

Joachim's F.A.E. (*frei aber einsam*) cipher, while, according to Kalbeck, the declamatory middle section of the *Andante* alludes to a Magyar dance that formed a favourite item in the great violinist's repertory: quasi-Hungarian tones are to be heard in the principal theme of the finale, too.

It is characteristic of Brahms' large-scale instrumental music that while ostensibly laid out in a conventional manner, the quartet should in fact be full of fresh insights into, variations on, and complications of, classical practice. As examples one might cite the blending of sonata-rondo and variation principles in the finale, or the oblique establishment of key at the start of the first movement—a detail with which Brahms makes much play at the recapitulation—or, in the *Andante*, that quality of "motivic density" which so enthralled Schoenberg. D.K.

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*Next concert: Thursday 4 March*

HENZE *El Cimarron*

*(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

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1975-76

EL CIMARRON - HENZE

MICHAEL RIPPON *baritone*

GARY KETTEL *percussion*

TIMOTHY WALKER *guitar*

SEBASTIAN BELL *flute*

Reid Concert Hall, Thursday 4 March 1976



HENZE b. 1926

*El Cimarrón*

biography of the runaway slave Esteban Montejo

1. *The World*
2. *The Cimarrón*
3. *Slavery*
4. *Escape*
5. *The Forest*
6. *Ghosts*
7. *The False Freedom*

INTERVAL

8. *Women*
9. *The Machines*
10. *The Priests*
11. *The Rebellion*
12. *The Battle of Mal Tiempo*
13. *The Bad Victory*
14. *Friendliness*
15. *The Machete*

This was written in Cuba in December, January 1969–70, shortly after the performance in Havana of his Sixth Symphony. It was first performed at the Aldeburgh Festival the following June. The text is a selection by Hans Magnus Enzensberger of passages from *Biografía de un Cimarrón* by the Cuban author, Miguel Barnet. Barnet had met, in 1963, Esteban Montejo, a 104 year old veteran of the Cuban War of Independence (1895–98). Montejo had related his life story—his life as a slave, his escape, his return to work as a ‘freed’ slave and his participation in the rebellion against the Spanish. From this Barnet compiled his book.

This long work (called ‘recital’) uses only four players—male voice, flute, guitar and percussion, but the demands on these players are huge. The text is set almost entirely as a recitative; there is very little traditionally notated melodic writing, but instead a variety of speech, *Sprechgesang* (in which contours but not pitches are notated) and free *arioso*. In addition the vocal resources include laughter, whistling, shouting, screaming and a huge range including high falsetto. There is, of course, a vast battery of percussion instruments, and the flautist (who uses five different flutes) and the guitarist are also required to play other instruments. All of which serve to give great dramatic point and vividness to the long narrative. E J H

(Edinburgh University acknowledges the financial assistance of the Scottish Arts Council.)

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Next concert: Thursday 22 April IN ST CECILIA'S HALL.

A programme of 17th-century English Chamber Music.

LEONARD FRIEDMAN *violin*  
CHRISTOPHER FIELD *violin*  
PEGGIE SAMPSON *bass viol*  
MICHAEL TILMOUTH *keyboard*

Admission Free

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