

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



FIFTY-NINTH AMERICAN MUSIC FESTIVAL

Under the Direction of George Manos

5 May through 19 May 2002
Sunday Evenings at Seven O'clock

Admission free

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

*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.*

*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

2420th Concert

5 May 2002

7:00 p.m.

East Building Auditorium

THE RAMSEY LEWIS TRIO

Ramsey Lewis, piano

Leon Joyce Jr., drums Larry Gray, bass

(Mr. Lewis will announce the trio's selections
from the stage)

One of America's most influential and beloved musicians, pianist and composer **Ramsey Lewis** is the recipient of three Grammy and five Gold Record Awards. At the forefront of Chicago jazz, Lewis first captivated fans with his Gentlemen of Swing and Ramsey Lewis Trio. Since 1965 he has been one of the nation's most successful popular jazz pianists, topping the charts with *The In Crowd*, *Hang On Sloopy*, and *Wade In the Water*. Lewis, who is often called legendary, concedes: "It's a high honor when someone says so, but I don't put myself in the league. What keeps me enthusiastic and energizes me is the realization I still have so far to go. Living life inspires me to create. Life is a thing of miracles and reserving time to communicate with the universe is food for my soul. My medium, the piano, allows me to reach out. If an artist sincerely gives of himself or herself to the listener, and the listener sends something back, the composite result is a mutual love affair."

Ramsey Lewis began taking piano lessons at the age of four, studying the fundamentals of music. He credits his teacher Dorothy Mendelsohn for making him aware of such concepts as "listen with your inner ear" and "make the piano sing." These concepts were revelatory to him and led to the study of works of Bach, Beethoven, Haydn, Brahms, and Chopin, the basic piano repertoire for the concert pianist.

Lewis' only exposure to jazz in childhood was through recordings of Duke Ellington, Art Tatum, Mead Lux Lewis, and others that his father played at home. He was fifteen when a fellow church musician, Wallace Burton, asked him to join his jazz band, a seven-piece group called The Cleffs. Lewis recalls: "Jazz soon became a major force in my musical life, but European classical music and gospel were of almost equal importance. During the course of my career, people often ask me what makes up my style. I would respond with the statement that it wasn't [formed] until Dizzy Gillespie and later Maurice White, both of whom said that to their ears music is made up of the influence of classical, gospel, and jazz. It was then that a light came on in my head! Certainly, in my case, it is true that my style reflects my strongest influences."

In addition to recordings and live performances, Lewis heads his own recording studio/production company, Ivory Pyramid, formed to shepherd talented young musicians. He hosts a weekday morning drive-time radio show on Chicago's WNUA-FM (for which he received *R&R's* 1999 Personality of the Year award) and the station's syndicated weekly program *Legends of Jazz*. Recently honored by an invitation to perform at the White House, Lewis has also received two ACE award nominations as host of Black Entertainment Television's (BET) weekly jazz program, *Jazz Central*. Active in community efforts, especially on behalf of youth, Lewis serves as artistic director for jazz at the Ravinia Festival and helped to organize the Ravinia Jazz Mentor Program. Recently appointed the Art Tatum professor in jazz studies by Chicago's Roosevelt University, Ramsey Lewis was honored in 1996 with the school's Lifetime Achievement Award.

Bassist **Larry Gray** started his career as a jazz guitarist and did not take up the double bass until age twenty. His teachers were Joseph Guastafeste, longtime principal bassist of the Chicago Symphony Orchestra, and cellist Karl Fruh, a highly regarded soloist and teacher. Under Fruh's guidance, Gray studied the cello and received bachelor's and master's degrees in cello performance. As a bassist, he has also worked with the Lyric Opera of Chicago and the Chicago Symphony Orchestra. His career as a jazz bassist has focused on Chicago's Jazz Showcase, where he has worked for the past twenty-five years with jazz legends such as Sonny Stitt, Eddie Harris, Bobby Hutcherson, James Moody, Joe Pass, Kenny Burrell, Larry Coryell, Jack DeJohnette, Louis Bellson, Harry "Sweets" Edison, and Clark Terry. He has toured throughout the United States and Europe with Marian McPartland, Clark Terry, Dorothy Donegan, Monty Alexander, Frank Wess, Joe Williams, and Kenny Drew Jr. He currently travels with the Ramsey Lewis Trio.

Percussionist **Leon Joyce Jr.**, a native of Meriden, Connecticut, received his musical training under John Oblon and Jimmy Rozelle. While still in high school, he toured Connecticut and Massachusetts with the Greater Hartford Community College Theater Group, performing the Broadway musical *Hair*. He joined the United States Marines in 1976 and attended the Armed Forces School of Music in Little Creek, Virginia, where his teachers were Thomas Winters, Mark Adams, and Ray Dunaway. Joyce retired from the Marine Corps in 1997 with the rank of Gunnery Sergeant. He has performed with James Carter, Patti LaBelle, Pete Fountain, Ellis Marsalis, Stanley Cowell, and the Ramsey Lewis Trio, among many others.

2421st Concert

12 May 2002

7:00 p.m.

West Building, West Garden Court

THE MALLARMÉ CHAMBER PLAYERS

Catherine LeGrand, flute **Bo Newsome, oboe**
Timothy Holley, cello **John Hanks, percussion**

PROGRAM

Peter Schickele
(b. 1935)

Dream Dances for Flute, Oboe, and Cello
(1988)

Minuet
Jitterbug
Waltz
Sarbande
Gallop

Scott Joplin
(1868–1917)

Raggedy Suite

Bethena, a Concert Waltz (1905)
Maple Leaf Rag (1899)

Ingolf Dahl
(1912–1970)

Duettino Concertante for Flute
and Percussion (1966)

Alla marcia
Arioso accompagnato
Fughetta
Presto Finale

INTERMISSION

Mike Curtis
(b. 1952)

Duo Suites on Mexican Themes
for Oboe and Cello (1966)

Sancho danza
La rana loca (The Crazy Frog)

Washington Premiere Performance

Christopher Deane

The Auricular Object

World Premiere Performance

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The **Mallarmé Chamber Players** named their ensemble after the French symbolist poet Stéphane Mallarmé (1842–1898), who believed that true art is a unity of music, poetry, theater, and dance. The ensemble follows in his footsteps, presenting chamber music concerts that provide an intimate setting for the audience, the aura of live theater, and a stimulating atmosphere for professional artists. The ensemble tours extensively throughout North Carolina and the eastern United States, and has been recorded on the Bay City and Capstone labels.

Flutist **Catherine LeGrand** substitutes in this performance for Anna Ludwig Wilson, the artistic director and co-founder of the Mallarmé Chamber Players. Currently residing in North Carolina, LeGrand is an active soloist, chamber musician, noted pedagogue, and clinician. She maintains a private flute studio, where her pedagogical focus is on the pursuit of more efficient and expressive modes of flute playing. Her numerous solo performances include concerto performances with the Superior Festival Orchestra of Marquette, Michigan, and the Baytown Symphony in Texas. She has presented recitals and workshops at annual flute events for the Houston Flute Club, the Raleigh Area Flute Association, and the National Flute Association.

Oboist **Bo Newsome** graduated from the Cincinnati Conservatory of Music with a bachelor of arts degree and an artist diploma. He was a resident artist at the Banff Center for the Arts in 1992 and 1993 and a visiting artist in the North Carolina Arts Council's Visiting Artists Program. Currently teaching at East Carolina University, Newsome continues to perform with the Tar River Orchestra in Rocky Mount and the Chamber Orchestra of the Triangle, in addition to maintaining a private studio in Durham. He has received commissions for works to be performed by the Mallarmé Players, including a work honoring Anna Ludwig Wilson on the occasion of her sabbatical.

Cellist **Timothy Holley** graduated from Baldwin-Wallace College in Berea, Ohio, where he studied with Regina Mushabac. He received his doctorate from the University of Michigan under the tutelage of Jerome Jelinek, Jeffrey Solow, and Erling Blöndal Bengtsson. Holley performed with the Toledo Symphony Orchestra from 1984 to 1996 and has also

performed frequently in solo and chamber music recitals in Detroit, Toledo, Cleveland, Los Angeles, and Chicago. A former member of the Legacy String Quartet, which presented chamber music by Black American composers from 1987 to 1993, Holley continues to be active in scholarly efforts related to performing Black American concert music. He is currently assistant professor of music at North Carolina Central University in Durham.

Percussionist **John Hanks** is a 1980 graduate of the North Carolina School of the Arts. He teaches percussion in the Duke University music department and is a full-time staff musician for the Duke dance program. Born and raised in Durham, he has appeared over the years as percussionist and timpanist for many groups, including the Duke Chapel Choir, the North Carolina Symphony Orchestra, the Chamber Orchestra of the Triangle, and the Mallarmé Chamber Players. Hanks has served as drummer for the North Carolina Jazz Repertory Orchestra and the Gregg Gelb Swing Band and is a founding member of the Philidor Percussion Group. His percussion compositions for dance classes were released on a CD entitled *Here Come the Drums* in 1999.

Peter Schickele records that *Dream Dances* owes its inspiration to the librarian for the Grand Rapids (Michigan) Symphony, who also happens to play the oboe in a trio that consists of flute, oboe, and cello. Regarding his approach to this work, Schickele states: "I started getting ideas for a little piece employing those three instruments. That piece [was given the title] *Not-So-Grand, Not-So-Rapid Waltz*. After I finished it, I knew I wanted to make it a part of a larger work that [later] became known as *Dream Dances*. It was completed on 26 August 1988 and premiered on 17 May 1989 at Barge Music in Brooklyn, New York. The performers were Gwyndalyn L. Mansfield-Holttom, Robert Botti, and Peter Rosenfeld."

Born and raised in a musical family, the celebrated ragtime pianist and composer Scott Joplin wrote the ground-breaking *Mississippi Rag* in 1897. The publication of this piece provided a kernel that was to blossom into ragtime, a new piano style and an art form unique to the western world. *Bethena, A Concert Waltz* (actually a ragtime waltz), and *Maple*

Leaf Rag are prime examples of music that has come to be an American art form revered throughout the world. In *Scott Joplin: Black-American Classicist*, Rudi Blesh writes: "At the turn of the century ragtime was all the rage. America cakewalked to it. So did the French, though they called it *le temps du chiffon*. In Vienna, the Prater carousel riders whirled to it and the coffee house zithers played it; the London barrel organs bleated it out; Scotch lassies did their Highland fling while the pipers skirled out the *Maple Leaf Rag*." Ragtime reached even Russia, its obstreperous sound galvanizing Igor Stravinsky (1882–1971) to compose his *Rag-time* for eleven instruments (1918) and *Piano-Rag-Music* (1920). The rapid rise to prominence of ragtime in the twentieth century is remarkable, considering that, according to Blesh, "Its very name was an epithet, a scornful, belittling term with strong racial overtones."

Syncopation (accents placed on the weak beats rather than the strong) is the mainstay of ragtime. A syncopated waltz in ragtime is an anomaly, but the innovative and open-minded Joplin was able to produce one in *Bethena, A Concert Waltz*. *Maple Leaf Rag*, titled after the Maple Leaf Club in Sedalia, Missouri, where Joplin played the piano, is his best-known work.

Ingolf Dahl wrote primarily instrumental chamber music, including many important works for winds. Among them are a wind quintet, a flute quartet, a sonata for clarinet and piano, and a saxophone concerto. *Duetтино Concertante for Flute and Percussion* is a virtuosic work requiring careful attention to detail by both performers and listeners. The *Duetтино* is a masterpiece of economy and timbre imagination, a fact that is especially evident in the percussion writing. Although the number of instruments required is not particularly large, Dahl's instructions call for a variety of striking implements, as well as the use of tonal areas such as the middle edge of the drum head. In addition, there is the unusual technique of producing a glissando effect by striking the drum while pressing in on the head with the elbow. The four movements offer contrasts in style and texture. The *Alla marcia* and *Fughetta* movements require rhythmic and melodic give and take, the *Arioso accompagnato* is a subtle yet sensual conversation, and the *Presto Finale* is a highly charged and occasionally humorous rondo.

Christopher Deane's *Auricular Object*, a one-movement set of variations, is a passacaglia in four sections. Each section features one of the instruments as soloist. The solo instruments present differing concepts of what can be done with the single motif from which the piece is generated. Each part is written with a specific player in mind.

Program notes on Schickele, Dahl, and Deane
by Anna Ludwig Wilson, adapted and edited by Elmer Booze
Notes on Scott Joplin by Elmer Booze

2422d Concert

19 May 2002

7:00 p.m.

West Building, West Garden Court

**THE NATIONAL GALLERY VOCAL ARTS
ENSEMBLE**

George Manos, *artistic director*

**Rosa Lamoreaux, *soprano*, Beverly Benso, *contralto*,
Samuel Gordon, *tenor*, Robert Kennedy, *baritone*,
Francis Conlon, *pianist***

**Presented in honor of the exhibition *An American Vision:*
*Henry Francis du Pont's Winterthur Museum***

PROGRAM

I

Attributed to Asahel Benham
(1757–1805)

Redemption Anthem

Shaker Tune, South Union Kentucky

Love Is Little
adapted by Kevin Siegfried

William Billings
(1746–1800)

Lamentation over Boston

Alice Parker
(b. 1925)

Happy in the Lord
Based on *Jesus, My All, to Heaven Is Gone*
by John Cennick (1718–1755)

II

Arr. Samuel Gordon
(b. 1940)

Three American Folk Songs

- Bow Your Bend to Me (Southern Appalachian Tune)
- Blanche comme la neige (Southwestern Louisiana Cajun Folk Song)
- The Wonderful Crocodile (New England Sailors' Song)

III

Francis Hopkinson
(1737–1791)

Selections from *The Temple of Minerva*

- Trio: Arise, Your Voices Raise
The Genius of France (soprano), the Genius of America (tenor), and the High Priest of Minerva (baritone)
- Aria: O Wise Minerva, Hear My Prayer
The Genius of America
- Aria: Wise Minerva, Grant Her Prayer
The Genius of France
- Aria: Daughter of Jove
The High Priest of Minerva
- Aria: In a Golden Balance Weighed
Minerva (contralto)
- Quartet: Great Minerva, Power Divine

INTERMISSION

IV

Samuel Gordon

Heart, Lie Still
Settings of four poems by nineteenth-century women poets

- Vainly My Heart with Thy Sorceries Striven
(Sarah Helen Whitman [1803–1878])
- Better a Sin Which Purposed Wrong to None
(Ellen Sturgis Hooper [1812–1848])
- I Slept and Dreamed That Life Was Beauty (Hooper)
- Heart, Heart, Lie Still (Hooper)

V

Francis Hopkinson

Three Songs

- O'er the Hills (baritone)
- Beneath a Weeping Willow's Shade (contralto)
- Come, Fair Rosina (tenor)

VI

Anonymous

Songs from the Tavern

- The Anacreontic Song
- The Fly (tenor) (1740)
- My Dearest Love, Why Wilt Thou Ask
(soprano and contralto)
- I Married a Wife (baritone)
- Johnny Sands (soprano)
- Beneath the Willow Tree
(alto, tenor, and baritone)
- From Good Liquor Ne'er Shrink

The **National Gallery Vocal Arts Ensemble** was founded in 1986 as the resident vocal arts ensemble of the National Gallery of Art by the Gallery's music director, George Manos. Since then the ensemble has appeared at the National Gallery twenty times and has presented numerous concerts in other venues, including the Louvre Museum in Paris, Germany's Rheingau Festival, and the 1989 Salzburg Festival. From each of its six concert tours of Europe, the ensemble has brought home rave reviews, as well as the first prize from the 1988 Music at St. Donat's Festival in the former Yugoslavia.

Soprano **Rosa Lamoreaux** is well known to Washington audiences through her many appearances at the Smithsonian Concert Series, the Kennedy Center, the Folger Shakespeare Library, and the National Gallery. She also performs frequently in other parts of the United States and was selected by Robert Shaw to perform as soloist in the Cincinnati May Festival.

Contralto **Beverly Benso** is a uniquely gifted singer in her range. Prior to her 1990 debut at Carnegie Hall, she had already established an international reputation through her performances in the Bach Tricentennial in Leipzig, the 1989 Salzburg and Rheingau Festivals, and the 1986 Mahler Festival in Canada.

Tenor **Samuel Gordon** is professor of music at the University of Akron, Ohio. He is an award-winning conductor and composer, as well as a singer. A number of his original compositions and arrangements of Black American spirituals are in the quartet's standing repertoire.

Baritone **Robert Kennedy** is also much in demand as a soloist, both as a recitalist and for his interpretations of opera and oratorio roles. He has been heard as Colas in the National Gallery's concert production of Mozart's *Bastien und Bastienne* and in the role of Herr Schlendrian in Bach's *Coffee Cantata*.

Pianist **Francis Conlon** is one of the most sought-after ensemble musicians in the greater Washington area, and he is on stage virtually every week of the year. His numerous concert tours have included Canada, Mexico, Europe, and Japan. Conlon has been a winner of the National Society of Arts and Letters Competition and the Jordan Awards

Contest. A member of the music faculty at George Washington University, he is the director of music at the Church of the Annunciation in Washington and Temple Rodef Shalom in Falls Church, Virginia.

The National Gallery Vocal Arts Ensemble has devoted considerable effort to the presentation of works by American composers, resulting in a sizable repertoire of songs and part-songs from the eighteenth and early nineteenth centuries. This repertoire represents the musical equivalent of a collection of art objects made or used in America between 1640 and 1860. Some of the insights in Henry Francis du Pont's writings about his collection at Winterthur and the reasons for its focus are equally pertinent to this concert and the research that brought it about: "The general goal is to promote the broadest possible understanding of the American people through an integrated study of the culture of early America....Art belongs to the center, not the periphery of life. It is...a necessary language of the human spirit." The composer William Billings comes to mind in this excerpt from one of Du Pont's letters: "[Contact with early American art objects] is an occasion to stimulate interest in America's arts and skills as they were developed over the years by a people divinely inspired, a body of pioneers, who learned to combine beauty and utility in fashioning a way of life that has become a symbol to all mankind."

Music manuscripts from American composers before 1860 are not as plentiful as the items of furniture, textiles, paintings, prints, drawings, ceramics, glass, and metalwork that Du Pont collected at Winterthur. Because many early American composers were self-taught, their output does not present the variety of genre, style, and texture of the European music of the same period. To give this program increased range and variety, some of the offerings are the work of contemporary composers who have taken inspiration from early American tunes or poetry.

The anthem, a through-composed setting of a sacred text, is the most elaborate of the musical genres favored by New England singing masters during the latter part of the eighteenth century. Like the Anglican anthem from which it was derived, the New England anthem was intended for choral rather than congregational singing. Characteristically, anthems make use of contrasting chordal and imitative sections and passages for

the full choir alternating with passages for one or two parts. The *Redemption Anthem* differs from most other late eighteenth-century anthems in that its text is rhymed and metrical. In place of the strophic treatment that such texts usually received in the eighteenth century, the music is through-composed and the text is treated as prose would be.

Although attribution of the *Redemption Anthem* cannot be made with certainty, surviving evidence would seem to indicate that the composer was Asahel Benham (1757–1805). A native of New Hartford, Connecticut, Benham taught in singing schools throughout New England and the Middle Atlantic States. Two important collections of sacred vocal music bear his name as a co-compiler: *Federal Harmony* and *Social Harmony* (New Haven, 1790 and 1798, respectively). *The Redemption Anthem* first appeared in *Social Harmony*, where it bears no attribution. Benham did not claim for himself any of the pieces in *Social Harmony*, but several are attributed to him by fellow compilers. Of the forty-five pieces in this collection, thirty-six are given attributions to composers other than Benham and two more carry the ascription “Unknown.” On these grounds, it may be inferred that the seven remaining compositions are actually Benham’s.

William Billings was a citizen of colonial and Revolutionary Boston who, although self-taught, exerted a strong influence on the development of church music in New England in the 1770s and 1780s. In spite of physical handicaps (he had an undersize arm and leg and only one eye), he built a successful career as a singing master, teaching at the fashionable Boston churches. His fortunes declined, however, in the last decade of his life. Having lost his church positions, he tried practicing several other trades without success and died in poverty.

Francis Hopkinson, a signatory of the Declaration of Independence, was one of the Renaissance men of colonial Philadelphia. At various times in his life, he was active as an artist, a customs collector, a lawyer, a legislator (in the Continental Congress), a judge, and a composer. His medley of songs and narratives entitled *The Temple of Minerva* has been recognized in retrospect as the first American opera. Written in 1781, its text reflects not only Enlightenment anti-clericalism (the

prayers on behalf of the newly independent American states are addressed to a pagan goddess), but also some uncertainty as to the viability of those states if left on their own without divine intervention.

In the major population centers of the southern colonies (Charleston, Williamsburg, Baltimore, and Annapolis), the taverns were not only the community centers for news and political discussions, but also the primary musical theaters. Much of the entertainment was improvised by the patrons, many of whom knew all the verses of a large number of songs. Often ribald, these songs focused on courtship, marital woes, and camaraderie, with an occasional poke at a political figure. There were also bacchanalian songs in the form of catches—part-songs in which the singer who made a mistake bought the next round of drinks. The tavern songs in this program were taken from a collection of several thousand songs assembled in Williamsburg, Virginia, by musicologist Tayler Vrooman, composer John Edmunds, and Bruton Parish Church organist James S. Darling.

Program notes by Elmer Booze
Program notes on the Redemption Anthem
by Lawrence Bennett and Steven Urkowitz,
adapted and edited by Elmer Booze

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