

In response to the opportunity to present new American music in the context of American art, particularly sculpture by Cy Twombly, Marilyn Taylor writes: “[This recital] is a collage of American musical styles from the twentieth century. Charles Vardell’s frequent choice of texts filled with natural imagery and his musical response to them call to mind the works of the American Impressionists. Drawing upon his skills as an opera composer, Robert Ward paints with deft strokes the picture of a love affair, progressively sentimental, passionate, turbid, and at last, funereal. With yellowed edges, his portrait compellingly speaks, through Edna St. Vincent Millay’s writing, of gardens, Carian hills, and lost loves. Kenneth Frazelle’s music could be compared to the landscapes of Arthur Dove and John Marin, in that he views events and emotions through a modernist’s eyes.

In George Crumb’s *Apparition*, each song or vocalise forms a piece of a larger vision, eventually coalescing as a tableau. The literary and musical materials focus on concise, highly contrasting metaphors for existence and death. Yet Crumb’s cycle offers the listener reassurance. Just as in Walt Whitman’s verse, death is never depicted as an ending of life. Instead, it is circular, always a beginning or an enriched return to a universal life force.”

Program notes by Marilyn Taylor, adapted and edited by Elmer Booze  
Notes on the Crumb song cycle by William Bland

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the performance is not allowed.*

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the Garden Café remains open until 6:30 p.m.*

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

*The Fifty-eighth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



**FIFTY-EIGHTH AMERICAN MUSIC FESTIVAL**

**Under the Direction of George Manos**

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6 May through 27 May 2001  
Sunday Evenings at Seven O'clock  
West Building, West Garden Court

*Admission free*

2383d Concert

6 May 2001

**DIANE SCHUUR**

with

**REGGIE JACKSON, drums**      **ROGER HINES, bass**

(The performer will announce her selections  
from the stage.)

“Blessed with a clear ringing voice, **Diane Schuur** has emerged as the singer most likely to succeed in carrying on the broad jazz-pop tradition of Ella Fitzgerald” (*The New York Times*). “To put it mildly, Schuur blew the place away. The room shook. The evening came alive” (*New York Post*). “Amazing vocal versatility. . . [her] status among her peers is unquestioned” (*Tower Pulse*). Such acclamations have been the norm for jazz pianist and singer Diane Schuur, a native of Tacoma, Washington, who has been called “the new first lady of jazz.” She has been awarded two Grammys as the best jazz vocalist, and her recordings repeatedly top the popular music charts. Schuur was discovered by Dizzy Gillespie, who introduced her at the 1979 Monterey Jazz Festival. Among those in the wowed audience was jazz saxophonist Stan Getz, who remarked, “I couldn’t believe what I heard. [Schuur] had the makings of somebody with depth and staying power. She takes from the tradition of Ella [Fitzgerald] and Sarah [Vaughan], and what comes out is her own advancement of that tradition.”

Diane Schuur’s career has been a whirlwind of festivals and recording sessions. In 1997 she received a major award from the Manhattan Association of Cabarets and Clubs for her work at The Blue Note in New York City. In 1999 she received the first annual Ella Fitzgerald Award from the prestigious Montreal International Jazz Festival for outstanding vocal performance in the tradition of Fitzgerald. Schuur, who has twice played at the White House, says, “Nothing’s going to stop me, because the only thing that limits you is your own mind, if you let it. I feel very blessed when I’m on stage. . . I want to go out and hug everybody.” And that is exactly what her voice does. Diane Schuur appears at the National Gallery by arrangement with America’s Music of Tucson, Arizona.

Born in Columbus, Ohio, bassist **Roger Hines** received a bachelor’s degree in music theory and composition from Ohio State University, where he also pursued graduate studies in music. Hines toured the United States, Mexico, and Japan with pianist Carmen Cavallaro. He was a freelance musician in New York City from 1981 to 1986, when he became the bassist for singer/pianist Ray Charles. From 1987 to 1988, Hines served as a section double bassist with the Columbus (Ohio) Symphony Orchestra. In addition to his work as Diane Schuur’s musical director and bassist, Hines is an instructor of jazz studies at Ohio State University.

Drummer **Reggie Jackson** also lives in Columbus, Ohio, where he is a minister of music at New Salem Missionary Baptist Church. Now in his second year as drummer for Diane Schuur, he has also worked with Venus Brown, Kim Pensyl, Marilyn Cordial, Gene Walker, and Arnett Howard. Jackson graduated in 1998 from Ohio State University, where he majored in jazz studies and was active in the campus jazz ensemble and the mentoring choir. He has recorded with Kim Pensyl (*Quiet Café* and *Fahrenheit* for Finer Arts Records, *Under the Influence* and *Shanachie* for Cachet), soprano Faye Robinson (*Remembering Marian Anderson* for D’Note Classics), and Marilyn Cordial (*The Jazz Project*).

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the performance is not allowed.*

2384th Concert

13 May 2001

**THE NATIONAL MEN'S CHORUS**

**THOMAS BEVERIDGE, *artistic director***

with

**ROBERT McDONALD, *baritone***

**MARKUS COMPTON, *pianist***

PROGRAM

William Billings, arr. Beveridge (1746–1800)	Chester (1770) David's Lamentation (1778)
Randall Thompson, arr. Beveridge (1899–1984)	The Last Words Of David (1949)
Traditional, arr. Beveridge	The Promised Land
Daniel Pinkham (b. 1923)	<i>from</i> Alleluia for the Waters (1994)
Before There Was Light And Still It Rains Wash Yourself in the Jordan Alleluia for the Waters	

Charles E. Ives  
(1874–1954)

Four Songs

Down East (1919)  
He Is There! (1917)  
In Flanders Field (1919)  
The Circus Band (1894)

INTERMISSION

Thomas Beveridge  
(b. 1938)

It Was a Lover and His Lass  
(1995)

Vincent Persichetti  
(1915–1987)

Two Songs

Song of Peace (1962)  
sam was a man

Aaron Copland  
(1900–1990)

Two Folk-Song Settings

The Boatman's Song, arr. Fine  
At the River, arr. Beveridge

Aaron Copland

Song of the Guerillas  
*from* North Star (1943)

Thomas Beveridge

Give Me the Splendid Silent Sun  
Cantata for Men's Voices, Baritone Solo,  
and Piano (1973)

The **National Men's Chorus** was founded in June 1999. The ensemble performs the classics of the literature for male voices, arrangements of traditional melodies composed especially for the chorus, and the rich but rarely performed literature for male voices and orchestra. The National Men's Chorus gave its first performance in the Great Hall of the Library of Congress at a ceremony honoring visiting Russian politicians, members of the *duma* and the Federation Council. *Washington Post* music critic Joseph McLellan hailed the ensemble's first Christmas and Hanukkah concert as a "triumphant debut" in a performance that displayed "polish, expression, and control." The chorus was again complimented in the *Post* for its "polished and effervescent performance" of Luigi Cherubini's rarely performed *Requiem* for male chorus and orchestra. The ensemble's recent appearances include a concert in Waterford, Virginia, and "Mozart and Jefferson," a program of music of Mozart and Randall Thompson, sung at the Masonic National Memorial in Alexandria, Virginia.

**Thomas Beveridge**, the founder and artistic director of the National Men's Chorus, has had a distinguished and versatile career in music. He attended Harvard College, where he studied with Walter Piston, Randall Thompson, and G. Wallace Woodworth, and sang in and composed for the Harvard Glee Club. He also studied conducting and composition with the legendary French teacher, conductor, and composer, Nadia Boulanger (1887–1979). Beveridge's career as a professional singer has included three recitals at the National Gallery, as well as recitals at the Phillips Collection, the Corcoran Gallery, and the Library of Congress. He has composed more than five hundred original works and made numerous arrangements for men's voices, many of which have been recorded on the Gothic label. His *Yizkor Requiem* was recorded for Naxos International by the Academy of Saint Martin in the Fields, Sir Neville Marriner conducting. Thomas Beveridge has been director of choral activities at George Mason University and chorus master of the Washington Opera. He is currently the artistic director of the 200-voice New Dominion Chorale as well as choir director of Western Presbyterian Church.

Baritone **Robert McDonald**, a favorite with Washington audiences, is recognized for his diverse repertoire in opera, musical theater, recital, and oratorio. In particular, his performances of the music of Stephen Sondheim have attracted much attention, notably the role of Sweeney in *Sweeney Todd*. He was invited to participate in the seventieth birthday concert for Sondheim at the Library of Congress and is currently appearing at the Arlington, Virginia, Signature Theater in a production of Sondheim's music. McDonald's operatic appearances have included major roles in *La bohème* and *The Magic Flute*, among others. In addition to having been a solo performer with major symphony orchestras, he has performed as soloist with the Choral Arts Society of Washington and the New Dominion Chorale.

Pianist **Markus Compton** is a graduate of George Mason University, with degrees in accompanying and music education. His teachers have included Linda Heuer, Joseph Holt, and Dale Anthony. In addition, he attended master classes with André Watts, Martin Katz, Misha Dichter, and Leon Fleisher. Compton also accompanies the Fairfax Choral Society and Children's Choruses. No stranger to the stages of the Washington metropolitan area, he has performed solo and chamber recitals at local churches, the Alexandria Lyceum, and the Corcoran Gallery of Art. Markus Compton teaches privately in Northern Virginia and serves as pianist and music coordinator at Chantilly Presbyterian Church.

Program notes by Elmer Booze

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Trap Farm Park, as well as a substitution for Claudio Arrau on four hours' notice, playing the Brahms *Second Piano Concerto* without rehearsal and to critical acclaim. Chappell has toured South and Central America with recitals in Brasilia, Rio de Janeiro, Caracas, Suriname, Mexico City, and San Salvador. His European engagements include concerts in France, Belgium, and the Czech Republic, and he has also performed in Japan and Indonesia.

Jeffrey Chappell was a scholarship student of Leon Fleisher at the Peabody Conservatory and of Eleanor Sokoloff at the Curtis Institute. His early studies took place in St. Louis, Missouri, as the protégé of Jane Allen. Besides being a contributing editor for *Piano & Keyboard Magazine*, he is on the faculties of Goucher College in Baltimore, Maryland, and the Levine School of Music in Washington, DC.

Charles Griffes was influenced by the music of Scriabin, Mussorgsky, Debussy, and Ravel, as well as the exotic aura of oriental scales. He fashioned a unique scale of his own, loosely based on an oriental model and incorporating semitones and augmented seconds (D, Eb, F, G#, A, Bb, C#, D). In spite of the brevity of his career (he was active as a composer for only thirteen years), he was at the forefront of the American composers of his day, and his innovations resulted in music that is identifiably American.

Written within a period of two months, Griffes' *Piano Sonata* is his only complete work in this genre and is considered his greatest work. Set in the key of F major and consisting of three movements without pause, the sonata begins aggressively with the *Feroce; allegretto con moto*. A ferocious introductory statement is followed immediately by the entrance of the principal themes. A moment of particular interest occurs in the recapitulation of this movement. The second theme returns a semi-tone higher than it was originally presented in the exposition. The second movement (*Molto tranquillo*) has the characteristics of a theme with variations. The third movement (*Allegro vivace*) is driven and governed by vociferous outbursts of the rhythmic figure that dominated the opening measures of the first movement. By way of contrast, a tranquil passage from the second movement is reintroduced toward the end of the

work. Some writers on American music have lauded Griffes for the architectural layout of his sonata. One of their number, David A. Reed, cites, in addition, its "rapid and extreme alternation of mood, which ranges from utter calm to passionate frenzy. While technically demanding, [the sonata] is still more taxing emotionally....Griffes' *Sonata in F Major* is one of the supreme achievements in the entire literature for the piano, and represents one of the highest peaks of American music in any form."

About *This (A Nocturne for Piano)*, James Grant writes: "Dedicated to pianist Jeffrey Chappell and composer Ellen Lindquist, *This* is in an emotional language reminiscent of Chopin, Scriabin, and Liszt. It speaks of longing and vulnerability as we seek to accept our place within the inevitable context of human mortality. [The work] was begun in the summer of 1995 and completed in the spring of 2001; the sketches to *This* were a fixture on [my] desk for six years, as other compositions were produced."

Jeffrey Chappell describes his *Jazz Sonata* as follows: "It is [my] third piano sonata incorporating jazz styles and elements into a classical format. The energetic first movement is cast in a compact sonata-allegro form. The serene second movement is in AABA popular song form, made expansive by the slow tempo, [while] the final movement is a spirited theme and variations, reminiscent of the typical 'head and solos' structure of jazz."

Sotireos Vlahopoulos was born in St. Louis, Missouri, graduated from the American Conservatory of Music in Chicago, and pursued doctoral studies at Indiana University and the State University of New York. In addition, he studied privately with American composers Roy Harris and Virgil Thomson. He is the recipient of many awards and commissions, and his works have been widely published, recorded, and broadcast on National Public Radio and the Voice of America. In 1992 the National Gallery Orchestra, under the direction of George Manos, presented the world premiere performance of Vlahopoulos' *The Dream Wanderer*, with Jeffrey Chappell as piano soloist. *Three Paraphrases*, written for and dedicated to Jeffrey Chappell, is based on the compositional idioms of George Gershwin's *Americana*, the *fratelli* (clownish music) of Darius Milhaud, and Joaquin Rodrigo's Spanish melodicism.

Expressively conceived in four movements, Barber's only sonata for piano comprises his *Opus 26* and is undeniably at the forefront of twentieth-century American works in this genre. Having a tonal language all its own, it took American audiences by storm when it was introduced by the inimitable piano virtuoso, Vladimir Horowitz, in his 1949–1950 recital season. While Horowitz surmounted successfully the Herculean demands inherent in Barber's score, other gifted pianists of the 1950s and 1960s scoffed at its "unplayability." One pianist who was brave enough to take on the new work was Thomas Brockman, who performed it at the National Gallery in September of 1950. Today the Barber sonata is in the repertoire of many concert artists, both American and foreign.

Barber employs harmonic language that was modern for its time but does not discard the emotional indulgence of the romantic period. Following the outline of sonata-allegro form, the first movement (*Allegro energico*) is saturated with chromaticism. At the same time, it is marked by an exciting rhythmic pattern, dotted-note figures that generate high tension in the principal theme. A contrasting *cantabile* section provides a respite from the tension. The second movement (*Allegro vivace e leggiero*) is a coruscating scherzo in perpetual motion and is played predominantly in the higher portion of the keyboard. The third movement (*Adagio mesto*) pours forth an emotional melody that projects a funereal atmosphere. The pianist is allowed to explore the entire chromatic scale as it ruminates over an ostinato bass. The finale (*Fuga: Allegro con spirito*) is an awe-inspiring four-voice fugue that includes inversions, retrogrades, augmentations, diminutions, and strettos; in short, every contrapuntal device imaginable. Unleashed in a fury of agitation, the fugue provides an immensely energetic and powerful ending to an original composition that continues to be regarded as a great American musical masterpiece.

Program notes by Elmer Booze

2386<sup>th</sup> Concert

27 May 2001

**MARILYN TAYLOR, *soprano***  
**ROBERT BREWER, *pianist***

Presented in honor of the exhibition *Cy Twombly: The Sculpture*

PROGRAM

Charles Vardell (1893–1962)	Five Songs
Matin Song	
Flock of Dreams	
Mother Moon	
Elegy for a Tired Cook	
The Marigold	
Robert Ward (b. 1917)	Love's Seasons (1994)
Not in a Silver Casket	
Moon, That against the Lintel of the West	
Clearly My Ruined Garden as It Stood	
Summer, Be Seen No More	
Now by the Path I Climbed I Journey Back	
Charles Vardell	Four Songs
Plight of the Duchess	
July Midnight	
Tristram in the Woods	
Grotesque	

Kenneth Frazelle  
(b. 1955)

Father  
Retiring  
I Went Back

Return

### INTERMISSION

George Crumb  
(b. 1929)

1. The Night in Silence under Many a Star  
Vocalise I: Summer Sounds
2. When Lilacs Last in the Dooryard Bloom'd
3. Dark Mother Always Gliding Near with Soft Feet  
Vocalise II: Invocation
4. Approach, Strong Deliveress!  
Vocalise III: Death Carol (Song of the Nightbird)
5. Come, Lovely and Soothing Death
6. The Night in Silence under Many a Star

Apparition  
(1979)

Soprano **Marilyn Taylor** was born in Louisville, Kentucky, where she began her professional career as artist-in-residence with the Kentucky Opera. She has won accolades for performances of many roles, including Pamina, Masetta, Nannetta, Micaela, Sophie, the Governess, Eliza Doolittle, and Donna Elvira. She has sung with the Bonn Orchestra (Germany) and the Brooklyn Philharmonic, as well as the Des Moines Metro Opera, the Lyric Opera of Kansas City, the Dayton Opera, the Nashville Opera, the Chattanooga Opera, and the Piedmont Opera Theater. Noted for the beauty of her voice and realistic interpretation of a wide-ranging repertoire, Marilyn Taylor is equally at home performing music from the baroque to the avant-garde. She was the recipient of a career grant from the Kentucky Foundation for Women

and a George London Grant, given to artists who demonstrate “a full range of professional acting, musical, and vocal talent.” Possessing an avid interest in contemporary music, she has collaborated with composers Robert Ward, William Bolcom, Warren Benson, John Harbison, and George Rochberg.

Having recorded on the Koch and G. Schirmer labels, Marilyn Taylor was most recently featured on the Albany label in *The Kona Coffee Cantata*, a chamber opera by Jerre Tanner. *Albany Records* is also planning to release a new recording by Marilyn Taylor and Robert Brewer entitled *Return: Art Songs of Carolina*. The CD will include the songs from this concert by Kenneth Frazelle, Charles Vardell, and Robert Ward.

Marilyn Taylor studied voice at the famed Indiana University School of Music in Bloomington. Her voice professors have included Virginia Zeani, Nicola Rossi-Lemeni, and Giorgio Tozzi. She lives in North Carolina and performs frequently with the Winston-Salem Symphony and the Piedmont Opera and at the North Carolina School of the Arts, where she has taught since 1992.

Pianist **Robert Brewer** holds the degree of master of music in organ from Indiana University. He is in wide demand as a choral conductor, clinician, vocal coach, accompanist, chamber musician, and keyboard soloist. Occupying the post of organist and choirmaster at St. Paul's United Methodist Church in Houston since 1980, Brewer has also worked with professional choral ensembles, including the Houston Concert Chorale, the Houston Masterworks Chorus and Chamber Choir, and the Houston Bach Choir. He held the professorship in organ at the University of Houston and gave organ recitals in 1989, 1992, and 1997 at Westminster Abbey in London. That project also included a week-long residency at the Abbey by his church choir. Most recently, he led this ensemble in a performance at the Thomaskirche in Leipzig, Germany, and in a residency at York Minster in York, England. The St. Paul's United Methodist Church Choir also serves as the chorus for the Houston Ballet, which Brewer has conducted professionally in performances of Ravel's *Daphnis and Chloé* and Poulenc's *Gloria*.