

Sunday 11th July

The Galliard Ensemble  
Kathryn Thomas, flute/piccolo  
Richard Bayliss, horn  
Owen Dennis, oboe  
Katherine Spencer, clarinet  
Helen Simons, bassoon

8pm  
St Peter’s Church

*Trois Pièces Brèves* Jacques Ibert (1890-1962)  
Ibert was director of the French Academy in Rome and later became director of the Paris Opéra Comique. Although he was mainly involved in opera and incidental music, Ibert is perhaps best known for a small number of orchestral and chamber works. ‘Divertissement’ for orchestra includes a parody of Mendelssohn’s ‘Wedding March’, uses a police whistle and incorporates jazz. In the same year as ‘Divertissement’, Ibert wrote *Trois Pièces Brèves*, which display his colourful and charming style.

*Early Hungarian Dances from 17th century* Ferenc Farkas (1905-2000)  
Better known as the teacher of two of the most important composers of the 20th century, Ligeti and Kurtág, Farkas deserves wider recognition as a composer in his own right. Like his compatriot Bartók, Farkas had a passion for collecting Hungarian folk songs. His interest is reflected in this suite for wind quintet, published in1959. The neo-classical simplicity of the collection is characteristic of much of his output.

*Cinco Elegias* Enrico Carrapatoso (b.1962)  
In 1999 Luis Tinoco from Portugal won the Galliard Ensemble Composition Competition and has done much to introduce the new music of his Portuguese compatriots; this is one of these pieces. In each of the five contrasting miniature portraits, each instrument is given a movement in which to shine.

*Kleine Kammermusik für fünf Bläser Op. 24 no.2* Paul Hindemith (1895-1963)  
Hindemith wrote his *Kleine Kammermusik für fünf Bläser* in May 1922. At the time he was living in Frankurt, playing the viola in the Amar String Quartet that he founded the same year. Although the quintet is one of his early works, written when his style was not fully established, it is characteristic in its rhythmic, harmonic and contrapuntal writing. Of this period Hindemith said “I’ve got a chronic mania for work and doubt if I’ll ever get rid of it.”

The five movements are characterised by humour, wit and irony. The first begins with a clarinet theme, the accompaniment introducing the military rhythmic motif that is reiterated throughout the movement. A sprightly waltz follows, featuring the piccolo. The third movement is more relaxed in style and incorporates a plaintive oboe melody. Each instrument is given a short cadenza in the fourth movement, which leads directly into the fifth, a boisterous, dance-like finale.

Interval

*Fantaisie in F minor K594 (Adagio and Allegro for a clockwork organ)* W A Mozart (1756-1791)  
Mozart first wrote this work for mechanical organ. This instrument, popular in the 18th century but now extinct, consisted of a clockwork revolving cylinder with protruding pins, activating a tiny bellows and admitting air to pipes.  
  
This work has been beautifully adapted to the wind quintet medium by Sebastian Meyer. Unusually, the horn instead of the bassoon becomes the bass of the five instruments, allowing the bassoon to be not only melodic but highly virtuosic.

*Sechs Bagatellen für Bläserquintett* György Ligeti (b.1923)  
The *Six Bagatelles* are based on Ligeti’s eleven piano pieces ‘Musica ricercata’, and were written in Hungary during a time of cultural isolation from the rest of the musical world. In Budapest between the years 1950-1954 radio stations were jammed and modern art was forbidden. Ligeti found his inspiration in the music of Bartók and Stravinsky. The influence of Stravinsky can be heard quite clearly in these pieces with their rhythmical energy, especially in the first movement in which he limits the range of notes to just four, and experiments with rhythmic intervallic structure. Bartók’s influence is also clearly audible, particularly in the fifth movement, dedicated to his memory. Despite these overt influences, the *Six Bagatelles* are extremely original both in their construction and orchestration.

After the summer of 1956, when the restrictions were slightly eased in Eastern Europe, the first performance of the *Bagatelles* was given in Budapest by the Jeney Wind Quintet. The sixth, using all twelve notes of the scale, was omitted because there were deemed to be too many minor seconds, the dissonance of which the authorities still could not accept.

*Opus Number Zoo* Luciano Berio (b.1925)  
Luciano Berio started his career as a pianist, but a hand wound during the Second World War prevented his development as a professional performer and he increasingly turned to composition. *Opus Number Zoo*, written in 1951 shortly after Berio completed his degree in composition in Milan, explores the theatrical aspects of musical performance. Each movement tells a short story, in much the same vein as Stravinsky’s ‘Histoires pour Enfants’.

**Barn Dance** words by Rhoda Levine  
The fox took a chicken out on the floor.  
Poor silly chick didn’t know the score.  
And as they whirled in their joyous dance  
Oh, she admired how the fox could prance.  
She never noticed when the light went out.

She skipped to the beat with head held high,  
She bowed to the fox as he circled by.  
He winked at her with a high-dee-hoe.  
And they then engaged in a doessee doe.  
She never noticed when the lights went out.  
He swung her to the left,  
He swung her to the right,  
He swung her around with all his might.  
The air grew heavy, the lights grew dim

But she felt no fear as she smiled at him.  
He turned her again and she held him tight  
As she smiled and whirled in  
the fading light,  
She felt no fear, she knew no  
doubt  
And she never noticed when  
the light went out.  
That’s all, folks.

**The Fawn**  
Listening to a cry of bombs,  
Listening to the scream of a  
distant field,  
Listening, this is what the  
fawn thought,  
standing by a stream.  
What madness, what  
madness of men  
To diminish the earth.  
To blast all that is lively,  
Lively, proud and gentle.  
What can be the reason?  
The fawn thought,  
Listening to a cry of bombs,  
Standing by a stream.  
What can be the reason?

**The Grey Mouse**  
By herself, by herself,  
Watching the party,  
This small mouse upon a shelf.  
Very old, very old,  
She felt no cheer at the dawn of the New Year.  
Friends, she said, young friends, she said,  
Dance, my young friends, dance, but do beware,  
I warn you!  
For I too have danced and sung like you  
I too have been young so young but alas  
Time came to join in the dancing,  
Came to join in the fun.

**Tom Cats**  
In the jungle of the city  
Two tom-cats chanced to meet.  
Omar and Bartholomew,  
Tip-toeing round their beat.  
Their chest swelled up with envy  
(oh, an envy most intense)  
As each spotted his new rival,  
Beside a back-yard fence.  
Bartholomew’s great tail  
(a tail of wide renown)  
Made Omar stare insanely,  
That tail he’d love to own.  
Bartholomew stared also,  
He envied what he saw.  
He yearned to own the whiskers  
That Omar proudly wore.  
A howl soon broke the silence  
Of that mid-summer night.  
Like David and Goliath,

Both cast aside all fright  
As cat met cat in battle.  
  
It was a beastly flight.  
Both limped home forlorn.  
All tails all whiskers gone.  
  
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**Dance Suite** Norman Hallam (b.1945)  
With his fine knowledge of writing for wind instruments, acquired while he was a clarinettist in the Bournemouth Symphony Orchestra (1970-1999), and with the experience of performing in his own wind quintet, Norman Hallam handles the wind quintet with great charisma. This is Hallam’s witty tribute to four popular dance forms.

**The Galliard Ensemble**  
Currently members of the BBC Radio 3's New Generation Artists scheme, the Galliard Ensemble has been firmly placed as one of Britain's leading chamber ensembles. Its energetic, highly entertaining and communicative performance style has lead to widespread critical acclaim.  
  
The Galliard Ensemble was founded in 1993 when its members were students at the Royal Academy of Music, and has since won many major awards including the Maisie Lewis Young Artist Award, and the BBC Radio 3 Young Artists Forum; it was also selected for the Park Lane Group Series and Fresh Series at the Purcell Room. The ensemble plays regularly in many of Britain's prestigious venues including the Wigmore Hall, South Bank Centre and Bridgewater Hall; they have performed twice at the BBC Proms.

The group has a strong interest in contemporary composition. In addition to working with Paul Patterson, György Ligeti, Richard Rodney Bennett, they have also worked with Sir Harrison Birtwistle on his quintet 'Five Distances' for their performance at the 1999 BBC Proms.

The Galliard Ensemble is committed to bringing music to a wider audience; it has undertaken educational concerts with Live Music Now! and has enjoyed performing many school concerts, family concerts, workshops and demonstrations.

Having now recorded several commercial CDs, the group has attracted much critical acclaim. Their recording of Sir Harrison Birtwistle's Chamber Music for Winds was selected by the Sunday Times, BBC Music Magazine, Gramophone, and BBC Radio 3 in their critics’ choices of outstanding releases in 2001.

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