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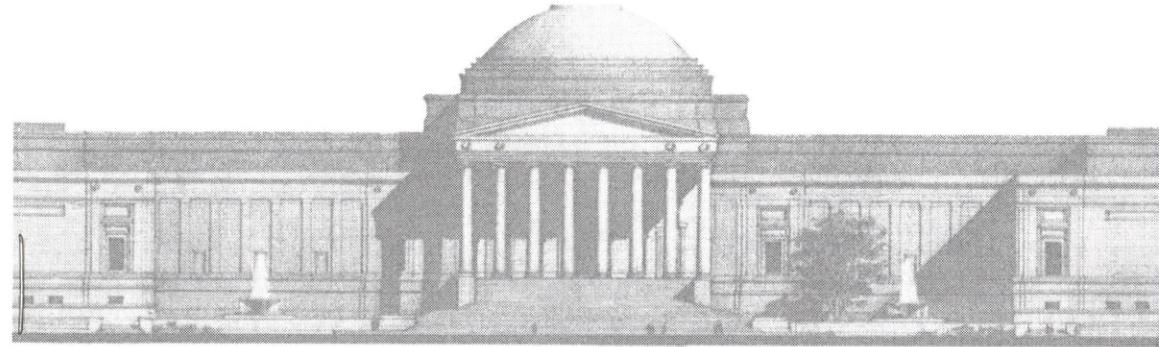
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

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

National Gallery of Art
2,929th Concert

Inscape Chamber Orchestra
Richard Scerbo, conductor
Monica Soto-Gil, mezzo-soprano

March 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Arthur Honegger (1892–1955)

Pastorale d'été

Maurice Delage (1879–1961)

Quatre Poèmes hindous

Madras

Lahore

Bénarès

Jeypur

Darius Milhaud (1892–1974)

Symphonie no. 3, op. 71, (Sérénade)

From *Symphonies de chambre*

INTERMISSION

Milhaud

Symphonie no. 2, op. 49, (Pastorale),

From *Symphonies de chambre*

Maurice Ravel (1875–1937)

Trois Poèmes de Stéphane Mallarmé

Soupir

Placet futile

Surgi de la croupe et du bond

Paul Hindemith (1895–1963)

Hérodiade

The Musicians

INSCAPE CHAMBER ORCHESTRA

Founded in 2004 by artistic director Richard Scerbo, Inscape Chamber Orchestra performs concerts that engage audiences in the exploration of both standard and non-standard works. The ensemble's continuing commitment to commissioning and performing new works by emerging American composers has resulted in numerous world premieres. Inscape members regularly perform with the Delaware, National, Philadelphia, Richmond, and Virginia symphony orchestras as well as the Washington Opera Orchestra. Some are members of the premiere Washington service bands, and Inscape alumni are members of orchestras across the United States and abroad.

Inscape is the ensemble-in-residence at the Episcopal Church of the Redeemer in Bethesda, Maryland, where it presents an annual series of concerts. In addition to its 2011 concert at the National Gallery, it has appeared at Montgomery College's Parilla Performing Arts Center and at Wintergreen Performing Arts Center. Members of the Inscape Chamber Orchestra participating in tonight's concert are:

Rebecca Racusin, *violin*

Sarah D'Angelo, *violin*

Megan Yanik, *viola*

Jessica Sammis, *cello*

David George, *bass*

Cara Fleck, *harp*

Tim McReynolds, *piano*

Susanna Loewy, *flute*

Kasumi Leonard, *flute*

Evan Solomon, *clarinet and bass clarinet*

Adrienne Hodges, *clarinet*

Bethany Slater, *oboe*

Ben Greanya, *bassoon*

Mark Wakefield, *horn*

RICHARD SCERBO

With the founding of the Inscape Chamber Orchestra in 2004 and the Inscape Chamber Music Project a few years later, artistic director Richard Scerbo set out to reach new audiences by performing programs that relate to current events and aesthetic trends. Scerbo cofounded his first orchestra, the Philharmonia Ensemble, in 2000 with violinist Dale Barltrop. In 2003 he made his operatic debut conducting Dominick Argento's *A Water Bird Talk* with the Philharmonia Ensemble and Handel's *Xerxes* with the Maryland Opera Studio. A graduate of the University of Maryland, he studied conducting with James Ross and bassoon with Daniel Matsukawa, Sue Heineman, and Linda Harwell. He has attended conducting programs in Austria and the Czech Republic, working both with the International Festival Orchestra, Kromeriz, and the Bohuslav Martinů Philharmonic. Guided in his conducting studies by Leonard Slatkin, Heinz Fricke, Gustav Meier, and Johannes Schlaefli, Scerbo is the associate artistic director of the National Orchestral Institute, a summer festival devoted to orchestral musicianship and professional development for musicians on the threshold of their careers.

MONICA SOTO-GIL

A concert soloist and a versatile performer in opera, operetta, and oratorio, mezzo-soprano Monica Soto-Gil has performed at the Academy of Music in Philadelphia, Artisphere, the Central City Opera House, Clarice Smith Performing Arts Center, and the New England Conservatory's Jordan Hall. Recent operatic highlights include appearances with Bel Cantanti Opera and the Maryland Opera Studio as well as at Central City Opera's 2012 Summer Festival, where she returns this summer for her second season as an apprentice. She has also enjoyed guest performances with the Capital City Symphony and Young Artists of America.

Soto-Gil received her bachelor of music degree from the New England Conservatory of Music in vocal performance under the tutelage of the late Edward Zambara, and her master of music degree as a member of the Maryland Opera Studio, where she studied with Delores Ziegler. She currently studies with Elizabeth Daniels and resides in the Washington, DC, metropolitan area, where she teaches and performs regularly.

Program Notes

Arthur Honegger's *Pastorale d'été* depicts the tranquility of the Swiss composer's vacations to that country's Alpine region in 1920. One of Honegger's earliest successes in the concert hall, it received the Prix Verley, an award created by composer Albert Verley (1867–1959) to be granted by the audience (if it voted to do so) on the occasion of a work's premiere performance. Subtitled "Poème symphonique," the *Pastorale d'été* is prefaced with an inscription by Arthur Rimbaud: "J'ai embrassé l'aube d'été" (I have embraced the summer dawn). It is scored for a chamber ensemble consisting of strings, single woodwinds, and horn.

Originally destined to become a shipping clerk, Maurice Delage fell in with a group of French writers, musicians, and painters known as "Les Apaches," who met every Saturday at the home of painter Paul Sordes. It was here that Delage first encountered Maurice Ravel, who quickly took him on as his student. Ravel would later found his own group of composers, the Société Musicale Indépendante, who shared his appreciation of Delage's unique talent. While Delage's work gained the appreciation of the members of the Société, the public did not come to understand his music fully until 1913, when the Société presented a concert that included Stravinsky's *Three Japanese Lyrics*, Ravel's *Trois Poèmes de Stéphane Mallarmé*, and Delage's *Quatres Poèmes hindous*, inserted at the last moment as a replacement for Schönberg's *Pierrot Lunaire*. Following the performance, music critics and composers alike commented on Delage's talent. *Quatres Poèmes hindous* was clearly influenced by Delage's travels to South Asia: each movement bears the name of a different city in what was then the "Empire of the Indies." Poems I and IV were written by the tenth-century poet Bhartrihari; poem II is an adaptation of a poem by Heinrich Heine; and poem III is based on an anonymous story of the birth of Buddha.

One of the most prolific composers of the twentieth century, Darius Milhaud was born in France and studied at the Paris Conservatory with Charles Widor and privately with Vincent D'Indy. Milhaud's writing combines elements of both polytonality and jazz. Sweeping across Europe in the 1920s, jazz became one of America's first musical exports. Milhaud's exposure to jazz became quite

discernable after a trip to the United States in 1922, where he encountered what he termed “real jazz” on the streets of Harlem. Tonight’s program provides an opportunity to compare and contrast Milhaud’s *Deuxième Symphonie*, op. 49, which dates from 1918, with his *Troisième Symphonie*, op. 71, which dates from 1921. Both exhibit strong elements of polytonality and bitonality.

Maurice Ravel was working side-by-side with Igor Stravinsky in the spring of 1913 on a joint commission from Serge Diaghilev. Stravinsky had recently completed his *Three Japanese Lyrics*, a short work for voice and chamber ensemble, and during their collaboration decided to show Ravel one of the completed movements. This piece provided Ravel with the initial inspiration for his *Trois Poèmes de Stéphane Mallarmé*. (Ravel subsequently dedicated the first movement to Stravinsky; movements II and III are dedicated to French composers Florent Schmitt and Erik Satie, respectively.) Many composers have been taken in by the intoxicating brilliance of Mallarmé’s poetry, including, most famously, Claude Debussy, whose *Prélude à l’après-midi d’un faune* (Prelude to the Afternoon of a Faun) is based on a Mallarmé poem of the same name. Difficult to translate, Mallarmé’s poetry is constructed not only through the meaning of the words, but also through the sound relationships between words. With so much based on the phonology of the spoken French, it is nearly impossible to recreate these subtleties in translation.

Hindemith’s *Hérodiade* was written on a commission from Elizabeth Sprague Coolidge, the grand dame of American music patronage, for music to be choreographed by Martha Graham. After rejecting Graham’s first idea for a script, Hindemith settled on an exploration of a scene from Stéphane Mallarmé’s enigmatic poem *Hérodiade*. Ever the thorough scholar as well as composer, Hindemith provided an exhaustive descriptive preface to the score, excerpted here:

With *Hérodiade* an attempt was made to mould into one single concentrated form words, poetic idea, lyric expression, and music, without using the most commonly used and most natural means for such a fusion: Song. Since the music was written for the stage—Martha Graham has performed it in the form of a dance many times—the omnipotent factor of the

singing voice would only have distracted the spectator’s attention from the scene. Hence the desired congruence of poetry and music could only be achieved by giving the melodic lines that a singer would have sung to the instruments of the orchestra. Such an “orchestral recitation” could follow the text literally, even to the point of using the typical cadences of French poetry as a stimulant for the musical structure—it furthermore would free the composer from the limitations of the human voice without renouncing its power of declamation and articulation. And finally the melodies could be colored in ever changing tints, and the entire range from the double bass’s lowest tones to the flute’s highest could be used. Such a many-sided expansion of musical melody, although lacking the human directness of vocal expression but adorned with the polished and brittle artificiality of instrumental motion, would it not be the adequate means of accompanying Mallarmé’s wonderfully exalted but likewise polished, brittle, and artificial creation?

The text is a dialogue; the music tries to emphasize and to intensify its effects. A dialogue in which a woman, Hérodiade, facing unknown (and perhaps unknowable) emotions, strives at an articulate expression of her reactions, supported and contradicted by her old nurse . . . Throughout the piece the nurse is characterized by a soft tune of the string instruments while Hérodiade’s extremely erratic, expressive, and symbolistic sentences are given to all the instruments, either in soloistic or ensemble form.

Hindemith’s *Hérodiade* received its premiere performance on October 30, 1944 at the Coolidge Auditorium at the Library of Congress under Graham’s dance title *Mirror before Me*. Also premiered on the same program were Aaron Copland’s *Appalachian Spring* and Darius Milhaud’s *Jeux de printemps*.

Program notes by Richard Scerbo