CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

MAY 1996
19 National Gallery Orchestra
George Manos, conductor
Beverly Benso, contralto, Guest Artist
Dvorak: In Nature's Realm
Elgar: Sea Pictures
Sibelius: En Saga, Opus 9
Bizet: Jeux d'enfants

26 André-Michel Schub, pianist
Works by Franz Schubert
Sonata in B-flat Major, Opus Posthumous
Impromptus in E-flat Major and A-flat Major, Opus 90
Wanderer Fantasy

JUNE 1996
2 The Brentano String Quartet
Mark Steinberg, violin
Serena Canin, violin
Misha Amory, viola
Michael Kannen, cello
Boccherini: Quartet, Opus 32, No. 4
Berg: Lyric Suite
Beethoven: Quartet, Opus 130

9 National Gallery Orchestra
George Manos, conductor
George Butterworth: A Shropshire Lad
Ravel: Le tombeau de Couperin
Brahms: Symphony No. 4

16 Stephen Prutsman, pianist
John Harbison: Sonata No. 1
Ravel: Miroirs
Liszt: Sonata in B Minor

23 Fritz Gearhart, violinist
Paul Tardif, pianist
Mozart: Sonata in B-flat Major
William Grant Still: Suite for Violin and Piano
Grieg: Violin Sonata in C Minor, Opus 45

30 Enrique Graf, pianist
Mendelssohn: Variations sérieuses
Moussorgsky: Pictures at an Exhibition

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS
at the National Gallery of Art

Fifty-third American Music Festival
Under the Direction of GEORGE MANOS

April 21 through May 12, 1996
Sunday evenings at Seven O’clock
West Building, West Garden Court
Admission free
The Fifty-third American Music Festival is made possible in part by a generous gift from the Ann and Gordon Getty Foundation.

Concerts from the National Gallery are broadcast in their entirety at 7:30 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.

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2191st Concert
April 21, 1996

ENSEMBLE DA CAMERA OF WASHINGTON

ANNA BALAKERSKAIA, piano
CLAIRE EICHHORN, clarinet
RICARDO CYNCYNATES, violin

PROGRAM

Amy Marcy Cheney Beach (Mrs. H.H.A.)
(1867-1944)
Sonata in A Minor for Violin and Piano
Opus 34 (1899)
Allegro moderato
Scherzo: Molto vivace
Largo con dolore
Allegro con fuoco

Leonard Bernstein
(1918-1991)
Sonata for Clarinet
(1941-42)
Grazioso
Andantino

INTERMISSION

Michael Nathaniel Hersch
(b. 1971)
Trio for Violin, Clarinet, and Piano
(1995)
World Premiere Performance

Richard Faith
Fantasy Trio
Andantino espressivo; allegro
Vivace impetuoso
The critically acclaimed ENSEMBLE DA CAMERA OF WASHINGTON was founded in 1990 out of a desire to offer audiences a variety of programs, featuring the mellow sound of the clarinet, the brilliant tone of the violin, the warmth of the viola, and the fullness and versatility of the piano. The ensemble's repertoire spans four centuries, and the addition of new works to the repertoire is of central importance to these artists. In addition to the works on tonight's program by Michael Hersch and Richard Faith, the trio has premiered and recorded Atlantis Awakening by Carolyn Bock. The Ensemble da Camera of Washington appears at the National Gallery by arrangement with Raymond Weiss Artists Management, Inc., of New York City.

Pianist ANNA BALAKERSKAIA received her Master of Music and Doctor of Musical Arts degrees from the St. Petersburg State Conservatory, for which she later served on the faculty. She has collaborated with such noted musicians as Leonid Kogan, Kirill Kondrashin, Vladimir Landsman, and Jacqueline du Pré, and has appeared on the stage of many of the world’s renowned concert halls, including Carnegie Hall, the Salle Gaveau in Paris, The Great Hall of the Moscow Conservatory, Teatro Colón in Buenos Aires, and the Palais des Beaux-Arts in Brussels. Among the prizes Miss Balakerskaia has won are three “Best Accompanist” Diplomas from the International Tchaikovsky Competition in Moscow. She teaches at the Levine School of Music in Washington.

CLAIRE EICHHORN, clarinetist and artistic director of the ensemble, was born in Stuttgart, Germany to a family of outstanding musicians: her mother, Judith Burganger, is a pianist, and her father, Erich, is a first violinist with the Cleveland Orchestra. Ms. Eichhorn completed her studies at Indiana University, where she received the prestigious Alfonso d’Emilia Award, and at the University of Michigan, where she won the highly competitive Concerto Competition. She has appeared as soloist and chamber musician with, among others, the Shanghai String Quartet, the Stratford Chamber Players, the Chamber Artists of Washington, the Washington Concert Opera Orchestra, and the Washington Chamber Symphony.

RICARDO CYNCYNATES is well known to Washington audiences, having performed as soloist with the National Gallery Orchestra under the baton of George Manos, with the National Symphony under Mstislav Rostropovich, and with the Virginia Chamber Orchestra. In 1987, following his tenure with the Detroit Symphony Orchestra, Mr. Cyncynates was appointed by Maestro Rostropovich as assistant concertmaster of the National Symphony, a post he still holds. A graduate of the Santa Cecilia Conservatory in Rome, the Accademia Chigiana in Siena, and the University of Indiana, Mr. Cyncynates studied violin with his father, Felix Cyncynates, Arrigo Pellica, and Franco Gulli. He has won Brazil’s National Young Soloist Competition and has received awards from Encyclopaedia Britannica, the Schering Corporation, and the National Research Council of the Brazilian Government.

Classicism influenced the formal structure of Amy Beach’s compositions, but she used a rich harmonic vocabulary typical of late German romanticism. Her Sonata for Violin and Piano is grand in scale and follows a traditional sonata form. Long, expansive melodic lines often overlap, as do the harmonies, creating a complex, interesting texture. This is particularly apparent in the third movement. The “salon music” style of the Scherzo provides a light contrast with the intensity of the outer movements.

About his Trio for Violin, Clarinet, and Piano, Michael Hersch writes: “The Trio in one movement, composed over a few days in March of 1995, was written for the Ensemble da Camera of Washington. Like much of my work preceding the Trio, the music reflects introspective, tragic, tense, and in some instances violent or calm qualities, inevitably unfolding from the work’s opening bars. These opening bars, a fugue subject of twenty-five measures, slowly disintegrate themselves after a four-voice exposition, metamorphosing throughout the work, ultimately reaching a violent climax and slow descent into silence.”

Bernstein’s Clarinet Sonata is one of his first works to be published. It is dedicated to his friend David Oppenheim, who met Bernstein at Tanglewood, where Oppenheim was a young clarinetist in the orchestra. The work is stylistically very much influenced by Hindemith, and the two short movements are melodically and rhythmically complex, yet at the same time simple and direct.

Richard Faith has dedicated his Fantasy Trio to the Ensemble da Camera of Washington. He is a melodist who writes for the three instruments in a most vocal manner. After its Washington premiere by the Ensemble da Camera, the Washington Post reviewer wrote: “It is...based so solidly in the romantic tradition that you would think it has been part of the standard repertoire for years.”

- Notes on the music are excerpted from materials provided by Barbara Sonies and reprinted with the kind permission of the Hildegard Publishing Company.
MAYNARD FERGUSON AND HIS BIG BOP NOUVEAU BAND

(The performers will announce their selections from the stage.)

Jazz legend, internationally renowned big band leader, and world-class trumpet and brass player MAYNARD FERGUSON is now in his fourth decade as a leader. With his BIG BOP NOUVEAU BAND, Maynard has redefined big band jazz for the 1990s by drawing upon bebop, straight-ahead jazz, funk, swing, classical, and contemporary music to create a fresh sound within the classic big band form.

Born in Montreal, Quebec, on May 4th, 1928, Maynard Ferguson exhibited musical talent at an early age, playing piano and violin by the age of four. He was nine years old when he discovered the trumpet, and not long thereafter he was admitted to Montreal's French Conservatory of Music. By age thirteen, he was ready for his first solo performance with the Canadian Broadcasting Company Orchestra. At sixteen, he was on the stage for big band jazz concerts on a regular basis, playing in the warm-up bands for all of the great jazz orchestras when they passed through Montreal. At the invitation of Stan Kenton, Maynard came to the United States in 1949 to play not only with Kenton's orchestra, but also with Boyd Rayburn, Jimmy Dorsey, and Charlie Barnett. In 1952 Maynard decided to go free-lance, and his activity and exposure increased to include appearances with the New York Philharmonic under Leonard Bernstein, an all-star band of his own, called the “Birdland Dream Band,” recordings, film soundtracks, and concert tours.

The big event of the seventies for Maynard was the unprecedented popularity of his theme music for the motion picture “Rocky” (Gonna Fly Now), but that decade also saw a gold album, a top ten single, and a Grammy nomination in 1978. In the early 1980s he founded the fusion-funk band High Voltage, which was the precursor of the Big Bop Nouveau Band. Maynard Ferguson records for Concord Records and appears at the National Gallery by arrangement with Paradise Artists, Inc. of Ojai, California.

GORDON HAWKINS, baritone
GILLIAN COOKSON, pianist

PROGRAM

Major Sullivan Ballou's Letter to His Wife
Washington Premiere Performance

Margaret Bonds (1913-1972) Three Dream Portraits
Margaret Bonds (1913-1972) Minstrel Man
Margaret Bonds (1913-1972) I, Too
Margaret Bonds (1913-1972) Dream Variation

Daniel Gregory Mason (1873-1953) The Russians

INTERMISSION

Charles Griffes (1884-1920) Sorrow of Mydath
Charles Naginski Look Down, Fair Moor
Celsius Dougherty (b. 1902) Hush'd Be the Camps Today
Samuel Barber (1910-1981) Sure On This Shining Night
Aaron Copland (1900-1990) A Green Lowland of Pianos
Aaron Copland (1900-1990) Selections from “Old American Songs”
Washington, D. C. native and University of Maryland graduate GORDON HAWKINS is a winner of the 1992 Luciano Pavarotti Opera Company of Philadelphia International Vocal Competition. He is a veteran of many performances at the Metropolitan Opera in New York, where his debut role was Jake in Porgy and Bess. At the “Met” he has also sung Silvano in Un ballo in maschera, Roucher in Andrea Chenier, Marcello in La Bohème, and Donald in Billy Budd. Having sung the title role of Rigoletto for the Seattle Opera, Mr. Hawkins was invited back in subsequent seasons to sing the roles of Gunther and Donner in Wagner’s Ring and Count di Luna in Il Trovatore. Here in Washington he has performed Porgy and Bess with the National Symphony under Andrew Litton. His concert and oratorio performances have included the Brahms Requiem with the Washington Oratorio Society, Elijah in Charlottesville, Virginia and Greenwich, Connecticut, Haydn’s Lord Nelson Mass with the Long Island Philharmonic under the late Christopher Keene, and performances of Beethoven’s Ninth Symphony in Brooklyn and Mexico City. Gordon Hawkins appears at the National Gallery by arrangement with Thea Dispeker, Inc., Artists Representative, of New York City.

Pianist GILLIAN COOKSON was born in England and received her early musical training at the Watford School of Music, studying piano, violin, and cello. After receiving degrees from the Royal Academy of Music in London, she continued her studies in Geneva, Switzerland. Since coming to the United States she has lived in Washington, pursuing a busy career as accompanist and vocal coach. She has undertaken projects with Todd Duncan, the University of Delaware, the Washington Opera, the Prince George’s Opera, and the Opera Theater of Northern Virginia, and has been accompanist and judge for the Metropolitan Opera National Council Auditions. In addition to appearing at the National Gallery with soprano Elizabeth Kirkpatrick and clarinetist Sidney Forrest, Ms. Cookson has performed at the Phillips Collection, the Renwick Gallery, the Corcoran Gallery, and the Kennedy Center, as well as at London’s Royal Opera House and Covent Garden and the Teatro Real in Madrid.

EDINBURGH QUARTET

PETER TANFIELD, violin  PETER MARKHAM, violin

MICHAEL BEEoston, viola  MARK BAILEY, cello

PROGRAM

Albert Spalding (1888 - 1953)
String Quartet in E Minor, Opus 10
Allegro deciso ma non troppo
Vivace ma non troppo
Andante con moto
Finale: Allegro maestoso; allegro molto

Ruth Crawford (1901-1953)
String Quartet (1931)
Rubato assai
Andante
Leggero; tempo giusto
Allegro possibile

INTERMISSION

Aaron Copland (1900-1990)
Movement for String Quartet (1924)
Two Pieces for String Quartet

Lento molto (1928)
Rondino (1923)

Michael Torke

Washington Premiere Performance
Now in its thirty-fifth year, the EDINBURGH QUARTET has established itself as one of the most successful in Britain and has traveled widely throughout the United Kingdom and abroad. The quartet has performed in more than forty countries and was one of six quartets to be invited to perform in the 1995 International Festival of String Quartets in Provence, France. Following the retirement of Miles Baster in November of 1995, the quartet selected and began working with its new leader, Peter Tanfield, touring the north of England, the Sultanate of Oman, and now the eastern United States. Although the quartet’s repertoire is firmly based in the mainstream of the European tradition, its advocacy of new works by composers such as Ruth Crawford, Kenneth Leighton, and Edward Harper has earned for it the first Scottish Society of Composers Award for the promotion and encouragement of the work of living composers.

The Edinburgh Quartet’s new leader, PETER TANFIELD, was already playing the violin at the age of four. He enrolled first in the Rubin Academy in Tel-Aviv, Israel, and subsequently in the International Menuhin Academy in Gstaad, Switzerland and the Sweelinck Conservatorium in Amsterdam. His teachers were Felix Andrievsky, Yehudi Menuhin, and Herman Krebbers. A prize winner in London’s Carl Flesch Competition and Salzburg’s Mozart Competition, Mr. Tanfield has appeared as soloist with the Philharmonia Orchestra, the City of London Sinfonia, and the Scottish Chamber Orchestra. He plays a Guarneri violin from 1689.

Violinist PETER MARKHAM has been the second violinist of the Edinburgh Quartet since 1975. After studies with Joan Spencer at the Guildhall School of Music and Drama in London, he joined the Ulster Orchestra and subsequently the Bergen (Norway) Symphony Orchestra and the Northern Sinfonia in Newcastle. He plays a violin by Josef Gagliano which dates from 1775.

Violist MICHAEL BEEKSTON was born into a musical family in the north of England. He studied at the Royal Manchester College of Music, where he found inspiration in the work of his teachers, Frederick Riddle and Alexander Moskovsky. At twenty-one, he was named co-principal violist with the BBC Scottish Symphony Orchestra and moved from that post to the Edinburgh Quartet in 1971. He plays instruments by Josef Albani (Bozen, 1720) and Victor Unsworth (Bristol, 1992.)

Cellist MARK BAILEY studied at the Royal College of Music, where he won all of the major cello prizes, including the coveted Ivor James Award. Upon graduation, he was invited to study for two years in Nice under Paul Tortelier, with scholarships from the French government, the Countess of Munster Trust, and the Suggia Trust. Before joining the quartet in 1985, Mr. Bailey was sub-principal cellist of the English National Opera. He plays a modern French cello by Jacques Camurat (1989.)

The Albert Spalding String Quartet in E Minor presents harmonic and thematic links between the first and third movements, as well as a special quasi solo role for the first violin near the end of each of those movements. The second movement is a capricious scherzo, marked by the composer to be played “con sentimento comico.” This alternates with a tranquillo section, even while the caprice still continues. The movement ends with a coda of ever increasing speed. The Finale has a short, stately introduction, following which all four instruments play the main theme in octaves. After an episode which is presented first in major and then in minor key, the coda brings back major tonality, with the second violin first assuming a solo role and then playing a duet with the viola.

Ruth Crawford’s only string quartet is a twelve-tone work, which composer and critic Virgil Thomson hailed as “a masterpiece for beauty of sound and sustained expressivity.” Throughout the first movement, the composer indicates with the word “solo” the instrument that is carrying the melodic line, which is shared mainly by the first and second violins. In the middle section, the solo role passes to the cello, and then to the viola in the final bars. A pedal note in the cello leads into the Leggiero, at the opening of which the two violins and the viola interweave contrapuntally. A few bars into the movement, the viola announces the disjunct figure which is to form the basic material of the movement. The Andante is a sort of threnody of sustained notes in each voice which move for the most part in semitones. The movement rises slowly to a climax before a moment of restless rhythm and an ending in which only the voices of the viola and cello are heard. The Finale is a curious movement in which the second violin, viola, and cello move in octaves and rhythmic unison against the first violin, which remains essentially an unaccompanied voice. It is an example of twentieth century music harking back to antiphony.

During the earlier years of this century it was almost de rigueur for some aspiring composers to go to Paris to study with Nadia Boulanger. Among the many who made the trans-Atlantic crossing was Aaron Copland, and it was during his years with Mlle. Boulanger that he wrote the Movement for String Quartet. The Movement has three sections: fast, slow, fast. It opens with all the instruments muted, the violins and viola in turn playing a plaintive, short melody that is poignantly harmonized. When the tempo quickens, the rhythm alters and the mutes are removed, but the opening figure still provides the melodic substance. There is an emphatic climax, which subsides into the third section, which closes with further recollections of the opening theme.
Copland’s *Lento molto* maintains its dignified slow tempo throughout. The instruments interweave and overlap in a harmonic texture that acquires acerbity only at moments of climax.

Originally intended as an homage to Gabriel Fauré, the *Rondino* has a theme which spells out Fauré’s name in the *solfege* syllables. This theme is announced by the first violin with the viola entering in canon. Unlike its companion piece, the *Rondino* does not eschew extreme dissonance. There is much canonic writing, with the cello at one point initiating a short-lived canon for all four instruments.

Michael Torke casts *Chalk* in a single movement and marks it to be played at the same fast tempo throughout. It opens with detached eighth notes from the viola and two violins, below which the cello plays a sustained pedal note. It is the constant reiteration of the fast eighth notes, often as repeated notes, which is the main rhythmic element of the piece. There is imitation and much crossing of the parts, with the cello in particular being asked to play at the top of its compass. After a climax employing double stopping for all the instruments, the viola and violins suddenly return to the dry, detached notes with which they began. It is almost as if, with Shakespeare’s “golden lads and girls,” they had come to dust.

*Notes on the string quartets*

*by George C. McVicar*

About *Chalk*, Michael Torke writes: “*Chalk* refers to an off-white color I associate with the initial chord I chose for the piece. But the harmony (and color) shifts more dramatically than in earlier ‘color pieces,’ and the fact that chalk itself is a material with which to draw, that comes in a variety of colors, suggests the idea of a harmonic flexibility I found necessary for this work.”

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**NOTES ON THE COMPOSERS**

**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.

**AMY MARCY CHENEY BEACH** (or Mrs. H.H.A. Beach, as she preferred to be known) was, at the time of her death, considered to be one of the first American women to win recognition as a composer of classical music. This was at a time when women were beginning to emerge from the shadows of dilettantism, the position they usually held in a male-dominated world of classical music performance and composition. She was the first American woman to write a symphony and produced a large number of other works, including a *Concerto for Piano and Orchestra*, the *Sonata* on this Festival program, works for chorus and orchestra, songs, piano works, and chamber music.

Undaunted by his father’s pressure to join the beauty aid business, **LEONARD BERNSTEIN** pursued a career as a musician, establishing for himself world renown as a composer, conductor, educator, and performer of music. A champion of both popular and classical genres, Bernstein is perhaps best remembered for having brought music to the public through his television and radio broadcasts, books, and lectures.

**MARGARET BONDS** was born in Chicago in 1913. She began her musical studies in the home of her mother, which was a gathering place for young black American writers, artists, and musicians, including composer Will Marion Cook and Florence Price. Bonds produced her first piece, *Marquette Street Blues*, at the age of five. She studied at Northwestern University and at the Juilliard School of Music, and her teachers included William Dawson and Roy Harris. She was the first black American to appear as soloist with the Chicago Symphony and in New York she founded a society to foster the work of black musicians and composers. Her primary output was vocal music, and many of her songs were commissioned and first performed by Leontyne Price.

**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.”
RUTH SEEGER CRAWFD received her early musical training largely at the School of Musical Art in Jacksonville, Florida, where she later taught piano. After studies at the American Conservatory in Chicago, she went to New York, where she studied composition with Charles Seeger, whom she eventually married. Whereas her early works are atonal and tightly organized, her later works incorporate a simpler harmonic vocabulary, growing perhaps out of her lifelong involvement with arranging folk songs for children.

Born in Glenwood, Minnesota, CELIUS DOUGHERTY studied piano and composition at that state's university and performed his own piano concerto with the University Orchestra in his sophomore year. He continued his studies as a scholarship student at Juilliard, where his teachers were Rubin Goldmark and Rosina Lhévinne. His songs have captured the interest of many important American singers, including Marian Anderson, Gladys Swarthout, and William Warfield.

RICHARD FAITH was born in Evansville, Indiana, and studied at the Chicago Musical College of Roosevelt University, Indiana University, and the Santa Cecilia Conservatory in Rome. An active performing pianist, Mr. Faith has appeared throughout the United States, in England, France, Switzerland, Germany, and Italy. He has taught piano at the University of Arizona, Morningside College, the Chicago Musical College, and Indiana University.

CHARLES TOMLINSON GRIFFES studied in Germany during the first decade of the twentieth century, at which time Engelbert Humperdinck was one of his teachers. After returning to the United States in 1907, Griffes became music director at the Hackley School in Terrytown, New York, a post he held until his death in 1920.

MICHAEL NATHANIEL HERSCH is only twenty-five years old, but has already had his works performed across the United States and throughout Europe. A prizewinner in the 1994 Composer’s Guild International Competition, he currently studies at the Peabody Conservatory of Music in Baltimore, as well as undertaking private study with John Corigliano. His works were the focus of a week-long series of concerts at the Peabody in 1995.

A native of Brookline, Massachusetts, DANIEL GREGORY MASON was born into the family of instrument builders that were partners in the famous Mason & Hamlin piano company. He studied at Harvard, published his first composition in 1894, when he was twenty-one, and wrote his first book on music, *From Grieg to Brahms*, six years later. He was head of the music department at Columbia University from 1940 to 1942. Regarded as a “Boston classicist,” Mason maintained a conservative style throughout his life, similar to that of his favorite teacher, Vincent d’Indy.

Although born in Chicago, ALBERT SPALDING spent his student and professional years in New York and in Europe. A professional violinist as well as a composer, Spalding made his debut in Paris in 1905 and seventeen years later became the first American violinist to play at the concerts of that city’s Société des concerts du Conservatoire. He played the United States premiere performances of the violin concertos of Ernst von Dohnányi, Edward Elgar, and Samuel Barber. In addition to more than 120 compositions, Spalding authored an autobiography, *Rise to Follow*, and a biographical novel about the eighteenth century violinist Tartini, *A Fiddle, A Sword, and a Lady*.

MICHAEL TORKE was born in Milwaukee, Wisconsin and began piano lessons at the age of five (the same age at which he began to compose.) He subsequently studied at the Eastman School of Music and then at Yale. In 1985 he wrote *Ecstatic Orange*, which was the first of what has become a series of color works. In the spirit of Arthur Bliss, Aleksandr Skryabin, and a number of other composers, Torke has connected color with music.

(Biographical information was not available at press time for Cal Stewart Kellogg and Charles Naginski.)

- Notes by Stephen Ackert