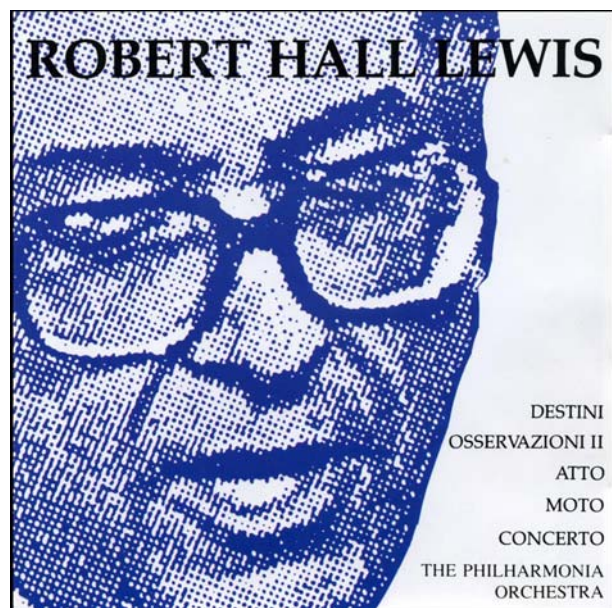


Robert Hall Lewis



1. *Destini* for orchestra (1985) (13:26)
Andante Moderato
Moderato
Adagio
The Philharmonia Orchestra, Robert Hall Lewis, conductor
2. *Osservazioni II* for winds, keyboard, harp and percussion (1978) (14:02)
The Philharmonia Orchestra, Robert Hall Lewis, Raymond Premru; conductors
3. *Atto* for string orchestra (1981) (11:23)
The Philharmonia Orchestra, Robert Hall Lewis, conductor
4. *Moto* for orchestra (1980) (14:41)
The Philharmonia Orchestra, Robert Hall Lewis, Raymond Premru; conductors
5. Concerto for string orchestra, trumpets, keyboard, and harp (1987)..... (21:22)
Andante Dramatico—Allegro Moderato
Fantasia
Andante Espressivo
Allegro Robusto
John Wallace, John Miller, William Stokes, David Mason; trumpets; Nuala Herbert, harp; Michael Reeves, keyboard; The Philharmonia Orchestra; Robert Hall Lewis, conductor

Total playing time: 58:73

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Notes

Destini (Italian: destinies) was composed mostly in the summer and fall of 1984 to complete the time requirement for an anticipated album of the composer's orchestral works. Thus the work received its first performance at the recording session with the Philharmonia in 1985. This three-movement composition contains several features which are among the composer's more recent stylistic resources. One of these may be heard in the first movement in which a long unison string line is simultaneously embellished and decorated by other instruments, giving the texture added color, spatial variety, and rhythmic enhancement. A variant of this idea occurs in the second half of the movement with change of register and scoring, with woodwinds stating the principal material. *Destini* also highlights the outstanding horn section of the Philharmonia, as may be heard in the ritornello for horn quartet in the first and third movements.

A more rapid second movement begins with a kaleidoscopic effect in high woodwinds to which horns and dramatic string harmonies are added. The bright elements of the initial section give way in the midpoint to a design akin to chamber music; here quiet sustained string chords serve as background while string soloists play in four-part counterpoint.

The final movement opens with progressions of wind chords revealing a variety of color possibilities. A mood of darkness and questioning prevails with an aura of expectation which later is fulfilled with an announcement of a strong theme in the lower strings. Here the composer's intention was to create a melodic line which, within the space of 23 measures, would

span the range of six octaves. Elements of both first and second movements appear in reminiscing style, followed by diminished means with woodwinds leading to the quiet and distant close.

Destini is scored for woodwinds, horns, harp and strings. As to the title, certain moods in the work imply an imaginary force that subjects the listener to various psychological states, some quite conflicting and powerful, eventually leading to a conclusion of spiritual elevation and tranquility.

Osservazioni II, the second work in a series of compositions titled *Osservazioni*, assumes or implies observations by both the audience and the performers of unique musical situations which tend to emerge as surprising, unexpected elements in the overall formal design. Such areas in the work include simple pedal tone motives played by trumpets, key clicking in the woodwinds, and powerful brass declamation with aleatoric contrapuntal support. In the second movement, three different instrumental groups are formed, each of which plays in a different tempo. Initially, four trumpets play the pedal tone B-flat, in slow tempo, using harmon mutes. Added to this after seven measures are faster woodwind passages, beginning gradually with clarinets but later expanding to the full woodwind group. A third, intermediate tempo is then presented by a unit consisting of piano and three percussionists. The total ensemble thus becomes a bright mixture of various tempi and colors, creating the impression of a sonic phantasmagoria. The ensemble finally unites in the fastest of the three tempi, continuing dramatically to the end

of the composition. *Osservazioni II* was premiered in 1978 by the Peabody Wind Ensemble with the composer conducting.

Atto was inspired by an experience during a visit to Venice in the summer of 1979. I quite unexpectedly came upon the tomb of the important early-Baroque composer Claudio Monteverdi near the main altar of the church of Saint Mary of the Friars. While conceding that the main attraction in the church is the tomb of Titian and his great painting *The Assumption*, I could not help but be moved by the inconspicuous, almost hidden nature of Monteverdi's tomb, the final resting place of one of the greatest masters in the history of music. Reflecting on this composer's innovative style in terms of harmony, operatic forms, and instrumental technique—especially in the use of string effects—my contact with the tomb made a deep and profound impression upon me, especially when realizing that it was unnoticed by virtually all those who visited the church.

One year later, while traveling in Europe and after recalling my Venetian visit, various musical ideas began germinating in my mind, conceptions of such urgency and strength that I found myself working on a composition for string orchestra in hotel rooms and on trains. I later refined and expanded these materials after settling in Rome that autumn. After considerable difficulty in naming the work, I finally chose a term more commonly associated with opera and drama than with purely instrumental music.

My composition *Atto* (Italian: act) is structured in the manner of a short operatic act in four scenes. The first of these "scenes" has an introductory character, presenting pizzicato repeated tones, long melodic lines, and elaborate figuration in unique blend. A more tranquil second section follows in which many individual solo voices emerge from and disappear into sustained, widely-spaced chords, producing variegated instrumental colors. The third "scene" is sharply contrasted by a fusion of many string voices—actually a quiet, eight-part polyphony—which serves as accompaniment to a paraphrased version of Monteverdi's "Lament" from his opera *Arianna* (1608), the only surviving music from this lost dramatic work and an outstanding example of early Italian Baroque melody. The fourth and final section of *Atto* recalls melodic and rhythmic features of the beginning followed later by dark, expressive lines in the lower strings which lead to the work's conclusion.

Atto was composed with the assistance of a Guggenheim Fellowship and was completed at the American Academy in Rome in March 1981. It is dedicated to the Baltimore patron and philanthropist Ruth Blaustein Rosenberg. The premiere performance took place on October 20, 1983, with the Baltimore Symphony Orchestra, Sergiu Comissiona conducting.

Moto was completed in October, 1980, at the American Academy in Rome with the assistance of a Guggenheim Fellowship, and is dedicated to the Baltimore music patron, Randolph S. Rothchild, on the occasion of his seventieth birthday. The composer has written as follows:

The first ideas for *Moto* (Italian: motion) came to mind while strolling in the streets of Paris during the summer of 1979. Returning to Baltimore several weeks later, I began to elaborate my sketches but was unable for some time to develop what I actually wanted. The musical form was originally similar to that of the Baroque French overture but as the material took shape, the simple three-part plan seemed too elementary. After much reflection and reworking, a long one movement form in six sections finally evolved.

As to the other features of this work, I had hoped at the outset to include some short phrases from the historically important opera *Orfeo* by Monteverdi. My musical judgment, however, soon led me to abandon this plan. Although some composers have written impressive music while borrowing from older styles, I found that the mixture of an early Baroque style with my own personal idiom was alien and unnatural in the work. Finally, to create an element of novel and striking contrast, I composed for the first time a brief and simple tonal melody to be played simultaneously with and in opposition to the principal material. Thus, this "tune" may be heard played by brass instruments and a percussion quartet in the first part of the composition. In the final section, the "tune" is rendered by piano, accordion, and harp, followed by a quartet of four winds. Much of the other thematic material consists of strong motives and phrases which tend to generate related fragments and embellishments.

In *Moto*, as in all of my music of the past decade, much emphasis is placed on rich musical invention, variety of sound, and imaginative events. The concept of motion, both visual and temporal, is, of course, nothing new, having been inherent in music from its earliest manifestations to the present. It is the totality of unique gestures and musical designs, however, their ordering and synchronization, which I believe generate a higher level of motion in this work. The unexpected and surprise ending is intended as a final confirmation of the composition's title. *Moto* was premiered in December 1980 by the Baltimore Symphony Orchestra with the composer conducting.

The unique instrumentation of the Concerto for string orchestra, trumpets, keyboard and harp may be attributed to a period of rather intense dissatisfaction experienced by the composer concerning the limited outlook for performances of new orchestral works in America. Knowing of no other work of this genre in the literature and recalling the impressive Second Symphony of Honegger, which uses trumpets only in the final measures, Mr. Lewis began his work as a large-scale symphony with unorthodox scoring almost in reaction to the various obstacles he had encountered. As the composition progressed, however, it became obvious that the conception was more that of a concerto with its soloistic features and emphasis on a virtuoso instrumental manner. The concerto was sketched during the composer's European travel in 1985, assuming its final form in the spring of 1987 immediately prior to the recording session in London, which was its first performance anywhere. Mr. Lewis writes as follows: "Having conducted the Philharmonia before, I was impressed by the trumpet section with their brilliant execution and technical prowess. The work is intended, however, not as a showpiece for any one of the solo instruments but as a virtuoso ensemble work; each component of the group is given highly idiomatic treatment. I was particularly interested in developing certain ideas in the four trumpets. This desire gave rise to the use of four different trumpets in certain areas—instruments in C, B-flat, piccolo, and flugelhorn. At the same time, however, I sensed the appeal and potential of an elaborate piano part combined with the strings and trumpets as well as the contrasting timbral variety of the harp. The six solo instruments are given various musical materials ranging from thematic statement and contrapuntal interaction to dynamic rhythmic force, dramatic figuration, and quite lyrical expression."

The work begins with a trumpet flourish and a sustained long line in the violins to which various events are added in different tempi. New thematic material later appears in the lower strings while elaborations and developments follow,

displaying the many resources of this combination of instruments. A second movement, entitled *Fantasia*, opens in free improvisatory style with a harp and piano duet. Quiet string harmonies and rapid sections with two trumpets in dialogue are heard in alternation. A later area involves the strings in trills and pizzicato motives to which are added harp and piano; the four trumpets supply harmonic unity near the conclusion. Again in duet style, the harp and piano return, playing a quiet coda.

Much of the slow movement, *Andante Espresso*, is harmonic in character involving progressions of seven-tone chords. A subsidiary section is introduced by a solo trumpet playing in felt hat mute while the remaining trumpets interact with harmon and cup mutes, the flugelhorn remaining unmuted.

Robert Hall Lewis (*b* Portland, Oregon 1926; *d* Baltimore, Maryland 1996) is a musician of many facets: a distinguished composer, experienced conductor, versatile instrumentalist (trumpet—both jazz and classical—and piano), as well as a lecturer and concert producer. A composer of over seventy works, his orchestral music has been performed by orchestras both here and abroad, most notably the American Composers Orchestra, American Symphony Orchestra, Baltimore Symphony, Boston Symphony, CBC Chamber Orchestra, Kol Israel Orchestra, London Sinfonietta, London Symphony, New Orleans Symphony, Netherlands Radio Philharmonic, Royal Philharmonic and Philharmonia Orchestras.

His chamber music has been played by the Aeolian Chamber Players, the Almont and Chicago ensembles; the Concord String Quartet; Eastman and Juilliard Percussion ensembles; Los Angeles and American Brass quintets; Group for Contemporary Music, Parnassus, Twentieth-Century Consort, Klarinetten-Trio (Frankfurt), Gruppe Neue Music (Berlin), Nuova Consonanza (Rome), Die Reihe (Vienna), and many more. Programs of the Zagreb International Festival and the Budapest Spring International Festival have included his music.

Commissions have been awarded by the Academy of the Arts (Berlin), Baltimore Symphony, Indiana University Kindler Foundation, Koussevitzky Music Foundation, McKim Fund of the Library of Congress, New York Quintet, and the American Composers Orchestra, to name a few. His honors include a Fulbright Scholarship, two Guggenheim Fellowships, the Walter Hinrichsen Award (presented by Columbia University), an American Arts and Letters Award, a Maryland State Artist Award, and two fellowship-grants from the National Endowment for the Arts. He has been composer-in-residence at both the American Academy in Rome and Rockefeller Foundation Study Center in Italy. He has lectured on his music at various colleges and universities and at the Royal Conservatory of Brussels.

Lewis's performing experience as a conductor is extensive. Having received his initial training at Eastman where he was awarded the performer's certificate in conducting, he conducted the Phi Mu Alpha Wind Group and Symphonette at the institution. He also studied at the Paris Conservatory with Eugene Bigot and with Pierre Monteux in Maine. A Fulbright Scholarship in conducting enabled him to enter the class of Hans Swarowsky at the Vienna Academy of Music. In addition to recording with the London Symphony, the Royal Philharmonic, the London Sinfonietta, the London Sinfonietta Voices, and the Philharmonia Orchestra, he has conducted the International Academy Orchestra at the Mozarteum in

Dramatic motives initiate the material of the robust and energetic finale. Lower strings develop phrases contrapuntally, followed by a different set of ideas in which all of the forces are integrated in an essentially equal manner. At the conclusion of the work, there is a return to the long, extended melody with which the composition began. Differences of treatment here are apparent in the varied material allotted the solo instruments, and following this brief span in which heightened activity may be heard, the work ends with a rapid coda which unifies all the forces. The concerto was composed with the assistance of a fellowship-grant from the National Endowment for the Arts.

—Robert Hall Lewis

Salzburg. He has also guest conducted the Baltimore Symphony, the Indiana University Orchestra, and the National Gallery Orchestra of Washington.

Born in Portland, Oregon in 1926, Lewis lives in Baltimore where he teaches at Goucher College and the Peabody Institute of the Johns Hopkins University and is active as artistic director of the Chamber Music Society of Baltimore.

A History of Excellence

When he founded the **Philharmonia Orchestra**, Walter Legge realized his great ambition of forming a hand-picked orchestra of world-class standing in London.

The Philharmonia gave its first concert at London's Kingsway Hall under Sir Thomas Beecham in October 1945, and rapidly became recognized as one of the world's truly great orchestras. As such it was able to attract such legendary conductors as Furtwängler, Toscanini, Cantelli, Richard Strauss, and, principally, Herbert Von Karajan. In addition, Wilhelm Pitz came from Bayreuth to be the first chorus master of the Philharmonia Chorus which was founded in 1957.

Otto Klemperer succeeded Karajan, and was appointed principal conductor for life in 1959, thus forging an epic era under his direction. However, Walter Legge's withdrawal in 1964 threatened to disband the orchestra and the players immediately formed themselves into a self-governing co-operative under the name New Philharmonia Orchestra, with Klemperer as honorary president of the orchestra and chorus. In 1970, Lorin Maazel became associate principal conductor, and following Klemperer's retirement from the concert platform, Riccardo Muti was appointed principal conductor in 1972.

The orchestra reverted to its original name, Philharmonia, in 1977 and in the first season with its regained title, re-established its close relationship with Carlo Maria Giulini. Muti became the first music director of the orchestra in 1979, and in the following year His Royal Highness the Prince of Wales became the orchestra's patron.

In February 1983 Giuseppe Sinopoli gave his first concert with the orchestra and was immediately offered the post of principal conductor, which he accepted, effective January 1984. In 1987, he became the Philharmonia's music director.

The Philharmonia remains the world's most recorded orchestra; its ever expanding discography contains over 800 recordings, whilst its busy touring schedule to major musical centers around the globe makes the orchestra a significant force on the international music scene.

Production Notes

Robert Hall Lewis

Destini/Theodore Presser Co. (ASCAP)

Recorded June 19, 1985 at Henry Wood Hall, London

Osservazioni II/Theodore Presser Co. (ASCAP)

Recorded June 8, 1982 at Rosslyn Hill Chapel, London

Atto/Theodore Presser Co. (ASCAP)

Recorded June 27, 1984 at All Saints Church, Tooting Bec (London).

Moto/Theodore Presser Co. (ASCAP)

Recorded June 27, 1983 at Henry Wood Hall, London

Concerto/Theodore Presser Co. (ASCAP)

Recorded June 19, 1987 at Henry Wood Hall, London

Recording Engineer: J.W. Bower

Producer: James Burnett

Editors: *Osservazioni II, Moto*: Carter Harman

Atto, Destini: David Hancock

Concerto: William Burns

Digital conversion by Marc Aubort, Elite Recordings, New York City

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