composer writes: This work, which is dedicated to Peter Hill, is in three movements: Prelude, Poème II, Polonaise. The movements reflect in turn three central preoccupations of the composer: *'Nature, the spiritual, and the political'*. Within each movement dualism is at the heart of the musical argument.

Prélude, which is a tribute to Bartók, is concerned with the relationship between musical 'nature' (in the sense of the ancient musical architypes of Bartók's folksong discoveries) and 'culture', or the demands of an evolving language of contemporary music.

Poème II is inspired by the French legend of Mary Magdalene's flight to penitence on the heights of Ste Baume in Provence. It is the confrontation of human spiritual ecstasy with a physical environment which is menacing or severe. At another level, this dualism becomes a musical power struggle between a subjective 'expressive' foreground and an objective 'constructed' background. (*Poème I* was performed by Susan Tomes in January of this year).

Polonaise is based on a conflict between several layers of structure and several modes of dualism. The musical and broader implications of the movement should need no clarification.

Preview File Only

PRELUDE

for Peter.

♩ = c. 60

mp

mf

accel . . . . . .

c. 90 accel . . . . . .

a tempo

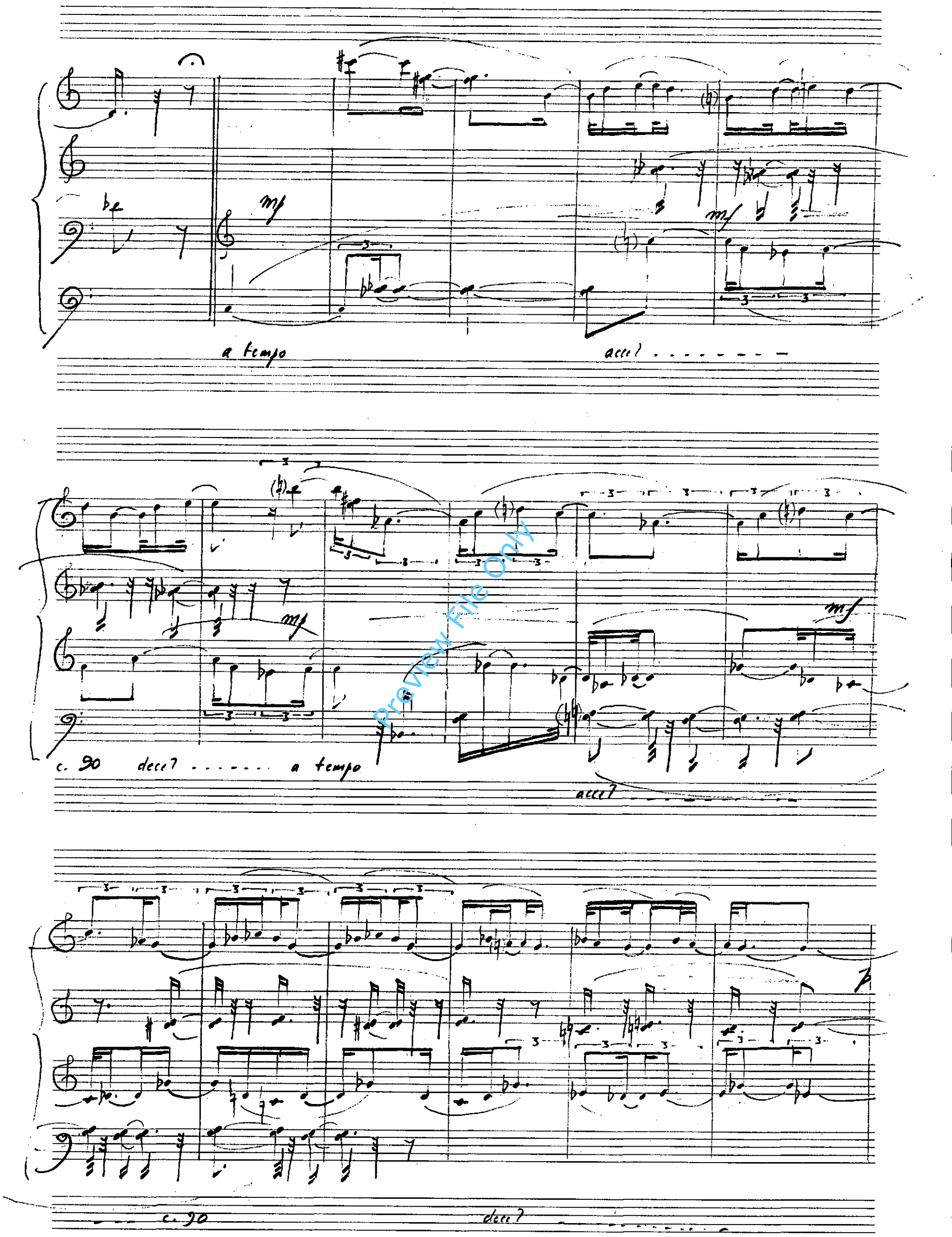
mf

p

accel

c. 90 accel . . . .

Preview File Only



Preview File Only

a tempo ppp

molto accel ..... decel

Preview File Only

a tempo molto accel ..... decel

pp

mp

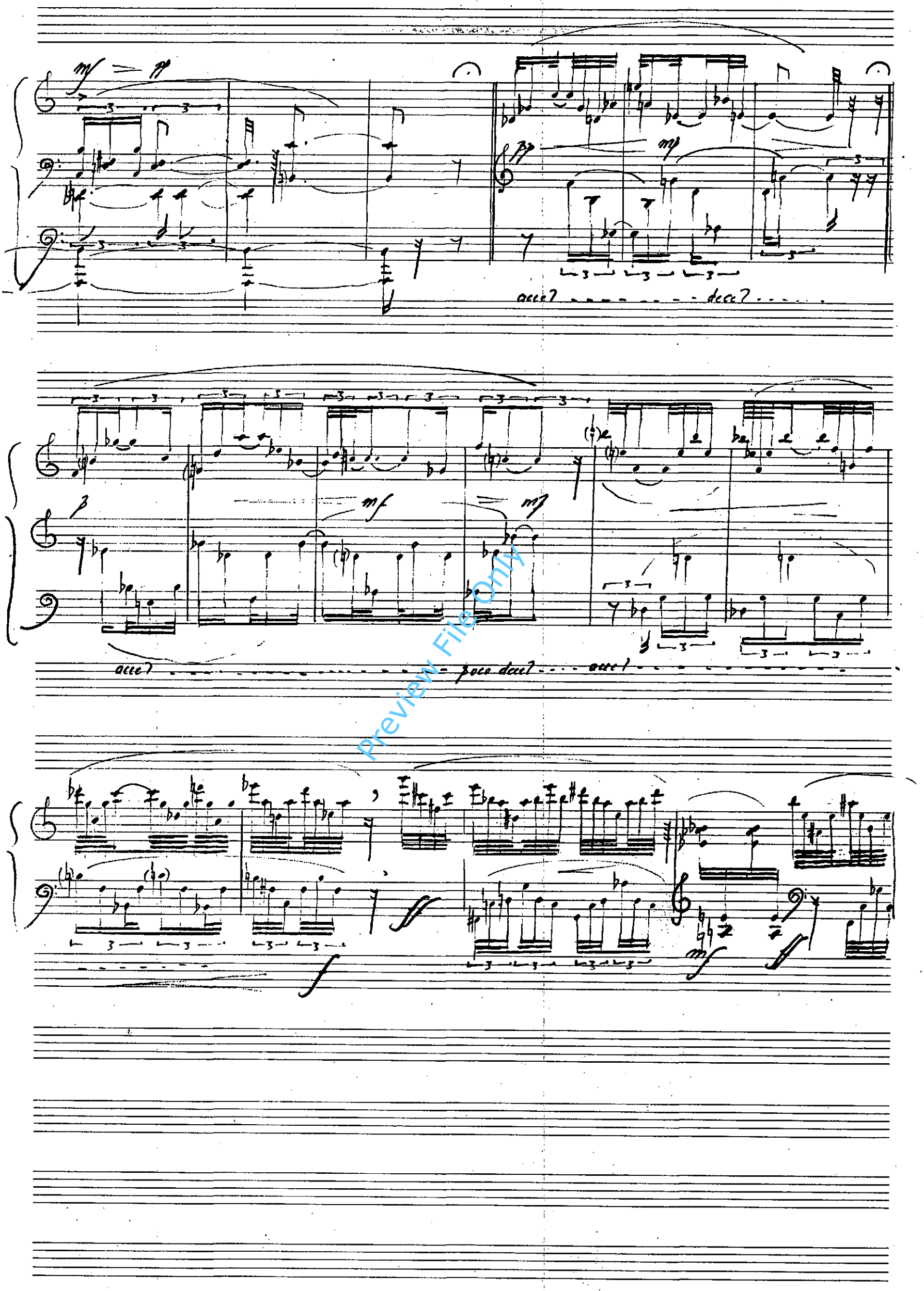
molto accel

decel

pp

ppp

Preview File Only



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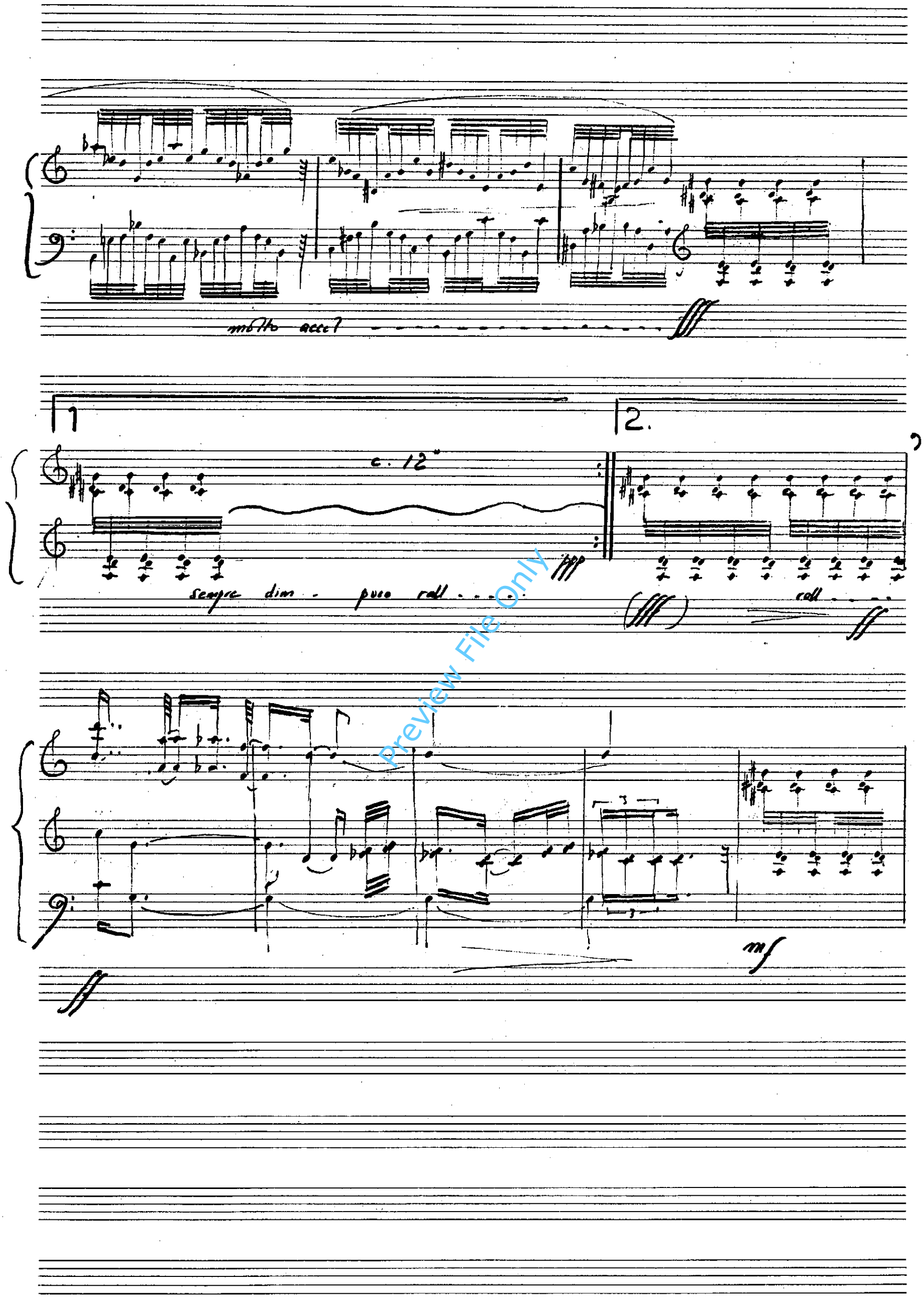

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