

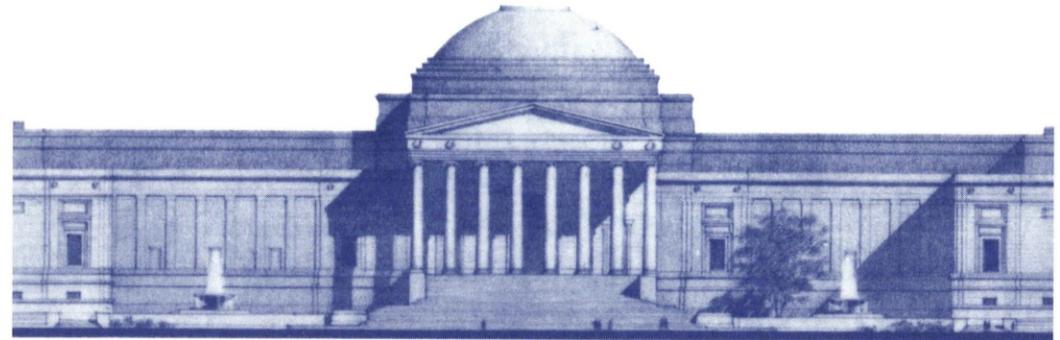
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The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



FIFTY-SEVENTH AMERICAN MUSIC FESTIVAL

Under the Direction of George Manos

Presented in honor of the exhibition
Twentieth-Century American Art: The Ebsworth Collection

2, 9, 16, and 30 April 2000
Sunday Evenings at Seven O'clock
West Building, West Garden Court

Admission Free

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

*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.*

*Selections from concerts at the Gallery
can be heard on the second Sunday of each month
at 9:00 p.m. on WGMS-FM, 103.5.*

The American Music Festival and the Ebsworth Collection

This spring, visitors to the National Gallery of Art are invited not only to listen to one or more of the American Music Festival concerts, but also to view an exhibition that offers a parallel encounter with twentieth-century American creativity: *Twentieth-Century American Art: The Ebsworth Collection*. The Ebsworth Collection, one of the premier private holdings of American modernist art, was assembled by Mr. and Mrs. Barney A. Ebsworth of Saint Louis, Missouri. The collectors did not limit themselves to established categories of American art; they added works to the collection because they found pleasure in them. As a result, the collection encompasses three generations of American modernists, juxtaposing works by prominent artists with those of their lesser-known contemporaries. This allows the viewer to examine a fuller and richer history of American art and its relationship to American culture.

The same claim can be made for the 57th American Music Festival. The performers have chosen the programs that make up the festival with the intent of presenting works by American composers that will please and inspire their audiences. The festival does not present a version of the accepted linear history of American music, nor is it intended to do so; instead, it contains works of various styles composed between 1907 and 1990. Composers who today can be identified by their last names only, such as Barber, Piston, and Rorem, are represented along with composers who are probably unknown to almost everyone in the audience.

Among the composers featured in the festival, there are two whose interest in the visual arts has resulted in major works for orchestra with art-related themes. Like many other musicians of the mid-twentieth century, David Diamond was fascinated by the art of Paul Klee, who was a musician as well as an artist. In 1957 he paid homage to Klee with an orchestral tone poem: *The World of Paul Klee*. Benjamin Lees, whose *Sonata for Two Pianos* receives its Washington premiere performance on April 9, was inspired by the mobiles of Alexander Calder when he wrote *Mobiles* in 1980 in response to a commission from the Fort Worth, Texas, Symphony. Lees returned to the theme of great art again in 1987, composing a suite for orchestra entitled *Portrait of Rodin*. Each of the seven movements of the suite carries the name of a Rodin sculpture: *Meditation*, *Pierre de Wiessant*, *Large Torso of a Man*, *Cybele*, *Genius of Eternal Rest*, *The Prayer*, and *Jean de Fiennes*.

Among the works exhibited from the Ebsworth collection, several reflect the artists' affinity for music. Georgia O'Keeffe was fascinated with music throughout her life and played the violin. Between 1918 and 1921 she completed five works in which there is an attempt to make music visible. The primary impetus for this undertaking came from two artists with whom she had studied, Arthur Wesley Dow and Alon Bement. Both were enthusiastic disciples of Vassily Kandinsky and his theories on the close link between music and the visual arts. Although O'Keeffe did not embrace those theories with the fervor of her teachers, she did refer to them in some of her letters. *Music-Pink and Blue No. 1* features gently undulating curved forms that overlap each other, calling to mind Kandinsky's claim that words and music have psychical as well as physical vibrations that can be transformed by the artist into visible vibrations.

Suzy Frelinghausen enjoyed a dual career as a painter and a soprano for the New York City Opera, where she was known as Suzy Morris. Her *Composition*, 1943, is one of a number of paintings and collages inspired by Georges Braque, Pablo Picasso, and other European cubists. Frelinghausen found a model for the patterns and curves in her art in the outlines and details of musical instruments, especially the guitar and the piano. Another stringed instrument, the harp, served as a useful symbol for O. Luis Guglielmi in his *Mental Geography*, 1938, depicting a surrealist image of the Brooklyn Bridge after an air raid. The son of a musician, Guglielmi associated the suspension bridge with the harp and incorporated a harp player into his scenario. A further clue to Guglielmi's affinity for the music world is that he used the title "Program Notes" for his commentary on the first exhibition of *Mental Geography*.

Twentieth-Century American Art: The Ebsworth Collection remains on view at the Gallery until 11 June 2000. Visitors who wish to enjoy both the exhibition and a concert on the same day should bear in mind that the exhibition closes at 6:00 p.m. on Sundays.

2343d Concert

2 April 2000

THE BUTCH THOMPSON TRIO

Butch Thompson, *piano*

Hal Smith, *drums* Marty Eggers, *bass*

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

For the first program of this year's American Music Festival, the Butch Thompson Trio has chosen to explore the vitality and variety of the early jazz tradition. From the graceful ragtime of Scott Joplin to Jelly Roll Morton's New Orleans jazz, funky Southside Chicago blues, and the roaring virtuosity of the Harlem stride tradition of Fats Waller and others, jazz was the lifeblood of the entertainment business, the very basis of popular music in America. The trio plays a cross section of this rich heritage, laced with Butch's lively commentary. The Butch Thompson Trio appears at the National Gallery by arrangement with Zajonc/Valenti Management of Ann Arbor, Michigan.

Pianist **Butch Thompson**, described by the London *Observer* as "a musicologist of vast erudition," is one of the most prominent musicians in traditional jazz. He played Christmas carols on his mother's upright piano at the age of three and started formal lessons at age six. Thompson picked up the clarinet in high school and led his first jazz group as a senior. He began his professional career at age sixteen in Minnesota and two years later was visiting New Orleans frequently to learn from veteran musicians, among them clarinetist George Lewis. Thompson began his recording career in 1964 and joined the staff of Minnesota Public Radio's *A Prairie Home Companion* in 1974, remaining with the show full-time until 1986. He continues as a frequent guest on that program. Today Thompson spends much of his time on tour in the United States and abroad, sometimes as a soloist and at other times with cellist Laura Sewell or with his ensembles, the Butch Thompson Trio and the New Orleans Jazz Originals. He performs with symphony orchestras, including recent engagements with the Hartford Symphony, the Saint Louis Symphony, the Minnesota Orchestra, and the Cairo (Egypt) Symphony. Thompson writes about jazz for various magazines, including *Downbeat* and *The Mississippi Rag*, and produces a weekly jazz radio program in Minneapolis. As a recording artist, Thompson's most recent CD, *Thompson Plays Joplin*, is the ninth in his acclaimed solo series on the Daring label (distributed by Rounder Records). Set for release this year is a CD of duets with Laura Sewell.

A resident of San Diego, California, jazz drummer **Hal Smith** is a product of Southern California's long-lived and fertile traditional jazz scene. He became serious about jazz after hearing and sitting in with a number of bands. Since 1978 Smith has played with virtually every major musician in the field and is today in constant demand in the United States and abroad. He has appeared often with the Butch Thompson Trio on *A Prairie Home Companion* and has been a permanent member since 1987.

Bassist **Marty Eggers** is well known on the West Coast as a top-notch bass player and ragtime pianist. His musical career began in Sacramento, where, as a teenager, he helped found the Sacramento Ragtime Society. Eggers, who is a skilled composer and arranger, currently lives in the San Francisco Bay Area, where he plays in several groups and leads his own eight-piece band, the Front Street Wanderers, in performing original arrangements of ragtime and traditional jazz styles.

composer they seem like concise pencil drawings.” Piston was highly regarded during his lifetime as a composer of carefully crafted, rational, and tasteful works. He taught at Harvard University from 1926 to 1960, and numbered among his students Elliott Carter, Leonard Bernstein, and Daniel Pinkham. His influence as a teacher was widespread, thanks in part to several widely adopted textbooks of which he was the author.

Samuel Barber’s *Summer Music for Woodwind Quintet* was commissioned by the Chamber Music Society of Detroit. Written in one movement (an abbreviated tripartite format), the quintet has thematic character changes that occur within its sections, along with undulating tempos. The throbbing rhythms of the French horn and bassoon in the opening measures of the first section (A) give way to virtuoso embellishments for flute and clarinet. The oboe enters with a lengthened sentimental theme over the palpitating cadence of the accompanying French horn and bassoon. A new section (B) encases a melody (hinted at in section A) that is played rapidly, with staccato articulation. As the section progresses, reshaped motifs in sixteenth notes are spun off. After repeating the first and second sections (AB), the music increases in speed to an exhilarating climax. The episodic section (A) briefly recalls themes from both the first and second sections and brings the composition to a breathtaking close.

Robert Washburn studied with Darius Milhaud, Nadia Boulanger, and Alan Hovhaness. In addition to composing a wide variety of orchestral and chamber music, he has authored an important music textbook, *Comprehensive Foundations of Musicianship*. He teaches at State University College in Potsdam, New York.

Eric Ewazen’s *Roaring Fork* was commissioned by and is dedicated to the Borealis Wind Quintet. The composer’s program note reads: “The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The first movement, *Whitewater Rapids (Maroon Creek)*, depicts the lush, rich sounds of the creek’s flowing rapids with its bright, high melodic lines, ever-changing colors, and rhythmic energy. The second movement, *Columbines (Snowmass Lake)*, evokes the serenity of...a glacial lake ringed by 13,000-foot peaks and surrounded by delicate and fragile white columbines. It is a scene at once awesome and intimate, [reflected by] music [that is] alternately gentle and expansive. The final movement, *At the Summit (Buckskin Pass)*, portrays the sense of exhilaration, excitement, and quiet amazement one experiences at the top of Buckskin Pass, with its ardu-

ous ascent and 360-degree view of mountain ranges, lakes, streams, and dark green valleys.”

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music. Among his recorded works are *Symphony in Brass* and *Colchester Fantasy* on Summit Records, and *Ballad for Clarinet, Harp, and String Orchestra* on CRS Records. Ewazen is currently a faculty member at the Juilliard School of Music in New York City.

2346th Concert

30 April 2000

THE UNIVERSITY OF MARYLAND PIANO TRIO

David Salness, *violin* Evelyn Elsing, *cello*
Robert McCoy, *piano*

PROGRAM

Arthur Foote Trio in B-flat Major, Op. 65 No. 2
(1853–1937) (1907–1908)

Allegro giocoso
Tranquillo
Allegro molto

Paul Schoenfield Café Music
(b. 1947) (1985)

INTERMISSION

Leon Kirchner Trio (1954)
(b. 1919)

I. ♩ = circa 92
II. Largo

Ned Rorem Spring Music
(b. 1923) (1989–1990)

Aubade
Toccata
Fantasia
Bagatelle
Presto

Violinist **David Salness**, a highly respected teacher and performer on the violin and viola, has studied under some of music's most illustrious teachers and performers, including David Cerone, Jascha Brodsky, Ivan Galamian, Josef Gingold, Zoltán Székely, Felix Galimir, and Karen Tuttle. Salness comes from a musical family and began his study of the violin as a child with his father. He is an alumnus of the Cleveland Chamber Music Seminar, the Center for Advanced Quartet Studies in Aspen, Colorado, the Interlochen Arts Academy, the Cleveland Institute, and the Curtis Institute of Music. In 1977 he joined the University of Maryland faculty as head of chamber music studies and associate professor of violin. A frequent chamber music collaborator, Salness has performed with members of the Guarneri, Cleveland, and Juilliard Quartets. His recordings are on the RCA, Telarc, and Centaur labels. Salness developed the chamber music program at the Chautauqua Festival and teaches chamber music and violin at the Meadowmount School in Westport, New York.

Cellist **Evelyn Elsing** has been a prizewinner in the Munich International Cello Competition and the Washington International String Competition, and a finalist in the Tchaikovsky Competition. She has concertized across the United States, Europe, the former Soviet Union, and Japan. A chamber music enthusiast, Elsing is resident cellist with the Theater Chamber Players, a group devoted to presenting contemporary music as well as masterpieces of the repertoire. Washington area solo engagements have included performances at the Phillips Collection, the National Gallery of Art, the Library of Congress, the Corcoran Gallery, and the Kennedy Center Terrace Theater. Elsing was the recipient of a 1997 citation for exceptional leadership and merit from the American String Teachers Association. She is currently professor of cello and chamber music at the University of Maryland in College Park.

A two-time recipient of the Maryland Creative and Performing Arts Award, pianist **Robert McCoy** enjoys a versatile career as a concert pianist, vocal coach, and conductor. He studied in Paris on a Fulbright grant, which enabled him to work with Yvonne Loriod-Messiaen and Dalton Baldwin. McCoy has appeared as guest lecturer at the 1994 William Kapell International Piano Festival and has given numerous master classes at conservatories and universities throughout the world. He has collaborated with many leading artists, including Gérard Souzay, Sherrill Milnes, Benita Valente, and John Shirley-Quirk. He has been a member of the music staff of the Maurice Ravel Academy, the Washington Opera, the Paris

Opera (Bastille), and the Vienna Kammeroper, where he conducted the first Austrian production of Carlisle Floyd's *Susannah*. Currently serving as artistic director of the Alaska Summer Arts Festival Opera Theater, McCoy is also professor of music at the University of Maryland in College Park.

Arthur Foote was the most prominent among a group of late nineteenth- and early twentieth-century composers known as the "second New England school." Trained at the New England Conservatory of Music in Boston, he was the first American composer to complete all of his training in his home country. His *Piano Trio in B-flat, Op. 65, No. 2*, is a product of his mature period. Members of the Kneisel Quartet gave the premiere performance in Boston on 3 December 1908. With the prevailing influence of the German romantic tradition at the turn of the century, the trio exhibits its indebtedness to both Brahms and Wagner, with certain harmonic changes that were inherent in Foote's style. By his own assessment, his trio was "less than conventional," but close examination reveals its traditional status. The first movement (*Allegro giocoso*) utilizes an abbreviated sonata-allegro form. The second (*Tranquillo*), in the key of D major, has an ABA format with a Brahmsian tritonal relationship between the two sections (B-flat major to D-flat major). The B section, with its eloquent *cantabile*, employs doubling of the violin line by the piano two octaves above. In the final movement (*Allegro molto*), Foote chooses to reemploy the sonata-allegro form, and does so cleverly through the use of the parallel minor of B-flat major, B-flat minor. He returns to the original key when entering the recapitulation and ends the trio jubilantly on the resounding B-flat major chord.

Commissioned by the Saint Paul Chamber Orchestra, *Café Music* by **Paul Schoenfield** received its premiere in January 1987. About the work, Schoenfield says: "The idea to compose *Café Music* first came to me after sitting in one night for the pianist at Murray's Restaurant in Minneapolis. Murray employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a [special] kind of high-class dinner music – music that could be played at a restaurant, but might also find (just barely) its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. Represented, for example, are early twentieth-century American music, Viennese music, light classical music, gypsy music, and Broadway melodies." The work contains two movements, one of which is performed in this concert.

Leon Kirchner's *Trio for Violin, Cello, and Piano* was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress to commemorate the fiftieth anniversary of the Coleman Chamber Music Associates of Pasadena, California. Its premiere was given in the fall of 1954. An apt description of the work's unusual construction can be found among the writings of Klaus George Roy, who was at the initial recording session of this trio: "One cannot speak of sonata form, of a set of distinct themes, [or] of an easily classifiable structure. The idiom of the Trio has its roots in the music of Schonberg (sic) and Sessions, and is accordingly complex....The design appears to be one of perpetual variation on certain motivic and harmonic fragments, in a sort of 'stream-of-consciousness' unfolding. Yet it must be stressed [that] the composer...always shapes his momentary inspirations with great care for balance and logic of development. If the sense of improvisation is strong, one can be sure that it is willed, and that its result stands approved by its highly critical creator." Born in Brooklyn, Leon Kirchner was raised in California, where he received his musical training. His teaching career began in 1950 at the University of Southern California and continued at Harvard University, where he succeeded Walter Piston as Walter Bigelow Professor of Music in 1961.

Complete in five movements, *Spring Music* by **Ned Rorem** was commissioned by the Carnegie Hall Corporation for the Beaux Arts Trio in honor of Carnegie Hall's centennial season. It was first performed on 8 February 1991 in Carnegie Hall. Speaking about the work, Rorem states: "Having already written *The End of Summer* and *Winter Pages*, I am beginning to round off a seasonal cycle, which is one reason for the title, *Spring Music*. Another reason is the need for a tag. I've composed many works for three instruments (the first even called *Trio*), and have found that names help the auditor – not to mention the composer – to tell them apart. Finally, the work wishes to reflect (insofar as non-vocal music reflects anything) the season of optimism." A recipient of the Guggenheim and Pulitzer Prizes, as well as most of the other prizes and honors available to American composers, Rorem has come to be ranked with such prominent living composers as Gunther Schuller, John Corigliano, and Dominick Argento.

Program notes by Elmer Booze, unless otherwise indicated