the piano, encouraged his interest in music. As a youth, Tyner studied at the West Philadelphia and Granoff Music Schools, and at fifteen formed his first group, a seven-piece rhythm and blues ensemble. At seventeen, while he was working with trumpeter Calvin Massey at the Red Rooster, he met John Coltrane. After they had worked together for a short time, Coltrane offered McCoy a job in the band he was about to form. It took five years for Coltrane's plans to bear fruit, but the young Tyner did not sit still waiting. While working days as a shipping clerk, he played at night with various jazz groups, finally ending up with a new group called the Jazztet, led by Art Farmer and Benny Golson. It was with this group that he made his recording debut. He remained with Coltrane for five years, during which time the group produced twenty albums. Tyner headed out on his own in 1965, feeling that it was time to form his own group. After five lean years — the late sixties were a difficult period for all jazz musicians, who were left aside by the meteoric rise of rock music — McCoy Tyner's fortunes revived, along with those of jazz in general, in the early seventies. His 1972 album, *Sahara*, was nominated for two Grammy Awards and named Album of the Year by the Downbeat Critics' Poll.

Tyner has put together a number of highly successful ensembles since that time, including the Milestone Jazzstars, who took the country by storm with a tour in the autumn of 1978. He has expanded the range of his work to include conducting and composing, arranging and orchestrating. He has not only introduced a number of new instruments to jazz, including the harpsichord, the dulcimer and the Brazilian berimbau, but also expanded the style of jazz piano playing in ways that have influenced countless other players. One of his trademarks is the "two-handed" piano, a sound which results from plentiful chords in the left hand, along with thickening and amplifying the right hand melody with high parallel harmonies played by the same hand. He has also been known to venture beyond the traditional jazz harmonies to bring in quartal and quintal harmonies, modes and pentatonic scales.

1971st Concert — May 20, 1990

ROBERT DEGAETANO, *pianist*

PROGRAM

Louis Moreau Gottschalk Danza (1857)
(1829-1869) Union (1862)

Samuel Barber Sonata for Piano
(1910-1980) Opus 26 (1949)
Allegro energico
Allegro vivace
Adagio mesto
Allegro con spirito

INTERMISSION
(Twelve minutes)

George Gershwin Three Preludes for Piano
(1898-1937) (1926)
Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Robert DeGaetano The Challenger
(b. 1946) (1987)

Pianist and composer ROBERT DEGAETANO has given recitals in all of the fifty states and has appeared as soloist with the Boston Pops and the symphony orchestras of San Diego, Pittsburgh, Dallas, Indianapolis, Denver, San Antonio and New Orleans. He played the world premiere of his own *First Piano Concerto* in 1988 with the Jackson, Michigan Symphony. Another concert in that same season featured first performances of his song cycles, *An Octave of Love* and *Shakespeare Songs*. He has been commissioned to write an opera for performance in 1992 in celebration of the 500th anniversary of Columbus' discovery of America, and a violin concerto and a symphony are also in progress. His recordings of the complete piano works of Gottschalk are a new compact disc release on the Newport Classic label.

Gottschalk's *Danza* begins with an elegant French-style polka, but soon swings into a typical Puerto Rican *danza* with habañera rhythm. The composer's fondness for this piece is shown by the fact that he used it as the basis

of his *Escenas Campestres*, a one-act music drama for soprano, tenor, baritone and orchestra set to verses by the Cuban poet Ramirez. Gottschalk's *Union* is a musical contribution to the Grand Army of the Republic, which he dedicated to General George McClellan. Despite his Louisiana roots and his love of the traditions and folk music of the American South, he was a unionist and abolitionist, and performed often for soldiers during the Civil War. *Union* was also popular among civilian audiences and was heard in one of Gottschalk's 1864 Washington performances by President and Mrs. Lincoln.

Barber's *Sonata for Piano*, Opus 26, makes full use of the sonorities of the instrument in a modern, yet rhapsodic and even romantic vein. After the bravura and flash of the first movement, the second functions as a scherzo, sparkling whimsically as it spends most of its time on the upper half of the keyboard. The *Adagio mesto* is based on a tone row passaglia, while the closing movement is a spirited fugue which approaches jazz in its rhythmic effect.

Aside from his extraordinary output in the popular music medium, George Gershwin produced an important body of serious works which bear the original stamp of American jazz and blues. The *Three Preludes* closely mirror the musical culture of New York in the twenties and thirties. From the art deco grandeur of the Chrysler building to the smoke-filled nightclubs of Harlem, one can imagine the scene of that exciting city as the music unfolds.

Concerning his piece, *The Challenger*, Robert DeGaetano writes: "When the Challenger Space Shuttle exploded seconds after takeoff on January 28, 1986, and took with it the lives of the seven astronauts, it was a tragic loss for all the world. Most of all, it was a shock for the American nation and has brought about many adjustments to America's space program.

The inspiration to create a musical expression of this event came from a combination of my identification with space exploration and its various missions, as well as the individual men and women involved in the Challenger voyage. Since to me 'space' is the ultimate frontier and is waiting to be discovered, I am delighted with the current resumption of the space program. This piece is not a memorial, but rather a celebration of the vibrant personalities of the seven astronauts and their total commitment to their work. *The Challenger* was written with the belief that the 'Mission' must and will continue, as indeed it is at the present time.

The opening theme represents the Challenger mission followed by successive portraits of each astronaut. It is held together musically by variations of this theme which represent the interrelations of the astronauts as well as their personal identification.

It gives me great joy that members of the Challenger astronauts' families were present at the 1987 world premiere at Alice Tully Hall, Lincoln Center. The piece is dedicated to my friend and colleague Jean Marie Browne and was commissioned by Miss Alice Tully."

1972nd Concert— May 27, 1990

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Quincy Porter Music for Strings
(1897-1966) (1941)

- I. Allegro moderato
- II. Andante molto sostenuto
- III. Allegro gioioso

Charles Ives The Unanswered Question
(1874-1954) (1906)

Samuel Barber Second Essay for Orchestra, Opus 17
(1910-1981) (1942)

INTERMISSION
(*Twelve minutes*)

Ferde Grofé Grand Canyon Suite
(1892-1972) (1931)

- Sunrise
- The Painted Desert
- On the Trail
- Sunset
- Cloudburst

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.

Each movement of Quincy Porter's *Music for Strings* evokes a mood or state of mind. Rugged energy pervades the *Allegro moderato*, with its emphatic opening and closing measures in which all of the instruments bow together in the same strong rhythm. The second movement is quiet and contemplative, almost like a single long, drawn out sigh. The third, built upon a pizzicato figure, is definitely the good-humored movement, as its tempo indication suggests. The final punch line is that this movement, which has a strong tonal center on E, ends unexpectedly on an F-sharp.

Charles Ives' courtship with the young nurse from Hartford, Connecticut, Harmony Twitchell, lasted from 1905 to 1908, when she finally agreed to become his wife. During this period he produced some of his most ebullient and self-confident music, gleefully breaking the established rules at every turn. He tried out several titles before settling on *The Unanswered Question*, including "A Contemplation of a Serious Matter or the Unanswered Perennial Question" and "A Contemplation of Nothing Serious or Central Park in the Dark in the Good Old Summer Time." In this, one of the first examples of truly aleatory music, the composer leaves to the discretion of the performers whether and how the two parts of the orchestra will synchronize.

Samuel Barber wrote his *Second Essay for Orchestra* in response to a wish expressed by Bruno Walter that he could have more new works by American composers to play in New York Philharmonic concerts. While no less spontaneous than his *First Essay*, it shows the growth of the five years elapsed between the works in its tightly drawn harmonic tension and its probing spirit. The first theme, presented by the solo flute, and the second, introduced by the dark tones of the viola and oboe, are combined at the end of the work in an exciting double fugue. The *Essay* ends with a postlude, a stately hymn-like section which is also related to the opening theme, and which ends with a stirring modal cadence.

The *Grand Canyon Suite* was first performed in Chicago in 1931, and was published the next year in a version for solo piano, with a dedication to Paul Whiteman. The full orchestral version was not published until nine years later, due largely to the limitations that the Great Depression placed on the publishing industry. The best-known of the movements is the third, *On the Trail*, for which the composer authorized the following program: "A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sound of a waterfall tells them of a nearby oasis. A log cabin is soon sighted, and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, the travelers journey forth at a livelier pace. The movement ends as man and burro disappear in the distance."

These concerts are broadcast live by Radio Station WGMS, 103.5 FM.

NOTES ON THE COMPOSERS

After completing studies in cello and composition at the Salzburg Mozarteum and in New York City, CLAUS ADAM became principal cellist of the Minneapolis Symphony Orchestra. After serving in the Air Force during World War II, he returned to form the New Music Quartet, which existed until 1955, when Adam became cellist of the Juilliard String Quartet. In 1974 he retired from active performing to devote his full energies to teaching and composition.

RICHARD BALES was Assistant to the Director for Music and conductor of the National Gallery Orchestra from 1943 until 1985. A graduate of the Eastman School of Music, he was a conducting student of Serge Koussevitsky at the Berkshire Music Center during its first season, 1940. He has written many original works for orchestra, chorus, solo voice and chamber ensembles, and has arranged and edited a large body of American music of the eighteenth and nineteenth centuries, much of which he incorporated into his three cantatas, *The Confederacy*, *The Union* and *The Republic*, and into his *National Gallery Suites*.

Born in West Chester, Pennsylvania, and educated at Philadelphia's Curtis Institute, SAMUEL BARBER established himself early as a major composer on an international scale. At age twenty-six, he became the first composer ever to receive the American *Prix de Rome* two years in a row. Among American composers, he ranks second only to Aaron Copland in the proportion of his concert and opera works which have entered and remain in the international repertory.

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. Musical organizations have repeatedly bestowed honors on him since he was discovered by Koussevitsky in 1924. He was elected president of the American Composers Association and awarded 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.

ROBERT DEGAETANO (See program for May 20)

In his short life span of thirty-nine years, GEORGE GERSHWIN managed to mesmerize the entire music-loving public in America with his performance 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.

SAMUEL GORDON is Professor of Music and Chairman of the Music Department at the University of Maryland, Baltimore County. An active performer and conductor as well as a composer, he has sung with the orchestras and choirs of St. Louis, Pittsburgh, Kansas City and Baltimore, and conducts the Southern Maryland Choral Society and the Maryland Camerata, with which he has completed six tours of Europe. Four of Dr. Gordon's compositions, as well as his adaptations of songs by Charles Ives, have been premiered in concerts at the National Gallery.

LOUIS MOREAU GOTTSCHALK, although he was basically a conservative composer, managed to forecast in his music many of the developments that did not become common in American music until years after his death. His frequent quotations of other music, syncopated rhythms and jagged melodies boldly prophesied what later became trademarks of American style. His highly successful concert tour of the far-western states in September, 1865, was abruptly ended by the scandal surrounding Gottschalk's romantic involvement with a young student from a convent school after his concert in Oakland, California. The repercussions of the scandal were so severe that he was forced to emigrate, and he never returned to his native land.

FERDE GROFÉ encountered his first musical success as arranger and pianist for the Paul Whiteman orchestra between 1917 and 1934. His arrangements of *Japanese Sandman*, *Avalon* and *Whispering* were among Whiteman's landmarks in the field of "symphonic" jazz. His own New World Ensemble, which performed on electric instruments at the 1939 New York World's Fair, received much attention at the time, and his score for the 1944 film, *Minstrel Man*, won an Academy Award.

WILLIAM HAWLEY was born in Bronxville, New York, in 1950. In addition to musical training at Ithaca College and the California Institute of the Arts, he studied composition with Earle Brown, James Tenney and Morton Subotnick. He is a member of the American Music Center and founding member of the Independent Composers Association.

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* received its world premiere performance by the National Gallery Orchestra under Richard Bales.

The songs of JEROME KERN were a primary influence in the development of American musical theater. His techniques provided the bridge by which the nineteenth century Ruritanian operetta evolved into the twentieth century musical, with its everyday subjects and its close integration of book, lyrics and music. His *Show Boat* is considered by many to have been the most influential Broadway musical ever written, and was the only one, aside from Gershwin's *Porgy and Bess*, to enter an opera company's repertoire.

GEORGE MANOS (See program for April 22)

DOUGLAS MOORE was born in Cutchogue, New York, in 1893. He studied organ and composition in Paris in the early 1920's, and later returned to the United States to initiate and present the concert series at the Cleveland Museum of Art. He wrote seven full-length operas, the two most famous of which are *The Devil and Daniel Webster* and *The Ballad of Baby Doe*. After retiring from the composition faculty of Columbia University in 1962, he returned to his home on Long Island, where he died in 1969.

COLE PORTER was, like Jerome Kern, one of the giants of American musical theater. A gifted lyricist as well as composer, he produced lyrics that were witty, sometimes cynical, but always expressing succinctly the American mood of the time, whether it was for the Yale Glee Club of 1913, of which he was a member, or for the post-World War II hit, *Kiss Me, Kate*.

Composer, violist and educator QUINCY PORTER was born in Connecticut and studied at Yale. After studies with Vincent d'Indy in Paris and Ernest Bloch at the Cleveland Institute of Music, he turned seriously to full-time composition, aided by a Guggenheim fellowship. He taught at Vassar and the New England Conservatory, finally returning to his alma mater, Yale, where he taught for twelve years and composed several major works, including his *Viola Concerto* and the *Concerto concertante*.

Equally at home on the classical concert stage and in the jazz nightclub, GEORGE SHEARING has been a beloved figure in American music for more than fifty years. Best known for his unique style of jazz improvisation, he has also delved frequently into classical music, both as a performer of concertos and as a composer and arranger in classical style. He performed the first jazz concert in the context of the National Gallery's American Music Festival in May of 1987.

GEORGE TSONTAKIS was born in New York City and studied at Queens College and the Juilliard Music School. He also studied composition as a private pupil of Roger Sessions and Hugo Weisgall. A recipient of Pro Musicis and National Endowment commissions, Dr. Tsontakis has held positions at the Aspen Music Festival and the Brooklyn College Conservatory of Music. He is music director of Manhattan's Centre Symphony.

ROBERT WARD received his musical education at the Eastman and Juilliard Schools of Music. He has taught at a number of the nation's leading music schools, including Juilliard, Columbia, Queens College, Duke University and the North Carolina School of the Arts, of which he was chancellor for seven years. His works include the Pulitzer Prize-winning opera, *The Crucible*, six symphonies and a recently completed ballet, based on Hawthorne's *The Scarlet Letter*.

— notes by Stephen Ackert