

CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the Direction of George Manos*

MAY 1996

- 19 National Gallery Orchestra  
George Manos, *conductor*  
Beverly Benso, *contralto*,  
*Guest Artist*
- Dvorak: *In Nature's Realm*  
Elgar: *Sea Pictures*  
Sibelius: *En Saga, Opus 9*  
Bizet: *Jeux d'enfants*
- 26 André-Michel Schub, *pianist*
- Works by Franz Schubert  
*Sonata in B-flat Major, Opus*  
*Posthumous*  
*Impromptus in E-flat Major and*  
*A-flat Major, Opus 90*  
*Wanderer Fantasy*

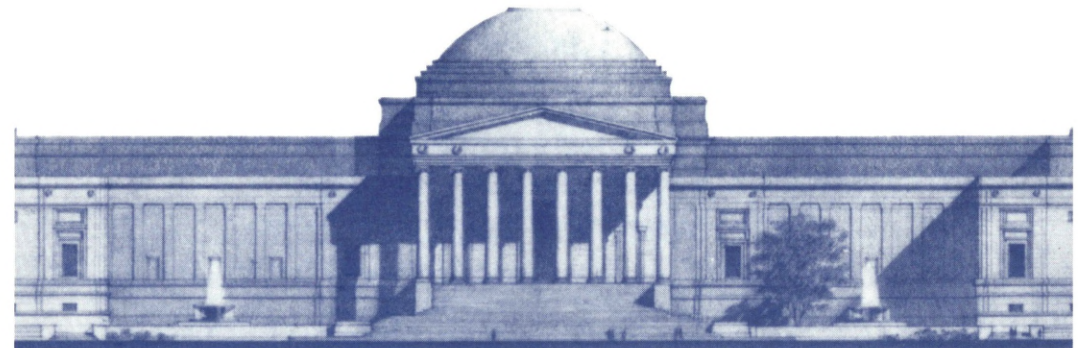
JUNE 1996

- 2 The Brentano String Quartet  
Mark Steinberg, *violin*  
Serena Canin, *violin*  
Misha Amory, *viola*  
Michael Kannen, *cello*
- Boccherini: *Quartet, Opus 32,*  
*No. 4*  
Berg: *Lyric Suite*  
Beethoven: *Quartet, Opus 130*
- 9 National Gallery Orchestra  
George Manos, *conductor*
- George Butterworth:  
*A Shropshire Lad*  
Ravel: *Le tombeau de Couperin*  
Brahms: *Symphony No. 4*
- 16 Stephen Prutsman, *pianist*
- John Harbison: *Sonata No. 1*  
Ravel: *Miroirs*  
Liszt: *Sonata in B Minor*
- 23 Fritz Gearhart, *violinist*  
Paul Tardif, *pianist*
- Mozart: *Sonata in B-flat Major*  
William Grant Still: *Suite for*  
*Violin and Piano*  
Grieg: *Violin Sonata in C*  
*Minor, Opus 45*
- 30 Enrique Graf, *pianist*
- Mendelssohn: *Variations*  
*sérieuses*  
Moussorgsky: *Pictures at an*  
*Exhibition*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*Fifty-third American Music Festival*

Under the Direction of GEORGE MANOS

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April 21 through May 12, 1996  
Sunday evenings at Seven O'clock  
West Building, West Garden Court

*Admission free*

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

*Concerts from the National Gallery are broadcast in their  
entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM,  
four weeks after the live performance. 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.*

*2191st Concert*

April 21, 1996

ENSEMBLE DA CAMERA OF WASHINGTON

ANNA BALAKERSKAIA, piano

CLAIRE EICHHORN, clarinet

RICARDO CYNCYNATES, violin

PROGRAM

Amy Marcy Cheney Beach (Mrs. H.H.A.)  
(1867-1944)

Sonata in A Minor  
for Violin and Piano  
Opus 34 (1899)

Allegro moderato  
Scherzo: Molto vivace  
Largo con dolore  
Allegro con fuoco

Leonard Bernstein  
(1918-1991)

Sonata for Clarinet  
(1941-42)

Grazioso  
Andantino

INTERMISSION

Michael Nathaniel Hersch  
(b. 1971)

Trio for Violin, Clarinet, and Piano  
(1995)

*World Premiere Performance*

Richard Faith

Fantasy Trio

Andantino espressivo; allegro  
Vivace impetuoso



The critically acclaimed ENSEMBLE DA CAMERA OF WASHINGTON was founded in 1990 out of a desire to offer audiences a variety of programs, featuring the mellow sound of the clarinet, the brilliant tone of the violin, the warmth of the viola, and the fullness and versatility of the piano. The ensemble's repertoire spans four centuries, and the addition of new works to the repertoire is of central importance to these artists. In addition to the works on tonight's program by Michael Hersch and Richard Faith, the trio has premiered and recorded *Atlantis Awakening* by Carolyn Bock. The Ensemble da Camera of Washington appears at the National Gallery by arrangement with Raymond Weiss Artists Management, Inc., of New York City.

Pianist ANNA BALAKERSKAIA received her Master of Music and Doctor of Musical Arts degrees from the St. Petersburg State Conservatory, for which she later served on the faculty. She has collaborated with such noted musicians as Leonid Kogan, Kirill Kondrashin, Vladimir Landsman, and Jacqueline du Prés, and has appeared on the stage of many of the world's renowned concert halls, including Carnegie Hall, the *Salle Gaveau* in Paris, The Great Hall of the Moscow Conservatory, *Teatro Colón* in Buenos Aires, and the *Palais des Beaux-Arts* in Brussels. Among the prizes Miss Balakerskaia has won are three "Best Accompanist" Diplomas from the International Tchaikovsky Competition in Moscow. She teaches at the Levine School of Music in Washington.

CLAIRE EICHHORN, clarinetist and artistic director of the ensemble, was born in Stuttgart, Germany to a family of outstanding musicians: her mother, Judith Burganger, is a pianist, and her father, Erich, is a first violinist with the Cleveland Orchestra. Ms. Eichhorn completed her studies at Indiana University, where she received the prestigious Alfonso d'Emilia Award, and at the University of Michigan, where she won the highly competitive Concerto Competition. She has appeared as soloist and chamber musician with, among others, the Shanghai String Quartet, the Stratford Chamber Players, the Chamber Artists of Washington, the Washington Concert Opera Orchestra, and the Washington Chamber Symphony.

RICARDO CYNYNATES is well known to Washington audiences, having performed as soloist with the National Gallery Orchestra under the baton of George Manos, with the National Symphony under Mstislav Rostropovich, and with the Virginia Chamber Orchestra. In 1987, following his tenure with the Detroit Symphony Orchestra, Mr. Cyncynates was appointed by Maestro Rostropovich as assistant concertmaster of the National Symphony, a post he still holds. A graduate of the Santa Cecilia Conservatory in Rome, the *Accademia Chigiana* in Siena, and the University of Indiana, Mr. Cyncynates studied violin with his father, Felix Cyncynates, Arrigo Pellica, and Franco Gulli. He has won Brazil's National

Young Soloist Competition and has received awards from Encyclopaedia Britannica, the Schering Corporation, and the National Research Council of the Brazilian Government.

Classicism influenced the formal structure of Amy Beach's compositions, but she used a rich harmonic vocabulary typical of late German romanticism. Her *Sonata for Violin and Piano* is grand in scale and follows a traditional sonata form. Long, expansive melodic lines often overlap, as do the harmonies, creating a complex, interesting texture. This is particularly apparent in the third movement. The "salon music" style of the *Scherzo* provides a light contrast with the intensity of the outer movements.

About his *Trio for Violin, Clarinet, and Piano*, Michael Hersch writes: "The *Trio* in one movement, composed over a few days in March of 1995, was written for the Ensemble da Camera of Washington. Like much of my work preceding the *Trio*, the music reflects introspective, tragic, tense, and in some instances violent or calm qualities, inevitably unfolding from the work's opening bars. These opening bars, a fugue subject of twenty-five measures, slowly disintegrate themselves after a four-voice exposition, metamorphosing throughout the work, ultimately reaching a violent climax and slow descent into silence."

Bernstein's *Clarinet Sonata* is one of his first works to be published. It is dedicated to his friend David Oppenheim, who met Bernstein at Tanglewood, where Oppenheim was a young clarinetist in the orchestra. The work is stylistically very much influenced by Hindemith, and the two short movements are melodically and rhythmically complex, yet at the same time simple and direct.

Richard Faith has dedicated his *Fantasy Trio* to the Ensemble da Camera of Washington. He is a melodist who writes for the three instruments in a most vocal manner. After its Washington premiere by the Ensemble da Camera, the Washington Post reviewer wrote: "It is...based so solidly in the romantic tradition that you would think it has been part of the standard repertoire for years."

- Notes on the music are excerpted from materials provided by Barbara Sonies and reprinted with the kind permission of the Hildegard Publishing Company.



2192nd Concert

April 28, 1996

**MAYNARD FERGUSON AND HIS BIG BOP  
NOUVEAU BAND**

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

Jazz legend, internationally renowned big band leader, and world-class trumpet and brass player MAYNARD FERGUSON is now in his fourth decade as a leader. With his BIG BOP NOUVEAU BAND, Maynard has redefined big band jazz for the 1990s by drawing upon bebop, straight-ahead jazz, funk, swing, classical, and contemporary music to create a fresh sound within the classic big band form.

Born in Montreal, Quebec, on May 4th, 1928, Maynard Ferguson exhibited musical talent at an early age, playing piano and violin by the age of four. He was nine years old when he discovered the trumpet, and not long thereafter he was admitted to Montreal's French Conservatory of Music. By age thirteen, he was ready for his first solo performance with the Canadian Broadcasting Company Orchestra. At sixteen, he was on the stage for big band jazz concerts on a regular basis, playing in the warm-up bands for all of the great jazz orchestras when they passed through Montreal. At the invitation of Stan Kenton, Maynard came to the United States in 1949 to play not only with Kenton's orchestra, but also with Boyd Rayburn, Jimmy Dorsey, and Charlie Barnett. In 1952 Maynard decided to go free-lance, and his activity and exposure increased to include appearances with the New York Philharmonic under Leonard Bernstein, an all-star band of his own, called the "Birdland Dream Band," recordings, film soundtracks, and concert tours.

The big event of the seventies for Maynard was the unprecedented popularity of his theme music for the motion picture "Rocky" (*Gonna Fly Now*), but that decade also saw a gold album, a top ten single, and a Grammy nomination in 1978. In the early 1980s he founded the fusion-funk band High Voltage, which was the precursor of the Big Bop Nouveau Band. Maynard Ferguson records for Concord Records and appears at the National Gallery by arrangement with Paradise Artists, Inc. of Ojai, California.

2193rd Concert

May 5, 1996

**GORDON HAWKINS, baritone**

**GILLIAN COOKSON, pianist**

**PROGRAM**

Cal Stewart Kellogg                      Major Sullivan Ballou's Letter to His Wife

*Washington Premiere Performance*

Margaret Bonds                                              Three Dream Portraits  
(1913-1972)

Minstrel Man  
I, Too  
Dream Variation

Daniel Gregory Mason                                              The Russians  
(1873-1953)

**INTERMISSION**

Charles Griffes                                                                      Sorrow of Mydath  
(1884-1920)

Charles Naginski                                                                      Look Down, Fair Moor

Celius Dougherty                                                                      Hush'd Be the Camps Today  
(b. 1902)

Samuel Barber                                                                      Sure On This Shining Night  
(1910-1981)

A Green Lowland of Pianos

Aaron Copland                                                                      Selections from "Old American Songs"  
(1900-1990)





Now in its thirty-fifth year, the EDINBURGH QUARTET has established itself as one of the most successful in Britain and has traveled widely throughout the United Kingdom and abroad. The quartet has performed in more than forty countries and was one of six quartets to be invited to perform in the 1995 International Festival of String Quartets in Provence, France. Following the retirement of Miles Baster in November of 1995, the quartet selected and began working with its new leader, Peter Tanfield, touring the north of England, the Sultanate of Oman, and now the eastern United States. Although the quartet's repertoire is firmly based in the mainstream of the European tradition, its advocacy of new works by composers such as Ruth Crawford, Kenneth Leighton, and Edward Harper has earned for it the first Scottish Society of Composers Award for the promotion and encouragement of the work of living composers.

The Edinburgh Quartet's new leader, PETER TANFIELD, was already playing the violin at the age of four. He enrolled first in the Rubin Academy in Tel-Aviv, Israel, and subsequently in the International Menuhin Academy in Gstaad, Switzerland and the Sweelinck Conservatorium in Amsterdam. His teachers were Felix Andrievsky, Yehudi Menuhin, and Herman Krebbers. A prize winner in London's Carl Flesch Competition and Salzburg's Mozart Competition, Mr. Tanfield has appeared as soloist with the Philharmonia Orchestra, the City of London Sinfonia, and the Scottish Chamber Orchestra. He plays a Guarneri violin from 1689.

Violinist PETER MARKHAM has been the second violinist of the Edinburgh Quartet since 1975. After studies with Joan Spencer at the Guildhall School of Music and Drama in London, he joined the Ulster Orchestra and subsequently the Bergen (Norway) Symphony Orchestra and the Northern Sinfonia in Newcastle. He plays a violin by Josef Gagliano which dates from 1775.

Violist MICHAEL BEESTON was born into a musical family in the north of England. He studied at the Royal Manchester College of Music, where he found inspiration in the work of his teachers, Frederick Riddle and Alexander Moskovsky. At twenty-one, he was named co-principal violist with the BBC Scottish Symphony Orchestra and moved from that post to the Edinburgh Quartet in 1971. He plays instruments by Josef Albani (Bozen, 1720) and Victor Unsworth (Bristol, 1992.)

Cellist MARK BAILEY studied at the Royal College of Music, where he won all of the major cello prizes, including the coveted Ivor James Award. Upon graduation, he was invited to study for two years in Nice under Paul Tortelier, with scholarships from the French government, the Countess of Munster Trust, and the Suggia Trust. Before joining the quartet in 1985, Mr. Bailey was sub-principal cellist of the English National Opera. He plays a modern French cello by Jacques Camurat (1989.)

The Albert Spalding *String Quartet in E Minor* presents harmonic and thematic links between the first and third movements, as well as a special *quasi solo* role for the first violin near the end of each of those movements. The second movement is a capricious scherzo, marked by the composer to be played "*con sentimento comico*." This alternates with a *tranquillo* section, even while the caprice still continues. The movement ends with a coda of ever increasing speed. The *Finale* has a short, stately introduction, following which all four instruments play the main theme in octaves. After an episode which is presented first in major and then in minor key, the coda brings back major tonality, with the second violin first assuming a solo role and then playing a duet with the viola.

Ruth Crawford's only string quartet is a twelve-tone work, which composer and critic Virgil Thomson hailed as "a masterpiece for beauty of sound and sustained expressivity." Throughout the first movement, the composer indicates with the word "solo" the instrument that is carrying the melodic line, which is shared mainly by the first and second violins. In the middle section, the solo role passes to the cello, and then to the viola in the final bars. A pedal note in the cello leads into the *Leggiero*, at the opening of which the two violins and the viola interweave contrapuntally. A few bars into the movement, the viola announces the disjunct figure which is to form the basic material of the movement. The *Andante* is a sort of threnody of sustained notes in each voice which move for the most part in semitones. The movement rises slowly to a climax before a moment of restless rhythm and an ending in which only the quiet voices of the viola and cello are heard. The *Finale* is a curious movement in which the second violin, viola, and cello move in octaves and rhythmic unison against the first violin, which remains essentially an unaccompanied voice. It is an example of twentieth century music harking back to antiphony.

During the earlier years of this century it was almost *de rigueur* for some aspiring composers to go to Paris to study with Nadia Boulanger. Among the many who made the trans-Atlantic crossing was Aaron Copland, and it was during his years with Mlle. Boulanger that he wrote the *Movement for String Quartet*. The *Movement* has three sections: fast, slow, fast. It opens with all the instruments muted, the violins and viola in turn playing a plaintive, short melody that is poignantly harmonized. When the tempo quickens, the rhythm alters and the mutes are removed, but the opening figure still provides the melodic substance. There is an emphatic climax, which subsides into the third section, which closes with further recollections of the opening theme.



Copland's *Lento molto* maintains its dignified slow tempo throughout. The instruments interweave and overlap in a harmonic texture that acquires acerbity only at moments of climax.

Originally intended as an homage to Gabriel Fauré, the *Rondino* has a theme which spells out Fauré's name in the *solfege* syllables. This theme is announced by the first violin with the viola entering in canon. Unlike its companion piece, the *Rondino* does not eschew extreme dissonance. There is much canonic writing, with the cello at one point initiating a short-lived canon for all four instruments.

Michael Torke casts *Chalk* in a single movement and marks it to be played at the same fast tempo throughout. It opens with detached eighth notes from the viola and two violins, below which the cello plays a sustained pedal note. It is the constant reiteration of the fast eighth notes, often as repeated notes, which is the main rhythmic element of the piece. There is imitation and much crossing of the parts, with the cello in particular being asked to play at the top of its compass. After a climax employing double stopping for all the instruments, the viola and violins suddenly return to the dry, detached notes with which they began. It is almost as if, with Shakespeare's "golden lads and girls," they had come to dust.

- *Notes on the string quartets*  
by George C. McVicar

About *Chalk*, Michael Torke writes: "*Chalk* refers to an off-white color I associate with the initial chord I chose for the piece. But the harmony (and color) shifts more dramatically than in earlier 'color pieces,' and the fact that chalk itself is a material with which to draw, that comes in a variety of colors, suggests the idea of a harmonic flexibility I found necessary for this work."

## NOTES ON THE COMPOSERS

SAMUEL BARBER nurtured his musical talent despite his father's aspirations for his athletic ability. At age fourteen he entered the Curtis Institute, where, during eight years of study, he established his skills as a composer for nearly all performance media. Unlike the music of many of his contemporaries, Barber's works have remained part of the mainstream concert repertory.

AMY MARCY CHENEY BEACH (or Mrs. H.H.A. Beach, as she preferred to be known) was, at the time of her death, considered to be one of the first American women to win recognition as a composer of classical music. This was at a time when women were beginning to emerge from the shadows of dilettantism, the position they usually held in a male-dominated world of classical music performance and composition. She was the first American woman to write a symphony and produced a large number of other works, including a *Concerto for Piano and Orchestra*, the *Sonata* on this Festival program, works for chorus and orchestra, songs, piano works, and chamber music.

Undaunted by his father's pressure to join the beauty aid business, LEONARD BERNSTEIN pursued a career as a musician, establishing for himself world renown as a composer, conductor, educator, and performer of music. A champion of both popular and classical genres, Bernstein is perhaps best remembered for having brought music to the public through his television and radio broadcasts, books, and lectures.

MARGARET BONDS was born in Chicago in 1913. She began her musical studies in the home of her mother, which was a gathering place for young black American writers, artists, and musicians, including composer Will Marion Cook and Florence Price. Bonds produced her first piece, *Marquette Street Blues*, at the age of five. She studied at Northwestern University and at the Juilliard School of Music, and her teachers included William Dawson and Roy Harris. She was the first black American to appear as soloist with the Chicago Symphony and in New York she founded a society to foster the work of black musicians and composers. Her primary output was vocal music, and many of her songs were commissioned and first performed by Leontyne Price.

AARON COPLAND deliberately committed his musical career to the furtherance of what he called the nascent American school of music, which was founded on what he considered a solid American musical tradition. As an educator, he encouraged his younger contemporaries to join him in this endeavor; as a composer, Copland provided a model, incorporating into his works the distinctive sounds of American folk and patriotic music. Appropriately, Copland has been dubbed the "Dean of American Composers."



RUTH SEEGER CRAWFORD received her early musical training largely at the School of Musical Art in Jacksonville, Florida, where she later taught piano. After studies at the American Conservatory in Chicago, she went to New York, where she studied composition with Charles Seeger, whom she eventually married. Whereas her early works are atonal and tightly organized, her later works incorporate a simpler harmonic vocabulary, growing perhaps out of her lifelong involvement with arranging folk songs for children.

Born in Glenwood, Minnesota, CELIUS DOUGHERTY studied piano and composition at that state's university and performed his own piano concerto with the University Orchestra in his sophomore year. He continued his studies as a scholarship student at Juilliard, where his teachers were Rubin Goldmark and Rosina Lhévinne. His songs have captured the interest of many important American singers, including Marian Anderson, Gladys Swarthout, and William Warfield.

RICHARD FAITH was born in Evansville, Indiana, and studied at the Chicago Musical College of Roosevelt University, Indiana University, and the Santa Cecilia Conservatory in Rome. An active performing pianist, Mr. Faith has appeared throughout the United States, in England, France, Switzerland, Germany, and Italy. He has taught piano at the University of Arizona, Morningside College, the Chicago Musical College, and Indiana University.

CHARLES TOMLINSON GRIFFES studied in Germany during the first decade of the twentieth century, at which time Engelbert Humperdinck was one of his teachers. After returning to the United States in 1907, Griffes became music director at the Hackley School in Terrytown, New York, a post he held until his death in 1920.

MICHAEL NATHANIEL HERSCH is only twenty-five years old, but has already had his works performed across the United States and throughout Europe. A prizewinner in the 1994 Composer's Guild International Competition, he currently studies at the Peabody Conservatory of Music in Baltimore, as well as undertaking private study with John Corigliano. His works were the focus of a week-long series of concerts at the Peabody in 1995.

A native of Brookline, Massachusetts, DANIEL GREGORY MASON was born into the family of instrument builders that were partners in the famous Mason & Hamlin piano company. He studied at Harvard, published his first composition in 1894, when he was twenty-one, and wrote his first book on music, *From Grieg to Brahms*, six years later. He was head of the music department at Columbia University from 1940 to 1942. Regarded as a "Boston classicist," Mason maintained a conservative style throughout his life, similar to that of his favorite teacher, Vincent d'Indy.

Although born in Chicago, ALBERT SPALDING spent his student and professional years in New York and in Europe. A professional violinist as well as a composer, Spalding made his debut in Paris in 1905 and seventeen years later became the first American violinist to play at the concerts of that city's *Société des concerts du Conservatoire*. He played the United States premiere performances of the violin concertos of Ernst von Dohnányi, Edward Elgar, and Samuel Barber. In addition to more than 120 compositions, Spalding authored an autobiography, *Rise to Follow*, and a biographical novel about the eighteenth century violinist Tartini, *A Fiddle, A Sword, and a Lady*.

MICHAEL TORKE was born in Milwaukee, Wisconsin and began piano lessons at the age of five (the same age at which he began to compose.) He subsequently studied at the Eastman School of Music and then at Yale. In 1985 he wrote *Ecstatic Orange*, which was the first of what has become a series of color works. In the spirit of Arthur Bliss, Aleksandr Skryabin, and a number of other composers, Torke has connected color with music.

(Biographical information was not available at press time for Cal Stewart Kellogg and Charles Naginski.)

- Notes by Stephen Ackert