

Blockflute Band

Descant

Ellen O’Gormann
Margaret Roach

Treble

Sylvia Davies
Val Giltrow-Tyler
Ellen O’Gormann
Hildegard Reynolds

Tenor

Mary Bishop
Val Giltrow-Tyler
Pat Parrot
Simon Toomer

Bass

Barbara Ashwell
Peter Cotterill
Brian Edwards
Peter Griffiths

conducted by Richard Little

BRISTOWE CONSORT

Barbara Ashwell
Val Giltrow-Tyler
Richard Little
Ellen O’Gorman
Simon Toomer

Francamente Quartet

Fiona Frank violin
Nicholas Day violin
Chloë Small viola
Carolyn Little 'cello

Telemann Trio Sonata

Richard Little (recorder), Fiona Frank, Carolyn Little ('cello), Matthew Redman (virginals)

*The Bristol Branch of the Society of Recorder Players would like to thank ATA West
Advertising for the provision of rehearsal facilities.*



SOCIETY OF RECORDER PLAYERS, BRISTOL BRANCH

presents a

CONCERT

given by

Blockflute Band

The Bristowe Consort

Francamente Quartet

Matthew Redman (virginal)

Bristol Music Club

76, St. Paul's Road, Clifton, Bristol BS8

Friday 21st May 1999 8.00pm

PROGRAMME

Parties sur les fleut dous à 3
transcribed by Edgar Hunt

J.C. Faber (fl.1730)

Overture, Bourrée, Air, Marche, Menuets I & II, Air

String Quartet No.3 E flat

J.C. de Arriaga (1806-1825)

Allegro, Pastorale (Andantino), Menuetto (Allegro), Presto agitato

Motet *Jubilato Deo*
arr. for recorder quintet by Greg Lewin

H.L. Hassler (1562-1612)

The Winds of Change (1996)
for recorder quintet

Michael Short

“...the music depicts the windmills which have been a part of the East Anglian landscape for centuries. They were used for grinding corn and draining marshes, but eventually more efficient machines took over their work and they fell into ruin. But a new technological type of windmill has recently appeared in the countryside, to generate electricity from the wind. The music reflects these changes: a peaceful landscape with mill sails turning gently in the breeze, disturbed first by a spatter of rain followed by sunshine and then strong gusts of wind, after which the mills fall silent. Then the new electrical generators start up and are soon whirring with a strange sound, which breaks off to allow the piece to finish with a brief reminiscence of the windmills of former times. [M.S.]

INTERVAL

Fantasia à 4
arr. for recorders by Marylin Wailes

W. Byrd (1586-1630)

Bonny Tyneside (Northumbrian folk tunes)
Suite for 5 recorders (1996)

arr. Paul Clark

*Bonny Tyneside, Sandgate Lass's Lamentation,
The Water of Tyne, My deary sits ower late up*

Trio Sonata C min
for recorder, violin and basso continuo

G.P. Telemann (1681-1767)

Largo, Vivace, Andante, Allegro

Suite No. 2 à 5

J.H. Schein (1586-1630)

Pavan, Galliard, Courante

Concerto Grosso Op.3 No.4
arr. for recorder quintet by Philip Evry

F. Geminiani (1687-1762)

Andante-Allegro-Adagio-Allegro

Two pieces for virginal

Variations on Sellinger's Round
Fantasia ut re mi fa sol la

W. Byrd

John Bull (1562-1628)

Four Greek Dances
traditional melodies set for four recorders by Paul Clark

Tsamikos, Hassapikos, Kalamantianos, Pentozali

Tsamikos: A martial dance performed by guerrillas (Klephts) on their way down the mountain to battle, with stamps leaps and cries of "Oppa", the men vying with each other in intricacy of step and nobility of demeanour.

Hassapikos: A dance originally from Crete, with action similar to a very smooth and unexaggerated Charleston, danced by Greek butchers on their feast day. The rhythm is marked by clearly defined foot beats with a continuous bending and stretching of the knees, giving an undulating movement. A chain dance with hands on the shoulder of the man in front, the short steps covering little ground.

Kalamantianos: The Greek national dance of today. A circular dance led by one who sings and waves a handkerchief aloft, now and then detaching himself from the group to perform intricate swirls and jumps called "scherza". When exhausted, he throws the handkerchief to another dancer who takes over. The dance is slow and smooth in character.

Pentozali: A springing, energetic dance that works up to a great speed, mainly performed by men, dancing in a chain, with hands on each others' shoulders. The chain may subdivide

but eventually reunites when the music is at its fastest, the dancers finally dancing on the spot. This dance is of Cretan origin. [P.C.]