

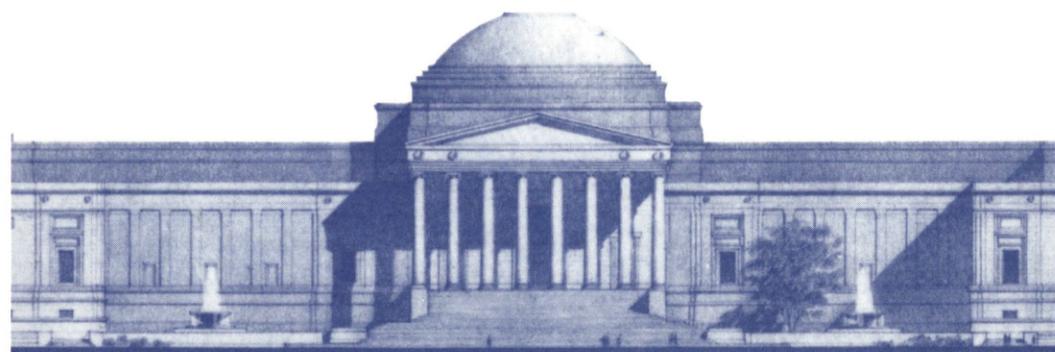
INDEX TO THE COMPOSER AND PERFORMER
BIOGRAPHIES

	Page
ADAMS, John, composer	12
BENSO, Beverly, contralto	4
BALES, Richard, composer	5
CARTER, Elliott, composer	12
CHAPLIN, Diane, cellist	18
COPLAND, Aaron, composer	5
COWELL, Henry, composer	18
CRAWFORD, Ruth, composer	18
DAVIS, Glenn, percussionist	15
GRIFFES, Charles Tomlinson, composer	10
HANSON, Howard, composer	8
HERSCH, Michael Nathaniel, composer	12
HUSA, Karel, composer	19
IVES, Charles, composer	19
JONES, Martin David, pianist	10
MANOS, George, conductor	4
MARTIN-SILOS, Francesca, violist	18
MAZZAROPPI, Gary, bassist	15
McPARTLAND, Marian, pianist	14
REDDING, Deborah, violinist	17
ROSENFELD, Julie, violinist	17
SEEGER, Ruth Crawford (See CRAWFORD)	
WARD, Robert, composer	7

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



Fifty-fourth American Music Festival

Under the Direction of GEORGE MANOS

April 6 through 27, 1997
Sunday evenings at Seven O'clock
West Building, West Garden Court

Admission free

2227th Concert

April 6, 1997

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

with

BEVERLY BENSO, *contralto*

PROGRAM

Aaron Copland
(1900-1990)

Letter from Home
(1944)

Richard Bales
(b. 1915)

A Set of Jade
for Mezzo-soprano and Orchestra (1964)

A Bitter Love
Tears
The River and the Leaf
A Feast of Lanterns
At the Kuang-Li Pavilion
Keeping the New Year's Watch at Ch'in Chou
New Year's Song
Lines from the Tomb of an Unknown Woman

INTERMISSION

Robert Ward
(b. 1917)

By the Way of Memories
A Nocturne for Orchestra (1991)

Howard Hanson
(1896-1981)

Sinfonia sacra
(Symphony No. V, 1955)

*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.*

Conductor, composer and pianist **GEORGE MANOS** has been director of music at the National Gallery of Art and conductor of the National Gallery Orchestra since 1985. He is also artistic director of the Gallery's American Music Festival and of the Gallery's resident vocal and chamber ensembles, which he founded. A native of Washington, George Manos has been organizing and conducting orchestras and choirs since 1947, making this his fiftieth year of professional musical activity in the city. Among these were the New Washington Sinfonietta, the Hellenic, Washington, and National Oratorio Societies, and the National Association of American Composers and Conductors Chamber Orchestra. Manos directed the efforts of this last ensemble toward the presentation of new works by American composers.

Maestro Manos' career as a teacher has included several years on the faculty of Catholic University in Washington, D.C., where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. The inclusion of jazz in the American Music Festival has been one of Manos' innovations as National Gallery music director.

Contralto **BEVERLY BENSO** is a favorite of Washington conductors and audiences as an oratorio and concert soloist. She is often invited to sing outside the Washington area, as well, and appeared most recently in the Britten Festival of the Akron, Ohio Chamber Music Series. Ms. Benso's career has taken her to many international venues, including the Salzburg Festival and Germany's Bach Tricentennial and Rheingau Festivals. A member of the National Gallery Vocal Arts Ensemble, she has contributed to many of the Gallery's concerts of vocal music over the past eleven years. In addition to the Vocal Arts Ensemble concerts, she has performed twice in solo recital and nine times as soloist with the National Gallery Orchestra under George Manos, presenting such works as Edward Elgar's *Sea Pictures* and Johannes Brahms' *Alto Rhapsody*. Beverly Benso was the soloist of choice for the World Premiere performances of Manos' *Five Greek Songs* for solo voice and piano and Richard Bales' *Peaceable Kingdom* and *National Gallery Suite No. 5*.

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. During his lifetime, Copland was appropriately dubbed the "Dean of American Composers."

Copland's *Letter from Home* was written in response to a commission from Paul Whiteman and the American Broadcasting Company and was first performed under Whiteman's direction on the *Philco Radio Hour* on October 17, 1944. The Gallery Orchestra plays a revised version of the work, which Copland released in 1962.

Richard Bales was assistant to the director for music at the National Gallery of Art 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 Sergey Koussevitsky at the Berkshire Music Center.

The title of Bales' *A Set of Jade* refers to the Chinese custom of collecting and displaying jade objects in groups that have a unifying theme. In the case of the poems the composer selected, they are unified not only by their origin in Chinese literature, but also by their use of imagery from nature to symbolize human emotions. Even without the texts, these eight pieces would belong together as a set, given their transparent textures and peaceful rhythms. The texts are as follows:

A BITTER LOVE - Li Po (701-763 A.D.)

How beautiful she looks,
Opening the pearly casement,
And how quietly she leans,
And how troubled her brow is.
You may see the tears now,
Tears white on her cheek!
But not the man she so bitterly loves.
How beautiful she looks

TEARS

Wang Seng-Ju (c. 550 A.D.)
High o'er the hill the moon-barque steers.
The lantern lights depart.
Dead springs are stirring in my heart -
And there are tears.
But that which makes my grief more deep
Is that you know not when I weep.

THE RIVER AND THE LEAF

Po Chü-I (772-846 A.D.)

Into the night the sounds of luting flow;
The west wind stirs amid the rootcrop blue,
While envious fireflies spoil the twinkling dew,
And early wild geese stem the dark Kim Ho.

Now great trees tell their secrets to the sky,
And hill on hill looms in the moon-clear night.
I watch one leaf upon the river light;
And in a dream, go drifting down the Hwai.

A FEAST OF LANTERNS

Yuan Mei (1715-1797 A.D.)

In spring, for sheer delight,
I set the lanterns swinging through the trees.
Bright as the myriad argosies of the night
That ride the clouded billows of the sky.
Red dragons leap and plunge through cold and silver seas;
And, oh, my garden, gleaming cold and white,
Thou hast outshone the far, faint moon on high!

AT THE KUANG-LI PAVILION

Su Tung-Po' (1036-1101 A.D.)

Red-skirted ladies, robed for fairyland, all are flown;
But my heart, to the wail of their long reed pipes, lilt on.
Their clarion songs, 'mid the wandering clouds, were blown.
The tiny waisted dreamily dancing girls are gone.

KEEPING THE NEW YEAR'S WATCH AT CH'IN CHOU

Chang-Yüeh (667-730 A.D.)

The old year ends with tonight;
A new round comes with the dawn.
But the sadness of autumn still lingers in my heart,
As the dipper's handle turns northeast,
Whither I would be, when spring returns.

NEW YEAR'S SONG

Anonymous

In the land of Shu,
The winter home is like the warmth of spring at home.
Already, on the first morning of the turn,
The early plum puts forth,
Bent on surprising with unexpected petals the stranger from afar,
For whom another year of exile comes!

LINES FROM THE TOMB OF AN UNKNOWN WOMAN

Anonymous

Mother of pity, hear my prayer!
That, in the endless round of birth,
No more may break my heart on earth;
Nor by the windless waters of the blest, weary of rest;
That drifting, drifting, I abide not anywhere.
Yet, if by karma's law, I must resume this mantle of the dust,
Grant me, I pray, one dewdrop from thy willow spray;
And, in the double lotus, keep my hidden heart asleep.

Robert Ward received his musical education at the Eastman School of Music and at Juilliard. He has taught at a number of the nation's leading music schools, including Juilliard, Columbia, Queens College, Duke University, and the North Carolina School of the Arts, of which he was chancellor for seven years. His works include the Pulitzer Prize-winning opera, *The Crucible*, six symphonies, and a ballet based on Hawthorne's *The Scarlet Letter*.

Ward's *By the Way of Memories* was commissioned in celebration of the 50th Anniversary of the National Gallery of Art and is dedicated to the National Gallery Orchestra and to George Manos. On the occasion of the premiere performance in the Forty-eighth American Music Festival (April 7, 1991,) the composer wrote:

"Over the years I have been asked to write for many celebratory occasions, and as a result have composed numerous (and enough) overtures, odes, and choral works which are festive and buoyant in character. I was therefore relieved when George Manos told me that, since the National Gallery was commissioning five works to be premiered during the Fiftieth Anniversary season, he hoped that not all of them would be pretentious or grandiose.

This welcome news immediately set my creative wheels turning in the direction of something meditative, perhaps a work reflecting on past experiences as remembered and felt anew. *By the Way of Memories* has turned out to be just that, music which expresses those thoughts which oftentimes haunt the quiet of the night.

In the course of composing my nocturne I experienced one of those happenings which remind once again of the mysterious and wonderful working of the human brain. I had written the work's three thematic sections, when suddenly the last phrases of a song, *Rain Has Fallen All the Day*, which I wrote fifty years ago, came strongly to mind. Perhaps it was the similarity of the accompaniment of the third theme of my nocturne to that of the song which triggered the association. Then I recalled the words of James Joyce for his remembered music: 'Staying a little by the way of memories shall we depart. Come, my beloved, where I may speak to your heart.' With some rhythmic recasting, it seemed the appropriate coda for the work at hand. I hope so, but I must leave that to you, the listeners, to judge. In any case, I had found the title for my night soliloquy."

Musicians who worked with **Howard Hanson** have attested to his articulate directness in conversation, his strong emotions about music and many other subjects, his drive as a conductor to draw ever more sound out of the Eastman Orchestra, and his overall positive attitude in his dealings with other people. As these qualities might translate into music, they can be heard in *Sinfonia sacra*. Hanson credited Bach, Palestrina, Respighi, and above all Sibelius as being the composers whose works had the most influence on him.

2228th Concert

April 13, 1997

MARTIN DAVID JONES, *pianist*

PROGRAM

Charles T. Griffes (1884-1920)	Roman Sketches Opus 7 (1915-16)
The White Peacock	
Nightfall	
The Fountain of the Acqua Paola	
Clouds	

Elliott Carter (b. 1908)	Piano Sonata (1945-46)
Maestoso	
Andante	

INTERMISSION

Michael Nathaniel Hersch (b. 1971)	Largo for Piano Solo (1996)
<i>World Premiere Performance</i>	

John Adams (b. 1947)	China Gates (1977)
<i>Washington Premiere Performance</i>	

Aaron Copland (1900-1990)	Three Dance Pieces from "Rodeo" (1942)
Buckaroo Holiday	
Corral Nocturne	
Hoe-down	

Pianist **MARTIN DAVID JONES** has received critical acclaim for his recital and concerto performances on both coasts of the United States. His appearances at major musical centers have included concerts at Lincoln Center, the Kennedy Center, and Gindi Auditorium in Los Angeles. Mr. Jones' performing career began in his native California under the auspices of California's Young Artists Guild. While enrolled in the master's and doctoral degree programs at the Peabody Conservatory in Baltimore, he presented recitals in Washington at the World Bank, the International Monetary Fund, and at Lisner Auditorium, as well as concerto performances with the Frederick (Maryland) Symphony Orchestra and the Columbia Orchestra of Maryland. His teachers have included Julian Martin, Charles Fierro, Paul Schenly, and Earle Voorhies. Mr. Jones has several competition awards to his credit, including the Yamaha Prize from the Frinna Awerbuch International Piano Competition, First Place in the Professional Division of the Baltimore Music Club Competition, and finalist at the American Pianists Association Beethoven Fellowship Competition. Active in the presentation of contemporary music, Mr. Jones has an extensive repertoire of works by Elliott Carter, John Adams, Robert Muczynski, William Bolcom, Arvo Pärt, and Henri Dutilleux, among others. Martin David Jones is currently on the faculty of Viterbo College in LaCrosse, Wisconsin.

Although **Charles Tomlinson Griffes** was influenced by German romanticism and later by music from Asia, the harmony and texture of a number of his works, including the *Four Roman Sketches*, resemble that of the French music of his time. On account of these works, Griffes is sometimes dubbed music's "American Impressionist." Multi-level sonorities, whole-tone scales, and altered dominant chords are frequently used, giving the music its characteristic ambience. Each of the movements is inspired by a poem of William Sharp, who published under the name Fiona MacLeod. The texts are as follows:

THE WHITE PEACOCK

Here where the sunlight floodeth the garden,
 Where the pomegranate reareth its glory of gorgeous blossom;
 Where the oleanders dream through the noontides;
 . . . Where the heat lies pale blue in the hollows, . . .
 . . . Here where the dream-flowers,
 The cream-white poppies, silently waver,

. . . Here as the breath, as the soul of this beauty
 Moveth in silence, and dreamlike, and slowly,
 White as a snowdrift in mountain valleys
 When softly upon it the gold light lingers,
 . . . Moves the white peacock, as tho' through the noontide
 A dream of the moonlight were real for a moment.
 Dim on the beautiful fan that he spreadeth. . .
 . . . Dim on the cream-white are blue adumbrations, . . .
 Pale, pale as the breath of blue smoke in far woodlands,
 Here, as the breath, as the soul of this beauty,
 Moves the White Peacock.

NIGHTFALL

The long day is over.
 Dusk, and silence now:
 And night, that is as dew
 On the flower of the World.

THE FOUNTAIN OF THE ACQUA PAOLA

Shimmering lights,
 As though the Aurora's
 Wild polar fires
 Flashed in thy happy bubbles,
 Died in thy foam.

CLOUDS

Mountainous glories,
 They move superbly;
 Crumbling so slowly,
 That none perceives when
 The golden domes
 Are sunk in the valleys
 Of fathomless snows.

One of America's most prolific living composers, **Elliott Carter** has produced at least one large-scale work in every genre except opera. His music is characterized by dynamic use of form and timing, complex cross-tempi, and sometimes crowded textures. It presents a genuine challenge to performers and listeners alike.

Carter revised his only piano sonata in 1982, thirty-six years after its date of composition, and it is the later version that Martin David Jones performs this evening. The work shares conservative as well as progressive traits. Although it is basically a tonal work, two tonal centers, B and A-sharp, are juxtaposed in place of the traditional tonic and dominant harmonies. The rhythm of the sonata is shifting and unpredictable, giving it a restless quality. Carter made a special effort to exploit the sonorities available on a large grand piano, particularly the rich overtones. The results can be heard to especially good effect in the early part of the first movement.

Michael Nathaniel Hersch is a graduate assistant in composition at the Peabody Conservatory in Baltimore. Although his career as a composer is still in its early stages, he has already had his works performed across the United States and at various locations in Europe. His *Trio for Violin, Clarinet, and Piano* was premiered at the 1996 American Music Festival by the Ensemble da Camera of Washington. The composer demurs at writing program notes or explanations of his works, stating only that his music contains direct personal musical expression of "a seemingly irremovable visual, emotional, and psychological underpinning."

A native of Wooster, Massachusetts, **John Adams** studied clarinet with his father and with Felix Viscuglia of the Boston Symphony, and conducting with Mario di Bonaventura. While at Harvard, Adams studied composition under Leon Kirchner. Other composers who have influenced him include John Cage, Christian Wolff, Morton Feldman, and Robert Ashley. Adams is closely associated with minimalism, a musical style in which compositional unity is achieved through the repetition of simple harmonic, melodic, or rhythmic figures. His wider recognition as a composer, however, has come from works that have moved beyond the restrictions of minimalism, such as the opera, *Nixon in China*, and his two symphonies, *Harmonium* and *Harmonielehre*. Adams' *China Gates* features pulsating eighth notes which present abrupt changes of harmony, a process which in electronic music is called "gating."

One of the prime ballet companies of the 1930s and 1940s was the expatriate Russian troupe, the *Ballet Russe de Monte Carlo*. The company issued a joint commission to choreographer Agnes de Mille and composer Aaron Copland, the result of which was *Rodeo*. In the words of Miss de Mille: "The theme of the ballet is basic. It deals with the problem that has confronted all American women, from earliest pioneer times: how to get a suitable man." The work was originally composed for orchestra and was later transcribed for piano by the composer.

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.

2229th Concert
April 20, 1997

MARIAN McPARTLAND TRIO

(Miss McPartland will announce her program from the stage.)

MARIAN McPARTLAND's virtuoso performance at the piano and her personal style of jazz have won her acclaim, a large enthusiastic following, and an international reputation as one of the most important figures in jazz today. This multifaceted artist appears on concert stages, in night clubs, at colleges and universities, and on radio, television, and recordings. She is a regular guest at major United States jazz festivals, including the Monterey, JVC New York, and Kansas City Women's Jazz Festivals, and Michigan's Meadowbrook and Salt Lake City's Snowbird Festivals. In Europe, Marian McPartland has performed at the prestigious jazz festivals of Nice, Montreux, Antibes, and Berlin, among others. Her many awards include the Peabody Award and the Duke Ellington Fellowship Medal from Yale University, as well as honorary doctorates from Ithaca College, Union College, and Bates College. Her radio show, "Piano Jazz" has won the ASCAP-Deems Taylor Prize and awards from the Corporation for Public Broadcasting.

Born in England, Marian McPartland began her music studies at the Guildhall School in London. Her first experience with playing jazz on stage came with a touring English vaudeville troupe. During World War II she joined ENSA, the British equivalent of the USO, and eventually the USO itself, where she met her future husband, cornetist Jimmy McPartland. After the war, husband and wife played together in the Jimmy McPartland Quintet, and in 1950 Marian formed her own trio. The Marian McPartland Trio was the house jazz ensemble at New York's Hickory House for more than ten years. Eventually it went on to play many of the country's most prestigious clubs, including the Café Carlyle at the Hotel Carlyle in Manhattan.

A composer as well as a performer, Marian McPartland has several jazz hit songs to her credit, including *In the Days of Our Love*, *Twilight World*, and *There'll Be Other Times*. The Marian McPartland Trio appears at the National Gallery by arrangement with Parsons Artists Management of Highland Park, Illinois.

Bassist GARY MAZZAROPPI attended the Berklee School of Music in Boston, where he earned the Bachelor of Music Education degree. While at Berklee, Mr. Mazzaroppi studied privately with classical bassist Bill Curtis and with jazz bassist Ron McClure. His first job after graduation was with the Lionel Hampton Big Band, with which he toured extensively, while still studying the bass under the guidance of Richard Davis. Since that time, he has appeared with many jazz artists, including Herb Ellis, Stan Getz, Joe Morello, Buddy Rich, and Charlie Byrd, just to name a few. Mr. Mazzaroppi has played regularly with Marian McPartland for a number of years, as well as with Tal Farlow and Les Paul. He has made recordings with Tal Farlow and with Lionel Hampton.

Percussionist GLENN DAVIS first began studying music with noted vaudevillian and percussionist William "Billy" Vail. Later teachers included Henry Adler, Charles Tappen, and the Pulitzer Prize-winning composer/percussionist, Michael Colgrass. A veteran of twenty years as a teacher in public schools and music academies, Mr. Davis has kept up a busy performance schedule all the while. He has enjoyed ongoing musical associations with such jazz greats as Stan Getz, Tal Farlow, Frank Foster, Kai Winding, and Doc Cheatham, as well as with Marian McPartland and the legendary French jazz pianist, Bernard Pfeiffer. Glenn Davis can be heard on many jazz recordings, including *Stillwaters* with the Harry Leahey Trio, *The Jazz Piano of John Coates, Jr.*, and *Higher Primates - Environmental Impressions*. Mr. Davis is a charter member of Higher Primates, a new music percussion group that has grown into an eighteen-piece orchestra.

2230th Concert

April 27, 1997

THE COLORADO QUARTET

JULIE ROSENFELD, *violin*

DEBORAH REDDING, *violin*

FRANCESCA MARTIN-SILOS, *viola*

DIANE CHAPLIN, *cello*

PROGRAM

Henry Cowell
(1897-1965) Quartet Euphometric
(1916)

Ruth Crawford (Seeger)
(1901-1953) String Quartet
(1931)
Rubati assai
Leggiero; tempo giusto
Andante
Allegro possibile

Karel Husa
(b. 1921) Quartet No. 4: "Poems"
(1990)
Maestoso ("Bells")
Allegro ("Sunlight")
Grave ("Darkness")
Adagio ("Hope")
Allegro risoluto ("Wild Birds")
Adagio ("Freedom")

(Played without pauses between movements)

INTERMISSION

Charles Ives
(1874-1954)

String Quartet No. 1
(1896)

Andante con moto
Allegro
Adagio cantabile
Allegro marziale

In a ten-day period in 1983, the **COLORADO QUARTET** made history by winning two of the music world's highest honors one after another: the Naumburg Chamber Music Award and First Prize at the Banff International String Quartet Competition. Since that time the ensemble has been praised as one of the finest quartets of our time and has been cited for its musical integrity, impassioned playing, and lyrical finesse. Currently based in New York City, the quartet has performed there a number of times this season, as well as in Chicago, Philadelphia, San Francisco, and the Canary Islands. In past seasons the quartet has performed at the Kennedy Center, at Lincoln Center, and at the Concertgebouw in Amsterdam, with festival appearances in Scandinavia, the Czech Republic, and Puerto Rico. Equally at home with standard repertoire or with newer works, the Colorado Quartet has just released two new CDs: an album of contemporary compositions on Albany Records and works of Johannes Brahms on Parnassus Records. The quartet appears at the Gallery by arrangement with Arts Management Group, Inc., of New York City.

Violinist **Julie Rosenfeld** is a native of Los Angeles who received her musical training at the Curtis Institute of Music in Philadelphia, at the University of Southern California, and at Yale University. She has appeared as recitalist and soloist with orchestras throughout the United States and Europe and has recorded two albums of French chamber music with André Previn. A member of the Colorado Quartet since 1982, Ms. Rosenfeld was artist-in-residence at both the 1996 Marlboro Music Festival and the 1996 International Mozart Festival in Poland.

Violinist **Deborah Redding** was born in New York City but grew up in Colorado. She was attending the University of Colorado at Boulder when she founded the Colorado Quartet in 1982. A serious marathon runner as well as a professional musician, Ms. Redding has recently been running ultramarathons at distances of 50 to 100 miles. She uses pledges from her marathon running to raise scholarship funds for the Soundfest Institute of String Quartets.

Francesca Martin-Silos, the violist of the Colorado Quartet, was born in Los Angeles and received her Bachelor's degree from the California Institute of the Arts. Her training has included four summers of master classes with William Primrose. A member of the quartet since its inception, Ms. Martin-Silos often appears as guest artist at festivals such as the La Jolla (California) Chamber Music Festival.

Cellist **Diane Chaplin** is the third member of the of Colorado Quartet who is a native of Los Angeles. She holds the Bachelor of Music degree from the California Institute of the Arts and a Master of Music degree from the Juilliard School of Music in New York. She received the Special Prize from the International Cello Competition in Viña del Mar, Chile, and has concertized throughout the United States and Europe. A member of the Colorado Quartet since 1988, Ms. Chaplin is administrative director of the Soundfest Chamber Music Festival and Institute of String Quartets.

Henry Cowell was not widely exposed to the mainstream European musical repertory during his formative years, since he lived on farms belonging to his parents and other relatives until he was thirteen years old. Although his family settled in San Francisco at that time, he still heard more music from the Chinese and Japanese immigrant communities than from the city's orchestras and bands. As a result, he approached the process of composition with a completely open mind, ready to accept as valid musical material such things as the sounds of nature and of everyday human life. Cowell's output of more than 900 works includes works for full orchestra, chorus, and chamber ensembles, as well as for solo performers.

Ruth Crawford (Seeger) was born in Ohio and wrote her first compositions when she was in her late twenties and early thirties. At that point in her life, she set her musical career aside and devoted all her efforts to raising her family. Her husband was musicologist Charles Seeger, who later became director of the music division of the Pan American Union here in Washington, and her children, Peter, Mike, and Peggy Seeger, became renowned folk singers and instrumentalists in their own right.

The *String Quartet No. 1* is one of the last works Crawford completed before giving up composition, and it was considerably ahead of its time. The opening movement is characterized by an uncompromisingly contrapuntal texture, in which each instrument has clearly differentiated material. The second movement is also contrapuntal, but the instruments work in close cooperation to form what often sounds like a single musical line. The third movement features clusters of sound

from which each instrument emerges in turn in short solo bursts. The fourth movement consists of two musical lines, one assigned to the first violin and the other to the remaining three instruments, which are muted. The rhythmic development of each line is symmetrical; i.e., the increase in complexity in the first half of the movement is matched by a corresponding decrease in complexity in the second half.

Karel Husa is the Kappa Alpha professor at Cornell University, where he has taught since 1945. Born in Prague, Czechoslovakia, he studied at the Prague Conservatory and in Paris, where his teachers included Arthur Honegger and Nadia Boulanger. An American citizen since 1959, Husa has written many works for United States ensembles, including a *Concerto for Orchestra* for the New York Philharmonic and a *Concerto for Trumpet* for the Chicago Symphony. His many awards include honorary doctorates from four colleges, a Guggenheim Fellowship, and the Pulitzer Prize in Music.

Husa's *String Quartet No. 4* was commissioned by the National Endowment for the Arts for a consortium of quartets that included the Colorado Quartet. It was completed in the spring of 1990 on the campus of Ithaca College in New York. It received its world premiere performance at the 1991 International Janacek Music Festival in Brno, Czech Republic, on which occasion the performing ensemble was the Colorado Quartet.

The son of an accomplished band leader in Danbury, Connecticut, **Charles Ives** was exposed as a youth 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 dissonance and other innovations did not become part of the mainstream concert repertory until the 1950s, some twenty-five years after Ives had stopped composing.

Ives' *First String Quartet* received its Washington premiere in the American Music Festival of 1957, and has been performed only twice at the Gallery since then. He wrote the work while he was a student at Yale, and it is one of the many experiments he undertook to the exasperation of his teacher, Horatio Parker. It relies heavily on quoting and reharmonizing familiar hymns, a technique that had been encouraged by Ives' father and by the choirmaster at Center Church in New Haven, John Cornelius Griggs. Ives began working with Griggs in 1894, as organist for Center Church. It was in that same year that Ives' father died, and Griggs came to take the older Ives' place as a sympathetic listener and "lightning rod" for young Charles' bewildering music.