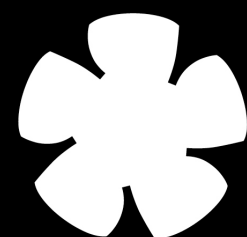
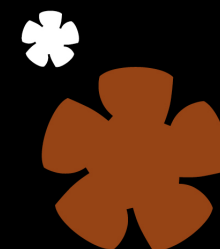
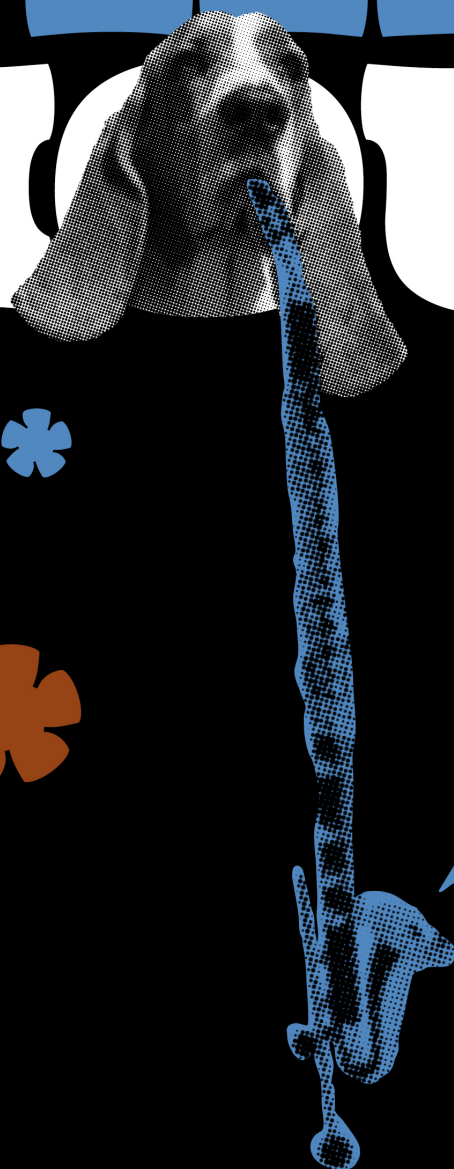


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**HOUND**



**Doggy Tails  
for narrator  
& basset horn**

**CULLIN  
SOUND**

**Narrator: Jon Iles  
Basset Horn: Sarah Watts**

# Feed The Hound

**Doggy Tails for basset horn and narrator**

**Narrator - Jon Iles**

**Basset Horn - Sarah Watts**



**Recorded in Plymouth & Nottingham**

**Edited by Sarah Watts**

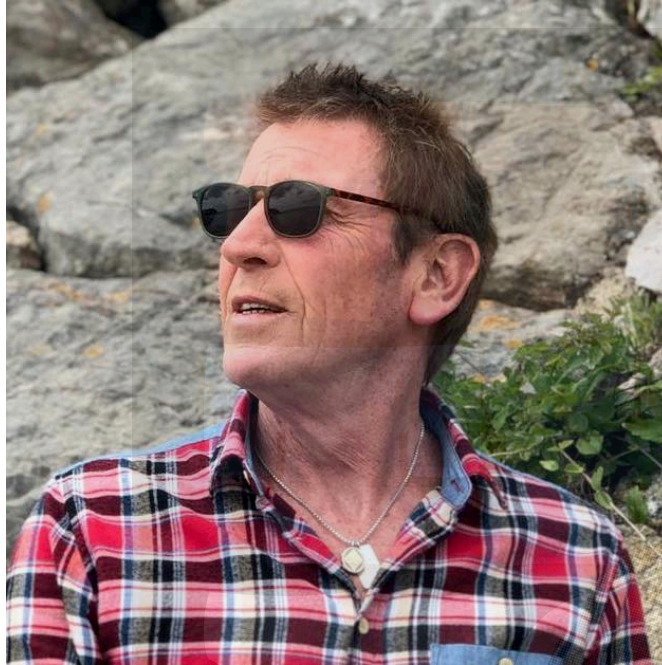
**Mastered by Simon Paterson**

**Album Artwork by Paula Caffrey**

**Cuillin Sound Music - CUILL1007**

## TRACK LIST

1. Your Dog - Florence Anna Maunders 3'50
2. The Dog, by Lauren Redhead 3'19
3. Alfie's Ear, by Dominy Clements 3'40
4. An Elegy on the Death of a Mad Dog, by Dan Di Maggio 2'51
5. B is for ..., by Sarah Watts 2'56
6. Ode To The Sausage (Dog), by Nùria Bonet 3'20
7. A Dog Waits For Her Owner, by Blair Whittington 2'47
8. Droop, by Sean Quinn 3'07
9. The Puppy, by Erin Thomson 3'49
10. Ms Justine, by Darragh Kelly 2'32
11. UNIVERSE TO UNIVERSE REPORT #74, by Colin Johnson 3'36
12. A Basset's Bad Day, by Mike Brown 2'16
13. Can't Live With Cats, by Janet Oates 3'52
14. Hounds, by Liz Sharma 3'09
15. Argos, by Maria Radeschi 4'47
16. Autumn Encounter, by Nick Redfern 4'01
17. Bob, by David Ward 4'58
18. The Basset Hound, by José Jesus de Azevedo Souza 3'06
19. Three Sonnets for Wes, by Greg Caffrey 4'04



**Jon Iles is a deep, warm and experienced British Voiceover Artist with an acting background. He trained at Rose Bruford College of Speech and Drama, covering all aspects of TV, radio and theatre performance.**

**Jon's performed in many touring productions, both straight plays and comedies, appearing as Captain von Trapp in the centennial production of "The Sound of Music" at Lincoln Theatre Royal. He's also played all the principal villains in pantomime across the country.**

**"To The Manor Born", "The Dick Emery Show", "Fresh Fields" and "Never The Twain" are a few of the TV programmes he's starred in. But perhaps his most high profile role was as DC Mike Dashwood in ITV's hugely popular police drama "The Bill" from 1984 to 1992.**

**Jon has voiced many regional, national and international advertising campaigns, and has also appeared in dozens of TV commercials. Engaging with companies such as Cadburys, British Medical Association, SMART, Mercedes Benz, Jaguar, AstraZeneca and Videotel Marine International, Jon is also an accomplished corporate voice. Documentary narration includes "Storm Warning", "Inferno", and "What Went Wrong" for Channel 5, as well as several projects for Channel 4 and the History Channel. [www.joniles.com](http://www.joniles.com)**



**Sarah Watts is a low clarinet specialist and has gained an international reputation as an artist, teacher and researcher. She has performed solo repertoire across the UK, Ireland, Asia, Europe and the Americas and has attracted composers including Sir Harrison Birtwistle, Piers Hellawell and William Sweeney to write works for her.**

**Sarah teaches bass clarinet at the Royal Northern College of Music and is Director Performance at Sheffield University. Sarah performs with Hard Rain Ensemble, rarescale and SCAP. She has also been working with the actor Jon Iles on projects for music and narration.**

**Sarah has completed a PhD in bass clarinet multiphonic analysis at Keele University and has published 'Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics' via Metropolis publishers. She has released numerous albums for Clarinet Classics, Centaur Records, Cuillin Sound Music, rarescale and Hyperion Records.**

**Sarah is an Henri Selmer Paris artist, a Vandoren UK artist and a Silverstein Ligation artist. In 2016, she was made an Associate of the Royal Academy of Music (ARAM), London. [www.sarahkwatts.co.uk](http://www.sarahkwatts.co.uk)**



In March 2020, I did my final concert a few days before the Covid19 lockdown hit the uk. This was a performance of Mozart's Requiem in London. Whilst we all knew what was coming that night, nobody thought that it would last for so long. By the Autumn of 2020, my basset horn had sat in silence with no concerts in sight. With limited repertoire, it was time to Feed The Hound and I teamed up with Jon Iles for a project to call for scores for basset horn and narrator. This album is the result of that call and the works were recorded during lockdown 3. Jon recorded from his home studio in Plymouth, I recorded and edited from my home in Nottingham and Simon Paterson did the final master for us. The project also raised money for The Kit Wilson Trust of which Jon is a patron.  
Sarah Watts - June 2021

### Programme notes

#### 1. Your Dog – Florence Anna Maunders 3'50

Aren't relationships between pets and their owners so much easier than between people? A clean, pure joy in each other's company, and the sharing of a great, big, uncomplicated love. In this wistful piece, the narrator wonders aloud about the benefits of being someone's dog instead of their lover, intertwining with ripples of heart-felt yearning and playful scampering from the basset clarinet. <https://www.florencemaunders.com>

#### 2. pe cane, by Lauren Redhead 3'19

The text of this piece is composed of edited excerpts from - primarily - Bartholomaeus Anglicus's 'De Proprietatibus Rerum' (13th Century) and Gaston de Foix's 'Livre de la chasse' (1387-9), with some brief references to other medieval manuscripts that mention dogs. In the performance, the poem I have created from these fragments is read by the narrator, and this reading also creates the rhythmic element of the piece: the basset horn follows the spoken rhythm in which the text is read out in articulating the pitch material, creating the impression of a blurred and slightly delayed unison between the two performers.

Sarah Watts's impetus for this project - 'feed the hound' - was inspiring to me both because of my love of dogs, and also because of my interest in medieval source materials, many of which contain references to animals and, to the contemporary reader, humour. The opportunity to combine these interests in this piece was one that I could not let pass me by. (Lauren Redhead, 2021) <https://weblog.laurenredhead.eu>

#### 3. Alfie's Ear, by Dominy Clements 3'40

As a story writer as well as composer, the call came for 'Feed the Hound' was a perfect match, and one on which I pounced with alacrity. I don't know many hounds, but my friend's dog Alfie recently had an ear infection and had to wear the dreaded 'cone of shame'. Alfie doesn't really know any dogs that look like Nipper from the iconic 'His Master's Voice' image, but the poetic license is a powerful one. Alfie trivia: There's a little musical quote from the song 'Hold on, I'm Comin'' in bars 44-45, but I have no real idea why the two friends are called Sam and Dave. The imagination is a strange and unpredictable thing, and I'm always grateful for that. <https://dominyclements.weebly.com>

#### 4. An Elegy on the Death of a Mad Dog, by Dan Di Maggio 2'51

I wrote "An Elegy on the Death of a Mad Dog" with great fun and pleasure, especially because I liked the concept of the project and the possibility of combining the basset horn, an instrument that I love, with Jon Iles's beautiful voice and interpretative skills. Furthermore, I could count on Sarah Watts's excellent technique and great taste; I really enjoy working with her. Finally, I had the opportunity to use the text of an author like Oliver Goldsmith, that I appreciate for his irreverence, his originality and his irony. What about the outcome? I like it very much and I hope the listeners will appreciate it too...  
<https://dandimaggio.wixsite.com>

#### 5. B is for ..., by Sarah Watts 2'56

My last concert before the Covid19 lockdown was a performance of Mozart's Requiem with the Brandenburg Sinfonia in London in March 2020. B is for ... is written as a homage to this work and for all the basset horns that sat in their cases during the pandemic shut down of the live events industry. [www.sarahkwatts.co.uk](http://www.sarahkwatts.co.uk)

#### 6. Ode To The Sausage (Dog), by Núria Bonet 3'20

Ode to the Sausage (Dog) is a short piece in honour of sausages in all shapes and sizes. It is also an ode to sausage dog, which actually has little in common with a sausage. [www.nuriabo.net](http://www.nuriabo.net)

#### 7. A Dog Waits For Her Owner, by Blair Whittington 2'47

Sarah posted the Feed The Hound call for scores on Facebook in December 2020. I have three Labrador Retrievers at home so this was a fun project. Our dog Sophie waits for me starting an hour before I get home from work so the text is mostly about her. It was also a wonderful chance to learn and write for an unfamiliar instrument. I wanted to give the performers a bit of performance leeway so if the narrator wants to talk slowly, the basset horn can repeat a few of the phrases. <http://www.musicavatar.org/avatars/BlairWhittington/index.html>

#### 8. Droop, by Sean Quinn 3'07

Written in a night of flurry of humoured inspiration, 'droop' is a short work, written in the anthropomorphic perspective of a family basset hound. Inspired by and written for low-clarinete extraordinaire Sarah Watts, a follow the leader approach formed early in the process of writing, focusing on a dimensional thought stream monologue of the supposed canine character. Short bursts of activity and subtle inflection from the basset horn create effectual evocations of slipping, sliding, scurrying (and even barking); the exterior world that surrounds the narrator's voice, and reacts/follows the path set through the text. A fairly complex, but manageable palate of colours are used to illustrate the adventures of our four legged, droopy-eared friend. The narrator is free to characterise the role how they see fit, and should often be highly exaggerated. A work fitting for all audiences old and young, in the exciting, quirky quest of the basset hound. [www.seanquinncomposer.com](http://www.seanquinncomposer.com)

#### 9. The Puppy, by Erin Thomson 3'49

The puppy is a playful and expressive work that explores the various personality traits of my puppy, Nala. The piece takes inspiration from the classic structure of songs including the Rattling Bog and 12 Days of Christmas in a cumulative style, adding the extra childlike playfulness of the children's book The Wonky Donkey. The narrator describes certain attitudes and behaviours that are unique to Nala and may resonate with other dogs. The Bassett horn then embodies this through expressive melodies and playful techniques. <https://www.facebook.com/ErinTeeComposer>

#### 10. Ms Justine, by Darragh Kelly 2'32

Lacan reflects on the nature of his relationship with Justine, his German Boxer. <https://www.darragh-kelly.com>

#### 11. UNIVERSE TO UNIVERSE REPORT #74, by Colin Johnson 3'36

Universe to Universe Report #74 (on the sounds made by dogs) was written in 2020. It consists of a narration, in the form of an imaginary report between two universes, and a part for basset horn. The basset horn part begins with a monotone rhythmic pattern, a little redolent of Morse code. This has interruptions, which become more frequent for the first half of the piece, and then less frequent, until the monotone returns at the end. Are these interruptions transmission difficulties, or the random barking of dogs? This is one of a number of recent pieces that play with tropes and conceits from science fiction, including Five Glimpses into Alternative Universes (2019) from trombonist and pianist, and Variations on a Cosmological Theory (2020) for small ensemble performing over videoconferencing.

#### 12. A Basset's Bad Day, by Mike Brown 2'16

A Basset's Bad Day, by Mike and Desmond Brown (age 42 and age 3 respectively). Desmond and Mike wrote the piece together trying to think of the kind of adventures a dog and a cat would have in their own living room. Desmond's favourite dog and cat story ("Sparks") has a lot of onomatopoeia in it so we tried to recreate those sounds using the notes written for the basset horn. Perhaps tomorrow things will go the right way for poor basset.

#### 13. Can't Live With Cats, by Janet Oates 3'52

The character of Bobby is a conflation of several dogs awaiting adoption at Battersea dogs and cats (sic) home, all of whom were described as unable to live with cats. We hear of Bobby's anxiety and poor behaviours, each main phrase of the text associated with a musical phrase or texture; we also meet his more positive character traits in the same way. I have imagined his new owners getting to know him: as the text/rehoming proceeds, his negative behaviours diminish and the positive ones are brought forward. At the end he is calmer and – though still not able to live with cats – he responds well. <http://janetoates.co.uk>



**14. Hounds, by Liz Sharma 3'09**

I am a total dog freak, and I enjoy writing wind music, so this was a chance not to be missed. Whenever I have to write a piece involving lyrics or narration, I tend to write music & words together & I usually know how the story is going to end. In this short piece I just launched into it without knowing the route it would take, & it just evolved, expressing all my thoughts about the wonder of dogs.

**15. Árgos, by Maria Radeschi 4'47**

"Argos" is the result of a renewed collaboration with two talented artists, Sarah Watts and Jon Iles. It was therefore that I participated with great enthusiasm in Sarah's project, "Feed The Hound", aimed at producing original music for Bassett Horn and Narrator.

The text is taken from book 17 of Homer's Odyssey and tells of the poignant encounter between Ulysses and his dog Argos, and their recognition that takes place in the silent mystery of their gazes.

The challenge was to entrust the Basset Horn in an interactive role between words and music; therefore not a simple support of the voice but a reciprocity of the two expressions, where the instrument places the accent on the poetic text and on the inner resonances that itself evokes. This choice allowed a virtuous and agile use of the musical material, providing multiple nuances that are clearly evident in the performance proposed by the duo Jon Iles (Narrator) and Sarah Watts (Bassett Horn).

**16. Autumn Encounter, by Nick Redfern 4'01**

Autumn Encounter reflects two events. The first, seeing two of my students leading a pack of basset hounds through Leicestershire lanes. The second, running throughout the Covid 19 lockdown from Foxton to Smeeton Westerby, the original home of the pack. The score depicts both the isolation of the runner and the excitement of the hounds, a free transcription of a pack of bassets in full flight.

<https://www.nickredfern.co.uk>

**17. Bob, by David Ward 4'58**

Bob, by David Ward and Words by Jane Frere

"A short piece exploring the dichotomy of a mistress's love for her faithful hound and her material love for a new pair of excessively expensive shoes, observed by the cat with its usual indignant character of superiority"

<https://composers-uk.com/davidward/>

**18. The Basset Hound, by José Jesus de Azevedo Souza 3'06**

This short piece was written for Jon Iles and Sarah Watts with anonymous text in December 2020 for their Feed the Hound project and was recorded soon after. The music is of the essence and recalls the whimsical and zany nature of the Basset Hound. Typically of this composer, the music features a recurring motif in an energetic depiction.

**19. Three Sonnets for Wes, by Greg Caffrey 4'04**

Three Sonnets for Wes is a setting of the composer's own poem celebrating the life of his boxer dog Wes. The poem charts Wes' arrival into the composer's family as a cute pup, until his sad departure almost 12 years afterwards. The poetry says much more than this programme note can about Wes' less than immaculate behaviour, but woven through the text, I hope, it also alludes to a companion that was handsome, humorous, loyal and deeply loved by all the family.

<https://www.gregcaffrey.com>

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Narrator: Jon Iles  
Basset Horn: Sarah Watts