

CONCERTS AT THE NATIONAL GALLERY OF ART

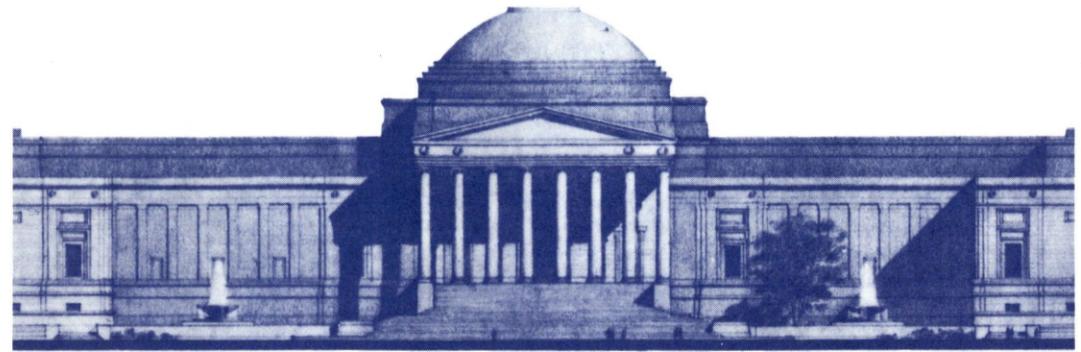
May and June 1992

MAY

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- 10 Peter Orth, *pianist*
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- Mahler: *Lieder eines fahrenden Gesellen*  
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- Scarlatti: *Three Sonatas*  
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Ellen T. Zwilich: *Trio (1987)*  
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*110, and 111*



*Forty-ninth 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.*

*The forty-ninth American Music Festival is made possible in*  
*part by a generous gift from the Ann and Gordon Getty Foundation.*

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Saturday, April 4 through Sunday, May 3, 1992

2042nd Concert

Saturday, April 4, 1992  
2:00 p.m.  
East Building Auditorium

GEORGE SHEARING AND THE BBC BIG BAND

“Salute to the Age of Swing”

Barry Forgie, *Conductor*  
Angela Christian, *Vocalist*  
Neil Swainson, *Bassist*  
Sheila Tracy, *Presenter*

The BBC BIG BAND, embarked on its first-ever tour of North America, has a history going back many years, having its roots in the 1930s as the BBC Dance Orchestra. Over the years, the BBC Big Band has played host to a multitude of great artists in programs that have always reflected the ensemble's devotion to the age of swing. In undertaking a tour that presents American music to American audiences, the band executes a proud British salute to American popular culture.

Members of the audience who have plans to visit Britain may wish to note that the broadcast concerts of the BBC Big Band in London are open to the public, free of charge. To arrange for free admission, interested parties should write to David Williams, Manager, BBC Big Band, Maida Vale, Delaware Road, London W9 2LG.

The BBC Big Band appears at the National Gallery by arrangement with Columbia Artists Management, Inc. of New York City.

*This concert is being recorded for subsequent broadcast  
by the BBC Radio Network.*

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

GEORGE SHEARING returns to the National Gallery for the third time this evening, having presented the American Music Festival's first jazz concert in 1987, and having performed last season as one of the celebrity guest artists of the Gallery's Fiftieth Anniversary concerts. Equally at home on the classical concert stage and in jazz clubs, Shearing is recognized for inventive, orchestrated jazz, and has written more than three hundred compositions, including the jazz classic, *Lullaby of Birdland*. Born in 1919 in the Battersea section of London, the youngest of nine children of a coalman, George's only formal musical education consisted of four years' study at the Linden Lodge School for the Blind. In 1947, he moved to the United States, and by 1949 his reputation had been established on this side of the Atlantic by the overnight success of the recording, *September in the Rain*, and by his regular presence in the legendary New York jazz club, *Birdland*. He has since gone on to become one of the world's most popular recording artists, with Grammy awards, Royal Command performances, White House performances, and numerous honorary awards to his credit. Mr. Shearing plays a Baldwin Piano.

BARRY FORGIE's first association with the BBC was as conductor of his own band. He is a prolific composer and arranger, with works ranging from big band charts, “pop” backings, and jingles to a symphony and a suite for symphony orchestra, both of which have been performed by major British orchestras. Mr. Forgie is music director of the Jersey Music Festival. Prior to leading this tour, he prepared and conducted an equally prestigious tour of England by the BBC Big Band, for which the guest artists were George Shearing and Mel Tormé.

Being the granddaughter of two members of the original D'Oyly Carte Opera Company, ANGELA CHRISTIAN is convinced that singing is in the blood. A singer, guitarist and sometime broadcaster for BBC's Radio 2, Ms. Christian built up her career through cabaret singing in clubs, appearances throughout England and abroad with dance bands and orchestras, and, most recently, her own radio show, entitled “The Gentle Touch.” Her specialty, especially appropriate to a salute to the age of swing, is the unadorned interpretation and fidelity of lyric that earlier characterized the singing of Peggy Lee, Helen O'Connell and Helen Forrest.

NEIL SWAINSON studied bass while still a high school student in Victoria, British Columbia. A permanent member of the George Shearing Duo since 1988, he has also played with the Paul Horn Quintet, the Moe Koffman Quintet, and the Woody Shaw Quintet. Neil is frequently invited to play with celebrity jazz artists who perform in Toronto, where he now lives, among whom have been Dizzy Gillespie, Zoot Sims, and George Colman.

SHEILA TRACY, who as presenter of tonight's program sets the stage for both the live audience and the eventual listening audience in Britain, was the first woman to read the news on BBC's Radio 4. She is currently the presenter of the BBC Big Band's popular Radio 2 show, *Big Band Special*. A woman of many interests, Ms. Tracy is a keen golfer, president of the British Trombone Society, a travel writer, and an author and contributor to *Money Wise* magazine.

2043rd Concert

April 5, 1992

7:00 p.m.

West Building, West Garden Court

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Richard Bales . . . . . Theme and Variations for Strings  
(b. 1915) . . . . . (1944)

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

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

INTERMISSION

(*Twelve minutes*)

Morton Gould . . . . . Latin-American Symphonette  
(b. 1913) . . . . . (1941)

- I. Rhumba
- II. Tango
- III. Guaracha
- IV. Conga

*Concerts at the National Gallery are broadcast live on Radio Station  
WGMS, 103.5 FM. The use of photographic or recording devices  
during the performance is not allowed.*

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 American Music Festival and of the National Gallery 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. Among those were the Hellenic, Washington, and National Oratorio

Societies, and the American Composers and Conductors Chamber Orchestra, an ensemble dedicated to the presentation of new works by American composers. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, and is the music director of the Kolding, Denmark, Scandinavian Music Festival, which will celebrate its inaugural season this August.

The *Theme and Variations* for string orchestra was first conceived by Richard Bales as a string quartet, which he submitted as an examination piece at the Eastman School of Music. The aspiring composition major missed the first performance, however, as he was quarantined at the time in the campus infirmary, waiting to recover from the measles! Bales reworked the *Theme and Variations* during his first year as assistant to the director for music at the Gallery (1943-44), and introduced it in the final concert of that season, with what was then known as the National Gallery Sinfonietta.

Robert Ward's *By the Way of Memories* was commissioned by the National Gallery for its Fiftieth Anniversary celebration in 1991. The composer was reminded, at a point when the work was almost finished but not yet titled, of a song he had written fifty years before, *Rain Had Fallen All the Day*. The song became the theme for the coda of the work, and the association brought to Ward's mind the James Joyce lines: "Staying a little by the way of memories shall we depart." The poetry provided the inspiration for the title, and the work was complete. *Rain Has Fallen All the Day* is copyright 1951 by Peer International Corporation and is used by permission of the publisher.

On the title page of *Of Age*, which was also commissioned by the Gallery for its Fiftieth Anniversary, John La Montaine 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." La Montaine found the "age-worn minstrel" to be an apt metaphor, not only for himself in his seventy-first year, but also for the Gallery in its fiftieth year, which in its own way continues to turn memory into song.

For his *Latin-American Symphonette*, Morton Gould drew inspiration from four traditional Latin-American dance steps. The *rhumba* is a Cuban dance which became popular in the rest of the Western Hemisphere and in Europe in the 1930s. The staid *Oxford Companion to Music*, which also dates from the 1930s, quotes a contemporary dance critic as saying that the *rhumba* is "...not suggestive, as has been alleged, since it leaves nothing to suggest!" The *tango* is an Argentinian dance which derives from an older Cuban dance, the *habanera del café*, which was popular during the Spanish-American War. The *guaracha* is a Mexican folk dance with two sections, the first in triple meter and the second in duple. The *conga* is a Cuban dance which is a younger cousin of the *rhumba*.

2044th Concert

April 12, 1992

7:00 p.m.

West Building, West Garden Court

WILLIAM WOLFRAM, *pianist*

PROGRAM

Meyer Kupferman ..... Snow  
(b. 1926) *Washington Premiere Performance* (1990)  
*Twilight Sonata*  
*Washington Premiere Performance* (1989)

INTERMISSION  
(*Twelve Minutes*)

William Wolfram ..... Work #2  
(b. 1956) *Washington Premiere Performance* (1991)

Edward Applebaum ..... Arioso  
*Washington Premiere Performance* (1989)

George Gershwin ..... Three Preludes  
(1898-1937) (1934)  
Allegro ben ritmato e deciso  
Andante con moto e poco rubato  
Allegro ben ritmato e deciso

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WGMS, 103.5 FM. The use of photographic or recording devices  
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Pianist WILLIAM WOLFRAM has distinguished himself by winning top honors in a number of prestigious international competitions in recent years, including the Tchaikovsky Competition in Moscow, the William Kapell Piano Competition at the University of Maryland, the Naumburg Competition, and the Three Rivers Competition in Pittsburgh. Mr. Wolfram made his orchestral debut with the Pittsburgh Symphony, under the direction of Leonard Slatkin, and has subsequently appeared with the San Francisco, Indianapolis, and Fort Worth Symphonies, as well as with the National Symphony. He adds the National Gallery to a growing list of prestigious venues for his recitals, including Lincoln Center's Alice Tully Hall, the 92nd Street Y, and the Pabst Theater in Milwaukee. Along with violinist Frank Almond and Cellist Kim Scholes, he is a member of the Gainsborough Trio. William Wolfram has made recordings in Poland, and his first United States compact disc, a recording with Frank Almond of the Brahms violin and piano sonatas on the Sonoris label, is scheduled for imminent release. A resident of New York City, Mr. Wolfram is a graduate of the Juilliard School of Music.

Meyer Kupferman's *Snow* is a short, lyrical prelude in the form of a song without words. It was written just after the composer had completed two song cycles, and calls forth from the piano the same *cantabile* vocal style that is usually required of the human voice. The *Twilight Sonata* is a major item in a series of keyboard works Kupferman wrote in 1989, which also includes a work inspired by one of that year's pivotal events, entitled *Tiananmen Suite*. The one-movement sonata is filled with dramatic contrasts, some of which are rhythmic and some of which result from the juxtaposition of tonal and atonal passages.

Edward Applebaum composed *Arioso* for William Wolfram and turned for inspiration to his memories of his years as a jazz pianist. Threads of music recalling Dave Brubeck, Bill Evans, and Errol Garner weave through the piece, unified at first by a consistent underlying "hi-hat" rhythm, and later interrupted by an arpeggiated passage which is both romantic and mysterious. The underlying jazz rhythm returns, only to dissolve into chord tremolos in the style of Garner, a short chordal section reminiscent of Applebaum's own *String Quartet*, and a finale in which all of the previous elements are present at once.

The *Three Preludes* of George Gershwin are also an outgrowth of the composer's experience with jazz. Syncopated rhythm and pianistic bravura are the primary elements of the first prelude, while the second can only be described as "blues" for the piano. The third brings back the syncopation and intensive energy that characterize ragtime jazz and its offspring, "stride" piano playing.

2045th Concert

April 19, 1992

7:00 p.m.

West Building, West Garden Court

THE PENNSYLVANIA QUINTET

Eleanor Duncan Armstrong, *flute*

Barry Kroeker, *oboe*

Lisa J. Bontrager, *horn*

Smith Toulson, *clarinet*

Daryl Durran, *bassoon*

PROGRAM

Irving Fine ..... Partita for Wind Quintet  
(1914-1962) (1946)

Introduction and Theme

Variation

Interlude

Gigue

Coda

Jan Bach ..... Four 2-Bit Contraptions for Flute and Horn  
(b. 1937) (1964)

Second Lieutenant

An R.O.T.C. officer whose military bearing  
does not quite conceal his real nature.

Calliope

With delusions of grandeur, the organ of the  
Big Top attempts a romantic waltz.

Gramophone

An early lo-fi phonograph plays broken-record  
variations on a 1920 dance theme.

Pinwheel

This contraption leaves the players breathless.

Arthur Berger ..... Quartet in C Major for Woodwinds  
(b. 1912) (1941)

Allegro moderato

Andante

Allegro vivace e leggiermente

INTERMISSION

(*Twelve minutes*)

Steven Stucky ..... Serenade for Woodwind Quintet  
(b. 1949) (1990)

Con fuoco

Notturmo

Allegro scorrevole

Calmo, con tenerezza

Giocoso

Jon Deak ..... The Bremen Town Musicians  
(b. 1943) (1985)

THE PENNSYLVANIA QUINTET is the wind faculty chamber ensemble of Penn State University in University Park, Pennsylvania. The ensemble was founded in 1984 and has concertized extensively throughout the eastern and midwestern United States. In 1991 the quintet took first prize in the National Flute Association's Chamber Music Competition. The Pennsylvania Quintet's first compact disc recording, a Centaur compact disc carrying the title: *American Wind Music*, includes first recordings of the Irving Fine *Partita* and George Rochberg's *To the Dark Wood*, as well as a major work by Jan Bach, his nine-movement *Skizzen*, inspired by nine satirical drawings of Heinrich Kley.

Irving Fine's *Partita for Wind Quintet* is written after the manner of a baroque suite, in that it is a succession of short dance movements of contrasting moods, styles, and rhythms. In this work, which embodies a delicate balance between paraphrasing an older idiom and reinventing it altogether, the composer displays both aristocratic wit and adolescent mischief.

The ironic wit and graphic imagery that characterize the works of Jan Bach are present not only in the musical lines of his *Four 2-bit Contraptions*, but also in the subtitles in the score. Examples of unexpected humor may be found on the title page ("A Collection of Diverse and Sundry Musical Amusements for a Contaminated Rainy Afternoon"), among the movement names and subtitles as they appear on this program, and among the instructions to the players ("With elephantine grace", "Stiffly syncopated").

Arthur Berger composed his *Quartet in C Major for Woodwinds* in 1941 at the request of Pierre Monteux, who was at the time conductor of the San Francisco Symphony. The work was premiered by first chair players of the symphony at Mills College in Oakland, California, and was chosen by both the League of Composers and the Music Critics Circle for subsequent performance in New York City. At the time, the composer was concentrating on classical forms and the possibilities of expanded tonality, as a respite from an earlier preoccupation with atonality.

Steven Stucky's *Serenade for Wind Quintet* was commissioned by and is dedicated to the Pennsylvania Quintet. The work is a suite of five short, aphoristic pieces, each of them a vividly colored musical moment. The colors derive from fresh, unexpected sonorities, such as the combination of low notes on the flute with high notes on the bassoon.

Based on the Grimm fairy tale by the same name, Jon Deak's *Bremen Town Musicians* brings the protagonists to life by means of musical imitation of their animal voices, as well as musical representation of their characteristics. One hears the braying donkey as a character who in the course of the story progresses from being a humble and abused beast of burden to nobility, the barking of a broken-down hound who pulls himself together for one more brave act, the meowing of a cat who uses her grace and cunning to the group's benefit, and the crowing of a cock, whose tendency to be a loud-mouth eventually proves useful. Portrayal of the cruel and unsavory characters in the story — the masters who cast the animals out and the thieves whom they capture — is left to the oboe.

2046th Concert

April 26, 1992

7:00 p.m.

West Building, West Garden Court

THE MARYLAND CAMERATA

Samuel Gordon, *Conductor*

Adam Mahonske, *pianist*

Janice Jackson, *mezzo-soprano*

Part I

Samuel Gordon . . . . . Five Songs from The Seventh Ring

This is a Song . . . . . (Sung without interruption)

In the Murmuring Wind . . .

By the Edge of the Brook . . .

In the Morning Dew . . .

The Bare Tree Stretches . . .

(Poems by Stefan George)

*World Premiere Performance*

Morten Lauridsen . . . . . Madrigali: Six Fire Songs on Italian Renaissance Poems

Ov'è, lass', il bel viso? (Henricus Schaffn)

Quando son piú lontan (Ivo)

Amor, lo sento l'alma (Machiavelli/Jhan Gero)

Io piango (Ruffo)

Luci serene e chiare (Ridolfo Ardotti)

Se per havervi, oime (Monteverdi)

Gwyneth Walker . . . . . White Horses  
(Text by e. e. cummings)

Daniel E. Gawthrop . . . . . Sing Me to Heaven

INTERMISSION  
(*Twelve minutes*)

Part II

Ron Nelson . . . . . Three Mountain Ballads

He's Gone Away

Will He Remember?

Barbara Allen

Traditional American Spirituals

Deep River (arr. René Clausen)

Lord, I Keep So Busy (arr. John Hugo)

John, the Revelator (arr. Albert McNeil)

Talk About a Chile (arr. Michael Paget)

Scandalize My Name (arr. Gilbert Allen)

Valerie Lewis and Monica Murray, *sopranos*

Give Me Jesus (arr. Jester Hairston)

All My Trials (arr. Ed Lojeski)

Ride On, King Jesus (arr. L. L. Fleming)

Listen to the Lambs (arr. Douglas E. Wagner)

Lord, I Don't Feel No Ways Tired (arr. Phillip McIntyre)

SAMUEL GORDON is professor of music and chair of the music department at the University of Maryland, Baltimore County. An active performer and conductor as well as a composer, he is the tenor soloist of the National Gallery Vocal Arts Ensemble and conducts the Maryland Choral Society. Four of Dr. Gordon's compositions have been premiered at the National Gallery, as well as his adaptations of songs by Charles Ives. His most recent appearance as soloist with the National Gallery Orchestra occurred December of 1991, when he sang the role of Bastien in a concert performance of Mozart's *Bastien und Bastienne* under the direction of George Manos.

The MARYLAND CAMERATA has been featured in every season of concerts at the National Gallery of Art since 1985, when it was known as the UMBC Camerata. In addition to presenting a Christmas concert each December, the ensemble has provided the American Music Festival with three programs of American choral music. Under the direction of Dr. Gordon, the Maryland Camerata has completed seven tours of Europe, and has presented the first European performances of numerous American works.

Morten Lauridsen's *Madrigali* was premiered in April, 1987, by the University of Southern California Chamber Singers, conducted by Rodney Eichelberger. Cast in an overall arch form, much of the music is derived from manipulations of the opening sonority (the "Fire Chord"), and the piece is unified textually by references to fire in each of the poems. Characteristic Italian Renaissance "madrigalisms", such as word-painting, modality, striking harmonic shifts, and *Augenmusik* occur throughout the work. (*Augenmusik* refers to visual aspects of a musical score which are related to the text that is being sung at the point when they occur.)

## TEXTS AND TRANSLATIONS

### Five Songs from "The Seventh Ring"

This is a song, a song of childish dreams and pious tears,  
Lightly it wings its way through morning gardens,  
It wants to be a song that stirs the heart only for you . . .

In the murmuring wind my question was but a dream.  
Only a smile was what you gave . . .

From a damp night radiance was kindled . . .  
Now May wakens desire.

For your eyes and hair I must now live in longing all my days . . .

By the edge of the brook, early alone,  
The hazels bloom,

A bird whistles in the cool meadow . . .  
Brightness touches us, warms us gently . . . quivers,  
The field lies fallow, the tree is still grey  
Perhaps spring will strew flowers after us . . .

In the morning dew you come forth to see the flowering cherry with me,  
To smell the fragrance of the flower-bed on the lawn.

The dust whirls far off . . . throughout nature . . .

Fruit and leaves are not flourishing yet  
Nothing but blossoms all around,  
The south wind blows . . .

The bare tree stretches his chilled life through the winter mist,  
Let your dream on its silent journey rise before him!

He stretches his arms.

Think of him often with favor

For in sorrow and in ice, he still hopes for spring!

Stefan George

Ov'è, lass', il bel viso?

Alas, where is the beautiful face? Behold, it hides.

Woe's me, where is my sun? Alas, what veil

Drapes itself and renders the heavens dark?

Woe's me, that I call and see it; it doesn't respond.

Oh, if your sails have auspicious winds,

My dearest sweet, and if you change your hair

And features late, if the Lord of Delos

Hides grace and valor in your beautiful bosom,

Hear my sighs and give them place

To turn unjust disdain into love,

And may your pity conquer hardships.

See how I burn and how I am consumed by fire;

What better reason, what greater sign

Than I, a temple of faithful life and love!

Text from a madrigal by Henricus Schafften

Qua do son piú lontan

When I am farther from your beautiful eyes  
That made me change my wishes and my ways,  
The flame grows and leads me to my death;

And you, who for my fate  
Could restrain the sweet flame,  
Deny me the flame that inflames me.

Text from a madrigal by Ivo

Amor, lo sento l'alma

Oh love, I feel my soul  
Return to the fire where I

Rejoiced and more than ever desire to burn.

I burn and in bright flames

I feed my miserable heart;

The more it flames

The more my loving grows,

For all my sorrows come

From out of the fire where I

Rejoiced and more than ever desire to burn.

Jhan Gero (parody of a ballata by Machiavelli)

Io piango

I'm weeping, for the grief

Makes me cry, since I

Can find no other remedy for my fire.

So trapped by Love am I

That ever I lie in torment

But the more I cry the less pain I feel.

What cruel, unheard-of fate

That silence gives me death and weeping life!

Ruffo

Luci serene e chiare

Eyes serene and clear,

You inflame me, but my heart must

Find pleasure, not sorrow, in the fire.

Words sweet and dear,

You wound me, but my breast must

Find pleasure, not sorrow, in the wound.

O miracle of love!

The soul that is all fire and blood,

Melts yet feels no sorrow, dies yet does not languish.

Ridolfo Ardotti

Se per havervi, oime  
If, alas, when I gave you my heart,  
There was born in me that passion,  
Cruel Lady, which burns me everywhere  
So that I am all aflame,  
And if, loving you, bitter torment  
Makes me die of sorrow,  
Wretched me! What shall I do  
Without you who are my every joy?

Text from *Primo Libro de Madrigali* by Monteverdi

White Horses

after all white horses are in bed.  
will you walking beside me, my very lady,  
touch lightly my eyes and send life out of me  
and the night absolutely into me

e. e. cummings

Sing Me to Heaven

In my heart's sequestered chambers lie truths stripped of poet's gloss.  
Words alone are vain and vacant and my heart is mute.  
In response to aching silence memory summons half-heard voices,  
And my soul finds primal eloquence and wraps me in song.  
If you would comfort me, sing me a lullaby  
If you would win my heart, sing me a love song,  
If you would mourn me and bring me to God, sing me a requiem,  
Sing me to heaven.

Touch in me all love and passion, pain and pleasure,  
Touch grief and comfort; love and passion, pain and pleasure.  
Sing me a lullaby, a love song, a requiem.  
Love me, comfort me, bring me to God:  
Sing me a love song,  
Sing me to heaven.

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2047th Concert

May 3, 1992  
7:00 p.m.  
West Building, West Garden Court

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

ANDRÉ-MICHEL SCHUB, *pianist, Guest Artist*

PROGRAM

Ron Nelson ..... Overture: Savannah River Holiday  
(b. 1929) (1953)

Daniel Pinkham ..... Symphony No. 4  
(b. 1923) (1990)

I. Purling  
II. Pining  
III. Prancing

INTERMISSION  
(*Twelve minutes*)

George Gershwin ..... Concerto in F  
(1898-1937) (1925)

Allegro  
Adagio; Andante con moto  
Allegro agitato

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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. In addition to playing the world premiere performances of works by internationally known composers, including Charles Ives, David Diamond, and Daniel Pinkham, the National Gallery Orchestra has introduced the first symphonies of two Washington composers, Russell Woollen and the late Emerson Meyers.

ANDRÉ-MICHEL SCHUB launched his career with a series of distinguished prizes and awards, including First Prize in the 1974 Naumburg International Piano Competition, the 1977 Avery Fisher Recital Award, and Grand Prize in the 1981 Van Cliburn International Piano Competition. He has repeatedly performed with the world's most prestigious orchestras, among them the Boston, Philadelphia, and Chicago Symphonies, the New York and Los Angeles Philharmonics, and the Royal Concertgebouw Orchestra. He was chosen by Mstislav Rostropovich in 1986 to perform with the National Symphony in its July Fourth Concert at the Capitol. He is a favorite artist at a number of the nation's music festivals, including Mostly Mozart, Ravinia, Tanglewood, the Blossom Festival, Wolf Trap, and the Casals Festival in Puerto Rico. André-Michel Schub records for CBS Masterworks and Vox Cum Laude, and appears at the Gallery by arrangement with ICM Artists, Limited, of New York City.

*Savannah River Holiday* was written while Ron Nelson was a student of Howard Hanson at the Eastman School of Music, and was published by the University of Rochester, under the auspices of the Eastman School. Even at this early stage in his career, the composer showed an affinity for subtle control of instrumental textures and colors and for clarity of form.

Daniel Pinkham's *Symphony No. 4* was commissioned by the National Gallery for its Fiftieth Anniversary, and received its world premiere performance here in November of 1990. Each movement of the symphony bears a title that not only implies the nature of the music, but also begins with the same letter as the composer's last name. *Purling* means to run swiftly around, eddy, or swirl, and can also denote the sound water makes as it runs over stones. *Pining* is the name given to the middle movement, which is an extended, plaintive aria. The good-humored, rhythmic *Prancing* which closes the work incorporates not only the familiar waltz rhythm, but also the *furiant*, a Bohemian dance which alternates between three-four and six-eight time.

Gershwin's *Concerto in F* was composed at the behest of Walter Damrosch, who was at the time conductor of the New York Symphony Society, and who had been mesmerized by his first hearing of the *Rhapsody in Blue*. Gershwin himself was the piano soloist when the concerto was premiered by that orchestra on December 3, 1925. It was the first of his works that Gershwin undertook to orchestrate on his own. (*Rhapsody in Blue* had been orchestrated by Ferde Grofé.)

#### NOTES ON THE COMPOSERS

EDWARD APPLEBAUM was a student of Lukas Foss, Henri Lazarof and Ingvar Lindholm at the University of California at Los Angeles. After completing his doctorate at that university, he went on to serve as composer-in-residence with the Oakland and Santa Barbara Symphony Orchestras and at the Music Academy of the West. He is currently professor of composition at Florida State University in Tallahassee.

JAN BACH (no relation to Johann Sebastian) teaches theory and composition at Northern Illinois University in DeKalb, where he holds a Presidential Research Fellowship. He is the recipient of numerous awards and grants, including first prize in the New York City Opera competition for a one-act American opera. The award was given for *The Student from Salamanca*, which was produced under the direction of Beverly Sills at Lincoln Center in 1980.

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. Recordings of two of his cantatas, *The Confederacy* and *The Union*, consisting of arrangements of traditional American music from the Civil War period, have recently been reissued by Sony Classics.

A student of Walter Piston and Nadia Boulanger, ARTHUR BERGER is a music critic and editor as well as a composer. He is a member of the American Academy of Arts and Sciences and the National Institute of Arts and Letters, and has been singled out for honors by the Council of Learned Society and the Guggenheim and Fulbright Foundations.

RENÉ CLAUSEN carries on the great choral tradition of Frederik Melius Christiansen and his sons, Olaf and Paul, in that he was a member of the famous St. Olaf Choir when he was a student, and now conducts the Concordia College Choir in Moorehead, Minnesota, which was built up by Paul Christiansen. Like his mentors, Mr. Clausen creates many of the compositions and arrangements that his choir sings.

JON DEAK was born in Hammond, Indiana, and studied at the Juilliard School of Music and the University of Illinois. His composition teacher was Alcides Lanza. He received a Fulbright grant for study in Rome in 1967 and later taught at the Interlochen Academy and the University of Illinois. He has been a member of the New York Philharmonic since 1969.

IRVING FINE was educated in the public schools of Boston and Winthrop, Massachusetts, and went on to major in music at Harvard University. After further studies that included work in Paris with Nadia Boulanger, he returned to Harvard as a faculty member, and was eventually named the first Walter W. Naumburg Professor of Music at that institution.

A native of Montana, LARRY L. FLEMING studied at Concordia College in Moorehead, Minnesota, the University of Michigan, and Wayne State University in Detroit. He is director of choral activities and chair of the music department at Augsburg College in Minneapolis.

DANIEL E. GAWTHROP studied organ and composition at Michigan State University in Lansing and Brigham Young University in Salt Lake City. A resident of the Washington, D.C. area, he is composer-in-residence for the Fairfax, Virginia, Symphony Orchestra.

In his short life span 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.

SAMUEL GORDON (See program for April 26.)

MORTON GOULD is best known for his orchestral works, ballets, and scores for television, which include the music for the 1978 production, *Holocaust*. He has also been a champion of serious music for concert band, and has contributed more than a dozen major works to that genre. Recognized as a master of orchestration, Gould incorporates elements of jazz and American folk music into his compositions whenever possible.

JESTER HAIRSTON is best known to the public as the spry octogenarian Rolly Forbes in the popular NBC sitcom *Amen*. Born in North Carolina at the turn of the century, he went to Tufts University and sang in the Hall Johnson Choir, one of the nation's foremost proponents of Afro-American spirituals. His achievements as a composer and arranger have been recognized in the form of honorary doctorates from his alma mater and from the University of the Pacific and the University of Massachusetts at Amherst.

Born in Manhattan in 1926, MEYER KUPFERMAN received his education at the High School of Music and Art and at Queens College. A virtuoso clarinetist, he is professor of composition and chamber music at Sarah Lawrence College in Bronxville, New York. He has composed six operas, ten symphonies, nine ballets, seven string quartets, and ten concertos. His major opus is *Cycle of Infinities*, a series of full-length concert works which integrates jazz-based music and twelve-tone technique.

A native of Chicago, JOHN LA MONTAINE studied composition with Richard Rogers and Howard Hanson at the Eastman School of Music, with Bernard Wagenaar at the Juilliard School, and with Nadia Boulanger in Paris. In addition to a Ford Foundation commission, he has received two Guggenheim fellowships, a Pulitzer Prize, and a commission from the National Gallery in observance of its Fiftieth Anniversary. La Montaine's works are predominantly lyrical and reflect a wide range of influences, including medieval music, serialism, folk-song, jazz, and bird calls.

MORTEN LAURIDSEN has enjoyed a long association with the University of Southern California, where he is currently professor of music theory and composition and where he studied with Ingolf Dahl, Halsey Stevens, and Robert Linn. His compositions have been judged among the most outstanding contemporary works for voice by the Music Educators' National Conference and the *Choral Journal*.

Until his untimely death in 1991 at the age of forty, PHILLIP MACINTYRE was active in the Washington, D.C. area as an organist, conductor, and lecturer, as well as a composer. A graduate of Catholic University, he was an associate professor of music at the University of the District of Columbia.

As a doctoral candidate at the Eastman School of Music, RON NELSON was a student of Howard Hanson, Richard Rogers, and Wayne Barlow. He also studied in Paris with Tony Aubin. He is professor of music at Brown University, where he has been chair of the music department since 1963.

MICHAEL PAGET is an English composer who devoted considerable attention to American folk music and spirituals. A graduate of Exeter and the University of Sussex, he studied composition under the guidance of Alec Rowley and Armstrong Gibbs. He has served on the staff of the Victoria and Albert Museum in London and has taught arts appreciation and drama at the high school level in Kent.

An accomplished organist and harpsichordist as well as a composer, DANIEL PINKHAM studied with Putnam Aldrich, Wanda Landowska, and E. Power Biggs. A graduate of Harvard University, he is professor of composition and chair of the department of early music at the New England Conservatory in Boston, where he is also director of music at the historic King's Chapel.

STEVEN STUCKY teaches at Cornell University and is composer-in-residence for the Los Angeles Philharmonic Orchestra. In addition to commissions from that orchestra related to his residency, he has received commissions from the Philadelphia and Minnesota Orchestras, the Baltimore and St. Louis Symphonies, the National Endowment for the Arts, Yale University, and Boston's *Musica Viva*.

Born in Connecticut and presently living in Vermont, GWYNETH WALKER cites Benjamin Britten as her model among composers, due to the diversity of his work. A graduate of the Hartt School of Music in Hartford, Connecticut. Dr. Walker has taught at that school, as well as at the Oberlin and Hartford Conservatories of Music.

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*.

WILLIAM WOLFRAM (See program for April 12.)

(Information on GILBERT ALLEN, JOHN HUGO, ED LOJESKI, ALBERT McNEIL, and DOUGLAS E. WAGNER was not available at the time this brochure was printed.)

— notes by Stephen Ackert