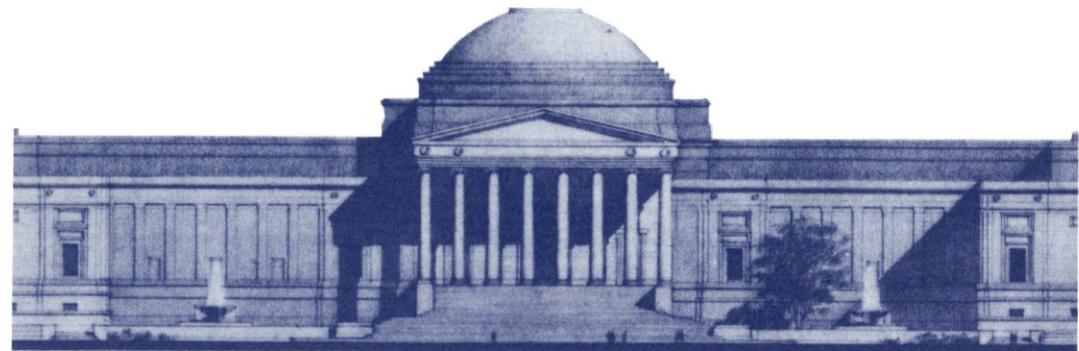


THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



FIFTIETH AMERICAN MUSIC FESTIVAL
at the National Gallery of Art

Under the Direction of GEORGE MANOS

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

April 18 through May 9, 1993
Sunday evenings at Seven O'clock
West Building, West Garden Court
Admission Free

American Music Reaches a Milestone

A Tribute to the American Music Festival
by Paul Hume

With the series of four Sunday concerts that begins this evening, the National Gallery of Art inaugurates the Fiftieth American Music Festival, under the artistic direction of Gallery music director George Manos. This anniversary is a milestone for American music as well as for the Gallery, since this is the longest running of any of the festivals that specialize in the music of American composers.

If you could look over the programs that have been played in these festivals, you would see quite literally the history of music composed in this country by many of its most distinguished composers. For an example, let's just make a list of the composers whose music won them Pulitzer Prizes (and it is an interesting historical note that those Pulitzer Prizes were first begun in 1943, the year before the National Gallery's initial concerts of American music.):

Leo Sowerby	William Shuman	Samuel Barber
Robert Ward	Quincy Porter	Aaron Copland
Walter Piston	Ned Rorem	Charles Ives
Howard Hanson	John LaMontaine	Douglas Moore
Elliott Carter	Dominick Argento	Gian Carlo Menotti

Yet it is very much to the point to note that there are many composers of the same stature and greatness as these Pulitzer winners whose works have been heard on these festival programs. Again, to name only a few:

Henry Cowell	Daniel Pinkham	Charles Martin Loeffler
Peter Mennin	Randall Thompson	John Alden Carpenter
David Diamond	Ross Lee Finney	Vincent Persichetti

... not to leave out the name of Leonard Bernstein!

But lists do not begin to tell the glories of these American Festival programs. They were begun in 1944 by the longtime music director of the Gallery and emeritus conductor of its orchestra, Richard Bales. In the orchestral concerts as well as in chamber music recitals and evenings of solo performers, the current artistic director, George Manos, has seen to it that

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these programs, so richly varied, have met the highest standards in musical achievement. The variety of sources upon which they have drawn says still more about the immense power and beauty of this country's music. In addition to the orchestra and instrumental ensembles, there have been programs of choral music, for both mixed and male choruses. Much of the music has been written by Washington's own leading composers, and many, many times the old programs note that this or that work was written specifically for the festival.

And, by no means incidentally, there have been world premieres as well as so many American and Washington premieres. One of those world premieres was a work which it is hard for us to believe today received its world premiere under Bales' baton on April 26, 1953. That was the *First Symphony* of Charles Ives, music which Ives had completed in 1898, a mere fifty-five years earlier!

In addition to providing a setting for first performances, the festival has also taken on the unusual assignment of providing a second hearing for works which are well worthy of repetition, but for which a mass audience has never developed. Among the works which have been brought down off the shelf in recent festivals is Henry Cowell's *Symphony No. 11*, written in 1953 and played for the first time in Washington by the National Gallery Orchestra under George Manos in the 46th American Music Festival. Recitalists have also performed this service in their festival programming: *Four Piano Blues* of Aaron Copland was revived for performance in the 48th festival by James Tocco, while *Four Songs of the Seasons* by Donald Waxman was given its second performance anywhere and its first Washington performance by the National Gallery Vocal Arts Ensemble in the 1989 festival. And my dear friend John LaMontaine's *Piano Sonata, Opus 3* was brought to public attention here after forty-seven years of obscurity when pianist Ramon Salvatore presented its Washington premiere in that same festival.

It was another major and welcome addition to the programs of the festival several years ago when George Manos added a significant new note in the form of jazz concerts. He began to bring in some of the country's leading jazz musicians for evenings which attracted huge and excited audiences. This year's festival will bring Washington's well-known Charlie Byrd Trio on May 9.

Come to all four concerts in this festival, and have some wonderful times!

2,084th Concert

April 18, 1993
7:00 p.m.

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

BEVERLY BENSO, *contralto, Guest Artist*

PROGRAM

Edward MacDowell
(1860-1908)

Symphonic Poem: Lamia
(1887-88)

Richard Bales
(b. 1915)

National Gallery Suite No. 5
"Three American Pictures" (1992)

1. "My Gems"; "Hélas, quelle douleur" cantique
2. "Flax Scutching Bee"
3. "Peaceable Kingdom"

World Premiere Performance

Conducted by the composer

INTERMISSION

Gian Carlo Menotti
(b. 1911)

Suite from the Ballet: "Sebastian"
(1947)

(The movements are played without pause)

Introduction
Barcarolle
Baruffa
Cortège
Sebastian's Dance
Dance of the Wounded Courtesan
Pavanne

BEVERLY BENSO has been a member of the National Gallery Vocal Arts Ensemble since its founding in 1985, and has been guest artist with the National Gallery Orchestra in performances of Edward Elgar's *Sea Pictures* and Mahler's *Kindertotenlieder*, as well as Bach's *Easter Oratorio* and Mozart's *Salve Regina*. She has also been the soloist for the National Gallery Orchestra's two most recent performances of Richard Bales' *A Set of Jade*. Outside the Gallery, she is regularly heard as soloist in concerts at the Kennedy Center, the National Cathedral, and the Library of Congress. Ms. Benso has built an international reputation as a singer through performances in many parts of the United States and Europe, including solos at the 1989 Spoleto Festival in Charleston, South Carolina, and the 1986 Mahler Festival in Canada. In 1985, she sang in Leipzig and Halle, Germany, in concerts celebrating the tricentennial of the birth of Johann Sebastian Bach. She has appeared with the National Gallery Vocal Arts Ensemble at the 1989 Salzburg Festival and twice at Germany's Rheingau Festival. Beverly Benso is a master teacher as well as a singer and is on the faculties of the Peabody Conservatory and the University of Maryland, Baltimore County.

Edward MacDowell's tone poem, *Lamia*, was inspired by the story of the enchantress Lamia, as related in a poem by John Keats. Lamia, whose form is that of a serpent, falls in love with Lycius, a young Corinthian. In order to win him, she prays to Hermes, the god of invention, travel, and theft, who transforms her into a lovely maiden. Lycius meets her in a forest, is smitten with love for her, and goes with her to her enchanted palace, where their wedding takes place in great splendor. Unfortunately, one of the guests is the magician Apollonius, who uncovers the magical deception. Lamia reverts to the form of a serpent, the enchanted palace suddenly vanishes, and poor Lycius is found dead in the forest.

During the time that he was assistant to the director for music at the National Gallery, RICHARD BALES composed four *National Gallery Suites*. The first was originally conceived as a film score for the Gallery's first publicity film, and has movements inspired by some of the architectural details of the West Building. The second has three movements, each inspired by one of the paintings in the Kress Collection which were highly prized among the Gallery's initial acquisitions: Giorgione's *Adoration of the Shepherds*, Veneziano's *St. John in the Desert*, and Watteau's *Italian Comedians*. *National Gallery Suites 3 and 4* were inspired by watercolor renderings from the *Index of American Design*.

In this concert, the National Gallery Orchestra presents the world premiere performance of *National Gallery Suite No. 5*, commissioned in honor of the Fiftieth Anniversary of the Gallery. As with *Suites No. 2, 3, and 4*, the inspiration for the music is American works that are part of the Gallery's permanent collection. The first movement quotes a melody, *Hélas, quelle douleur*, which is clearly legible on a piece of sheet music in William Harnett's still life, *My Gems*. The second movement is the composer's response to *Flax Scutching Bee*, by the self-taught American painter, Linton Park (1826–1906). Its melodies quote three American folk songs: *Slighted Jenny*, *Love in the Village*, and *Natchez on the Hill*. The third, inspired by Edward Hicks' *Peaceable Kingdom* (c. 1834), contains the familiar strains of the hymn tune, *Amazing Grace*, which was known in the 1830s as *New Britain*.

Mr. Bales' appearance as guest conductor on this program marks fifty years since he first mounted the podium to conduct the Gallery Orchestra in June of 1943.

Menotti's dramatic ballet, *Sebastian*, was produced in 1944 and republished as an orchestra suite in 1947. The story deals with the most intense of human emotions: love, vengeance, and loyalty. A nobleman falls in love with a courtesan. In order to prevent a scandal, the nobleman's sisters employ black magic to drive away the courtesan. Making a wax figure in her image, they clothe it with one of her veils and stick pins in it, causing her to writhe with pain. One of the sisters' servants, a Moor who secretly loves the courtesan, slips under the veil and takes the place of the wax figure. Although he succeeds in rescuing his love, he is slain by the repeated jabs and stabs of the outraged sisters.

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2,085th Concert

April 25, 1993
7:00 p.m.

PHYLLIS BRYN-JULSON, *soprano*

Donald S. Sutherland, *pianist*

Rudolph Vrbsky, *oboist*

PROGRAM

I

Charles Ives
(1874–1954)

Four French Songs

Qu'il m'irait bien
Elégie
Chanson de Florian
Rosamunde

II

H. Stevens Brewster, Jr.
(1936–1984)

Four Songs
(1970)

Sunset
Insanity
Periwinkle
Sandscape

World Premiere Performance

III

Ronald Perera
(b. 1941)

Sleep Now
(1985)

I Hear an Army
Ecce puer
She Weeps Over Ragoon
The Twilight Turns from Amethyst
Sleep Now

Washington Premiere Performance

INTERMISSION

IV

Gunther Schuller
(b. 1925)

Six Early Songs
(1943–44)

Die Kaiserin
Im Boot
Die ferne Flöte
An der Grenze
Der Silberreihher
Der Fischer im Frühling

Washington Premiere Performance

V

Lee Hoiby
(b. 1926)

Three Ages of Woman
Opus 51

Manners
Insomnia
Filling Station

Washington Premiere Performance

PHYLLIS BRYN-JULSON has established a world-wide reputation for interpreting new music for the voice at the highest artistic standard, thanks not only to her three-octave range and perfect pitch, but also to her lustrous voice and exceptional musicianship. Her affinity for twentieth century music, and that of American composers in particular, has taken her to major concert venues all over the world, including London, Paris, Stockholm, Stuttgart, Germany, Birmingham, England, and New York's Lincoln Center, where she sang the world premiere of David Del Tredici's *Haddock's Eyes* with the Chamber Music Society of Lincoln Center. Miss Bryn-Julson is closely identified with Del Tredici and has premiered a number of his works, including *In Memory of a Summer Day*, in which case both the work and the premiere performance received a Pulitzer Prize. In addition to the first hearing she gives to Brewster's *Four Songs* in this evening's program, Miss Bryn-Julson will sing the world premiere performance of a new work by Charles Wuorinen this season at Rutgers University.

Since her debut with the New York Philharmonic in 1973, Miss Bryn-Julson has sung more than a dozen times with that orchestra, and has also appeared with the symphony orchestras of Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Toronto, and Washington's National Symphony. Her current engagements include solo appearances with orchestras in Lausanne, Geneva, Vienna, and Berlin, and at the Flanders and Madrid summer festivals. Miss Bryn-Julson is equally in demand for performances of the traditional repertoire, as has been demonstrated by her recent appearances as Vitella in Mozart's *La Clemenza di Tito* and as soprano soloist in Mahler's *Symphony No. 2*, Bach's *St. Matthew Passion*, and Handel's *Messiah*.

Born in North Dakota of Norwegian parents, Phyllis Bryn-Julson studied piano at Concordia College in Minnesota, where her exceptional talent for sight-singing difficult music was discovered by Gunther Schuller on one of his visits to that campus. He arranged for her to sing at the Berkshire Music Center at the Tanglewood Festival, which was the beginning of a long working relationship not only with Mr. Schuller, but also with Erich Leinsdorf, then music director at Tanglewood, and with many other composers and conductors interested in new music.

Miss Bryn-Julson is a faculty member at the Peabody Conservatory of Music, which has honored her with its Faculty Award for Outstanding Contribution to the Peabody Community. In 1988 she traveled with the Peabody Symphony to Moscow, where she had the distinction of being the first American ever to give a master class at the Moscow Conservatory. She records for BMG, Etcetera, Erato, CRI, Nonesuch, New World, and Music and Arts Records, and appears at the National Gallery by arrangement with Colbert Artists Management, Inc., of New York City. Phyllis Bryn-Julson and her husband, Donald Sutherland, reside in Potomac, Maryland.

Pianist and pedagogue DONALD SUTHERLAND is coordinator of the organ faculty of the Peabody Conservatory and director of music at Bradley Hills Presbyterian Church in Bethesda, Maryland. He is also the resident organist-harpsichordist of the Theatre Chamber Players of the Kennedy Center, with which he performs frequently in Washington and throughout the United States. Much in demand as an organ recitalist, Mr. Sutherland has performed on the great instruments in Paris, Vienna, Aachen, Germany, and at numerous sites in England, including the Bath Festival, the Walsingham Festival, Alexandra Palace, and King's College, Cambridge. He was a student of Arthur Poister at Syracuse University, from which he has the Distinguished Alumni Award for Outstanding Achievement in Music. Mr. Sutherland concertizes frequently with Phyllis Bryn-Julson, and together they have recorded Robert Starer's *Anna Margarita's Will* for CRI Records.

National Symphony Orchestra principal oboist RUDOLPH VRBSKY studied at Northwestern University with Ray Still and at the Curtis Institute of Music with Sol Schoenbach. He has also coached extensively with the French woodwind master Marcel Moyse. An active chamber musician, he has toured the United States with the Aulos Wind Quintet, the Camerata Woodwind Quintet, and Music from Marlboro. As a soloist, he has appeared at the Spoleto Festival, with the New York String Orchestra, and with the Brandenburg Ensemble under the baton of the late Alexander Schneider. Now in his twelfth year with the National Symphony, Mr. Vrbsky teaches at the Peabody Conservatory.

TEXTS OF THE SONGS

I

QU'IL M'IRAIT BIEN (He has made me very angry): text after M. Delano

He has made me very angry, this green ribbon!
This evening at the party, he was more than a flirt;
The heart beating less boastfully,
Thus your dear looks expressed a naive desire:
In this way, sweet friend, love offers it to you.
In the tresses of your pretty hair this web entwined,
That it shined full of grace; Everywhere I see your eyes.
In this huge crowd I am lost for you! Symbol of hope, curtsy to me.

ÉLÉGIE (Elegy): text by Gallet

Oh, sweet spring of another time,
Green seasons, You have fled forever!
I will never again see the blue sky,
I will never again hear the joyous songs of the birds!
My happiness has been carried away!
Oh, beloved, you have been taken away,
And it is in vain that spring returns;
Yes, without return with you the happy sun,
The shining days are gone! Gone!
In my heart all is somber and frozen! Frozen!
All is withered! Forever!

CHANSON DE FLORIAN (Florian's Song): text by J. P. Claris de Florian

Ah! If he is in your town, A sensible shepherd, sensible and charming,
One loves him from the first moment, One loves him to his advantage.
Ah, he is my friend! I have his love, he has my faith, my faith!
If you pass by his cottage, The poor one, and see his herd,
If you ask of him a lamb, And if you are also given the mother,
Oh, it is his goodness, Oh give him to me!
If by his tender glances, plaintively,
He charms the echoes of your woods,
If the accents of his oboe make the shepherd pensive,
Oh, again give him to me. I have his love, he has my faith, my faith.

ROSAMUNDE: text from the play: *Rosamunde* by Bélanger

Listen to me, alas! In sadness I cried your long absence;
Come back, come back; without your presence,
For me no more happiness!
In vain blooms the sweet spring all dressed in her finery:
Nothing pleases me in nature. My God, how long I have cried.
Why have you not come back? My God! It is you I beg! So be it!
The tomb can again unite us!

II

SUNSET

The sun closes her eyes,
Beautiful as a woman, warm and loved,
In that soft moment before sleep.
With not the slightest wrinkle of clouds
To mar the beauty of her smile.

INSANITY

Tiny fingers rapping noisily on the door of sanity,
Asking me, "Come out and play." But I dare not...not really;
If I sit down and wonder Do I want to...I think.

PERIWINKLE

Blue stars, myriad Venus, Sleepily watching me as I go by.
With nodding heads they stand in bunches, Like drunken soldiers;
A bouquet especially trimmed for me With Queen Anne's lace.

SANDSCAPE

White sand, smooth as velvet, Running down to meet the water,
Eager as a young child to play, Drifting with the wind,
Endless changing patterns, Hand in hand in hand in hand Forever.

III

SLEEP NOW: texts by James Joyce

I HEAR AN ARMY

I hear an army charging upon the land
And the thunder of horses plunging, foam about their knees.
Arrogant, in black armor, behind them stand,
Disdaining the reins, with fluttering whips, the charioteers.

They cry unto the night their battlename;
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long green hair;
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, why have you left me alone?

ECCE PUER

Of the dark past A child is born;
With joy and grief My heart is torn.

Calm in his cradle The living lies.
May love and mercy Unclose his eyes!

Young life is breathed On the glass;
The world that was not Comes to pass.

A child is sleeping; An old man is gone.
O father forsaken, Forgive your son!

SHE WEEPS OVER RAHOON

Rain on Ragoon falls softly, softly falling,
Where my dark lover lies.
Sad is his voice that calls me, sadly calling,
At grey moonrise.

Love, hear thou
How soft, how sad his voice is ever calling,
Ever unanswered, and the dark rain falling,
Then as now.

Dark, too, our hearts,
O love, shall lie, and cold
As his sad heart has lain
Under the moongrey nettle, the black mould
And muttering rain.

THE TWILIGHT TURNS FROM AMETHYST

The twilight turns from amethyst
To deep and deeper blue,
The lamp fills with a pale green glow
The tress of the avenue.

The old piano plays an air,
Sedate and slow and grey;
She bends upon the yellow keys,
Her head inclines this way.

Sly thoughts and grave wide eyes and hands
That wander as they list –
The twilight turns to darker blue
With lights of amethyst.

SLEEP NOW

Sleep now, O sleep now, O you unquiet heart!
A voice crying, "Sleep now," Is heard in my heart.
The voice of the winter Is heard at the door.
O sleep, for the winter Is crying, "Sleep no more!"
My kiss will give peace now And quiet to your heart -
Sleep on in peace now, O you unquiet heart!

IV

SIX EARLY SONGS: texts by Li-Tai-Pe

DIE KAISERIN (The Empress)

The jade stairs glisten white with dew.
The noble lady's trailing robe
Brushes the drops gently away.
She shades her face with her left hand,
As the moonlight streams through the pavilion.

She gathers the train of pearls behind her.

Like a waterfall, it trembles in the moonlight.
On her slender limbs
The first frost's cold shower shines brightly.

Filled with an inexpressible sorrow
She watches the autumn moon's pale flame.

IM BOOT (In the Boat)

Dawn waving its brush
Painting cloud-red.
I left the city. To far away island
A friend's boat bids me.

Like a chain clanging on the shore,
I hear a monkey's metallic screech upon screech.
By what mountains, what wailing shores
Has not my sail passed feelinglessly?

DIE FERNE FLÖTE (The Distant Flute)

Evening breathed from flower blossoms,
When in the distant breeze a flute was playing.
Let me break a twig from the branches,
Carve a flute, and play like yonder flutist.

When the nights now Guard their sleep,
Birds hear how two flutes sweetly Speak their language.

AN DER GRENZE (At the Border)

On celestial mountains the snow had not yet melted.
No flowers thrust from the dry marsh.
Hark! Spring plays its willow song!
But no warm clouds drift by.

When the morning's gong and drum sound,
One sleeps in the saddle, bent over the horse's neck.
The sword drawn in its sheath
Ready to split with one blow the barbarian dog's skull.

DER SILBERREIHER (The Silver Heron)

In autumn, above the grey pond, circles
An old snow-ripened silver heron.

I stand lonely on the pond's shore,
Hand shading eye, and peer quietly across the land.

DER FISCHER IM FRÜHLING (The Fisherman in Spring)

Earth drank the snow.
How first plum blossoms stirred the air!
The willow trees glow golden.
Moths, their velvet wings powdered purple,
Dip their velvet heads in blossom cups.

Like an island, the boat stands in the pond.
The fisherman lets
His net carefully drop into the fragile silver mirror.
It shatters, broken.
He ponders the far away swallow in her nest:
Soon he will bring her food.

V

THREE AGES OF WOMAN: texts by Elizabeth Bishop

MANNERS (For a Child of 1918)

My grandfather said to me as we sat on the wagon seat,
"Be sure to remember to always speak to everyone you meet."

We met a stranger on foot. My grandfather's whip tapped his hat.
"Good day, sir. Good day. A fine day." And I said it and bowed where I sat.

Then we overtook a boy I knew with his big pet crow on his shoulder.
"Always offer everyone a ride; don't forget that when you get older,"

my grandfather said. So Willy climbed up with us, but the crow
gave a "Caw!" and flew off. I was worried. How would he know where to go?

But he flew a little way at a time from fence post to fence post, ahead;
and when Willy whistled he answered. "A fine bird," my grandfather said,

"and he's well brought up. See, he answers nicely when he's spoken to.
Man or beast, that's good manners. Be sure that you both always do."

When automobiles went by, the dust hid the people's faces,
but we shouted "Good day! Good day! Fine day!" at the top of our voices.

When we came to Hustler Hill, he said that the mare was tired,
So we all got down and walked, as our good manners required.

INSOMNIA

The moon in the bureau mirror looks out a million miles
(and perhaps with pride, at herself, but she never, never smiles)
far and away beyond sleep, or perhaps she's a daytime sleeper.

By the Universe deserted, she'd tell it to go to hell,
and she'd find a body of water, or a mirror, on which to dwell.
So wrap up care in a cobweb and drop it down the well

into that world inverted where left is always right,
where the shadows are really the body, where we stay awake all night,
where the heavens are shallow as the sea is now deep, and you love me.

FILLING STATION

Oh, but it is dirty! – this little filling station,
oil-soaked, oil permeated to a disturbing, over-all
black translucency. Be careful with that match!

Father wears a dirty, oil-soaked monkey suit
that cuts him under the arms,
and several quick and saucy and greasy sons assist him
(it's a family filling station), all quite thoroughly dirty.

Do they live in the station?
It has a cement porch behind the pumps, and on it
a set of crushed and grease-impregnated wickerwork;
on the wicker sofa a dirty dog, quite comfy.

Some comic books provide the only note of color –
of certain color. They lie upon a big dim doily
draping a taboret (part of the set), beside a big hirsute begonia.

Why the extraneous plant? Why the taboret? Why, oh why, the doily?
(Embroidered in daisy stitch with marguerites, I think,
and heavy with gray crochet.)

Somebody embroidered the doily.
Somebody waters the plant, or oils it, maybe.
Somebody arranged the rows of cans so that they softly say:
ESSO-SO-SO-SO to high-strung automobiles.
Somebody loves us all.

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2,086th Concert

May 2, 1993
7:00 p.m.

THE LARK QUARTET

EVA GRUESSER, *violin*
ROBIN MAYFORTH, *violin*
ANNA KRUGER, *viola*
ASTRID SCHWEEN, *cello*

PROGRAM

Ellsworth Milburn
(b. 1938)

String Quartet No. 2
(1988)

Peter Schickele
(b. 1935)

String Quartet No. 2: "In Memoriam"

Prelude: Moderately fast; Gentle, flowing
Scherzo: Fast, driving
Pastorale: Fairly fast, light, gentle
Elegy: Slow

INTERMISSION

Aaron Jay Kernis
(b. 1960)

String Quartet ("musica celestis")

Flowing
Adagio
Scherzo
Quasi una danza: Allegro, sempre secco enarcatto

The Lark Quartet has been at the forefront of string quartets supporting new music by American composers, having commissioned and premiered works by Peter Schickele, Jon Deak, Libby Larsen, and Aaron Jay Kernis. Winner of the 1990 Naumburg Chamber Music Award, the Lark Quartet has subsequently won top prizes in five prestigious international competitions: Italy's Premio Paolo Borciani (1990), Munich's Karl Klinger International String Quartet Competition (1990), the London International String Competition (1991), the Melbourne International Chamber Music Competition (1991), and in 1992, the Gold Medal at the Shostakovich International String Quartet Competition in St. Petersburg. The quartet has appeared in concert at the Lincoln Center and the Kennedy Center, as well as in important venues in Boston, Los Angeles, Philadelphia, St. Louis, and San Francisco. Its overseas tours have included Europe, Australia, Taiwan, Hong Kong, and the People's Republic of China.

Based in New York City, the members of the Lark Quartet have served as teaching assistants to the Juilliard Quartet at the Juilliard School of Music and as visiting professors at three universities in Florida and San Diego, California. The Quartet has recorded for Decca Records and appears at the National Gallery by arrangement with Musicians Cooperative Management of Fishkill, New York.

Violinist EVA GRUESSER is originally from the Black Forest region of Germany and is a graduate of the *Hochschule für Musik* in Freiburg. She continued her studies in Israel, where her teacher was Ilona Feher, and where she was a member of the Israel Philharmonic Orchestra. She completed her studies at the Juilliard School, where she was selected as concertmaster of the Juilliard Orchestra. Active as a soloist, she has appeared with the Arcady Festival Orchestra in Maine and with numerous orchestras in Germany, and has recitals to her credit in Germany, Holland, Switzerland, and at New York's Merkin Concert Hall.

ROBIN MAYFORTH is also a graduate of the violin training program at Juilliard, where her teachers were Dorothy DeLay and Paul Kantor. She also studied at the Yale School of Music. She has appeared as soloist with the Juilliard Philharmonica and with orchestras in Pennsylvania, New Jersey, and her native Delaware. She has played with one of Europe's most famous chamber orchestras, *I Solisti Veneti*, under the direction of Claudio Scimone.

A native of Columbus, Georgia, violist ANNA KRUGER has a bachelor's degree from Indiana University and a master's degree from the Manhattan School of Music. Her teachers included Karen Tuttle, Abraham Skernick, and James Buswell. Formerly principal violinist of the New Jersey Symphony, Ms. Kruger has participated in numerous music festivals around the nation, including Aspen, the Grand Teton, Spoleto, Taos, and the Yale Summer School of Music and Art.

Cellist ASTRID SCHWEEN is the only New York City native among the Lark Quartet's members. She also attended the Juilliard School and later continued her studies with Jacqueline Du Pre in London and with Bernard Greenhouse at Rutgers University. As a winner of the Young People's Concert Series Competition, Miss Schween performed a concerto with the New York Philharmonic under Zubin Mehta. Her chamber music activities in addition to the quartet have included performing with Rudolf Serkin at the Marlboro Music Festival and performances and master classes at the Grand Canyon and Aldeburgh Music Festivals.

About his *Second String Quartet*, Ellsworth Milburn writes: "The *Second String Quartet* was begun in 1978 at the request of Ronald Patterson, the first violinist of the Shepherd Quartet and concertmaster of the Houston Symphony. When...the group disbanded, the piece went on the shelf so that I could make time for other work. Over the years I worked on it as time permitted, and completed it at the suggestion of John Kochanowski in November 1988.

...With the exception of one theme in the second slow section, all the melodic material is derived from the opening viola solo. Strong contrast of consonance and dissonance is characteristic of much of my music, and this is exploited in the harmonic vocabulary of the piece. Furthermore, I believe that in any musical performance there is considerable drama in the play of instrumental colors, tempos, textures, and lyrical versus non-lyrical melodic gestures, and I consider these elements to be as important to this quartet as the more technical aspects of form, harmony, and pitch content. *Second String Quartet* was commissioned with the assistance of a grant from the National Endowment for the Arts."

About his *String Quartet*, Aaron Jay Kernis writes: "Composing this quartet has been an exhilarating experience for me. I have wanted to write a quartet for years, and hence, was delighted when the Lark Quartet asked me to provide one for their Naumburg commission. But at the time I could not have imagined the sense of growth and pure pleasure that I have felt during its composition.

...the form of the first movement follows the traditional exposition-development-recapitulation 'formula.' Unlike older sonata movements, most of the conflict and development occurs in the exposition and recap. The development section here is harmonically relaxed and mostly lyrical, acting as an extended interruption between the two larger sections.... The second movement, *musica celestis*, is inspired by the medieval conception of that phrase, which refers to the singing of the angels in heaven.... The *Scherzo* is made of bits and scraps of things, while the *Trio* is based on a non-existent *Ländler*. The fourth movement, *Quasi una danza*, begins in a halting fashion but develops a dance-like sense as it goes on."

2,087th Concert

May 9, 1993
7:00 p.m.

THE CHARLIE BYRD TRIO

CHARLIE BYRD, *guitar*

JOE BYRD, *bass*

CHUCK REDD, *drums*

(The performers will announce the program from the stage)

CHARLIE BYRD learned to play the guitar from his father when he was a young boy growing up in Chuckatuck, Virginia. While traveling with an Army orchestra in World War II, he met the legendary gypsy guitarist Django Reinhardt, an encounter which crystallized Byrd's determination to follow jazz as a career. In the late 1940s he studied at the Harnett Music School in Manhattan and gained a reputation in the jazz world performing with Joe Marsala, Sol Yaged, Alvy West, and Freddie Slack. In 1950 Byrd began classical guitar studies with Sophocles Papas, which were followed by studies with the great Andres Segovia. With Washington's Showboat Lounge as a home base from 1957 to 1967, Byrd developed a distinctive combination of mainstream jazz, classical techniques, and Latin rhythms which has made him famous. He has produced over fifty record albums, three of which consist of classical music, and has been guest soloist with the National Symphony and the symphony orchestras of Boston, Baltimore, and Minneapolis. An active composer, Charlie Byrd has produced scores for films, television, modern dance performances, and plays. The Charlie Byrd Trio appears at the National Gallery through the courtesy of John Gingrich Management, Inc., of New York City.

NOTES ON THE COMPOSERS

RICHARD BALES was assistant to the director for music at the National Gallery from 1943 to 1985, during which time he not only administered nearly 1,800 weekly concerts, but also founded the American Music Festival, conducted the National Gallery Orchestra, and composed music which reflects his experiences at the Gallery, American history, religious inspiration, and folk traditions. A graduate of the Eastman School of Music, Mr. Bales was a conducting student of Serge Koussevitsky at the Berkshire Music Center.

H. STEVENS BREWSTER, JR. was the principal double bassist for the National Symphony Orchestra for the twenty years prior to his untimely death in 1984 in an automobile accident near his home in Alexandria, Virginia. Born in Port Arthur, Texas, Brewster was the founder of the Mount Vernon Chamber Orchestra and the Mount Vernon Junior Chamber Orchestra and played principal bass in the Fairfax Symphony. In addition to his performing duties, he taught at the University of Maryland and maintained a studio of private pupils. Always self-effacing as an artist, he presented the songs that Miss Bryn-Julson performs in this year's festival to her as a curiosity.

LEE HOIBY was born in Madison, Wisconsin, in 1926. He studied composition and orchestration with Gian Carlo Menotti at the Curtis Institute of Music, and in 1952 continued his studies on a Fulbright scholarship in Rome. He has also received awards and grants from the Guggenheim Foundation and the Ford Foundation. He has been prolific in the writing of songs from the beginning of his career, and since 1978 he has also been active as a concert pianist, which has stimulated him to write sixteen works in which that instrument plays an important role.

CHARLES IVES' music was hardly known, let alone performed, in his own lifetime. Ironically, a surge of interest in it arose shortly before his death in 1954. One of the significant first performances of his works took place here at the National Gallery in 1953, when his *First Symphony* was given its world premiere performance by the National Gallery Orchestra under Richard Bales.

AARON JAY KERNIS was born in Philadelphia. At age twelve he became serious about music, first teaching himself piano, and subsequently composition. He went on to study at the San Francisco Conservatory, the Manhattan School of Music, the Yale School of Music, and the American Academy in Rome, working with composers as diverse as John Adams, Charles Wuorinen, Jacob Druckman, and Harrison Birtwhistle. Kernis has won numerous awards, including a Bearn's Prize, an NEA grant, a Guggenheim Fellowship, a Tippett Award, a Rome Prize, and awards from BMI and ASCAP.

In nineteenth century America, it was considered *de rigeur* for young Americans of talent to study their art in Europe. With this in mind, EDWARD MacDOWELL's mother set up residence in Paris when Edward was sixteen, thus enabling him to study piano and music theory at the Paris Conservatory. He evidently showed considerable talent as a painter, as well, since he was offered three years' free instruction by the painter Carolus Duran. (His piano teacher persuaded him to decline that offer, however.) MacDowell relocated to Stuttgart in 1878, but met with little success and much financial hardship in Germany. He decided in 1888 to return to the United States, and was able to take advantage of the considerable public interest that could be generated in an American performer returning from "great successes" abroad. MacDowell was scheduled to perform his own *Second Piano Concerto* here in Washington on March 26, 1888, but withdrew from participation in that concert for a reason that seems quaint today: he did not want any part in an "all-American" concert! One of his symphonic poems was substituted for the concerto, and the concert took place without him.

GIAN CARLO MENOTTI was born in Cadegliano, Italy, in 1911, and came to the United States to study at the Curtis Institute of Music in 1928. It was his opera, *The Medium*, that catapulted him to international fame and to a life-long association with the American music scene. In the late 1940s the time was right for a psychological music-drama such as *The Medium*, and it had an unprecedented run of 211 performances on Broadway in the 1947-1948 season. It subsequently became the material for a film and a State Department world tour. Menotti's next two operas, *The Consul* and *Amahl and the Night Visitors*, were even more successful. *Amahl* was the first opera written expressly for television and is well on its way to becoming the most performed opera in the twentieth century. A further contribution Menotti has made to American musical life has been the expansion of his *Festival of Two Worlds* to incorporate a widely respected summer festival in Charleston, South Carolina, as well as the original festival in Spoleto, Italy.

ELLSWORTH MILBURN received his musical education at UCLA, Mills College, and the College-Conservatory of Music of the University of Cincinnati. He taught at Cincinnati for five years before joining the faculty of the Shepherd School of Music at Rice University, where he holds the rank of professor of composition and theory. From 1963 to 1968 he was music director for an improvisational theater company in San Francisco, and he has also composed music for radio, television, and films. Milburn has received four National Endowment for the Arts grants, a Presser Foundation Grant, and fellowships at the MacDowell Colony and at the Yaddo Artists' Colony in Sarasota Springs, New York.

After obtaining the master of arts degree from Harvard University in 1967, RONALD PERERA went to the Studio for Electronic Music at the University of Utrecht. His studies there led to the publication of his *Development and Practice of Electronic Music*, which has since become a major text in the field. Perera returned to the United States in 1968 to a career in teaching and has taught at Syracuse University, Dartmouth, and Smith College. He has received fellowships from the MacDowell Colony and the National Institute for the Arts, as well as commissions from the Paderewski Fund and the Goethe Institute.

PETER SCHICKELE is best known to the American public as a humorist, but his activity as a serious composer predates his invention of the persona "P.D.Q. Bach", through which he has lampooned baroque and classical music and musicology with hilarious results. The repertoire of works he has published and performed as P.D.Q. Bach includes such anomalies as *Iphigenia in Brooklyn* and a bluegrass cantata entitled *Blaues Gras*. Schickele's serious compositions show a diversity of influences, including jazz, rock, and nontonal styles. Active in the folk song idiom as well, he has written songs and arrangement for Joan Baez and Buffy Sainte-Marie, among others.

GUNTHER SCHULLER has emerged as one of the leading American composers of the late twentieth century, due not only to his prodigious output of music, but also to his tireless promotion of works by other composers through his activities as conductor, lecturer, editor, publisher, and author. He has taught at the Manhattan School of Music, at Yale, and at the New England Conservatory, of which he was president from 1967 to 1977. He is self-taught as a composer, but gives credit for his seminal musical ideas to the training he received at the St. Thomas Choir School in New York City and from his private studies in music theory, French horn, and flute. Since the 1950s he has been closely associated with jazz musicians, especially John Lewis and the Modern Jazz Quartet. He has also responded in several of his works to visual forms, and has composed music inspired by the art of Paul Klee, Alexander Calder, Jackson Pollock, and Stuart Davis.

— Notes by Stephen Ackert

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

CONCERTS AT THE NATIONAL GALLERY OF ART

May and June 1993

<i>Dates and Performers</i>	<i>Programs (Subject to change)</i>
MAY	
16 The Edinburgh Quartet Miles Baster, <i>violin</i> Peter Markham, <i>violin</i> Michael Beeston, <i>viola</i> Mark Bailey, <i>cello</i> Honoring the exhibition <i>The Great Age of British Watercolors 1750-1880</i>	Haydn: <i>String Quartet in F Minor</i> Kenneth Leighton: <i>Seven Variations, Opus 43</i> Beethoven: <i>String Quartet,</i> <i>Opus 59, No. 2</i>
23 Ney Salgado, <i>pianist</i>	Mozart: <i>Rondo in D Major, K. 485</i> Beethoven: <i>Sonata, Opus 53</i> <i>(Waldstein)</i> Claudio Santoro: <i>Sonata No. 5</i>
30 William Bloomquist, <i>pianist</i>	Clementi: <i>Sonata, Opus 26, No. 2</i> Robert Muczynski: <i>Sonata, Opus 35</i> Liszt: <i>Transcendental Etude No. 11,</i> <i>Hungarian Rhapsody No. 6</i>
JUNE	
6 National Gallery Orchestra George Manos, <i>Conductor</i>	Brahms: <i>Academic Festival Overture</i> Prokofiev: <i>Lieutenant Kije Suite</i> Mendelssohn: <i>Italian Symphony</i>
13 Auréole Trio Mary Hamman, <i>viola</i> Laura Gilbert, <i>flute</i> Barbara Allen, <i>harp</i> Honoring the exhibition <i>Great French Paintings from the Barnes Foundation</i>	Ravel: <i>Sonatine en trio</i> Deborah Drattell: <i>Conspiracy of Dreams</i> Joseph Jongen: <i>Deux pièces en trio</i> Richard Rodney Bennett: <i>After Syrinx</i> Claude Debussy: <i>Sonate</i>
20 National Gallery Piano Quartet Jody Gatwood, <i>violin</i> ; Richard Parnas, <i>viola</i> ; Robert Newkirk, <i>cello</i> ; George Manos, <i>piano</i>	Mozart: <i>Piano Quartet in E-flat Major</i> Brahms: <i>Piano Quartet in A Major</i>
27 Louis Lortie, <i>pianist</i>	Schumann: <i>Bunte Blätter</i> Brahms: <i>Six Hungarian Dances</i> Liszt: <i>Two Hungarian Rhapsodies</i>

PLEASE NOTE:

From May 2, 1993, until the closing of the exhibition *Great French Paintings from the Barnes Foundation*, the galleries related to that exhibition in the East Building will remain open until seven o'clock p.m. (Admission to the exhibition is by free pass only.) Concertgoers who wish to go to or from the East Building between 6:00 and 7:00 on Sundays should bear in mind that this will require leaving and re-entering the East and West Buildings, respectively.

Concertgoers should also note that the East Building coat check facility closes at 7:00. Please use the facility at the Constitution Avenue entrance of the West Building, which remains open until the concert has ended.