

Deux-Elles

JEUX D'ÉTÉ

THE GALLIARD ENSEMBLE

Galliard



The medium of the wind quintet, consisting of flute, oboe, clarinet, horn and bassoon, was firmly established in France in the early nineteenth century by the 24 quintets of the Czech-born Antoine Reicha, professor at the Paris Conservatoire. That its existence continued into the twentieth century is largely due to the efforts of Paul Taffanel, the leading French flautist of his time, an influential teacher, and in later life an important conductor. In 1879, he founded the *Société de Musique de Chambre pour Instruments à Vent*, which he directed for fifteen years in its promotion of concerts of wind chamber music. Surprisingly, although he was also a prolific composer, Taffanel wrote only one Quintet, and that was before the inception of the Society. It was his entry in a competition for a new wind quintet organised in 1876 by the *Société des compositeurs de musique*. It was awarded the first prize, and was published and first performed in 1878. The *Quintet*, in G minor, adheres to the traditional forms associated with chamber music, and neatly solves the problems of giving each of the instruments an individual voice in counterpoint and combining them euphoniously in harmony. The first movement is predominantly lyrical, but is given a sense

of urgency by its short-breathed opening theme, introduced in quiet octaves between low clarinet and bassoon, and recapitulated in a full-textured *fortissimo*. The second movement is an E flat major *Andante* with a principal theme introduced by the horn, a more active middle section, and a reprise led off by the clarinet with the horn adding a counter-melody. The finale is in the southern Italian dance rhythm of the tarantella, and anticipates the lively wit of twentieth-century French music in its sudden switches of key and its surprise ending.

Early in his career, Gabriel Pierné took part as pianist in some of the concerts of Taffanel's Wind Music Society, and one of his compositions was championed by Taffanel as conductor. Pierné in turn became a distinguished conductor, giving among other important premieres the first performances of Stravinsky's *Firebird* by the Ballets Russes. His *Pastorale* is an arrangement for wind quintet of the first piece in his 1887 *Album pour mes petits amis*, 'Album for my little friends', for piano. In the 6/8 metre traditionally associated with its genre, it places suitable emphasis on the pastoral piping of the oboe.

Eugène Bozza's career followed a northerly direction: he was born in Nice on the Mediterranean, studied and worked as a conductor in Paris, and in 1951 became director of the music school in Valenciennes near the Belgian border. He wrote a large number of pieces for wind instruments, including several for wind quintet. His *Scherzo*, published in 1944 with a dedication to the newly founded Paris Wind Quintet, is a virtuoso miniature indebted both to Rimsky-Korsakov's *Flight of the Bumble-bee* and to the fairy world of Mendelssohn's *Midsummer Night's Dream* music.

Darius Milhaud was one of the most innovative French composers of the twentieth century, a pioneer of the use of jazz idioms, of percussion writing and of polytonality (more than one key at once). A member of a provençal Jewish family, he left France after the Nazi invasion in 1940 for California, where he taught at Mills College. He may have been carrying his wind quintet suite *La cheminée du roi René* in his luggage: it was written in the summer of 1939 and first performed at Mills College in March 1941. The music is mostly adapted from Milhaud's contribution to the score of the 1939 film *Cavalcade d'amour*, based on parallel love

stories set in the seventeenth, nineteenth and twentieth centuries – among which Milhaud chose the earliest. The title of the suite refers to a ruler in an even earlier period, the fifteenth-century King René of Provence, and to the sunny spot in the centre of his capital, Aix, known as "King René's fireplace", where he used to stroll every day. The first three of the seven short movements represent in turn a procession, a gentle "Morning Serenade" and deft "Jugglers". *La Maousinglade*, according to a note in the score, is the name (literally meaning "badly arranged") of a district in Milhaud's native provençal countryside; *Joutes sur l'Arc* were nautical tourneys on the river Arc; *Chasse à Valabre* (which the flautist begins on piccolo) depicts hunting parties at the castle of Valabre. The *Madrigal-Nocturne* provides the equivalent of a zoom-out ending of a film.

In his late twenties, Milhaud was a member of what was dubbed Les Six, a group of six composers who wrote deliberately cheerful, inconsequential (and un-Germanic) music in the wake of the First World War. Perhaps the last composer to inherit the carefree aesthetic of Les Six was Jean Françaix, who as a child prodigy was encouraged by Ravel and taught

by the redoubtable Nadia Boulanger. His work list shows a distinct leaning towards wind instruments. The first of his two wind quintets was written in 1948 and dedicated to the wind quintet of the Orchestre National, though it had to wait until December 1954 for its first performance, by the Quintet of the Austrian Radio Orchestra. This delay was perhaps caused by the extreme demands the piece makes both on individual techniques and on ensemble coordination. After a deceptively calm introduction, the *Allegro assai* sets the pace with irregular rising oboe scales answered by downward chromatic scales on *cuivré* (“brassy”) horn, over an intricately dovetailed accompaniment; and it keeps up its momentum all the way to a final section of overlapping flute and clarinet arpeggios. The second movement is a high-speed scherzo with a slower, waltz-like trio, punctuated by bursts of the scherzo tempo but then slowing further. The third consists of a theme led by the oboe and five contrasting variations, which each begin by replicating the initial opening-wedge shape of the theme. The finale is in the time of a brisk “French march”, whipped along by flute and clarinet arpeggios, and twice coming to a stuttering halt – though not for long.

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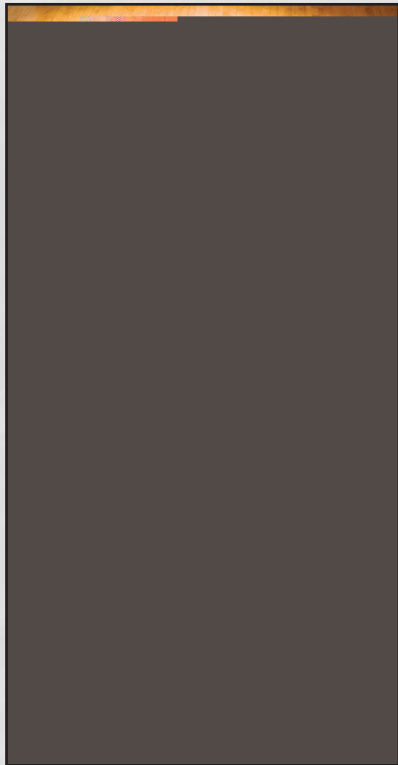


Photo Eric Richmond

As former BBC New Generation Artists the Galliard Ensemble has become one of Britain's leading chamber groups, with repertoire ranging from Mozart and Beethoven to Berio and Schoenberg. Soon to celebrate their 20th anniversary, they have performed in many of the world's leading venues and festivals, including the Wigmore Hall, South Bank Centre, Bridgewater Hall, Sage Centre, BBC Proms, and in countries including Portugal, Spain, France, Ireland and Lithuania. They have worked with some of the greatest contemporary composers, including György Ligeti and Sir Harrison Birtwistle. They are frequently broadcast on BBC Radio 3 as well as internationally. The ensemble's CDs have been selected by the Sunday Times, BBC Music Magazine, Gramophone, and BBC Radio 3 in their critics' choices of outstanding releases.

Kathryn Thomas ~ Flute

Kathryn Thomas, selected by the Times as a 'Great British Hope', is a graduate of the Royal Academy of Music, and has been made an Associate of the Royal Academy of Music for distinction in the music profession. She regularly appears as a recitalist and chamber musician at venues such as the Wigmore Hall, the South Bank Centre and the Bridgewater Hall, and at festivals including the BBC Proms, and is frequently broadcast on BBC Radio 3 and internationally. Kathryn has worked with many leading composers including György Ligeti and Sir Harrison Birtwistle, and

has given many British and world premieres. She has performed with orchestras, including appearing as guest principal with the London Sinfonietta. Her concerto performances include works by Ibert, Honegger, Arnold, Bach, Barber, Rawsthorne, Mozart and Telemann. Kathryn has released two critically acclaimed solo CDs for Deux-Elles Classical Recordings (*Pièces Romantiques*, DXL 923; *Fauré and his Circle*, DXL 1125).

Owen Dennis ~ Oboe

Owen Dennis read Mathematics at Corpus Christi College, Cambridge and graduated with a first class honours degree in 1995. He then studied at the Royal Academy of Music with Douglas Boyd and at the Rotterdam Conservatoire with Emanuel Abbuhl, winning the Leila Bull prize for oboe as well as the 1999 Royal Overseas League Wind Final. With the Galliard Ensemble, Owen has released many CD's including the first recording of Birtwistle's 'An Interrupted Endless Melody' for oboe and piano. As a BBC Radio 3 New Generation artist, Owen has performed the Mozart *Sinfonia Concertante* with the BBC Symphony Orchestra and numerous live broadcasts, in particular Britten's *Metamorphoses after Ovid* for solo oboe in the BBC Proms. In addition to his chamber music, he freelances with the London Philharmonic Orchestra, the London Mozart Players and the London Sinfonietta and holds the Principal Oboe seat with English Touring Opera.

Katherine Spencer ~ Clarinet

Clarinetist Katherine Spencer made her concerto debut at the age of fourteen at the Royal Festival Hall and has since performed there as concerto soloist many times. She has appeared as soloist at the Birmingham Symphony Hall and Queen Elizabeth Hall, made many live Radio 3 solo broadcasts, and performs regularly on Classic FM and European radio stations on both modern and period instruments. She has recorded the Brahms Sonata and Beethoven Trio for the Oxford Classic label with Sam Haywood and Martin Storey. Her past prizes include Yamaha European Foundation award winner and prize winner in Concertina Praga competition that lead to tours throughout Europe. She continues to perform internationally with her Duo partner Sam Haywood. As a chamber musician Katherine is a long-standing member of the Galliard Ensemble as well as being a member of many other diverse ensembles. She has also performed Mozart with the remaining members of the Amadeus Quartet. Katherine has been a member of the Orchestra of the Age of Enlightenment for the last 6 years as well as guest principal in The Irish Chamber Orchestra and Gabrieli Consort and Players.

Richard Bayliss ~ Horn

Richard enjoys a varied musical career, encompassing historical performance, orchestral music, chamber music and musical theatre. His studies at the Royal Academy of Music (RAM) led to solo appearances with the RAM String

Orchestra in Haydn's Concerto for two horns and Britten's Serenade for tenor, horn and strings. Richard performs regularly with many of the UK's symphony and chamber orchestras and he has a passion for early music, working with Gabrieli Consort, Academy of Ancient Music and English Baroque Soloists among others. As well as being a founder member of the Galliard Ensemble, Richard's interest in chamber music has led to performances of the Mozart Quintet for horn & strings and recordings with the Wallace Collection and the Golden Section brass ensembles.

Helen Storey ~ Bassoon

Helen studied at the Purcell School of Music before continuing her studies with scholarships to the Royal Academy of Music and the Hochschule für Musik in Vienna, studying with John Orford, Rachel Gough, Milan Turkovic, and David Chatterton. After several years of freelancing Helen took a position in the Royal Philharmonic Orchestra where she has been a member for 12 years. She continues to freelance with groups such as the English Chamber Orchestra and the London Symphony Orchestra alongside her positions in the RPO and the Galliard Ensemble. Helen has recently become a member of the professorial staff at the Guildhall School of Music and Drama in London where she teaches undergraduate and postgraduate students as well as coaching chamber music. Helen has been a member of the RPO education team since joining

the RPO, taking music into schools, hospitals, day centres and youth clubs. Helen plays on a 10000 series Heckel bassoon.

Also available by the Galliard Ensemble:

Harrison Birtwistle, "Refrains and Choruses"
DXL1019

Ibert, Berio, Ligeti, "Opus Number Zoo"
DXL1025

Portuguese Wind Quintets, "LIGHT-DISTANCE"
DXL1084

Further information at:
www.galliardensemble.com

Cover art work "Sunk" by Ashley Davies.

Ashley Davies has an art studio practise in East London where she creates works for national exhibitions and solo projects. She also works as Artist/Educator for the Courtauld Institute, Somerset House Trust. The Galliards and Davies have collaborated on projects together for the last 8 years, ranging from joint art/music exhibitions at the South Bank Centre, London, to art/music workshops throughout Britain. Ashley Davies produced over 15 art works in response to the collection of music on *Jeux d'été* and this one "Sunk" is a wonderful celebration of the colourful music within.



Photo Eric Richmond

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Paul Taffanel (1844–1908)

Quintet

- 1 Allegro con moto 9:57
- 2 Andante 6:19
- 3 Vivace 7:50

Gabriel Pierné (1863–1937)

- 4 Pastorale, Op. 14 No. 1 3:05

Eugène Bozza (1905–1991)

- 5 Scherzo, Op. 48 2:41

Darius Milhaud (1892–1974)

Suite: La cheminée du roi René, Op. 205

- 6 Cortège 2:01
- 7 Aubade 1:37

- 8 Jongleurs 1:09

- 9 La Maousinglade 2:15

- 10 Joutes sur l'Arc 0:53

- 11 Chasse à Valabre 1:30

- 12 Madrigal-Nocturne 3:13

Jean Françaix (1912–1997)

Quintet No. 1

- 13 Andante tranquillo –
Allegro assai 4:21

- 14 Presto 4:50

- 15 Theme: Andante and Variations 6:56

- 16 Tempo di marcia francese 4:12

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