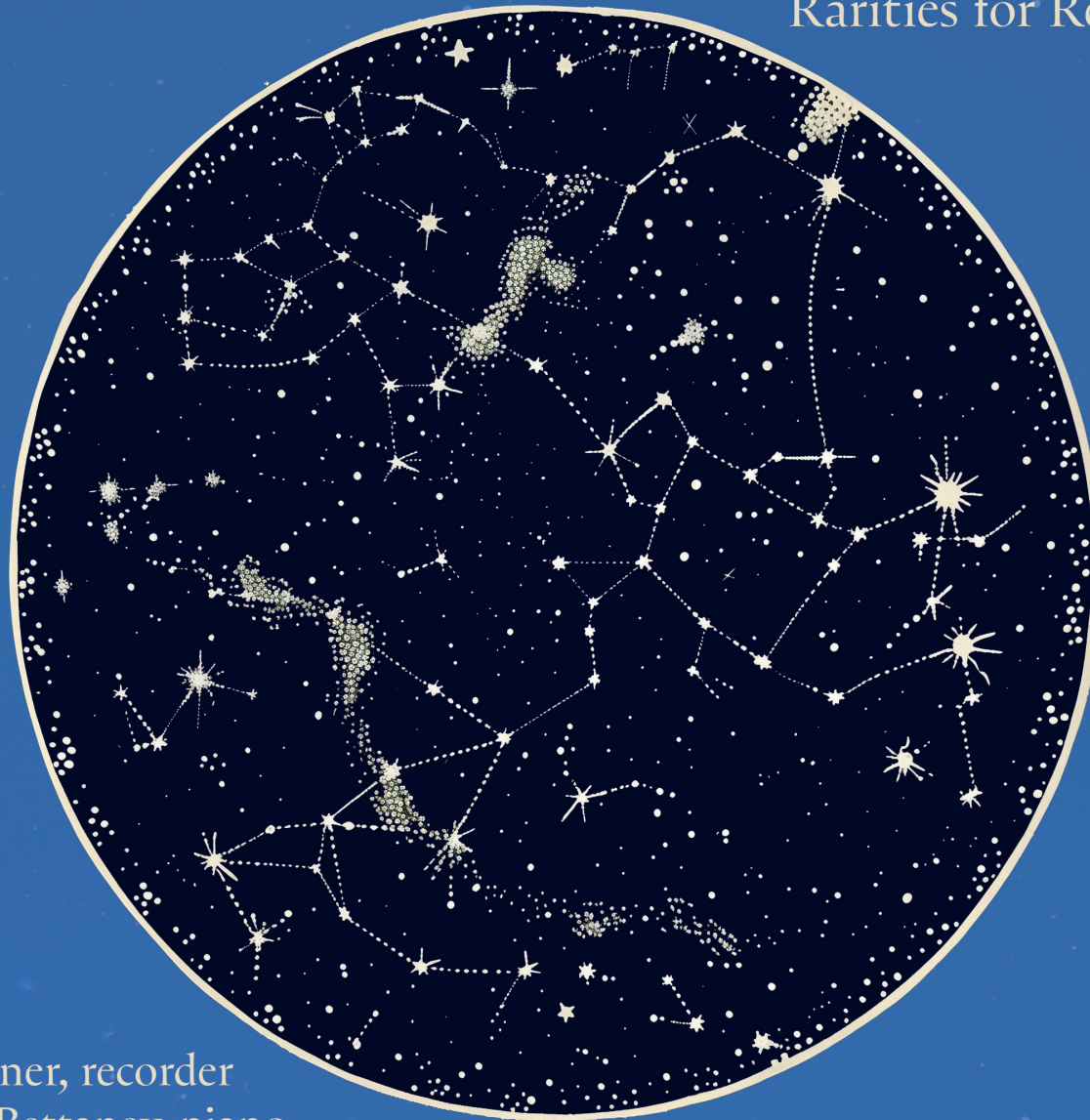


intangible classics

# Highways and Byways

Rarities for Recorder



John Turner, recorder  
Stephen Bettaney, piano  
Laura Robinson, recorder  
Catherine Yates, viola  
Alex Mitchell, viola

divine art

divine art

# Part 1

Lennox Berkeley (1903-1989)

## **Sonatina, Op. 13**

- |    |      |                  |      |
|----|------|------------------|------|
| 1. | I.   | Moderato         | 4:39 |
| 2. | II.  | Adagio           | 2:27 |
| 3. | III. | Allegro moderato | 2:29 |

*John Turner (recorder), Stephen Bettaney (piano)*

Wilfred Heaton (1918-2000)

## **Little Suite**

- |    |      |                     |      |
|----|------|---------------------|------|
| 4. | I.   | Grave - Prestissimo | 1:22 |
| 5. | II.  | Con Energia         | 1:11 |
| 6. | III. | Cantabile           | 3:07 |
| 7. | IV.  | Giocoso e ritmico   | 1:12 |
| 8. | V.   | Presto              | 2:06 |

*John Turner (recorder), Stephen Bettaney (piano)*

Peter Pope (1917-1991)

## **Sonatina No. 2**

- |     |      |               |      |
|-----|------|---------------|------|
| 9.  | I.   | Allegro assai | 3:07 |
| 10. | II.  | Adagio        | 2:33 |
| 11. | III. | Fughetta      | 2:05 |

*John Turner (recorder), Stephen Bettaney (piano)*

David Butler (b. 1953)

## **The Summer Triangle**

- |     |      |        |      |
|-----|------|--------|------|
| 12. | I.   | Altair | 2:39 |
| 13. | II.  | Deneb  | 2:49 |
| 14. | III. | Vega   | 6:22 |

*John Turner (recorder), Stephen Bettaney (piano)*

Igor Stravinsky (1882-1971)

## 15. **Lullaby** 4:10

*John Turner (recorder), Laura Robinson (recorder)*

John Locke (1907-1980)

## **Sonatina**

- |     |      |                          |      |
|-----|------|--------------------------|------|
| 16. | I.   | Commodo                  | 2:37 |
| 17. | II.  | Adagio                   | 2:19 |
| 18. | III. | Allegro moderato giocoso | 1:20 |

*John Turner (recorder), Stephen Bettaney (piano)*

Thomas Pitfield (1903-1999)

## **Dancery**

- |     |      |   |      |
|-----|------|---|------|
| 19. | I.   | March                                       | 1:44 |
| 20. | II.  | Pavan on three Notes<br>(Hommage à Poulenc) | 1:15 |
| 21. | III. | Dorian Gavotte                              | 1:57 |
| 22. | IV.  | Bergamasque                                 | 1:14 |
| 23. | V.   | Second Pavan                                | 1:50 |
| 24. | VI.  | Little Tarantella                           | 0:48 |

*John Turner (recorder), Stephen Bettaney (piano)*

Total playing time 58:10

# Part 2

- |  |      |   |      |
|--|------|---|------|
| John Turner (b.1943)   |      | William Bergsma (1921-1994)   |      |
| <b>Two Pieces</b>  |      | <b>Pastorale and Scherzo</b>  |      |
| 1. I. A Sad Pavane   | 2:16 | 10. I. Pastorale  | 3:51 |
| 2. II. Hopscotch   | 2:23 | 11. II. Scherzo   | 1:25 |
| <i>John Turner (recorder), Stephen Bettaney (piano)</i>                            |      | <i>John Turner (recorder), Catherine Yates (viola), Alex Mitchell (viola)</i> |      |
| John McCabe (1939-2015)  |      | Dorothy Pilling (1910-1998)   |      |
| 3. <b>Domestic Life</b>  | 3:31 | 12. <b>Conversation Piece</b>   | 1:25 |
| 4. <b>Sam's Tune</b>   | 1:58 | <i>John Turner (recorder), Stephen Bettaney (piano)</i>                       |      |
| <i>John Turner (recorder), Stephen Bettaney (piano)</i>                            |      |   |      |
| Christopher Ball (1936-2022)   |      | David Ellis (1933-2023)   |      |
| <b>Two Pieces</b>  |      | 13. <b>Mount Street Blues</b>   | 1:59 |
| 5. I. A Cheerful Little Piece  | 3:58 | <i>John Turner (recorder), Stephen Bettaney (piano)</i>                       |      |
| 6. II. Homage to Dvořák  | 4:23 |   |      |
| <i>John Turner (recorder), Stephen Bettaney (piano)</i>                            |      | <b>Fipple-Baguette: Three Encores for Solo Recorder, Op. 76</b>               |      |
| Peter Hope (b. 1930)   |      | 14. I. Round Dance  | 1:28 |
| 7. <b>The Edgeley Tram</b>   | 2:59 | 15. II. Sarabande with Doubles  | 2:19 |
| <i>John Turner (recorder), Stephen Bettaney (piano)</i>                            |      | 16. III. End-Piece  | 2:46 |
|  |      | <i>John Turner (recorder)</i>   |      |
| David Jepson (1941-2021)   |      | Thomas Pitfield (1903-1999)   |      |
| 8. <b>Edgeley Fold</b>   | 3:26 | 17. <b>A Little Caribbean</b>   | 2:40 |
| <i>John Turner (recorder), Stephen Bettaney (piano)</i>                            |      | <i>John Turner (recorder)</i>   |      |
| Alexander Gretchaninov (1864-1956)   |      | Total playing time 46:56  |      |
| 9. <b>Concertino, Op. 171</b>  | 2:28 |   |      |
| <i>John Turner (recorder), Laura Robinson (recorder), Stephen Bettaney (piano)</i> |      |   |      |

# Programme Notes

## Part 1

Lennox Berkeley (1903-1989)

**1-3 Sonatina, Op.13**

Moderato; Adagio; Allegro Moderato

This work, being deservedly a much loved and favourite part of the repertoires for both recorder and flute, needs no introduction. It is full of joy, beauty, and both memorable tunes and seductive harmony; the composer's love for the instrument shines through. It is dedicated to his recorder-playing godmother Sybil Jackson, with whom he used to play duets. Three duets for two recorders have recently been published, dating respectively from c.1924, 1938 and 1955, the first two having probably been written for Sybil Jackson (at least one of them was composed at her cottage at Boars Hill near Oxford), and the last edited by Britten for Imogen Holst's recorder compilation for Boosey and Hawkes. Later works for recorder were the **Concertino** for recorder, violin, cello and harpsichord, Op. 49, and a late cantata **Una and the Lion**, Op. 98, for soprano, recorder, cello and harpsichord.

Wilfred Heaton (1918-2000)

**4-8 Little Suite**

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

Largely self-taught composer Wilfred Heaton is best known for his brass band music. In the 1950s he completed a collection of orchestral and instrumental works, following a short period of study with Matyas Seiber. Heaton dedicated **Little Suite** for recorder to fellow Sheffordian and also member of the Anthroposophical Society Philip Rodgers. Before losing his sight in the early

1960s, Rodgers was also the dedicatee of works by Malcolm Arnold, Arnold Cooke, Colin Hand and Wilfred Josephs. Heaton was a fine pianist, but it is not known if they performed the work. The first known performance was given by John Turner and Keith Swallow on 2<sup>nd</sup> October 2001 at the Royal Northern College of Music.

Its five contrasting cameos are concise in form but big in character. Heaton's models are the dance-based instrumental suites of Bach and Bartok. The first movement is a brief and brilliant fanfare-cum-toccatà, presenting the principal themes upon which the dances are based. The lively first dance is Heaton's interpretation of a courente. The lyrical central movement is a soulful pavanne, with echoes of Hindemith in its quartal harmony. The fourth is a witty miniature bourée. A fleet-of-foot gigue finale returns to the music of the opening movement in varied form. An orchestral version of the Suite, played by John Turner with the Manchester Sinfonia, conducted by Richard Howarth, is on Prima Facie CD (PFCD101 – Balmoral Suite and other recorder favourites). [PH]

Peter Pope (1917-1991)

**9-11 Sonatina (No. 2)**

Allegro Assai; Adagio; Fughetta

Peter Pope studied composition under John Ireland at the Royal College of Music, as well as piano with Cyril Smith. In 1939 he won an Octavia Travelling Scholarship to study under Nadia Boulanger in Paris, and was one of her favoured students. When Paris was invaded in 1940 he escaped by crossing France and returned to England on a Spanish trawler. He joined the Royal Army Medical Corps and saw service in North Africa. He started to develop a reputation for his works in Britain after the war (a piano quartet performed at the Wigmore Hall elicited glowing reviews) but he then joined an exclusive religious sect which prohibited involvement with the creative arts. When he left the sect in 1971 it was too late to relaunch his career, though he resumed composition prolifically. The (first) **Recorder Sonatina** is his only commercially

published work. It was one of the group of compositions energised by Manuel Jacobs in 1939 (with the encouragement of Carl Dolmetsch and Edgar Hunt) and which form the bedrock of the modern British recorder repertoire. It was premiered on 17<sup>th</sup> June 1939 at a studio meeting at the home of Sir Robert Mayer in St. John's Wood, by Edgar Hunt and Joseph Saxby. Other works in the concert were the Sonatina by Lennox Berkeley (a personal friend of Pope) included on this disc, and the (now lost) Suite by Christian Darnton. The second Sonatina was composed in Croydon in April and May 1980, though there are no documented details of any performances.

David Butler (b. 1953)

**12-14 The Summer Triangle**

Altair; Deneb; Vega

David Butler studied violin with John Georgiadis and composition with Patric Stanford at the Guildhall School of Music. He also had composition tuition from both Edmund Rubbra and Jennifer Glass. He wrote and performed a five movement violin concerto in his first year at the Guildhall and was a winner of the Royal Philharmonic composition prize in his second year for a double violin concerto. For many years he has been a member of the Royal Opera House Orchestra. His Dance Online for flute and piano was performed by his nephew on the BBC Young Musician of the Year programme. His orchestral City of Dreams was commissioned and performed by the Darwin Symphony Orchestra in Australia. In addition he has composed much vocal and chamber music.

Of The Summer Triangle the composer writes:” The title refers to three stars that form a triangle with Vega the brightest star at the top, near to Polaris, known as the Pole Star. Altair is on the right and Deneb, the left. In the northern hemisphere looking eastwards we can see the Summer Triangle all year but it is more dramatic in summer. Each star forms part of a different constellation. Vega is part of Lyra the harp. Altair, part of Aquila, The Eagle and Deneb, is in Cygnus the Swan. This triangle of stars is called an Asterism and forms its

recognisable geometric shape naturally by default. The music, of the same name, was inspired by this amazing scene during July and August as I roamed the beaches of Lowestoft at nightfall passing the birthplace and early home of Benjamin Britten every day. A further inspiration was the stunning sight of the moon rising slowly above the eastern horizon over the ocean, Its rich orange rays painting a shimmering pathway over the water towards the shore line where I stood. Varying pitches of the night wind reminded me of human breath over a wooden pipe and the wave motion was musical in its rise and fall. The seeming placidity of the stars produced a sobering thought in my mind that this impression is far from reality and made me think of the unbelievable turbulence within each star necessary to produce what we perceive as beauty.”

Igor Stravinsky (1882-1971)

**15 Lullaby, for two recorders**

This arrangement for recorders of Ann’s Lullaby from The Rake’s Progress was made on 15<sup>th</sup> May 1960 for Stravinsky’s architect Perry Neuschatz, who was an amateur recorder player. It involved an ingenious reduction of both song and chorus throughout to just two parts.

John Locke (1907-1980)

**16-18 Sonatina**

Commodo; Adagio; Allegro Moderato Giocoso

John Locke was born in Walthamstow. The family was a literary and musical one, and he was brought up in Eastbourne, though the family moved to Derby upon his father’s appointment as director of the well-known Foulds music shop in 1920. He started composing at the age of eleven, but was entirely self-taught. In the 1930s his chamber works, including a Quintet for flute oboe violin and cello (1932) and a Suite for flute oboe and piano (1934) were performed in the MacNaghten/Lemare concerts alongside works by Britten, Maconchy, Lutyens and Jacob. His piano music was taken up by the firm of J. and W.

Chester, who published his piano suite *Charivari* and a piano version of *The Fantastic Ballet*. A further ballet, *Off the Ground*, was commissioned by the Alan Turner Ballet Company and performed at the Fortune Theatre, London, in 1949. Thereafter his works (including substantial sonatas for piano and for cello) were mostly performed in or about his home city of Derby, where he worked as sales manager for a firm of clock makers, his musical talents being particularly useful in the installation of public carillons. Most of his works were written for local performers, including recorder pieces for his recorder playing friend and schoolteacher Peter Roscoe. Locke also composed several successful witty monologues under the pseudonym Edwin John, and broadcast his own amusing poems for Radio Derby, under the pseudonym John Probyn. The manuscript of this *Sonatina* is dated 10<sup>th</sup> July 1978, and it is dedicated to "JPR". It was originally intended for tenor recorder, but the composer clearly realised that some of the material was better suited to the brighter tones of the descant instrument, and the cover page has a later note by the composer suggesting descant recorder or flute as alternatives. In this recording the first and second movements are performed on tenor recorder as the composer originally intended, and the third is played on the brighter descant.

Thomas Pitfield (1903-1999)

#### **19-24 Dancery**

March; Pavan on Three Notes (Hommage à Poulenc); Dorian Gavotte; Bergamasque; Second Pavan; Little Tarantella

This suite takes its title, at John Turner's original suggestion, from Tielman Susato's famous instrumental collection of dance tunes *Danserye*, much promoted in concert and on record by the late David Munrow. The six movements are all typical of the composer's style, with ear-tickling tunes, quirky rhythms and the occasional patch of rich Delian harmony. It was first performed by John Turner (recorder) and Keith Elcombe (harpsichord) in Wilmslow Parish Church on 16<sup>th</sup> March 1974 (it was written the previous year) and subsequently broadcast on Radio 3. Piano was the composer's preferred accompaniment,



however! Much of the material in this suite was later used in the composer's **Recorder Concerto** (Naxos 8.572503).

## Part 2

John Turner (b.1943)

### 1-2 **Two Pieces**

A Sad Pavane; Hopscotch

**A Sad Pavane** was written for a short collection of pieces composed for a video supporting the brave Ukrainian people, and put on the web in 2022. The composer was accompanied in that video by Susan Bettaney. **Hopscotch** was written for the seventieth birthday of the composer Nicholas Marshall and first performed by the composer, accompanied by Nicholas Marshall, in the Temple Church, Budleigh Salterton, on 29<sup>th</sup> September 2012 .

John McCabe (1939-2015)

### 3 **Domestic Life**

The composer wrote: "**Domestic Life** is an arrangement of tunes from an "entertainment", **This Town's a Corporation Full of Crooked Streets**, for voices and ensemble, written in 1969. This version was made in 2000 for the birthday of Margaret Turner, and a version for recorder and string orchestra (with xylophone) appeared the following year. The texts for the original work were all connected with Liverpool, including poems by Adrian Henri, Roger McGough and Brian Patten, as well as Liverpool children's rhymes, and the style of the music, especially in the songs from which this short sequence is derived, was very light and almost Merseybeat. All three tunes, which are played without a break, come from the same movement of the "entertainment". It was fun to write music after a manner which became part of the Liverpool scene shortly after my own schooldays there had finished, and the piece is essentially a very light *pièce d' occasion*." The first performance of **Domestic Life** was given by

John Turner and Keith Swallow on 13<sup>th</sup> July 2001 in the Royal Pump Rooms, Leamington Spa, as part of the 2001 Warwick and Leamington Festival. The version with strings and xylophone was recorded by John Turner with the Royal Ballet Sinfonia, conducted by Gavin Sutherland, on ASV (White Line) CD WHL 2143 (*English Recorder Concertos*).

John McCabe (1939-2015)

**4 Sam's Tune**

The catchy theme tune from the Granada TV series Sam (1973) was at the request of the composer's widow Monica arranged by Paul Hindmarsh for recorder and piano, as a companion piece to ***Domestic Life***.

Christopher Ball (1936-2022)

**5-6 Two Pieces**

A Cheerful Little Piece; Homage to Dvořák

Christopher Ball was born in 1936 and died in 2022. He was a musical polymath, being a clarinettist, conductor, composer, arranger, publisher, recorder virtuoso, teacher and photographer. He founded the Praetorius Consort, a well-known and colourful early music group. For John Turner he wrote ***From the Hebrides***, for recorder and piano (or string orchestra), which was premiered with Stephen Bettaney, in its piano version, at the Royal Opera House, Covent Garden, in 2005. ***A Cheerful Little Piece*** and ***Homage to Dvořák***, both for recorder and piano, were intended to form part of a Sonatina or Suite, though sadly the other movements failed to materialise. The titles are editorial but are adapted from information in letters from the composer.

Peter Hope (b.1930)

**7 The Edgeley Tram**

This short piece was written in 2019 to celebrate the 50<sup>th</sup> anniversary of the Stockport Recorder College, founded in 1969 by Dennis Bamforth and Colin Martin. Peter Hope was born in Stockport, and this piece is a description of a tram journey from Mersey Square, in the centre of the town, up the hill to the district of Edgeley, where the composer lived in his childhood. It was first performed by John Turner and Stephen Bettaney at Hazel Grove Methodist Church on 7<sup>th</sup> July 2019.

David Jepson (1941-2021)

**8 Edgeley Fold**

The composer David Jepson was also born in Edgeley, and this short piece was composed for Peter Hope's ninetieth birthday. It is a meditation on an excerpt from a poem by the Edgeley poet Anthony Warren Bardsley:

“Edgeley was my birthday,  
And for ever will retain a place within my heart where there is solace.  
And yet my earliest memories were of a darker hue,  
Of sirens, air-raid shelters in the years of World War Two.  
.....Yet there is something comforting.”

David Jepson was a composition student of Thomas Pitfield at the Royal Manchester College of Music, and this was his last piece. Most of his published compositions were for ecclesiastical use. The Prima Facie catalogue includes a CD of his published carols and sacred music (Musica Sancta, PFCD121).

Alexander Gretchaninov (1864-1956)

**9 Concertino, Op.171**

For two recorders. This short and happy piece was written in New York City in 1944, following a suggestion by Harold Newman, of the Hargail Music Press.

There is an alternative version for clarinets, and the composer himself later made a version with string orchestra accompaniment.

William Bergsma (1921-1994)

**10-11 Pastorale and Scherzo, for recorder and two violas**

These two short pieces, for respectively tenor and treble recorder with the unusual combination of two violas, bear the subtitle “Pieces for Renard”, the dedicatee being Warren Fox, a faculty member of the Eastman School of Music in Rochester, New York State, where Bergsma was a student of Howard Hanson. Bergsma wrote the work in 1943, and it was his first published work, also published by the Hargail Music Press. He was for many years associated with the Juilliard School of Music, later becoming director of the Washington School of Music. His work includes the operas ***The Wife of Martin Guerre*** and ***The Murder of Comrade Sharik***, the ballet scores ***Paul Bunyan*** and ***Gold and the Senior Commandante***, two numbered symphonies and much orchestral, chamber and vocal music.

Dorothy Pilling (1910-1998)

**12 Conversation Piece**

Written in 1996, this short piece takes its material from the composer’s two-part setting of Dorothy Ratcliffe’s poem ***February***. It was first performed on 3<sup>rd</sup> February 1996 by John Turner and John Wilson in the Sema Group Concert Hall in the Royal Northern College of Music, as part of a concert celebrating the life and work of Ida Carroll.

David Ellis (1933-2023)

**13 Mount Street Blues**

This was David Ellis’s last piece, written in memory of his friend from childhood John McCabe. The first performance, in the composer’s version for recorder

and string quartet, was given in Blythburgh Church during the William Alwyn Festival on 7<sup>th</sup> October 2015. The composer wrote as follows: “This short piece is dedicated to the memory of John McCabe, a good friend and a good musician. Our historic connection goes back to 1924, when his grandparents and my parents became close neighbours on the same road in Liverpool’s new suburban housing estate in Childwall. Nothing extraordinary about that – except that the quiet elderly couple across the road were German, with a young daughter, Elisabeth. She moved away, married, and in 1939 an only child, John, was born. A dreadful accident at home involving an open fireplace almost cost the baby his life, but he survived. Although the after-effects of this near-tragedy continued to influence progress in his later years, it did nothing to diminish his strength of character, his dedication, and his sense of humour – unsurprising for a born and bred Scouser. John’s intellectual aptitude, not only as a musician, ensured that the best schooling would be available to him and, aged 11, he became a scholarship pupil at the prestigious Liverpool Institute. In order to ensure his complete safety his parents conveniently moved to a house on Mount Street, directly opposite the school’s front door. His father maintained a fine library of books and John was able to develop both intellectually and musically within this domestic situation. Handily placed also was Liverpool’s Philharmonic Hall, and round the corner, on Hope Street, lived Gordon Green, the legendary piano teacher who oversaw John’s early development. Eventually John and I met, all too briefly as pupils, at the Liverpool Institute on Mount Street, hence the title of my musical tribute to his memory and our longer, happy, professional association.”

David Ellis (1933-2023)

**14-16 Fipple-Baguette: Three Encores for solo recorder, Op. 76**

Round Dance [Lively- with humour]; Sarabande with Doubles [Solemn]; End-Piece

These three short pieces bear the dedication “for John @Lx”. They were premiered by the dedicatee in Winchester Cathedral on 29<sup>th</sup> June 2004.

Thomas Pitfield (1903-1999)

**17 A Little Caribbean**

This short and beguiling piece was originally composed for clarinet and piano, under the title ***Conversation Piece***. Both the original and the recorder version, recomposed for John Turner, are predominantly in the composer's favourite time signature of 7/8 (3+2+2 alternating with 2+2+3), but with a passage towards the end in 8/8 where the two instruments diverge rhythmically, à la Charles Ives! The tune is an ear-worm!

## Biographies

**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 alongside his many musical activities. These included numerous appearances and recordings with David Munrow's Early Music Consort of London, Christopher Hogwood's 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. Over 600 works have been premiered by him, and his own compositions (two of which are on this disc) are now standard repertoire for the recorder. He edits series of recorder publications for both Forsyths and Peacock Press. He was awarded an Honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music, and became a Distinguished Visiting Scholar of Manchester University.

**Stephen Bettaney** has played the piano from the age of six. He met John Turner at Stockport Grammar School and has performed with him on many occasions

since then. Stephen gained a scholarship to the Royal Manchester College of Music from where he graduated with distinction in performance and went on to study with Maria Curcio in London. After giving broadcasts and recitals in a duo with a violinist, he joined the first violin section of the Orchestra of the Royal Opera House Covent Garden where he took part in many lunchtime chamber music concerts playing the piano with distinguished members of the orchestra. He has retired from the orchestra and now concentrates on the piano.

**Laura Robinson** first began playing the recorder at the age of seven and went on to achieve her DipABRSM before furthering her musical education at the University of Manchester and the Royal Northern College of Music where she studied with John Turner. Laura has also toured with John and the Manchester Camerata, culminating in a final concert in the Bridgewater Hall and she has recorded Tippett's *Four Inventions* Berkeley's *Three Duets* and John Blow's *Ode on the Death of Mr Henry Purcell* featuring the countertenors James Bowman and Robin Blaze. Apart from playing professionally, Laura is currently teaching both recorder and viola throughout Lancashire

**Catherine Yates** is a violinist and viola player who is a keen chamber musician, orchestral player and educationalist. She spent twenty years as 2<sup>nd</sup> Violin of the Sorrel Quartet before enjoying six years as Principal 2<sup>nd</sup> Violin of the Halle Orchestra. She is currently Deputy Head of Strings at the Royal Northern College of Music where she was herself a student, whilst continuing to perform as much as she can.

**Alex Mitchell** is principal viola in the Manchester Camerata and teaches at the Royal Northern College of Music. He studied with teachers including Nobuko Imai and Garth Knox, and enjoys a varied life playing chamber music, period performance and orchestral playing.

Recorded in St. Elizabeth's Church Ashley, Cheshire, on 22<sup>nd</sup> and 23<sup>rd</sup> May 2023 by Steve Plews and Paul Hindmarsh, edited by Phil Hardman and Paul Hindmarsh (except CD2 tracks 10-11 recorded at St. Pauls Church Heaton Moor, Stockport on Stockport on 11<sup>th</sup> October 2023 by Phil Hardman). CD 2 tracks 14-16 recorded by Richard Scott in the presence of the composer and previously issued on Prima Facie PFCD138 (David Ellis – Chamber Music and Songs), to which company and Steve Plews grateful thanks.

All first recordings, except for Berkeley Sonatina and as mentioned above.

Notes by John Turner and (where mentioned) the composers.

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Conversation Piece: Forsyths

McCabe - Domestic Life & Sam's Tune: Novello

Gretchaninov - Concertino, Bergsma - Pastorale & Scherzo: Hargail Music Press

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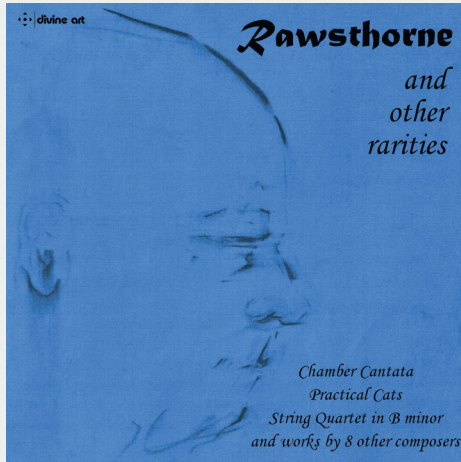
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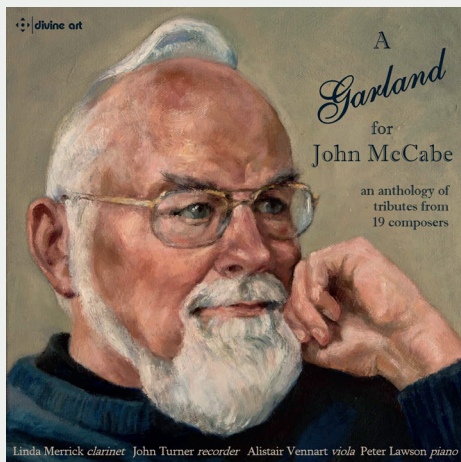
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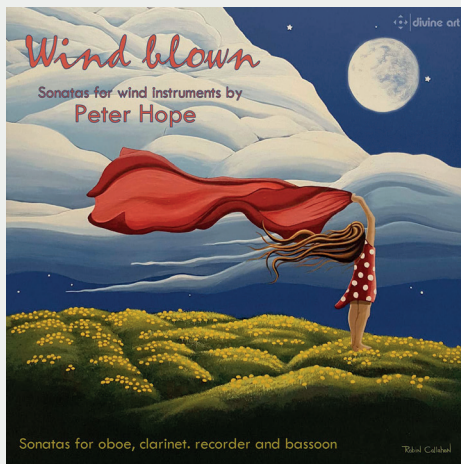
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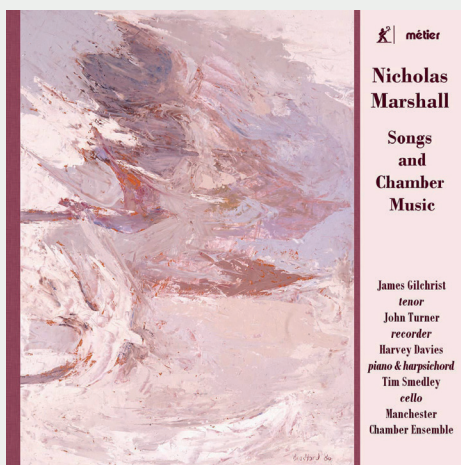


## Wind Blown - Sonatas for Wind Instruments

"A CD of John Turner is always a pleasure. Wind Blown features the Sonatas for Oboe, Clarinet, Bassoon and Recorder. Idiomatically written, they demand the highest levels of technical facility and expressive maturity. I enjoyed the unusual scoring, and was impressed by how well each voice's part was written."

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MSV 28552

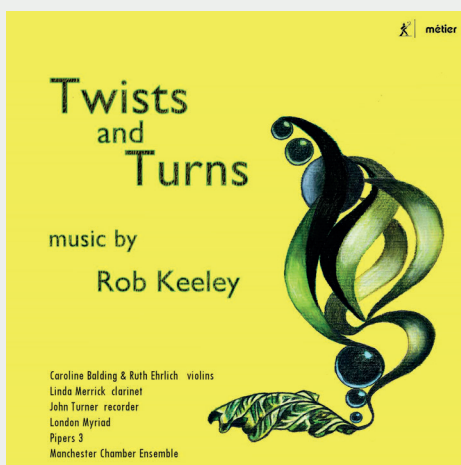


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