

and performance of folk music. A diehard performer with great vocal talent, Niles appeared on stage even at the age of eighty-eight.

After his initial attempts at Broadway success failed miserably, COLE PORTER moved to France, where he eventually married a Parisian socialite. It was while he was in Europe that Porter's songwriting abilities became recognized, not only in Paris, but in London and New York as well. In the estimation of many music scholars, Porter created some of the most theatrically elegant, sophisticated, and musically complex songs of American 20th century popular music.

Discontented with the condition of the musical world and the world at large, RALPH SHAPEY removed his works from public performance in 1969. He rescinded this decision seven years later, and since then there has been a renewal of interest in his works. As a conductor, Shapey has appeared as a guest with several American and European symphony orchestras.

Composer JUDITH SHATIN currently serves on the music faculty at the University of Virginia, Charlottesville. She has written several commissioned works for vocal, instrumental, and electronic media and has four NEA Composer Fellowships to her credit. Her compositions have been performed by the Da Capo Chamber Players, the Contemporary Music Forum, and the symphony orchestras of Houston and Richmond, Virginia.

Along with many of his artistic European contemporaries, KURT WEILL fled Germany during the rise of the Nazi regime. Having achieved success with stage music in Germany, Weill was quickly attracted to Broadway. Weill's expressed goal of relaying his social concerns through new forms of music theater contributed much to the development of that medium in America.

(No information was available regarding composer Jay Gorney.)

—notes by Sue Anne Jager

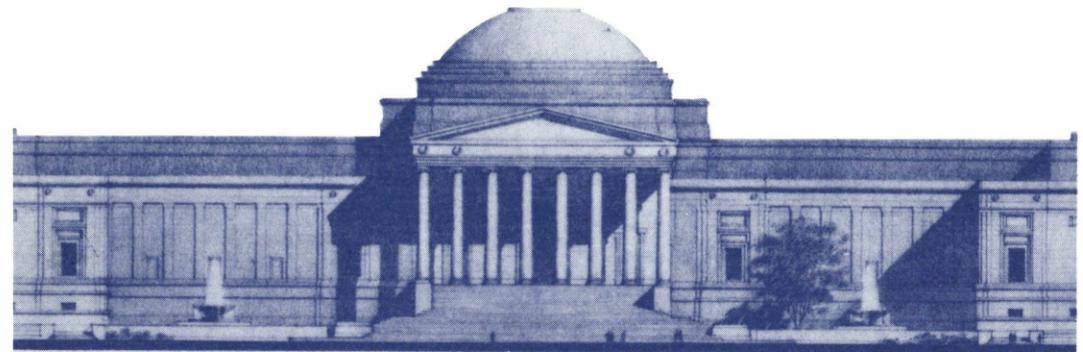
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



Fifty-First American Music Festival

Under the Direction of GEORGE MANOS

April 10 through May 8, 1994
Sunday evenings at Seven O'clock
West Building, West Garden Court
Admission free

2118th Concert

April 10, 1994
7:00 p.m.

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Gordon Getty (b. 1933) Three Waltzes (1994)

Madeline
Tiefer und tiefer (Deeper and Deeper)
Ehemals (Once upon a Time)

Washington Premiere Performance

George Gershwin (1898-1937) Lullaby (1919)

Promenade (c. 1937)

Washington Premiere Performance

Howard Hanson (1896-1981) Mosaics (1957)

Washington Premiere Performance

INTERMISSION

Henry Cowell (1897-1965) Symphony No. 11 "Seven Rituals of Music" (1953)

Andantino
Allegro
Lento
Presto
Adagio
Vivace
Andante

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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 more than one hundred-fifty works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra has also regularly included works by American composers in its concerts with mixed repertoire. During the past several seasons, the orchestra has been able to enhance through music such varied National Gallery exhibitions as *Egon Schiele*, *John James Audubon: The Watercolors for "Birds of America"*, *The Greek Miracle: Classical Sculpture from the Dawn of Democracy*, and *John Singer Sargent's "El Jaleo"*.

Conductor, composer, and pianist GEORGE MANOS celebrates his tenth season as artistic director of the American Music Festival and music director at the National Gallery. A native Washingtonian, 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, which specialized in the presentation of new music by American composers. His career as a teacher has included several years on the faculty of Catholic University, where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music. 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 also serves as the artistic director of the Scandinavian Music Festival in Kolding, Denmark.

About his *Three Waltzes*, Gordon Getty writes: "The three waltzes presented tonight are published as piano solos. *Madeline*, the most recent, figures in a play I wrote on Poe's *The Fall of the House of Usher*. I add a ballroom scene, in which the ghosts of Usher's ancestors dance. Roderick Usher's sister, Madeline, mad but childlike, arrives unexpected. The ancestors retreat in awe. Madeline dances with Roderick and with his guest, who is Poe himself. The music is innocent and ominous by turns.

"*Tiefer und tiefer* and *Ehemals* draw on Viennese tradition. All three waltzes are period pieces, with nothing in them to suggest the twentieth century. *Ehemals*, in fact, is 'strictly diatonic,' and contains not a single note outside the seven that make up the key of G. It may not be a bad thing for composers to return sometimes to the old ways, and to test the theory that the mines that enriched us before atonalism are played out."

During the time that he studied theory and orchestration with Edward Kilenyi, George Gershwin composed his first "serious" work, the *Lullaby* (1919). Originally written for string quartet, Gershwin welcomed its performance in the company of friends, but apparently regarded it as little more than an academic exercise in harmony. After borrowing the opening theme of *Lullaby* for the beginning aria in his one act opera, *Blue Monday* (1922), Gershwin, according to his brother Ira, dismissed the work. It was not until the 1960s that the *Lullaby* re-emerged and received public performance. At that time, Ira Gershwin introduced the manuscript to Harold Spivacke at the Music Division of the Library of Congress, where the work was premiered in its original scoring by the Juilliard String Quartet.

While *Lullaby* was Gershwin's first instrumental composition, the *Promenade* proved to be his last. In 1936, George and Ira Gershwin resumed their collaboration in writing Hollywood film scores, producing one of their best for *Shall We Dance*. Initially written for the acclaimed Astaire-Rogers duo, this soundtrack included an amusing orchestral sequence long known as "Walking the Dog," which Ira eventually reconstructed from George Gershwin's sketches and published as *Promenade*.

For the historic Louisville Orchestra recording of his *Eleventh Symphony*, Henry Cowell wrote the following jacket notes: "These are seven rituals of music in the life of man from birth to death. The symphony opens gently (*andantino*) with music for a child asleep; before the movement ends there is a moment's premonition of grief in the music that will later close the symphony with a lament. The second is a busy movement (*allegro*) with percussion; this is music for the ritual of work, and there is a prophetic hint of war. The third movement (*lento*) is a song for the ritual of love, with the premonition of magic. The fourth movement (*presto*) is music for the ritual of dance and play, with some reminiscence of the music for work. The fifth (*adagio*) is for the ritual of magic and the mystical imagination, with some remembrance of the music for the magic of love. The sixth (*vivace*) is for the ritual dance that prepares for war and includes man's work. The introduction to the last movement (*andante*) is a fugal exposition of the themes of the preceding six movements; it leads into the music for the ritual of death, which begins as a lament and grows in intensity until the symphony comes to an end."

The Ives *Piano Trio* is one of the most important chamber compositions by an American composer. Written between 1904 and 1911, the *Trio* exhibits all of the trademarks for which Charles Ives is now known: superimposed themes, complicated polyrhythms, and dense polyharmonies. In effect, the piano trio is a collage of famous American tunes, hymns, and songs, including traces of "My Old Kentucky Home," "Marching Through Georgia," "Long, Long, Ago," and "Rock of Ages." The first movement begins solemnly, with the cello and piano introducing a dense contrapuntal statement that is then spun through the movement as a whole. The second movement, TSIAJ (This Scherzo Is A Joke), is a romp, indeed, contrasting sharply with the two outer movements. Many of the melodies heard in this movement are taken from Ives' student days as a fraternity member at Yale. The last movement is meditative and lyric, perhaps one of Ives' most profound musical statements.

About *Ignoto Numine*, Judith Shatin writes:

"*Ignoto Numine* was composed especially for the Monticello Trio, whose members were most generous in their response to questions and whose suggestions proved invaluable. The bulk of the piece was created in the inspiring setting of the Virginia Center for the Creative Arts in the Blue Ridge Mountains. The title, which might be translated as 'unknown spirit,' refers to the mystery of the origin of musical ideas and the element of shaped surprise that informs the compositional process as I conceive of it.

"The piece is in one large movement that has elements of sonata form in the harmonic and thematic relationships, and of the concerto form in the solo cadenzas. The use of percussion mallets on the piano strings suggested incantatory and articulative effects, and also helped shape the extreme timbral changes that bespeak the radical alterations of tones of voice, from the most tender to the fiercely wild. This timbral organization, also characteristic of the string writing, reflects the dramatic underpinning of the entire work."

2120th Concert

April 24, 1994
7:00 p.m.

EUGENE GRATOVICH, *violin*
SYLVIA GOLMON, *piano*

PROGRAM

Henry Cowell (1897-1965) Sonata for Violin and Piano (1947)

Hymn
In Fuguing Style
Ballad
Jig
Finale

George Flynn (b. 1937) Three Pieces for Violin and Piano (1965)

Calmly, smoothly
Furiously
As the First Piece, but slightly faster

Charles Ives (1874-1954) Pre-First Sonata (1901)

Allegro moderato

Washington Premiere Performance

INTERMISSION

Ralph Shapey (b. 1921) Fantasy (1983)

Theme and Variations
Scherzo
Song

Washington Premiere Performance

John Cage
(1912-1992)

Four Melodies for Violin and Piano
(1950)

Lukas Foss
(b. 1922)

Central Park Reel
(1987)

The GRATOVICH-GOLMON DUO appears in concert frequently throughout the United States and Europe, specializing in performances of the complete sonata cycles of Bach, Mozart, Beethoven, Brahms, and Schumann. During its extensive travels, the Duo does not confine itself to the concert stage, but also conducts master classes at major universities and conservatories of music. The Gratoovich-Golmon Duo has also served on the faculty of the International String and Piano Pedagogy Workshop Festivals of Italy, Austria, and Hawaii; the Batiqitos Festival in Taos, New Mexico; and the Bolzano International Festival in Italy. Recognizing the Duo's proficiency, leading composers have written works specifically for the ensemble. Ralph Shapey's *Fantasy*, which is to be performed this evening, is one such work.

A native of the Ukraine, EUGENE GRATOVICH began his violin studies in Germany at the age of seven. He immigrated to the United States with his family in 1950, at which time he was awarded the opportunity to study in New York City with Bela Urban and Raphael Bronstein. At age fifteen, he was invited to perform with the Philadelphia Symphony Orchestra at the prestigious Worcester Music Festival. Upon furthering his education at Boston University, where he specialized his research in the manuscripts of Charles Ives, Mr. Gratoovich established renown as a premiere violinist, a reputation which afforded him the opportunity to play with the legendary Jascha Heifetz. Previous to his current appointment on the music department faculty at the University of Texas at Austin, Mr. Gratoovich served as the concertmaster of the San Jose Symphony Orchestra and as a member of the faculty at DePaul University.

Pianist SYLVIA GOLMON first appeared on the concert stage at age eleven, performing a series of five concerts with the New Orleans Philharmonic Orchestra. In time, Ms. Golmon pursued her musical education at the Sherwood School of Music and at the DePaul University School of Music. Since then she has achieved international renown, not only as a solo performer and chamber musician, but also as a researcher on the historical development of piano pedagogy. Sylvia Golmon and her husband, Eugene Gratoovich, and their two children reside in Austin, Texas.

In 1942 Henry Cowell obtained a copy of William Walker's song book, *Southern Harmony*, an anthology of fuguing tunes, hymns, and ballads of colonial America. Inspired by this music, Cowell determined to compose a work which would incorporate these distinctly American musical genres, eventually producing his *Sonata No. 1 for Violin and Piano*. The second movement of the sonata, which begins with an introductory hymn, was inspired by the idioms of the early American fuguing tunes. Cowell observed that they differed from the baroque fugues in being extremely condensed in length and more free, for each voice may have a tune of its own. Of the last three movements, Cowell himself wrote, "It [the Sonata] incorporates the Irish-American 'come-all-ye' ballad style for the slow movement in song form, and it has a fiddle tune for the scherzo. The piano and violin contradict each other in canon at the start and play as if they hadn't properly started together at several points. The last movement focuses the forces initiated in the other four into a short and energetic statement that falls apart just before the end as if momentarily distracted; then the music gathers itself together and broadens to a full close that recalls the initial hymn."

George Flynn's *Three Pieces* was influenced by three prominent musical ideas of the 1960s: instrumental dialogue, material limitation, and improvisatory virtuosity. The limitations Flynn imposes on the internal structures of this work are clear. For instance, the melody of the first piece is comprised of only five notes and the accompaniment of only two chords; the organization of the second is a dialogue between silence and essentially one kind of sound; and the violinist's part in the third is confined to the instrument's lowest octave. Despite these idiomatic distinctions and their differences in emotive character, the three pieces are intended to be heard as single unit. The first two pieces progress toward greater levels of intensity and storminess, until the third returns to the calm, reminiscent quietness with which the first opened.

The first of four movements in Charles Ives' *Pre-First Violin Sonata*, the *Allegro moderato*, was discovered among Ives' papers and manuscripts at the Yale University Library. Characteristic of so many of Ives' works, this movement consists of melodic lines which call to mind the march, hymn, and folk tunes of America's musical heritage, and which are set in the context of thick textures, complex rhythms, and imaginative harmonies.

Of his own compositional style, Ralph Shapey once wrote, "I think about setting masses against masses. I'm interested in the relationship between things. Even if an object doesn't change, if you place that object against some other object, there is, I believe, a kind of subtle change." In his *Fantasy for Violin and Piano*, written for the Gratoovich-Golmon duo in

1983, Shapey exercises this idea of juxtaposing musical sounds, setting the violin and piano parts against one another. The first movement begins with a brash statement in the violinist's part, proceeds with a series of four variations, and concludes with a reiteration of the opening statement. The piano part, however, remains independently reflective throughout this movement, characterized by flexible rhythmic motives and subtle meter changes. In the brief second movement, the broken figurations of the violin are set against a short rhythmic motive in the piano. As the composition closes in the third movement, the violin voices a melodically contemplative song, while the piano reminisces earlier rhythmic ideas.

Like Flynn's *Three Pieces*, John Cage's *Four Melodies* are limited in their musical means. In particular, this music is restricted to a very small vocabulary of sounds, eighteen of which are attributed to the violin and twelve to the piano. Although some of these sounds always appear in combination, the listener is encouraged to hear them as a single voice which projects melodies quietly suggestive of ancient dance-like music.

Commissioned in 1987 by the USIA Artistic Ambassador Program, Lukas Foss' *Central Park Reel* was written in the traditional "country fiddling" style arranged for concert stage. As a preface to the work, Foss inscribed in the score, "Repetition is the essence of country fiddling and results in a final 'charmed exhaustion.'"

2121st Concert

May 1, 1994

7:00 p.m.

THE STANLEY COWELL TRIO

STANLEY COWELL, *piano*

CHEYNEY THOMAS, *bass*

WARDELL A. THOMAS, JR., *drums*

The performers will announce the program from the stage.

A native of Ohio, pianist and composer STANLEY COWELL pursued educational degrees in music at the Oberlin Conservatory and the University of Michigan. After completing his studies, Mr. Cowell headed for New York, where, for twenty-two years, he performed with many celebrated jazz artists, became a founding member of Collective Black Artists, Inc., served as a musical director of the New York Jazz Repertory Company at Carnegie Hall, and educated music students at both the Herbert Lehman College of the City University of New York, and the New England Conservatory of Music. Since moving to the Washington, D.C. suburbs in 1988, Mr. Cowell has retained his professorship of music at Herbert Lehman College, and has become a board member of the Charlin Jazz Society, the foremost producer of jazz concerts in Washington.

CHENEY THOMAS, a graduate of Howard University's Jazz Studies Program, is one of Washington's most frequently heard free-lance bassists. As a performer of both the acoustic double bass and electric bass guitar, Mr. Thomas appears regularly with major jazz artists in many of the city's clubs, and has been the featured musician of the East Coast Jazz Festival (1992-93). As an educator, he has instructed jazz students in the Washington, D.C. Summer Youth Program, as well as at George Washington University.

A self-taught drummer, WARDELL THOMAS, JR., has been performing at clubs and private functions in the Washington metropolitan area for the last eight years. Primarily a performer of contemporary jazz and rhythm and blues, Mr. Thomas is a member of the popular band "Spur of the Moment." As a performer, Mr. Thomas seeks inspiration from the styles of great drummers of traditional jazz, the mastery of which he believes opens doors for the performance of all other jazz idioms.

About his *Piano Concerto No. 1*, Stanley Cowell writes: "In 1991, I received a grant from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program to compose an original orchestral work in honor of the virtuoso jazz pianist Art Tatum. The composition, *Piano Concerto No. 1*, was commissioned and premiered by The Toledo Symphony Orchestra, the hometown of the late Art Tatum and myself.

Tonight's performance will include the United States premiere of the trio adaptation of *Piano Concerto No. 1*, which was recorded in Copenhagen, Denmark, April, 1993. It is included on The Stanley Cowell Trio's latest CD release, *Bright Passion*, on the SteepleChase label.

The first movement [of the *Piano Concerto No. 1*] is within the rhythmic, melodic and harmonic style of the material Art Tatum generally chose to 'improve.' The tempo is moderately fast. The notation of 'swing feel' for the orchestra is especially important in this movement, as the musical lines, in most cases, do not have constant rhythmic underpinning (no rhythm section, but they must imply the 'swing feeling'). This movement is in sonata allegro form, a bow to the European classical masters, a bow often taken in Tatum's choice of compositions, and in his 'quotes' during his improvisations.

The slow second movement projects Tatum's stylistic tendencies beyond his actual lifetime, and into certain jazz directions of the 1960s and 70s: the use of changing meters, modal melodies and dissonances and the influence of post-bebop and non-Western musics. The sectional form is A1, A2, B1, A3, B2, A1.

An original twelve-bar blues based structure, with symmetrically opposing lines, is the catapult for the rousing final movement. It incorporates the orchestral aspects of Tatum's playing into a theme and variations (similar to the jazz 'chorus' structure), focusing on the constant use of contrary motion and symmetry in the piano part, as well as the orchestra part. [It also incorporates] intensity, fast tempo, lots of percussion, sudden changes in tempo, meter and texture, and non-diatonic harmonies, but underlying all this, a perception (I hope) of the expressiveness and poetry of the blues.

My evolution as a jazz pianist has been tremendously enhanced by Art Tatum, in person, and as a student of his recorded performances. His style is monumental, and stands as the apex of jazz piano. This attempt to 'project' his style into the present simply reflects my humble discoveries (with amazement) of the many aspects of his style that were already prophetic."

2122nd Concert

May 8, 1994
7:00 p.m.

RICHARD LALLI, *baritone*
GARY CHAPMAN, *piano*

PROGRAM

*The audience is requested to withhold applause
until the completion of each group.*

I

John Jacob Niles
(1892-1980) Black is the Color of My True Love's Hair
(1936)

Harold Arlen
(1905-1986) That Old Black Magic
(1942)

Happy as the Day Is Long
(1933)

II

Leonard Bernstein
(1918-1991) The Pennycandystore beyond the El
(1977)

Lucky to Be Me
(1944)

George Gershwin
(1898-1937) Fascinating Rhythm
(1924)

III

Charles Ives
(1874-1954) Tom Sails Away
(1917)

Kurt Weill
(1900-1950) Dirge for Two Veterans
(1942)

Jay Gorney
(1896-1990) Brother, Can You Spare a Dime?
(1930)

Charles Ives
The Circus Band
(1894)

The Pennycandystore Beyond the El

Text by Lawrence Ferlinghetti,
from *A Coney Island of the Mind*

The pennycandystore beyond the El
is where I first

fell in love

with unreality

Jellybeans glowed in the semi-gloom
of that september afternoon

A cat upon the counter moved among

the licorice sticks

and tootsie rolls

and Oh Boy Gum

Outside the leaves were falling as they died

A wind had blown away the sun

A girl ran in

Her hair was rainy

Her breasts were breathless in the little room

Outside the leaves were falling

and they cried

Too soon! too soon!

Lucky to be Me

Text by Betty Comden and Adolph Green, from *On the Town*

Fascinating Rhythm

Text by Ira Gershwin, from *Lady, Be Good*

Tom Sails Away

Text by Charles Ives, from *Three Songs of War*

Dirge for Two Veterans

Text by Walt Whitman, from *Leaves of Grass and Selected Prose*

The last sunbeam

Lightly falls from the finish'd Sabbath,

On the pavement here, and there beyond it is looking,

Down a new-made double grave.

Lo, the moon ascending,

Up from the east the silvery round moon,

Beautiful over the house-tops, ghastly, phantom moon,

Immense and silent moon.

I see a sad procession

And I hear the sound of coming full-key'd bugles,

All the channels of the city streets they're flooding,

As with voices and with tears.

I hear the great drums pounding,

And the small drums steady whirring,

And every blow of the great convulsive drums,

Strikes me through and through.

For the son is brought with the father,

(In the foremost ranks of the fierce assault they fell,

Two veterans son and father dropt together,

And the double grave awaits them.)

Now nearer blow the bugles,

And the drums strike more convulsive,

And the daylight o'er the pavement quite has faded,

And the strong dead-march enwraps me.

O strong dead-march you please me!

O immense moon with your silvery face you soothe me!

O my soldiers twain! O my veterans passing to burial!

What I have I also give you.

The moon gives you light,

And the bugles and the drums give you music,

And my heart, O my soldiers, my veterans,

My heart gives you love.

Brother, Can You Spare a Dime?

Text by E. Y. Harburg from *New Americana*

The Circus Band

Text by Charles Ives from *Five Street Pieces*

Stumbling

Text by Zez Confrey

The Walls of Zion

Text and melody by John G. McCurry from *Old American Songs*

ELLIOT CARTER's self-diagnosed "poor performing nerves" have led him to avoid conducting and performing even his own music in public. However, through the performances of other musicians, Carter's iconoclastic works are given voice. For his compositions, Carter has received several awards, including the Pulitzer Prize, Critic's Circle Award, and the UNESCO Prize.

A Peruvian immigrant, ZEZ CONFREY studied piano at the Chicago Musical College. Having worked as a pianist and arranger for piano roll companies, Confrey naturally cultivated the "novelty-piano" style, the sounds and origins of which resemble those of ragtime. *Kitten on the Keys*, *Dizzy Fingers*, and *Stumbling* are among Confrey's best-known works.

AARON COPLAND deliberately committed his musical career to the furtherance of what he called the nascent American school of music, which was founded on what he considered a solid American musical tradition. As an educator, he encouraged his younger contemporaries to join him in this endeavor; as a composer, Copland provided a model, incorporating into his works the distinctive sounds of American folk and patriotic music. Appropriately, Copland has been dubbed the "Dean of American Composers."

HENRY COWELL, not having been widely exposed to the mainstream European musical repertory during his formative years and wanting, as he put it, "to live in the *whole world* of music," sought artistic inspiration for his works from the sounds of nature and the noises of human life. In accordance with this credo and these sources of inspiration, Cowell composed works for diverse media, including orchestral, choral, and chamber ensembles, as well as solo performers.

A native of Montana, GEORGE FLYNN studied music at Columbia University. Flynn worked for several years as a composer, performer, and teacher in New York City, but currently resides in Chicago, where he teaches music composition at DePaul University.

A European native and a precociously gifted musician, LUKAS FOSS began his formal musical training in piano and theory at the age of seven, first studying in Berlin, then in Paris. Upon immigrating to America (1937), he furthered his composition studies with Thompson, Scalero and Hindemith, and at the age of twenty-three became the youngest composer ever to receive a Guggenheim Fellowship.

GEORGE GERSHWIN sought to reach a broad and varied audience through his music. Often in collaboration with his brother Ira, Gershwin composed numerous well-known songs for Tin Pan Alley, Broadway, and

Hollywood. Like that of many of his contemporaries, Gershwin's style was heavily influenced by the idioms of African-American music.

GORDON GETTY, who was honored at the Kennedy Center as an Outstanding American Composer, frequently serves as a visiting composer at colleges and universities throughout the United States. Having studied piano, voice, and music theory at the San Francisco Conservatory of Music, Getty has been awarded honorary doctoral degrees from that school, as well as from the University of Maryland, Pepperdine University, the University of California at San Francisco, and the Mannes College of Music.

During his forty-year tenure as director of the Eastman School of Music, HOWARD HANSON developed the conservatory into one of the nation's finest schools of music. As a passionate educator and advocate of American music, Hanson gave a long series of annual American music festivals and also established the Institute of American Music, both at the Eastman School.

The son of an accomplished band leader, CHARLES IVES was exposed to a wide range of small town American musical repertory: folk songs, marches, hymns and anthems. Eventually, these musical genres became the inspiration for Ives' own compositions, which, because of their musical innovations, did not become part of the mainstream concert repertory until the 1950s, some twenty-five years after he had quit composing.

Raised in Hartford, Connecticut, BARBARA KOLB pursued her musical education at the Hartt College of Music at the University of Hartford. Throughout her education, Kolb studied composition under Franchetti, Foss, and Schuller. In 1969, Kolb became the first woman ever to receive the *Prix de Rome*. In recognition of her prolific abilities as a composer, Kolb has also received, among other awards, two Guggenheim Fellowships and four NEA grants.

At the age of sixteen, DAVID LANG was writing music which demonstrated that he was—despite his youth—a formed, skilled and highly competent composer. The fact that he was raised during the political and aesthetic turbulence of the 1960s greatly influenced Lang, whose works are often marked with conspicuous commentary on war, politics, society and culture.

At age fifteen, JOHN JACOB NILES began collecting and transcribing the folk songs of his Appalachian homeland near Louisville, Kentucky. This early interest in American folk music of the rural south shaped Niles' whole musical career, which he devoted to the compilation, composition,