

Programme Note

This is the third in a series of related works which began with *Path*, a setting for counter-tenor and strings of a poem of that name by Anne Stevenson. The second, *Summer Path* for harp and strings, is based on the vocal setting, while *Summer Path II* is a major reworking of this latter piece with the oboe as soloist. Stevenson's path is ominous and disturbing; it gives rise to a number of musical devices, for example the use of pizzicato strings at the ending, which invokes the image of 'white, innocent motes of dust' which 'rise up and swarm'.

All three works also make reference to Lully's beautiful aria from *Amadis* (1684), 'Bois épais', which describes a place of peace and comfort. Its opening two-note motif (a descent from the third to the second degree of the scale) and descending and ascending tetrachords appear throughout *Summer Path II*; longer excerpts are quoted in whispering string harmonics and eventually declaimed by the soloist. The jazz-like, oboe/double bass central section is also derived from it.

The motivic interval of the seventh, developed furthest in the oboe part of *Summer Path II*, halts the proceedings several times, at first supporting Stevenson's notion of the path – a firm refutation of the placating message of Lully's F-major aria – yet by the end proving a mediator between these two contrasting perspectives.

RS

SUMMER PATH II

for solo oboe and string orchestra

Rhian Samuel

Andante, ♩ = c.72

Oboe

Vn I*

Vn II*

Va*

Cello

D. Bass

p *f*

(senza sord.) solo

(senza sord.) solo

(senza sord.) solo

con sord. gli altri

con sord.

con sord.

con sord.

pp

pp

pp

*Until b. 19, Vln I consists of 2 solo lines, Vln II consists of one solo line and the rest. When violas and cellos divide in this section, they do so into equal groups.

5

Ob. *f*

solo

Vln. I

solo

solo

Vln. II

gli altri

Vla. (div.)

Vc. (div.)

f

mf

8

Ob. *f* *mf*

solo

Vln. I

solo

solo

Vln. II

gli altri

Vla. (div.)

Vc. (div.)

f

mf

11

Ob. *f* *f* *mp* *mp* *mp*

solo

(8)

Vln. I solo

Vln. II solo gli altri

Vla.

Vc.

14

Ob. *mp*

(8) solo

Vln. I solo

Vln. II solo gli altri

Vla.

Vc.