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THE WILLIAM NELSON CROMWELL and  
 F. LAMMOT BELIN CONCERTS

National Gallery of Art



FIFTY-FIFTH AMERICAN MUSIC FESTIVAL

Under the Direction of GEORGE MANOS

Presented in Honor of the Exhibition

*Alexander Calder: 1898-1976*

and the National Federation of Music Clubs'  
 National Music Week (May 3 through 10, 1998)

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May 3 through 31, 1998  
 Sunday Evenings at Seven O'clock  
 West Building, West Garden Court

*Admission Free*

Alexander Calder's career as an artist coincides with a period when American composers were developing styles that were for the first time distinguishable from the music of their European counterparts. During the fifty years that he was active, from the mid-1920s to the mid-1970s, Calder interacted with a number of American composers, including Edgard Varèse and Earle Brown. Calder's experiments with the incorporation of random movement into sculpture were destined to invoke a response from the musicians and composers who encountered them and to affect their own innovations.

In the early 1930s Calder formed a close association with Varèse, and there are parallel works in the output of both men from that period. Calder's *Volumes*, *Vectors*, and *Densities* have their counterparts in Varèse's *Hyperprism*, *Integrals*, and *Density 21.5*. Both the composer and the artist experimented with randomness as an element in their works, and they were a full generation ahead of the trend in this regard. By the time randomness became an important element in musical composition in the early 1950s, Calder's mobiles had gained widespread recognition. Three of the American composers who have frequently incorporated chance into their scores, John Cage, Morton Feldman, and David Tudor, have acknowledged both the music of Varèse and the art of their time as important influences on their work.

In 1936 Calder was commissioned by the producers of a performance of Erik Satie's symphonic drama *Socrate* to create mobiles for the stage set of that production. The shifting surfaces of the mobiles and the play of stage lights upon them enhanced the drama, complementing the mood shifts of the libretto and Satie's music.

An example of a musical work directly inspired by Calder is Brown's *Calder Piece* (1963–1966), which seeks to imitate, in Brown's own words, "the integrated but unpredictable 'flowing' variations of a Calder mobile." The composition can be said to have been co-composed by Calder, since his mobile, *Chef d'orchestre*, functions in the performance of the work as musical instrument, conductor, and element in the musical score.

Concertgoers who have not yet seen *Alexander Calder: 1898–1976* are encouraged to include the East Building in their next visit to the Gallery. The exhibition may be viewed until July 12, 1998 during the Gallery's regular hours (Monday through Saturday 10:00 am to 5:00 pm and Sunday 11:00 am to 6:00 pm).

Another exhibition sure to be of interest for concertgoers is *A Collector's Cabinet*, which opens May 17 and continues through August 9 in the Dutch Cabinet Galleries near the West Building Rotunda. Fashioned after the collections of paintings, graphic arts, sculpture, and decorative arts that were the pride of seventeenth-century Dutch burghers, the exhibition includes eight rare seventeenth-century musical instruments, each designed and decorated to be an object of visual as well as musical delight.

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The first two concerts of the American Music Festival are presented in honor of the 75th annual observance of National Music Week, May 3 through May 10, 1998. National Music Week was conceived in 1924 by Charles M. Tremaine, who coordinated public concerts and other musical events in 452 cities throughout the United States. Mr. Tremaine was head of the National Bureau for the Advancement of Music from 1924 to 1947. The first national chairman of the Music Week was Otto H. Kahn, chairman of the board of the Metropolitan Opera from 1911 to 1931. In keeping with a tradition established by Calvin Coolidge in 1924, president Clinton serves as honorary chairman.

Since 1958 National Music Week has been under the sponsorship of the National Federation of Music Clubs. The Federation also sponsors American Music Month in February of each year, during which outstanding efforts on behalf of American music are recognized. The National Gallery's American Music Festival was among the Federation's honorees in 1997, receiving an award of merit, first place.

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

2269th Concert

May 3, 1998

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

PROGRAM

Sotireos Vlahopoulos  
(b. 1926)

Ode  
(1998)

*World premiere performance*

Robert Ward  
(b. 1917)

Symphony No. 6  
(1986)

Maestoso  
Lento  
Allegro

*Washington premiere performance*

INTERMISSION

Aaron Copland  
(1900–1990)

Appalachian Spring  
(1944)

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 the Gallery's resident vocal and chamber ensembles, which he founded. A native of Washington, Manos has been organizing and conducting orchestras and choirs since 1947, among them 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, bluegrass, and gospel in the American Music Festival has been one of Manos' innovations as National Gallery music director.

Pulitzer Prize winner **Robert Ward** is a native of Ohio. His early musical training took place in the public schools of Cleveland and continued at the Eastman School of Music, where he studied composition under Bernard Rogers and Howard Hanson. Undertaking a graduate program at the Juilliard School of Music, Ward studied composition with Frederick Jacobi and conducting with Albert Stoessel and Edgar Schenkman. He has been a member of the faculties of Queens College, Columbia University, and the Juilliard School of Music; executive vice-president and managing editor of Galaxy Music Corporation; president of the North Carolina School of Arts; and the Mary Duke Biddle professor of music at Duke University. Ward holds honorary degrees from Duke University and the Peabody Institute. He has garnered three Guggenheim Fellowships, as well as grants from the American Academy of Arts and Letters, the Rockefeller Foundation, and the National Endowment for the Arts. Besides receiving the Pulitzer Prize and the New York Music Critic's Citation for his opera, *The Crucible*, Ward received the North Carolina Award in Fine Arts, the Eastman School of Music Achievement Award, the Cleveland Arts Prize, and the Morrison Award from the Roanoke Island Historical Society.

In observance of the fiftieth anniversary of the National Gallery in 1991, Dr. Ward was one of four American composers commissioned by Gallery music director George Manos to write a work for the National Gallery Orchestra. His composition, *By the Way of Memories*, received its premiere performance in the Forty-ninth American Music Festival (April 7, 1991).

Ward's *Sixth Symphony* was commissioned for the fiftieth anniversary of the Brevard Music Center in North Carolina, where it received its world premiere in 1988. Commenting on this work, Ward states: "My symphony is scored for flute, oboe, clarinet, bassoon, piano, and string quintet....The opening *Maestoso* is entirely derived from the theme as stated in woodwinds in the first six measures. Thereafter, variants of this theme are to be found in almost every measure of the movement. The *Lento*...is in complete contrast to the first movement. The bassoon sings a pensive melody, which is taken over by the other winds in more elaborate forms....Just when the movement seems at an end, a dance rhythm is heard, building from the low strings to the high before bursting into a phrase which suggests the folk-like first theme of the concluding *Rondo*. Asymmetric rhythms characterize the first section [of the *Rondo*.] The next section states a quiet melody which is interrupted by a series of developments of the *Rondo* theme, which finally give way to an intensely lyric restatement of the quiet melody. A coda ensues, which hastens to a brilliant climax to end the symphony."

**Sotireos Vlahopoulos** is a native of St. Louis, Missouri and a graduate of the American Conservatory in Chicago, Indiana University, and the State University of New York. His teachers included Roy Harris and Virgil Thomson. Professor Vlahopoulos has taught at Daemen College, New York's New School for the Performing Arts, and the Washington Conservatory of Music, where he holds the title of professor emeritus. In April of 1997 he was honored by the American Hellenic Foundation with its lifetime achievement award. Vlahopoulos' compositions have been recorded by RPC and EMS Records and are published by Dorn Publications.

**Aaron Copland** was enabled by a commission from the Elizabeth Sprague Coolidge Foundation to write *Appalachian Spring* as a ballet for the Martha Graham Dance Company. The ballet was written between 1943 and 1944 and was given its premiere performance on October 30, 1944 in the Coolidge Auditorium of the Library of Congress. The music heard in this performance is a suite of movements from the ballet as assembled by the composer. Played

without interruption, the movements are described as follows by Copland: "1. *Very slowly*: Introduction of the characters, one by one, in a suffused light; 2. *Fast*: Sudden burst of unison strings in A Major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene; 3. *Moderate*: Duo for the bride and her intended (scene of tenderness and passion); 4. *Quite fast*: The revivalist and his flock. Folksy feelings (suggestions of square dances and country fiddlers); 5. *Still faster*: Solo dance of the bride (presentiment of motherhood, extremes of joy and fear and wonder); 6. *Very slowly* (as at first): Transition scene to music reminiscent of the introduction; 7. *Calm and flowing*: Scenes of daily activity for the bride and her farmer-husband. There are five variations on a Shaker theme. The theme, played by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift To Be Simple*...; 8. *Moderate (Coda)*: The bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

-Program notes by Robert Ward and Aaron Copland,  
adapted and edited by Elmer Booze

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during the performance is not allowed.*

*For the convenience of concertgoers  
the Garden Café remains open until 6:30 pm.*

2270th Concert

May 10, 1998

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

ROSA LAMOREAUX, *soprano*  
BEVERLY BENSO, *contralto*  
SAMUEL GORDON, *tenor*  
ROBERT KENNEDY, *baritone*  
FRANCIS CONLON, *pianist*  
GEORGE MANOS, *artistic director*

PROGRAM

I.

Charles Ives  
(1874–1954)

Seven Songs

In the Mornin'  
Rock of Ages  
The Collection  
Pictures  
Slow March  
Kären  
He is There

II.

Ned Rorem  
(b. 1923)

Four Madrigals  
(1947)

Parting  
Flowers for the Graces  
Love  
An Absent Friend

III.

Songs of Nineteenth-Century America

George W. Chadwick  
(1854–1931)

Green Grows the Willow  
Adversity  
The Stranger-Man

Edward MacDowell  
(1860–1908)

“Tyrant Love”  
from Three Songs, Opus 60

Arthur Foote  
(1853–1937)

It Was a Lover and His Lass

John Philip Sousa  
(1854–1932)

You’ll Miss Lots of Fun  
When You’re Married

INTERMISSION

IV.

Donald Waxman  
(b. 1925)

Four Songs of the Seasons

The May  
When as the Rye  
Autumn  
Now Winter Nights Enlarge

V.

Nancy Daley  
(b. 1953)

Five Amusements  
(1998)

The Puzzle  
Epitaph  
Cinderella Goes to the Ball  
A Contemporary Observation  
The Greatest Marketing Idea Ever

*World premiere performance*

## VI.

P. D. Q. Bach (1807–1742?)  
Lovingly edited by  
Professor Peter Schickele  
(b. 1935)

Liebeslieder Polkas

To His Coy Mistress  
Who Is Sylvia?  
It Was a Lover and His Lass

The **National Gallery Vocal Arts Ensemble** was founded in 1986 as the resident vocal arts ensemble of the National Gallery of Art by the Gallery's music director, George Manos. Since then the ensemble has appeared at the National Gallery twenty times and has presented numerous concerts in other venues, including the Louvre Museum in Paris, Germany's Rheingau Festival, and the 1989 Salzburg Festival. From each of its six concert tours of Europe, the ensemble has brought home rave reviews, as well as first prize from the 1988 Music at St. Donat's Festival in the former Yugoslavia.

The quartet's soprano, **Rosa Lamoreaux**, is well known to Washington audiences through her many appearances at the Smithsonian Concert Series, the Kennedy Center, the Folger Shakespeare Library, and the National Gallery. She also performs frequently in other parts of the United States and was selected by Robert Shaw to perform as soloist in the Cincinnati May Festival.

Contralto **Beverly Benso** is 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.

Tenor **Samuel Gordon** is professor of music at the University of Akron, Ohio. He is an award-winning conductor and composer, as well as a singer. A number of Dr. Gordon's original compositions and arrangements of African American spirituals are in the quartet's standing repertoire.

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 as Colas in the National Gallery's concert production of Mozart's *Bastien und Bastienne* and in the role of Herr Schlendrian in Bach's *Coffee Cantata*.

Pianist **Francis Conlon** is one of the most sought-after ensemble musicians in the greater Washington area, and he is on stage virtually every week of the year. His numerous concert tours have included Canada, Mexico, Europe, and Japan. Mr. Conlon has been a winner of the National Society of Arts and Letters Competition and the Jordan Awards Contest here in Washington, as well as the Brewster-Allison Competition in Austin, Texas. A member of the music faculty at George Washington University, Mr. Conlon is the director of music at the Church of the Annunciation in Washington and Temple Rodef Shalom in Falls Church, Virginia.

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, in particular folk songs, marches, hymns, and anthems. Eventually, these musical genres became the inspiration for Ives' own compositions. Because of his use of dissonance and other innovations that were unheard of at his time, Ives' music did not become part of the mainstream of concert repertory until the 1950s, some twenty-five years after he had stopped composing.

Born in Richmond, Indiana, **Ned Rorem** was raised and educated in Chicago. Later he studied at the Curtis Institute in Philadelphia and at the Juilliard School of Music in New York. His mentors included Leo Sowerby and Virgil Thomson. Rorem is widely considered to be America's leading composer of art songs.

**George Whitefield Chadwick** lived most of his life in Boston, where he was active as a teacher, conductor, pianist, and organist, as well as a composer. He was a leading figure in what came to be called the Second School of New England composers, otherwise known as the "Boston classicists." The group also included Arthur Foote, Mrs. H. H. A. Beach, and John Knowles Paine. Chadwick was instrumental in reorganizing the New England Conservatory of Music, of which he was the director.

Although possessed of only modest means, **Edward MacDowell's** parents saw to it that he received musical training in Paris at a time when few young Americans had that privilege. He showed considerable talent as a painter and was offered free instruction by Carolus Duran, but he declined the offer on the advice of his Parisian piano teacher, Antoine-François Marmontel. MacDowell's concert tours would have brought him to Washington in March of 1888, but he withdrew from participation in the concert upon learning that it was being presented as an "all-American" program.

Boston was the center of the universe for **Arthur Foote**, as it was for his fellow Second New England School composer, George Chadwick. Foote also served for a time as director of the New England Conservatory, where he had been an honors student. His style, marked by broad, lyrical melodies and classical forms, was shaped by the music of late romantic German composers, especially Brahms and Wagner.

**John Philip Sousa** earned the nickname "March King" while serving as director of the United States Marine Band, which he conducted from 1880 to 1892. The son of a Portuguese immigrant who had been in his own time a trombonist in the Marine Band, Sousa enlarged and reshaped the ensemble and took it on extensive concert tours throughout the nation. Upon retiring from the Marine Corps in 1892, he formed a band of his own and continued the tours, which featured such innovations as breaking into the applause to play the encores. Sousa concerts were a highlight of the musical life of hundreds of middle-sized American cities until 1930, when the collapsed world economy forced them to cease.

A native of Baltimore, **Donald Waxman** was enrolled in the Peabody Conservatory at an early age and has degrees from that school and from the Juilliard School of Music. Best known as a composer of chamber and vocal music, he is also a pianist, a lecturer, and the managing editor of Galaxy Music Corporation.

**Peter Schickele** may be said to have had a double or even a triple career as a composer of serious music, a whimsical radio show host, and as "P. D. Q. Bach," a persona through which he has lampooned baroque and classical music and musicology with hilarious results. Among the works he has published and performed under the Bach pseudonym are such anomalies as *Iphigenia in Brooklyn* and *Blaues Gras*, a bluegrass cantata.

*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 pm.*

2271st Concert

May 17, 1998

## THE UPPER VALLEY DUO

**TIMOTHY SCHWARZ**, *violinist*  
and **DANIEL WEISER**, *pianist*

### PROGRAM

Aaron Copland (1900–1990) "Hoe-down" from Rodeo (1942)

William Kroll (1901–1980) Banjo and Fiddle (1945)

R. Carlos Nakai (b. 1946) Shaman's Call

Charles Wakefield Cadman (1881–1946) Sonata for Violin and Piano (1930)

### II. Andante Grazioso

W.C. Handy (1873–1958) St. Louis Blues (1914)  
arr. by Joseph Cali-Livolsi

William Grant Still (1895–1978) Suite for Violin and Piano (1943)

Majestically/Vigorously  
Slowly and expressively  
Rhythmically and humorously

### INTERMISSION

Amy Beach (Mrs. H. H. A.)  
(1867–1944)

Sonata in A Minor  
for Violin and Piano, Opus 34  
(1896)

Allegro moderato  
Molto vivace  
Largo con dolore  
Allegro con fuoco

**The Upper Valley Duo** consists of two graduates of the Peabody Conservatory of Music who formed a partnership in September of 1994. The artists have dedicated themselves to rediscovering and revitalizing American chamber music, with a special emphasis on exploring the various cultural heritages that make American music so exciting. As winners of the 1996 Artistic Ambassador Program Competition, they represented the United States in a tour of the Middle East and East Asia in performances that showcased American music. The nine-week educational and performance tour took them to Israel, Egypt, Syria, Tunisia, Thailand, Laos, Pakistan, Bangladesh, Bahrain, Qatar, and Sri Lanka. The Upper Valley Duo's debut compact disc, entitled *An American Affair*, has been released by Marquis Classics. It includes violin sonatas by Charles Ives and John Corigliano, Aaron Copland's *Hoe-down*, a Brazilian lullaby by Camargo Guarnieri, and the African American spiritual, *Deep River*.

Violinist **Timothy Schwartz** began his musical training at age four, and by age seven had already been a soloist with the Jenkintown, Pennsylvania Chamber Orchestra and the Bucks County Symphony Orchestra. He received the master of music degree from the Peabody Conservatory and was awarded the Rose and Lou Beker Prize for excellence in violin performance. He has won first prizes in the 1994 Maryland Council of the Arts Classical Music Competition, the WGUC Classical Radio Competition, and the Starling International Scholarship Competition. Mr. Schwarz has performed solo recitals in Philadelphia, New York, and Boston. Besides appearing as soloist with the Richmond Philharmonic and the Cincinnati Concert Orchestra, he has performed with such outstanding American chamber musicians as Earl Carlyss, Paul Coletti, Ruth Inglefiel, and Sandra Rivers. As a fellow at the Tanglewood Music Festival for two years, he was principal second violin under Seiji Ozawa and Leonard Bernstein.

**Daniel Weiser** began his piano studies at the New England Conservatory Preparatory Division at age five. A Phi Beta Kappa graduate of Columbia University with a degree in American history, Mr. Weiser spent a year at Harvard Law School before immersing himself in the world of music. He has the Peabody Conservatory's master's degree in ensemble arts and was awarded the Richard Franko Goldman Prize for outstanding contribution to Peabody's musical and educational life. His principal teachers were the noted accompanists Samuel Sanders and Robert MacDonald. Mr. Weiser is a founding member of the Adirondack Ensemble, which in 1966 won a Chamber Music America award for inventive programming and outreach.

In 1942 Copland composed *Rodeo*, a colorful ballet about cowboys, with choreography by Agnes de Mille. The *Hoe-down*, which Copland transcribed for violin and piano, constitutes the final dance sequence of the ballet. It is based on the square-dance tune, *Bonyparte*, with additional material from the Celtic *McLeod's Reel*.

*Banjo and Fiddle* was written by **William Kroll** as an encore piece. Its ingratiating appeal charmed even Jascha Heifetz, who performed it often in his recitals. Kroll was born in New York and studied violin at the Berlin *Hochschule für Musik* in the years just before World War I. He was a member of the resident quartet of the Library of Congress' Coolidge Auditorium from 1936 to 1944, after which he founded and played first violin in the Kroll Quartet until 1969. His compositions include works for string quartet, chamber orchestra, and solo violin.

**R. Carlos Nakai** was born in Flagstaff, Arizona, the son of parents of the Navajo-Ute tribe. After graduating as a trumpet major from the University of Northern Arizona, he turned to arranging and performing Native American flute music as his primary artistic activity. *Shaman's Call* is a transcription for violin of music for the Native American flute, and reflects what the composer describes as "the powerful influence his southwestern surroundings and his culture have on his musical writings."

**Charles Wakefield Cadman** was born in Johnstown, Pennsylvania into a musical family. His grandfather, Samuel Wakefield, built the first pipe organ west of the Allegheny Mountains. He was greatly influenced by his fellow composer, Arthur Farwell (1872–1952), who established a publishing company dedicated to the dissemination of music that was more in touch with American life than that which had been composed before the turn of the twentieth century. The company was called Wa-Wan Press, and much of

the music it published under Farwell's guidance had Native American melodies as basic materials. Among the works Cadman produced for Wa-Wan Press are the *Sonata for Violin and Piano*, *Four American Indian Songs*, and an opera, *Shanewis*, all of which use Native American themes. He also concertized with a Cherokee singer, Tsianina Redfeather.

Cadman's *Sonata for Violin and Piano* is a large work in three movements, each of which contains fragments of Native American tunes recorded by the composer during a visit to Omaha and Winnebago reservations in the summer of 1909. The second movement, *Andante grazioso*, features a simple but hauntingly beautiful Indian melody on the violin. The melody is developed through a series of harmonic alterations into a highly romantic theme that finds its way into the piano part, surrounded by a cavalcade of runs.

**William Christopher Handy** was the son of ex-slaves who disapproved strongly of secular music. During his childhood and adolescence he limited himself to study of the organ and sacred music, but as a high school student, he defied his parents' wishes and joined the brass band as a trumpeter. Eventually he earned a reputation as one of the best trumpeters in America. He started a publishing company, which in 1912 issued sheet music editions of *Memphis Blues* and *St. Louis Blues*, of which the latter became one of the most widely performed American songs in history. These works opened a new era in popular music, transforming what had been ragtime gaiety into balladlike nostalgia. They were distinguished by special intonation of the lowered third, fifth, and seventh degrees of the scale, popularly known as "blue" notes.

**William Grant Still**, who is often called the "Dean of Afro-American Music," was the first black American to conduct a major orchestra, the first to have a symphony played by a leading orchestra, and the first to have an opera performed by a leading company. Born in Mississippi and raised in Little Rock, Arkansas, Still originally majored in medicine at Wilberforce University before pursuing a career as a musician and composer. In 1916 he met W. C. Handy and went to Memphis to help with orchestration of Handy's increasingly popular tunes. His work was interrupted by service in the Army in World War I. Upon his return, he settled in New York City, where he became a leading figure in the "Harlem Renaissance," a flowering of black American culture in the 1920s. Wishing to refine his compositional skills, Still went back to school, taking courses at the Oberlin and New England Conservatories and working with Edgar Varèse and George Chadwick. In 1930 he completed his first symphony, the *Afro-American Symphony*, which received its Washington premiere at the National Gallery's Fourth American Music Festival in 1947.

Still's *Suite for Violin and Piano* is made up of three movements, each of which was inspired by a work by an African American sculptor: Richmond Barthe's *African Dancer*, Sargent Johnson's *Mother and Child*, and Augusta Savage's *Gamin*. The work demonstrates throughout a successful synthesis of African American musical idioms and classical structure.

**Amy Marcy Cheney Beach**, or Mrs. H. H. A. Beach, as she preferred to be known, was the first American woman to win recognition as a composer of classical music. As her works were being published and performed, it was still the norm for men in the field of music to assume that their women counterparts were dilettantes. She and one other woman, Ruth Crawford Seeger, are primarily responsible for the fact that, by the middle of this century, this assumption was neither valid nor fashionable in America. There is unintended significance in a letter she received from her fellow Second New England School composer, George Chadwick, shortly after he heard the premiere of her *Gaelic Symphony* in 1896. He wrote: "Your symphony was thrilling. You will now have to be counted as one of the boys."

The opening movement of Beach's *Sonata for Violin and Piano*, *Opus 34* follows the classic sonata form, with contrasting themes that are muscular, melodious, and well integrated. The *Molto vivace* (second movement) has the character of salon music and provides jocularity to contrast the passion of the other movements. The third movement, *Largo con dolore*, is the dramatic centerpiece of the work and reveals the influence of both Bach and Brahms. The final *Allegro con fuoco* contains the same tightly wrought structure as the previous movements, and with its buoyant spirit brings the sonata to a triumphant close.

-Program notes by The Upper Valley Duo  
adapted and edited by Elmer Booze

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during the performance is not allowed.*

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2272d Concert

May 24, 1998

THE NEW ENGLAND SPIRITUAL ENSEMBLE

VINCENT DION STRINGER, *artistic director*

BEVERLY JOYCE MOSBY, *music director*

FREDERICKA KING, *pianist*

PROGRAM

Prelude

Margaret Bonds, arr. Troubled Water  
(1913–1971)

Ms. King

Processional

John Andrew Ross, arr. Guide Me, O Thou Great Jehovah  
(b. 1949)

Mrs. Parker-Brass

I.

John Andrew Ross, arr. Go Down, Moses  
Wade in the Water

Hall Johnson River Chant  
(1888–1970)

Mr. Stringer

Jester Hairston, arr. Dis ol' hammer  
(b. 1901)

Medley of Spirituals

Hall Johnson, arr. I've been buked an' I've been scorned  
Traditional Sometimes I Feel Like a Motherless Child

Mr. Scott

Traditional Dere is trouble all over dis worl'  
Traditional Nobody knows de trouble I see

Mr. Stringer

Traditional Ain' gwine lay my 'ligion down  
John Andrew Ross, arr. You Must Have That True Religion

Ms. Mosby

II.

John Andrew Ross, arr. Nobody's Fault but Mine  
William Dawson, arr. King Jesus is a-listening  
(1899–1990)

Ms. Gonzales

Margaret Bonds, arr. He's Got the Whole World in His Hand

Mr. Gillyard

William Dawson, arr. In his care-o  
Jester Hairston, arr. Hold On!

INTERMISSION

III.

Jester Hairston, arr. Poor man Laz'rus  
 Roland Hayes, arr. Lit'l boy  
 (1887–1977)

Mr. Stringer

Jester Hairston, arr. Elijah Rock  
 John Andrew Ross, arr. Witness

Ms. Harmon

John Andrew Ross, arr. Joshua fit de battle

IV.

Houston Bright, arr. I hear a voice a-prayin'  
 (b. 1955)  
 H.T. Burleigh, arr. Ev'ry time I feel de spirit  
 (1866–1949)

Ms. Mosby

William Henry Smith, arr. Ride the Chariot

Ms. Gonzales

Hall Johnson, arr. Ain't got time to die

Ms. Harmon

Warren Martin, arr. Great Day

New England Spiritual Ensemble

**Sopranos**

Beverly Joyce Mosby  
 Rayanne Gonzales

**Altos**

Cynthia Harmon  
 Myran Parker-Brass

**Tenors**

Richard Gillyard  
 Stacy Scott

**Basses**

Vincent Dion Stringer  
 Milton Wright

The **New England Spiritual Ensemble** was founded by Vincent Dion Stringer, its artistic director, and Beverly Joyce Mosby, its music director. The ensemble has been heard nationally on *CBS Sunday Morning* and on National Public Radio's *Performance Today*. Its first compact disc recording, *Comin' up shouting* features arrangements of spirituals and works by John Andrew Ross. The music critic of the *Boston Globe* has pronounced the ensemble "excellent...blessed with performers who own good voices...daringly expressive," and reported that the performance "brought a hush to the hall." On another occasion the *Globe* critic reported that "the New England Spiritual Ensemble offered sophisticated arrangements that never disturbed the brilliant simplicity of the spirituals. They built volume and emotion as one voice, keeping the melodies center stage." The ensemble focuses on performing Negro spirituals in both traditional arrangements and in arrangements by more modern African American composers. The ensemble, which made its debut at Boston Symphony Hall in 1994, routinely schedules performances outside New England, including an annual national tour.

Described as having a "first-class bass-baritone voice" by the *Boston Globe*, New England Spiritual Ensemble artistic director **Vincent Dion Stringer** has a flourishing international career in opera and festival appearances, and is currently receiving high critical praise for his recitals of German *Lieder*.

Music director **Beverly Joyce Mosby**, soprano, also has an international performing career and has won a number of operatic competitions. Her most recent European appearance was with

the Vienna Chamber Orchestra in Mozart's *Exultate, jubilate*.

**Margaret Bonds** began her musical studies in Chicago under the guidance of her mother, whose home was a gathering place for many of the city's young black writers, artists, and musicians. Her piano teachers included Florence Price and William Dawson, and she studied composition under Robert Starer and Roy Harris, among others. In 1933 she became the first black pianist to appear with the Chicago Symphony. When she moved to New York in 1939, she continued her studies at the Juilliard School of Music, directed musical theater productions, and organized a chamber society to foster the work of black musicians and composers. The last phase of her career took her to Los Angeles, where she taught at the Inner City Institute.

**(Francis) Hall Johnson** was born in Athens, Georgia, where his outstanding skill as a violinist earned him scholarships to attend the University of Pennsylvania, the Juilliard School of Music, and the University of Southern California. In 1925 he organized the Hall Johnson Choir, which in later years was known as the Festival Negro Chorus of Los Angeles and the Festival Negro Chorus of New York. He composed and arranged all of the music for his choir, resulting in a large body of published spiritual arrangements and compositions, most of which were published by Carl Fisher.

**Jester Hairston** is best known to the public as the spry octogenarian Rolly Forbes in the long-running NBC sitcom *Amen*. Born in North Carolina at the turn of the century, Hairston went to Tufts University and sang in the Hall Johnson Choir, one of the nation's foremost proponents of African American spirituals. His achievements as a composer and arranger have been recognized in the form of honorary doctorates from his alma mater and from the University of the Pacific and the University of Massachusetts at Amherst.

**William Levi Dawson** was born in Anniston, Alabama and attended that state's Tuskegee Institute. He pursued further music studies at the Horner Institute of Fine Arts in Kansas City and the American Conservatory of Music in Chicago. He returned to Tuskegee to become director of the institute and lead its world-famous choir. In addition to numerous choral and solo arrangements of spirituals, Dawson has composed two symphonies, a piano trio, and a violin sonata.

**Roland Hayes** died in Boston on January 1, 1977, just six months short of his 100th birthday. His slender but remarkable tenor voice was first discovered by teachers in his native Georgia, who sent him to Chattanooga for private study and to Fisk University in Nashville. His vocal studies eventually took him to Boston, where he gave his debut recital in 1917. In 1920 he went for the first time to Europe, where he studied and gave highly successful recitals in London, Paris, Amsterdam, Berlin, and Vienna. His singing career lasted for more than fifty years, and he developed a large repertoire of European art songs as well as spirituals. His own spiritual arrangements were published in 1948 in a volume entitled *My Songs*.

**Harry Thacker Burleigh**, a native of Erie, Pennsylvania, studied at the National Conservatory in New York from 1892 to 1895, during which time one of its directors was Antonín Dvořák. For the first quarter of the twentieth century, he was the baritone soloist at two of New York's most prestigious centers of worship: St George's Church and Temple Emanu-El. His prolific output includes 265 vocal compositions and 187 choral arrangements. He was a pioneer in the arrangement of spirituals for solo voice and piano, and his arrangement of *Deep River* has been famous ever since it was published in 1917.

*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 pm.*



missions from such distinguished sources as Harvard University, Harvard Divinity School, Union Theological Seminary, and the Elizabeth Sprague Coolidge Foundation at the Library of Congress. His recorded works can be found on various labels, including Turnabout/Vox, Centaur, RCA, Crystal, and Gothic. Thomas Beveridge conducts the 175-voice New Dominion Chorale and is director of music at Western Presbyterian Church in Washington. He also serves on the faculty of the Levine School of Music.

Pianist and conductor **Michael Patterson** received the doctor of musical arts degree in piano performance from The Catholic University of America. His principal mentor was Béla Nagy. He has performed as soloist, accompanist, and chamber musician throughout the United States, including concerts at the Kennedy Center, the Phillips Collection, the Corcoran Gallery, the Organization of American States, the German and French Embassies, and The National Gallery.

Known to the American public as a sharp-tongued music critic as well as a composer, **Virgil Thomson** produced a highly original and diverse body of music, rooted in American speech rhythms and hymnbook harmonies. He received his first musical instruction in his native Kansas City, Missouri, where he lived until he enlisted in the Army in World War I. In 1919 he entered Harvard University, where his music studies included orchestration and modern French music. He spent the 1921–1922 school year in Paris, where he studied with Nadia Boulanger and met Jean Cocteau and Erik Satie, whose music influenced him deeply. After a short return to the United States, which included composition studies at Juilliard, Thomson returned to Paris, where he lived from 1925 until 1940. He met Gertrude Stein in 1926, and they collaborated on several projects, of which *Four Saints in Three Acts* was destined to become the most famous.

Born in Philadelphia, **Vincent Persichetti** studied and taught music there until 1947, when he joined the faculty of the Juilliard School of Music in New York. His music has a propensity for lucid textures, polytonal harmony, playful rhythmic vitality, and a pervasive geniality of spirit. Dedicated throughout his life to the improvement of music education, Persichetti composed many works for beginners and high school bands. These works, though technically simpler than his other compositions, retain the characteristic qualities of the composer's style.

A 1908 graduate of the University of Pennsylvania, **Marshall Bartholomew** also studied at the *Hochschule für Musik* in Berlin under Engelbert Humperdinck, Horatio Parker, and Albert Croates. A choral conductor by training, he joined the faculty of Yale University in 1921 and established the Yale Glee Club, which he conducted until 1953. He returned to the campus on the occasion of his ninetieth birthday in 1975 to conduct 2,000 former Glee Club members in a celebratory concert.

A Bostonian and Harvard graduate, **Randall Thompson** was a teacher as well as a composer throughout most of his career. Students at Wellesley College, the University of California at Berkeley, the Curtis Institute in Philadelphia, the University of Virginia, Princeton, and Harvard were the beneficiaries of his expertise. Among them were three who went on to make significant contributions to American music: Samuel Adler, Leonard Bernstein, and Lukas Foss. He is best known for his choral works, which include a mass, a requiem, and a passion. He also composed several works for the stage, three symphonies, and numerous chamber works.

- Program notes by Elmer Booze and Stephen Ackert

### Concerts at The National Gallery of Art June 1998

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| 7  | National Gallery<br>Orchestra<br>George Manos, <i>conductor</i>                                    | Haydn: <i>Symphony No. 100</i><br>Brahms: <i>Symphony No. 3</i>   |
| 14 | Natsuki Fukasawa, <i>pianist</i>   | Works by Schumann, Brahms,<br>Janáček, and Busoni   |
| 21 | National Gallery Chamber<br>Players String Quartet<br>George Manos, <i>artistic<br/>director</i>   | Mozart: <i>"Dissonant" Quartet</i><br>Shostakovich: <i>Quartet No. 7 in F<br/>Minor</i><br>Frank Bridge: <i>Quartet No. 2</i> |
| 28 | National Gallery Chamber<br>Players Woodwind Quintet<br>George Manos, <i>artistic<br/>director</i> | Works for wind quintet by Paul<br>Taffanel, Anton Reicha,<br>Percy Grainger, and<br>Jacques Ibert                             |