



# EDINBURGH UNIVERSITY CONCERTS

1977-78

THE 20th CENTURY ENSEMBLE  
OF LONDON

Josephine Nendick *voice*

Sebastian Bell *flute*

Edward Pillinger *clarinet*

Stephen Savage *piano/celeste*

Clifford Llandaff *harp*

Richard Dobson *tape operator*

David Takeno *violin*

Ross Pople *cello*

Tim Walker *guitar*

Gary Kettel *percussion*

Terry Emery *percussion*

Gregory Knowles *percussion*

Edwin Roxburgh  
*director*

McEwan Hall, Thursday 20 October 1977

BOULEZ b.1925  
*Le Marteau sans Maître*

DEBUSSY 1862-1918  
*Sonata for flute, viola and harp*

INTERVAL

TAKEMITSU b.1930  
*Stanza 1*

BERIO b.1925  
*Différences*

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

The Ensemble was founded in 1974 by Edwin Roxburgh. Since then it has commissioned five major works from British composers, performed sixteen British premieres, totalling performances of 50 works altogether, composed after 1945. These range from small ensemble works, such as wind quintets by Klaus Huber, Simon Bainbridge and others, to the 80-strong orchestra of Maderna's *Hyperion*, a British premiere with Jane Manning and Sebastian Bell as soloists.

In the 1975 Bath Festival, Sir William Glock requested the Ensemble's baroque instrument players to allocate one half of their concert to Purcell. This kind of programme is an unusual feat for a contemporary music ensemble and demonstrates a feature of the policy of its director, who has written extensively on baroque and twentieth century music in a book on the oboe.

Although the ensemble's conductor is also a composer, the programmes rarely feature his own music. The group's hallmark is defined by the fact that all its principal members are distinguished soloists in their own right, who wish to serve the interests of all composers. David Takeno has been the soloist in performances and broadcasts of Gordon Crosse's '*Concerto da Camera*'; Harold Lester in Petrassi's '*Sonata for Harpsichord and 10 instruments*', joining Stephen Savage in Maderna's '*Giardino Religioso*'.

These broad views of musical responsibility are perhaps best demonstrated in seminar programmes such as the recent one broadcast from London University. Here, all the players are able to expound on new aspects of technique and performance.

E.R. September 1977