

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

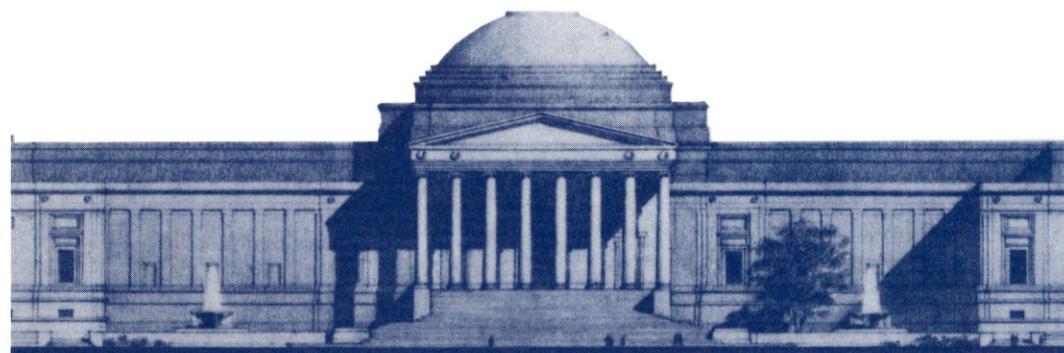
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

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

THE WILLIAM NELSON CROMWELL and  
E. 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*

