

INGRID DINGFELDER PLAYS FLUTE MUSIC

NED ROREM

BOOK OF HOURS

Ingrid Dingfelder, flute; Martine Geliot, harp

NED ROREM (b. Richmond, Ind., 1923) is widely known for his seven books, including three volumes of diaries, and for his hundreds of art songs. He has also composed symphonies, operas, piano concertos, ballets, and music for smaller combinations of instruments.

During his early years in Chicago, Rorem studied piano, and after two years at Northwestern he received a scholarship to the Curtis Institute. After receiving his B.A. and M.A. at the Juilliard School, where he studied composition with Bernard Waagenar, he chose to remain in New York, studying composition with Virgil Thomson while serving as Thomson's copyist.

In 1949, he left for a decade in Europe, and during that time was honored as a Fulbright and a Guggenheim Fellow. After his return to New York, his honors included an award from the National Institute/American Academy of Arts and Letters, as well as performances by leading soloists, orchestras, the New York City Opera Company (*Miss Julie*), and, most recently, the Pulitzer Prize in 1976. His second piano sonata and his *POEMS OF LOVE AND THE RAIN* and *SOME TREES* are available on CRI.

He writes:

“BOOK OF HOURS was composed in Yaddo and Nantucket between March and July of 1975. The work was premiered in Alice Tully Hall on February 29, 1976 by Ingrid Dingfelder and Martine Geliot, by whom it was commissioned and to whom it is dedicated. The present recording was made by them three days later.

“The 20-minute piece is divided into eight sections as follows:

Matins	(Nocturne)
Lauds	(Sunrise)
Prime	(6 a.m.)
Terce	(Mid-morning)
Sext	(Noon)
None	(Mid-afternoon)
Vespers	(Evensong)
Compline	(Nightfall)

The titles refer to the daily canonical hours at which service is held in the Catholic Church.

"My intent was no more and no less than to concoct a gracious vehicle for the two instruments, setting them in relief both as individuals and as a married pair. Today, at a distance of two years, I hear this music as a garland of muted prayers uttered during a long day of rest between two massive efforts. I had, in fact, just completed a restless orchestral poem called *Assembly and Fall*, and was about to begin a restless organ suite called *A Quaker Reader*. The orchestral poem was the realization of a disorganized dream fantasy; the organ suite was to become a belated homage to my own religion. BOOK OF HOURS was thus a luxuriant entr'acte — songs-without-words about memories of the Roman Church which, having been taboo to my Protestant childhood, always vaguely gave off a sense of sin.

“The monklike simplicity of the construction and of the sonic language should need no more than the briefest translation. *Matins* is formed from two diatonic 10-measure periods, each the mirror image of the other. *Lauds*, after a prologue of eleven identical peals on the harp over which the flute climbs from its lowest to its highest rung, becomes a quiet scherzo based on the opening material. *Prime*: the softest of tunes five times iterated through the softest of breezes. *Terce* is in two large sections — for flute alone, then for harp alone. This leads without pause to *Sext*, a sad question posed straightforwardly five times by the flute and answered deviously five times by the harp. *None* is four rough statements interspersed (without speed change) with four gentle statements, finishing off with a last rough statement. *Vespers* is the prologue of *Lauds* played backward: the flute now descends the ladder as the harp's eleven peals fade into the final *Compline*, the same design as *Matins* but with the voices reversed and sounded a tone lower.”

BOHUSLAV MARTINU

TRIO

Ingrid Dingfelder, flute; Jerome Carrington, cello; Anita Gordon, piano

BOHUSLAV MARTINU (b. Czechoslovakia, 1890 — d. Switzerland, 1959) was trained as a violinist from early childhood. Unable to adjust to a career as teacher, he joined the Czech Philharmonic, which several years later (1922) premiered his *Vanishing Midnight*. Shortly afterwards, he resumed his study of composition, and, after hearing the orchestra play a work by Roussel, moved in 1923 to Paris to study with him.

Martinu's melodious style and graceful command of modern counterpoint resulted in an ever-increasing number of performances, soon followed by international fame. When World War II threatened Paris, he moved first to New York, where he produced among other scores a television opera, and thence to Switzerland. He is known as a neo-classicist although the melodic and rhythmic content of his music reflect his Bohemian background. He wrote nine operas, eight ballets, six symphonies and other works in various forms for a grand total of 385.

TRIO, scored for flute, cello and piano, is in three movements and might be classified as a sonatina. As in most of Martinu's work, the frankly traditional format is offset just enough to make the work distinctive. The offsetting is done by means of gently piquant harmonic changes conveyed in a smoothly interwoven musical flow. The first movement is a dashing, sprightly allegro, and second an extended song, the third a vivace introduced by a pensive flute solo.

INGRID DINGFELDER is a graduate of the Conservatory of Music in Duisburg, Germany and attended the International Music Academy in Nice for four years. A popular concert soloist in the United States and Europe, she has appeared as a soloist with the Collegium Musicum, the Stratford Summer Festival Orchestra in Stratford, Ontario, and the Silvermine Music Festival of Connecticut. In 1975 she was a featured performer at the *Tenth Music Festival at Sea* aboard the m/s Renaissance in the Caribbean, along with Isaac Stern, Martine Geliot, and other international performers, and in October 1976 rejoined the festival aboard the SS Rotterdam. With the English Chamber Orchestra, Ms. Dingfelder gave the first twentieth-century performances of Franz Anton Hoffmeister's Flute Concerto in G major, which she recorded with the ECO in December 1976.

MARTINE GELIOT received First Prizes at age fourteen at the Paris Conservatory. She has toured extensively in Great Britain and Europe, and has appeared with the Menuhin Chamber Orchestra, Paillard Orchestra and the Bach Orchestra of Frankfurt.

ANITA GORDON made her New York debut in 1968. She has been active as a soloist, chamber musician, and accompanist, and has appeared with Paul Doktor, Carroll Glenn, and Samuel Baron. In addition to a number of appearances with Ingrid Dingfelder, Anita Gordon has recorded with her a program of twentieth century works for flute and piano for the Musical Heritage Society.

JEROME CARRINGTON began his musical career at age 13 with the National Symphony Orchestra of Panama. Following the completion of his studies at the Eastman School of Music, he was cellist with several orchestras and now serves as principal cellist of the New Jersey Symphony, and is a member of the Forum String Quartet.

Produced by Carter Harman

THIS IS A COMPOSER/SUPERVISED RECORDING

(original liner notes from CRI LP jacket)