

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,
National Gallery of Art Archives, Gift of I. M. Pei and Partners



The Seventy-second Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,981st Concert

Louise Toppin, soprano
Leon Bates, pianist

In honor of African American History Month and
the Seventy-fifth Anniversary of Marian Anderson's
historic concert at the Lincoln Memorial

February 23, 2014
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

Samuel F. Smith (1808–1895), arranged by Leon Bates

My Country 'Tis of Thee

Gaetano Donizetti (1797–1848)

O luce quest' anima

From *Linda di Chamounix*

Franz Schubert (1797–1828)

Ave Maria

Gott im Frühling

Schubert

Impromptu in G-flat Major, op. 90

Leslie Adams (b. 1932)

Étude in G Minor

Harry T. Burleigh (1866–1949)

The Grey Wolf

Adams

Sence You Went Away

Margaret Bonds (1913–1972)

The Pasture

Stopping by Woods

Traditional, arranged by Bates

There Is a Balm in Gilead

Thomas Kerr Jr. (1915–1988)

Gospel Train

Edward Boatner (1898–1981)

Trampin'

Jacqui Hairston

Guide My Feet

Florence Price (1887–1953)

My Soul is Anchored in the Lord

George Walker (b. 1922)

Theme and Variations from *Sonata no. 1*

Joshua Uzoiqwe (1946–2005)

Eri Ngeringe

From *Six Igbo Songs*

Nkeiru Okoye (b. 1972)

I am Harriet Tubman

From *Songs of Harriet Tubman*

Walker

Allegro con brio, from Sonata no. 1

The Musicians

LOUISE TOPPIN

A finalist in the Munich International Competition and a winner of the Metropolitan Opera regional auditions, Louise Toppin has received critical acclaim for her operatic, orchestral, and oratorio performances in Bermuda, the Caribbean, China, Czech Republic, England, Japan, New Zealand, Scotland, Spain, Sweden, the United States, and Uruguay. She has appeared in recital at Carnegie Hall's Weill Recital Hall, Lincoln Center, Merkin Concert Hall, as well as the Llicieu Theatre in Barcelona and the International Albéniz Festival in Camprodon, Spain.

In demand as a soloist, Toppin has performed with the Chicago Sinfonietta and Manhattan Chamber orchestras as well as the Montevideo Philharmonic, Scotland Festival, Tokyo City, and Czech National symphony orchestras. A favorite guest of regional orchestras in the United States, she has sung with the symphony orchestras of Canton, Ohio; Charlotte, North Carolina; Fairfield, Connecticut; Fayetteville, North Carolina; Honolulu, Hawaii; Petersburg, Virginia; Toledo, Ohio as well as the Erie, Pennsylvania and Raleigh, North Carolina chamber orchestras. Known for her interpretation of the music of J. S. Bach, she has been featured with the Bach Aria Group and the Phoenix and Washington Bach consorts.

In addition to the title role in the world premiere of *Luyala* by William Banfield and Maria in the world premiere of Joel Feigin's *Twelfth Night*, Toppin has sung the title role in Scott Joplin's *Treemonisha*, Mary in William Grant Still's *Highway One*, and both Clara and Bess in Gershwin's *Porgy and Bess*. No stranger to Mozart's opera masterworks, she has sung Goldentrill in *The Impresario*, Donna Anna in *Don Giovanni*, Elisa in *Il Re Pastore*, and the Queen of the Night in *The Magic Flute*.

A graduate of the University of Michigan, Peabody Conservatory, and the University of North Carolina, Toppin has studied with Mattiwilda Dobbs, Reri Grist, Charlotte Holloman, Sylvia Olden Lee, and George Shirley. A professor of voice at East Carolina University in Greenville, North Carolina, Louise Toppin appears at the National Gallery by arrangement with Joanne Rile Artist Management, www.rile.com.

LEON BATES

A veteran of recitals in major concert halls on five continents, Leon Bates appears tonight for the fourth time at the National Gallery of Art, having first performed here in 1972. For his brilliant musicianship and untiring work with young people, he received the Raoul Wallenberg Humanitarian Award from the Greater New York Wallenberg Committee and a lifetime achievement award from the National Association of Negro Musicians. Recent highlights of his career include a performance with Lorin Maazel and the Orchestra of France, participating in the Steinway Foundation's Carnegie Hall celebration of the production of their 500,000th piano, and a televised performance at La Scala in Milan, for which he received numerous ovations from a jubilant audience.

With a repertoire that includes more than thirty piano concertos, Bates has appeared with the American, Atlanta, Chicago, Cleveland, Detroit, and National symphony orchestras as well as the Los Angeles Philharmonic, the New York Philharmonic, and the Philadelphia Orchestra. Outside the United States, he has been a concerto soloist with the Czech National, Prague, Strasbourg, Quebec, and Vienna symphony orchestras as well as the Sinfonia di Santa Cecilia in Rome.

A native of Philadelphia, Leon Bates began formal study of music at age six on both piano and violin. A pupil of Irene Beck at Philadelphia's Settlement Music School, he went on to advanced study under Natalie Hinderas at Temple University's Boyer College of Music. Holder of an honorary doctorate from Washington and Lee University in Lexington, Virginia, Leon Bates appears at the National Gallery by arrangement with Joanne Rile Artist Management, www.rile.com.

Program Notes

Concert presenters throughout the Washington, DC, area are noting the seventy-fifth anniversary of the concert that Marian Anderson sang on Easter Sunday 1939 on the steps of the Lincoln Memorial. Blocked by the Daughters of the American Revolution from singing in Constitution Hall, Anderson staged the concert on the grounds of the memorial to the Great Emancipator, an unprecedented move that drew international attention. In tonight's celebration, Leon Bates will play the same piano that was used on that historic occasion. Built in 1928, this Steinway D was, throughout the 1930s and 1940s, the only concert grand that could be rented from the Kitt Piano Company of Washington. In 1948, after having rented the piano for the first six years of its weekly concerts, the National Gallery music department was able to raise funds to purchase the instrument, and it has served the Gallery dependably ever since.

In addition to some of the songs Anderson sang on that occasion, Louise Toppin presents a sampling of her own favorite spirituals and songs by African American composers. In the 1939 recital, the piano was not featured as a solo instrument, but on this occasion it steps forth in full glory in solo selections by Leon Bates, drawn from his extensive repertoire of standard classics and music by African American composers.

Leslie Adams studied at Long Beach State University, Oberlin College, and Ohio State University. A resident of Cleveland, Ohio, he continues a busy schedule of composition and appearances throughout the country. Composer, arranger, and professional singer Harry T. Burleigh was the first black composer to arrange traditional melodies in sophisticated classical style, bringing together the worlds of African American tradition and mainstream concert artistry. One of the first black women to gain recognition as a composer, Margaret Bonds is best remembered for her frequent collaborations with Langston Hughes.

A native of Baltimore, Thomas Kerr Jr. graduated from the Eastman School of Music and taught at Howard University. Although primarily a pianist, he composed a number of significant works for the organ and

served as organist of Washington, DC's Plymouth Congregational Church. Educated at Western University in Quindaro, Kansas, the Boston Conservatory, and Roosevelt University, Edward Boatner taught at Samuel Huston and Wiley colleges in Texas and sang with and composed songs for Roland Hayes (1887–1977) and R. Nathaniel Dett (1882–1943).

San Francisco Bay Area pianist and composer Jacqui Hairston studied at the Juilliard School of Music and Howard and Columbia universities. Author of a documentary about her cousin, songwriter and actor Jester Hairston (1901–2000), she has published more than thirty original spirituals and numerous spiritual arrangements. The first black woman in the United States to be recognized as a symphonic composer, Florence Price wrote music in the American idiom, with special emphasis on her Southern roots. In 1907 she was one of the first African American women graduates of the New England Conservatory of Music, where she majored in piano, organ, and music education.

One of the most frequently performed composers in the roster of American composers whose works have been heard at the National Gallery, George Walker was the first African American composer to win a Pulitzer Prize. A graduate of Oberlin College and the Curtis Institute of Music, he has published nearly one hundred works, including five piano sonatas; sonatas for violin, viola, cello, and piano; a mass; and numerous other choral works. Until his retirement in 1992, he taught at Rutgers University.

Nigerian composer and ethnomusicologist Joshua Uzoiqwe was a member of the Igbo ethnic group, and many of his works draw on the traditional music of that people. He completed his undergraduate degree at London's Guildhall College of Music and completed doctoral studies at Queen's University in Belfast Northern Ireland. During the three-year Biafran Civil War, he was a member of the Odunke Community of Artists, which strove to sustain cultural life during the conflict. *Songs of Harriet Tubman* is the major work to date by Nkeiru Okoye, whose music combines African American, contemporary classical, popular, and West African influences. A graduate of Oberlin College and Rutgers University, she was an assistant professor of music at Morgan State University in Baltimore from 2001–2005.

O luce di quest' anima / O Light of My Soul

(Gaetano Rossi)

Ah! I'm too late, and at our favorite rendezvous,
I have not found my dear Carlo . . . and who
knows how much he will have suffered!
But not as much as me. He's left me these flowers
as a token of his love! Tender heart!
And for that heart I dearly love only him.
We are both poor, we live on love, on hope:
an unknown painter, he will rise by his talents!
I will be his wife then . . . O how happy we will be!
O light of my soul, delight, love and life,
our fate will be united on earth, in heaven.
Come to me, rest on this heart that loves you,
that sighs and longs for you, that lives for you alone.

Ave Maria / Hail, Mary

Hail Mary, full of grace, The Lord is with thee.
Blessed art thou among women, and blessed Is the fruit of thy womb, Jesus.
Ave Maria! Holy Mary, Mother of God,
Pray for us sinners, now, and at the hour of our death.

Gott im Frühling / God in Spring

Thou hast sent Spring to us
In his gleaming robe,
Bound roses round his head,
Here he comes, sweetly smiling!
The Hours attend him,
O God, on his flowery throne.
He goes to the groves, and they blossom;
The fresh green of the meadows returns,
And in the woods shadows reappear.
The west wind, softly murmuring,
Swings his dewy pinions;
And all the birds sing with joy.
Together with your sweet-sounding song,
Ye birds, my song also will
Soar to the Father of all Nature.
Rapture transports me!
I will sing praises to the Lord
To Whom I owe my being!

The Grey Wolf

Arthur Symons

The grey wolf comes again!
I had made fast the door with chains;
How has the grey wolf pass'd my threshold?
I have nothing left to give,
Go from me now, grey wolf and let me live!

I have fed you once given all you would
Given all I had to give,
I have been prodigal
Go from me now grey wolf and let me live.

I am poor now; on my table is but water
And a little wheaten bread,
You have taken all I ever had from me
Go from me now grey wolf and let me be.

This time I have no more meat to throw
He waits but I have nothing left,
And I stand helpless, his eyes fasten on my hand
O grey wolf, will you not depart,
Unless I feed you with my heart?

The grey wolf crouching by the bolted door,
Waits, watching for his food upon the floor.
He waits, I see the old hunger the thirst for blood
Rise up under his eyeballs like a flood;
What shall I do that the grey wolf may go?

Sence You Went Away

Seems lak to me de stars don't shine so bright,
Seems lak to me de sun done loss his light,
Seems lak to me der's nothin' goin' right,
Sence you went away.

Seems lak to me de sky ain't half so blue,
Seems lak to me dat ev'ything wants you,
Seems lak to me I don't know what to do,
Sence you went away.

Seems lak to me dat ev'ything is wrong,
Seems lak to me de day's jes twice as long,
Seems lak to me de bird's forgot his song,
Sence you went away.

Seems lak to me I jes cant he'p but sigh,
Seems lak to me ma th'oat keeps gittin' dry,
Seems lak to me a tear stays in ma eye,
Sence you went away.

The Pasture

Robert Frost

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear I may):
I shan't be gone long—
You come too.

I'm going out to fetch the little calf
That's standing by the mother.
It's so young it totters when she licks it
with her tongue.
I shan't be gone long—
You come too.

Stopping by Woods on a Snowy Evening

Robert Frost

Whose woods are these I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

The Gospel Train

Refrain: O Git on board little children
There's room for plenty a more.

The gospel trains a'comin'
I hear it close at han'
I hear the car wheels a'rumblin'
And rolling through the land.

The fare is cheap and all can go
The rich and poor are there,
No second class upon this train,
No difference in the fare.

The gospel train's a-comin'
She's speeding round the curve,
She's loosened all her steam and brakes
And strainin' every nerve.

Trampin'

I'm trampin' try'n a make heaven my home.
I've never been to heave but I've been told
That the streets up there are paved with gold.

Guide my Feet

Guide my feet Lord while I run this race.
For I don't want to run this race in vain.
Hold my hand Lord...
Stand by me, Lord...

My Soul's Been Anchored in de Lord

My Soul's been anchored in de Lord,
My soul's been anchored in de Lord.
Befo' I'd stay in hell one day,
I'd sing an' pray myself away.

I'm goin' to pray an' never stop
Until I've reached de mountain top.

I Am Harriet Tubman

I am Harriet Tubman.
And I am a free woman.
I escaped my slavery from Maryland.
I traveled her on foot through the winter
Running from can't to can.
And I have hidden in holes,
Trekking through swamps.
Half-starved, half-crazed,
With patter rollers and dogs that chased me,

Thought I would never make it!
My, my, my!
But then I looked at my hands
To see if I was the same person.
There was glory over everything.
And the sun came like gold through the trees,
And I felt like I was in heaven.
I'd crossed the line, I was free
When I crossed that line, into freedom,
I was finally free.

Eriringe ringe (A Riddle)

Let it be, let it be
Let be the thin thread that lengthened the snake's tail

The thin thread
That caused the bird to balance [in the air]

Let be the flight: Listen to the cry,
The cry of a bird
Poor little bird has red eyes
Let's help it out
Ah! thank God