

Wind blown

Sonatas for wind instruments by
Peter Hope



Sonatas for oboe, clarinet, recorder and bassoon

Robin Callahan

Peter Hope (b.1930)

Sonata for oboe and piano**14:15**

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|---|---------------------|------|
| 1 | I. <i>Moderato</i> | 7:36 |
| 2 | II. <i>Vivace</i> | 2:22 |
| 3 | III. <i>Allegro</i> | 4:17 |

*Richard Simpson (oboe) | Janet Simpson (piano)***Sonata for clarinet and piano****13:30**

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|---|--|------|
| 4 | I. <i>Moderato</i> | 4:45 |
| 5 | II. <i>Vivace</i> | 4:26 |
| 6 | III. <i>Freely: Allegro – "The Clarinettist on the Roof"</i> | 4:17 |

*Thomas Verity (clarinet) | Simon Passmore (piano)***Sonata for recorder and piano****10:42**

- | | | |
|---|---------------------------|------|
| 7 | I. <i>Fantasia</i> | 4:25 |
| 8 | II. <i>Threnody</i> | 3:34 |
| 9 | III. <i>Moto perpetuo</i> | 2:42 |

*John Turner (recorder) | Harvey Davies (piano)***Sonata for bassoon and piano****11:33**

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|----|------------------------------------|------|
| 10 | I. <i>Freely: Allegro inquieto</i> | 5:09 |
| 11 | II. <i>Lento</i> | 3:30 |
| 12 | III. <i>Giocoso</i> | 2:53 |

*Frank Forst (bassoon) | Yukiko Sano (piano)***13 Tallis Remembered****3:24***Thomas Verity (clarinet) | John Turner (recorder) | Simon Passmore (piano)***14 A Walk with my Dog, Molly****5:42***Pam Zinnemann-Hope (speaker) | John Turner (recorder)***total duration****59:36**

Brief notes on the music

by the composer

My four woodwind sonatas were composed between 2009 and 2015 and were written for the fine musicians on this recording who also gave the premiere performances of the pieces.

Sonata for Oboe and Piano

This was commissioned by the Ida Carroll Trust in memory of Lady Barbirolli, and was first performed by Richard Simpson and Janet Simpson in the Barbirolli Room at the Bridgewater Hall, Manchester, on the 6th June 2009, in a recital to celebrate her life and work.

The first movement opens with a lyrical melody in the minor mode for the oboe, over a piano accompaniment in two groups of five quavers. A more lively section follows and then the 1st melody is superimposed on the rhythm of the 2nd section. The centre of the movement is a gentle melody in the major. A recapitulation of the lively section leads to a conclusion with the opening oboe melody.

The second movement is a scherzo with a contrasting middle section.

The third movement is a somewhat jazzy “eight in a bar” piece in an idiom recalled from my semi-pro band playing in my early teens in the ‘40s!

Sonata for Clarinet and Piano

This was commissioned by the Ida Carroll Trust for a concert to celebrate the opening of the Ida Carroll Walkway at the Royal Northern College of Music on 21st April 2015 and performed by Thomas Verity and Simon Passmore.

The first movement, *moderato*, opens with a legato theme that hovers between E minor and G minor chords. There is a short more animated middle section before a reprise of the opening theme.

The second movement is in a fast nine-eight divided into 4+5. The tonal centre is D.

The third movement (“The Clarinettist on the Roof”) has a Klezmer feel!

Sonata for Recorder and Piano

This sonata was written for John Turner, who has over the years, encouraged the composition of many new works for the recorder written in a wide variety of musical styles and thereby encouraged many composers.

The first movement, *Fantasia*, begins with a free introduction on the treble recorder with simple punctuations by the piano, leading into a lyrical melody on the recorder which is supported by a more elaborate, flowing piano accompaniment. A more energetic middle section for the descant leads to a short return of the first section and a hint of the introduction to finish.

The second movement was composed before the first and third movements. It was written for a concert at St. Mary's Church Stockport on the 23rd April 2016 to celebrate the life of the distinguished historian Nicholas Henshall who died in September 2015. The performers were John Turner and Harvey Davies. It is a simple melody in ABA form that speaks for itself.

The third movement is a *moto perpetuo*, in which a precipitous piano run-up leads, as the title predicts, to a non-stop flow of semiquavers for both the descant recorder and the piano. An interlude on the treble and tenor recorders introduces a brief, jazzy element until the descant recorder and piano rush non-stop to the end.

Sonata for Bassoon and Piano

The first performance was given by Frank Forst and Yukiko Sano in Nordhorn, Germany in May 2015.

The first movement opens with a short free passage for the solo bassoon. The piano then introduces a spiky rhythm which dominates the first section. A more tranquil melody follows before leading into a variation of the first spiky section which continues in the piano, over which the bassoon recapitulates the melodic theme. A brief return of the opening free passage for the solo bassoon leads directly into the second movement (*lento*).

A piano pattern on two chords introduces a slow high melody on the bassoon. A more agitated middle section follows which builds to a climax which is followed by a reprise of the opening high bassoon melody.

The third movement, *giocoso*, is a lively Rondo.

Tallis Remembered

This piece was written as a response to Wendy Cope's poem on the well-known Tallis canon. It was first performed at the William Alwyn Festival in 2013 played in a version for violin, recorder and piano by Fenella Humphreys (violin), John Turner (recorder) and Jonathan Rutherford (piano). This recorded version features an alternative version for recorder, clarinet and piano.

The piece is a short set of variations on the Tallis canon which is opened with the theme on the clarinet. The mood of the music is intended to reflect the spirit of Wendy Cope's poem:

TALLIS'S CANON

One of the things I'd like to do again
before I die is sing Tallis's Canon
in canon with other voices, using the words
written by the saintly Thomas Ken
for the use of the scholars of Winchester
College:

*Glory to thee my God this night
For all the blessings of the light.*

It's years since I sang that hymn,
except to myself, or taught a child
to play it on the recorder.
I want to have it at my funeral,
not sung in canon – that would be
too complicated, and, anyway,
I wouldn't be there to join in the fun.

What a pity. I'd like everyone to imagine
how much I would have enjoyed
organising a churchful of people
into four parts, bringing them in
at the right moment, and singing my heart
out:

*Keep me, O keep me, King of kings,
Beneath thine own almighty wings.*

© Wendy Cope.

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A Walk with my dog, Molly

John Turner asked me to write a piece for solo recorder and it became a lively piece in memory of our much loved family “Staffie” called Molly. She was a most gentle and good natured creature, popular in our village and beyond. The “walk” is made up of five short pieces for treble Recorder. The opening “walking tune” is used as a ritornello and for the final sleepy coda. The events on the way are narrated by Molly’s co-owner, my wife the poet Pam Zinnemann-Hope.

Peter Hope, 2016

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‘Tallis Remembered’: Copyright Control

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The composer and performers

Peter Hope was born in Stockport, England, in 1930. After studying composition at Manchester University he worked for two years in London with Ernest Tomlinson in the arranging department of Mills Music.

Since then he has been a full time composer and music arranger. For many years he was a frequent arranger for the BBC Concert Orchestra, and many of his arrangements of traditional tunes made for that orchestra during the 1950s and 60s, including *Mexican Hat Dance*, *The Camptown Race* and *Lark in the Clear Air*, have become classics of their genre. He has created many albums, CDs and individual song arrangements for a wide variety of artists including Jose Carreras, Kiri te Kanawa, Jessye Norman and Nacho Cano from the famous Spanish pop group *Meccano*. With Nacho he has also written music for the Madrid Olympic bid and for the marriage of the crown prince of Spain. He has worked as an arranger and orchestrator in Holland, Germany, Spain and the USA.

He wrote the theme music for the BBC television news used from 1969 until the 1980s. His numerous light music compositions include the *Ring of Kerry* suite which won an Ivor Novello Award in 1969.

Since 2000 he has concentrated on compositions in more extended forms and though more serious than his early light music, are in an accessible idiom, partly derived from his extensive commercial writing. These include a *Concertino* for bassoon and orchestra, a *Recorder Concerto*, a *String Trio*, a *Divertimento for Guitar and String Trio*, *Four Sketches for oboe, bassoon and piano*, as well as two large scale choral works *Along the Shore*, *The Song of Solomon* and other vocal music.

Pam Zinnemann-Hope has read poetry on radios 3 & 4 and at venues that include King's Place, London & Max Gate, Dorset, the former home of Thomas Hardy. She is a poet, playwright & children's author. Her book 'On Cigarette Papers' was shortlisted for the Seamus Heaney Centre Prize.

Richard Simpson hails from Yorkshire. After four years study at The Royal College of Music studying with the late Sydney Sutcliffe, he was appointed to the position of sub-principal oboe with the BBC Symphony Orchestra – a position he held for just one year, before being invited to join the Halle Orchestra as Principal Oboe. He spent eighteen years with that orchestra and during that time had the opportunity of performing concerti by Mozart, Strauss, Vaughan Williams, Martinů and Hummel with them. He was also a very active chamber musician in the North-West of England, performing many solo recitals and visiting festivals both in this country and abroad.

In 1991 he returned to the BBC Symphony Orchestra, this time as Principal Oboe, and with them has recorded the *Sinfonia Concertantes* of both Haydn and Mozart and appeared as soloist in Vaughan Williams' *Oboe Concerto*. He plays frequently as a guest with all the other London symphony orchestras and with the Academy of St. Martin in the Fields. He is again involved in various chamber music ensembles, and with his wife, Janet, is a member of the Syrinx Trio, with Michael Cox, Principal Flute of the BBC Symphony Orchestra.

His other recordings include Benjamin Britten's *Six Metamorphoses after Ovid*, the *Sonata for Oboe and Piano* by Edmund Rubbra and a disc of Thomas Pitfield's music.

Janet Simpson studied with Cyril Smith at the Royal College of Music. Whilst there she won several prizes for accompaniment and chamber music including a Royal Overseas League award. Shortly after leaving college she was appointed principal keyboard player in the Halle Orchestra, a position she held for over 30 years. During that time she toured extensively and was involved in numerous recordings and broadcasts. She also appeared many times as a soloist with the orchestra.

Janet continues to perform regularly as a chamber music player and as an accompanist. She is a member of the Syrinx Trio.

Now living in London, she has become increasingly involved in contemporary music and has frequently performed in the Music of our Time series with players from the Philharmonia Orchestra, as well as playing in many concerts with the BBC Symphony Orchestra, playing works by composers as diverse as Pierre Boulez and Louie Andriessen.

Janet was delighted to accompany her husband Richard in the first performance of Peter Hope's Oboe *Sonata* in a concert to celebrate the life of Lady Barbirolli in Manchester's Bridgewater Hall in 2009.

Thomas Verity studied at Manchester University and the Royal Northern College of Music.

He has performed as guest principal with orchestras including the Hallé, BBC Philharmonic, Royal Northern Sinfonia, City of Birmingham Symphony Orchestra and the Royal Philharmonic Orchestra. In September 2011 he took up the post of Principal Second Clarinet / E-flat Clarinet with the Royal Liverpool Philharmonic Orchestra. Highlights with the RLPO include tours to Spain, China and Japan, and playing principal clarinet in the BBC Proms.

As a member of the Sterling Trio (www.thesterlingtrio.com), Thomas has performed throughout the UK, including Manchester's Bridgewater Hall, and St Martin-in-the-Fields, St James's Piccadilly and the Queen Elizabeth Hall, London. The Trio have twice been selected for the Making Music Concert Promoters' Group. He also appears on the *Bob the Builder* soundtrack!

Simon Passmore was born in Hexham in 1990 and began piano lessons at the age of seven, studying with Hexham Abbey's then director of music Michael Haynes and then with Newcastle University's head of keyboard David Murray.

He has given solo piano recitals at numerous festivals across the UK and has featured as a concerto soloist both in the UK and abroad with orchestras including Young Sinfonia (Northern Sinfonia's youth counterpart), RNCM's Brand New Orchestra and Vacation Chamber Orchestra (VaCO).

Simon is currently the Director of Music at St. Ann's Church, Manchester, following in the footsteps of his mentor, Canon Ronald Frost, who held the post for 38 years and performed over 1000 free recitals.

After finishing a BMus at the RNCM, studying with Murray McLachlan, Simon completed the répétiteur course supported by a full scholarship. His awards whilst an

undergraduate included the Alfred Clay Prize for the highest final recital mark, the Christopher Duke prize, the EPTA piano prize, the "Premier Prix Pianos Maene" in Brussels and the Prix Madonna.

Aside from music, Simon is a keen football fan and hopes to see Plymouth Argyle succeed beyond anybody's reasonable expectations.

The **Verity / Passmore Duo** is dedicated to exploring the wealth of music written for clarinet and piano – as well as adding to it by unearthing lesser-known pieces, and through commissions and innovative transcriptions. They have a special interest in music from the British Isles, and have given world première performances of music by Simon Parkin, Martin Bussey and Peter Hope.

Thomas and Simon have been playing together since 2010, with performances to date including recitals in Manchester (St Ann's Church, RNCM, Hallé St Peter's), New Brighton, Burnley, Rochdale, Bury and Warrington. They have also played in Brantwood House (home of John Ruskin), the Williamson Art Gallery & Museum, Birkenhead, Didsbury Arts Festival and at the Swaledale and Northern Aldborough Festivals. The Duo has been shortlisted for the Park Lane Group's Young Artists' Concert Series in London.

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, 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, Philip Wood, 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. The most recent (all on the Divine Art label) are a recording of music by the novelist and composer (and fellow Mancunian) Anthony Burgess, the premiere album devoted to the music of Roy Heaton Smith, and a disc in memory of Alfred Deller (a good friend) with James Bowman and Robin Blaze, including music by Blow, Handel, Tippett and Fricker.

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 500 works for the recorder, with 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.

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*, Herbert Murrill's *Sarabande*, 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 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.

Harvey Davies studied the piano with Helen Davies and David Parkhouse, then with Ryszard Bakst at the Royal Northern College of Music. His career as a chamber musician has taken him to four continents and throughout the UK. Recently appointed a Teaching Fellow in Historical Performance at the RNCM, Harvey gives lectures and coaches chamber music alongside his work as a staff pianist. He has worked with all the

orchestras in the North West, including Manchester Camerata, Northern Chamber Orchestra and the contemporary music group Ensemble 10/10.

With his wife, the cellist Heather Bills, Harvey has founded The Pleyel Ensemble, comprising some of the finest string and woodwind players in the UK and specialising in British chamber music and lesser-known Classical works. Harvey is the principal pianist in the award-winning Ensemble Cymru and partners his mother Helen in The Davies Duo, as well as working with many other eminent musicians.

Frank Forst is an awardee of the international music competition “Prager Frühling” and scholarship holder of the German Music Competition. During his studies with Prof. Klaus Thunemann he was a member of the Young German Philharmonics. In 1992 he became principal bassoonist of the Berlin Symphony Orchestra (today's Konzerthausorchester Berlin). Since 1997 he has worked closely together with the Camerata Salzburg, where he is principal bassoonist. From 1996 to 2003 he has also assisted Prof. Thunemann at the Hanns Eisler University of Music in Berlin. In 2003 he was appointed as a professor at the Franz Liszt University of Music in Weimar. He has played numerous concerts as soloist, chamber musician and with orchestras in Germany and abroad. He has also given classes and workshops in Germany, Japan, Taiwan, Italy, Spain, Great Britain, Greece, Russia, Luxembourg, China and the U.S. Furthermore he is member of the Euphorien Ensemble.

Born in Tokyo, **Yukiko Sano** continued studies with Prof. Arne Torger at the Franz Liszt University of Music in Weimar after her piano studies at Toho-Gakuen college for music in Tokyo. Here she has a lectureship for correpetition and assists in various classes, workshops and competitions.

She has played concerts in Germany, Japan, Taiwan, China, Great Britain, Russia, Switzerland, Luxembourg, Spain and the U.S.

Richard Simpson



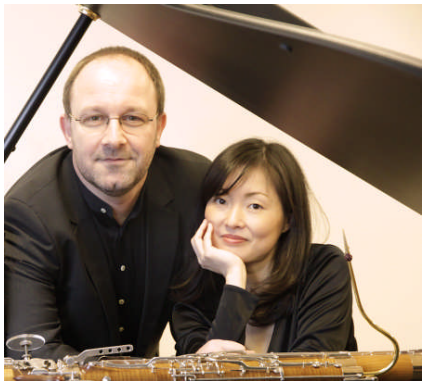
Janet Simpson



Thomas Verity



Simon Passmore



Frank Forst &
Yukiko Sano



Pam Zinnemann-Hope



John Turner



Harvey Davies

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