

## *Echoes in the Valley* (1995)

Edith Lejet

The piano, being a struck string polyphonic instrument, equipped with a pedal system and a large resonance chamber, offers possibilities very different from the violin and clarinet. In this instrumental combination (violin, clarinet, and piano), it is the basic element able to move in a real low register.

Thus in this work, comprising two parts, a variety of different attacks and the resonance auras created by the piano are fully developed. The piano will express sounds evoking all kinds of bells—small or big, near or distant—and will create through its extended register, an expansive sound dimension, with occasional metrical pulses, but often complex without any apparent effect of beat.

The violin and clarinet are assigned to deliver the discourse: sometimes it will be in snatches and broken, tense, or wistful, as instruments imitate, answer, and pursue each other in connivance with the piano.

The pieces are of chromatic atonal style with an impressionistic character. The constituent elements are motives rather than themes, and in the second part one can remark the exploitation of symmetrical harmonic fields.

The world premiere of *Echoes in the Valley* on November 16, 1995 in the Nehru Memorial Auditorium, Delhi, India. The work was commissioned by the Verdehr Trio and is dedicated to them.

Edith Lejet (born 1941, Paris, France) was a student of Marcel Beaufils, Jean Rivier, and Andre Jolivet at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) and was influenced by Henri Dutilleux and Maurice Ohana.

Lejet has received national and international prizes including the Grand Prix de Rome, Prix de la Casa de Valezquez (fellowship for two years' stay in Madrid), and Prix de la Vocation. She has received various rewards from the Academie des Beaux-Arts or SACEM. She also earned the Prize of Copley Foundation of Chicago.

Lejet was appointed in 1972 to a post of full professorship of theoretical matters in the department of voice discipline of CNSMDP. From 1983 to 1987, she took an active part in the summer workshops held in Poitiers for groups of advanced music students from Japan organized under the aegis of *L'Universie Franco Japonaise* of Tokyo. She served as interim Professor Marius Constant in Orchestration at the Conservatoire (CNSMDP), and in 1988, was appointed Professor of *Ecriture Musicale* (tenured).

The list of her creative work includes a number of scores of diverse nature with consistent aesthetical characters. Her early work *Mondrame* for violin and orchestra commissioned by Radio-France in 1969 was performed throughout Europe. She also composed *The Journal of Anne Frank* for the Children's Choir of Radio-France and an ensemble of eleven instruments. Further works include oratorios, a score for musical theatre (*L'Homme qui avait perdu sa voix*), a number of chamber music works, and various instrumental compositions.

Lejet's works have been performed by orchestras or instrumental groups such as the New Philharmonic Orchestra of Radio-France, Ars Nova, 2e 2m, and Musique Vivante. They have also been performed in festivals such as Royan, the Festival of Nordic Music in Oslo, and in concert series such as Mardi de Radio-France, les Concerts-Lectures de France-Musique, and Espace Contemporain. In addition, her compositions have been broadcast in over a dozen countries.

Additional information is available at [www.edith-lejet.com](http://www.edith-lejet.com).