

# Portraits and Landscapes

for piano

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| 1. Sound of Iona ( <i>Iona</i> )                                  | 4  |
| 2. There'll never be peace till Jamie comes hame ( <i>Jamie</i> ) | 6  |
| 3. Rubha Hunish, Isle of Skye ( <i>Geraldine</i> )                | 12 |
| 4. Waltz and Réplique ( <i>Calla</i> )                            | 14 |
| 5. Toccata ( <i>Stuart</i> )                                      | 16 |

Stephen Goss (2010)

*for the Mitchell family and Emmanuel Despax*

Special Edition for the first private performance, 19<sup>th</sup> October 2010



## *Programme Note*

*Portraits and Landscapes* is a piece about people and places. Specifically, the Mitchell family and their landscapes of choice. The piece also makes reference to the music that resonates in their household – Schumann, Wagner, Liszt, Debussy and Ravel. There are five short character studies each portraying a family member.

*Rubha Hunish* was the first miniature to be written. It is the still centre of the set and evokes the tranquility and solitude of the Isle of Skye (when the weather is tame). I thought of Schumann's song *Zwielicht* from *Liederkreis Op 39*, Liszt's *Nuages Gris* and Wagner's *Tristan*. These sources are distilled to their essence.

This keystone of the set is flanked by two light-hearted pieces. *There'll never be peace till Jamie comes hame* is a wild scherzo with a Scottish theme. It's based on an air by Robbie Burns, which appears transformed into a jig. *Waltz and Réplique* is coquettish, cheeky and sentimental. In the *Waltz*, Schumann's *Valse Allemande* from *Carnaval Op. 2* is reworked – rhythms retained, notes changed. The *Réplique* is taken directly from *Carnaval*; literally a replica.

The set opens with *Sound of Iona*, which remembers the few days a year when the Scottish sun is hot and the Sound of Iona is perfectly still. The music is static and calm. I had in mind two *Ondine* water pieces: by Debussy (from *Préludes, Deuxième Livre*) and Ravel (from *Gaspard de la nuit*). Ravel's piano writing also informs the finale. The *Toccata* is bright and energetic – a virtuoso tour de force that brings the set to a sparkling conclusion.

Stephen Goss, October 2010

## *Performance Notes*

*Accidentals* – In the metrically free sections accidentals apply until the next dotted bar line, and only in the octave specified. Courtesy accidentals have been liberally supplied for the sake of clarity.

*Metronome marks* – are provided as a rough guide only and do not need to be strictly adhered to.

*Senza misura* – in these passages, the notation has been laid out proportionally to give a rough idea of timing, but the performer is encouraged to employ much rhythmic freedom.

*Total duration* – approximately 15 minutes (1. 3'45", 2. 2'10", 3. 3'30", 4. 2'50", 5. 2'15")

I would like to thank Emmanuel Despax for his input into this edition. The final version of the score incorporates a number of his helpful suggestions.

Cover artwork: Geraldine van Heemstra

*Portraits and Landscapes* was commissioned by Stuart Mitchell for his family and for Emmanuel Despax.