

KENNETH HESKETH was born in Liverpool in 1968 and studied at the Royal College of Music in London with Edwin Roxburgh, Simon Bainbridge and Joseph Horowitz. Prior to attending the Royal College of Music, he had already received commissions from and performances by the Royal Liverpool Philharmonic Orchestra, the National Youth Orchestra of Great Britain and the National Children's Orchestra.

As an undergraduate, performances included *Scherzo for Orchestra* at the Royal Festival Hall, London, by the National Children's Orchestra, *Harlequin* commissioned by the Royal Liverpool Philharmonic Orchestra with Sir Charles Groves and *Now Springes the Spray!* for soprano and orchestra. He has also written much occasional music including a ballet score for the English National Ballet School, part of a collaborative venture between the Royal College of Art, the Royal College of Music and the English National Ballet School.

He has recently completed *At God speeded Summer's End* for the BBC Philharmonic and *Netsuke* for the Endymion Ensemble, performed as part of the 75th birthday celebrations for Hans Werner Henze. *The Circling Canopy of Night*, written for Sir Simon Rattle and the Birmingham Contemporary Music Group, was performed at the BBC Proms in August 2001.

Kenneth Hesketh is currently writing a chamber opera for the English National Opera Studio based on *The Overcoat*, a short story by Gogol.

THE TERM 'Danceries' can be found in a copy of Playford's *Dancing Master* (published by Faber Music, ISBN 0-571-50723-9), an extensive collection of folk and popular tunes of the seventeenth century. This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. In *Danceries*, by Kenneth Hesketh, the melodies themselves are a mixture of old and new. Where the old occurs it has been adapted in mood and composition and is often interspersed with completely new material. The contemporary harmonies and rhythms bring a breath of new into these themes and add drama to the suite.

Lull Me Beyond Thee

Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name 'Poor Robin's Maggot'—a rather disconcerting title; 'maggot', however, in seventeenth-century parlance meant whim or fancy. This theme can also be found in *The Beggar's Opera* by John Gay (first performed in 1728) under the title 'Would you have a young lady'.

Catching of Quails

A colourful, buoyant scherzo on an original melody. The thematic material is shuttled around the band to contrast with full-bloodied tuttis. The last few bars fade to almost nothing—before a final surprise!

My Lady's Rest

A tender pavane, also on an original melody, with Moorish leanings. Beautiful solo passages, expressive contrapuntal writing and warm tuttis provide an opportunity to show off the most lyrical of playing.

Quodling's Delight

A clever combination of the seventeenth-century melody, 'Goddesses', with an original contrasting melody, creating a rousing and exuberant finale to the work.

The composer would like to express his most sincere gratitude to Phillip Littlemore for his assistance in the preparation of this score.

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Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Perc 1.

Perc 2.

Perc 3.