

Like William Billings, ABRAHAM WOOD was a New Englander who was gifted in music but was obliged to practice other trades to make a living. As captain of a company of militia, he was drawn into active service in the Revolutionary War and later became a member of the Committee of Correspondence. His fugal-tune, *Worcester*, enjoyed such widespread popularity that it was reprinted fifty-six times before 1811.

- Notes by Stephen Ackert

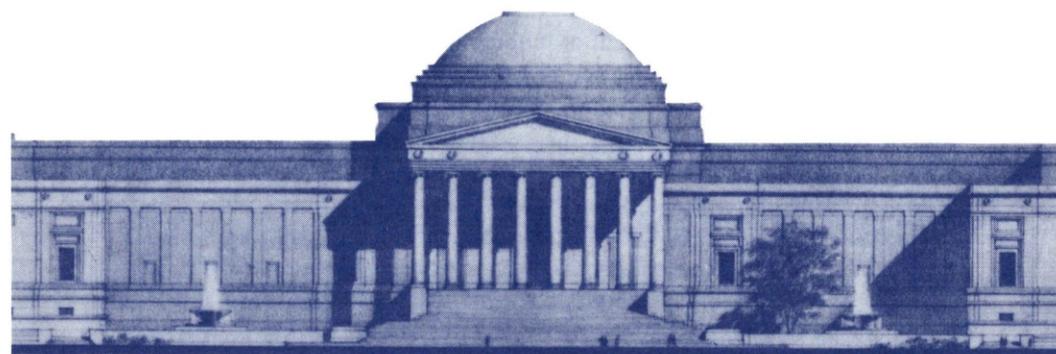
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

*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-second American Music Festival*

Under the Direction of GEORGE MANOS

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

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April 23 through May 21, 1995  
Sunday evenings at Seven O'clock

*Admission free*

2156th Concert

April 23, 1995  
3:00 and 7:00 p.m.  
East Building Auditorium

CHARLIE WALLER & THE COUNTRY GENTLEMEN

*(The performers will announce the program from the stage)*

Ever since the group was formed in 1957, the COUNTRY GENTLEMEN have been at the forefront of innovation and popularity in bluegrass music. Trend setters from the beginning, their snappy arrangements were the first to break from the established bluegrass mold of the 40s and 50s, and their music was the first to be marketed to a non-rural audience. In the 1960s they found much work on the metropolitan Washington area's college campuses and in urban coffee houses.

Through the years, the "Gents" have been one of the most imitated and emulated bluegrass groups and have been a source of inspiration for many new bands. Immediate offshoots have included Cliff Waldron and Bill Emerson, as well as the Seldom Scene, led by former Country Gentleman John Duffey. Other musicians who have gone on to superstar status after performing with the Country Gentlemen include Doyle Lawson and Ricky Scaggs.

Though the faces have changed over the years, the one constant "Gents" trademark remains intact and solid as ever: the mellow baritone of lead vocalist Charlie Waller. Arguably one of the best lead singers in bluegrass, Charlie has helped propel numerous songs into the bluegrass top ten. A quick survey finds that several have remained to stay: *Fox on the Run*, *Bringing Mary Home*, and *The Legend of the Rebel Soldier*. Helping to continue the legend into the 1990s is mandolinist and tenor vocalist Jimmy Bowen, from Nashville, Tennessee. Jimmy's original spot in the band was as a bass player and harmony singer. Recently, he switched to mandolin and provides all of the soaring tenor parts. Baritone and banjo player Gregg Corbett and bass player Ronnie Davis are the most recent additions to the group. The Country Gentlemen record for Rebel Records and appear at the National Gallery by arrangement with the Lendel Agency of Warrenton, Virginia.

2157th Concert

April 30, 1995  
7:00 p.m.  
West Building, West Garden Court

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Sotireos Vlahopoulos (b. 1926)	Chorale Prelude (In Homage: Johann Sebastian Bach) (1985)
Aaron Copland (1900-1990)	Four Dance Episodes from the Ballet Rodeo (1943)
	Buckaroo Holiday Corral Nocturne Saturday Night Waltz Hoe-down

INTERMISSION

Richard Bales (b. 1915)	Elegy for a Dear Friend (1994)
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Kathy Potts Russell, *soprano*

*World Premiere Performance*

Samuel Barber  
(1910-1981)

Ballet Suite: Souvenirs  
(1952)

Waltz  
Schottische  
Pas de deux  
Two-step  
Hesitation - Tango  
Galop

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.

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 in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the National Association of American Composers and Conductors Chamber Orchestra, which specialized in the presentation of new music by American composers. He continues to bring new ideas and innovations to the musical life of the National Gallery, including this season the addition of a new performing ensemble, the National Gallery Chamber Players, and the addition of Bluegrass to the types of music to be included in the American Music Festival.

KATHY POTTS RUSSELL received her voice training at Southern College of Seventh-day Adventists and at the University of Maryland, where her teachers were Larry Otto and Linn Maxwell. She teaches music at Spencerville Junior Academy in Silver Spring, Maryland, and is the assistant choir director at Takoma Park Seventh-day Adventist Church in Takoma Park, Maryland. In addition to singing, Mrs. Russell enjoys performing as soloist and ensemble player on the harp.

Sotireos Vlahopoulos' *Chorale Prelude* for string orchestra was composed in 1985 and dedicated to Maestro George Manos and Ireland's Killarney Bach Festival Orchestra on the occasion of the 300th anniversary of the birth of Johann Sebastian Bach. It received its Washington premiere performance at the National Gallery in 1986.

*Rodeo* was one of three ballet commissions Copland received from Lincoln Kirstein when the latter was director of the New York City Ballet. The three works he produced between 1938 and 1948 (*Rodeo*, *Billy the Kid*, and *Appalachian Spring*) had repercussions throughout the world of classical music, giving new credence to the use of American idioms in serious music composed for the stage and the concert hall.

Arthur C. Nagle, who died in May of 1994, maintained a dual career as a foreign affairs specialist and a concert pianist. He was a friend and colleague of both George Manos and Richard Bales, and devoted much of his time and talent to the presentation of music by his contemporaries. In collaboration with his wife Alice, also a pianist, he participated in the world premieres of works for two pianos, four hands by Bales, Malcolm Williamson, and Washington composers Emerson Meyers, Robert Evett, Esther Ballou, and Mary Howe. *Elegy for a Dear Friend* is dedicated to Alice Nagle.

The orchestral version of Samuel Barber's *Souvenirs* is his own transcription of music he originally composed for piano, four hands. Barber encouraged his listeners to imagine an elegant setting from times past, such as the tea dances in the grand hotels of the Edwardian era, when waltzes and schottisches were steps that everyone knew, and the tango was a new and daring innovation.

2158th Concert

May 7, 1995  
7:00 p.m.  
West Building, West Garden Court

THE NATIONAL GALLERY VOCAL ARTS ENSEMBLE

GEORGE MANOS, *Artistic Director and pianist*

ROSA LAMOREAUX, *soprano*

BEVERLY BENSO, *contralto*

SAMUEL GORDON, *tenor*

ROBERT KENNEDY, *baritone*

PROGRAM

I

Anonymous	Wondrous Love from <i>Southern Harmony</i> (1835)
Abraham Wood (1752-1804)	Hymn XXXII. For Worcester. O Peace.
William Billings (1746-1800)	I Am the Rose of Sharon
German Melody, arranged by F. E. Belden	Pure Cold Water (1886)

II

Charles Ives  
(1874-1954)

Feldeinsamkeit

Weil' auf mir

In the Alley  
From *Five Street Songs*

Kären

Old Home Day

III

Lori Laitman  
(b. 1955)

Selections from "Thumbelina"  
(1998-1992)

(Lyrics by Lori Laitman and Wendy-Marie Goodman)

Wish Song (*Premiere performance*)  
Alone (*Premiere performance*)  
He Comes from a Very Fine Family  
I'm Falling in Love (*Premiere performance*)  
King Song  
Marriage Song  
I am the Mole!

INTERMISSION

IV

Morten Lauridsen  
(b. 1943)

Les chansons des Roses

En une seule fleur  
Contre qui, rose  
De ton rêve trop plein  
La rose complète  
Dirait-on

V

Allen Trubitt  
(b. 1931)

Three Songs on the Shortness of Life

Injurious Hours  
Life is a Poet's Fable  
Our Hasty Life

VI

George Gershwin  
(1898-1937)

"By George!"

The Babbitt and the Bromide  
Sweet & Low-Down  
By Strauss

GEORGE MANOS has been director of music at the National Gallery of Art and conductor of the National Gallery Orchestra since 1985. He is also artistic director of the Gallery's American Music Festival and of its Vocal Arts Ensemble, which he founded. 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 is also the artistic director of the Kolding, Denmark, International Music Festival.

Now in its tenth year, The NATIONAL GALLERY VOCAL ARTS ENSEMBLE has presented numerous concerts at the Gallery, including a concert in the 1990 American Music Festival. It has undertaken five concert tours of Europe, the latest of which featured a concert at the Louvre Museum in Paris, and has brought home an international award and rave reviews.

The quartet's soprano, ROSA LAMOREAUX, is well known to Washington audiences through her many appearances at the Smithsonian Concert Series, the Kennedy Center, and here at the National Gallery. She is a favorite oratorio soloist for many of the large choruses of Washington, and was recently selected by Robert Shaw to perform as soloist in the Cincinnati May Festival.

Contralto BEVERLY BENSO is also well-known in Washington as a uniquely gifted singer in her range. Prior to her 1990 debut at Carnegie Hall, Ms. Benso had already established an international reputation through her performances in the Bach Tricentennial in Leipzig, the 1989 Salzburg and Rheingau Festivals, and the 1986 Mahler Festival in Canada. Ms. Benso is a member of the voice faculty at the Peabody Conservatory of Music in Baltimore.

Tenor SAMUEL GORDON is professor of music and director of the School of Music at the University of Akron, Ohio. He is an award-winning conductor as well as a singer. During his tenure at the University of Maryland, Baltimore County, he brought his Maryland Camerata to the Gallery for many fine Christmas concerts and American Festival concerts. Dr. Gordon is also a composer, and a number of his original compositions and arrangements of American spirituals have had their first American performances at the National Gallery.

Baritone ROBERT KENNEDY is also much in demand as a soloist, both as a recitalist and for his interpretations of opera and oratorio roles. He has been heard at the Gallery in the role of Colas in the National Gallery's concert production of Mozart's *Bastien und Bastienne*, which was presented in the context of the 1991 Washington Mozart Festival, and more recently in the role of Herr Schlendrian in Bach's *Coffee Cantata*. Mr. Kennedy teaches studio voice and opera workshops at the University of Maryland, Baltimore County.

Composer LORI LAITMAN graduated with honors in music from Yale College and went on to receive her Master of Music degree from the Yale School of Music. She has composed for theater, film, and a wide variety of ensembles. Her songs based on the poetry of Sara Teasdale have been recorded by soprano Lauren Wagner and have received critical acclaim in Europe and the United States. Ms. Laitman was a 1993 fellow at the Charles Ives Center for American Music and is a recipient of the Maryland State Arts Council Individual Artist Award in Music Composition. Her music is published by E. C. Schirmer.

Lyricist WENDY-MARIE GOODMAN writes for stage and screen and is the author of the book on which the lyrics for *Selections from Thumbelina* is based. Her plays have appeared off-off Broadway, and she has performed roles in several feature films, including *Blue April* and an upcoming HBO film about the McMartin Trial. A graduate of Yale University and the University of Virginia, Ms. Goodman resides in Charlottesville, Virginia and in Los Angeles.

## TEXTS AND TRANSLATIONS

*(Due to space limitations, some texts are not presented in their entirety.)*

### **What Wondrous Love Is This**

What wondrous love is this, O my soul!  
That caused the Lord of Bliss  
To bear the dreadful curse for my soul.

When I was sinking down Beneath God's righteous frown,  
Christ laid aside his crown for my soul.

To God and to the lamb, Who is the great I Am, I will sing;  
While millions join the theme, I will sing;

And when from death I'm free, I'll sing on;  
I'll sing and joyful be, and through eternity I'll sing on.

### **Hymn XXXII. For Worcester. O Peace.**

Behold arrayed in light, and by divine command,  
Fair peace, the child of heav'n, descends to this afflicted land!  
Like the bright morning star, she leads a glorious day,  
And o'er this Western world extends her all-reviving ray.

Confess Jehovah's power and magnify his name.  
Let all the world with one accord his wondrous works proclaim.  
Let us with hearts devout declare what we have seen,  
And to our children's children tell how good the Lord hath been.

### **I am the Rose of Sharon**

I am the rose of Sharon and the lily of the valleys.  
As the lily among the thorns, so is my love among the daughters.

The voice of my beloved! Behold, he cometh,  
Leaping upon the mountain, skipping upon the hills.  
My beloved spake, and said unto me:  
"Rise up, my love, my fair one, and come away.  
For lo, the winter is past, the rain is over and gone."

**Pure, Cold Water!** We would recommend cold water;  
'Tis the best of drinks for every son and daughter.  
On the valley, or the plain, or the mountain,  
There's no other drink compares with the fountain:  
Cold water; there is health in pure, cold water.

Bear away your wine and beer, and your cider;  
Nature's right to rule must never be denied her.  
We would recommend the pure, cold water!

### **Feldeinsamkeit - Alone in the Fields**

I lie still in the high green grass and gaze on high,  
Surrounded by crickets, swirling endlessly,  
Miraculously encompassed by the blueness of the sky.  
The beautiful white clouds drift through the deep blue like  
lovely quiet dreams.  
It is as if I have already long since died and drift blissfully  
with them through endless space.

### **Weil' auf mir - Linger Upon Me** (Nikolas Lenau)

Linger upon me, darkest eye;  
Work your full power on me, you grave, tender, dreamy, and  
unfathomably sweet night.  
With your dark magic take this world far away from me,  
So that you alone hold sway over my life forever.

### **In the Alley** (Ives)

On my way to work one summer day, just off the main highway,  
Through the window in the alley smiled a lass, her name was  
Sally;  
O could it be she smiled on me?

All that day, before my eyes, amidst the busy whirl,  
Came the image of that lovely Irish girl,  
And hopes would seem to rise, as the clouds rise in the skies;  
When I thought of her and those beaming eyes.  
So that evening, drest up smart and neat, I wandered down her  
street.

At the corner of the alley was another man with Sally,  
And my eyes grew dim; she smiles on him and only him!

**Kären** (Carl Ploug)

O dost thou remember, child,  
Last autumn, when through the fields we went,  
Your blue eyes were bent on me?  
It flashed across my mind  
That 'til then I had been blind.  
Tell me, little Kären, what thy heart felt then.

**Old Home Day** (Ives)

A minor tune from Todd's opera house  
Comes to me as I cross the square, there;  
We boys used to shout the songs  
That rouse the hearts of the brave and fair.  
As we march along on Main Street behind the village band,  
The dear old trees with the arch of leaves  
Seem to grasp us by the hand.  
While we step along to the tune of an Irish song,  
Glad but wistful sounds the old church bell;  
For underneath's a note of sadness: Old home town, farewell!

A corner lot, a white picket fence,  
Daisies almost everywhere, there;  
We boys used to play "one old cat,"  
And base hits filled the summer air.  
As we march along on Main Street of that "Down East" Yankee town,  
Comes a sign of life from the third corps fife -  
Strains of an old breakdown.  
While we step along to the tune of its Irish song,  
Comes another sound we all know well;  
It takes us way back forty years, that little red schoolhouse bell.

**Selections from "Thumbelina"** (Lori Laitman and Wendy-Marie  
Goodman)

**Wish Song** (Thumbelina and the King separately wish to meet the person  
of their dreams.)

**Alone** (Thumbelina escapes from the toads who kidnapped her and is  
alone for the first time.)

**He Comes from a Very Fine Family** (Mrs. Mouse, who takes the lost  
Thumbelina in, has plans for her.)

**I'm Falling in Love** (The Swallow, whom Thumbelina secretly nurses  
back to health, reveals his love.)

**King Song** (The King sets eyes on Thumbelina for the first time.)

**Marriage Song** (Thumbelina and the King are united in marriage.)

**I am the Mole** (The Mole sings his own praises at his bachelor party, not  
realizing that Thumbelina has already married.)

**Les chansons des roses - The Songs of the Roses** (R. M. Rilke, trans-  
lated by Barbara and Erica Muhl)

**En une seule fleur - To a Single Flower**

It is we, perhaps, who proposed that you replenish your bloom.  
Enchanted by this charade, your abundance dared.  
You were rich enough to fulfill yourself a hundred times over in a single  
flower; such is the state of one who loves...  
But you never did think otherwise.

**Contre qui, rose**

Against whom, rose, have you assumed these thorns?  
Is it your fragile joy that forced you to be this armed thing?  
But from whom does it protect you, this exaggerated defense?  
How many enemies have I lifted from you who feared it not at all?  
On the contrary, from summer to autumn you wound the affection  
that is given you.

### **De ton rêve trop plein**

Overflowing with your dream, flower filled with flowers,  
Wet as one who weeps, you bow to the morning.  
Your sweet powers which still are sleeping in misty desire  
Unfold these tender forms joining cheeks and breasts.

### **La rose complète - The Perfect Rose**

I have such awareness of your being, perfect rose,  
That my will unites you with my heart in celebration.  
I breathe you in, rose, as if you were all of life,  
And I feel the perfect friend of a perfect friend.

### **Dirait-on - So They Say**

Abandon surrounding abandon, tenderness touching tenderness...  
Your oneness endlessly caresses itself, so they say; self-caressing through  
its own clear reflection.  
Thus you invent the theme of Narcissus fulfilled.

### **Injurious Hours (Henry Lichfield)**

Injurious hours, whilst any joy doth bless me,  
With speedy wings you fly, and so release me.  
But if some sorrow do oppress my heart,  
You creep, as if you never meant to part.

### **Life is a Poet's Fable (Robert Jones)**

Life is a poet's fable  
And all her years are lies  
Stolen from Death's reckoning table.  
For I die! As I speak  
Death times the notes I break.

### **Our Hasty Life (Thomas Campion)**

Our hasty life away doth post, Before we know what we have lost;  
Hours into days, days into years are gone,  
Years make a life which straight is none.  
Thus soon is man's short story told;  
We scarce are young when we are waxed old.

### **The Babbitt and the Bromide (Ira Gershwin)**

A Babbitt met a Bromide on the Avenue one day,  
And held a conversation in their own peculiar way.  
They both were solid citizens, they both had been around,  
And as they spoke you clearly saw their feet were on the ground.  
"Hello, how are you, howza folks? What's new? I'm great! That's  
good! Ha, ha! Knock wood! Well, well! What say? Howya  
been? Nice day! How's tricks? What's new? That's fine!  
How are you?  
Nice weather we are having, but it gives me such a pain;  
I've taken my umbrella, so of course it doesn't rain.  
Heigh-ho! That's life! What's new? Howza wife? Got to run!  
Oh, my! Ta-ta! Olive oil! Good-bye!"

Ten years went by for both these sub-sti-an-tial men,  
And then it happened that one day They chanced to meet again.  
That they had both developed in ten years, there was no doubt,  
And so, of course, they had an awful lot to talk about;

"Hello, how are you, ...."

Before they met again some twenty years they had to wait.  
This time it happened up above, outside St. Peter's gate.  
A harp each one was carrying and both were wearing wings,  
And this is what they said as they were strumming on the strings:

"Hello, how are you, ...."

### **Sweet & Low-Down (Ira Gershwin)**

There's a cabaret in this city I can recommend to you;  
Peps you up like electricity When the band is blowing "blue."  
They play nothing classic - Oh, no! - down there;  
They crave nothing else but the low-down there;  
If you need a tonic, And the need is chronic,  
If you're in a crisis, My advice is:

Grab a cab and go down to where the band is playing,  
Where milk and honey flow down, Where everyone in saying,  
"Wah, wah, wah, wah, Sweet & Low-Down!"  
Busy as a beaver, you'll dance until you totter,  
You're sure to get the fever, For nothing could be hotter;  
Oh, that Sweet & Low-Down!

Philosopher or deacon, You simply have to weaken;  
Hear those shufflin' feet, You can't keep your seat!  
Professor, start your beat! Come along, get in it!  
You'll love the syncopation! The minute you begin it,  
You're shouting to the nation: "Blow that Sweet & Low-Down!"

**By Strauss (Ira Gershwin)**

Away with the music of Broadway!  
Be off with your Irving Berlin!  
Oh, I'd give no quarter to Kern or Cole Porter,  
And Gershwin keeps pounding on tin.  
How can I be civil when hearing this drivle?  
It's only for nightclubbing souses.  
Oh, give me the free-and-easy waltz that is Viennese,  
And go tell the band if they want a hand,  
The waltz must be Strauss's!  
Ya, Ya, Ya, give me oom-pah-pah!

When I want a melody lilting through the house,  
Then I want a melody by Strauss!  
It laughs! It sings! The world is in rhyme,  
Swinging to three-quarter time.  
Let the "Danube" flow along, and the "Fledermaus!"  
Keep the wine and give me song by Strauss!  
By Jo! By Jing! "By Strauss" is the thing!  
So I say to ha-cha-cha, "heraus!"  
Just give me an oom-pah-pah by Strauss.

*2159th Concert*

May 14, 1995

7:00 p.m.

West Building, West Garden Court

## THE UPTOWN STRING QUARTET

Featuring

DIANE MONROE, *violin*  
LESA TERRY, *violin*  
MAXINE ROACH, *viola*  
EILEEN FOLSON, *cello*

*(The performers will announce the program from the stage)*

The UPTOWN STRING QUARTET continues to surprise and delight its audiences with its unique and ever-changing approach to both classical music and jazz. Skilled improvisers and polished ensemble players, the women who make up the quartet traverse a tremendous range of music and match their expansive techniques and subtle dynamic shades to the demands of each piece they perform. With classical music backgrounds and string training, they devote themselves to all styles of music of the African-American cultural heritage. Their repertory includes original works and arrangements ranging from jazz and ragtime to spirituals and rhythm and blues.

A direct outgrowth of the Max Roach Double Quartet, the Uptown String Quartet has launched a highly successful independent career, beginning with their New York debut at the 92nd Street Y in 1990 and their debut recording, *Max Roach Presents the Uptown String Quartet*. Since then they have produced more recordings, provided music for the sound track of the Spike Lee film, *Do the Right Thing*, and appeared on the television programs: *The Cosby Show*, *CBS Nightwatch*, *The Today Show*, *The Eleventh Hour*, and *Say Brother*.

The Uptown String Quartet records for Polygram and Blue Moon and appears at the National Gallery by arrangement with Columbia Artists Management, Inc. and Max Roach Productions, Inc., of New York City.

A native of Philadelphia, violinist and composer DIANE MONROE holds degrees from the Curtis Institute of Music and the Philadelphia Musical Academy. She was a member of the faculty of the Oberlin Conservatory from 1984 to 1986 and of Swarthmore College from 1986 to 1990. As soloist with orchestra, Diane has performed with the Orchestra Society of Philadelphia, the Brooklyn Philharmonic, and the Pennsylvania Ballet Orchestra.

Violinist and composer LESA TERRY received a Bachelor of Music degree from California State University at Northridge. She was a member of the Atlanta Symphony Orchestra from 1982 to 1986 and was the recipient of an Outstanding Young Women of America Award in 1985. She has taught at Spelman College and the Louis Armstrong Middle School. She was a featured soloist in the hit Broadway musical, *Black & Blue*.

Violist and composer MAXINE ROACH was born in raised in Brooklyn and studied at the Oberlin Conservatory of Music. In 1990 she received a Grammy Award nomination for her arrangements of *Extensions*, which was recorded on the quartet's debut disc. Ms. Roach has performed with the Joffrey Ballet, Aretha Franklin, and Johnny Mathis, and has played for the Broadway shows *Dreamgirls* and *Into the Woods*. Ms. Roach is a member of the board of directors of Chamber Music America.

At the age of seventeen, cellist and composer EILEEN FOLSON appeared as a soloist with the Philadelphia Orchestra. After receiving her Bachelor and Master of Music degrees from the University of Michigan, she moved to New York City to join the New York Philharmonic. She can be heard on the soundtrack recordings of a number of films, including *Mo' Better Blues*, *Jungle Fever*, *Do the Right Thing*, and *School Daze*, and has played for numerous hit shows on Broadway, including *Phantom of the Opera* and *Les miserables*.

*2160th Concert*

May 21, 1995

7:00 p.m.

West Building, West Garden Court

**RAMON SALVATORE, *pianist***

MUSIC OF AARON COPLAND (1900-1990):  
ROMANTIC AND MODERN

**PROGRAM**

Three Moods (1920-21)

Embittered

Wistful

Jazzy

Sonnet II (1919)

*Washington Premiere Performance*

Passacaglia (1921-22)

Scherzo humoristique: The Cat and the Mouse (1920)

Sonata in G Major for Piano (1920-21)

Allegro maestoso

Andante cantabile

Allegro vivace

*World Premiere Performance*

**INTERMISSION**

Proclamation (1973; 1982)

Midday Thoughts (1944; 1982)

Piano Fantasy (1955-57)

Described by the Chicago Tribune as "one of Chicago's most important musical ambassadors," pianist RAMON SALVATORE has achieved national recognition for championing the American composer, both past and present. Critics have commented on the depth of feeling and emotion he brings to the wide range of repertoire he plays, which also includes the standard classics. Mr. Salvatore has appeared in recital at Carnegie Recital Hall, Chicago's Orchestra Hall, and at Northwestern University. He has been a guest artist on the Dame Myra Hess Series in Chicago and Los Angeles, and a featured soloist of a National Convention of the Music Teachers National Association. European performances have included London's Wigmore Hall, Purcell Room, and St. Martin in the Fields, as well as recitals in Barcelona and Morocco. Mr. Salvatore is a member of the faculty of the Music Center of the North Shore in Winnetka, Illinois.

*Three Moods* originally had the title *Trois esquisses* when Copland premiered the pieces at the Fontainebleau Graduation Concert at the *Salle Gaveau* in Paris in 1921. By the time they were published in 1982, the composer had decided on an English language title for the moods. The third was the first piece in which Copland incorporated jazz; the middle part appropriates a phrase from the World War I era song, *My Buddy*.

*Sonnet II* is one of a set of three sonnets Copland composed between 1918 and 1920. Despite its brevity (only twenty-seven measures,) the piece is in turns brooding, agitated, and fanciful, erupting near the end in an effective crescendo. *Sonnet II* remained unperformed until 1985, when it was first programmed in New York City by Bennett Lerner.

A serious, abstract, and carefully articulated work, Copland's *Passacaglia* displays a formal rigor that was undoubtedly a response to coaching from Nadia Boulanger, with whom he was studying when he wrote it. The music is unusually contrapuntal for Copland and consists of an eight-bar theme with eight variations, the last of which provides a powerful and virtuosic climax.

*Scherzo humoristique* was inspired by a poem by Jean de la Fontaine entitled *The Cat and the Mouse*. Copland himself gave the premiere performance at the Salle Gaveau in Paris, at the same concert in which he introduced the *Three Moods*. The French publisher Jacques Durand was in the audience on that occasion and was so taken by the *Scherzo* that he visited Copland backstage and offered him a contract for the score, which subsequently became Copland's first published work.

Although Nadia Boulanger was by far Aaron Copland's most important and influential teacher, he also studied with Rubin Goldmark, a nephew of the composer Karl Goldmark, who had in turn studied with Dvorák. The *Sonata in G Major* was a graduation exercise at the end of Copland's period of study under Goldmark (1917-1921). Copland later dismissed the sonata as a student work, done primarily to make his conservative teacher happy, and never allowed it to be performed during his lifetime. Noting its intrinsic merit and historical interest, Mr. Salvatore petitioned the executors of Copland's will to make the work available for performance, with the result that it is being heard for the first time in this American Music Festival. Mr. Salvatore has noted a similarity between this sonata and the *First Symphony* of Charles Ives, which also received its world premiere in an American Music Festival at the National Gallery (in 1953.) Both are early works in a harmonically conservative, romantic idiom from composers who went on to compose in a radically different style (or styles, in the case of Copland.)

*Proclamation* and *Midday Thoughts* were completed in November 1982 at the urging of Phillip Ramey, to whom *Proclamation* is dedicated. By then suffering from symptoms of Alzheimer's Disease, Copland was incapable of any sustained original composition and chose to base both works on earlier material. *Proclamation* is based on an unfinished sketch from 1973, entitled *Improvisation*. *Midday Thoughts* comes from sketches for the slow movement of a never-completed *Ballade* for piano and orchestra, dating from early 1944. It bears a resemblance to the music for the ballet, *Appalachian Spring*, which Copland was composing at the same time.

Of Copland's major keyboard works, the *Piano Fantasy* is the most complex and virtuosic, outranking in this regard both the *Piano Variations* and the *Piano Sonata*. It was intended for performance by the renowned young American pianist William Kappell, but he died in an airplane crash (on October 29, 1953) before the *Fantasy* was finished. Copland dedicated the work upon its completion to Kappell's memory. The *Fantasy* received its world premiere in 1957 in an unusual concert at the Juilliard School of Music, in which it constituted the entire program. Pianist William Masselos played it twice, once before and once after the intermission.

(The program notes on the Copland works are excerpted from notes provided by Phillip Ramey.)

### 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.

SAMUEL BARBER nurtured his musical talent despite his father's aspirations for his athletic ability. At age fourteen he entered the Curtis Institute, where, during eight years of study, he established his skills as a composer for nearly all performance media. Unlike the music of many of his contemporaries, Barber's works have remained part of the mainstream concert repertory.

WILLIAM BILLINGS was a citizen of colonial and Revolutionary Boston who, although self-taught, exerted a strong influence on the development of church music in New England in the 1770s and 1780s. In spite of physical handicaps (he had an undersize arm and leg and only one eye,) he built up a successful career as a singing master, teaching at the fashionable Boston churches. His fortunes declined in the last decade of his life, however. Having lost his church positions, he tried practicing several other trades without success and died in poverty.

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."

GEORGE GERSHWIN sought to reach a broad and varied audience through his music. Often in collaboration with his brother Ira, Gershwin composed a number of 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.

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 stopped composing.

LORI LAITMAN (See program for May 7.)

ALLEN TRUBITT was born in Chicago in 1931. He began his musical career as a cellist and gradually moved into composition. He studied with Karel Jirak at Roosevelt University and Bernhard Heiden at Indiana University. Since 1964 he has taught at the University of Hawaii at Manoa. His compositions include two symphonies, five piano sonatas, and numerous vocal and instrumental chamber works.

SOTIREOS VLAHOPOULOS is a native of St. Louis, Missouri and a graduate of the American Conservatory in Chicago, the University of Indiana, and the State University of New York. Among his teachers were Roy Harris and Virgil Thomson. Professor Vlahopoulos has taught at Daemen College, at New York's New School for the Performing Arts, and at the Washington Conservatory of Music, where he holds the title of professor emeritus. Vlahopoulos' compositions have been recorded by RPC and EMS Records and are published by Dorn Publications.