

## Concerts in the National Gallery

### A Living Tradition

Concerts in the National Gallery of Art began in 1942, when the first director, David E. Finley, kept the Gallery open on Sunday nights to accommodate the many servicemen and women who were in Washington at that time. The idea of augmenting the museum's service to the public with music was inspired by the decision of the great English pianist Myra Hess to remain in London during the Blitz and entertain the troops with recitals in the National Gallery of that city. Further encouragement for giving concerts was provided by Frances Nash Watson, a prominent Washingtonian and concert pianist, Mary Howe, a distinguished composer, and Mrs. Dorothy Godfrey, a supporter and friend of Mr. Finley.

In 1943, Richard Bales was commissioned to write the musical score for the first feature film on the subject of the National Gallery and was also invited to conduct the National Gallery Orchestra. In July of that year he was placed in charge of the Gallery's music programs, a post he retained until 1985. In 1944, Mr. Bales inaugurated the first American Music Festival, which has been presented each year since, making it the longest-running American music festival in existence.

Since 1985, the concerts have been under the direction of George Manos. A concert pianist as well as a conductor, he appears occasionally as piano soloist with the Gallery Orchestra as well as conducts its concerts. While continuing the Gallery's tradition of having a music director who is also a composer, Maestro Manos has expanded the scope of music at the Gallery to impact not only upon the musical environment of the region and the nation, but also upon the international music scene, as well. He has twice been invited to guest-conduct orchestras in Brazil and has been named music director of an international summer festival of Scandinavian Music in Denmark. Manos founded and directs the National Gallery Vocal Arts Ensemble, which has several tours of Europe and the United States to its credit, as well as Yugoslavia's *Studio Laude* Award. Another innovation of Maestro Manos is the inclusion of jazz concerts in the American Music Festival, which has been widely applauded by critics, musicians, and overflow audiences of lovers of jazz.

Throughout the forty-eight years of concerts at the Gallery, many young artists who were destined for great careers performed here while they were yet unknown. Nineteen of these are returning to perform in the 1990-91 concert season, as part of the fiftieth anniversary celebration.

The music department of the Gallery looks forward to a second fifty years of concerts, with plans for expanded repertoire, innovative programming and wider outreach to the public of Washington, D.C. and the nation at large.

### 2002nd Concert

March 31, 1991

#### THE GREGG SMITH SINGERS

GREGG SMITH, *Conductor*

#### PROGRAM

##### I

#### *The American Choral Tradition*

#### *From the American Revolution*

William Billings ..... Processional: When Jesus Wept  
(1746-1800)

Easter Anthem: The Lord is Ris'n Indeed

#### *From the Nineteenth Century*

Charles Ives ..... Easter Carol  
(1874-1954) (1892)

#### *Solo Quartet*

Rosalind Rees, *soprano*

Drew Martin, *tenor*

Megan Friar, *alto*

Walter Richardson, *bass*

#### *From the American Folk Tradition*

Anonymous (Sacred Harp) ..... Wond'rous Love  
arr. William Duckworth ..... Wond'rous Love

Rosalind Rees, *soprano*

#### *From the Twentieth Century*

William Schuman ..... Three Carols of Death  
(b. 1910)

The Last Invocation

The Unknown Region

To All, To Each

##### II

#### *Music in Multidimensional Sound*

William Hawley ..... Two Motets

Mosella

Te vigilans oculis

Jacob Druckman ..... Glory Be to God for Dappled Things  
(b. 1928) *from Antiphonies*

Gregg Smith ..... Sound Canticle on Bay Psalm 79  
(b. 1931)