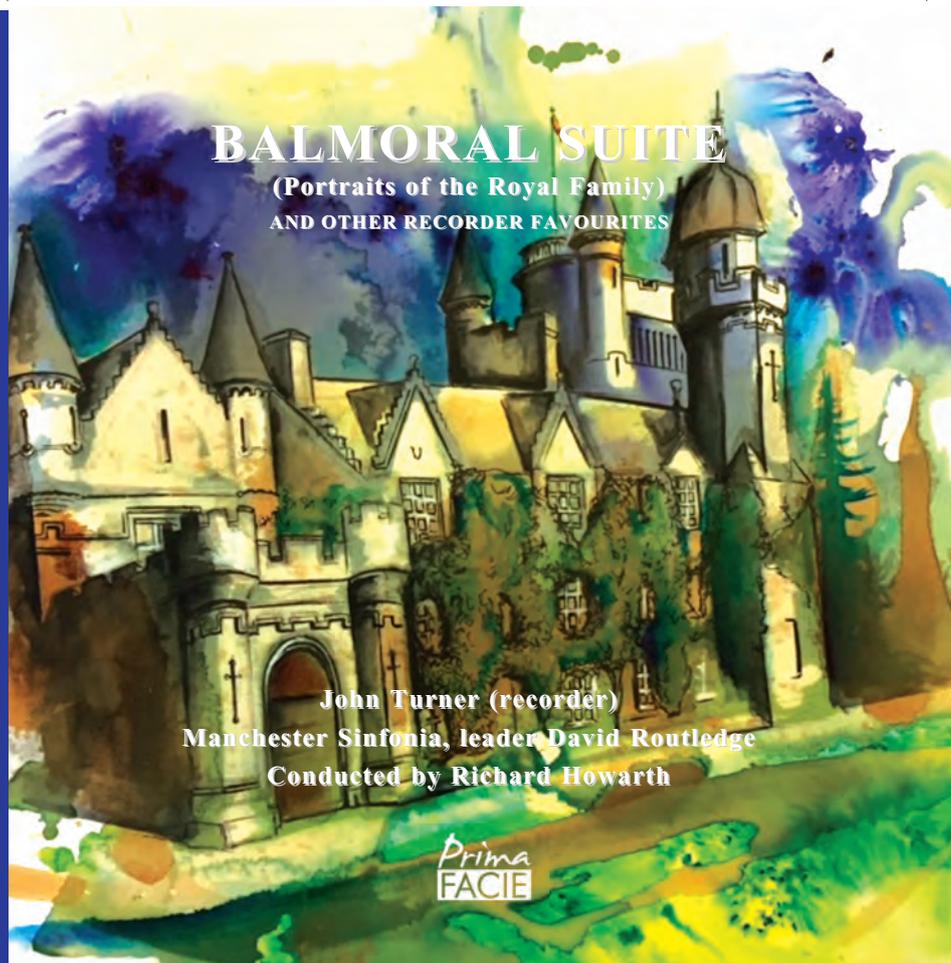




John Turner
photo by Steve Plews

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BALMORAL SUITE
(Portraits of the Royal Family)
AND OTHER RECORDER FAVOURITES

John Turner (recorder)
Manchester Sinfonia, leader David Routledge
Conducted by Richard Howarth

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BALMORAL SUITE AND OTHER RECORDER FAVOURITES

and a Few Rarities

John Turner (recorder)

Manchester Sinfonia, leader David Routledge

Conducted by Richard Howarth

1-5 Balmoral Suite, for recorder strings and harp

Overture – The Family Gathers; Grandpa hankers for the Past; A Graceful Beauty;

Enter Great-Grandpa; Rough and Tumble in the Nursery

The composer writes: I wrote this suite in 2017, as an affectionate tribute to a well-known family who habitually spend their summer holidays in the eponymous Scottish Highland abode. The work is a pastiche of Scottish folk music, with the occasional Modernist twist thrown in, to keep both listeners and players on their toes. Of the five movements, the first, *Overture - The Family Gathers* (descant, then soprano) begins with a certain regal poise, after which ensues a medley of tunes expressing the wide range of ages and personalities brought together, and the movement ends with everyone joining in an energetic jig. *Grandpa Hankers for the Past* (descant), in recognition of the somewhat conservative taste of perhaps the most musical family member, is written in a mannered, rococo style, with a straightforward ABACA structure, giving the recorder plenty of scope for ornamentation in the reprises of the opening section. *A Graceful Beauty* (treble), in simple ternary form, is lyrical throughout, with considerable interplay between the recorder and the upper strings. *Enter Great-Grandpa* (treble) gently acknowledges the growing frailty of the family's oldest member, depicting a difficult walking gait and a degree of understandable irascibility in the sections of dissonant harmony, especially where the strings play on the bridge. Finally, *Rough and Tumble in the Nursery* (soprano) brings the younger family members to the fore in a high-spirited romp.

ROBIN STEVENS was born in Newport, South Wales, in 1958 and studied music at Dartington College, Manchester University and the Royal Northern College of Music. He gained his doctorate from Manchester University studying composition under Philip Grange and Kevin Malone. His compositions include a tone poem *Mourning into Dancing* for orchestra, *Brass Odyssey* for brass band and six percussionists, a setting of the Te Deum for soloists, chorus and orchestra, two string quartets, a harp septet and much chamber and choral music. As a performer he is fluent on piano, cello and guitar, and as a vocalist has recorded two collections of his own songs.

Conductor:

Richard Howarth

Violins: David Routledge, Paula Smart, Alexandra Stemp, Lily Whitehurst, Simon Gilks, Susie Gibbon, Gemma Bass, Liz Rossi

Violas: Steven Burnard, Alex Mitchell

Cellos: Svetlana Mochalova, James Heathcote

Basses: James Manson, Martin Ludenbach

Harp: Anna Christensen Percussion: David Lewis, Ed Cervenka

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Hedges - Westfield Music

Pehkonen – Corinium Music

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Further information and contact @ <http://www.kate-obrien.co.uk>

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JOHN TURNER is one of the leading recorder players of today. Born in Stockport, he was Senior Scholar in Law at Fitzwilliam College Cambridge before pursuing a legal career, acting for many distinguished musicians and musical organisations (including the Halle Orchestra, the Royal Northern College of Music and the National Youth Orchestra of Great Britain), alongside his many musical activities. These included numerous appearances and recordings with David Munrow's Early Music Consort of London, the Academy of Ancient Music, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields and the English Baroque Soloists. He now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He has played as recorder soloist with the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, the English Baroque Soloists, the English Chamber Orchestra, and many other leading orchestras and ensembles. Concertos and works with orchestra have been written for him by Gordon Crosse, Anthony Gilbert, Peter Hope, Kenneth Leighton, Elis Pehkonen, Alan Bullard, John Casken, and many other distinguished composers. His recordings include no less than five sets of the Brandenburg Concertos, as well as the F Major version of Brandenburg Concerto No. 4 with Menuhin and George Malcolm, but lately he has made numerous acclaimed recordings of the recorder's contemporary concerto and chamber music repertoire, including four solo concerto discs, all of which have received critical acclaim. In the last few years he has played in Germany, Switzerland, Poland, France, New Zealand, Japan and the USA, and given many recitals on Radio 3 with pianist Peter Lawson. In all, he has given the first performances of over 600 works for the recorder. He was awarded an Honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music, and is a Visiting Distinguished Scholar of Manchester University.

MANCHESTER SINFONIA is a vibrant professional orchestra which serves a variety of purposes such as making CDs of music by living composers, accompanying choral societies and performing concerts either as self-promotions or engagements. Its members represent the cream of musicians in and around Manchester which is the key to producing exceptional performances of the highest quality. The vastly experienced Richard Howarth is the orchestra's Leader/Director/Conductor. The orchestra made its debut at the Carlisle Festival and was delighted to be asked for a return visit in 2011. Since then they have performed at the Bridgewater Hall in Manchester, accompanied Grimsby Philharmonic Society in a Gala Viennese concert and presented programmes of string repertoire at concerts in Chester and Holmes Chapel. Their debut recording was of music by Philip Spratley. This was followed by more CDs of music by Christopher Wright, Malcolm Arnold, John Manduell, Gordon Crosse and others.

Subscribers: Stanley Baty, Mark Bebbington, Richard and Margaret Beith, Jackey Birch, Alan Bullard, Anthony Burton, Roger Bury, Christopher Cotton, Eileen Currier, Graham and Jennifer Curtis, Alison Dale, Jeanne Dolmetsch, Trevor Donald, Adam J. Dopadlik, Dr. Martin Ellerby, Bridget Falconer-Salkeld, David Forshaw, Maggie Gibb, John Greenhalgh, Bill Hackwell, David Hardman, Robert and Monica Hastings, Michael Horwood, Peter Hick, Jacky Hodges, Dr. George Kurian, Dr. Kevin Malone, Prof. Linda Merrick, Sheila Milroy, Kathleen Morris, Graham Musto, Janice Ormerod, Charles Paterson, Prof. Richard and Mrs. Jane Rastall, Anthony Rowland-Jones, Oliver Smith, J. Martin Stafford, John and Françoise Sullivan, Roger W. Turner, Celeste Valery, Ron and Kath Vasey, Raymond Walker, Stephen Walsh.

6-10 *Geordie Tunes*, for recorder, strings and harp

Go to Berwick, Johnnie; Bonny at Morn; Fairly Shot of Her;
Blow the Wind Southerly; Bobby Shafto

PETER HOPE

These straightforward settings of five well-known Northumbrian tunes, originally for descant recorder and harpsichord (or piano) with optional cello, were made in 2009, and first performed on 2nd October in that year in Bury Parish Church by John Turner (recorder), Ian Thompson (harpsichord) and Jonathan Price (cello). The set was orchestrated by the composer in 2010, and premiered on 24th April in that year in Faversham, Kent, by John Turner with the Oare String Orchestra, conducted by Peter Avis.

PETER HOPE was born in Edgeley, Stockport, in 1930, and studied composition under Humphrey Procter-Gregg at Manchester University. After graduation he worked for two years in London with Ernest Tomlinson in the arranging department of Mills Music. Ever since he has been a full-time composer and music arranger. For many years he was a "house arranger" for the BBC Concert Orchestra, and many of his arrangements of traditional tunes for that orchestra, including *Mexican Hat Dance*, *Marching through Georgia*, *The Camptown Races* and *La Cucharacha*, have now become classics of their genre. He has created many albums and individual song arrangements for artists such as Jose Carreras, Kiri te Kanawa, Aled Jones, Dennis O'Neill and Jessye Norman, and has scored for other composers including John Williams and James Horner. He composed the theme music used for the BBC television news between 1969 and 1980, as well as the signature tune for the well-known radio programme *Gala Concert Hall*. Latterly he has fulfilled several commissions for Nacho Cano of the Spanish pop group Meccano, expanding and scoring music for the Wedding of the Crown Prince of Spain (2004) and the Spanish 2012 Olympic Bid. His numerous original compositions include the *Suite: Ring of Kerry* (which won an Ivor Novello Award in 1968/9), a *Trumpet Concerto*, first performed by Elgar Howarth, a *Concertino* for bassoon and orchestra, recorded by Graham Salvage with the Royal Ballet Sinfonia, a Recorder *Concerto*, for John Turner, Sonatas with piano for oboe, clarinet, bassoon and recorder, as well as two large scale cantatas *Along the Shore* and *The Song of Solomon*.

11 *Elegy for Tony*, for recorder, string orchestra and harp**ANTHONY HEDGES**

Anthony Hedges writes: This short piece was written in 2017 at the request of John Turner for a memorial concert at The Manchester Grammar School for the pianist Anthony Goldstone, who had been a friend of mine for very many years. The unifying motive that opens the piece focuses on the notes A and G (Tony's initials). This elegiac opening is followed by a more animated central section that subsides gently into a peaceful coda, where the A-G tension briefly finds its traditional resolution in a peaceful D major. The A-G motive, however, returns in the closing bars, which end with no final resolution.

ANTHONY HEDGES was born in Bicester, in Oxfordshire, in 1931, and studied music at Oxford University. After National Service as a solo pianist and arranger with the Royal Signals Band, he joined the staff of the Royal Scottish Academy of Music as a Lecturer. From 1962 until his retirement in 1995 he was successively Lecturer and Reader in Composition at the University of Hull, and in 1997 he was awarded an honorary doctorate by that University. In addition to his work as a composer, Anthony Hedges has been much involved in musical administration, as Chairman and Council member of The Composers' Guild of Great Britain, and a member of the music panels of both Lincolnshire and Humberside Arts and Yorkshire Arts. In addition he was responsible for instituting the Westminster Music Library's publishing scheme for contemporary British scores. He has also been active as conductor and pianist. Anthony Hedges has composed two symphonies, concertinos for flute, horn and trumpet, several large-scale choral works including "Bridge for the Living" (to a text by his fellow Hull resident Philip Larkin) for the opening of the Humber Bridge, and a large quantity of chamber music and songs. There is also a substantial amount of music for children and amateurs, as well as many suites of light music, most of which have been issued on CD.

12-16 *A Playford Garland*, for recorder and strings**NICHOLAS MARSHALL**

The Old Mole; The Irish Lamentation; Prince Rupert's March; Spring Garden; The Fit's come on me now

A Playford Garland was originally written for recorder and guitar, and was first performed by John Turner and Neil Smith on June 5th, 1982 as part of the Ashburton Festival. The five movements all incorporate tunes from John Playford's collection, *The English Dancing Master*, published in the seventeenth century. This arrangement for recorder and strings was first performed in 2011 as part of the Budleigh Music Festival by John Turner and the Festival Orchestra. In this version some of the keys of the guitar version have been altered.

JOHN GOLLAND was born in Ashton-under-Lyne on 13th September 1942 and died in 1993, after a long illness. He studied composition at the Royal Manchester College of Music under Thomas Pitfield. He is widely known for his music for brass and wind, including concertos for euphonium (two), tuba, trumpet and flugelhorn, the frequently performed test pieces *Sounds* and *Atmospheres*, and the ubiquitous euphonium solo *Peace*. In addition he composed a children's opera *The Selfish Giant* and several orchestral and chamber works.

29 *Saltarello*, for recorder and string quartet**COLIN HAND**

Carl Dolmetsch commissioned from Colin Hand a work for recorder and string quartet (or small string orchestra) for his 40th Wigmore Hall recital in 1984, and the *Concerto Cantico* was the result, delivered in November 1983. The title refers to the vocal quality of the soloist's material, and with (the composer said) reference to birdsong. It was first performed by Dolmetsch with the Florizel String Quartet on 23rd March 1984. However the composer was not satisfied with the work and quickly withdrew it. At the end of his life Colin Hand revisited the work and made substantial revisions and alterations. In the revised version the work is in three movements, not the original two, but the very serious first movement now is itself nearly 10 minutes long, which seems to entail some balance problems with the remaining two short movements. The graceful yet fleet finale, with its somewhat abrupt and unexpected ending, is in essence the same as in the original version, and here stands on its own as a tribute to a composer whose devotion to the instrument was legendary. Although the manuscripts of both versions refer to performance with a string orchestra, it seems that a double bass part was never written by the composer, and so this performance uses just a string quartet.

COLIN HAND was born in Winterton, Lincolnshire in 1929, but spent his childhood in Scunthorpe, where he attended the Grammar School (one of his friends and contemporaries there was the actress Dame Joan Plowright). He originally planned a career as a biochemist, though he had started composing music at the age of twelve. He studied both music and science at Beckett Park Teacher Training College in Leeds, and took lessons in organ and theory from Melville Cook at Leeds Parish Church. After school-teaching for several years he was appointed to a lectureship at Boston College of Further Education, and following retirement in 1979 he developed a career as a freelance composer and arranger. Hand carried out doctoral research on the life and music of the Lincolnshire born composer John Taverner, and his book on the composer was published by Eulenberg in 1978. As well as his numerous compositions for recorder (many inspired by recorder players such as Edgar Hunt, Carl Dolmetsch and Philip Rodgers) he composed orchestral music, choral works and numerous solo songs and part songs. Colin Hand died in 2015.

Dissent there is in the form of a descending background motif, FEDCsharp. Later this is heard in a strong statement by the strings in unison. There are two contemplative interludes. Listen too for a march section based on the inversion of the tune, featuring the soprano recorder. Eventually the xylophone stops squabbling; the recorder triumphs, seeming eager to go on forever; but the string section calls “time”.

DAVID BECK was born in 1941 in Mansfield, Nottinghamshire, and spent most of his schooldays in East Kent. As a young viola player in The National Youth Orchestra of Great Britain his interest in composition was greatly stimulated by contact with Herbert Howells. He was a Music Scholar at Gonville and Caius College Cambridge, where his teachers included Patrick Hadley and Peter Tranchell. After graduating, he stayed on at Cambridge to take the degree of Mus B. in composition and performance. For many years he was an orchestral violinist in the North-West of England, being a member of both the Hallé and BBC Northern (later Philharmonic) Orchestras, as well as the Manchester Camerata, in addition to freelance work. In his compositions he reacted strongly against the avant-gardism of the 1960s and later, but without quite embracing the tenets of the minimalists. He has written works for the Hallé Brass Quintet, the Hallé Wind Quintet, the Warwickshire Schools String Orchestra, and the Northern Chamber Orchestra. He has composed much chamber music, including two string quartets and two wind quintets. His many compositions for the recorder include *Flights of Fancy* for recorder and harpsichord, a sonata for solo recorder, two quintets for recorder and strings, as well as two substantial concertos for the instrument, the first of which, subtitled *Flûte-à-Beck*, was recorded by John Turner with the Camerata Ensemble, conducted by Philip Mackenzie, on Dutton CDLX 7154 (*British Recorder Concertos*).

26-28 New World Dances, Op. 62a, for recorder and strings
Ragtime; Blues; Bossa Nova

JOHN GOLLAND

This set of pieces was originally written for recorder and guitar (with alternative accompaniment for piano) in 1980, and first performed by the dedicatees John Turner and Neil Smith at the Bowes Museum, Barnard Castle, on 5th October in that year. Shortly before his death, the composer made a version for recorder and string orchestra at John Turner’s request, and this was first performed by John Turner with the Northern Chamber Orchestra on 19th April 1997 in the Bramhall United Reformed Church as part of a festival of the composer’s music. The original version of the work has become one of the best known pieces in the recorder repertoire, frequently performed worldwide. A lazy *Blues* is framed by a quick *Ragtime* using the simplest of harmonic progressions to support two jaunty and memorable tunes (but with some extra counterpoint in this string version), and a rhythmic *Bossa Nova*, in which the recorder takes wing from time to time with quasi-improvisatory flourishes.

NICHOLAS MARSHALL was born in 1942 in Plymouth, and studied music at Fitzwilliam College, Cambridge, and at the Royal College of Music. He studied composition under both Anthony Milner and Sir Lennox Berkeley. His career has been principally in his home county of Devon, where he has been active as a teacher, pianist, conductor, and latterly artistic director of the Budleigh Music Festival. His output includes vocal, choral and chamber music, children’s operas and orchestral works. He has also written extensively for the recorder, and several works have entered the instrument’s standard repertoire. These include *Four Haiku* and *Spring Morning with Birds*, both for solo recorder, and a cycle of nursery rhyme settings, *Carousel* for voice, recorder and piano. In addition there is are two song-cycles with recorder obbligato, *The Falling of the Leaves* and *The Birds*, a substantial *Sonata* for recorder and piano and a Concerto for recorder and string quartet as well as various folk-song arrangements with recorder obbligato.

17-21 Little Suite, for recorder and string orchestra

WILFRED HEATON

Grave/Prestissimo; Con Energia; Cantabile; Giocoso e Ritmico; Presto

Paul Hindmarsh writes: The five contrasting cameos that comprise the *Little Suite* are concise in scale, but big in character. The first movement is a brilliant fanfare. The second is an energetic dance modelled on Bartok. The third is a rather sombre Hindemith-influenced lyrical movement with asonorous climax. The fourth is a witty March. The dramatic and complex finale is based on the themes of the opening movement.

WILFRED HEATON was born in Sheffield on 2 December 1918. Brought up in the Salvation Army, he began piano lessons at the age of eight and soon after was learning the cornet and composing music of his own. His life was underpinned by wide-ranging interests in the arts, in philosophy, and by his strong religious background and faith. Heaton left school at 14 to become an apprentice in a small brass instrument repair business, continuing his musical studies privately. He gained an LRAM (piano) at 19 and worked at his compositions - songs and brass band pieces - whenever he could. A number of these youthful brass band pieces appeared in print after World War 2, and have become classics of their kind. Following war service as an aircraft technician in Bomber Command, Heaton’s creative ambitions embraced orchestral and chamber music. *A Suite for Orchestra* dates from 1950. *Rhapsody* for Oboe and String Orchestra (1952) was performed in London in 1954 by Joy Boughton and the Boyd Neel String Orchestra. He also composed *Little Suite* for recorder for the blind recorder player and fellow Sheffieldian Philip Rodgers at this time. Other composers who wrote for Philip Rogers were Malcolm Arnold, Wilfred Josephs and Colin Hand. By the mid-1950’s, Heaton’s life and work began to take a different course.

His discovery of Anthroposophy, or the Science of the Spirit, provided a catalyst for a personal re-orientation. His spare time was now devoted to a systematic exploration of Rudolf Steiner's path of philosophy and spirituality. The brass instrument business was proving unprofitable and he had begun working as a professional French horn player and brass teacher. In 1963 the Heaton family moved to Harrogate where he became an influential inspirer of young musicians.

Heaton was musical director of the Leeds Symphony Orchestra (1962 - 69) and the short-lived Yorkshire Concert Orchestra. In 1971 he spent some months as resident musical director of the Black Dyke Mills Band. He was occasionally persuaded out of this creative semi-retirement, notably in 1973, when he completed his only commission, *Contest Music*, from material sketched 20 years earlier. In the 1980s and 90s Heaton enjoyed a creative Indian summer, re-working pieces composed four decades earlier, including a number of alternative versions of the *Little Suite* - for recorder or flute and strings, (this version was destroyed by fire and has been re-orchestrated by Paul Hindmarsh for this recording), for brass quintet (as *Five Bagatelles*), for brass band (as *Five Little Pieces*), and for cornet and band (incomplete sketches).

22 *Twilight and Evening Bell*, for recorder, string orchestra and bells

ELIS PEHKONEN

Elis Pehkonen writes: This short work is scored for small double-string orchestra with medieval bells and solo recorder. It was first performed in Casterton Church, near Kirkby Lonsdale, on 9th June 2012 by John Turner, to whom the work is dedicated, with the Lonsdale Baroque Ensemble, directed by Ian Thompson, and subsequently played in the 2013 William Alwyn Festival in Blythburgh Church, when the strings of the Prometheus Orchestra were conducted by Edmond Fivet. The bells used in those performances and in this recording once belonged to David Munrow. There is little to say about the content of this tonal work which is in a single movement with a central fast section entitled *Medieval Dance*. The outer sections are based on ascending and descending fifths. It is a companion piece to *Sunset and Evening Star* (available on a Dutton Epoch disc), which is for strings only. The titles of both works are taken from much loved verses by Tennyson.

ELIS PEHKONEN, who is of Finnish extraction, was born in Swaffham, Norfolk, in 1942. In 1960 he won a composition scholarship to the Royal College of Music where he studied under Peter Racine Fricker. From 1967 to 1988 he taught at Cirencester School, where he formed the *Cirencester School Percussion Ensemble*, a highly successful and enterprising educational contemporary music venture. Since 1988 he has lived and worked in Suffolk. He is particularly known for his large-scale choral works. The *Russian Requiem* has been performed all over the world, and is now a standard repertoire work. The *Ode to St. Cecilia* and *Gloria* have also been widely performed. Many of his works have a Russian background, including the song-cycle *The Blizzard and the Dark* (to poems by the dissident Russian poetess Natalya Gorbanyevskaya) and the cantata *The Alabaster Box*, to words by Pasternak. As well as much vocal and choral music, there is a substantial quantity of chamber music, notable amongst which are two string quartets, dedicated to Britten and Fricker respectively. Orchestral works include concertos for viola, two pianos (a BBC commission), bassoon, and recorder (*Over the Water*, based on the Highland travels of Bonnie Prince Charlie). Other works with recorder include *Hymn to the Sun*, for solo recorder, *Mountain Sketches*, for recorder and piano, *Alleluia*, for soprano, recorder and piano, and *The Song of the Turtle Dove*, for countertenor, recorder and cello (composed in memory of the late David Munrow).

23-25 *Concerto No. 2 (Tableaux)*, for recorder, strings, harp and percussion
Nocturne; Seascape; Playtime

DAVID BECK

The composer writes: Shortly after the 2004 recording of my 2002 Concerto for Recorder, Strings and Harp, entitled "Flûte-à-Beck", John Turner asked me for a "sequel". The resulting "Recorder Concerto No.2 (Tableaux)" followed in 2006. For this I optimistically extended my instrumental requirements. To the line-up of tenor, treble, descant and soprano recorders for the earlier work I added a bass recorder; and also a xylophone and sundry percussion instruments to the instrumental backing. The 3-movement format was retained but a more "programmatic" approach was attempted. Throughout the work the xylophone has a prominent rôle - as companion to the solo recorder throughout, at times an argumentative one. Indeed, the title might have been "Sinfonia Concertante" ! In the opening Nocturne, things that go bump in the night surround the dark tones of the bass recorder. Eventually the recorder seems eager to sleep, but the restless xylophone is reluctant. The second movement is entitled Seascape - we must never forget when surveying the marine horizon on a sunny day that there can be turbulence and storms. There are wise pronouncements from our soloist; and DO remember "those in peril on the sea"... All is not plain sailing for the optimistic opening recorder tune of the finale.