

The **Whistling Book**

English Music for
Recorder and Piano

John Turner – recorder
Peter Lawson – piano

Richard Whalley – prepared piano

The Whistling Book

Disc 1

Geoffrey Poole (b.1949)

Skally Skarekrow's Whistling Book 7:34

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|---|---------------------------------|------|
| 1 | I. Clouds (with Silver Linings) | 1:40 |
| 2 | II. Spring Breezes | 2:03 |
| 3 | III. Sunshine | 1:19 |
| 4 | IV. Hailstones | 2:30 |

Michael Ball (b.1946)

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| 5 | Prospero's Music | 9:55 |
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Alan Bullard (b.1947)

Recipes 9:50

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|----|--|------|
| 6 | I. Coffee and Croissants | 1:59 |
| 7 | II. Barbecue Blues
(when the fire goes out) | 2:02 |
| 8 | III. Prawn Paella | 1:41 |
| 9 | IV. Special Chop-suey | 2:32 |
| 10 | V. Fish and Chips | 1:34 |

Alan Rawsthorne (1905-1971)

Suite 6:07

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|----|--------------|------|
| 11 | I. Sarabande | 1:20 |
| 12 | II. Fantasia | 2:26 |
| 13 | III. Air | 1:08 |
| 14 | IV. Jig | 1:12 |

Nicholas Marshall (b.1942)

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|----|---------|------|
| 15 | Caprice | 1:44 |
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Douglas Steele (1910-1999)

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| 16 | Song | 3:27 |
|----|------|------|

John Addison (1929-1998)

Spring Dances 5:35

- | | | |
|----|-----------------------|------|
| 17 | I. Allegretto | 1:54 |
| 18 | II. Andante con moto | 2:15 |
| 19 | III. Allegro moderato | 1:25 |

Robin Walker (b.1953)

A Book of Song and Dance 17:57

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|----|------------------|------|
| 20 | I. Song 1 | 0:41 |
| 21 | II. My Luve | 1:44 |
| 22 | III. Idyll | 2:24 |
| 23 | IV. Song 2 | 1:17 |
| 24 | V. Rite | 1:46 |
| 25 | VI. Dance 1 | 0:20 |
| 26 | VII. Canon | 0:49 |
| 27 | VIII. Shenandoah | 1:54 |
| 28 | IX. Dance 2 | 1:50 |
| 29 | X. Clark Sanders | 2:09 |
| 30 | XI. Tired Boy | 2:59 |
| 31 | Her Rapture | 3:38 |

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| Disc 1 Total playing time | | 66:02 |
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English Music for Recorder and Piano

Disc 2

	Walter Leigh (1905-1942)	
1	Air	1:20
	Arnold Cooke (1906-2005)	
2	Capriccio	3:21
	Anthony Gilbert (b.1934)	
	Farings	14:11
3	I. Mr. Pitfield's Pibroch	1:37
4	II. Eighty for William Alwyn	0:57
5	III. Arbor Avium Canentium	1:48
6	IV. Batterfeet	1:15
7	V. Slow Down after Fifty	2:50
8	VI. Miss Carroll Her Lullabye	1:35
9	VII. MidWales Lightwhistle Automatic	2:52
10	VIII. Chant-au-Clair	1:14
	John Turner (b.1943)	
	Four Diversions	5:01
11	I. Intrada	0:59
12	II. Waltz	0:52
13	III. Aubade	1:13
14	IV. Hornpipe	1:54
	David Ellis (b.1933)	
15	Shadows in Blue, Op. 61	5:58

	John Golland (1942-1993)	
	Divertissement, Op. 52	9:41
16	I. Entrée	1:33
17	II. Gavotte	3:08
18	III. Air	3:32
19	IV. Gigue	1:27
	New World Dances, Op. 62	6:35
20	I. Ragtime	2:22
21	II. Blues	2:17
22	III. Bossa Nova	1:56
	Richard Whalley (b.1974)	
23	Kokopelli	5:41
	Kevin Malone (b.1958)	
24	Saturday Soundtrack	2:24

Disc 2 Total playing time 54:21

JOHN TURNER recorder

PETER LAWSON piano

RICHARD WHALLEY
prepared piano: disc 2 track 23

The Music

Skally Skarekrow's Whistling Book

Geoffrey Poole (b.1949)

Geoffrey Poole grew up in London, read Music at the University of East Anglia (which led him to work for Imogen Holst at the Aldeburgh Festival and to meet Britten and Pears there). His subsequent studies were with Jonathan Harvey at Southampton and Alexander Goehr at Leeds University. He met John Turner soon after being appointed Head of Composition at Manchester University in 1976, since when they have enjoyed numerous successful collaborations.

While Beethoven and the Western tradition remains central, Poole's 100 compositions to date, of which 30 major works have been broadcast by the BBC, are unusually wide-ranging in style and concept, several of them paying homage to African or Asian cultures, among others. However, the four smiling pieces of **Skally Skarekrow's Whistling Book** are pure entertainment, with catchy tunes, spiced up traditional harmonies, and unexpected quotations. After the pastoral **Clouds (with silver linings)**, comes a nifty waltz, **Spring Breezes**, with a trio section mainly on the piano. Gently rocking but intense piano chords accompany the recorder's lyrical and expansive tune in **Sunshine**, and the suite is rounded off by a rollicking gallop – **Hailstones**.

This last movement as here recorded differs substantially from Forsyth's published version, being a virtuoso reinterpretation of the same material. The pieces were written to amuse the composer's young son James, and were first performed by John Turner and Keith Elcombe in a BBC Radio Manchester broadcast on Easter Day 1978.

Prospero's Music

Michael Ball (b. 1946)

Michael Ball was born in Manchester and studied composition with Herbert Howells at the Royal College of Music and later in Siena with Franco Donatoni. Some of his earliest successes were in the field of choral music – particularly his two extended *a cappella* works *Sainte Marye Virgine*, commissioned by the William Byrd Singers under Stephen Wilkinson and rapidly taken up and broadcast by both the BBC Northern and BBC Singers, and *A Hymne to God My God*, written to mark the 30th anniversary of the BBC Northern Singers. Following the success of his **Resurrection Symphonies** written for Edward Downes and the BBC Philharmonic, the BBC commissioned his **Danses vitales : Danses macabres** in 1987.

Michael has written extensively for both wind and brass – ***Omaggio***, for large wind ensemble with its depiction of the palio, harks back to his student days in Siena and is arguably his most acclaimed work internationally, commissioned by Timothy Reynish for the 1987 WASBE Congress in Boston, Massachusetts. Of his many works for brass, ***Frontier!***, ***Chaucer's Tunes*** and ***Whitsun Wakes*** have all entered the standard repertoire.

Prospero's Music (in its original version for recorder and guitar) was composed in 1984 whilst the composer was on holiday in the Isles of Scilly and reading again Shakespeare's *The Tempest*. The immediate stimulus was the eerie sound of a sea-buoy in the mist heard during a walk along the coast. Against this gentle booming bell-like sound the composer sets a long and searching recorder tune, a song without words which derives in instrumental terms from the textual rhythms of Ariel's song "*Full Fathom Five*". This delicate section represents the magic of the island - as Caliban says "...full of noises sounds and sweet airs, that give delight and hurt not." The following section (repeated towards the end of the work) is a fleet scherzo for Ariel himself, with the music dissolving into the enchanted sound-world of the island. The lovers Ferdinand and Miranda then take the stage in music that is spacious and lyrical, bathed in a warm glow of E major. The fourth section, Caliban, is more dissonant - effectively a piano cadenza, though interjections on the recorder represent Ariel's frequent tauntings. The work concludes with a reprise of the bell sounds, as the noises of the island disperse on the distant wind. The first performance of the recorder and guitar version of the piece was given by John Turner and Neil Smith on 13th August 1985 during Lake District Summer Music. The piano version was made later that same year and the original guitar version was subsequently revised before publication. Other works by Michael Ball for recorder include ***The Piper at the Gates of Dawn***, for recorder and tape, and ***Danserye***, for recorder and piano, as well as numerous shorter pieces, both unaccompanied and with piano.

Recipes

Alan Bullard (b.1947)

Alan Bullard was born in London, and studied at the Royal College of Music under Herbert Howells, and subsequently at Nottingham University. The English choral tradition was very much part of his upbringing, and has resulted in many choral works, notable amongst which are ***Madrigal Book*** and ***The Spacious Firmament***, both broadcast by the BBC Northern Singers and their conductor Stephen Wilkinson, and others are in the repertoire of The Sixteen, Vocal Essence, Kings College and Selwyn College Chapel Choirs, Cambridge, and many other choirs.

He is much in demand as a composer of music for amateurs and young people, and has great fluency in adapting his musical language as the occasion demands. **Recipes** was originally written for solo recorder, and premiered by John Turner in this form at Wilmslow on 12th November 1989. However the pieces proved so successful that the composer subsequently made versions for recorder and guitar, recorder and piano, and recorder and string orchestra (or string quartet) respectively. The work is a collation of five courses, each dish exhibiting its national characteristics in blatant fashion - a celebration of the cliché in food and music! **Coffee and Croissants** is a very chic waltz, followed by a lazy **Barbecue Blues**. **Prawn Paella** takes the form of a habanera, incorporating the quintessential Spanish quotation. **Special Chop-suey** with its plaintive pentatonic melody, has a twanging accompaniment reminiscent of the Chinese cheng. The final movement, **Fish and Chips**, is a circus galop, which pokes fun at its own vulgarity and virtuosity.

Other recorder works by Alan Bullard include a **Recorder Concerto**, a trio for recorder bassoon and harpsichord or piano, **Hat Box** for recorder and guitar, and numerous shorter pieces for solo recorder, recorder and piano, recorder and guitar, and voice and recorder. Further details of Bullard's music are available at www.alanbullard.co.uk

Suite

Alan Rawsthorne (1905-1971)

Alan Rawsthorne was born in Haslingden, Lancashire, and studied composition, piano and cello at the Royal Manchester College of Music. His standing was high during his lifetime (frequently performed works included the **Overture Street Corner**, the two piano concertos, and the sonatas for violin, viola, and cello, all with piano). His film music too was greatly admired and many listeners will be familiar with his scores for **The Cruel Sea** and **Sarabande for Dead Lovers**. Although following his death there was a lull in performances, there has been a revival in recent years, largely thanks to the pioneering work of the Rawsthorne Trust, and most of his works are now available in commercial recordings in both historic and modern recordings.

The **Suite** for recorder and piano is one of a group of works instigated by Manuel Jacobs, who was an amateur enthusiast of the instrument. Several of these works were first performed by Carl Dolmetsch and Edgar Hunt at a studio meeting of the London Contemporary Music Centre on 17th July 1939, and the Sonatinas by Lennox Berkeley and Walter Leigh have become much loved works in the recorder's repertoire. However the Rawsthorne Suite was (so Edgar Hunt

believed) withdrawn at the time by the composer, though he later arranged it for viola d'amore and piano, and plans were also made for the Oxford Press to publish a version of three of the movements for oboe and piano, though this never came to fruition.

The Suite was thought to have been destroyed, but it came to light in 1992 when a photostat copy of the viola d'amore version was sent to the Rawsthorne Archive at the Royal Northern College of Music, with the alterations from the original recorder version clearly apparent. A version with string orchestra was made by the composer's friend and biographer John McCabe. The work opens with a stately Sarabande, which leads directly into a Fantasia on the English ballad tune Woody-Cock, a favourite Dolmetsch repertoire piece of the period. This is followed by a plangent and expressive Air, in which the tune is neatly inverted in the second half, itself followed by a boisterous and rollicking jig. The premiere of the Suite was given by John Turner and Peter Lawson at the Cheltenham International Festival on 12th July 1993.

Caprice

Nicholas Marshall (b. 1942)

Nicholas Marshall was born in Plymouth in 1942. He studied music at Fitzwilliam College, Cambridge, and at the Royal College of Music, where his composition teacher was Anthony Milner. He also studied privately with Sir Lennox Berkeley. After leaving the RCM he returned to Devon where he took up an appointment teaching music at Dartington Hall School and College of Arts. He was founder and artistic director of the Ashburton Festival and more recently artistic director of the Budleigh Music Festival. He has also been active as a choral and orchestral conductor. He has written a wide variety of music - vocal, instrumental, choral and orchestral.

His works for children include two operas, *The Willow Pattern Story* and *The Young King*, and he has also written incidental music for BBC radio plays and other productions. His music has been extensively published and a number of his works have been recorded.

Other works with recorder include a *Concerto* with string quartet, a substantial sonata with piano, the song cycles *The Falling of the Leaves* and *The Birds*, *A Playford Garland* for recorder and guitar (or string orchestra) and *The Garden of Eden* for recorder guitar and harpsichord, as well as two cycles of folksong settings for voice recorder and piano.

Song

Douglas Steele (1910-1999)

Douglas Steele was born in Carlisle. After studying at Manchester University and the Royal Manchester College of Music (where his friends and contemporaries included both Arnold Cooke and Alan Rawsthorne), he won the British Empire Salzburg Award to study conducting in Vienna under Bruno Walter, Malko and Paumgartner. On his return to the UK he became assistant to Sir Thomas Beecham at Covent Garden. His conducting career was interrupted by wartime service in the RAF, following which he embarked as a dual career as organist (he was assistant to Norman Cocker at Manchester Cathedral) and schoolteacher (notably at Chethams School and Stockport Grammar School).

Published works include volumes of keyboard and songs, as well as **Four Cornish Dances** for solo recorder. **Song** for recorder and piano was originally composed as a vocalise for Basil Howitt (biographer of the Carroll family) to sing at his Cambridge University entrance audition. The instrumental version was made at the same time, although revised much later. Steele's songs and this instrumental piece have regularly appeared in music examination syllabi.

Spring Dances

John Addison (1929-1998)

John Addison was born in Chobham, Surrey, into a military family. After Wellington College, he studied at the Royal College of Music, though his studies were interrupted by war service, during which he participated in the battle in Arnhem, for the film of which, **A Bridge too Far**, he was later to write the music. Other famous films for which he wrote the music were **Look back in Anger**, **Tom Jones**, **Women in Love**, and **Reach for the Sky** (his brother-in-law was the distinguished fighter pilot Douglas Bader).

In 1970 he moved to the USA, where he worked in television. His catchy theme music for **Murder She Wrote** has become widely known. Concert works include concertos for trumpet and Bassoon, the ballet score **Carte Blanche**, the musical **Cranks**, and a quantity of chamber music. **Spring Dances** was written in 1994 for John Turner following a visit to the composer's home in Old Bennington, Vermont. A suite of Vermont Dances was requested, and that is effectively what **Spring Dances** is. The opening Allegretto is gentle, relaxed and smiling music, followed by a lyrical and fluid Andante con Moto. The final Allegro Moderato is rhythmical, deft, and cheeky, with many varying time signatures. The first performance was given by John Turner in Kendal on 4th January 1995.

A Book of Song and Dance **Her Rapture**

Robin Walker (b. 1953)

The York born composer Robin Walker was accepted into York Minster Song School at the age of eight, and his years as a chorister in the Minster left a lasting mark on his musical personality. After studying with the Australian composer David Lumsdaine at Durham University, he himself taught at both Kings College London and the Royal Academy of Music, before becoming a lecturer at Manchester University. He left the University in 1987 to concentrate on composing and moved to the Pennine village of Delph, and later to Todmorden.

Complementing his involvement with English tradition was his study of Indian music, which strongly influenced his musical thought, and particularly liberated the rhythmic processes in his music. His works include a large orchestral piece, ***The Stone Maker***, played by the BBC Philharmonic Orchestra in 1996, and commissioned pieces for The English Chamber Orchestra, The Hilliard Ensemble and the Grimethorpe Colliery Band. ***A Book of Song and Dance*** was written for performance in York Minster, and was first played there by John Turner with the composer on 9th September 1994.

The eleven pieces which make up the complete album all exhibit the energy and redolence of English folk song in general (and in fact several of them employ universally known tunes in thematic material), though subject to the controlling influence of classical procedures of repetition and variation. Five of them are for recorder and piano (My Love, Rite, Shenandoah, Clark Sanders and Tired Boy), but four are for solo recorder (Song 1, Idyll, Song 2. And Dance 2) and two are short piano solos (Dance 1 and Canon). Other works with recorder include a Concerto for recorder, violin and strings (***A Prayer and a Dance of Two Spirits***), ***A Rune for St. Mary's*** for solo recorder, and ***Dances from the Bells of Blue Island***, for recorder, violin and cello.

Her Rapture, for unaccompanied descant recorder, was written in 2021 in memory of the composer and teacher Dorothy Pilling. Robin Walker writes as follows: "I met Dorothy Pilling only once, in The Bowdon Assembly Rooms at a concert for the 90th birthday of Thomas Pitfield. She would be in her early eighties, and full of an idiosyncratic charm that seemed to belong to an earlier age. It is only of recent times that I have learnt she was born within the boundaries of my home town of Todmorden in the West Riding of Yorkshire, and that she founded a music school there. The piece I have written seeks to set down both the delight and the propriety of this remarkable lady." It was first performed by John Turner at the Royal Northern College of Music, Manchester, on 31 October 2021.

Air

Walter Leigh (1905-1942)

Walter Leigh studied at Cambridge and with Hindemith in Berlin. His ***Sonatina*** for recorder and piano is probably the best known twentieth-century work for the instrument. Other published works include a ***Concertino*** for harpsichord and string orchestra, a ***Trio*** for flute oboe and piano, and ***Music for Strings***. In addition he composed a considerable quantity of light music, mainly for the theatre, including a comic opera ***Jolly Roger*** and scores for several West End reviews. He served in the Army during World War II, being stationed in Cairo as a radio operator. There he met up with some Cambridge friends, the Blands. Dr. Bland, who had a hospital job in the city, played the recorder, and Leigh wrote the tiny ***Air*** as a present for him. It was the last thing he wrote before he was killed when his tank received a direct hit after only for four days in the desert.

Capriccio

Arnold Cooke (1906-2005)

Arnold Cooke was born in Gomersal, Yorkshire, and educated at Repton School and Cambridge, where he studied composition under Edward Dent, before following in his friend Walter Leigh's footsteps to join Hindemith's composition class in Berlin. On his return to England in 1932 he succeeded Leigh as Musical Director to the Festival Theatre in Cambridge. But the following year he took up a post as lecturer in composition at the Royal Manchester College of Music, where he remained until 1938. During his Manchester period he won a Daily Telegraph prize for his concert ***Overture No. 1***, which was given a Promenade Concert performance under Sir Henry Wood, and also composed a number of chamber works.

Later works include the operas ***Mary Barton*** and ***The Invisible Duke***, the ballet ***Jabez and the Devil*** (with designs by Alan Rawsthorne's wife Isabel), six symphonies, and concertos for clarinet, oboe, violin, cello, and horn. He had been introduced to the recorder by Hindemith during his Berlin years, and his first work for the instrument was the ***Concerto*** for recorder and string orchestra composed in 1956 for Philip Rodgers. In addition to many works for recorder consort, Arnold Cooke has composed a ***Divertimento for recorder and string quartet or string orchestra*** (recorded by John Turner with the Manchester Camerata), a ***Quartet*** for recorder, violin, cello and harpsichord, ***Three Flower Songs*** for soprano and recorder, ***Five Songs of William Blake*** for baritone, recorder and piano, and no less than four works for solo recorder, ***Serial Theme and Variations***, ***Inventions*** and ***Little Suites*** Nos. 1 and 2.

The **Capriccio** was written for a BBC recital in 1985 to celebrate the eightieth birthday of William Alwyn – Anthony Gilbert’s **Eighty for William Alwyn** and Sir John Manduell’s **Variations on a Trio Tune** were written for the same broadcast, though Alwyn had died shortly before the event (he had heard a tape of the studio recording).

Farings

Anthony Gilbert (b. 1934)

Anthony Gilbert studied under Anthony Milner, Mátyás Seiber and Alexander Goehr before taking up employment with Schott’s, initially in their warehouse but eventually becoming Editor for the firm. In 1973 he was appointed Head of Composition at the Royal Northern College of Music in Manchester, and many eminent composers have been pupils of his there, perhaps most notably Martin Butler and Simon Holt.

His work shows a particular fascination with non-European musics and particularly with North Indian music. He revels in numerology (puns and ciphers abound in the pieces in this recording!), and he has a penchant for unusual instrumental sounds – the sopranino recorder being a particular love. Other works for recorder include a substantial concerto for John Turner, **Igorochki**, and a virtuoso work for recorder and guitar, **Stars**, based on a print by Maurits Escher. The composer writes as follows about **Farings**, a set of small pieces for small recorder and piano:

“These eight *tours de force* were written over some thirteen years for that tower of strength in the recorder world John Turner. They are intended as gifts for him (faring is my name for a piece written to send someone away happy), and in all but one case they are intended to celebrate birthdays. They may be played in any order, or separately, or not at all.”

Mr. Pitfield’s Pibroch. A wild, stirring, skirling, variation on a never-stated tune, celebrating the creative energy of Thomas Pitfield as he approached eighty. Such was the force of his personality that some pianists have spotted his face peeping out of the page at them as they commence the final flourish.

Eighty for William Alwyn. Another wild variation on an unstated melody, in the form of a peal of rapid bell-chords, for a much admired composer who, alas, died just before reaching eighty.

Arbor Avium Canentium. A tree of singing birds - variations on the initials of Arnold A. Cooke, that gentlest of composers, who reached 80 in 1986.

BatterFeet. Written for Howard Ferguson's eightieth, the title of this little jig is my translation of the old French dance *Battre-pieds*. The tune, dominated by tritones, grows out of the dedicatee's initials, H representing B, German-style.

Slow down after fifty. This central piece is dedicated to John Turner himself, who as he reached fifty, seemed in danger of increasing the pace of his life to supersonic speed – which would have done none of us any good! Characteristically, though the pace of these bluesy variations slows down stage by stage, the recorder's fifty-beat passacaglia theme manages to stay at the same fast speed throughout.

Miss Carroll Her Lullabye. Ida Carroll, great lady of music in Manchester, died a little before her ninetieth birthday; aspects of her work, and that of her father Walter Carroll, are echoed in this little elegy, based upon the tuning of her friendly double bass, Ebenezer.

MidWales Lightwhistle Automatic. Professor Ian Parrott's intellectual light has beamed out over the Mid-Wales coast for decades. Written on the day the BBC shipping forecast had its seventieth birthday, this little present for 'The Master of Aberystwyth' at eighty was bound to register that happy fact.

Chant-au-Clair. The title, and indeed the piece itself, is a multiple pun on the name of its dedicatee, the composer David Cox, on his early rising habits, his love of the plainchant at Solesmes (especially matins), his jovial convivial nature, and on the fact that he, too, was about to reach eighty.

Four Diversions

John Turner (b. 1943)

John Turner wrote his *Four Diversions* in 1968/9, and they have since become one of the best known works in the recorder repertoire. The Waltz was composed first, as a Christmas present for a pupil, Jane Hall, and the set as a whole was dedicated to David Munrow and his wife Gill.

The first performance of the complete set was given by David Munrow and Christopher Hogwood at Adlington Hall, Macclesfield, shortly after they were finished. The Waltz is preceded by a gentle but active Pastoral. The other two movements are a Celtic sounding Aubade and an alert and dashing Hornpipe with a central cantabile section in varying quintuple rhythms. Other recorder works by John Turner include *Five Bagatelles*, *A Short Sprint*, *Serenade*, and *Three Salutes and a Whirl*. In addition there is a collection of *Christmas Card*

Carols, for choir and harp, with occasional instruments, and a guide to composing for the recorder. See www.recorderist.co.uk

Shadows in Blue, Op. 61

David Ellis (b. 1933)

David Ellis was born in Liverpool, and studied with Thomas Pitfield at the Royal Manchester College of Music, where his contemporaries included Maxwell Davies, Goehr, Birtwistle, John Ogdon and Elgar Howarth. His career with the BBC spanned twenty-two years, latterly as Head of Music in Manchester, and left him little spare time for composition but both before and after his years in broadcasting he has composed prolifically.

Large scale works include the opera **Crito**, which won a Gulbenkian Award and the Morley College Opera Prize, a **Piano Concerto** for John Ogdon, a **Violin Concerto** premiered by Martin Milner with the Hallé Orchestra, five symphonies, two string quartets and two piano sonatas. **Shadows in Blue**, which uses soprano, bass and tenor instruments with piano was composed in 1998, and the title reflects the composer's particular interest in jazz. Other works for recorder include **Divertimento Elegiaco** (in memory of Ida Carroll) for recorder cello and harpsichord (or recorder and string orchestra), **Fred's Blue Ginger Staircase Music** for recorder and guitar (or piano, or string quartet), and **Mount Street Blues** (in memory of his friend John McCabe) for recorder and piano (or string quartet).

Divertissement, Op. 52

John Golland (1942-1993)

New World Dances, Op. 26

Best known for his brass and wind band music, John Golland was born in Ashton-under-Lyne, near Manchester, and lived all his life in nearby Dukinfield. He studied composition at the Royal Manchester College of Music, where his tutor was Thomas Pitfield. He relinquished full time school teaching in 1970 to concentrate on composition, though latterly he resumed teaching at Salford College of Technology in the Department of Media Studies. Although his original instruments were the piano and the violin, he learnt to play the euphonium in his twenties, and joined the Stalybridge Band. Thereafter he wrote regularly for both brass and wind band, and his compositions for these media (including **Sounds**, **Atmospheres**, **Fives and Threes**, and the **Euphonium Concerto No. 1**) have now become classics. In addition he also wrote and arranged music for three television series of **Dear Ladies** (Hinge and Bracket).

His compositions in other fields included a children's opera ***The Selfish Giant***, orchestral music (including three Sinfoniettas) and a ***Wind Quintet*** (his first work to be published - in Holland), as well as over 150 arrangements, ranging from hymn tunes to popular classics. For the recorder he wrote *Caprice* for solo recorder (entirely composed on a train journey from London to Manchester!), and a song ***To Musick***, for soprano, recorder and piano.

The ***Divertissement*** was first performed in its revised version by John Turner and Peter Lawson on 11th April 1988 at Hale, in a recital for the eighty-fifth birthday of the composer Thomas Pitfield, though the original version had been performed by John Turner in 1977. An arrangement of three of the movements for horn and piano was made by the composer, at the request of Ifor James, but remained unpublished. The work opens with a brisk Entrée, in which the recorder and piano exchange fanfare-like motifs, which are interspersed with passages of scales (including whole-tone scales). The second movement is a melodically beguiling and sunny Gavotte in quintuple time, with sultry Spanish overtones in its Musette section. After an expressive Air in A Minor, accompanied by harped chords on the piano, the work ends with an ebullient and rhythmic Gigue.

New World Dances was composed in 1980 and first performed in its original version for recorder and guitar on 5th October in that year in the Bowes Museum, Barnard Castle, County Durham. The work also exists in versions for recorder and piano (recorded here) and recorder and string orchestra, the latter having been made by the composer just prior to his death. A Joplinesque Ragtime and a Latin-sounding Bossa Nova frame a lazy Blues.

Kokopelli

Richard Whalley (b. 1974)

Richard Whalley is a composer and pianist living in Manchester, where he is a Senior Lecturer in Composition at the University of Manchester. As a composer, he is particularly fascinated by the evocation of time and memory and finding musical analogies for shapes, processes and textures found in nature. His scores are published by Composers Edition and many of his works have been commercially recorded, or can be found on his YouTube channel.

Kokopelli is a fertility deity, venerated by some Native American cultures in the south-western USA. Petroglyphs of him playing the flute, with his distinctive humped back, date from as far back as 750 to 850 AD. He is said to carry unborn children to women on his back, and also, through his music, to chase away winter and bring about spring.

He is said to represent the spirit of music. This piece, composed in celebration of John Turner's 70th birthday, contains a fertility of material, which reflects the fertility of musical activity that John is responsible for. It was first performed by John Turner and the Composer (playing prepared piano) at Manchester on 21 November 2013.

Saturday Soundtrack

Kevin Malone (b. 1958)

Kevin Malone was born in New York and is Professor of Composition at the University of Manchester, UK. He studied composition with Morton Feldman and William Bolcom, and was a Fulbright Fellow studying composition and performance in Paris. His output covers a wide range, from music for large orchestral and choral forces to harpsichord and electroacoustic sound-sculptures. His works frequently incorporate theatrical and multimedia elements.

Eight of his works, including the recorder concerto *Angels and Fireflies*, memorialise the traumatic events of September 11th 2001. Other works for recorder include *Zuzu's Petals* for recorder, oboe violin and cello, *The Radio Song* for soprano, recorder and piano, *Minstrel* for solo recorder, *Child of Mann* for alto voice, recorder, cello, harp and electronics, and *I Live in Love-Longing* for mezzo-soprano, recorder, oboe and string quartet.

Saturday Soundtrack was written in 1998, and evokes the background music to an imaginary animated cartoon, complete with appropriate sound and visual effects for concert performance. www.opusmalone.com



The Musicians

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 Hallé 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 Hallé Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, and many other leading orchestras and ensembles. Concertos and works with orchestra have been written for him by Gordon Crosse, Anthony Gilbert, John Gardner, Peter Hope, Kenneth Leighton, Elis Pehkonen, Alan Bullard, Ian Parrott, John Casken, and many other distinguished composers.

John Turner's 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. Some of the most recent (all on the Divine Art and Métier labels) are a recording of music by the novelist and composer (and fellow Mancunian) Anthony Burgess, a disc in memory of Alfred Deller (a good friend) with James Bowman and Robin Blaze, including music by Blow, Handel, Tippett and Fricker, and programmes of music by Roy Heaton Smith, Peter Hope and Jim Parker. In 2020 and 2022 he also produced and performed on two Divine Art albums issued to commemorate and honour the late Sir John Manduell.

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, including works by many non-British composers, including Leonard Bernstein, Ned Rorem, Peter Sculthorpe, Douglas Lilburn, Petr Eben and Ruth Zechlin.

Many of the works he has premiered have now entered the standard repertoire, and these and his own recorder compositions are regularly set for festivals and examinations. Two new works recently published are ***Three Salutes*** and ***A Short Sprint***, the latter for the young Japanese recorder player Hidehiro Nakamura.

John edits series of recorder publications for both Forsyths and Peacock Press, and founded the periodical ***Manchester Sounds***, in response to the perceived threat to music libraries in Great Britain. In addition he was responsible for the rediscovery of several works for his instrument, including the Rawsthorne *Recorder Suite*, Antony Hopkins' *Pastiche Suite*, the Handel F Major *Trio Sonata* and John Parry's *Nightingale Rondo* (the only substantial known British nineteenth century work for a fipple flute).

He has also discovered unknown or lost works by Alan Rawsthorne (the Chamber Cantata), C. W Orr (violin solos) and Gordon Jacob (an early anthem). 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.

Peter Lawson studied in Manchester with Derrick Wyndham and Sulamita Aronovsky and has since appeared as soloist with most British orchestras, playing concertos from Mozart to Richard Rodney Bennett. Frequently broadcasting for Radio 3, Peter has given recitals throughout the UK as well as playing in Holland, France, Belgium, Italy, Denmark, Luxembourg, Japan and Russia. Peter's many commercial recordings include Satie (for EMI and subsequently awarded a Silver Disc), 2 CDs of American Sonatas for Virgin Classics following the award of a Churchill Fellowship to the USA and Michael Nyman's concerto (with the Royal Philharmonic Orchestra). Peter also works with the Equivox Trio, Tango5 (recreating the tango quintets of Piazzolla) and the recorder player John Turner. Recent recording projects include a new piano version of Rawsthorne's ***Practical Cats*** and an album of commemorative pieces for the composer John McCabe (both for Divine Art). Peter taught at Chetham's School of Music for almost 40 years and has been an external examiner for many institutions including the Universities of Manchester, Sheffield, Edinburgh-Napier, Huddersfield, Birmingham Conservatoire and the ABRSM. He continues as tutor in piano at the RNCM.



This reissued recording is now dedicated to the memory of Irene Foxcroft (1925-2022), who typed immaculately the first edition of the above text, and who shyly hid her poetic gifts from the world. "Thank you for the warmth of the sun, the beauty of the stars at night, the great capacity to run, the wondrous sights of great delight."

The producers gratefully acknowledge the financial support from the Ida Carroll Trust, the Rawsthorne Trust, the Golland Trust, the Douglas Steele Foundation and several of the composers.

Recorded 19-21 October and 15 October 1988 at ASC Studios, Macclesfield, Cheshire, except tracks 17-19 and 31 (CD1) recorded at Heaton Moor Studios, Stockport on 18 January 2021, and track 23 (CD2) recorded at the Cosmo Rodewald Concert Hall, Manchester University, on 29 June 2017.

Executive Producer: Steve Plews

Recording Engineer: Richard Scott, except for CD1 tracks 17-19 and 31 (Steve Plews) and CD2 track 23 (Kevin Malone)

Produced by Richard Scott in collaboration with Steve Plews, Philip Hardman, John Turner and composers.

Recorders by Von Huene, Takeyama, and Moeck.

Photo credits: Steve Plews (John Turner) and Tom Bangbala (Peter Lawson)

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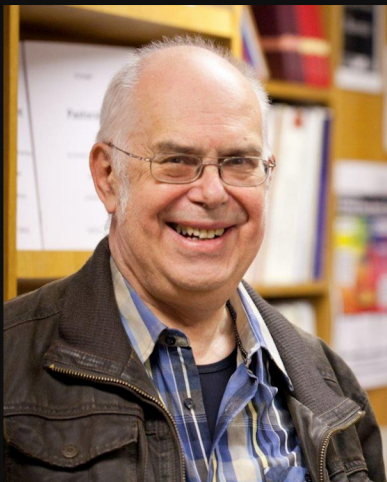
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John Turner

Peter Lawson

