An Englishman who early in life fell in love with Ireland and Celtic folklore, Arnold Bax became a spokesman and propagandist for his adopted culture. In addition to music using Irish folk themes, he wrote poetry and prose around Irish folklore under the pseudonym Dermot O'Byrne. The Irish Rebellion in Dublin on Easter Day of 1916 and the draconian measures the British took to suppress it devastated Bax. He wrote a slender volume of poems, entitled *A Dublin Ballad*, and the *Elegiac Trio* to express his feelings about the events. The trio is sad without being funereal, fluent without complications, and full of lyric beauty.

Dream Steps is the result of a commission from Mallarmé, with partial funding from the North Carolina Arts Council, a state agency. In order that they might be a part of the beginning of the creative process, Dan Locklair suggested to the dancers and musicians involved in the commission that they find a meaningful poem as an extra-musical element. They chose Langston Hughes' Lenox Avenue Mural, which not only became the musical inspiration for Dream Steps, but also suggested elements of symbolism and form.

Born in Florence, Italy, Mario Castelnuovo-Tedesco emigrated to the United States in 1939 and lived in Beverly Hills until his death, composing prolifically for film as well as for instrumental and vocal genres. The *Sonata for Cello and Harp* was composed for harpist Pearl Chertok, who had a long association with the composer. Mallarmé cellist Jonathan Kramer and artistic director Anna Wilson were instrumental in bringing about the recent publication of this work by International Music, Inc., and in June of 1993 it was introduced to the world of professional harpists by Mr. Kramer and Jacquelyn Bartlett at the Harp Society Conference in Ann Arbor, Michigan.

Eisteddfod refers to the annual congregation of the ancient Irish and Welsh bards who exercised great political power in the Middle Ages. They served as ambassadors and officers of the king's household and constituted the highest intellectual class of that period. They were also historians, transmitting the history orally through epic tales. These narrations/performances were called *penillion* and consisted of the harpist playing a well-known tune and a singer extemporizing the words and singing the tune in a modified form.

- Program notes written by Joseph Kahn and Jonathan Kramer

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



2097th Concert

MALLARMÉ CHAMBER PLAYERS

ANNA LUDWIG WILSON, flute

JONATHAN BAGG, viola

JONATHAN KRAMER, cello

JACQUELYN BARTLETT, harp

Sunday Evening, October 24, 1993 at Seven O'clock West Building, East Garden Court Admission Free

PROGRAM

Arnold Bax (1883–1953)

Elegiac Trio (1916)

Dan Locklair (b. 1949)

Dream Steps A Dance Suite for Flute, Viola, and Harp (1993)

- I. Barcaroles and Recitatives
- II. Awakenings
- III. Bars of Blues
- IV. Ballade in Sarabande
- V. Barcaroles

Washington Premiere Performance

INTERMISSION

Mario Castelnuovo-Tedesco (1895–1968)

Sonata for Cello and Harp, Opus 208 (1967)

Allegro non troppo

Adagio Vivo

Jan Bach (b. 1937)

Eisteddfod Variations and a Penillion on a Welsh Harp Tune for Flute, Viola, and Harp (1972) Named for the nineteenth century poet and critic, Stéphane Mallarmé, the MALLARMÉ CHAMBER PLAYERS have the goal of performing music of every period with the spirit of creativity and energy in which it was conceived. In a dynamic response to the activity of its namesake, who was an inspiration to musicians, artists, and other poets in the Impressionist period, the ensemble frequently enhances its concerts with the work of poets, mimes, and dancers. Tapping the growing artistic resources of North Carolina's famed Raleigh-Durham-Chapel Hill "Triangle", Mallarmé appears as a variety of small ensembles, all under the overall direction of artistic director Anna Ludwig Wilson.

Flutist ANNA LUDWIG WILSON attended Berea College, where she was winner of the Presser Music Prize in Performance, the University of North Carolina at Chapel Hill, and Yale University, where her teacher was Thomas Nyfenger. The recipient of an Emerging Artist Grant from the Durham Arts Council, Ms. Wilson is recognized throughout the musical community for her talent in creative programming of chamber music. She carries out a special commitment to the continued performance of lesser known works, including those by women and other contemporary composers.

Violist JONATHAN BAGG joined the Duke University faculty in 1986 as Artist in Residence at the Institute of the Arts and as violist with the Ciompi Quartet. Mr. Bagg studied at Yale, where he received the prestigious Wrexham Prize in Performance. He continued his viola studies with Walter Trampler at the New England Conservatory of Music, where he received the Master of Music Degree. He has toured with the Boston Symphony Orchestra and has performed at the Spoleto and Castle Hill Festivals.

JONATHAN KRAMER began his cello studies in Hartford, Connecticut at the age of eight, and continued at Wesleyan University with Aldo Parisot. Further studies were at the University of Arizona with Gordon Epperson and at the Mozarteum in Salzburg with Maurice Gendron. Mr. Kramer was principal cellist with the Tucson Symphony and a member of the San Francisco Opera and Ballet Orchestra before moving to North Carolina in 1983 to join the North Carolina Symphony. He is the conductor of the Raleigh Civic Symphony and the Triangle Metropolitan Chamber Orchestra.

Harpist JACQUELYN BARTLETT began her musical studies at age six with her mother, who was harpist with the Detroit Symphony. Jacquelyn continued with the renowned harpists Carlos Salzedo and Alice Chalifoux. After graduating with honors from the Interlochen Arts Academy, Ms. Bartlett attended the Oberlin Conservatory of Music. Since her acclaimed debut in Chicago's Orchestra Hall, she has performed with such distinguished conductors as Eugene Ormandy, Aaron Copland, and Pierre Boulez.