

Edward **HARPER** Lyell **CRESSWELL**



Jane Manning  
&

**The New Music Group of Scotland**  
director - Edward Harper

## Three Motets by William Byrd, arranged by Edward Harper

- 1 *Laetentur coeli*
- 2 *Timor et hebetudo*
- 3 *In resurrectione tua*

These three motets are taken from Byrd's 1589 set of 'Cantiones Sacrae'. The first and third are in his most vigorous and forthright style, the exuberant part-writing of *In resurrectione* being particularly apt for brass instruments. *Timor et hebetudo* is the second part of the motet 'Tribulationes civitatum', one of several texts set by Byrd in which it is easy to imagine the oppressed English Catholic community of the time identifying with the biblical images of the captive 'children of Israel' and the desolation of Jerusalem 'the chosen city'. The music is in Byrd's most simple and dignified style, highly expressive and with a most affecting final cadence.

### ***Laetentur coeli***

*Let the heavens rejoice and let the earth be glad. Sing forth praise, ye mountains, for our Lord shall come...*

### ***Timor et hebetudo***

*Fearfulness and dullness of mind have fallen upon us and our children. We cannot flee to the mountains. O Lord, have mercy.*

### ***In resurrectione tua***

*At thy resurrection, O Lord, let the heavens rejoice and let the earth be glad. Alleluia.*

## Edward Harper - Fantasia III

This was written and first performed in 1977. It takes as its starting point Byrd's 'Come to me grief for ever', the first of two funeral songs for Sir Philip Sydney from the 'Psalmes, Sonets and Songs' of 1588. The Byrd original is much in evidence at the beginning but the music gradually moves away from it, and builds to a climax marked by big, repeated octaves. This is followed by a quiet, scurrying 'scherzo' section after which the octaves again mark a climax before the music moves into its final section, a quiet elegy.

Edward Harper

## 5 Lyell Cresswell - Prayer for the cure of a sprained back

The first endeavours to write a history of New Zealand were made by Arthur Saunders Thompson, MD, Surgeon-Major 58th Regiment in the 1850s. 'The Story of New Zealand', published in 1859, contained pastiche Maori poetry as well as some attempts at translation, such as this prayer for the cure of a sprained back:

Close up your bones;  
Close up your blood;  
Close up your joints.  
The sky will assist thee to close,  
And the earth will become bones for thee.

I have set these words to a series of long descending lines, making important use of the interval of a major third. The influence of Maori chant can be seen only superficially in the limited range of these lines and in the trailing or drooping cadences. *Prayer for the cure of a sprained back* was written in 1979 for Jane Manning.

Lyell Cresswell

## 6 Edward Harper - *Ricercari in memoriam Luigi Dallapiccola*

This work was completed at the beginning of July 1975 and is intended as a memorial to one of Italy's most distinguished composers. The sixteenth- and seventeenth-century *ricercare* often had a rhapsodic or improvisatory character while embodying strict contrapuntal writing. This combination of apparently spontaneous musical expression and rigidly applied technique is one of the most important aspects of Dallapiccola's style. The initial idea for this piece came from his opera *Il Prigioniero*, where there are three passages marked *Ricercare*. While there is no attempt to imitate either the style or structure of this piece, the material of *Ricercari in memoriam Luigi Dallapiccola* is governed by the same conception of free melodic expression within a highly organised formal plan.

There are three *ricercari* played without a break, and all of them derive their material from Dallapiccola's music, although there are no literal quotations. *Ricercare I* is a meditation on the last movement of the piano suite 'Quaderno Musicale di Annalibera' which Dallapiccola wrote for his young daughter. *Ricercare II* is violent in mood, dominated by the trumpet and horn. The material is a fragmentation of the theme in *Il Prigioniero* associated with the prisoner's words, "O Lord, help me to walk". After the staccato chords of the climax the music gradually becomes calmer over a quiet sustained B minor triad on the violin and viola (also a significant chord in *Il Prigioniero*). *Ricercare III* is quietly lyrical and the mood is emphasised by quotations from the Benedictus of the Mass, *Assumpta est Maria*, by that most serene of Italian composers, Giovanni Pierluigi da Palestrina.

*Ricercari in memoriam Luigi Dallapiccola* was first performed at the 1975 Edinburgh International Festival by the New Music Group of Scotland, conducted by the composer.

Edward Harper

# Lyell Cresswell - Words for Music

Words for Music is a straight forward unaccompanied setting of a poem by the New Zealander C. K. Stead written for the Waitangi Day service at Westminster Abbey on 6 February 1990 when it was sung by Rhona Fraser. This service commemorated the 150th anniversary of the signing of the Treaty of Waitangi. The treaty, signed by representatives of the British Crown and more than 500 Maori chiefs, was a significant event in New Zealand's history; the interpretation of the terms of the treaty, however, has been debated ever since.

Lyell Cresswell

*To the eye*

*light*

*water and islands*

*drifting into distance*

*to the ear*

*over and over*

*insect instruments*

*tuning.*

*At any hour*

*may blow in*

*shipboard weather*

*that delivers as it passes.*

*Distant paddles*

*gunfire*

*green light on mangroves*

*a kahawai*

*running with the tide*

*are heartbeats*

*ticks of the clock.*

*One hundred and fifty*

*turns*

*around the sun*

*and we wake*

*in cities*

*we work*

*on farms*

*in factories -*

*mysterious time*

*is making our islands over.*

C. K. Stead

## **Lyell Cresswell - Sextet**

The Sextet is a four-movement work which examines the relationship between background and foreground music.

**8** In the first movement there is a clear distinction between the two. The background music, which begins the piece, comprises short swelling two-part chords involving all possible pairings of the instruments. The foreground grows from the two contrasted ideas: low, sustained notes, which rise and culminate in a sharp, brief crescendo; and short, rapid figures. These two ideas develop until by the end of the movement they have taken over, leaving only foreground music.

**9** The second movement could be described as a canzonetta, with the horn, trombones and tuba providing continuous background to the trumpets' song.

**10** Trills, rapid repeated notes and flutter-tonguing dominate the third movement, in which there is room for only the foreground music.

**11** The finale is framed by sustained chords rising through all instruments, but its main source of energy is in fast glissandi alternating between trombones I and II. Set against this are sustained motifs and punctuating chords, creating conflicts between different foreground ideas and confusion between what is foreground and what is background.

The Sextet was commissioned by the Open University in Scotland with financial assistance from Scottish Brewers. It was first performed in Edinburgh, March 1989, by the New Music Group of Scotland conducted by Edward Harper.

Lyell Cresswell

**LYELL CRESSWELL** was born in Wellington, New Zealand in 1944; he studied in Toronto, Wellington, Aberdeen and Utrecht. After some teaching at Glasgow University, he joined Chapter Arts Centre in Cardiff as Music Organiser from 1978 to 1980. He was appointed Forman Fellow in Composition at Edinburgh University from 1980 to 1982, and subsequently Cramb Fellow in Composition at Glasgow University. He is now a freelance composer based in Edinburgh, whose music is widely performed and broadcast.

Lyell Cresswell has been a featured composer at Musica Nova, Glasgow (1984), the Sonorities Festival of Twentieth-Century Music, Belfast (1985), the New Zealand Festival of the Arts, Wellington (1990 & 1994), and Musica Insieme, Bologna (1992). He has been a guest of the Warsaw Autumn Festival (1985), The Philippine-Asian Music Festival, Manila (1988), the Asian Music Festival, Tokyo (1990), and the Middleburg Festival (1993).

Major works include *Psalm* (winner of the 1978 Ian Whyte Award), '*Cello Concerto* (for the 1984 Glasgow Musica Nova), and *A Modern Ecstasy* (written for the BBC in 1986); recent commissions include a work for accordion and orchestra (for the BBC, performed at the 1995 Henry Wood Promenade Concerts) and *A Pot of Basil* for the John Currie Singers. The BBC recently broadcast a series of concerts to celebrate Cresswell's 50th Birthday.

**EDWARD HARPER** was born in Taunton, Somerset, in 1941. At the age of 16 he won a scholarship to Christchurch, Oxford, where he gained a first class honours degree. Subsequently he studied with Gordon Jacob at the Royal College of Music, London, and with Franco Donatoni in Milan. Since 1964 he has been on the staff of the Faculty of Music at Edinburgh University, where he is a Reader. From 1973 to 1990 he was director of the New Music Group of Scotland.

Major works by Harper include *Seven Poems by e.e. cummings* (1977), commissioned by the BBC for Jane Manning and the BBC Scottish Symphony Orchestra, *Chester Mass*, written for 1900th anniversary celebrations of the city in 1979, and the *Clarinet Concerto*, premiered by Janet Hilton and the BBC Welsh Symphony Orchestra as part of the 1981 Llandaff Festival. His first opera, *Fanny Robin*, was written in 1975 for Edinburgh University Opera Club and subsequently taken up by Scottish Opera, for whom he wrote a second opera, *Hedda Gabler*, first performed in 1985. Recent works include an orchestra song cycle, *Homage to Thomas Hardy* for the 1990 Cheltenham Festival, and *In memoriam Kenneth Leighton* for cello and piano. He is currently working on an opera based on Sir William Golding's novel, *The Spire*.

The **New Music Group of Scotland Trust** was established in 1973 and consisted of leading figures in Scottish musical life. Its aim was to set up an ensemble, flexible in numbers and instrumentation, which would play music from the twentieth-century repertoire not normally heard by audiences in Scotland. In addition, and perhaps more importantly, the Group would specialise in recent music by composers living and working in Scotland. The players, many of whom were instrumental in setting up the Group, were not only among the best professional musicians working in Scotland but also those with a known enthusiasm for contemporary music. Throughout the 1970s and early 1980s, the Group was the only ensemble in Scotland specifically dedicated to performing and promoting contemporary music.

The Group's first concert was at the opening of the 1973 Musica Nova Festival in Glasgow. Later that year it gave a concert in Edinburgh University in honour of Luigi Dallapiccola, to mark the occasion of the distinguished Italian composer's receiving an Honorary Doctorate. The following year, the Group appeared at the Edinburgh International Festival, performing an entirely Scottish programme of works by Musgrave, Wilson, McGuire and Dalby to a large and enthusiastic audience.

The success of the first concerts was followed by frequent broadcasts on television and radio, concert series in Edinburgh and Glasgow, and tours throughout Scotland or occasionally further afield. Programmes normally conformed to the principle of integrating Scottish music into the mainstream of European and American music - Bartók, Ligeti, Copland, Stravinsky, Schoenberg, Webern, and so on. Notable exceptions included programmes of music by Barraqué and Xenakis, with the first performance of the latter's *Mists* for solo piano, and the Scottish premiere of *Eonta* for piano and brass.

Thinking back over the music we performed, those pieces of which we gave the first performances, often commissioned by the Group, hold a special place for me. These number around thirty and include works by Lyell Cresswell, Martin Dalby, David Dorward, John Maxwell Geddes, Hafliði Hallgrímsson, Edward McGuire, William Sweeney, Thomas Wilson and Judith Weir. These and other

composers all added highly individual works to our repertoire, greatly varied in instrumentation and reflecting the strength and wide range of compositional talent in Scotland.

Finally, a special tribute to the singer on this recording, Jane Manning. Composers all over the world owe a great debt to Jane, Scottish composers as much as any. To have one's music sung with such artistry, accuracy and enthusiasm means much to a composer. The Group was fortunate to have had such a long and happy association with her, dating back to the 1973 Dallapiccola concert.

During its seventeen years of concert giving, the Group has played its role in the development of contemporary music in Scotland. This recording is by way of rounding off the activities of the New Music Group of Scotland Trust.

Edward Harper, 1996.

**Jane Manning** has more than thirty years international experience in the field of contemporary music. She has given more than 300 world premieres, and has worked closely with composers such as Birtwistle, Bennett, Cage, Dallapiccola, Knussen, Lutyens and Weir. She was awarded the O.B.E. in 1990, a Special Award from the Composers Guild of Great Britain in 1973, and an Honorary Doctorate by the University of York in 1988.

In 1988 she formed her own ensemble of young players, Jane's Minstrels, who have quickly achieved international recognition, and have made a number of highly acclaimed recordings.

Together with her posts in the UK of Visiting Professor at the Royal College of Music and Honourary Professor at Keele University, Jane Manning is much in demand for her lectures, master classes and seminars in the United States, Canada, Australasia, Holland, Scandinavia, Spain, Poland and South Africa. She is also a Vice-President of the Society for the Promotion of New Music and a member of the Executive Committee for the Musician's Benevolent Fund.

## **Recording Details:**

### **Tracks 1, 2, 3, 4, 8, 9, 10 & 11:**

The New Music Group of Scotland - directed by Edward Harper

Nigel Boddice (trumpet I)

Peter Franks (trumpet II)

David Flack (horn)

Peter Oram (trombone I)

Keith McNicol (trombone II)

Frances Magee (tuba)

Digital recordings made in the Queen's Hall, Edinburgh, 1, 2, 3 May 1992.

Producer: David Dorward

Engineer: Ralph Dagleish

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### **Track 6:**

The New Music Group of Scotland - directed by Edward Harper

David Nicholson (flute)

Janet Hilton (clarinet)

Lewis Morrison (bass clarinet)

David Flack (horn)

Trevor Green (trumpet)

Heather Corbett (percussion)

Sanchia Pielou (harp)

Ian Robertson (piano)

Edna Arthur (violin)

James Durrant (viola)

David Inglis (double bass)

An analogue recording made in the City Hall, Glasgow, 13 January 1979.

Producer: Stephen Wikner

Engineers: Anthony Howell

and Nicholas Ware

Digital Remastering from the analogue recording: David Wright, Gemini Sound

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### **Tracks 5 & 7:**

Jane Manning - soprano

A digital recording made in Rosslyn Hill Chapel, London, 10 December 1991.

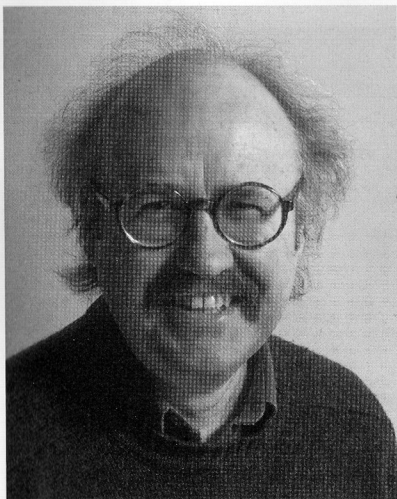
Producer: Murray Khouri

Engineer: Mike Skeet

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Lyell Cresswell



Edward Harper

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# The New Music Group of Scotland

director - Edward Harper  
Jane Manning - Soprano

## BYRD arr. EDWARD HARPER

- |   |                            |      |
|---|----------------------------|------|
| 1 | <i>Laetentur Coeli</i>     | 2:48 |
| 2 | <i>Timor et Hebetudo</i>   | 3:19 |
| 3 | <i>In Resurrexione Tua</i> | 1:26 |

## EDWARD HARPER

- |   |                     |      |
|---|---------------------|------|
| 4 | <i>Fantasia III</i> | 9:57 |
|---|---------------------|------|

## LYELL CRESSWELL

- |   |   |      |
|---|---|------|
| 5 | <i>Prayer for the Cure of a Sprained Back</i> | 6:58 |
|---|---|------|

## EDWARD HARPER

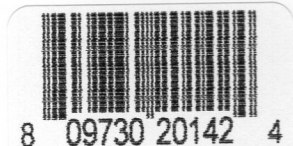
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|---|---|-------|
| 6 | <i>Ricercari in memoriam Luigi Dallapiccola</i> | 13:38 |
|---|---|-------|

## LYELL CRESSWELL

- |   |                        |      |
|---|------------------------|------|
| 7 | <i>Words for Music</i> | 4:43 |
|---|------------------------|------|

## LYELL CRESSWELL

- |    |                   |      |
|----|-------------------|------|
| 8  | <i>Sextet</i> - i | 6:49 |
| 9  | - ii              | 3:29 |
| 10 | - ii              | 2:58 |
| 11 | - iv              | 5:41 |



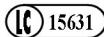
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(See page 10 of the accompanying booklet for more details)