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 Chu-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.

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.

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 wall of their long reed pipes, lipts 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 Chi'in Chou
Chang Yuch (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 plums put 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;
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.

The regular season of concerts at the National Gallery will resume on October 4, 1998,
with a performance by the National Gallery Orchestra, George Manos conducting.

In memoriam
Richard H. Bales
1915–1998
2228th Concert
National Gallery Orchestra
George Manos, conductor
Bevery Benso, contralto, guest artist
A concert honoring the memory of the National Gallery's first music director
National Gallery of Art
Sunday Evening, July 12, 1998
7:00 O'clock
West Building, West Garden Court
Admission free
PROGRAM

Richard Horner Bales was born February 3, 1915 in Alexandria, Virginia, the son of Henry Ahijah Bales and Henrietta Wyeth (Horner) Bales. He attended Alexandria public schools and the Episcopal High School in that city, from which he graduated in 1932. From 1932 to 1936 he attended the Eastman School of Music in Rochester, New York, earning the bachelor of music degree. From 1939 to 1941 Bales was a conducting fellow at the Juilliard School of Music in New York City, and he spent the summer of 1940 at the Tanglewood Music Center in Boston as a private pupil of Serge Koussovitzky. Among his classmates that summer were Leonard Bernstein and Lukas Foss.

Upon returning to Washington in 1941, Bales was drawn quickly into the war effort, serving on the staff that decoded cables for the British Embassy. That same year, he succeeded in having one of his compositions performed by the National Symphony. One of the members of the audience on that occasion was Mrs. Dorothy Godfrey, who was a close friend of the director of the newly-opened National Gallery of Art, David E. Finley. She recommended Bales as the composer of the score for the Gallery’s first publicity film, Your National Gallery. Bales composed the music and performed the newly commissioned New Year’s Song by the Gallery orchestra for the televised opening of the first season on January 5, 1942. The performance was repeated on Opening Night at the new National Symphony Orchestra in 1947 and composed more than three hundred world premiere performances. One of the most significant of these was the first performance, more than fifty years after its composition, of the Air: Andante of Charles Ives, which Richard Bales conducted at the Gallery in 1953.

Bales was accorded numerous honors by prestigious organizations both in the United States and abroad, including a Citation from the Washington Board of Trade (1952), the Award of Merit from the National Association of American Composers and Conductors (1959), Washingtonian of the Year (1981), the Cosmos Club Award (1985), and the Officer’s Cross of the Republic of Austria. This last award was bestowed on him in 1990 by the Austrian Ambassado­ dor to the United States in recognition of his having initiated and conducted for twenty years the Gallery’s annual Gala Viennese New Year Concert. An endowed scholarship was established in his honor at the University of Virginia in 1990 at the behest of its president, James E. Brodhead. He supplied the score, but also called upon him again in 1943, when the Gallery’s program of presenting Sunday night concerts for enlisted personnel and the general public began to grow into a major project. Finley appointed Bales as the director of that project, which evolved into an ongoing concert series. That appointment was the beginning of a life-long career for Bales, who held the post of assistant to the director for music at the Gallery until his retirement in 1985.

During his forty-two-year tenure, Richard Bales brought distinction to the National Gallery on numerous occasions and in various ways. In addition to organizing and presenting 1,786 concerts at the Gallery and conducting more than five hundred of them, he conducted some thirty orchestras throughout the United States. He served as interim music director of the National Symphony Orchestra in 1947 and composed more than thirty-five works of music, among them five National Gallery Suits. His suits based upon music of the American Revolution (The Repeal), and the Civil War (The Union and The Confederacy) were issued as LP albums in 1960 by Columbia Records. The Civil War recordings were reissued in the early 1990s as Sony Classical CDs. Under Bales’ direction, the National Gallery Orchestra performed at the White House during the terms of Dwight Eisenhower and Lyndon Johnson.