

National Gallery of Art  
WASHINGTON, D. C.



TWENTY-FIFTH  
AMERICAN MUSIC FESTIVAL

*Under the direction of*

RICHARD BALES

SUNDAY EVENINGS

APRIL 21ST THROUGH JUNE 2ND

1968

AT EIGHT O'CLOCK

IN THE EAST GARDEN COURT

THE J. I. FOUNDATION CONCERTS

*1109th Concert*

Sunday, April 21, 1968

8:00 P.M.

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

LESTER TRIMBLE.....\*Five Episodes for Orchestra (1962)  
(1923- )  
(played without pause)

JAMES STABILE.....\*Concerto Breve (1962)  
(1937- )  
Allegro energico  
Adagio  
Allegro brillante

ROSINE NOCERA, *Pianist*

I N T E R M I S S I O N

CHARLES TOMLINSON GRIFFES.....The Pleasure Dome of  
(1884-1920) Kubla Khan (1919)

CECIL EFFINGER.....\*Symphony No. 5 (1958)  
(1914- )  
Molto sostenuto  
Allegro vivace  
Adagio non troppo  
Allegretto grazioso — Allegro

\*\* First performance.

\* First Washington performance.

THESE CONCERTS ARE BROADCAST BY STATION WGMS 570 AM  
AND 103.5 FM.

THE J. I. FOUNDATION CONCERTS

1110th Concert

Sunday, April 28, 1968

8:00 P.M.

THE ALARD QUARTET

DONALD HOPKINS, *First Violin*

JOANNE ZAGST, *Second Violin*

RAYMOND PAGE, *Viola*

LEONARD FELDMAN, *Cello*

RICHARD WILLIS.....\*String Quartet No. 2 (1960)  
(1929- )

Allegro deciso  
Molto Lento  
Molto Allegro  
Adagio  
Allegro, quasi alla marcia

HALL OVERTON.....\*String Quartet No. 3 (1967)  
(1920- )

Moderato

INTERMISSION

JAMES CASE.....\*\*Monograph for String Quartet  
(1932- ) (1968)

IRVING FINE.....String Quartet (1950)  
(1914-62)

Allegro risoluto  
Lento

THE ALARD QUARTET IS IN RESIDENCE AT PENNSYLVANIA STATE  
UNIVERSITY.

THE J. I. FOUNDATION CONCERTS

1111th Concert

Sunday, May 5, 1968

8:00 P.M.

THE CAMERATA CHORUS OF WASHINGTON

JOAN REINTHALER, *Conductor*

I

WILLIAM BILLINGS.....When Jesus Wept  
(1746-1800) Assurance  
David's Lamentation  
I am the Rose of Sharon

II

*Three Psalms in Ancient and Contemporary Settings*

SCOTTISH PSALTER.....Psalm 138 "With all my heart  
(1635) I'll Thee Confess"

ROSS LEE FINNEY.....Psalm 138 (1945)  
(1906- )

THE WHOLE BOOK OF PSALMS.....Psalm 5 "And all that hope  
(1562) in Thee"

ROSS LEE FINNEY.....Psalm 5 (1945)

THE WHOLE BOOK OF PSALMS.....Psalm 51 "O God be gracious  
to me"

ROSS LEE FINNEY.....Psalm 51 (1945)

III

*Hymns from early American Hymnals*

WYETH'S REPOSITORY OF SACRED MUSIC.....Fiducia  
(1813)

THE ORIGINAL SACRED HARP.....The Old Ship Zion  
(1844) Wondrous Love

IV

WILLIAM SCHUMAN.....Three Canonic Choruses  
(1910- ) (1932-33)

Epitaph  
Epitaph for Joseph Conrad  
Come not, when I am dead

INTERMISSION

V

THOMAS BEVERIDGE....."I bring ye Love," a garland of  
(1938- ) seven madrigals (1966)

VI

JOHN AUSTIN.....\*Two Madrigals on poems of  
(1934- ) Ezra Pound (1967)  
(commissioned by the Camerata Chorus)  
Pan is dead  
The eyes of this dead lady speak to me

VII

ROSS LEE FINNEY.....From "Spherical Madrigals" (1947)  
On a Round Ball  
Nor doe I doubt

VIII

*Two Songs of Sadness*

ELLIOTT CARTER.....Heart not so Heavy as Mine (1938)  
(1908- )  
RICHARD BALES.....Come Away Death, from Shakespere's  
(1915- ) "Twelfth Night" (1963)

IX

SAMUEL BARBER.....Three Reincarnations (1936, 1940)  
(1910- )  
Mary Hynes  
Anthony O Daly  
The Coolin

*Sopranos:* CYNTHIA HOOVER, DOROTHY HORTON, HEATHER  
SCHAUFELE and MYRA TATE

*Altos:* BARBARA KLINE, LUCY MAISEL, CLARE MACKEY and  
LINDEN MAXWELL

*Tenors:* ROBERT BETTS, JOHN BURR, BRUCE GILKES, ALLAN  
PARRENT and JOHN UHRIG

*Basses:* GEORGE HARSHAW, ADAIR McCONNELL, KENNETH  
McINTOSH and DAVID PARKER

*Manager of the Camerata Chorus:* TOBY TATE

THE J. I. FOUNDATION CONCERTS

*1112th Concert*

Sunday, May 12, 1968

8:00 P.M.

NEVA PILGRIM, *Soprano*  
EASLEY BLACKWOOD, *Piano*

I

CHARLES IVES.....Harpalus (1902)  
(1874-1954) At the River (1916)  
Tom Sails Away (1918)  
Like a Sick Eagle (1920)  
Ann Street (1921)  
Rough Wind (1902)

II

MILTON BABBITT.....\*Du (1951)  
(1916- )  
The composer writes: "The song cycle *Du* was composed in 1951 and is  
a setting of seven short poems by the German poet, August Stramm. The  
extraordinary rhythmic and sonic structure of the poetry is a primary  
determinant of the pitch and temporal structure of the composition; and  
the reason why the poems were set in the original German: the texts  
are literally intranslatable."

\*Sounds and Words (1960)

III

AARON COPLAND.....From "Twelve Poems of Emily  
(1900- ) Dickinson" (1950)  
There came a Wind like a Bugle  
Why do They Shut me out of Heaven?  
When They Come Back  
Going to Heaven!

VINCENT PERSICHETTI.....From "Harmonium" (1959)  
(1915- )  
Lunar Paraphrase  
The Wind Shifts  
Thirteen Ways of Looking at a Blackbird

INTERMISSION



## IV

GEORGE PERLE.....\*Zwei Rilke Lieder (1941)  
(1915- )

Du meine heilige Einsamkeit

(Thou, my blessed solitude . . . rich as an awakening garden  
. . . hold shut the golden doors before which wishes wait.)

Der Bach hat leise Melodien

(The brook has gentle melodies . . . the treetops are sway-  
ing . . . the wood is wild . . . my heart is clear . . . pale  
solitude holds my head in her lap.)

LAWRENCE MOSS.....Drei Rilke Lieder (1963)  
(1927- )

Da neigt sich die Stunde

(The hour bends to touch me . . . I feel my own power . . .  
until I perceived it, no thing was complete . . . there is  
nothing too small to love . . . and to cherish, not knowing  
whose soul it may liberate.)

Werkleute sind wir

(We are all workmen . . . building you, oh lofty nave . . .  
sometimes an earnest traveler scans our work . . . shows  
us new skills . . . our hammers ring out . . . at dusk we  
yield them up . . . God, you are vast.)

Was wirst du tun, Gott?

(What will you do, God, when I die? When I, your pitcher,  
am broken . . . losing me, you lose your meaning . . . your  
cloak will fall from aching bones . . . your glance will sink  
. . . in the lap of alien stones . . . What will you do, God?  
I am afraid.)

DONALD MARTINO.....\*Zwei Rilke Lieder (1961)  
(1913- )

Die Laute

(I am the lute, and if you wish to describe my body with its  
lovely stripes, you must speak as of a ripe fig, and of my  
darkness . . . Tullia's darkness . . . from time to time she  
took the sound, reflected in her face, and sang it back to  
me . . . at last my being was in her.)

Aus einer Sturmnacht VIII

(On nights like this my little sister grows, who was born and  
died before me, very small . . . she must be lovely now.  
Soon the suitors will call.)

## V

HOWARD BOATWRIGHT.....\*Cradle Song (1966)  
(1918- )

MIRIAM GIDEON.....\*Farewell Tablet to Agathocles (1961)  
(1906- )

HALSEY STEVENS.....\*Cuatro Canciones (1961)  
(1908- )

Desnuda está la tierra

(Naked is the earth, and the soul howls . . . like a hungry  
she-wolf. Poet, what do you seek in the sunset? Bitter  
walking, for the road weighs upon the heart . . . On the  
white road a few stiff trees blacken . . . The sun is dead.  
Poet, what do you seek in the sunset?)

Oh tarde luminosa!

(O luminous afternoon! . . . The white stork dozes in  
flight. Swallows cross with their wings sharpened in the  
gilded wind, and . . . grow distant as in a dream . . . And  
one bird turns like an arrow . . . seeking its black corner  
in the tile roof . . . The white stork, quiet and deformed,  
like a pothook scrawled absurdly over the bell tower.)

En medio del campo

(In the middle of the plain the hermitage without a hermit  
keeps a window open . . . Far away glares the rock of harsh  
Guadarrama . . . In the clear air, the little poplars . . .  
March lyres!)

La plaza tiene una torre

(The plaza has a tower, the tower a balcony, the bal-  
cony holds a lady, the lady a white flower. A caballero  
passed . . . and carried away the plaza with its tower and  
balcony, with its balcony and lady, its lady and white  
flower.) (From Ochenta Poemas de A. Machado 1959.)

THE J. I. FOUNDATION CONCERTS

1113th Concert

Sunday, May 19, 1968

8:00 P.M.

JEAN AND KENNETH WENTWORTH

ONE PIANO, FOUR-HANDS

DONALD LYBBERT.....Movement for Piano, Four-Hands  
(1923- ) (1961)

†CHARLES WUORINEN.....\*\*Making Ends Meet (1966)  
(1938- )

†EDMUND HAINES.....\*Camprodon (1967)  
(1914- )

INTERMISSION

†JOEL SPIEGELMAN.....\*Kousochki (1966)  
(1933- )

RALPH SHAPEY.....Seven for Piano, Four-Hands (1963)  
(1921- )

†LAWRENCE MOSS.....\*Omaggio (1966)  
(1927- )

ROBERT KURKA.....Dance Suite (1955)  
(1921-57)

Prelude  
Furiant  
Polka

†Composed for Jean and Kenneth Wentworth.

MR. AND MRS. WENTWORTH ARE IN RESIDENCE AT SARAH  
LAWRENCE COLLEGE, BRONXVILLE, NEW YORK.

THE J. I. FOUNDATION CONCERTS

1114th Concert

Sunday, May 26, 1968

8:00 P.M.

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

BERNARD ROGERS.....\*Three Drawings from Hans  
(1893- ) Christian Andersen (1946)

The Shirt Collar  
The Rose Tree  
The Emperor's New Clothes

*Two Compositions for String Orchestra*

WILLIAM GRAVES.....\*Passacaglia and Fugue (1963)  
(1915- )

THOMAS KORTH.....\*\*Two Movements (1965)  
(1943- )

Lento — Allegretto

JOHAN FRANCO.....\*Supplication (1964)  
(1908- ) Revelation (1961)  
\*Triumph (1967)

INTERMISSION

RICHARD BALES.....\*\*A Set of Jade (1964, Orchestrated  
(1915- ) 1968)

A Bitter Love (Li Po)  
Tears (Wang Seng-Ju, 6th Century A.D.)  
The River and the Leaf (Po Chü-I, 772-846 A.D.)  
A Feast of Lanterns (Yuan Mei, 1715-97 A.D.)  
At the Kuang Li Pavilion (Su Tung — P'o, 1036-1101 A.D.)  
Keeping the New Year's Watch at Ch'in Chou (Chang Yüeh,  
667-730 A.D.)

New Year's Song

Lines from the Tomb of an Unknown Woman

JOYCE CASTLE, *Mezzo-Soprano*

DAVID DIAMOND.....\*Concerto for Chamber Orchestra  
(1915- ) (1940)

I Allegro moderato ma vivo  
Prelude I  
Fugue I  
Andante

II Prelude II  
Fugue II  
Interlude  
Allegro con energia  
Fanfare Coda



# THE WILLIAM NELSON CROMWELL CONCERTS

## 1115th Concert

Sunday, June 2, 1968

8:00 P.M.

### NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

#### THE FESTIVAL CHORUS

JULE ZABAWA, *Director*

PEGGY ZABAWA, *Soprano*

JULE ZABAWA, *Baritone*

HUGH O'MEAGHER, *Harpsichord*

MIREK JAN DABROWSKI, *Speaker*

WHITFORD HALL, *at the Tape Recorder*

A Ringing of the Liberty Bell (Recorded at Independence Hall, Philadelphia, on October 9, 1959)

RICHARD BALES....."The Republic"—A Patriotic Cantata on Music and Documents of the American Revolution and early days of the Republic (1955)

1. Chorus....."Chester", Composed by William Billings (1746-1800)
2. Sinfonia....."The Battle of Trenton"—A Favorite Historical Military Sonata, for the Piano, Dedicated to George Washington [Composed by James Hewitt (1770-1827) in 1797]  
Introduction — The Army in Motion — General Orders — Acclamation of the Americans — Drums Beat "To Arms" — Washington's March at the Battle of Trenton — The Army Crossing the Delaware — Ardor of the Americans at Landing — Trumpets Sound the Charge — The Attack — The Hessians Begging Quarter — The Fight Renewed — General Confusion. The Hessians Surrender Themselves Prisoners of War — Grief of the Americans for the Loss of Their Comrades Killed in the Engagement. Yankee Doodle — Quickstep — Trumpets of Victory — General Rejoicing.
3. Speaker.....From Patrick Henry's Speech to the Second Revolutionary Convention of Virginia, at Richmond, March 23, 1775
4. Chorus....."Bunker Hill"—Music composed by Andrew Law in 1775 for "The American Hero", a Sapphic Ode, by Nathaniel Miles
5. Recitative.....From "The Declaration of Independence": "We hold these truths to be self-evident", Philadelphia, July 4, 1776
6. Chorus....."Ode on Science"—Composed by Jezaniah Sumner

7. The Continental Army in Winter Quarters, Valley Forge, Pennsylvania, 1777-78:
  - (a) Recitative....."These are the times that try men's souls", from "The Crisis" by Thomas Paine
  - (b) Speaker.....From a letter to the Congress from General Washington on December 23, 1777: "Unless some great and capital change suddenly takes place . . ."
  - (c) Chorus....."Poor Wayfaring Stranger" (A Folk Song)
8. Chorus....."Yankee Doodle"—Independence won at Yorktown, Virginia, October 19, 1781
9. Air for Soprano....."Beneath a Weeping Willow's Shade—No. 3 from Seven Songs dedicated to George Washington, composed by Francis Hopkinson (1737-91) in 1788
10. Voluntary....."The President's March"—Composed by Philip Phile (d. 1793?)
11. Chorus.....Preamble to the Constitution of the United States of America (adopted March 4, 1789)
12. Baritone and Chorus... "Ode to the Fourth of July" (words by Daniel George with music by Horatio Garnett, composed for the celebration on July 4, 1789, marking the adoption of the Constitution and the establishment of the United States of America)

#### INTERMISSION

13. Air for Baritone....."The Mansion of Peace"—Composed by Samuel Webbe (1740-1816) about the year 1793
14. Strings, Harpsichord, and Chorus....."The Birthnight Ball"; Gadsby's Tavern, Alexandria, Virginia, on February 11, 1799 (calendar old-style)  
Washington's March (Anonymous) — Minuet Danced before Mrs. Washington (composed by Pierre Landrin Dupont in 1792) — Gavotte (composed by Alexander Reinagle (1756-1809) — Quicksteps: "The Brandywine" and "Successful Campaign" (Anonymous) — The Toast is Proposed — "The Toast" (composed by Francis Hopkinson in 1778)
15. Air for Baritone....."Delia"—Composed by Henri Capron in 1793
16. Recitative.....From "A Summary View of the Rights of British North America" (1774) by Thomas Jefferson: "The God who gave us life"
17. Chorus....."Jefferson and Liberty"—A popular song reflecting the general temper of the public following the Election of 1800
18. Women's Chorus — Lullaby from "The Pirates"—Composed by Stephen Storace (1763-96) in 1792
19. Chorus....."The Star Spangled Banner"—Poem by Francis Scott Key, Baltimore, Maryland, September 14, 1814. First published as "The Defense of Fort McHenry", and sung to the popular tune, "To Anacreon in Heaven"

THIS CONCERT MARKS MR. BALES' 25TH SEASON AT THE GALLERY.

Assistance toward this concert is provided by the cooperation of Local 161 of the American Federation of Musicians, through a grant from the Music Performance Trust Fund of the Recording Industry, Samuel R. Rosenbaum, Trustee. The Music Performance Trust Fund is an extension of a program of public service originated by the Recording and Transcription Fund of the American Federation of Musicians, Herman D. Kenin, President.

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

*Violins:*

Mark Ellsworth  
Nancy Ellsworth  
Dino Cortese  
Irving Ginberg  
Harvey Kransney  
Patricia Cochran  
Benjamin Ritter  
Eugene Dreyer  
Maurice Myers  
Elliott Siegel  
Albert Pargament  
Hugo Di Cenzo  
Genevieve Fritter

*Violas:*

Leon Feldman  
Donna Feldman  
Chester Petranek  
Grace Powell

*Cellos:*

Ervin Klinkon  
Ben Levenson  
Jean Robbins  
Helen Coffman

*Basses:*

Joseph Willens  
John Ricketts

*Flutes:*

William Montgomery  
John Reachmack  
William Fuhrman

*Oboes:*

Beth Sears  
Ivar Lunde  
Gene Montooth

*Clarinets:*

Rex Hinshaw  
Herman Olefsky  
William Huntington

*Bassoons:*

Dorothy Erler  
Walter Maciejewicz  
William Allgood

*Horns:*

Samuel Ramsay  
Robert Ricks  
Orrin Olson  
George Randall  
Carol Barnett

*Trumpets:*

Richard Smith  
Carmen Parlante  
Jack Johnson  
Morton Gutoff

*Trombones:*

Lloyd Tyler  
Edward Kiehl  
Merrill Erler

*Tuba:*

Harry Savage

*Tympani:*

Douglas Jones

*Percussion:*

Ronald Barnett  
Carroll Shmitt  
Tommy Wardlow

*Harps:*

Jeanne Chalifoux  
Cecile Ceo

*Piano & Celesta:*

Alan Jemison  
Melvin Bernstein

*Personnel Manager:*

Eugene Dreyer



RICHARD BALES ..... "A Set of Jade," for Mezzo Soprano  
and Orchestra, on Ancient Chinese  
Poems

I.

A Bitter Love (Li Po)

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.

II.

Tears (Wang Seng — Ju — 6th Century 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.

III.

The River and the Leaf (Po Chü — I — 772-846 A.D.)

Into the night the sounds of luting flow.  
The west wind stirs amid the root crop blue;  
While envious fireflies spoil the twinkling dew.  
And early wild geese stem the dark Kim Ho.  
Now great trees tell their secrets to the sky,  
And, hill on hill, looms in the moon-clear night.  
I watch one leaf upon the river light,  
And, in a dream, go drifting down the Hwai.

IV.

A Feast of Lanterns (Yuan Mei — 1715-97 A. D.)

In Spring, for sheer delight,  
I set the lanterns swinging through the trees,  
Bright as the myriad argosies of night,  
That ride the clouded billows of the sky.  
Red dragons leap and plunge through gold and silver seas.  
And, Oh, my garden, gleaming cold and white,  
Thou hast outshone the far, faint moon on high!

(OVER)

V.

At the Kuang Li Pavilion (Su Tung — P'o — 1036-1101 A. D.)

Red-skirted ladies, robed for fairyland,  
All are flown.  
But my heart to the wail of their long reed pipes  
Lilts on.  
Their clarion songs, mid the wandering clouds, were blown.  
The tiny waisted, dreamily dancing girls are gone.

VI.

Keeping the New Year's Watch at Ch'in Chou  
(Chang Yüeh — 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,  
Like the Dipper's handle turns Northeast,  
Whither I would be, when Spring returns.

VII.

New Year's Song

In the land of Shu the Winter cold  
Is like the warmth of Spring at home.  
Already, on the first morning of the turn,  
The early plum puts forth, bent on surprising  
With unexpected petals the stranger from afar,  
For whom another year of exile comes.

VIII.

Lines from the Tomb of an Unknown Woman

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.  
That drifting I abide not anywhere.  
Yet, if by Karma's law I must  
Resume this mantle of the dust;  
Grant me, I pray,  
One dew drop from thy willow spray;  
And, in the Double Lotus, keep  
My hidden heart asleep.