

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

Violins:

Mark Ellsworth
Nancy Ellsworth
Dino Cortese
Irving Ginberg
Harvey Krasney
Patricia Cochran
Benjamin Ritter
Genevieve Fritter
Eugene Dreyer
Maurice Myers
Elliott Siegel
Albert Pargament
Judith Parkinson
Delores Robbins

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
Greg Steinke

English Horn:

Gene Montooth

Clarinets:

Rex Hinshaw
Herman Olefsky

Bass Clarinet:

Paul Eberle

Bassoons:

Dorothy Erler
Walter Maciejewicz

Horns:

Samuel Ramsay
Orrin Olson
George Randall
Olivia Marcellus
Kathleen Linge

Trumpets:

Richard Smith
Carmen Parlante
Jack Johnson

Trombones:

Edward Kiehl
Donald King
Merrill Erler

Tuba:

Angelo Saverino

Tympani:

Douglas Jones

Percussion:

Ronald Barnett
Carroll Shmitt
Tommy Wardlow

Harp:

Jeanne Chalifoux

Piano & Celesta:

Melvin Bernstein

Personnel Manager:

Eugene Dreyer

THE J. I. FOUNDATION CONCERTS

National Gallery of Art

WASHINGTON, D. C.



TWENTY-SIXTH
AMERICAN MUSIC FESTIVAL

Under the direction of

RICHARD BALES

SUNDAY EVENINGS

APRIL 20 THROUGH MAY 25

1969

AT EIGHT O'CLOCK
IN THE EAST GARDEN COURT

1148th Concert

Sunday, April 20, 1969

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

LOUIS MOREAU GOTTSCHALK**"A Montevideu", Deuxième Symphonie romantique pour grande orchestre (1868)
(1829-69)

Andante—Presto—Maestoso
(played without pause)

(Performed in honor of the centenary of the composer's death)

JACKSON HILL*Variations for Orchestra (1964)
(1941-)

RICHARD WILLIS*Symphony No. 2 (1965)
(1929-)

Lento—Allegro moderato
Energico

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

PETER MENNIN*Symphony No. 6 (1953)
(1923-)

Maestoso—Allegro
Grave
Allegro vivace

**First performance.

*First Washington performance.

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

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.

1150th Concert
Sunday, May 4, 1969

CAROLYN REYER, *Mezzo-Soprano*

James Benner, *Pianist*

assisted by

WALTER HARTLEY, *Composer-Pianist*

SANDRA HARTLEY, *Flute*

I

JOHAN FRANCO **Sayings of the Word (Song cycle
(1908-) based on the poems of Christina
Isabella Powers) (1968)
Dedicated to Carolyn Reyer

1. Come higher, Taste of the Ecstasy of Being
2. Listen in the stillness for herein is thy strength
3. Enter now! Yea cross the threshold!
4. I am with thee through all things
5. Tenderly as a dove amid the flowers
6. From my heart to thy heart the song of Life Eternal
7. Fly with thine honor to the hidden place prepared for thee of God

II

NED ROREM *Hearing (Song cycle based on the
(1923-) poems of Kenneth Koch) (1965-66)
Dedicated to Carolyn Reyer

1. In Love with You (Three songs in one)
2. Down at the Docks
3. Poem
4. Spring
5. Invitation
6. Hearing

INTERMISSION

III

DAVID DIAMOND **Love and Time (Song cycle based
(1915-) on the poems of Katie Louchheim)
(1967-68)
Dedicated to Carolyn Reyer

1. The Incredible Hour
2. Whither Thou Goest
3. Love's Worth
4. Spring Talk

IV

KENNETH GABURO *The Night is Still (Rabindranath
(1926-) Tagore) (1952)

ALAN HOVHANESS *Black Pool of Cat (Jean Harper)
(1911-) (1957)

BEN WEBER *Into the Garden (Moses Ibn Ezra)
(1916-) (1967)
Dedicated to Carolyn Reyer

WILLIAM BERGSMA *Bethsabe Bathing (George Peele)
(1921-) (1961)

V

WALTER HARTLEY *A Psalm Cycle (Settings from the
(1927-) Episcopal Psalter) (1967)
Dedicated to Carolyn Reyer

1. O God, Thou art my God
2. Help, Lord!
3. Give sentence with me, O Lord
4. I waited patiently for the Lord
5. I will magnify thee, O God, my King!

1151st Concert

Sunday, May 11, 1969

Alan Mauldel
~~ROBERT PRITCHARD~~, *Pianist*

LOUIS MOREAU GOTTSCHALK
(1829-69)

The Union (Concert Paraphrase on National Airs), Opus 48 (1862)

Meditation, Opus 26 (1857)

The Banana Tree (Negro Song), Opus 5 (1848)

The Banjo (American Sketch), Opus 15 (1855)

INTERMISSION

March of the Gibaros, from "Souvenirs of Puerto Rico" (1859)

The Last Hope, Opus 16 (1854)

Bamboula (Negro Dance), Opus 2 (1848)

Cradle Song, Opus 47 (1860)

America (Concert Piece), Opus 41 (1852)

This program honors the centenary of the composer's death.

1152nd Concert

Sunday, May 18, 1969

THE BRYN ATHYN STRING QUARTET

Edwin Grzesnikowski, *Violin*

Joel Berman ~~William Haroutounian~~, *Violin*

Barbara Grzesnikowski, *Viola*

Robert Newkirk, *Cello*

JOHN VINCENT *Quartet No. 2 (1967)
(1902-)

Andante tranquillo—Allegro
Andante
Allegro

FELIX LABUNSKI *Quartet No. 2 (1962)
(1892-)

Allegretto
Moderato liberamente
Allegro

INTERMISSION

WALTER PISTON Quartet No. 4 (1951)
(1894-)

Soave
Adagio
Leggiero vivace
Con fuoco

1153rd Concert

Sunday, May 25, 1969

NATIONAL GALLERY ORCHESTRA

RICHARD BALES, *Conductor*

JOHN FREDERICK PETERString Quintet No. 1 in D Major
(1746-1813) (1789) (Edited by Hans T. David)

Allegro con brio
Andante amoroso
Allegro brillante

Harmonized by
EDWIN LITCHFIELD TURNBULL*A Melody from Lanier's Flute
(1872-1928) (Point Lookout Prison 1864)

SIDNEY LANIER*Danse des Moucherons (1873)
(1842-81) (Composed while Lanier was solo
flutist with the Peabody Symphony
Orchestra in Baltimore)

WILLIAM MONTGOMERY, *Flute*

CHARLES HOMMANNSinfonie (c.1840)
(dates unknown)

Adagio—Allegro con brio
Adagio
Menuetto
Finale: Allegro assai

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on loan from the Edwin A. Fleisher Music Collection of the Free Library of
Philadelphia.

INTERMISSION

RICHARD BALES (i) Ozymandias (Percy Bysshe
(1915-) Shelley) (1941, orchestrated 1945)

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed;
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

(ii) A Set of Jade (1964, orchestrated
1968. Commissioned by the Kindler
Foundation)

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*

WILLIAM BERGSMANSuite from the Ballet "Gold and the
(1921-) Señor Commandante" (1941)

Siesta—Parade—Dances: Elegant—Furious
Sinister—Tender—Happy

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RICHARD BALES "A Set of Jade," for Mezzo Soprano
(1915-) and Orchestra, on Ancient Chinese
Poems (Commissioned by the Kindler
Foundation) (1964, orchestrated
1968)

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.