and performance of folk music. A diehard performer with great vocal talent, Niles appeared on stage even at the age of eighty-eight.

After his initial attempts at Broadway success failed miserably, COLE PORTER moved to France, where he eventually married a Parisian socialite. It was while he was in Europe that Porter's songwriting abilities became recognized, not only in Paris, but in London and New York as well. In the estimation of many music scholars, Porter created some of the most theatrically elegant, sophisticated, and musically complex songs of American 20th century popular music.

Discontented with the condition of the musical world and the world at large, RALPH SHAPEY removed his works from public performance in 1969. He rescinded this decision seven years later, and since then there has been a renewal of interest in his works. As a conductor, Shapey has appeared as a guest with several American and European symphony orchestras.

Composer JUDITH SHATIN currently serves on the music faculty at the University of Virginia, Charlottesville. She has written several commissioned works for vocal, instrumental, and electronic media and has four NEA Composer Fellowships to her credit. Her compositions have been performed by the Da Capo Chamber Players, the Contemporary Music Forum, and the symphony orchestras of Houston and Richmond, Virginia.

Along with many of his artistic European contemporaries, KURT WEILL fled Germany during the rise of the Nazi regime. Having achieved success with stage music in Germany, Weill was quickly attracted to Broadway. Weill's expressed goal of relaying his social concerns through new forms of music theater contributed much to the development of that medium in America.

(No information was available regarding composer Jay Gorney.)

-notes by Sue Anne Jager

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.

# THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

## **National Gallery of Art**



# Fifty-First American Music Festival

Under the Direction of GEORGE MANOS

April 10 through May 8, 1994 Sunday evenings at Seven O'clock West Building, West Garden Court Admission free 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 is not allowed.

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## 2118th Concert

April 10, 1994 7:00 p.m.

## NATIONAL GALLERY ORCHESTRA

## GEORGE MANOS, Conductor

## **PROGRAM**

Gordon Getty (b. 1933)

Three Waltzes

(1994)

Madeline

Tiefer und tiefer (Deeper and Deeper)

Ehemals (Once upon a Time)

Washington Premiere Performance

George Gershwin (1898-1937)

Lullaby (1919)

Promenade (c. 1937)

Washington Premiere Performance

Howard Hanson (1896-1981)

Mosaics (1957)

Washington Premiere Performance

#### **INTERMISSION**

Henry Cowell (1897-1965)

Symphony No. 11 "Seven Rituals of Music"

(1953)

Andantino
Allegro
Lento
Presto
Adagio
Vivace
Andante

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. In the context of the American Music Festival, it has presented the world premiere and Washington premiere performances of more than one hundred-fifty works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra has also regularly included works by American composers in its concerts with mixed repertoire. During the past several seasons, the orchestra has been able to enhance through music such varied National Gallery exhibitions as *Egon Schiele*, *John James Audubon: The Watercolors for "Birds of America"*, *The Greek Miracle: Classical Sculpture from the Dawn of Democracy*, and *John Singer Sargent's "El Jaleo"*.

Conductor, composer, and pianist GEORGE MANOS celebrates his tenth season as artistic director of the American Music Festival and music director at the National Gallery. A native Washingtonian, George Manos was already organizing and conducting orchestras and choirs in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the Hellenic, Washington, and National Oratorio Societies and the National Association of American Composers and Conductors Chamber Orchestra, which specialized in the presentation of new music by American composers. His career as a teacher has included several years on the faculty of Catholic University, where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He also serves as the artistic director of the Scandinavian Music Festival in Kolding, Denmark.

About his *Three Waltzes*, Gordon Getty writes: "The three waltzes presented tonight are published as piano solos. *Madeline*, the most recent, figures in a play I wrote on Poe's *The Fall of the House of Usher*. I add a ballroom scene, in which the ghosts of Usher's ancestors dance. Roderick Usher's sister, Madeline, mad but childlike, arrives unexpected. The ancestors retreat in awe. Madeline dances with Roderick and with his guest, who is Poe himself. The music is innocent and ominous by turns.

"Tiefer und tiefer and Ehemals draw on Viennese tradition. All three waltzes are period pieces, with nothing in them to suggest the twentieth century. Ehemals, in fact, is 'strictly diatonic,' and contains not a single note outside the seven that make up the key of G. It may not be a bad thing for composers to return sometimes to the old ways, and to test the theory that the mines that enriched us before atonalism are played out."

During the time that he studied theory and orchestration with Edward Kilenyi, George Gershwin composed his first "serious" work, the *Lullaby* (1919). Originally written for string quartet, Gershwin welcomed its performance in the company of friends, but apparently regarded it as little more than an academic exercise in harmony. After borrowing the opening theme of *Lullaby* for the beginning aria in his one act opera, *Blue Monday* (1922), Gershwin, according to his brother Ira, dismissed the work. It was not until the 1960s that the *Lullaby* re-emerged and received public performance. At that time, Ira Gershwin introduced the manuscript to Harold Spivacke at the Music Division of the Library of Congress, where the work was premiered in its original scoring by the Juilliard String Quartet.

While *Lullaby* was Gershwin's first instrumental composition, the *Promenade* proved to be his last. In 1936, George and Ira Gershwin resumed their collaboration in writing Hollywood film scores, producing one of their best for *Shall We Dance*. Initially written for the acclaimed Astaire-Rogers duo, this soundtrack included an amusing orchestral sequence long known as "Walking the Dog," which Ira eventually reconstructed from George Gershwin's sketches and published as *Promenade*.

For the historic Louisville Orchestra recording of his *Eleventh Symphony*, Henry Cowell wrote the following jacket notes: "These are seven rituals of music in the life of man from birth to death. The symphony opens gently (andantino) with music for a child asleep; before the movement ends there is a moment's premonition of grief in the music that will later close the symphony with a lament. The second is a busy movement (allegro) with percussion; this is music for the ritual of work, and there is a prophetic hint of war. The third movement (*lento*) is a song for the ritual of love, with the premonition of magic. The fourth movement (*presto*) is music for the ritual of dance and play, with some reminiscence of the music for work. The fifth (adagio) is for the ritual of magic and the mystical imagination, with some remembrance of the music for the magic of love. The sixth (vivace) is for the ritual dance that prepares for war and includes man's work. The introduction to the last movement (andante) is a fugal exposition of the themes of the preceding six movements; it leads into the music for the ritual of death, which begins as a lament and grows in intensity until the symphony comes to an end."

#### 2119th Concert

April 17, 1994 7:00 p.m.

#### THE MONTICELLO TRIO

#### **PROGRAM**

Barbara Kolb Monticello Trio (b. 1939) (1992)

Rubato e sempre legato, quasi murmuring

Preciso

Washington Premiere Performance

Charles Ives Trio (1874-1954) (1911)

Moderato TSIAJ: Presto Moderato con moto

#### **INTERMISSION**

Judith Shatin Trio No. 2, "Ignoto Numine"

(1986)

David Lang Burn Notice

(1988)

Washington Premiere Performance

Ensemble-in-Residence at the University of Virginia since 1986, THE MONTICELLO TRIO has won critical acclaim for vibrant and exciting performances, particularly of major twentieth century and commissioned works. The Trio has received commissioning grants from the Serge Koussevitzky Foundation of the Library of Congress and the Virginia Commission for the Arts. The Monticello Trio has appeared on stage in the Weill and Carnegie recital halls, at the Banff Center Festival of the Arts, and the Bath International Festival in England, as well as at major chamber music series in San Francisco, Salt Lake City, Pittsburgh, and St. Louis.

A native of Canada, pianist TANNIS GIBSON earned her Master's degree in music at the Juilliard School of Music and pursued advanced studies at the Banff School for the Arts in Canada. Having studied with Sascha Gorodnitzki and Eduardo del Pueyo, she has coached chamber music with Menachem Pressler and Gyorgy Sebok. In addition to her tours with the Monticello Trio, Ms. Gibson has also appeared as a performer at Richmond's International Festival, the Marin Fest in San Francisco, and the Canadian Cultural Center in Paris.

Violinist MARK RUSH also pursued advanced studies in music at the Banff Center for the Arts following the completion of his Master's degree, which he obtained at Yale University. He has studied with Syzmon Goldberg, Arthur Grumiaux and Itzhak Perlman. In addition to his extensive tours throughout the United States and Canada, Mr. Rush has also appeared as a recitalist on the concert stages of Europe.

MATHIAS WEXLER, cellist of the Monticello Trio, pursued degrees in music at the Oberlin Conservatory and at Yale University. An accomplished chamber musician, he has coached chamber music with members of the Guarneri and Juilliard String Quartets. Like his colleagues, Mr. Wexler also studied at the Banff Center for the Arts, during which time he formed the Norquay String Quartet.

The Ives *Piano Trio* is one of the most important chamber compositions by an American composer. Written between 1904 and 1911, the *Trio* exhibits all of the trademarks for which Charles Ives is now known: superimposed themes, complicated polyrhythms, and dense polyharmonies. In effect, the piano trio is a collage of famous American tunes, hymns, and songs, including traces of "My Old Kentucky Home," "Marching Through Georgia," "Long, Long, Ago," and "Rock of Ages." The first movement begins solemnly, with the cello and piano introducing a dense contrapuntal statement that is then spun through the movement as a whole. The second movement, TSIAJ (This Scherzo Is A Joke), is a romp, indeed, contrasting sharply with the two outer movements. Many of the melodies heard in this movement are taken from Ives' student days as a fraternity member at Yale. The last movement is meditative and lyric, perhaps one of Ives' most profound musical statements.

## About Ignoto Numine, Judith Shatin writes:

"Ignoto Numine was composed especially for the Monticello Trio, whose members were most generous in their response to questions and whose suggestions proved invaluable. The bulk of the piece was created in the inspiring setting of the Virginia Center for the Creative Arts in the Blue Ridge Mountains. The title, which might be translated as 'unknown spirit,' refers to the mystery of the origin of musical ideas and the element of shaped surprise that informs the compositional process as I conceive of it.

"The piece is in one large movement that has elements of sonata form in the harmonic and thematic relationships, and of the concerto form in the solo cadenzas. The use of percussion mallets on the piano strings suggested incantory and articulative effects, and also helped shape the extreme timbral changes that bespeak the radical alterations of tones of voice, from the most tender to the fiercely wild. This timbral organization, also characteristic of the string writing, reflects the dramatic underpinning of the entire work."

#### 2120th Concert

April 24, 1994 7:00 p.m.

# EUGENE GRATOVICH, violin SYLVIA GOLMON, piano

## **PROGRAM**

Henry Cowell (1897-1965)

Sonata for Violin and Piano

(1947)

Hymn

In Fuguing Style

Ballad Jig Finale

George Flynn (b. 1937)

Three Pieces for Violin and Piano

(1965)

Calmly, smoothly

Furiously

As the First Piece, but slightly faster

Charles Ives (1874-1954)

Pre-First Sonata

(1901)

Allegro moderato

Washington Premiere Performance

## **INTERMISSION**

Ralph Shapey (b. 1921)

Fantasy (1983)

Theme and Variations

Scherzo Song

Washington Premiere Performance

John Cage Four Melodies for Violin and Piano (1912-1992) (1950)

Lukas Foss Central Park Reel (b. 1922) (1987)

The GRATOVICH-GOLMON DUO appears in concert frequently throughout the United States and Europe, specializing in performances of the complete sonata cycles of Bach, Mozart, Beethoven, Brahms, and Schumann. During its extensive travels, the Duo does not confine itself to the concert stage, but also conducts master classes at major universities and conservatories of music. The Gratovich-Golmon Duo has also served on the faculty of the International String and Piano Pedagogy Workshop Festivals of Italy, Austria, and Hawaii; the Batiquitos Festival in Taos, New Mexico; and the Bolzano International Festival in Italy. Recognizing the Duo's proficiency, leading composers have written works specifically for the ensemble. Ralph Shapey's *Fantasy*, which is to be performed this evening, is one such work.

A native of the Ukraine, EUGENE GRATOVICH began his violin studies in Germany at the age of seven. He immigrated to the United States with his family in 1950, at which time he was awarded the opportunity to study in New York City with Bela Urban and Raphael Bronstein. At age fifteen, he was invited to perform with the Philadelphia Symphony Orchestra at the prestigious Worcester Music Festival. Upon furthering his education at Boston University, where he specialized his research in the manuscripts of Charles Ives, Mr. Gratovich established renown as a premiere violinist, a reputation which afforded him the opportunity to play with the legendary Jascha Heifetz. Previous to his current appointment on the music department faculty at the University of Texas at Austin, Mr. Gratovich served as the concertmaster of the San Jose Symphony Orchestra and as a member of the faculty at DePaul University.

Pianist SYLVIA GOLMON first appeared on the concert stage at age eleven, performing a series of five concerts with the New Orleans Philharmonic Orchestra. In time, Ms. Golmon pursued her musical education at the Sherwood School of Music and at the DePaul University School of Music. Since then she has achieved international renown, not only as a solo performer and chamber musician, but also as a researcher on the historical development of piano pedagogy. Sylvia Golmon and her husband, Eugene Gratovich, and their two children reside in Austin, Texas.

In 1942 Henry Cowell obtained a copy of William Walker's song book, Southern Harmony, an anthology of fuguing tunes, hymns, and ballads of colonial America. Inspired by this music, Cowell determined to compose a work which would incorporate these distinctly American musical genres, eventually producing his Sonata No. 1 for Violin and Piano. The second movement of the sonata, which begins with an introductory hymn, was inspired by the idioms of the early American fuguing tunes. Cowell observed that they differed from the baroque fugues in being extremely condensed in length and more free, for each voice may have a tune of its own. Of the last three movements, Cowell himself wrote, "It [the Sonata] incorporates the Irish-American 'come-all-ye' ballad style for the slow movement in song form, and it has a fiddle tune for the scherzo. The piano and violin contradict each other in canon at the start and play as if they hadn't properly started together at several points. The last movement focuses the forces initiated in the other four into a short and energetic statement that falls apart just before the end as if momentarily distracted; then the music gathers itself together and broadens to a full close that recalls the initial hymn."

George Flynn's *Three Pieces* was influenced by three prominent musical ideas of the 1960s: instrumental dialogue, material limitation, and improvisatory virtuosity. The limitations Flynn imposes on the internal structures of this work are clear. For instance, the melody of the first piece is comprised of only five notes and the accompaniment of only two chords; the organization of the second is a dialogue between silence and essentially one kind of sound; and the violinist's part in the third is confined to the instrument's lowest octave. Despite these idiomatic distinctions and their differences in emotive character, the three pieces are intended to be heard as single unit. The first two pieces progress toward greater levels of intensity and storminess, until the third returns to the calm, reminiscent quietness with which the first opened.

The first of four movements in Charles Ives' *Pre-First Violin Sonata*, the *Allegro moderato*, was discovered among Ives' papers and manuscripts at the Yale University Library. Characteristic of so many of Ives' works, this movement consists of melodic lines which call to mind the march, hymn, and folk tunes of America's musical heritage, and which are set in the context of thick textures, complex rhythms, and imaginative harmonies.

Of his own compositional style, Ralph Shapey once wrote, "I think about setting masses against masses. I'm interested in the relationship between things. Even if an object doesn't change, if you place that object against some other object, there is, I believe, a kind of subtle change." In his *Fantasy for Violin and Piano*, written for the Gratovich-Golmon duo in

1983, Shapey exercises this idea of juxtaposing musical sounds, setting the violin and piano parts against one another. The first movement begins with a brash statement in the violinist's part, proceeds with a series of four variations, and concludes with a reiteration of the opening statement. The piano part, however, remains independently reflective throughout this movement, characterized by flexible rhythmic motives and subtle meter changes. In the brief second movement, the broken figurations of the violin are set against a short rhythmic motive in the piano. As the composition closes in the third movement, the violin voices a melodically contemplative song, while the piano reminisces earlier rhythmic ideas.

Like Flynn's *Three Pieces*, John Cage's *Four Melodies* are limited in their musical means. In particular, this music is restricted to a very small vocabulary of sounds, eighteen of which are attributed to the violin and twelve to the piano. Although some of these sounds always appear in combination, the listener is encouraged to hear them as a single voice which projects melodies quietly suggestive of ancient dance-like music.

Commissioned in 1987 by the USIA Artistic Ambassador Program, Lukas Foss' *Central Park Reel* was written in the traditional "country fiddling" style arranged for concert stage. As a preface to the work, Foss inscribed in the score, "Repetition is the essence of country fiddling and results in a final 'charmed exhaustion.'"

2121st Concert

May 1, 1994 7:00 p.m.

#### THE STANLEY COWELL TRIO

STANLEY COWELL, piano CHEYNEY THOMAS, bass WARDELL A. THOMAS, JR., drums

The performers will announce the program from the stage.

A native of Ohio, pianist and composer STANLEY COWELL pursued educational degrees in music at the Oberlin Conservatory and the University of Michigan. After completing his studies, Mr. Cowell headed for New York, where, for twenty-two years, he performed with many celebrated jazz artists, became a founding member of Collective Black Artists, Inc., served as a musical director of the New York Jazz Repertory Company at Carnegie Hall, and educated music students at both the Herbert Lehman College of the City University of New York, and the New England Conservatory of Music. Since moving to the Washington, D.C. suburbs in 1988, Mr. Cowell has retained his professorship of music at Herbert Lehman College, and has become a board member of the Charlin Jazz Society, the foremost producer of jazz concerts in Washington.

CHENEY THOMAS, a graduate of Howard University's Jazz Studies Program, is one of Washington's most frequently heard free-lance bassists. As a performer of both the acoustic double bass and electric bass guitar, Mr. Thomas appears regularly with major jazz artists in many of the city's clubs, and has been the featured musician of the East Coast Jazz Festival (1992-93). As an educator, he has instructed jazz students in the Washington, D.C. Summer Youth Program, as well as at George Washington University.

A self-taught drummer, WARDELL THOMAS, JR., has been performing at clubs and private functions in the Washington metropolitan area for the last eight years. Primarily a performer of contemporary jazz and rhythm and blues, Mr. Thomas is a member of the popular band "Spur of the Moment." As a performer, Mr. Thomas seeks inspiration from the styles of great drummers of traditional jazz, the mastery of which he believes opens doors for the performance of all other jazz idioms.

About his *Piano Concerto No. 1*, Stanley Cowell writes: "In 1991, I received a grant from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program to compose an original orchestral work in honor of the virtuoso jazz pianist Art Tatum. The composition, *Piano Concerto No. 1*, was commissioned and premiered by The Toledo Symphony Orchestra, the hometown of the late Art Tatum and myself.

Tonight's performance will include the United States premiere of the trio adaptation of *Piano Concerto No. 1*, which was recorded in Copenhagen, Denmark, April, 1993. It is included on The Stanley Cowell Trio's latest CD release, *Bright Passion*, on the SteepleChase label.

The first movement [of the *Piano Concerto No. 1*] is within the rhythmic, melodic and harmonic style of the material Art Tatum generally chose to 'improve.' The tempo is moderately fast. The notation of 'swing feel' for the orchestra is especially important in this movement, as the musical lines, in most cases, do not have constant rhythmic underpinning (no rhythm section, but they must imply the 'swing feeling'). This movement is in sonata allegro form, a bow to the European classical masters, a bow often taken in Tatum's choice of compositions, and in his 'quotes' during his improvisations.

The slow second movement projects Tatum's stylistic tendencies beyond his actual lifetime, and into certain jazz directions of the 1960s and 70s: the use of changing meters, modal melodies and dissonances and the influence of post-bebop and non-Western musics. The sectional form is A1, A2, B1, A3, B2, A1.

An original twelve-bar blues based structure, with symmetrically opposing lines, is the catapult for the rousing final movement. It incorporates the orchestral aspects of Tatum's playing into a theme and variations (similar to the jazz 'chorus' structure), focusing on the constant use of contrary motion and symmetry in the piano part, as well as the orchestra part. [It also incorporates] intensity, fast tempo, lots of percussion, sudden changes in tempo, meter and texture, and non-diatonic harmonies, but underlying all this, a perception (I hope) of the expressiveness and poetry of the blues.

My evolution as a jazz pianist has been tremendously enhanced by Art Tatum, in person, and as a student of his recorded performances. His style is monumental, and stands as the apex of jazz piano. This attempt to 'project' his style into the present simply reflects my humble discoveries (with amazement) of the many aspects of his style that were already prophetic."

#### 2122nd Concert

May 8, 1994 7:00 p.m.

## RICHARD LALLI, baritone GARY CHAPMAN, piano

#### **PROGRAM**

The audience is requested to withhold applause until the completion of each group.

	I
John Jacob Niles (1892-1980)	Black is the Color of My True Love's Hair (1936)
Harold Arlen (1905-1986)	That Old Black Magic (1942) Happy as the Day Is Long (1933)
Leonard Bernstein (1918-1991)	II The Pennycandystore beyond the El (1977) Lucky to Be Me (1944)
George Gershwin (1898-1937)	Fascinating Rhythm (1924)
	III
Charles Ives (1874-1954)	Tom Sails Away (1917)
Kurt Weill (1900-1950)	Dirge for Two Veterans (1942)
Jay Gorney (1896-1990)	Brother, Can You Spare a Dime? (1930)
Charles Ives	The Circus Band (1894)

#### INTERMISSION

	IV
Zez Confrey (1895-1971)	Stumbling (1922)
Aaron Copland (1900-1990)	V The Walls of Zion (1952) Nature—the Gentlest Mother Is (1951)
Elliot Carter (b. 1908)	Voyage (1945)
Samuel Barber (1920-1981)	A Green Lowland of Pianos (1974)
Cole Porter (1891-1964)	VI  Begin the Beguine (1935)
Kurt Weill	The Nina, the Pinta, the Santa Maria (1945)
Harold Arlen	One for My Baby (1943) Get Happy (1930)

Since they teamed together in 1990, baritone RICHARD LALLI and pianist/arranger GARY CHAPMAN have been delighting audiences with their unique approach to the performance of classic American popular songs. While respecting the original spirit of songs from the '20s, '30s and '40s, the duo employs full-bodied vocalism and an inventive keyboard style, producing musically rich and varied renditions. During the 1991 centennial celebration of Cole Porter's birth, the duo performed an evening of that composer's works for his family in conjunction with Yale University's Cole Porter anniversary observances. That event included commentary by George and Ira's sister, Frances Gershwin Godowsky, who later wrote that the duo "captures the wit and soul of my brother's music." In 1993, Lalli and Chapman presented two concert-cabarets at the Spoleto Festival USA,

one featuring Rodgers and Hart and the other Harold Arlen. As is demonstrated by their American Music Festival Program, Lalli and Chapman's repertoire is not limited to American popular music. In 1993 they presented a Noël Coward recital in London's Wigmore Hall, and they have performed Rodgers and Hart songs alongside Shumann's *Dichterliebe*.

Richard Lalli currently serves as Associate Professor at the Yale School of Music. Raised near Chicago, he pursued his early musical training at the Oberlin Conservatory. He specializes in German song, and is particularly interested in music of the Renaissance and baroque; he recently founded the ensemble Old Music New Haven. Pianist Gary Chapman teaches at Connecticut College, near his home town of East Lyme. A versatile performer in both classical and jazz fields, he has collaborated with the Empire Brass, and also with such diverse personalities as tubaist Roger Bobo and jazz great Roger Kallaway. Mr. Chapman has arranged all of the popular songs in this evening's program.

#### TEXTS OF THE SONGS

Black is the Color of My True Love's Hair

Text and melody: traditional

That Old Black Magic

Text by Johnny Mercer, from Star Spangled Rhythm

Happy as the Day is Long

Text by Ted Koehler, from Cotton Club Parade

## The Pennycandystore Beyond the El

Text by Lawrence Ferlinghetti, from A Coney Island of the Mind

The pennycandystore beyond the El is where I first

fell in love

with unreality
Jellybeans glowed in the semi-gloom
of that september afternoon
A cat upon the counter moved among
the licorice sticks

and tootsie rolls

and Oh Boy Gum

Outside the leaves were falling as they died

A wind had blown away the sun

A girl ran in Her hair was rainy Her breasts were breathless in the little room

Outside the leaves were falling and they cried Too soon! too soon!

Lucky to be Me

Text by Betty Comden and Adolph Green, from On the Town

Fascinating Rhythm

Text by Ira Gershwin, from Lady, Be Good

Tom Sails Away

Text by Charles Ives, from Three Songs of War

Dirge for Two Veterans

Text by Walt Whitman, from Leaves of Grass and Selected Prose

The last sunbeam
Lightly falls from the finish'd Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession
And I hear the sound of coming full-key'd bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding, And the small drums steady whirring, And every blow of the great convulsive drums, Strikes me through and through.

For the son is brought with the father,
(In the foremost ranks of the fierce assault they fell,
Two veterans son and father dropt together,
And the double grave awaits them.)

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

O strong dead-march you please me!
O immense moon with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Brother, Can You Spare a Dime?

Text by E. Y. Harburg from New Americana

The Circus Band

Text by Charles Ives from Five Street Pieces

Stumbling

Text by Zez Confrey

The Walls of Zion

Text and melody by John G. McCurry from Old American Songs

#### Nature—the Gentlest Mother Is

Text by Emily Dickinson from Twelve Poems of Emily Dickinson

Nature—the Gentlest Mother is, Impatient of no Child— The feeblest—or the waywardest— Her Admonition mildHer Voice among the Aisles
Incite the timid prayer
Of the minutest Cricket—
The most unworthy Flower—

In Forest—and the Hill— By Traveller—be heard— Restraining Rampant Squirrel— Or too impetuous BirdWhen all the Children sleep—
She turns as long away
As will suffice to light Her
lamps—
Then bending from the Sky—

How fair Her Conversation— A Summer Afternoon— Her Household—Her Assembly— And when the Sun go down—

With infinite Affection— And infiniter Care— Her Golden finger on Her lip-Wills Silence—Everywhere—

## Voyage

Text by Hart Crane

Infinite consanguinity it bears—
This tendered theme of you that light
Retrieves from sea plains where the sky
Resigns a breast that every wave enthrones;
While ribboned water lanes I wind
Are laved and scattered with no stroke
Wide from your side, whereto this hour
The sea lifts, also, reliquary hands.

And so, admitted through black swollen gates That must arrest all distance otherwise,—
Past whirling pillars and lithe pediments,
Light wrestling there incessantly with light,
Star kissing star through wave on wave unto
Your body rocking!

and where death, if shed, Presumes no carnage, but this single change,— Upon the steep floor flung from dawn to dawn The silken skilled transmemberment of song;

Permit me voyage, love, into your hands...

#### A Green Lowland of Pianos

Text by Jerzy Harasymowicz; translated by Czoslaw Milosz

## Begin the Beguine

Text by Cole Porter from Jubilee

## The Nina, the Pinta, the Santa Maria

Text by Ira Gershwin from Where Do We Go From Here

## One for My Baby

Text by Johnny Mercer from The Sky's the Limit

## Get Happy

Text by Ted Koehler from Nine-fifteen Revue

#### NOTES ON THE COMPOSERS

HAROLD ARLEN's career in music theater began when he was fifteen, at which time he played piano in the movies houses of Buffalo, New York. As a matured singer, songwriter, and pianist, Arlen continued to invest his talents in the theater, composing scores for club revues, Hollywood films, and Broadway musicals.

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.

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.

From the early 1930s until his death in 1992, JOHN CAGE, whose enigmatic creativity introduced such performance media as the prepared piano, electrical appliances, and "silence," set the pace for the *avant garde* in America and Europe. As a result, Cage was widely sought after to perform his works and expound his artistic philosophy, which has had a greater impact on 20th century Western music than any other.

ELLIOT CARTER's self-diagnosed "poor performing nerves" have led him to avoid conducting and performing even his own music in public. However, through the performances of other musicians, Carter's iconoclastic works are given voice. For his compositions, Carter has received several awards, including the Pulitzer Prize, Critic's Circle Award, and the UNESCO Prize.

A Peruvian immigrant, ZEZ CONFREY studied piano at the Chicago Musical College. Having worked as a pianist and arranger for piano roll companies, Confrey naturally cultivated the "novelty-piano" style, the sounds and origins of which resemble those of ragtime. *Kitten on the Keys, Dizzy Fingers*, and *Stumbling* are among Confrey's best-known works.

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."

HENRY COWELL, not having been widely exposed to the mainstream European musical repertory during his formative years and wanting, as he put it, "to live in the *whole world* of music," sought artistic inspiration for his works from the sounds of nature and the noises of human life. In accordance with this credo and these sources of inspiration, Cowell composed works for diverse media, including orchestral, choral, and chamber ensembles, as well as solo performers.

A native of Montana, GEORGE FLYNN studied music at Columbia University. Flynn worked for several years as a composer, performer, and teacher in New York City, but currently resides in Chicago, where he teaches music composition at DePaul University.

A European native and a precociously gifted musician, LUKAS FOSS began his formal musical training in piano and theory at the age of seven, first studying in Berlin, then in Paris. Upon immigrating to America (1937), he furthered his composition studies with Thompson, Scalero and Hindemith, and at the age of twenty-three became the youngest composer ever to receive a Guggenheim Fellowship.

GEORGE GERSHWIN sought to reach a broad and varied audience through his music. Often in collaboration with his brother Ira, Gershwin composed numerous well-known songs for Tin Pan Alley, Broadway, and Hollywood. Like that of many of his contemporaries, Gershwin's style was heavily influenced by the idioms of African-American music.

GORDON GETTY, who was honored at the Kennedy Center as an Outstanding American Composer, frequently serves as a visiting composer at colleges and universities throughout the United States. Having studied piano, voice, and music theory at the San Francisco Conservatory of Music, Getty has been awarded honorary doctoral degrees from that school, as well as from the University of Maryland, Pepperdine University, the University of California at San Francisco, and the Mannes College of Music.

During his forty-year tenure as director of the Eastman School of Music, HOWARD HANSON developed the conservatory into one of the nation's finest schools of music. As a passionate educator and advocate of American music, Hanson gave a long series of annual American music festivals and also established the Institute of American Music, both at the Eastman School.

The son of an accomplished band leader, CHARLES IVES was exposed to a wide range of small town American musical repertory: folk songs, marches, hymns and anthems. Eventually, these musical genres became the inspiration for Ives' own compositions, which, because of their musical innovations, did not become part of the mainstream concert repertory until the 1950s, some twenty-five years after he had quit composing.

Raised in Hartford, Connecticut, BARBARA KOLB pursued her musical education at the Hartt College of Music at the University of Hartford. Throughout her education, Kolb studied composition under Franchetti, Foss, and Schuller. In 1969, Kolb became the first woman ever to receive the *Prix de Rome*. In recognition of her prolific abilities as a composer, Kolb has also received, among other awards, two Guggenheim Fellowships and four NEA grants.

At the age of sixteen, DAVID LANG was writing music which demonstrated that he was—despite his youth—a formed, skilled and highly competent composer. The fact that he was raised during the political and aesthetic turbulence of the 1960s greatly influenced Lang, whose works are often marked with conspicuous commentary on war, politics, society and culture.

At age fifteen, JOHN JACOB NILES began collecting and transcribing the folk songs of his Appalachian homeland near Louisville, Kentucky. This early interest in American folk music of the rural south shaped Niles' whole musical career, which he devoted to the compilation, composition,