

Barry Tone's Fantastic Adventure

Donald Bousted (baritone ukuleles);

Celia Ireland (recorders)

TRACK LIST

1. **Air and Two Eclogues: Air** Peter Thompson
2. **Air and Two Eclogues: Eclogue 1** Peter Thompson
3. **Air and Two Eclogues: Eclogue 2** Peter Thompson
4. **Santa Orosia: El ciervo** Choan Gálvez
5. **Santa Orosia: Procesión corta** Choan Gálvez
6. **Santa Orosia: Procesión larga** Choan Gálvez
7. **Santa Orosia: Pedro Gil** Choan Gálvez
8. **Santa Orosia: La liebre** Choan Gálvez
9. **Santa Orosia: Pichadero** Choan Gálvez
10. **Santa Orosia: La puñalada** Choan Gálvez
11. **Santa Orosia: Las viñetas** (two baritones, overdubbed) Choan Gálvez
12. **Santa Orosia: Por los pies** Choan Gálvez
13. **Santa Orosia: Tudela** Choan Gálvez
14. **Santa Orosia: La guzada** Choan Gálvez
15. **Santa Orosia: La cardelina** Choan Gálvez
16. **Santa Orosia: El naranjero** Choan Gálvez
17. **Santa Orosia: La niña** Choan Gálvez
18. **Santa Orosia: La corderita** Choan Gálvez
19. **Santa Orosia: La Alemania** Choan Gálvez
20. **Santa Orosia: El coplé** Choan Gálvez
21. **Fantasia No. 1: from the 1st book of tablature for the Renaissance Guitar**
Guillaume Morlaye (ukulele tablature by Michael Walker)
22. **A Melancholy Suite: From a Window** Gilbert Isbin
23. **A Melancholy Suite: A Brief Encounter** Gilbert Isbin
24. **A Melancholy Suite: A Simple Gift of Hope** Gilbert Isbin
25. **A Melancholy Suite: Full Moon Blues** Gilbert Isbin
26. **Caoineadh do chara:** Jim Dalton
27. **Nocturne: Snow Spruces** Martin Bright
28. **Fantasia No. 1: from the 4th book of tablature for the Renaissance Guitar**
Grégoire Brayssing (ukulele tablature by Michael Walker)
29. **Fantasia No. 4: from the 4th book of tablature for the Renaissance Guitar**
Grégoire Brayssing (ukulele tablature by Michael Walker)
30. **Fantasia No. 5: from the 4th book of tablature for the Renaissance Guitar**
Grégoire Brayssing (ukulele tablature by Michael Walker)
31. **La Bataille de lanekinn: adapted and re-written from the 3rd book of tablature for the Renaissance Guitar** Donald Bousted/Simon Gorlier

Programme

1. **Air and Two Eclogues:** for tenor recorder and baritone ukulele, 2020
Peter Thompson
2. **Santa Orosia** for ukulele in 5ths, 2021
Choan Gálvez
3. **Fantasie No. 1:** performed on baritone ukulele, 1552
Guillaume Morlaye with tablature for ukulele by Michael Walker
4. **A Melancholy Suite,** for ukulele in 5ths, 2020
Gilbert Isbin
5. **Caoineadh do chara,** for baritone ukulele in 5ths, 2012, rev 2021
Jim Dalton
6. **Nocturne: Snow Spruces,** for baritone ukulele 2021
Martin Bright
7. **Fantasies No 1, 4 and 5,** performed on baritone ukulele 1553
Grégoire Brayssing with tablature for ukulele by Michael Walker
8. **La Bataille de Ianequinn:** for soprano recorder and baritone ukulele, 2021
Donald Bousted/Simon Gorlier

Performers



Donald Busted

benefited from some excellent teaching, studying the guitar with Thomas Hartmann, the lute with Christopher Wilson and early music with Peter Holman MBE and Ian Gammie. As an undergraduate his first study was lute and his specialism musical composition. Later, he took further guitar lessons with Antonio Albanes at the Guildhall School of Music and Oliver Hunt privately. As a guitarist, he had a long-established duo with flutist Lucinda Bunce with whom he gave recitals at venues including St John's Smith Square, St Martin's in the Fields and live on Classic FM. In 2017, he discovered the classical ukulele through the inspirational work of John King. As a composer and festival director he has worked

with many composers and players specialising in new music and an ambition for the ukulele quickly emerged: to write, commission and perform new and compelling music for it. In 2020 he released his first CD, [The New Classical Ukulele](#) and in 2021 he released a digital album featuring the music of Belgian composer Gilbert Isbin, available on [Bandcamp](#). He actively updates his [YouTube](#) channel with a broad range of performances although he has chosen to specialise in new, contemporary music, having so far been the recipient of some 16 pieces written for him or in duo with percussionist Lee Ferguson or recorder player Celia Ireland. He enjoys performing and is a regular solo recitalist in the Norfolk area of the UK where he now lives.

Donald has a PhD in musical composition from the University of Huddersfield where he worked as a lecturer in composition from 1992 to 2000. He was a Leverhulme Artist in Residence at the London Metropolitan University in 2000-1 and has also worked as a part-time lecturer at Kingston University. His music and sound art has been performed internationally and broadcast in the UK, USA, the Netherlands, Sweden and France and appears on a number of CD recordings. A major, retrospective double CD/DVD of his work was released in Autumn 2007 called 'The End of the Beginning' and in 2021 a CD of his hour-long piece for trumpet and percussion, '19.5' was released as a digital album. He has presented his music and projects at many UK university music departments and conservatoires including the RCM, the RAM, Trinity College of Music and Leeds, Huddersfield, York, Keele, Goldsmith's and Surrey universities, and in the USA at LA MicroFest, in South Korea, Austria, Brussels and in Germany. He is founder and Director of Microtonal Projects and Musical Director of EUROMicroFest. Donald was a Cobbet Prize winner at the RCM. His teachers included the late Philip Cannon and Margaret Lucy Wilkins.

www.donaldbusted.com



Celia Ireland

Celia graduated from the Guildhall School of Music and Drama in 2003 and is now well-respected as a performer and educator. As a member of the UK's leading recorder ensemble, The Flautadors, she has performed at the Greenwich International Early Music Festival, Cork Early Music Festival, the Purcell Room and the Wigmore Hall, London. The Flautadors have released five albums, gaining a particular reputation for their research and programming of British music across the ages. Their recordings are

frequently broadcast on radio and they have appeared as guest artists on BBC Radio 3's 'In Tune' and the Radio 2 'Breakfast Show'. The Flautadors have a passion for expanding the recorder's repertoire. *Bavardage* (FHR, 2017) includes eight original compositions / arrangements and was described as 'a recorder album in a class of its own, well thought-through and brilliantly played' (WDR). In 2021, the Flautadors premiered Cheryl Frances Hoad's *Pieces of Light*, composed in celebration of their 20th anniversary. Celia has also enjoyed other diverse collaborations including: performing as Brandenburg soloist with the Adderbury Ensemble, recording on *The Awakening* film score at Abbey Road Studios, and playing alongside tabla and tanpura for the video premiere of *Raga Pahadi* by Jonathan Mayer (2021).

Celia is passionate about recorder education. In addition to private coaching and workshops, she holds teaching positions at Kingshott Preparatory School, Oundle School and the Peterborough Centre for Young Musicians. Celia has been a specialist recorder adjudicator for the Hong Kong Schools Music Festival in 2008, 2013 and 2017. She also regularly visits the Guildhall School of Music and Drama as an external recorder assessor. Celia's ongoing commitment to learning saw her return to the GSMD herself, to study for a Postgraduate Certificate in Performance Teaching, graduating with a distinction in 2021.

Programme Notes

Air and Two Eclogues (tenor recorder and baritone ukulele), 2020

These three pastorals were written as a direct response to Donald Boustead's call (in the 'Lockdown spring' of 2020) for new pieces for ukulele and recorder. I was struck, when I heard recordings of these instruments, singly and combined, of a certain 'innocence' of sound which seemed to return one to a far distant time (to ancient Greek or Roman days) when such simple piping and strumming was commonplace amongst the shepherd folk of the hills and meadows, as well as in the more sophisticated environment of the villas. Hence my use of the titles, Air and Eclogues (the latter being used for pastoral verse by poets such as Virgil and other Roman poets).

Peter Thompson

Santa Orosia (baritone ukulele in 5ths), 2021

Santa Orosia is a set of short pieces for ukulele in fifths inspired by the traditional melodies ('mudanzas') of the 'dance' of the small locality of Yebra de Basa, in Aragon, Spain. The Aragonese 'dance' ['dan θe] is a popular event that combines music, dance, and theatrical elements. The one from Yebra de Basa is celebrated on June 25th, on the feast of Saint Eurosia. Eight men, properly dressed for the occasion, perform a variety of stick dances to the music provided by a single musician, playing 'chiflo' and 'salterio'. The 'chiflo' is a three hole flute, naturally tuned in the mixolydian mode; the 'salterio' is a stringed instrument tuned to the root and fifth of the mode that provides a rhythmic drone when hit with a stick. One may identify this percussive drone with the *tambora* technique employed in some of these re-creations. The sources come from a variety of transcriptions and recordings, with special consideration of the recordings made by Alan Lomax at Alfonso Villcampa's home in 1952. Freedom has been taken, and creativity applied, in transforming the rhythms and melodies and applying harmonies and counterpoints. *Choan Gálvez*

Fantasie No. 1: performed on baritone ukulele, 1552

This, and the Grégoire Brayssing Fantasies which follow later on the CD, were written for the Renaissance guitar and published by Morlaye under licence from Henry II between 1552 and 1553. The Renaissance guitar was similar in size to the baritone ukulele and had a single first string, then three courses (or pairs, strung very close together) of strings with the fourth, or lowest string, tuned in octaves. This means that it's possible to play Renaissance guitar music on the ukulele, either with re-entrant tuning, as is usual on the higher instruments (tenor, concert and soprano), or in linear tuning on a tenor with a 'low G' or a baritone - and the effect on either is broadly similar. Alternatively, there are eight-string tenor ukuleles with four courses of strings which, arguably, would produce a sound closer to the Renaissance guitar. When I started playing Renaissance guitar music on the ukulele I was less interested in authenticity and more interested in performing this little-played music on an instrument which sounded beautiful and which felt in some way connected to the music of the time. It's undoubtedly a very personal thing, but I felt that the baritone offered more than the higher instruments in this regard by means of its longer sustain and lute-like sound quality. So for the time being at least, this is my

preferred instrument. But above all it a huge pleasure to be able to play this music live because it's so rich and beautiful and so under-represented, even in the world of early music. As a former lutenist, I read French tablature (which uses letters to represent the frets and a kind-of shorthand rhythmic notation) but I have also been very grateful for Michael P. Walker's transcriptions from the facsimile editions into both staff notation and ukulele tablature (which uses numbers rather than letters). *Donald Bousted*

A Melancholy Suite (baritone ukulele in 5ths), 2020

Is a four movement composition. It appeared on the album 'Donald Bousted plays Gilbert Isbin, Two Suites for Ukulele', re-arranged for standard ukulele, which is available on [Bandcamp](#) and in the book '2 Suites For Ukulele' on [Amazon](#). All the pieces are melodic and accessible, qualities I always strive for, and refer to Renaissance, folk and jazz with a contemporary feel. *Gilbert Isbin*

Caoineadh do chara for baritone ukulele in 5ths, 2012, rev 2021

Caoineadh do chara is akin to an elegy or a French *tombeau*. The title is Irish for "lamentation (or keening) for a friend." I wrote it in response to the untimely passing of a friend and colleague who was a world-class multi-instrumentalist of Irish decent. Though I did not try to imitate the style, I imagined a harper/bard such as O'Carolan responding to loss with a musical tribute. *Jim Dalton*

Nocturne: Snow Spruces, for baritone ukulele 2021

I wanted to write a piece exploiting the sonority of the baritone ukulele and around the feelings of peace and stillness. As the piece started to come together in my head, a childhood memory returned; part of a family trip to Norway in the winter. One evening we skied through a snow-covered wood to a friend's lodge by a frozen lake. This poem says the rest:

Skiing through the Norwegian forest at night.

Trees loom over the narrow pathway,

Branches burdened; heavy luminous moonlit snow.

Beyond the swish of the skis and people's icy breath,

Is an immense engulfing stillness;

High trees, hidden forest, snow stifled sound.

White path winding to the frozen lake with ...

Stillness, stillness, stillness.

Martin Bright

Fantasies No 1, 4 and 5, performed on baritone ukulele 1553

There are six Fantasies by [Grégoire Brayssing](#) at the beginning of the Fourth Book of tablature for Renaissance Guitar as published in Morlaye's series. Grégoire Brayssing was a well-known lutenist and Renaissance guitar player living in Paris, although of German descent. As well as the Fantasies the volume, which is Brayssing's only surviving collection, contains his own arrangements of a number of psalms and chansons. Compared to Morlaye, his style is somewhat experimental and searching.

La Bataille de lanequinn: for soprano recorder and baritone ukulele, 2021

The last piece in the third book of tablature for Renaissance guitar, which comprises mostly arrangements of songs by Simon Gorlier, is a duet for two guitars called *La Bataille de lanequinn*. Such battle-inspired pieces were common at the time and appear in vocal forms too - in fact Grégoire Brayssing's solo piece 'La Guerre' has quite similar repeating motives. As a long-time lover of ensemble music, I was excited to find this piece and started learning both parts (which are presented as one part following the other, rather than in score form). However, I soon realised that the parts didn't fit together. The first part, for example, started with 70 bars of 2 time followed by 27 bars of 3 time and yet the second part began with 59 bars of 2 time followed by 7 bars of 3 time. I experimented with adding repeats and experimented with various other theories about what could have gone wrong - but no end of crossword puzzle-type analysis seemed to indicate a solution. In the meantime, the opportunity arose to write a piece for recorder and baritone, so I decided to use the duet as a basis but introduce a little more 'battle angst' in a more modern, but hopefully sympathetic way. I have essentially used the majority of the second part for this piece with some ideas from the first part to start the recorder line. As the piece progresses the recorder often simply duplicates the beautiful melodic lines within the second part. The piece culminates with a dance-like, three-time battle sequence before finding a little resolution as it moves towards the end.

Composer Biographies



Peter Thompson

Peter Thompson was born in Peterborough in 1955. He studied composition with Carey Blyton at the Guildhall School of Music and Drama. In 1983, his String Quartet No. 1 won first prize in the MidNAG national composition competition. Since that date, his music has been widely performed, often at London's South Bank and other cultural centres. His music has also been broadcast, notably on Classic FM, and is available on CD. In 1995 he was a prize-winner in the Irish Music Rights Organisation (IMRO)

International Composers' Competition, and in 1996 he won the competition. In 2014

his Cello Sonatina was featured on the Sleeveless Records label by cellist Lionel Handy and pianist Nigel Clayton on their CD, *From Bohemia to Wessex* (“...lyrically captivating” BBC Music Magazine). He has written music in most genres – chamber music, vocal music, piano music and orchestral music (including four symphonies). Further information about Peter Thompson’s music can be found on www.fandmusic.com.



Choan Gálvez

Choan Gálvez (b. 1976) is a Spanish composer and performer. With a teenage background in punk, rock and folk music, he later developed a liking for jazz and classical guitar. After picking up the ukulele, he started writing soothing music and pedagogical materials that have been compiled in the album *Lullabies for Astronauts* (2018) and the book *50 Miniature Studies for Ukulele* (2021). His works of contemporary style for solo ukulele have been premiered by the likes of Giovanni Albinoni, Donald Bousted, and Samantha Muir, and have been well received by classical ukulele enthusiasts. Gálvez’s scores are published

by The Ukulele Bookshop.
<https://www.choan.es/>



Gilbert Isbin

‘Belgian composer Gilbert Isbin is one of the most interesting, dynamic and poetic composers writing for the guitar today.’ (Mel Bay)

Gilbert Isbin’s compositional and performing style defies genre, blending elements of contemporary classical, jazz, folk, early music, world music and improvisation. His compositions for guitar(s), lute(s), ukulele, theorbo, renaissance guitar, baroque guitar, bass, ensemble and songs (approximately 400 so far) are published by Mel Bay,

Berben Edizioni Musicali, The Lute Society (UK), Lantro Music, Golden River Music, Kameleon Editions, Auark Ed and VRT Publishing. They have been performed and recorded by among others Rob MacKillop (UK), Donald Bousted (UK), Sandro Di Stefano (IT), Frabrice Desmets (FR), the guitar quartet Four Times A Lady (B), Quartetto Chitarristico Italiano, the guitar duo Duo D’Atenas (GR), the Spectra Ensemble (B), lutenists David Van Ooijen, (The Netherlands), Stuart Walsh,(UK), Stathis Skandalidis (GR), Lieven Misschaert (B), reedplayer Kurt Bertels (B), marimba player Jonathan Bonny (B), singers Marie Schoenbock (FR), bass players Cameron Brown, Joe Fonda, Scott Walton, Robbe Desmet and percussion players Vasilis Stefanopoulos and

Chris Joris. Gilbert has performed at festivals and major venues throughout Europe and the USA.

<https://gilbertisbin.com/>



Jim Dalton

James (Jim) Dalton is an American composer and performer. He has been a professor of music theory at the Boston Conservatory at Berklee since 2000. Dalton's compositions have been performed throughout the United States, Canada, and Europe by the Providence Mandolin Orchestra, Enigmatica, Toronto Camerata, Ensemble Decadance, Transient Canvas, Scottish Voices, Sharan Leventhal, Stephen Altoft, Paul Ayres, Aaron Larget-Caplan, Michael Nix, Donald Bousted, and Carson Cooman; and at such venues as the National Cathedral (Washington, D.C.), the Kansas Symposium of New Music, Musiques Nouvelles (Lunel, France), EUROMicroFest, Sound (Festival of New Music, Scotland), and Akademie der Tonkunst (Darmstadt,

Germany). He studied composition with George Walker, Louie White, Neely Bruce, Robert Dickow, and Daniel Bukvich; and guitar with Michael Newman and John Abercrombie. As a music theorist (as well as composer), Dalton's interests and research have ranged from palindromes and symmetrical musical structures to just intonation and microtonality. He has presented at conferences in the United States and abroad, including the Society for Ethnomusicology, the Society for American Music, "Beyond the Semitone" (Aberdeen, Scotland), the 17th International Music Theory Conference (Vilnius, Lithuania), and the Nova Contemporary Music Meeting 2018 (Lisbon, Portugal). Dalton performs on guitar, mandolin, banjo, and other plucked string instruments with soprano Maggi Smith-Dalton, specialising in historically-informed performance of 19th- and 20th- century American music. He freelances in orchestral, chamber music, new music, and theatre/ opera pit orchestra settings and has played with orchestras around the world including the Macao Orchestra in China and the Orquesta Filarmónica de Jalisco in Guadalajara, Mexico. Dalton contributed to *Music in American Life (ABC-CLIO)* and *Banjo Roots and Branches (University of Illinois Press, 2018)*. He is the author of *Mandolin for Beginners (Alfred, 2001)*. He has written prefaces to several scores published by Musikproduktion Höflich, (Munich, Germany).

<https://bostonconservatory.berklee.edu/directory/jim-dalton>



Martin Bright

studied percussion and composition at the Royal College of Music, studying with Anthony Hedges and Dr Bernard Stevens. Martin's interest in composition started much earlier and as a young child he used to sing tunes that his father, also a composer, used to transcribe. He was a junior at Trinity College of Music, and whilst at sixth-form college, had composition lessons with Alan

Ridout at the RCM. Martin joined the co-operative *Four Composers* (Donald Boustead was also a member) which promoted concerts in London venues, including the Purcell Room on the Southbank, where his piece, *Quartet for Uitenhage* was performed by the Goldsmith's Quartet. Compositions by Martin include chamber music, percussion ensemble, choral and orchestra works and, in other styles, he has arranged and written music for his Cuban style descarga band and jazz-funk quintet. He contributed a piece for soprano ukulele and percussion, *Water No.20*, to Donald Boustead's first album *The New Classical Ukulele* and in addition to that his most recent commissions have been: *Reeds Sway At Water's Edge*, a three movement work for percussion ensemble and dancers (inspired by the Bronze Age people who lived in the Must Farm/Flag Fen complex in Peterborough) for Peterborough City Council's Music Hub and a large, dramatic orchestral work for the City of Peterborough Symphony Orchestra *Akpallu: Protector*, based on the composer's response to the fine stone-relief sculptures of the ancient Assyrians. Martin is currently working on a piece for The Medlock Ensemble for string orchestra and bassoon soloist based around the concept of the external and internal mind.

Thanks

I would like to thank all the composers whose work is featured here for their music and their helpful collaboration.

Thank you so much to my wonderful daughter Dorothy Bousted (Dot) for her CD artwork.

I would particularly like to thank Celia Ireland for her dedication and making sure we managed to get into the studio despite some untimely Covid interruptions.

Credits

Portrait of Peter Thompson sketched by [Jennie Slater](#)

Photo of Gilbert Isbin by Marie Anne Ver Eecke

Production by Donald Bousted at Pott Row Studios, Norfolk UK



Instruments

In this recording there are two baritone instruments used; a large instrument made by Pono, called a baritone/guitar because it has a body almost as big, but not as deep as a classical guitar, and a 'standard' baritone made in Canada by Heidi Litke of Red Sands. The former is tuned in the usual way for a baritone: D G B E, exactly the same as the top four strings as a guitar and sounding at the same pitch as a guitar; the latter is tuned in fifths C, G, D, A, exactly the same as a viola.

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