

The New Classical Ukulele

Donald Bousted (ukulele); Lee Ferguson (percussion)

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TRACK LIST

1. **Water No. 20** by Martin Bright
2. **Five Etudes: Conundrum (1+3)** by Loretta K. Notareschi
3. **Five Etudes: Spinning (My) Wheels (2+2)** by Loretta K. Notareschi
4. **Five Etudes: Thinking (3+1)** by Loretta K. Notareschi
5. **Five Etudes: Possibilities (3+1)** by Loretta K. Notareschi
6. **Five Etudes: What Lies Ahead (1+3)** by Loretta K. Notareschi
7. **Februa** by Hilary Robinson
8. **Three Meditations on Heraclitus: The sun is new each day** by Jim Dalton
9. **Three Meditations on Heraclitus: The way up and the way down are one and the same** by Jim Dalton
10. **Three Meditations on Heraclitus: The cosmos speaks to us in patterns** by Jim Dalton
11. **Theme & Variations on the Dowie Dens of Yarrow: Theme** by Samantha Muir
12. **Theme & Variations on the Dowie Dens of Yarrow: Variation 1** by Samantha Muir
13. **Theme & Variations on the Dowie Dens of Yarrow: Variation 2** by Samantha Muir
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15. **Theme & Variations on the Dowie Dens of Yarrow: Variation 4** by Samantha Muir
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17. **Theme & Variations on the Dowie Dens of Yarrow: Variation 6** by Samantha Muir
18. **Theme & Variations on the Dowie Dens of Yarrow: Variation 7** by Samantha Muir
19. **Theme & Variations on the Dowie Dens of Yarrow: Variation 8** by Samantha Muir
20. **Theme & Variations on the Dowie Dens of Yarrow: Variation 9** by Samantha Muir
21. **Four Moods: Quiet** by Loretta K. Notareschi
22. **Four Moods: Excited** by Loretta K. Notareschi
23. **Four Moods: Sad** by Loretta K. Notareschi
24. **Four Moods: Righteous** by Loretta K. Notareschi
25. **Thank You For Staying (with Her)** by Donald Bousted

Programme

1. Water No. 20 for soprano ukulele and glockenspiel, 2020

Martin Bright

2. Five Etudes (tenor ukulele)* 2018

Loretta K. Notareschi

- I. Conundrum (1+3)
- II. Spinning (My) Wheels (2+2)
- III. Thinking (3+1)
- IV. Possibilities (3+1)
- V. What Lies Ahead (1+3)

Published by Disegni Music

3. Februa (soprano ukulele) 2020

Hilary Robinson

4. Three Meditations on Heraclitus (tenor ukulele) 2020

Jim Dalton

- I. The sun is new each day
ὁ ἥλιος νέος ἐφ' ἡμέρη ἐστίν
- II. The way up and the way down are one and the same
ὁδὸς ἄνω κάτω μία καὶ ὡυτή
- III. The cosmos speaks to us in patterns
γινομένων γὰρ πάντων κατὰ τὸν λόγον

5. Theme & Variations on the Dowie Dens of Yarrow (tenor ukulele) 2018

Samantha Muir

- I. Theme
- II. Variations 1-9

Published by Les Productions D'oz

6. Four Moods for baritone ukulele, 2020

Loretta K. Notareschi

- I. Quiet
- II. Excited
- III. Sad
- IV. Righteous

Published by Disegni Music

7. Thank You For Staying (with Her) for baritone ukulele and vibraphone, 2020

Donald Bousted

**where the instrument is in brackets, the score is written for any of the higher ukulele family - the instrument used for the recording is shown in brackets*

Performers



Donald Busted

benefitted from some excellent teaching, studying the guitar with Thomas Hartmann, the lute with Christopher Wilson and early music with Peter Holman 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. Donald plays three beautiful instruments: a soprano by D J Morgan (UK); a tenor by Beau Hannam (USA) and a baritone by Red Sands Ukuleles (CAN).

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 throughout the UK, in America, Austria, Australia, Germany, Holland, Belgium, Switzerland, France, South Korea, Czechoslovakia and Croatia and broadcast in the UK, USA, the Netherlands, Sweden and France. Donald's music for recorder is published by Moeck Verlag in Germany, Orpheus Music in Australia and Questions de Tempéraments in France. CD recordings include: A Journey Among Travellers (Kathryn Bennetts and Peter Bowman, recorders); A Woldgate Requiem (Kevin Bowyer, organ); Tears (Tubalaté, tuba quartet); The Rhythm Spring (Summerhayes and Brown, violin and piano); Yasser Describes his Polemic (and adds some footnotes) and My Josephine your pretty scale trumpet (Stephen Altoft, trumpet). A major, retrospective double CD/DVD of his work was released in Autumn 2007 called 'The End of the Beginning'. 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, in 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



Lee Forrest Ferguson

is no stranger to diversity, having played Bossa Nova, Traditional Irish music, Rock, Heavy Metal, and Jazz Fusion, as well as Baroque and Classical chamber and symphonic music. As a performer of new music, Lee works mostly in solo and chamber music genres, and plays with the Holst Sinfonietta, the New Music initiative, SUONO MOBILE, and with Stephen Altoft as duo Contour. A founding member of the Black Forest Percussion Group, he directed, in 2016,

a highly successful performance of Steve Reich's *Drumming*. He collaborates with percussionist/composer Michael Kiedaisch, flutist Helga Zuccaro, the sound artist Ephraim Wegner, pianist/improviser/composer Thomas Wenk and the graphic designer, SUAN. Committed to the dissemination of new music, Lee has conceived music education projects such as Paper Music and Spielzeug Music. Lee studied as a scholarship student at the University of Iowa under Thomas L. Davis (1991-5). In 1995 he received a Bachelor of Music in percussion performance and then was awarded a Fulbright Scholarship to study with Bernhard Wulff at the Staatliche Hochschule für Musik in Freiburg, Germany (1996-8). Lee was a member of the Freiburger Schlagzeugensemble, which received first prize in the Wettbewerb der deutschen Musikhochschulen for the category 'New Music' (Leipzig 1998). He has played with Ensemble Recherche, Ensemble Surplus, the Basel Symphony Orchestra, MusikFabrik NRW and ensemble chronophonie.

<http://www.duocontour.org>

Programme Notes

Water No. 20 for soprano ukulele and glockenspiel, 2020

After spending a very intense 13 months working on the dramatic, large orchestral commission *Akpallu: Protector*, it was a lovely contrast to write a piece for just two instruments! *Water No. 20* is named after a watercolour by the American abstract artist Lee Krasner. The painting is energetic and fun but with a tinge of something deeper going on too. The ukulele and glockenspiel naturally both occupy the higher range but have very different timbres: the two parts flit in and around each other in a scampering, impish and mischievous way. The middle section becomes a twisted waltz with darker overtones before returning to the opening. Floating between the quirky and dark are two more calm and reflective transitions. The piece's craziness takes over completely in the final bars. *Martin Bright*

Five Etudes (tenor ukulele) 2018

The *Five Etudes* are fingerstyle ukulele studies for the advanced beginner. Each etude is a destination in an emotional journey, beginning with one conundrum and ending with another. The pieces are meant to be introspective and expressive. The numerical formula in parentheses in the titles (e.g. 1+3) refers to the combination of stopped and open strings. *Loretta K. Notareschi*

Februa (soprano ukulele) 2020

The title Februa came about for two reasons. I sketched the ideas out in the month of February and noted their somewhat ritualistic character: parallel fifths and fourths hint at ancient music; a stately pace with pauses for contemplation suggests music with a purpose; the simplicity has an austere quality. At the same time, I read an article about the festival of Februa, a spring purification rite - and the piece in search of a title gained one. The ukulele is often seen in popular culture as a humorous instrument, but another view is to recognise it as a relative of the sort of easily-portable, simple stringed instrument that might have accompanied the celebrations and rituals of the past: four strings on a wooden frame, tuned in a standard fashion that enables a tradition of learning to play melodies whose origins are long forgotten as well as creating one's own. The music in this piece stems from the shape and feel of playing the ukulele; and I wrote it while learning to play the instrument myself. *Hilary Robinson*

Three Meditations on Heraclitus (tenor ukulele) 2020

Inspired by three quotes by Heraclitus (fl. c. 500 B.C.E.), I use various musical metaphors to represent them. Some of these metaphors may be more obvious than others but I prefer to leave them unidentified and allow both the performer and listener to create their own connections between Heraclitus' words and my music. The musical material of each movement derives from a different one of the three genera of ancient Greek music as follows: I. chromatic, II. diatonic, and III. enharmonic (pentatonic form). I make no attempt to imitate or even draw upon what we know of the ancient styles. My treatment of the genera is entirely idiosyncratic. *Jim Dalton*

Theme & Variations on the Dowie Dens of Yarrow (tenor ukulele) 2018

The Dowie Dens of Yarrow is a Scottish border ballad which tells the story of a young maiden who falls in love with a ploughboy. Her nine courtiers meet in a tavern and plot to kill the ploughboy. They ambush him in a valley on the banks of the Yarrow. Although the ploughboy puts up a brave fight he is mortally wounded. The maiden then dies of sorrow. I decided to use the beautiful, haunting melody as the basis for a set of variations which explore various finger style techniques on the ukulele. These techniques include chord melody, campanela, arpeggios, harmonics and tremolo. For Variation 5 I used a classical guitar style tremolo which involves playing one note with the thumb followed by three notes with the ring, middle and index fingers. Variation 8 modulates to the dominant with the major chords suggesting the victory of both the ploughboy and of love. But on the repeat the C major chord is quickly followed by A minor as the ploughboy succumbs. The final variation utilises natural and artificial harmonics to represent the enduring spirit of the heart. *Samantha Muir*



Four Moods for baritone ukulele, 2020

Labeled "Quiet," "Excited," "Sad," and "Righteous," each of the *Four Moods* is an expressive miniature. The pieces have a mix of easier and more difficult techniques, through which I intend intermediate players to develop new skills while playing enjoyable music. "Righteous," finished on June 3rd, 2020, expresses what was a national mood in the United States at that time with a short note: "End police violence."

Loretta K. Notareschi

7. Thank You For Staying (with Her) for baritone ukulele and vibraphone, 2020

Thank you for Staying (with Her) was written at the beginning of the Corona Virus pandemic. Like many people, I was very moved by the commitment and bravery of medical staff, not just by the NHS but throughout the world, as the severity of the pandemic unfolded. My emotions at the time are reflected, embedded really, in this music: from the stark emptiness of the opening and closing sections, where silence plays its part, to the energetic yet uneasy central section, much of which is in rhythmic unison with irregular metrical groupings. *Donald Bousted*

Composer Biographies



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 Bousted 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. In addition to *Water No.20* 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, and is due to be performed late in 2021.



Loretta K. Notareschi

Called a “bright wom[a]n with big ideas” (*Souls in Action*), Colorado composer Loretta K. Notareschi seeks to create “compassion” (*303 Magazine*) and connection through her “powerful” (*The Denver Post*) and “deeply personal” (*5280 Magazine*) music. Whether writing for string quartet or symphony orchestra, church choirs or classical ukulele, she seeks to move listeners with music of meaning.

Notareschi is a professor of music at Regis University and a faculty member of The Walden School Creative Musicians Retreat. She received master’s and doctoral degrees from the University of California at Berkeley, a bachelor’s of music from the University of Southern

California, and the General Diploma from the Zoltàn Kodàly Pedagogical Institute of Music, as a Fulbright Scholar. Her music has been performed around the world, and she has received awards and grants from the Cincinnati Camerata, IronWorks Percussion Duo, American Composers Forum, and GALA Choruses. In 2016, she was a TEDxMileHigh speaker.

<http://lorettanotareschi.com/>



Hilary Robinson

is a London-based composer and performer active across different genres of music, though her principal training is a classical one. She studied music composition in Manchester and at the Sibelius Academy in Helsinki (on a Finnish government scholarship) with teachers including Geoff Poole, Anders Eliasson and Kaija Saariaho. Hilary’s music has been performed on both sides of the Atlantic and at festivals including the Huddersfield Contemporary Music Festival and London’s ‘Music We’d Like to Hear’, as well as broadcast on BBC Radio 3 and Resonance

FM. Hilary is also a music educator, specialising in teaching adult students and curriculum design for adult music learners. She contributed recently to the development of Making Music organisation’s ‘Adult Music Learning Manifesto 2020’ and her teaching practice has featured in nationwide music teacher training materials in the UK. Some of Hilary’s scores are held in the British Music Collection, the rest are self-published.

www.hilaryrobinson.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, specializing 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>



Samantha Muir

Samantha studied classical guitar at the Royal College of Music in London and on graduating was awarded the Madeline Walton Guitar Prize. In 2012 she 'discovered' and fell in love with the ukulele. Now, much in demand as a classical ukulele workshop leader and performer she appears regularly at leading ukulele festivals across the UK and in 2019 toured Australia. She has been invited

to give presentations on the ukulele at the International Guitar Research Centre, the Guitar Foundation of America and the Dublin Guitar Symposium. Sam also specialises in the machete of Madeira, a forerunner of the ukulele, and is a member of the Consortium for Guitar Research at Sidney Sussex College, Cambridge. Determined to extend the boundaries of the ukulele she is currently doing a PhD on classical ukulele at the University of Surrey. Her compositions and arrangements are published by Schott and Les Productions d'Oz.

<https://samanthamuir.com/ukulele/>

Thanks

I would like to thank all the composers whose work is featured here. All have given useful feedback on the recordings and helped me on my way to the final versions. In particular, I am grateful to the three composers who wrote their pieces specifically for the CD: Martin Bright, Hilary Robinson and Jim Dalton.

I would like to thank Tony Mizen for his interest and agreeing to introduce the CD.

Stephen Altoft, who I work with on a number of diverse projects, kindly proofread these words and offered general feedback.

Last, but not least, I would like to thank Lee Ferguson for his fantastic contribution and for stepping in part-way through the project.

Credits

Dave Morgan Ukuleles

Beau Hannam Guitars and Ukuleles

Red Sands Ukuleles

Guitar Lift

Licence Reference: LM-0069107

