

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



FIFTY-SIXTH AMERICAN MUSIC FESTIVAL

Under the Direction of George Manos

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is made possible in part by a generous gift from  
the Ann and Gordon Getty Foundation.*

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2 May through 30 May 1999  
Sunday Evenings at Seven O'clock  
West Building, West Garden Court

*Admission Free*

*2308th Concert*  
2 May 1999

**NATIONAL GALLERY ORCHESTRA**

**GEORGE MANOS, conductor**

**PROGRAM**

Aaron Copland  
(1900–1990)

Quiet City  
(1939)

Douglas Moore  
(1893–1969)

Farm Journal, A Suite for  
Chamber Orchestra (1947)

1. Up Early
2. Sunday Clothes
3. Lamp Light
4. Harvest Song

**INTERMISSION**

Robert Ward  
(b. 1917)

Symphony No. 3  
(1950)

Fantasia  
Arioso  
Rondo

*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.*

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 American Music Festival and of the National Gallery vocal and chamber ensembles, which he founded. A native Washingtonian, George Manos already organized and conducted orchestras and choirs in this city at the age of seventeen. Among those were the Hellenic, Washington, and National Oratorio Societies, and the American Composers and Conductors Chamber Orchestra, an ensemble dedicated to the presentation of new works by American composers. Manos' career as a performing pianist and teacher has included several years on the faculty of Catholic University in Washington, DC, where he taught piano, conducting, and chamber music. In addition, he held the directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

Conceived as incidental music to Irwin Shaw's play of the same name, *Quiet City*'s genesis is explained by Copland in an article that appeared in the Boston Symphony Orchestra program bulletin of 1941 (excerpted): "*Quiet City* was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity.... Several friends urged me to make use of the thematic material used in my score as the basis for an orchestra piece. This is what I did in the summer of 1940.... I borrowed the name, the trumpet and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet, of course, in the stage version), and the form of the pieces as a whole were the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes [of the publishers Boosey & Hawkes]." According to the critic Sidney Finkelstein, "*Quiet City* is the kind of work that makes us feel that something deep within ourselves has been made explicit to the extent that music can do it."

*Farm Journal*, a work commissioned for chamber orchestra by New York's Little Orchestra Society, premiered on 19 January 1948 under the baton of its conductor, Thomas Scherman. Originating from his documentary film score of 1940, *Power and Land*, the work is evocative of Moore's sympathy and compassion for the American farmer and his plight to survive amid the bureaucratic and doctrinal dissension prevalent during this era. Moore's daring effort in describing this milieu culminates in a vibrant portrayal of four short musical epigrams brought together in a suite. An analogy, perhaps, can be drawn between Moore's *Farm Journal* and Virgil Thomson's *Plow That Broke the Plains* (1936), music for a film designed to highlight the despondency of the agricultural life. On the other hand, the Austrian-born American composer/critic Peggy Glanville-Hicks (1912–1990) describes the work succinctly and poignantly as "in a sense nature music, but a peopled landscape, landscape with human figures." She continues: "It is perhaps this capacity to create vivid moods that is the composer's most outstanding asset."

Commissioned by William Strickland and the Friends of Music of Dumbarton Oaks, Robert Ward's *Symphony No. 3* was given its premiere performance under the composer's direction on 31 March 1950. It was originally written for single string players without the use of a trumpet, which was incorporated later. In 1953, the Juilliard Symphony Orchestra gave the first performance of the newly revised and enlarged version, under the direction of the French-American conductor and pedagogue Jean Morel (1903–1975). The first movement, *Fantasia*, is cloaked in an altered sonata form. It opens with an introduction and ends with a coda that utilizes fragmented themes heard early on. The second movement, *Arioso*, employs the eighteenth-century *concertante* (concerto) element, calling on one or two of the orchestral instruments for solo appearances. In this case, there is a pronounced solo for the piano, with a cameo appearance for the solo winds. There is a slight return of the opening melody at the end of the *Arioso*, otherwise the form is through-composed. In sharp contrast to the brooding agitation of the first movement and the nocturnal meditation of the second, the concluding *Rondo* is high-spirited and good-humored throughout. After the symphony's premiere, the Washington critic wrote, "The finale is swift, brittle, and witty; the season's best musical joke."

- Program notes by Elmer Booze

2309th Concert  
9 May 1999

**WILLIAM BLACK, pianist**

Alexander Reinagle      Sonata in D (from the "Philadelphia  
(1756–1809)                      Sonatas") (c. 1790)

Allegro con brio  
Allegro

Louis Moreau Gottschalk      Souvenir de Porto Rico  
(1829–1869)                      (1857)

Hunter Johnson                      Piano Sonata  
(1906–1998)                      (1933–1936; rev. 1947–1948)

Allegro molto e dinamico  
Andante cantabile  
Allegro giusto

INTERMISSION

William Bolcom                      Three Ghost Rags  
(b. 1938)                      (1970–1971)

Graceful Ghost Rag  
Dream Shadows  
The Poltergeist

Charles Tomlinson Griffes      Piano Sonata  
(1884–1920)                      (1917–1918)

Feroce; allegro con moto  
Molto tranquillo  
Allegro vivace

"Marked by the sort of maturity and emotion that make a musical event," is a typical example of the critics' assessment of the artistry and musicianship of pianist **William Black**, who first gained national prominence as winner of the Concert Artists Guild Award in 1976. His sold-out New York debut the following year led to a highly successful European debut in London's Wigmore Hall, and appearances with the English Baroque Orchestra at Queen Elizabeth Hall and the Barbican Centre. He has been a featured performer at the Kennedy Center, Wolf Trap Farm Park, the Library of Congress, and Musique d'Été, and has performed with numerous orchestras and on prestigious concert series throughout the United States, Canada, Great Britain, Austria, France, Belgium, The Netherlands, Germany, Italy, and Ukraine. Recent appearances have included a tour of Japan and concerts in the People's Republic of China, where he was the United States representative at the *First Shenyang International Music Festival*. In 1991, Black made the historic world premiere recording for Chandos Records of the original version of Sergei Rachmaninoff's *Fourth Piano Concerto* with Igor Buketoff and the Iceland Symphony Orchestra.

William Black has premiered numerous works, including compositions by Aaron Copland and David Diamond. His long association with Diamond led to a recording of several compositions under the sponsorship of the Library of Congress and the world premiere performance of Diamond's *Concertino for Piano and Orchestra*. Last year, Black was named artistic director of the 1998 *Sichuan International Piano Festival*, which took place in China. William Black is a member of the artist faculty of the Cincinnati College-Conservatory of Music, and has been invited to give workshops and master classes on three continents.

Scottish-born Alexander Reinagle came to the United States in 1776 and eventually settled in Philadelphia, where he became established as one of the most significant composers and performers in the early years of the nation. His *Philadelphia Sonatas*, presumed to have been written between 1786 and 1794, are texturally akin to the sonatas of Domenico Scarlatti (1685–1757) and Antonio Soler (1729–1783), but are multi-movement works using the sonata form prevalent in the late eighteenth century, rather than the earlier binary (AB) concept. Similar to the sonatas of Haydn, Reinagle's sonatas combine elements of both the Italian classic and the German *empfindsamer Stil*, as expressed in the keyboard works of Carl Philip Emanuel Bach.

America's first composer/pianist to be celebrated on both sides of the Atlantic was Louis Moreau Gottschalk, and *Souvenir de Porto Rico* is one of his most popular and enduring works. Based on an authentic folk song, the *Souvenir* also bears the title *Marche des Gibaros (March of the Puerto Rican peasants)*. The march starts quietly and mysteriously, then builds to a brilliant climax before returning to the modest material at its beginning.

Hunter Johnson's *Piano Sonata* has been recognized as an important addition to the American piano repertoire. The first version was written in Rome, during the two years Johnson spent traveling and studying in Europe after having been awarded the *Prix de Rome*. The sonata, largely rhapsodic and improvisational, follows the general outlines of traditional sonata form and is permeated with the mixed (blues) third, giving the work a thoroughly assimilated jazz flavor, to which hints of ragtime and spirituals are added. It is an exuberant and muscular work, tempered with languorous episodes and ending with what the composer describes as a "rambunctious fugato."

The *Three Ghost Rags* of William Bolcom are the outpouring of his interest in piano rags, both as a performer of the classics written by Scott Joplin, and as a composer of superb examples of the familiar form, dressed in a more advanced harmonic context. As examples of Bolcom's highly sophisticated and nuanced contributions to the form, the three rags combine virtuosity and lyricism in an expressive palette that ranges from the nostalgic to the humorous. The *Graceful Ghost Rag* was written in memory of Bolcom's father.

In contrast to the charm and refined sounds of Bolcom's *Rags*, Griffes' *Piano Sonata* fumes with passion and frenzied motion. The sonata was written shortly before his tragic early death at age thirty-five, and its expressionistic style heralds the beginning of his move away from impressionist influences found in his earlier works. It is considered among the earliest masterpieces of American piano music. English musicologist Wilfred Mellers (b. 1914) describes it as "disturbingly powerful." The first movement sets the tone for the sonata, with its large, sweeping gestures, rich textures, and raw emotion. The chantlike opening of the second movement is less intense, but still yearning, and the work concludes with a swirling quasi-tarantella.

-Program notes by William Black,  
adapted and edited by Elmer Booze

2310th Concert  
16 May 1999

## THE BRUBECK BROTHERS QUARTET

*Compositions performed on this program will be  
announced from the stage.*

The Brubeck Brothers Quartet, an exciting and talented jazz group, is composed of four versatile musicians, two of whom are members of one of America's most notable musical families: Daniel Brubeck (drums and percussion) and Christopher Brubeck (Bass, trombone and piano). Both have received international recognition for their extraordinary musical abilities. Their performances with symphony orchestras and in recital format generate a unique blend of original compositions, well-known jazz standards and Dave Brubeck classics. The group combines the beauty of classical music with the freedom found in jazz improvisation. The Brubeck Brothers Quartet provides a glimpse into the future of jazz, while honoring the jazz tradition.

Drummer **Daniel Brubeck** has toured the international music circuit for over two decades as performer with the Dave Brubeck Quartet, leader of his own group, The Dolphins, and as featured soloist with many of the world's top jazz artists. In addition, Daniel Brubeck has soloed with many of the world's leading orchestras as a member of the Dave Brubeck Quartet. His original drumming style, distinctive solos, and use of odd time signatures have earned him the respect of many critics worldwide.

Composer, orchestral arranger, and lyricist **Christopher Brubeck** plays four instruments. He enjoys a very active and diverse career and feels at home playing jazz, rock, folk, funk, and classical music. He continues to tour, record, and earn rave reviews with the unique jazzy folk group Crofut & Brubeck, which has just finished its fourth CD, *Bach to Brubeck*, recorded with the London Symphony Orchestra. Christopher Brubeck recently collaborated with his father on a commissioned work for a new orchestral composition for the Pittsburgh Symphony: *Theme and Explorations for Orchestra*.

Keyboardist and composer **Pete Levin**, who has been active in both capacities since the 1960s, earned degrees from both Boston University and the Juilliard School of Music. In addition to having recorded three CDs as a group leader, Levin has been a co-leader or featured player on more than fifteen CDs. He has performed and/or recorded with such diverse artists as Miles Davis, Gerry Mulligan, Willie Colon, and Paul Simon. Levin currently tours with Trio, the Pete Levin Band, Jimmy Giuffre, Annie Lennox, and Vanessa Williams.

Since 1980, guitarist and composer **Mike DeMicco** has toured extensively worldwide. For ten years he performed and recorded with the acclaimed electric jazz quartet, The Dolphins. In addition to his work with the Brubeck Brothers, Demicco leads his own jazz group and has recorded with jazz pianists Warren Bernhardt and Chuck Lamb, drummer Peter Erskine, and pop-folk artists James and Livingston Taylor. Among his many other musical activities, Demicco offers clinics and maintains a private teaching practice.

- Program notes by Elmer Booze

2311th Concert  
23 May 1999

**SALLY McLAIN, violinist**

**LISA EMENHEISER LOGAN, pianist**

PROGRAM

Anne LeBaron (b. 1953) Devil in the Belfry (1993)

Meyer Kupferman (b. 1926) Fantasy Sonata (1970)

INTERMISSION

Ned Rorem (b. 1923) Four Pieces from Night Music (1972)

Mosquitoes and Earthworms  
Gnats  
Epeira sclopetaria  
The Two Moths

David Baker (b. 1931) Jazz Suite (1978)

Minton's  
Harlem, Saturday Night  
Perfume/Perspiration  
Jamaican Jam  
52d Street

Violinist **Sally McLain**, a Washington, DC, native, is a graduate of the DC Youth Orchestra Program. She received her bachelor and master of music degrees (with high distinction) from Indiana University, where she was both student of and assistant to the noted violinist James Buswell. In addition, she performed at the Tanglewood Music Center (Massachusetts), the Bach Aria Festival and Institute, and with the New York String Orchestra. McLain performs as a soloist and a chamber and orchestral musician throughout the Washington area, in such venues as the Kennedy Center Terrace Theater, the Corcoran Gallery, Lisner Auditorium, and the Embassy Series. She collaborates with musicians in The Eclipse Chamber Orchestra, the Washington Bach Consort (concertmaster), the Wolf Trap Opera Company (concertmaster), and members of the National Symphony Orchestra. Sally McLain is currently concertmaster of the Washington Chamber Symphony and a member of the Theater Chamber Players.

Pianist **Lisa Emenheiser Logan** is a graduate of the Juilliard School of Music (holding both the bachelor and master of music degrees), where she was a scholarship student of the late Ania Dorfmann. She is a winner of The Young Artist in Recital and The National Arts Club Competitions. As an established chamber musician, she has performed with such artists as Julius Baker, Eugenia Zukerman, Ransom Wilson, Jean-Pierre Rampal, and Nadja Salerno-Sonnenberg, as well as with principal members of the New York Philharmonic, the Cleveland Symphony, and the National Symphony Orchestra. In addition to her three previous performances at the National Gallery, she has concertized in virtually every major city in the United States, as well as London and Manchester (England), Berne (Switzerland), Haifa (Israel), Nice (France), and Mexico City. Lisa Logan is adjunct pianist for the National Symphony Orchestra, pianist for Washington's noted ensemble, The 20th-Century Consort, and artist-in-residence at The Washington Conservatory of Music as a member of the Opus 3 Trio.

All of the compositions on tonight's program were commissioned by the McKim Fund of the Library of Congress. The McKim Fund was established in 1970 to support the creation and appreciation of music for violin and piano. To date, more than forty-five works for violin and piano have been commissioned by the fund.

The inspiration for *Devil in the Belfry*, by Anne LeBaron, was Edgar Allen Poe's tale of the same name. In the tale, an orderly

village is thrown into chaos when an outsider, a folk fiddler, comes and strikes the bell in the belfry thirteen times instead of the expected twelve. LeBaron writes: "Against the background of contemporary society, the allegorical power of this story emerges. The dominant time value of our age, efficiency, has grown in importance over the centuries. At the opposite end of the temporal spectrum, 'time rebels' advocate abandoning increased efficiency and speed. In this work I hope to convey the tension between these two divergent approaches to time observed at the close of our century."

Meyer Kupferman's *Fantasy Sonata* was commissioned in the first year of the McKim Fund. In 1977 it was used as the music for the ballet, *O Thou Desire Who Art About to Sing*, choreographed by Martha Graham. Kupferman writes: "For me, exclusivity in music in any one stylistic area for an extended period of time makes me restless or uncomfortable. I do not believe there is, or ever was, a European style; I do feel, however, that the particular way I handle any musical statement always has my personal stamp. After experimenting for many years with the rich resources and techniques available to the twentieth-century composer I came to the conclusion that a mixed stylistic method was the only right direction for me."

Ned Rorem's *Night Music*, a collection of eight short pieces, premiered on 12 January 1973 at the Library of Congress. It represents a continuation of his *Day Music*, written one year earlier. The four pieces, *Mosquitoes and Earthworms*, *Gnats*, *Epeira sclopetaria*, and *The Two Moths* are numbered two, three, five, and six, respectively. Rorem writes about his two sets: "Although they were conceived as independent works, I have no objection to the performance of individual pieces, or to the grouping of any combination of the sixteen pieces." A Washington Post review of a performance of the complete work states: "*Night Music* [is a] splendidly crafted tonal landscape that gives vivid interpretations of gnats, mosquitoes, and all the other creatures that fill the night air with sounds."

David Baker, a prominent jazz performer, composer, teacher, and author, heads the department of jazz studies at Indiana University, a position he has held since 1966. A professional cellist and trombonist, he has performed with such jazz notables as Quincy Jones, Maynard Ferguson, Stan Kenton, and Lionel Hampton. A prolific composer, he has written compositions in practically all musical genres. His five-movement *Jazz Suite*,

expressing the vitality and fervor of our contemporary musical language in a classical format, takes on the semblance of a multi-movement tone poem with a nationalistic flavor, utilizing the American jazz idiom. The work had its premiere on 14 December 1979 in the Coolidge Auditorium of the Library of Congress.

-Program notes by Elmer Booze

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

*2316th Concert*  
30 May 1999

## MUSIKANTEN

**KERRY KREBILL, conductor**

**ALICE MIKOLAJEWSKI, pianist**

## PROGRAM

Robert Evett  
(1922–1975)

Four Marian Antiphons

Alma redemptoris mater  
Ave regina coelorum  
Regina coeli  
Salve regina

Nancy Wertsch  
(b. 1943)

Hymnus Matutinus

Nox et lux  
Inde est  
Dulce canunt melos  
Venerat occiduis  
Christe, redde lumen

Russell Woollen  
(1923–1994)

Dante's Praises to the Virgin Mother

## INTERMISSION

Norman Dinerstein  
(1937–1982)

Frogs

“Day darken!” frogs say  
An old silent pond...  
Ho, for the May rains  
A tree frog trilling  
Hop out of my way  
Frog-school competing

Dominick Argento  
(b. 1927)

Peter Quince at the Clavier

Alice Mikolajewski, piano

**Musikanten** (German for “musicians”) was formed in June of 1979 as a “lab chorus” for the master’s degree work of director **Kerry Krebill**. Beginning with a performance of madrigals at Bethesda’s Davis Library, Musikanten has gone on to more than a thousand performances. These have included concerts at the National Gallery of Art, the National Portrait Gallery, the Smithsonian Museums, and the Kennedy Center, in addition to performances on concert series at embassies, churches, museums, and homes throughout the Washington, DC area. The group has traveled to Richmond, Philadelphia, Baltimore, Annapolis, and many Eastern Shore venues. Members of Musikanten have performed on seven European tours, including Maestra Krebill’s recent fiftieth birthday celebration, singing Monteverdi’s *Vespers* in Venice. Musikanten’s first two recordings have received international acclaim. *Musikanten Sings Music of Russell Woollen* was nominated for the 1991 Choral CD of the Year by *Chorus!* magazine, and has been played on the national radio program “The First Art.” Among the awards the ensemble has received are the Louise Goucher Memorial Prize for a madrigal concert in 1992, Chorus America’s American Performing Works stipends, and National Endowment for the Arts Choruses grants. Musikanten’s newest CD, *A Spotless Rose*, has just been released.

Colorado native Robert Evett studied with the outstanding American composer Roy Harris (1898–1979) from 1941 to 1947 in Colorado Springs. Subsequently, he served as chairman of the

music department of the Washington, DC, Institute of Contemporary Arts until 1950. From 1951 to 1952, Evett studied composition with the brilliant American composer, Vincent Persichetti (1915–1987), at the Juilliard School of Music. Upon completion of his studies with Persichetti, Evett returned to Washington, where he remained until his death. His involvement with the musical life in Washington led to commissions from the Pan-American Union, the National Symphony, Georgetown University, and the Composer’s Forum for Catholic Worship. In addition, he was an accomplished writer, serving as book editor and music critic for *The New Republic*, editor of the “Arts and Letters” section of *The Atlantic Monthly*, contributing critic of books and music for *The Washington Star* from 1961 to 1975, and its book editor from 1970 to 1975.

Nancy Wertsch was born in Wisconsin and studied at the University of Wisconsin-Madison, with additional studies in voice at the Curtis Institute in Philadelphia. After advanced studies in Germany, she returned to the United States. She was active as a performer and teacher for several years in Tennessee before moving to New York City in 1979, where she currently lives. Her secular choral works have been performed throughout the United States by professional ensembles, such as the Gregg Smith Singers, the Dale Warland Singers, and the New York Virtuoso Singers. Wertsch’s sacred choral works have been heard in many prominent New York City churches, as well as hundreds of churches in other cities. She has received commissions and grants from “Meet the Composer,” New York’s Riverside Church, and Holy Trinity Lutheran Church, whose Bach Orchestra premiered her organ concerto, with Nancianne Parella as soloist. A recently commissioned work, *Sha a lu Sh’lom Y’rushalayim* (Psalm 122) was written for an ecumenical service celebrating “Jerusalem 3000.” *Hymnus Matutinus* was written for the Gregg Smith Singers in 1989.

Russell Woollen was born in Hartford, Connecticut. He studied piano, theory, elementary harmony, and form with Charles King. In 1940 he entered Saint Thomas Seminary to study for the priesthood, while at the same time becoming its organist. He was ordained in 1947 and was appointed to the faculty of The Catholic University of America, as head of liturgical music activity. Woollen studied composition at the Peabody Conservatory of Music in Baltimore with the celebrated Russian-born American composer, Nicholas Nabokov (1903–1978), and in Paris with the distinguished composition teacher, Nadia Boulanger (1887–1979). In 1954 he earned a master of music degree at Harvard University,

studying with Walter Piston (1894–1976). *Dante's Praises to the Virgin Mother*, in Woollen's words, was "written while I was experiencing the delights of five, six, and eight part high Renaissance music. I was particularly keen on using the added transparency produced by independent parts, and [using] the upper and lower parts as antiphonal choirs. Dante's text has an exalted and celebratory quality which I tried to reflect. There is a certain amount of word painting; as I customarily do, I sought to reflect the meaning of the text."

Norman Dinerstein was born in Springfield, Massachusetts. He received degrees from Boston University (Bachelor of Music, 1960), Hartt College of Music in Connecticut (Master of Music, 1963), and Princeton University (Ph.D., 1974). Subsequent studies took place at the Berlin Hochschule für Musik, the Berkshire Music Center in Tanglewood, and in Darmstadt, Germany. He served on several college faculties, including the University of Cincinnati College-Conservatory of Music, where he was dean until his death. *Frogs*, which has a cyclic text extracted from the Japanese Haiku and translated by Harry Beh, was written for the chamber choir at the Cincinnati Conservatory. As commented by Mimi Stevens, "These settings are delightfully onomatopoeic vocal tone-paintings, from the amazing variety of words that can be made into froggy sounds, to the falling of rain, to the sudden, almost random motion of frogs hopping, to the final competition of frogs and larks [*Frog-school Competing*]. [This final competition is] a spoof of the conservatory's aspiring opera stars, all religiously rehearsing in their practice rooms, competing...in the art of song."

Dominick Argento was born in York, Pennsylvania. After receiving both the bachelor and master of music degrees from the Peabody Conservatory of Music, he won the coveted annual composition prize three years in a row. In 1957, upon the completion of his Ph.D. from the Eastman School of Music, Argento received Fulbright and Guggenheim Fellowships, which he used to study in Italy. Based on a chapter from the apocryphal Book of Daniel, *Peter Quince at the Clavier* is a set of four poems symbolizing the story of Susanna and the Elders. It is, as reported by writer Mimi Stevens, "a metaphor for the emotive power of beauty on the human spirit, especially the beauty of music." Argento explains further that "Music, [being] feeling [rather than] sound, can be taken as perhaps the key phrase of the entire cycle."

Program notes by Elmer Booze

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