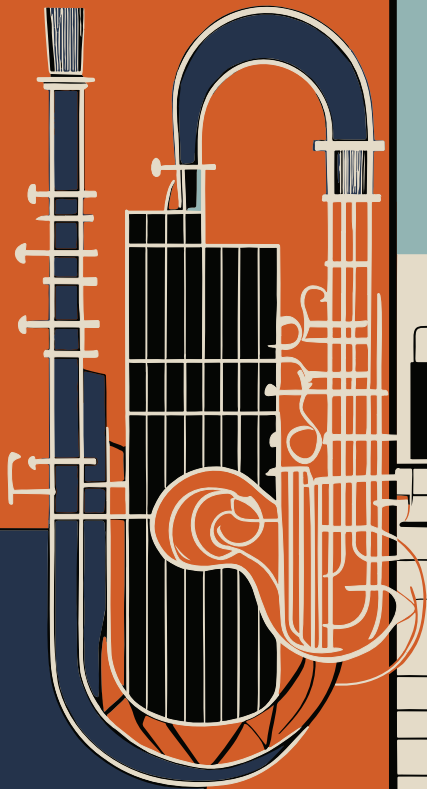


HUGH SHRAPNEL

CHAMBER WORKS

CAMARILLA ENSEMBLE



CONVIVUM
RECORDS

TRACKLIST

HUGH SHRAPNEL CHAMBER WORKS

Sonatina for Horn and Piano			11	Belladonna for Flute and Piano		3.17		
1	i	Allegro	3.33	Sonata for Clarinet and Piano				
2	ii	Adagio	3.26					
3	iii	Con Moto	3.34					
Objets Fixes for Oboe, Clarinet, Horn and Tenor Trombone				12	i	Moderato	3.46	
				13	ii	Andante	3.27	
				14	iii	Con Moto	3.29	
				Hilly Fields for Wind Quintet				
4	i	Fast	0.49	15	i	Morning Run	2.38	
5	ii	Moderato	1.50	16	ii	Reverie	2.49	
6	iii	With A Jazzy Feel	2.12	17	iii	Games	2.42	
7	iv	Con Moto	2.11	18	iv	Blythe Hill	4.01	
8	v	Grave	2.26	19	v	Dusk	3.53	
9	Coalition Blues for Alto Trombone and Piano		3.02	20	vi	Fayre	3.38	
10	Trio for Flute, Clarinet and Piano		7.32	Running time				64.21

All tracks composed by Hugh Shrapnel. Performed by Camarilla Ensemble.

PROGRAMME NOTE

SONATINA FOR HORN AND PIANO (2016)

The Horn Sonatina was written for and dedicated to the horn player Henryk Sienkiewicz who gave the first performance at the 20th London New Wind Festival. The piece is mainly light-hearted in content and traditional in form – a quasi-sonata form 1st movement, a pensive slow movement in traditional A-B-A song form with a linking passage to a rollicking 6/8 rondo-like finale. The music alludes to various kinds of popular music including Music Hall and Broadway.

OBJETS FIXES FOR OBOE, CLARINET, HORN AND TENOR TROMBONE (2006).

Published by Scodo (Universal Edition)

These five short pieces were written for the 9th London New Wind Festival for their concert in October 2006. The first 'Objet' was composed early in 2005, and the remaining four during August and September 2006.

In writing these pieces I was from the outset attracted by the sheer awkwardness of this particular instrumental combination which largely dictates the angular, rhythmically

cally taut and harmonically astringent nature of the music. Although each piece has its own character, there are various musical ideas which re-occur in all five.

The title comes from the fact that the first piece is characterized by 'fixed objects' - repeated interlocking musical phrases like the components of a machine. The second, third and fourth pieces also have repeated phrases but with each subsequent piece becoming more expressive and less 'mechanical' in character. In the slow reflective and lyrical fifth piece the 'mechanical' elements finally disappear.

COALITION BLUES FOR ALTO TROMBONE AND PIANO (2011)

This short piece was written in response to the Coalition Government elected in 2010. It is dedicated to the remarkable trombonist Alan Tomlinson, renowned for his solo improvisations, who sadly died in February 2024. Alan gave the first performance at the 14th London New Wind Festival in 2011.

The piece is dominated by a quirky little trombone tune – a 'People's Theme' representing working people struggling against

PROGRAMME NOTE

the effects of the Coalition's austerity programme. Various transformations of the 'People's Theme' take place, building up to a climactic ending expressing hope for a better future.

TRIO FOR FLUTE, CLARINET AND PIANO (2015-22)

This work was originally written for clarinet, violin and piano but the violin part seemed to me to be unsatisfactory so I rewrote it substituting the flute for the violin.

The work is in a single movement with many changes of tempo and mood but based on a perky clarinet tune. There is no 'programme' to the music but in the back of my mind I had the idea of the main tune as an individual going on some kind of journey with many ups and downs finally coming to rest in the last section in which the tune is transformed by being inverted.

BELLADONNA FOR FLUTE AND PIANO (2004)

I composed this short piece for a concert of my music at the 6th Planet Tree Festival which took place in the Conway Hall London in 2004. It was performed by

flautist Claire McKenna and myself and is dedicated to her.

The music is written without bar lines in a rhythmically fluid relation between the flute and piano. The English folk name for Belladonna is "deadly nightshade" and the title refers to the heady sensual dreamlike character of the music with its dark overtones and its long history of use as an anaesthetic, cosmetic and poison.

SONATA FOR CLARINET AND PIANO (2020)

The Clarinet Sonata was composed for and dedicated to the clarinettist Phil Edwards who gave the first performance with pianist Sasha Valeri Millwood at the 23rd London New Wind Festival zoom concert in 2020.

Like the Horn Sonatina it is in the traditional three movements modelled on classical forms but much more intense in mood. The first movement starts off in a mood of all innocence itself but interrupted by disturbing elements before coming to rest in a blissful but poignant nostalgic reverie tinged with sadness. The slow second movement is sombre and tragic in mood marked *lento* with blues-tinged harmonies; like the

first movement it builds up to powerful climaxes before subsiding into a desolate ending. The final movement has a driving and relentless 3+2+3 rhythm on the piano over which the clarinet plays a spiky disjunct theme which is repeated as in a rondo. In contrast to the first two movements, it builds up to a dramatic climax to finish.

HILLY FIELDS FOR WIND QUINTET (2007-13)

Hilly Fields is a suite of six short pieces, one of several works of mine depicting areas of South East London where I have lived most of my life, the other works being *South of the River* for piano duet, 1993-4, and *Tales of South East London*, 2012-2017 (see Discography). The first piece was originally written for oboe and piano and performed by Catherine Pluygers and Robert Coleridge in 2007. Years later I later arranged it for wind quintet composing a further five pieces; three of the pieces were first performed at the 16th London New Wind Festival in 2013, the other three at the 21st LNWF in 2018. *Hilly Fields* is a park lying between Ladywell and Brockley in South East London; the 'outdoors'

character of the music was inspired by this very attractive park with its nature reserves and magnificent views.

i: *Morning Run* - A bright and breezy picture of the hustle and bustle of the park.

ii: *Reverie* A slow and nostalgic portrait of a lone figure on a park bench thinking/dreaming. **iii: *Games*** A protracted dance-like piece linking various rhythms in a continuous underlying beat inspired by the various sports and games that take place in Hilly Fields. **iv: *Blythe Hill*** An impressionistic view over to nearby Blythe Hill ending with the sound of twittering birds.

v: *Dusk* A lone walker wanders around the park encountering the odd dog walker or jogger as well as nocturnal creatures; as the evening darkness grows looking over to the glittering lights of Canary Wharf and struck by the contrast between that massive stark symbol of urban glitz and the softness of the trees and bushes in the dimming light. This piece is more complex in form than the others; like the 2nd movement it links varying metres and rhythms to a fixed overall beat. **vi: *Fayre*** A rousing celebration of the annual Hilly Fields Fayre.

PROGRAMME NOTE

BIOGRAPHIES

HUGH SHRAPNEL

Hugh Shrapnel was born in 1947 in Birmingham. His father, Norman Shrapnel, a well-known journalist for The Guardian, was a keen amateur violinist introducing Hugh to the classics - Bach, Mozart, and Beethoven etc. Growing up in the '50s, Hugh also got to hear show music and jazz on the BBC Light Programme through his crystal set, an enthusiasm which has been a lasting influence on his music. As a boy Hugh learnt the recorder and in his early teens took up the oboe, playing in the school chamber group and a local amateur orchestra, and started to compose little piano pieces influenced by Stravinsky and Bartók. Hearing a broadcast of Schoenberg's *Serenade* on the radio in the early 60s fired his enthusiasm for new music and he composed chamber music and songs influenced by Schoenberg and Webern.

From 1966 to 1969 Hugh studied composition at the Royal Academy of Music with Norman Demuth and Cornelius Cardew, winning the Lady Holland Prize for composition. In 1968, Hugh's serial work for chamber ensemble *Mobile* received

a warmly reviewed performance by the Leonardo Ensemble at an SPNM concert at the Wigmore Hall. However Hugh began to realise that the atonal/serial music tradition was not for him; studying composition at the Royal Academy of Music with Cornelius Cardew opened up new doors and Hugh became drawn to experimental music, joining Cardew's experimental music class at Morley College in 1968 and the Scratch Orchestra in 1969. In the same year, he formed the Promenade Theatre Orchestra with John White, Chris Hobbs and Alec Hill, with its pioneering British brand of minimalism. During this time, Hugh composed many experimental pieces, including the popular *Raindrops*.

During the mid 1970s and '80s Hugh played oboe in the folk/rock group People's Liberation Music – later becoming the Progressive Cultural Association (PCA) Band – alongside Cornelius Cardew and bass player and composer Laurie Baker. Along with other members of the band, Hugh wrote songs in support of workers struggles of the time, including the miners' strike and against racism and war. In the '90s, he formed



Photograph by Phoebus Apostolides

BIOGRAPHIES

long-standing musical partnerships with the pianist and BBC Radio 3 presenter Sarah Walker and the composer/ pianist Robert Coleridge (who sadly died in January 2019) putting on many concerts at the British Institute of Contemporary Music in London. Since 2000, Hugh has written numerous wind pieces for London New Wind Festival concerts. During the last 10 years, he has composed many works for concerts put on by the Cornelius Cardew Concerts Trust at Morley College in London, including works for two pianos for the Ivory Piano Duo Ensemble, string quartets, piano quintets and solo violin and viola music for the violinist Leslie Larkum.

In 2018, Morley College hosted a highly successful retrospective concert of Hugh's music 'Alternative Worlds', organised by the Cornelius Cardew Concerts Trust. In 2012 Hugh formed a piano duo with the composer and pianist John Lewis, the fruits of which can be heard on their album *Elements of London*.

Over the years, Hugh's music has been widely performed in Britain, America and Germany. His music is characterised by its tunefulness, its wide range of musical influences including music hall, folk music, jazz and the sound of bells, a deep identification and love of nature, and a strong feeling for place and community.



BIOGRAPHIES

DISCOGRAPHY

Promenade Theatre Orchestra at The Orangerie. Farewell performance of the Promenade Theatre Orchestra in 1972; works by John White, Chris Hobbs and Alec Hill & Hugh Shrapnel, released on the Experimental Music Catalogue. www.experimentalmusic.co.uk

South of the River. Hugh Shrapnel's *Cat Preludes*, *South of the River*, and *Unity* performed by Sarah Walker, Robert Coleridge and Francesca Hanley, released 1998 by Music Now. www.musicnow.co.uk

Elements of London. Piano duets by Hugh Shrapnel and John Lewis including Shrapnel's *Tales of South East London*, performed by the Ivory Duo Piano Ensemble, released 2020 on Convivium Records. www.conviviumrecords.co.uk

Hugh Shrapnel Piano Works. Performed by the Ivory Duo Piano Ensemble, released 2023 on Convivium Records. www.conviviumrecords.co.uk and www.musicnow.co.uk.

Hugh is a member of the Ivors Academy and the Performing Rights Society.

Hugh's music is published by The Experimental Music Catalogue, Scodo (Universal Edition) and Alea Music.

For more information about Hugh Shrapnel and his music, visit www.hughshrapnel.com

BIOGRAPHIES

CAMARILLA ENSEMBLE

Camarilla Ensemble is an award-winning and distinguished wind quintet, renowned for its vibrant and distinctive performances. The group comprises five outstanding wind players and has firmly established itself on the UK music scene since its formation in 2001.

In 2009, Camarilla Ensemble won first prize in the Royal Overseas League Chamber Music Competition and has since performed in the UK's leading concert venues and festivals, including the Wigmore Hall, Queen Elizabeth Hall, St Martin-in-the-Fields and St David's Hall Cardiff. Camarilla's festival appearances have included the Edinburgh Festival, Brighton Festival, Bryn Terfel's Faenol Festival and Musique Cordiales in France.

Previously Camarilla was awarded a Leverhulme Chamber Music Fellowship for two years at the Royal Academy of Music. During this fellowship, the ensemble made significant research into undiscovered British wind quintets by J.B.McEwen, Susan Spain-Dunk, Gordon Jacob and Edwin

York Bowen. They have since recorded these works on the Dutton Epoch label.

Camarilla Ensemble was appointed Artist-in-Residence at the Purcell School of Music which it held for one year. In 2012 the ensemble was awarded a position with the Cavatina Chamber Music Trust and performed for the trust at the Wigmore Hall.

Camarilla has enjoyed working and collaborating with other musicians and composers having had works written for them by Sir Karl Jenkins, Jody K Jenkins and Hugh Shrapnel. The ensemble has also performed chamber music recitals with former Royal Harpist Catrin Finch and pianist Martin Cousin.

Passionate about its education and outreach work, Camarilla has performed with Live Music Now, and the London Philharmonic and London Symphony Orchestras' 'discovering music' programmes. With a fresh and engaging approach, the ensemble has delivered energetic and inspiring workshops in schools and community centres across the UK. www.camarillaensemble.com





HUGH SHRAPNEL CHAMBER WORKS

Camarilla Ensemble

Julian Sperry flute, **Rachel Harwood-White** oboe,
Nicholas Ellis clarinet, **Louise Watson** bassoon, **Jonathan Farey** horn,
Simon Wills alto/tenor trombones, **Alison Rhind** piano

Recording Venue

St George's Headstone, Harrow, 16 & 17 January 2024

Production

Producer & Editing **James Unwin**
Engineer & Mastering **Adaq Khan**
Artwork **Mike Cooter**
Executive Producer **Adrian Green**

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