



*Forty-eighth American Music Festival*  
*at the*  
*National Gallery of Art*

Under the Direction of George Manos

*Concerts at the National Gallery of Art are made possible  
by funds bequeathed to the Gallery by William Nelson Cromwell  
and F. Lamot Belin.*

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part by a generous gift from the Ann and Gordon Getty Foundation.*

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Sunday Evenings, April 7 through May 12, 1991  
at seven o'clock  
West Building, West Garden Court

2003rd Concert — April 7, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Aaron Copland . . . . . Fanfare for the Common Man  
(1900-1990) (1942)

Quiet City  
(1941)

Robert Ward . . . . . By the Way of Memories  
(b. 1917) A Nocturne for Orchestra  
(1990)

*World Premiere Performance*

INTERMISSION  
(Twelve minutes)

George Gershwin, *arr.* Robert Russell Bennett . . . . . Porgy and Bess  
A Symphonic Picture for Orchestra  
(1936)

Conductor, composer and pianist GEORGE MANOS has been Director of Music at the National Gallery of Art and Conductor of the National Gallery Orchestra since 1985. He is also artistic director of the Gallery's American Music Festival and of its Vocal Arts Ensemble, which he founded. A native of Washington, George Manos 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, an ensemble dedicated to the presentation of new works by American composers. As a student at the Peabody Conservatory of music, George Manos studied composition under Henry Cowell, chamber music under Oscar Shumsky and William Kroll, piano under Austin Conradi, and conducting under Ifor Jones. His career as a teacher has included several years on the faculty of Catholic University in Washington, D.C., where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic.

Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States, and South America, and he is the Music Director of the Kolding, Denmark, Scandinavian Music Festival.

In the summer of 1942, the British composer and conductor Eugene Goossens asked some of his American colleagues to contribute patriotic fanfares for performance by the Cincinnati Symphony, of which Goossens was at the time the conductor. The result was a total of ten fanfares for brass and percussion, all intended to pay tribute to those involved in the sacrifices of World War II. Copland's title, *Fanfare for the Common Man*, indicates that he chose to honor those who were not recognized as heroes of battle, but who nevertheless shared fully in the labors, sorrows and hopes of the war.

About *By The Way of Memories*, composer Robert Ward writes: "Over the years I have been asked to write for many celebratory occasions, and as a result have composed numerous (and enough) overtures, odes, and choral works which are festive and buoyant in character. I was therefore relieved when George Manos told me that, since the National Gallery was commissioning five works to be premiered during the Fiftieth Anniversary season, he hoped that not all of them would be pretentious or grandiose.

This welcome news immediately set my creative wheels turning in the direction of something meditative, perhaps a work reflecting on past experiences as remembered and felt anew. *By the Way of Memories* has turned out to be just that, music which expresses those thoughts which oftentimes haunt the quiet of the night.

In the course of composing my nocturne I experienced one of those happenings which remind once again of the mysterious and wonderful working of the human brain. I had written the work's three thematic sections, when suddenly the last phrases of a song, *Rain Has Fallen All the Day*, which I wrote fifty years ago, came strongly to mind. Perhaps it was the similarity of the accompaniment of the third theme of my nocturne to that of the song which triggered the association. Then I recalled the words of James Joyce for his remembered music: 'Staying a little by the way of memories shall we depart. Come, my beloved, where I may speak to your heart.' With some rhythmic recasting, it seemed the appropriate coda for the work at hand. I hope so, but I must leave that to you, the listeners, to judge. In any case, I had found the title for my night soliloquy."

*By the Way of Memories* has been commissioned by the National Gallery of Art for its Fiftieth Anniversary celebration and is dedicated to the National Gallery Orchestra and to George Manos. *Rain Has Fallen All the Day* is copyright 1951 by Peer International Corporation and is used by permission of the publisher.

Gershwin's *Porgy and Bess* is the composer's largest and most serious stage work, and has taken its place in music history as an American folk opera. The musical was such a tremendous success in its first run in 1935 in New York's Alvin Theater that the process of arranging its music for the symphonic repertoire began almost immediately. Robert Russell Bennett's *Symphonic Picture* was published just one year after *Porgy and Bess* opened on Broadway, and was his second orchestration of music from a Gershwin musical, the first having been *Of Thee I Sing*.

2004th Concert — April 14, 1991

JAMES TOCCO, *pianist*

PROGRAM

Leonard Bernstein ..... Seven Anniversaries  
(1918-1991) (1943)

Aaron Copland ..... Three Piano Excerpts  
(1900-1990) from the film score for "Our Town"

John Corigliano ..... Etude Fantasy  
(b. 1938) (1976)

INTERMISSION  
(Twelve minutes)

Leonard Bernstein .....Touches  
(1981)

Aaron Copland ..... 4 Piano Blues  
(1934-48)

Aaron Copland ..... El Salon Mexico  
*arr.* Leonard Bernstein

Since first coming to international prominence in 1973 by winning the prestigious Munich Competition, pianist JAMES TOCCO has enjoyed a distinguished career as recitalist, soloist with orchestra, and chamber musician. His career has taken him to the musical centers of Europe, the United States, Canada, South America, the Soviet Union, Japan, Australia, and the Middle East. He is a frequent performer at other American Music Festivals, including Meadow Brook, Spoleto-USA, the Mostly Mozart Festival, and the music festivals of the Hollywood Bowl, Santa Fe, and Wolf Trap. Among Europe's major festivals, James Tocco has appeared at those of Vienna, Salzburg, Lockenhaus, Holland and Dubrovnik. Mr. Tocco has significant

recordings of American music to his credit, including the complete piano music of Charles Tomlinson Griffes and of Leonard Bernstein, the four piano sonatas of Edward MacDowell, and music of Aaron Copland. His recordings carry the Pro Arte and Gasparo labels, and he appears at the Gallery by arrangement with Shaw Concerts, Inc., of New York City.

In the history of filmmaking in America, the tendency on the part of producers of commercial films has been to hire composers who specialize in film scores, rather than to enlist the services of composers who have established a reputation in other areas of music. The three composers represented on tonight's program, however, are fortunate exceptions to this rule, in that all three have been closely involved in the artistic conception of scores for several films, and some of those films have become classics. Leonard Bernstein's music for the Broadway stage became the music for subsequent film releases of the same stage works, most notably in the case of *West Side Story*. Less well known is the fact that Bernstein composed the score for *On the Waterfront*, which was released in 1954. *Seven Anniversaries* has no connection with film, but it does connect with the rest of tonight's program, as it was written as a salute to Aaron Copland. It is a fitting symbol that this recital should begin and end with manifestations of the respect and cooperation that existed between these two significant American composers, both of whom have died within the past year.

Copland wrote scores for a total of eight films, some of which have been judged the best American film music to date. Turning away from the neo-romantic style that had prevailed in Hollywood films throughout the 1920s and 1930s, Copland drew from American folk music for the lilting melodies and spare harmonies that he utilized in 1940 for the scores for the film versions of *Our Town* and *Of Mice and Men*. His score for Billy Wilder's *The Heiress* received the Academy of Motion Picture Arts and Sciences "Oscar" in 1950. James Tocco brings Copland's piano version of the excerpts from *Our Town* to the American Music Festival for the first time since 1954, when they were played at the Gallery by pianist Leonard Eisner.

John Corigliano has forayed into film music less frequently than either Copland or Bernstein, but his score for Ken Russell's *Altered States* was nominated for an Academy Award in 1980. Mr. Tocco is one of comparatively few performers who have brought works of Corigliano to the American Music Festival, and the *Etude Fantasy* is performed in this venue for the first time tonight. Two of Corigliano's works were included in the Forty-sixth American Music Festival in 1989, at which time his *Fantasia on an Ostinato* received its Washington premiere performance

The two Copland works which bring tonight's program to a close share the distinction of having been first performed in Latin America. *4 Piano Blues* was premiered in Montevideo, Uruguay, by Hugo Balzo, and *El Salon Mexico* was premiered by the Mexico City Symphony Orchestra in 1937.

2005th Concert — April 21, 1991

GEORGE            JOE            JOE  
SHEARING        WILLIAMS      PASS

"A Gathering of Friends"

*Program*

JOE PASS

GEORGE SHEARING

Neil Swainson, *bass*

INTERMISSION  
(Twelve minutes)

GEORGE SHEARING and JOE WILLIAMS

Neil Swainson, *bass*  
Clayton Cameron, *drums*

GEORGE SHEARING, JOE WILLIAMS, JOE PASS

*The artists will announce the selections for  
tonight's program from the stage.*

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Company Manager: Fred Stites  
Sound Engineer: Charles Trundy

Tonight the National Gallery welcomes back with pleasure jazz pianist GEORGE SHEARING as one of the returning artists in its Fiftieth Anniversary season. Mr. Shearing's return to the Gallery makes a double anniversary, as it was five years ago, in the Forty-third American Music Festival, that he played the first jazz concert ever presented in connection with these festivals. Equally at home on the classical concert stage or in a jazz nightclub, George Shearing is recognized for his inventive, orchestrated jazz. He has written more than one hundred compositions, including a setting for four voices of Shakespeare's *Blow, Blow, Thou Winter Wind*, which has been performed twice this season by the National Gallery Vocal Arts Ensemble. His most famous composition, a world-wide popular favorite, is *Lullaby of*

*Birdland*. Dedicated to the education of the next generation of American musicians, Mr. Shearing has devoted many summers to teaching jazz technique, arrangement, and ensemble playing at the Aspen Summer Music Festival, the University of Utah Jazz Workshop, and the renowned Chautauqua Institution.

George Shearing has received awards from every jazz trade journal, including seven citations from *Down Beat* Magazine. In the fall of 1980, he had recordings in both of *Billboard's* top forty lists — classical and jazz. The recordings he made with Mel Tormé in 1982 and 1983 have both been Grammy Award winners. The recipient of an honorary doctorate from Westminster College in Salt Lake City and the prestigious Horatio Alger Award, Mr. Shearing has also had a community recreational facility named for him in Battersea, the section of London where he was born.

JOE WILLIAMS is a versatile performer who is equally at home with a soulful, romantic ballad or a swinging, up-tempo rhythm song, but the blues are his forte. He started singing at the young age of seventeen with Chicago bandleaders Johnny Long, Erskine Tate, and Jimmy Noone. After a few years of singing in Chicago, he was discovered by Coleman Hawkins and started touring with his orchestra as well as with Lionel Hampton. Another major break came in 1950, when Count Basie asked Williams to come up on stage at Chicago's Brass Rail and join the group for a few numbers, catching Joe completely by surprise. He sang with Basie several more times that year and more frequently with each passing year in the early 1950s, which were the heyday of the Basie Band. Joe Williams' subsequent career has been characterized by repeated successes in concerts, club dates and jazz festivals all over the world. He has expanded his career to include television acting, appearing most recently on *The Bill Cosby Show* in the role of Grandpa Al. In May of 1988, Joe Williams received honorary Doctor of Music degrees from the Berklee School of Music in Boston and from Hamilton College in Clinton, New York.

Guitarist JOE PASS was born Joseph Anthony Passalacqua in New Brunswick, New Jersey, in 1929. His Sicilian-born father, a steelworker, made it a family goal that his children would not have to follow in his occupation. He pushed young Joe, who was inspired by the films of Gene Autry to learn to play the guitar, to practice long hours and to learn all he could about music from books, records, and tunes that were whistled around the house. During the 1950s, Joe was part of the "bebop" scene, as jazz life in New York was then called, and in 1960 he moved to Los Angeles, where he has lived ever since. He has been recording regularly since 1970 on the Pablo label, and the record he made with Oscar Peterson and Niels Pederson, *The Trio*, won a Grammy award in 1974. The number and scope of Joe Pass' projects and appearances continues to increase, and he has become a mainstay at major jazz events, from the North Sea Jazz Festival in the Netherlands to counterparts in Montreal and Toronto. He recently completed a recording with the Vienna String Quartet, which will soon be complemented by a recording with the Vienna Philharmonic.

2006th Concert — April 28, 1991

AN DIE MUSIK

RICHARD ROOD, *violin*

RICHARD BRICE, *viola*

JEFFREY SOLOW, *cello*

GERARD REUTER, *oboe*

CONSTANCE EMMERICH, *piano*

PROGRAM

Jerzy Sapiyevski . . . . . Aria for Oboe, Violin, Cello, and Piano  
(b. 1945) (1981)

Irving Fine . . . . . Fantasia for String Trio  
(1914-1962) (1956)

Adagio, ma non troppo  
Scherzo: allegro molto ritmico  
Lento assai, tranquillo

INTERMISSION  
(Twelve minutes)

Ezra Laderman . . . . . Quartet for Oboe and Strings  
(b. 1924)

Allegretto (playful)  
Langourous  
Allegro molto

Lee Hoiby . . . . . Overture: To a Song  
(b. 1926) (based on Schubert's "An die Musik")

The hallmark of AN DIE MUSIK, this year celebrating its fifteenth season, is that it is the only permanent ensemble in the unique instrumentation of string trio, oboe, and piano, which makes possible the performance of a broad spectrum of chamber music encompassing four centuries. This American ensemble draws its name from Schubert's famous song in praise of music, and the international connection has not gone unnoticed. The group has performed and recorded in five European countries, and has been heard on radio in Berlin, Frankfurt, Oslo, Hilversum and Dublin. Their most

recent overseas appearance took place last October at the renowned Flanders Festival in Ghent, Belgium, where the ensemble presented the first performance in modern times of Mozart's *Gran Partita*, as arranged for quintet by C. F. G. Schwencke, one of Mozart's contemporaries. In November, An die Musik was invited by the British Council to perform in the "Festival of Britain - Orange County" in California. In the field of American music, the ensemble has been the musical component in a unique collaboration with Helen Frankenthaler, David Hockney, Robert Motherwell, and Kenneth Noland, entitled *The Painter's Music, the Musician's Art*. First presented at the Guggenheim Museum in 1985, this special event featured music selected by the four artists and program notes drawn from informal conversations on music in which they had participated. Concurrently, an exhibition of selected posters and photographs by the four artists was on display. The event was repeated at the Guggenheim the next year by popular request, and has also been presented at museums in Los Angeles, Palm Springs, Santa Barbara, and Corpus Christi, Texas, as well as in universities and schools throughout the United States.

About *Aria for Oboe, Violin, Viola, Cello and Piano*, Jerzy Sapiyevski writes: "There is more than one reason for a piece of music to be composed and to exist. It is, in the mind of the composer, not only a search for beauty (however defined,) but often it can also be an etude or the expression of an intellectual concept. . . . *Aria* is primarily a challenge to the oboist's technical and musical prowess. It is like an etude. But on a different level, the composer tries to explore and promote the possibility that originality of musical expression, together with craftsmanship, is more meaningful than novelty and unconventionality of material."

Irving Fine's *Fantasia for String Trio* was commissioned by the Fromm Foundation for the University of Illinois Festival, where it received its first performance in 1957. All of the melodic material in the three connected movements (and much of the harmonic material) is derived from the opening statement by the viola at the beginning of the composition.

About his *Quartet for Oboe and Strings*, Ezra Laderman writes: "The Quartet was written in 1961, at a time when I was exploring serialism, but yet still firmly committed to tonality. It was also written when my children were young, and I am sure it reflects my feelings during this lovely period of my life. It is altogether a happy work."

Lee Hoiby recalls that he has always considered Schubert his musical patron saint. He has created a number of other versions and variations of Schubert works, including *Ten Variations on a Schubert Ländler*. Mr. Hoiby relates an anecdote from a recording session in which another of his Schubert-based works was included: "Once in Vienna I pulled the wool over the eyes of an orchestra of *echt* musicians with whom I was recording a piano and orchestra version I had made of a set of Schubert's variations for four hands. At a choreographer's request, I had added a slow one, and when eyebrows were raised, I bluffed, 'From a recently discovered manuscript.' Eyebrows went higher. "Sehr schön!" Hoiby composed *Overture: To a Song* at the request of An die Musik, and they have regularly used it as a signature piece for their concerts.

2007th Concert — May 5, 1991

“DIZZY” GILLESPIE

presents

“NEW VOICES IN JAZZ”

featuring

CLAUDIO RODITI, *trumpet*

IGNACIO BERROA, *drums*

MICHAEL BOWIE, *bass*

ED CHERRY, *guitar*

DANILO PEREZ, *piano*

DAVID SANCHEZ, *saxophones*

*The artists will announce this evening's  
selections from the stage.*

John Birks “DIZZY” GILLESPIE is one of the most renowned figures in American music. Together with the legendary Charlie Parker, he revolutionized the jazz world of the 1940s with the music called “bebop,” now known as bop, creating an impact still felt today. Born in Cheraw, South Carolina, Gillespie was introduced to music by his father, an amateur musician who helped him attain proficiency on several instruments. He started playing trombone at the age of fourteen, switching to trumpet the following year, and studied harmony and theory at the Laurinburg Institute of North Carolina. When his family moved to Philadelphia, he was much influenced by Roy Eldridge, whose place Gillespie took in the Teddy Hill Band in 1937. For the next eight years he was a featured soloist with many of the great jazz groups of the time, including the bands of Ella Fitzgerald, Les Hite, Woody Herman, and Billy Eckstein. In 1945 Gillespie started fronting for his own groups, and he has been leading both small combos and big bands ever since. In 1956, he was the first jazz leader ever to have an overseas tour sponsored by the U.S. government. His musical diplomacy has extended even to Cuba, where he performed a concert in 1977 in honor of Chano Pozo, whose Afro-Cuban rhythms Gillespie had learned and brought to American jazz thirty years earlier.

Dizzy Gillespie has been showered with honors by the American musical community, ranging from a Lincoln Center “Tribute to Dizzy Gillespie” in 1975 to the all-star celebrations of his seventieth birthday in 1987 at New York’s JVC Jazz Festival and at Wolf Trap. Most recently, he was a recipient of the 1990 Kennedy Center Honors Award, along with Kathryn Hepburn, Rise Stevens, Billy Wilder, and Jule Styne. He records exclusively for Pablo Records and appears at the National Gallery by arrangement with Columbia Artists Festivals, Inc., North Hollywood, California.

Like so many of the terms associated with jazz, bop is a fairly recent addition to the lexicon, even though jazz aficionados have been using it since the late 1940s. The currently used name for this rapid-fire style of jazz is a shortening of the vocables, “be-bop” and “re-bop”, which were commonly used in the scat singing as the style developed. An outgrowth of dixieland and swing, bop appeared in its most complex form at the beginning of its history, when Dizzy Gillespie, Charlie Parker, Thelonius Monk and others worked out elaborate punctuations to a basic beat provided by their bass players. The earliest bop tunes, such as Parker and Gillespie’s *Anthropology* and Gillespie’s *Hot House*, were intricate and complex, filled with asymmetrical phrases and accent patterns. As the style developed through the 1950s and the bop bands became larger, more languid tunes became the norm, and the style later came to be known as cool jazz. Another descendent of bop is the admixture of gospel style and jazz rhythms known as hard bop, made famous by the likes of Cannonball Adderley, Jimmy Smith, and Art Blakey.

2008th Concert — May 12, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Arthur Foote ..... Suite in E Major for String Orchestra  
(1853-1937) Opus 63 (1907)

Praeludium  
Pizzicato und Adagietto  
Fuge

John La Montaine ..... Of Age: An Ode, Epode, and Fanfares  
(b. 1920) Opus 60 (1990)

*World Premiere Performance*

INTERMISSION

*(Twelve minutes)*

Howard Hanson ..... Symphony No. 2, "Romantic"  
(1896-1981) Opus 30 (1930)

Adagio; Allegro moderato  
Andante con tenerezza  
Allegro con brio

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 forty works including thirty-three 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 Daniel Pinkham's *Fourth Symphony*. In addition, it has introduced to the world the first symphonies of two Washington composers, Russell Woollen and the late 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. Since 1985, the orchestra has been under the direction of George Manos.

Arthur Foote's training as an organist and a student of German-born or -trained musicians is apparent in his *E Major Suite for Strings*, one of the works that received widespread recognition during his own lifetime. From the consistently clear voice leading of the opening *Allegro comodo* to the formal unity and dramatic climax of the final fugue, the work owes much to the nineteenth century German tradition of composition for the organ. Whereas some of the works for orchestra of Foote's German mentors sound as if they are transcriptions from the keyboard medium, this never occurs in the *Suite*, due to his ingenuity as a composer and his sensitivity to string instruments.

On the title page of the score of his commissioned work for the Fiftieth Anniversary of the National Gallery, John La Montaine has included a quote from Euripides: "I care not to live if the muses leave me. Their garlands shall be about me forever. Even yet the age-worn minstrel can turn memory into song." By way of explanation, La Montaine writes: "In asking me to compose a work in honor of its Fiftieth Anniversary the National Gallery of Art also bestowed on me a great honor, for which I would like to express my appreciation. The Euripides quotation which heads the score of the resulting work is not only a joy and spur to the 'age-worn minstrels' among us. It is also an apt metaphor for the National Gallery of Art itself, now fifty years old, which continues in its way to 'turn memory into song.'" The upward bound major triad with which *Of Age* begins returns again at the beginning of each section of this one-movement work, and serves as well as a harmonic and motivic building block for the whole composition.

Howard Hanson's *Second Symphony* has been acknowledged to be a musical self-portrait by many who knew him. They have attested to his articulate directness in conversation, his strong emotions about music and many other subjects, his drive as a conductor to draw ever more sound out of the Eastman Orchestra, and his overall positive attitude in his dealings with other people. As these qualities might translate into music, they are to be heard in this symphony. Hanson credited Bach, Palestrina, Respighi, and above all Sibelius as being the composers whose works had influenced him most.