

Next concert: Thursday 6 March

NEW MUSIC GROUP OF SCOTLAND

EDWARD HARPER *musical director*

PATRICIA HAY *soprano*

RAVEL *Septet*

FAURE *Piano Trio*

GEORGE NEWSON A new work (commissioned by the New Music Group of Scotland)

BIRTWISTLE *Tragoedia*

(Edinburgh University acknowledges the financial support of the Scottish Arts Council)

Tickets 65p (students 30p) from the Edinburgh Bookshop and Music Faculty, Concert Office.

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EDINBURGH
UNIVERSITY
CONCERTS

1974-75

NEW MUSIC GROUP OF SCOTLAND

EDWARD HARPER

director

PATRICIA HAY

soprano

Reid Concert Hall, Thursday 6 March 1975

NEW MUSIC GROUP OF SCOTLAND
EDWARD HARPER *director*

David Nicholson *flute*
Philip Hill *oboe/cor anglais*
Janet Hilton *clarinet*
Edgar Williams *bassoon*
David Flack *horn*
Sam Bor *violin*
Edna Arthur *violin*
Michael Beeston *viola*
John McNulty *cello*
Sanchia Pielou *harp*

RAVEL 1875-1937

Introduction and Allegro for flute, clarinet, harp and string quartet

FAURE 1845-1924

Piano Trio in D minor, opus 120

Allegro ma non troppo
Andantino
Allegro vivo

INTERVAL

GEORGE NEWSON b.1932

And when love speaks, for soprano and chamber ensemble directed by the composer.

HARRISON BIRTWISTLE b.1934

Tragoedia (1965), for wind quintet, string quartet and harp. The very distinctive character of this music stems from the composer's intention 'to bridge the gap between "absolute music" and "theatre music"'. It contains a specific drama, but this drama is purely musical.' (It is, in fact, a preliminary study for the composer's opera *Punch and Judy*.) The drama arises from the relationship between the two contrasted groups, the wind quintet and the string quartet. Each group also has, within it, a main protagonist, the horn on one side, the cello on the other. The harp acts throughout as a sort of linking continuo, a musical backcloth.

'*Tragoedia* literally means "goat-dance", and the work is concerned with the ritual and formal aspects of Greek tragedy rather than with the content of any specific play.' (The ritual aspect of the music is emphasised by the use of claves—wood sticks—played by the wind players at various points in the music.) Symmetry is a dominant force in Birtwistle's formal organisation, as can be seen from the following layout of the various sections of *Tragoedia*:

Prologue

Parodos

Episodion Strophe I
Anapest I
Antistrophe I

Stasimon

Episodion Strophe II
Anapest II
Antistrophe II

Exodus

The music is designed as a journey through to the central *Stasimon* and then a return from there. It is hoped the following description will enable the listener to recognise the main sections in the design.

Prologue. Framed by high, shrill flute notes this introduces the horn and cello as the main characters of the drama. The harp provides a disturbed background.

Parodos. All the instruments share extremely violent material before introducing in turn more lyrical ideas. The violent material returns and the section is completed with an isolated harp cadence.

Episodion. Strophe I: begins with quiet repeated notes in the harp (pedal notes are a feature of this score) and lyrical horn phrases. The strings comment quietly on this.

Anapest I: claves, played by the flute, accompany an expressive dialogue between horn and cello.

Antistrophe I: the wind appear, with violent material: the cello continues in the mood of the previous passage but becomes increasingly agitated and finishes *fff*.

Stasimon. The lyrical heart of the work. This is quiet throughout and is dominated by long melodic lines on the flute and first violin. The harp and the other instruments provide a mainly static background. Claves appear, played by the horn, then by the oboe.

Episodion. Strophe II: the return journey begins with a sudden reappearance of violence. The horn/cello dialogue, reflective in Anapest I, is now extremely agitated.

Anapest II: the most extended and vigorous statement of the violent type of material. At the centre of it, the harp cadence from the end of *Parodos* appears twice under *ff* sustained chords in the wind.

Antistrophe II: lyrical writing for the strings forms a lovely coda to this *Episodion* (it may be noted that the dynamic design of the second *Episodion* is exactly the reverse of the first; violent-violent-peaceful, instead of peaceful-peaceful-violent).

Exodos. Restatement, often exact, of the music of *Parodos*. The work ends with the harp cadence. E.J.H.

Next concert: Thursday 17 April

THE AMPHION QUINTET

BARBER Summer Music
TAFFANEL Wind Quintet
ERIK BACH A new work
REICHA A Quintet

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10

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THE AMPHION QUINTET

David Nicholson Margaret Moncrieff
Janet Hilton Melville Jerome
Adrian McLeish

Reid Concert Hall, Thursday 17 April 1975