



Sonorous Sonatas

Peter Sheridan | low flutes

Sonorous Sonatas

Music for a Lost Planet (2009)

Gary Schocker

- 1** Above 3'08"
- 2** Below 5'14"
- 3** Burn 1'13"
- 4** Float 3'39"
Peter Sheridan, alto flute
Katherine Day, piano

Song without Words (2013)

Jane Hammond

- 5** Expressive and relaxed 3'21"
Peter Sheridan, contrabass flute
Jane Hammond, piano

Owls Sfutel (2012)

Taran Carter

- 6** Adagio 2'44"
- 7** Allegretto 4'58"
- 8** Con Molto Energy 4'50"
- 9** Largo 1'48"
- 10** Adagio 2'45"
Peter Sheridan, bass flute
Katherine Day, piano

Elegia

Jelle Hogenhuis

- 11** Tranquillo, senza tempo 7'27"
Jessica Laird, alto flute
Peter Sheridan, bass flute

Sonata, Op.99 (2008)

Andrew Downes

- 12** Largo e espressivo 5'07"
- 13** Allegretto con moto 4'44"
- 14** Adagio con amore 5'19"
- 15** Allegro Brillante 5'09"
Peter Sheridan, contrabass flute
Jane Hammond, piano

Forest Over Sea (2013)

Carolyn Morris

- 16** Awakening 4'24"
- 17** Skylarking 3'52"
- 18** Turquoise Sea 4'03"
- 19** Ocean Ride 2'30"
Lisa-Maree Amos, alto flute
Peter Sheridan, bass flute
Carolyn Morris, piano

Clumsy Dances (Dance No. 6) (2011)

Houston Dunleavy

- 20** A Clumsy Gigue 2'06"
Andrew Macleod, piccolo
Peter Sheridan, subcontrabass flute

Low flutes (alto, bass, contrabass and even sub-contrabass) gain a solo voice on this recording, with Peter Sheridan performing substantial sonatas, and other forms usually reserved for the more common C flute. This album features several compositions commissioned by Peter Sheridan.

Recorded at Move Records studio between February 2012 and April 2014

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Peter Sheridan

INFORMATION ABOUT OTHER CDs BY PETER SHERIDAN IS AT
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SONOROUS SONATAS

(resonating low flute tones)

The simple gift of any sustained musical tone is a profound phenomenon here on Earth as the universe exists in a silent airless vacuum. Yet on our beautiful 'Unlost Planet' we can enjoy delightful, powerful, harsh or even emotionally moving sounds.

The art form of music-making never ceases to provide wonder to our minds and power to our higher senses. To create sounds that have shape, duration, intensity and colour is nothing short of miraculous. And to notate these sounds and reproduce them long after their first creation is certainly special to the study and performance of art music.

Sound has a unique manner in which its 'affects' linger on and float for long periods of time in the brain and inner ear; far after the vibrations cease to exist in the actual air. I like to call this effect the 'Sonorous Effect'. As ripples on a pond carry energy across the smooth surface of the water, so does musical sound. Vibrations resonate around our minds, our planet and even throughout the galaxy!

My vision for this project was the intention of bringing the larger, lower sounding flutes to the centre stage, and in so doing, challenging their sound production and ability to create colourful sonic shapes in one of the most traditional Western musical forms: the Sonata.

For many flutists, holding an alto or bass

flute up for more than a few minutes can be rather difficult and challenging. There are new designs to assist in this physical impediment and one only hopes that new players, both young and old, will begin their journey of exploration with the low flutes; not allowing any physical restraints to impede their enjoyment of a whole new world of flute sounds.

These giant flutes are capable of sustaining our musical interest and attention for more than the standard three to five minute compositions. In my opinion, sound waves become quite interesting and complex the closer they approach the limits of human hearing (20,000 Hz – 16 Hz). It is these extreme frequencies I wish to introduce or re-invite into your musical ear and library.

These compositions create a sonorous world worthy of full attentive listening. I hope your exploration of these *Sonorous Sonatas* will intrigue and excite your aural senses.

Thank you to all the outstanding performers for bringing these works to life with such artistry and sheer grace. Thank you also to the outstanding composers whose inspiring contributions on this recording will change the way we hear and even 'see' a flute...

Music for a Lost Planet is a compact sonata that explores the emotional breath and range of the traditional alto flute.

The opening movement marked *Above* presents a pleasant light-hearted theme that swiftly moves through moods of colour and into a high-strung developmental stage. This climatic section finds the alto flute on strident repeated pitches that give the music a certain 'other worldly' sound, as the piano is insistent on its course of straight chords, almost asking the flute to come down from its lofty heights. The opening material returns quickly and the movements settles down in preparation for the lyrical second movement.

Below is a 'love-aria' of pure emotional magnetism. The alto flute is heard in velvety rich low register, as the slow meandering of the piano accompaniment provides a gentle forward motion. The second theme leads into a passionate soaring cry, as the alto flute and piano create a brief Brahms-like moment and explode with sheer sound-power only to fade quickly into the opening mood of lonely solitude. A sustained flute tone over low moving bass tones thrust us into the brief and fiery third movement labelled *Burn*. Its syncopated rhythmic riffs and shifting meters give the movement a feeling of climatic power, almost the high point of the sonata. The music escalates higher as it modulates to new keys and requires the flutist to play an extremely high note on the alto flute, which is a rarity indeed. It is not the virtuosity, but rather the sheer colour of such a note, and the quirky rhythms that provide the movement its ultimate purpose, which is to

leave the atmosphere and to enter space.

This task of leaving our planet's atmosphere is still never easy. The purpose of any sonata form is the creation and release of tension; in a melodic, timbral, rhythmic and harmonic setting. Mission accomplished!

The closing movement *Float* is a simple song and one cannot help to ponder the feeling of turning around and viewing a planet from far above ... an out-of-body experience.

Song Without Words is a short vignette arranged for contrabass flute and published by the Australian publishers, Wirripang. The piece opens with a relaxed spacious lyrical piano phrase, which gives way to a gentle rocking motion as the song begins; almost reluctantly at first. With encouragement from the bass line, the song develops and grows as the piano explores new heights. The contrabass flute follows and eventually unfolds its special gift - a hauntingly beautiful falsetto voice (on harmonics), which eventually finds the courage to sing the closing phrases in the top register as the piano decorates and gently celebrates courage and strength. This is music from a heart of true beauty and grace.

Owl sfutel by Australian composer and educator Taran Carter, is a revolutionary leap for an instrument not traditionally considered by the majority to be of 'soloistic qualities'. This work re-defines what is possible with a bass flute, not to mention the creative juices that flow freely here 'down unda', with such

talented composers. There are many great Australian composers, but not all have the opportunity to be heard.

The opening *Adagio* begins in the quietude and stillness of night, with a gentle 'eerie' flutter-tongue passage and evocative Debussy-like chords, that create a setting of incredible sonic. The tempo picks up slightly and the music becomes more expansive and intense. A brief return to the opening material leads to the high point with gestures of rhythmic flutterings and clever accented syncopated piano chords. The compact movement ends in a questioning manner.

The frenzied 'zip' of the *Allegretto* opens with an explosive scalic energy and almost reluctantly invites the bass flute to the party. After a few emotional outbursts from the flute, over the piano's insistent ostinato, a gentle lyrical tone is found with the formation of an exotic melody rising high above the piano voicing. The bass flaunts to 'more-than capable' musical possibilities. All this built up compositional energy naturally leads to a short yet manic improvisation section, as the bass flute shows its intensity through fast rhythmic tonguing and a wide range of timbres. The movement ends in a violent tone, as the third movement *Con Molto Energy* pounds its way through the door with an imitation of the same closing rhythmic gesture of the second movement - almost as if nothing has changed, after a long night of arguing.

The piano's thick, violent and shocking sound is compositionally the climax of the five movement work. The bass flute enters

with stealthy and sly melodic gestures, as if trying to avoid the piano's heavy off-beat chords and musical tone. The most complex movement rhythmically, this material is filled with cross-rhythms and dense piano chord voicings. A brief improvisation section leads to the movement's coda, which stretches the rhythmic energy out, in preparation for the static fourth movement. The *Largo* could be reminiscent of the great French master, Olivier Messiaen, with non-static chords and atonal melodic shapes that somehow make perfect musical sense immediately after the *Con Molto Energy*.

The ambiguity continues, with a phrase of five single tone repetitions, as if the composer demanded that our ears forget all that has been. The Closing *Adagio-Piu Mosso* expands the thematic material from movement four (as well as hints of movement 1) and sets it into a tight little fugue that grows with compositional intensity until the closing 'outraged' syncopated cadence. Carter's piece has been described by one writer as whacky, and if one listens carefully, you may just agree.

Elegia is a dark brooding poem-like piece that explores the wide expressive colours and emotional characters of the alto and bass flutes. Though close in voicing and range, the distinct tones of these close relatives can clearly be heard individually; yet complement one another well. An elegy is a song setting that embraces the sorrow of a fallen one.

The opening bass flute tremolos

(alteration between two pitches), create an uneasy emotionality, which sustain the cold dark entrance of the main thematic material. Intensity grows as both the *tessitura* and tempo of the music escalates higher and faster. The middle section could be considered a static type of 'death-walk' that builds to phrases of sheer painful cries, as the end is nigh... The return of the opening melodic theme creates an 'eerie' suspicion that this expressively sombre poem is never truly resolved.

Sonata for Contrabass flute and piano, op. 99 was composed in 2008 as a commissioned work by Peter Sheridan. It was premiered at the 2009 British Flute Festival in Manchester, England, with the distinguished pianist Richard Shaw, performing.

The opening low flute tones of the *Largo e espressivo* set the sonic stage for the world's first full-length sonata for the contrabass flute (an upright instrument, that plays the same range as the cello). The moody solo melodic call allows the listener a moment to absorb this most unique sounding flute. The piano enters with a light rocking rhythm, which is contrasted well with the long lyrical line of the flute line.

The music develops in energy with rhythmic gestures now in all three voices, including the bass tones of the piano. The movement closes with the opening solo flute call. The *Allegretto con moto* is filled with magical powers ... the gentle legato sequential waves of the beautiful piano accompaniment lead to the simple folk-like

melody on the flute, as the lower resonant tones of the flute brings a poignant timeless moment to the motion. This beautiful symmetry of slower material is balanced well, as the opening rhythmic motion returns and explores various keys before its gentle and faithful close in the home key.

The *Adagio con amore* is Beethovenesque with a slow, almost timeless pulse. The flute floats out of the opening harmonic chords, as if gently appearing on stage for an emotional soliloquy. Then the music becomes quietly animated and moves forward with short melodic fragments over subtle rhythmic syncopations. This syncopation leads to a somewhat unexpected but short-lived outburst, which contrasts well with the return of the opening melody, this time in a higher, and more expressive key.

The *Allegro Brillante* finale, is broad and sweeping in musical gesture. With a fanfare-like call on the piano, the flute follows, though may struggle, to find the same rhythm definition as the piano. The second theme is melodic and singing, which allows the flute a moment to shine. As the music modulates through various key centres, the *tessitura* rises, and the final chord finds the contrabass flute in a range usually reserved for a standard C flute, but it demonstrates a radiant colour that is reminiscent of its moody opening character in movement one.

Forest Over Sea was written specifically for Peter Sheridan as a commissioned work to celebrate the graduation of young Australian alto flutist/flutist Jessica (Hateley) Liard from

the Melbourne Conservatorium of Music. An undergraduate student of Mr. Sheridan's for four years, she completed her degree with Honours and was then accepted into the prestigious Graduate-Teaching program at the Melbourne Conservatorium of Music. Her hard work and dedication for the alto flute deserved a specifically composed work. The piece was premiered at the Victorian Flute Guild's 3rd Annual 'Melbourne Composer's Concert' in 2013 and has been broadcast on 3MBS radio. Carolyn Morris' gift for emotional melodic phrasing, tinged with characteristic instrumental colour, was a perfect choice to showcase the singing, lyrical nature of the alto and bass flutes. In the composers words:

"It is inspired by nature and in particular the Great Ocean Road in Victoria where I spent many summers, enjoying the crystal clear ocean overlooked by lush forest.

"*Awakening*, depicts early morning in the bush as the sun rises and the wildlife awakes to the new day with anticipation. The two flutes play long melodic phrases alternating with rippling semi-quavers which mirror the piano accompaniment.

"*Skylarking* is a playful duet for the two flutes inspired by birds at play as they weave their way through the trees towards the ocean.

"*Turquoise Sea* brings us to the ocean and a sense of serene stillness. The flutes interweave with lyrical phrases as the piano quavers remain steady underneath like the gentle lapping of the waves.

"The final movement, *Ocean Ride*, is a joyful and lively movement showcasing the

agility of the flutes with a driving rhythm in the piano which is reminiscent of horses galloping along the beach, or perhaps an exciting ride on a sailing boat as dolphins leap past the bow”.

Clumsy Dances (Dance No. 6) – Clumsy Gigue, is a parody on a bi-polar relationship between the two outer extremes of the flute family. Taken from a set of six humorous, yet virtuosic dances, *Clumsy Gigue* provides a dance floor for these two flutes to have fun and frolick. Toe tapping rhythms of the traditional gigue give way to playful rhythmic sequences that interlock the two in a most interesting cross-rhythmic dance - almost too desperate to let go. The fascinating quality and colour of these two flutes combined, results in them, at times, sounding six octaves apart.

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I would like to graciously thank Move Records, especially Martin Wright, director, and Vaughan McAlley, engineer, for their continued assistance in the completion of these revolutionary recording projects. Their time, efforts, wisdom and continued patience with my 'artistic-soul' is never taking for granted or underestimated. Kind gratitude on the completion of yet another fine Move recording.

Much appreciation to all the outstanding musicians whom performed with me on this recording. Your artistry and skills have brought my own musicianship to a new standard. Also to all the composers who penned these marvellous and timely works. Your expressions have now been captured for future generations to study, perform and enjoy. Bravo!

I would like to dedicate this recording to my dear mother Pauline, who passed just weeks before its final completion. Mother gave me such support, energy and encouragement towards my music career. May your spirit and love live within me all the days of my life.

With my heart, mind and soul, may you enjoy these sounds in your new home.

In Loving Memory –

Pauline Joan Sheridan (1928-2014)



Peter Sheridan is a passionate promoter of the low flutes, both as a recitalist and educator. He has commissioned over eighty compositions for various combinations of flutes, including a few concertos for alto, bass, contrabass and subcontrabass flutes. He has recorded five CDs featuring new repertoire for these low flutes and flute ensembles. Sheridan is the director of the Monash University Flute Ensemble, and has lectured and taught for numerous universities in Southern California. Mr. Sheridan is an enthusiastic teacher of younger players and performers as well, and is on staff at Donvale Christian College and Mazenod Boys College, where he directs Concert and Training bands and numerous flute ensembles. His has toured and presented workshops and recitals for International conventions and University recital series in Japan, Canada, New Zealand, America, Holland and England. He has made commercial recordings for Albany, Innova, Warner Music Latina, Varese Sarabande and the Move record labels.



Katherine Day is a highly sought-after recitalist and soloist. She holds degrees from the Victorian College of the Arts, University of Melbourne and the Royal College of Music (London). Further studies have taken her to New York City, Moscow and Sydney. Her distinguished line of mentors include: Stephen McIntyre, Michael Kieran-Harvey and Caroline Almonte, to mention a few. Renowned for her virtuosic and sensitive interpretations she has performed numerous concertos, including several Australian premiers. Widely recognised for her interpretations of art song, she was the recipient of 2007 Liederfest accompanists award. Ms. Day has commercially recorded for ABC Classic FM, 3MBS FM and Move Records.

Jane Hammond has worked with many major Australian arts organisations including Opera Australia, Melbourne Symphony Orchestra, Victorian Opera and the Melbourne International Festival as both pianist and composer. Her original music has been presented in community theatres and on the national and international concert stage. She holds a PhD in composition from Monash University, under the mentoring of Thomas Reiner, Head of Composition.





Carolyn Morris is an accomplished oboist, composer and pianist in the Melbourne area. She has studied at both the Victorian College of the Arts Secondary School and the Victorian College for the Arts (University). Carolyn has performed as an oboist with the Australian

Philharmonic Orchestra and Australian Youth Orchestra, and has been employed as an audition accompanist by the Melbourne Theatre Company and the Australian National Academy of Music. Carolyn has been teaching piano and oboe for over twenty years and has composed many published pieces for these instruments. She has held teaching positions at Melbourne Grammar School, Geelong Grammar School, Wesley College and St Catherine's School, and currently has a busy private teaching studio. She has participated in Kenja Communication training, which has helped her to further develop her performance and communication skills. The published music score of *Forest Over Sea* can be found at: www.australiancomposers.com.au/authors/carolyn-morris (Wirripang)

Lisa-Maree Amos is Principal Flute of Orchestra Victoria which performs regularly for the Australian Ballet, Opera Australia and the Victorian Opera. Originally from Brisbane, Mrs. Amos received her training at the Queensland Conservatorium of Music with further studies at the Royal College of Music and participated in Summer programs at: Tanglewood Music Center, Jeunesse Musicales World Orchestra, Respighi, Schleswig-Holstein. A member of the teaching faculty at Melbourne Conservatorium of Music-Melbourne University since 2008, Lisa was invited to teach at the 2014 National Australian Music Camp in Canberra. Her twenty eight year career, highlights have featured orchestral guest performances with the BBC, Bournemouth and Boston Symphonies, the London Proms, the Colorado and Los Angeles Bach Festivals (US), as well as the Aldeburgh and Spitalfields Festivals (UK). Mrs. Amos has been coordinating her 'Flute Audition Masterclass' in Melbourne and Sydney since 2010. She has been the recipient of numerous prizes including the prestigious James Carson Memorial Prize in Australia.



Andrew Macleod has been Principal Piccolo of the Melbourne Symphony Orchestra since 2003, during which time he has appeared as concerto soloist with the Orchestra. He has also performed with the Australian Chamber Orchestra, Oslo Philharmonic Orchestra, Malaysian Philharmonic, Auckland Philharmonia and the Tasmanian and Queensland symphony orchestras. Originally from Brisbane, he holds a Bachelor of Music degree with first class honours from the University of Queensland, a Graduate Diploma of Music from the Queensland Conservatorium of Music and a Master of Philosophy degree in Music from the University of Queensland. A former flute tutor at the Australian Youth Orchestra's National Music Camp, he currently teaches at the University of Melbourne, Monash University and the Australian National Academy of Music. In 2013 he was a member of the Australian World Orchestra conducted by Zubin Mehta and returned to the Oslo Philharmonic as guest solo piccolo.



Jessica Laird completed her Bachelor of Music (Honours) at the Melbourne Conservatorium in 2011. Under the guidance of Peter Sheridan, Jessica has been the first ever flutist from the Melbourne Conservatorium to complete an Honours specialising on the Alto Flute. She continued studies at the Conservatorium and completed her Master of Music (Performance Teaching) where she specialised on Alto flute under the guidance of Mardi McCullea.



Jessica has particular interest in exploring new music. She has recorded and performed works by local composers, and premiered works at the Australian

Flute Festival, the Annual Melbourne Composers Concert and the Music Society of Victoria Composers Concert, which have been broadcast with 3MBS. Jessica has also recorded and performed as a guest artist with the Monash University Flute Ensemble in the CD *Fantasia Australis*. In 2013 Jessica completed a Diploma of Education (Secondary) from La Trobe University. She is currently the Woodwind teacher at Performing Arts Headquarters.

Taran Carter has been writing music since he realised that to be a pop star you either had to look good, sound good or write nice tunes. He chose the last. Taran's



musical interests are diverse; they include Toru Takemitsu, Paul Simon, Iannis Xenakis, Augie March, Arvo Pärt, The Beatles and Claude Debussy. Perhaps because of these varied influences Taran's music often explores the common aspects between the pop and contemporary classical worlds. This approach has attracted performances by groups such as the Melbourne Symphony Orchestra, Opera Australia, the Song Company, The Melbourne Saxophone Quartet, Anne Norman, Speak Percussion and Ensemble Bash. Taran has also written music for film, television and theatre. (www.reedmusic.com)



Andrew Downes was born in Birmingham, UK, and at an early age won a choral scholarship to St. John's College, Cambridge where he gained an MA

degree specialising in composition. He then went on to study with Herbert Howells at the Royal College of Music. Between 1990 and 2005, he was Head of the School of Composition and Creative Studies at Birmingham Conservatoire and was awarded a Professorship in 1992. His music has been performed throughout the world, in many leading concert halls and cathedrals, and has been broadcast at home and abroad. Andrew has composed over one hundred works for numerous instrumental and vocal combinations. Mr. Downes is a Life Fellow of the RSA and of the International Biographical Association, Honorary Fellow of Birmingham Conservatoire, President of the Central Composers' Alliance and Leading Patron of the Midland Chamber Players. (www.andrewwdownes.com)

Houston Dunleavy was born in Ulster and has a wide ranging career across the globe, as musician, conductor and composer. He has been a lecturer for over forty years and has been on numerous faculties including: University of Wollongong, Australian National University, James Madison University, The Cleveland Institute of Music, and Ball State University. He is currently on staff at the Australian Institute of Music in Sydney and Musical Director of the Sydney Male Choir. His mentors were Peter Tahourdin, Barry Conyngham, Donald Erb, David Felder



and Charles Wuorinen. As a conductor he has led over 40 operas, operettas and musicals in Australia and the USA, including two world premiere seasons. His music is available from Wirripang publishers. (www.Houstondunleavy.com)



Jelle Hogehuis is one of the most inventive low flute makers in the world. Having pioneered several ground breaking designs for low flutes, he is one of only two makers who has created a hyperbass flute (10 metres long – 32 feet). After graduating as a building engineer in 1975, Hogehuis turned to music and studied flute at the Groningen Conservatory (Holland) with Peter van Munster and Composition with Willem F. Bon. He is a freelance player and was one of the members of the Groningen Flute Quartet. Among his works as a modern-classical composer there are pieces for small ensembles as well as some symphonic works and two short operas. (www.hogehuis-flutes.com)



Flutist-composer-pianist **Gary Schocker** is an accomplished musician of outstanding versatility. He has composed sonatas and chamber music for most instruments of the orchestra. He also has written several musicals, including *Far From the Madding Crowd* and *The Awakening*, which can be heard on original cast recordings. Both shows were winners of the Global Search for New Musicals in the UK and were performed in Cardiff and at the Edinburgh Festival, as well as in New Zealand. In New York, they were winners of the ASCAP music theatre awards. He has won numerous prizes including the National Flute Association's annual Newly Published Music award. www.garyschocker.com