

Lennox **BERKELEY**

Chamber Music

**Horn Trio • Flute Sonata • Viola Sonata
Quintet for Wind and Piano**

**Raphael Terroni, Piano • Susanne Stanzeleit, Violin
Patrick Williams, Flute • Morgan Goff, Viola
Members of the New London Chamber Ensemble**



Lennox Berkeley (1903–1989)

Chamber Music

Sir Lennox Berkeley was born near Oxford on 12th May 1903. He studied at Gresham's School, Holt, then read French and Philology at Merton College, Oxford. Graduating in 1926, he moved to Paris where, on the advice of Ravel, he studied with Nadia Boulanger. In 1928 he became a Roman Catholic, which was to have a profound bearing on his music in general and choral output in particular. During the Second World War, he worked as a programme planner for the BBC in London, and married Elizabeth Freda Bernstein in 1946. His eldest son, Michael, has achieved recognition as a composer in his own right.

From 1946-68 Lennox Berkeley was professor of composition at the Royal Academy of Music, his pupils including Richard Rodney Bennett, William Mathias and Nicholas Maw. He was made CBE in 1957 and knighted in 1974. Other honours include the Papal Knighthood of St Gregory (1973), a doctorate from Oxford University and membership of the American Academy of Arts and Letters. During 1976-79 he was a professor at Keele University, and from 1977 to 1983 President of the Cheltenham Festival. His later years were marked by declining health and the onset of Alzheimer's disease, though he continued composing regularly through to his 75th year. Berkeley died in London on 26th December 1989.

Although his early years were marked by uncertainty over his stylistic direction, Berkeley amassed over a hundred works and contributed to almost every genre. His major compositions include four operas, four symphonies and several concertos, while his choral music [Naxos 8.557277] ranks among the most significant of the period. Central to his chamber music are the three string quartets that occur at regular intervals over his career [Naxos 8.570415], while his versatility in the genre is further confirmed by the works on this disc.

Chamber music featuring wind and strings held a particular attraction for Berkeley. His *Horn Trio* (1944)

was commissioned by the pianist Colin Horsley and first performed by him, together with the horn-player Dennis Brain and the violinist Manoug Parikian. The first movement is launched with a combative theme in which horn and violin trade exchanges over lively piano writing. A second theme is more reticent, then elements of both are combined in the compact and resourceful development. This works its way to a restatement of the first theme, following which there is a more extended version of the second theme before both are recalled in the calm yet questioning coda. The second movement opens with a subdued theme that features violin and horn in their most pensive mood alongside a spare piano contribution. At length the musical activity increases as a brief but eloquent climax is reached, a more elaborate statement of the initial theme presaging the tranquil conclusion. The finale is a set of variations on the insouciantly Mozartian theme heard at the outset, its second half repeated in time-honoured Classical fashion. The first variation sees brusque interplay between the instruments, then the second features airy dialogue between the violin and the right hand of the piano. The third variation is a soliloquy for horn against a 'walking' piano accompaniment, with which the fourth contrasts in its lively repartee. The fifth variation starts as a reticent dialogue for horn and violin, taking on greater force with the piano's entry, while the waltz-like sixth pursues an elegant three-way dialogue. The seventh variation is the emotional heart of the matter: horn and violin unfolding long-breathed melodic lines over a discreet piano 'ground', to which the eighth offers contrast with its energetic interplay. A hushed recollection of the theme brings the preeminent final chords.

Although the *Sonatina* (1939) was written for the recorder-player (and champion of 'early music') Carl Dolmetsch, who gave the première with the harpsichordist Christopher Wood, it can also be performed on flute and piano, in which guise its artless amalgam of neo-Baroque

and neo-Classical traits has ensured its popularity. The first movement starts with an expressive yet anxious theme in which flute and piano are closely intertwined. A second theme offers rhythmic contrast, but it is the first theme that re-emerges for more elaborate treatment before the limpid coda. The second movement is a plaintive dialogue, the flute's unbroken line of melody heard over a restrained piano accompaniment. The finale contrasts in its playful manner, the main theme evincing a quizzical humour sustained over the movement's all-too-brief course.

The *Viola Sonata* (1945), given its first performance by the violist Watson Forbes and pianist Denise Lassimoine, is among the more sombre of Berkeley's works from the period and perhaps reflects something of the times — the aftermath of the Second World War — in which it was written. The first movement begins with a moody theme for viola that assumes greater emotional intensity as it proceeds. Its hushed successor strikes a different kind of ambivalence, then the sustained and highly varied development combines them through to a reprise in which the themes are heard in reverse order. A lengthy coda develops them further on the way to a questioning close. The second movement centres on a lyrical theme shot through with keen and unaffected pathos, the music unfolding in an arc of intensifying expression to a brief climax before heading towards its inward conclusion. The finale provides immediate contrast with the trenchant rhythmic profile of its main theme, which persists through several subsidiary ideas to take the movement on to an energetic ending.

Commissioned by and first performed by Chamber Music Society of Lincoln Center, the *Quintet* for wind and piano (1975) is among the more extended chamber works from Berkeley's later years, as well as witness to his interest in the subtle deployment of serial elements to enrich his musical vocabulary. The first movement begins with a thoughtful introduction in which each wind instrument appears in turn, evincing a harmonic astringency that carries over into the main movement. Here, the angular first theme is complemented by its more yielding successor, elements of both being combined in a sequence of leisurely exchanges where timbral contrast between the instruments is less significant than that of their overall combination. At length the slow introduction returns for a placid conclusion. The *scherzo* strikes a livelier note with its rhythmically unpredictable interplay between wind instruments over a similarly flexible piano accompaniment. There is a calmer interlude for horn and piano, but the initial mood duly returns to effect a brusque ending. The *intermezzo* continues the varied combining of wind instruments, given a secure rhythmic underpinning by the piano. A brief solo for the latter leads directly to the finale, initially as pensive but summoning up greater energy as the wind instruments emerge. At length, each of the four winds states an expressive version of the main theme; this mood prevailing through more restive music from horn and piano, yet without precluding a spirited dash to the close.

Richard Whitehouse

The world première recording of three newly discovered unaccompanied viola pieces, played by Morgan Goff, are available as a download through the Lennox Berkeley Society website (www.lennoxberkeley.org.uk).



Raphael Terroni

Raphael Terroni studied the piano with John Vallier and Cyril Smith. He has given concerts both at home and abroad and has appeared at major festivals as a soloist, accompanist and chamber-music player. He has made several recordings and received much critical acclaim for his recording of piano music by Lennox Berkeley. His most recent release of piano music and songs by Robin Milford was Editor's Choice in *The Gramophone* and is available on Toccata Classics. He played on two recordings by British composers released in 2006, *Piano Trios* by Arthur Butterworth and *Sonatas* for violin, viola, cello and piano by Arnold Cooke, in which he was joined by Raphael Wallfisch, Morgan Goff and Suzanne Stanzeleit. Raphael Terroni is a Steinway artist and in 2008/9 he was Warden of the Performers and Composers section of the Incorporated Society of Musicians.

The Steinway concert piano chosen and hired for this recording by Raphael Terroni is supplied and maintained by Steinway & Sons, London.



Morgan Goff

Morgan Goff is based in London where he works extensively as a chamber and solo violist. He is currently the violist of the Kreutzer Quartet, working closely with composers including Judith Weir, Robert Saxton and Gloria Coates. The Kreutzer Quartet are the dedicatees of well over two hundred works for string quartet and have recorded cycles of quartets by Roberto Gerhard, David Matthews, Michael Tippett, Antonin Reicha, Michael Finnissy, Thomas Simaku, and Jeremy Dale Roberts, among others. Morgan Goff also has a busy performing and recording schedule with numerous chamber ensembles in London, including the Gavin Bryars Ensemble, the Locrian Ensemble, the Fiorini Trio, the English Piano Trio and the London Sinfonietta. He works closely with Raphael Terroni, with whom he has performed and recorded much of English viola repertoire. His instrument is a Daniel Parker viola, London, 1715.

Patrick Williams

Patrick Williams studied the flute under Geoffrey Gilbert, Trevor Wye and David Butt at the Royal Manchester College of Music, during which time he was awarded the Pernod Prize. Shortly afterwards he received his first solo engagement with the Ulster Orchestra, performing Bach's *Suite in B minor*. He has been a member of the Welsh Philharmonia Orchestra and the Sadlers Wells Royal Ballet Orchestra as their Principal Flute. He has also appeared as guest Principal Flute with the City of London Sinfonia, Academy of London, Opera North and the BBC Concert and Radio Orchestras. His solo career has taken him all over the United Kingdom as well as Europe and Australia, and he has made some highly-acclaimed recordings.





Susanne Stanzeleit

Susanne Stanzeleit studied with Leonid Kogan, Nathan Milstein, Vesselin Paraschkevov, Yfrah Neaman, Sándor Végh and György Kurtág, and she is now regularly invited to teach and give master-classes at all major British music colleges and summer schools. From 1993-2000 she was visiting lecturer of violin and chamber music at the Royal Welsh College of Music and Drama in Cardiff, and between 2002 and 2006 Head of Strings at the London College of Music and Media. She now teaches at the London College of Music and Birmingham Conservatoire. Renowned as a soloist and chamber musician, she has appeared at numerous British and international festivals, and is well known for her unusually challenging repertoire, featuring many commissions and British premières of works by leading contemporary composers. She was first violin of the Werethina String Quartet for many years, and between 1999 and 2002 was leader of the Edinburgh String Quartet. She is co-leader of Sinfonia 21, has served as guest leader of a number of orchestras and ensembles and collaborated with distinguished colleagues. She regularly broadcasts on BBC Radio 3, Classic FM, German Radio and other major television and radio stations abroad. Her acclaimed commercial recordings include the complete violin music of Bartók, Enescu, Delius and Dvořák as well as Beethoven violin sonatas, works by Charles Camilleri and a series of English sonata recordings.

Stephen Stirling

Stephen Stirling is a renowned horn soloist and has performed concertos with the Academy of St Martin-in-the-Fields, the Chamber Orchestra of Europe, the Orchestra of St John's, and BBC orchestras. His recordings of Mozart's *Horn Concertos* with the City of London Sinfonia are constantly broadcast on Classic FM and he gave the world première of Gary Carpenter's *Horn Concerto* with the BBC Philharmonic on Radio 3. Stephen Stirling has a worldwide reputation as a chamber musician and is a founder member of Endymion, the Fibonacci Sequence, the Audley Trio, Arpège and the New London Chamber Ensemble. His numerous chamber and solo recordings can be found on Hyperion, Meridian, Naxos, BMG/Classic FM, Warner Classics, ASV and Teldec.

New London Chamber Ensemble

The new london chamber ensemble (nlce) came together in 2001 from a passionate love of performance and a desire to explore new ways of communicating musical energy to audiences. Programmes range from centrepieces of wind quintet repertoire to fully staged theatrical works, all designed to entertain, provoke, surprise and enthral audiences. When writing new works for the ensemble, composers are invited to defy conventional styles of presentation and include theatrical elements. The nlce has received funding from the PRS Foundation several times for its innovative activities, especially in its music theatre work. The nlce is Quintet in Residence to the National Youth Chamber Orchestra of Great Britain and is committed to taking music into schools and other institutions.

www.newlondonchamberensemble.co.uk

Anthony Upton



Members of the New London Chamber Ensemble:

From left to right: Stephen Stirling, Neyire Ashworth, Melanie Ragge, Adam Mackenzie

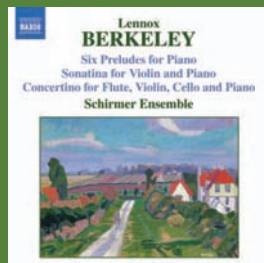
Also available:



8.557204



8.557277



8.557324



8.570415

Lennox Berkeley amassed over 100 works and contributed to almost every genre. Since he had the opportunity to write for some of the leading performers of the time – the *Horn Trio* was written for Dennis Brain – chamber music featuring wind and strings held a particular attraction. The *Sonatina* can also be performed on recorder and piano; in which guise its artless amalgam of Baroque and neo-Classical traits has ensured its popularity. The *Viola Sonata* is among the more sombre of Berkeley's works and perhaps reflects something of the times – the aftermath of the Second World War – in which it was written. The *Quintet* for wind and piano is among the more extended chamber works from Berkeley's later years.



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(1903–1989)



Trio for Violin, Horn and Piano, Op. 44		Viola Sonata, Op. 22	
	26:29		16:47
1 Allegro	5:43	7 Allegro ma non troppo	7:15
2 Lento	6:47	8 Adagio	5:46
3 Tema and Variations	13:55	9 Allegro	3:42
Sonatina for Flute and Piano, Op. 13		Quintet, Op. 90, for Oboe, Clarinet, Horn, Bassoon and Piano	
	10:13		23:07
4 Moderato	4:39	10 Andante – Allegro	8:52
5 Adagio	3:23	11 Scherzo: Allegro vivace	4:14
6 Allegro moderato	2:08	12 Intermezzo: Andante	2:40
		13 Allegretto	7:16

Raphael Terroni, Piano ^{1–13} • **Susanne Stanzeleit, Violin** ^{1–3}

Patrick Williams, Flute ^{4–6} • **Morgan Goff, Viola** ^{7–9}

Members of the New London Chamber Ensemble

Melanie Ragge, Oboe ^{10–13} • **Neyire Ashworth, Clarinet** ^{10–13}

Stephen Stirling, Horn ^{1–3, 10–13} • **Adam Mackenzie, Bassoon** ^{10–13}



8.572288

DDD

Playing Time
76:54



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