

Charles Villiers STANFORD (1852-1924)

String Quintet No.1 in F major, Op.85

String Quintet No.2 in C minor, Op.86*

Three Intermezzi for Cello and Piano, Op.13* (*First Recordings)

Members of the Dante and Endellion Quartets:

DANTE QUARTET

Krysia Osostowicz *violin*Yuko Inoue *viola*Richard Jenkinson *cello*

ENDELLION QUARTET

Ralph de Souza *violin*Garfield Jackson *viola*Benjamin Frith *piano*

Quintet No. 1 in F major	[28:02]	Three Intermezzi, arr. for cello and piano*	[8:11]
1. Allegro	8:11	4. 1. Andante espressivo – Allegretto leggiero – Tempo	3:15
2. Andante	7:40	5. 2. Allegro agitato – Tranquillo	2:21
3. Allegretto – Allegro	12:11	6. 3. Allegretto scherzando	2:35
		Quintet No. 2 in C minor*	[30:16]
		7. 1. Allegro molto moderato ma energico	10:01
		8. 2. Andante	8:16
		9. 3. Allegro molto	3:29
		10. 4. Finale. Adagio – Allegro giusto	8:29
*First recordings		Total duration:	66:45

Recorded at St. Nicholas Parish Church, Thames Ditton on November 25-26, 2019 (Quintets); Turner Sims, Southampton on April 5, 2018 (Intermezzi)

Recording Producer: Siva Oke Recording Engineer: Paul Arden-Taylor

Front cover: *Veronica Veronese* (detail) by Dante Gabriel Rossetti, 1872

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Design: Andrew Giles

Booklet Editor: Michael Quinn

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Charles Villiers
STANFORDString Quintets
and Intermezzi

including
First Recordings

Members of the
DANTE and
ENDELLION
QUARTETS
with
BENJAMIN FRITH
piano



Charles Villiers STANFORD

String Quintets & Intermezzi

One of the principal influences which shaped Stanford's reverence for chamber music was his lifelong mentor, Joseph Joachim. Joachim began to visit England in 1844 and it soon became an annual fixture in his busy international calendar. In Cambridge he was often the guest of the Professor of Music, William Sterndale Bennett, and in Dublin he was introduced to Stanford as a somewhat shy schoolboy in c.1859. In London, Joachim became legendary for his appearances at the Monday Popular Concerts at the St James's Hall.

In 1869 the Joachim Quartet was founded (with Ernst Schiever, Heinrich de Ahna and Wilhelm Müller) and gave regular concerts at the Berlin Singakademie for four decades. The Quartet also appeared in Britain at the Popular Concerts though with different personnel (such as Ludwig Ries, Ludwig Straus and Alfredo Piatti who all lived in England) and became famous for their performances of the quartet repertoire by Mozart, Haydn, Beethoven, Mendelssohn, Schumann and, latterly, Brahms and Bruch. More rarely, the Joachim Quartet also introduced some of the quintet and sextet repertoire to their concerts, notably those works of Brahms.

As we know from Stanford's eight quartets (and other pieces such as the Piano Quintet Op.25 and the Suite for Violin and Orchestra Op.32), many of the works

were either motivated by Joachim, his quartet or his many illustrious pupils (such as Richard Gompertz and Johan Kruse). In the later years of the Joachim Quartet, it became normal for the original players to accompany their famous leader to Britain and their concerts were hailed as a major event in London's musical seasons of the early 20th century.

Stanford's two String Quintets, Opp.85 and 86, which followed the traditional Mozartian instrumentation of two violins, two violas and cello, were both written with Joachim in mind (though neither bears any dedication). Having been completed at Malvern on April 21, 1903, the **String Quintet No.1 in F major** was published in parts by Houghton & Co. though not in full score (for the purposes of this recording we are grateful to Dr Colleen Ferguson for preparing an edition of the score from the parts). These were in turn sent to Joachim in Berlin in October. In the same letter he explained to his friend that the **String Quintet No.2 in C minor** was also at the printers and had been composed "as a little tribute" to Joachim's 60th anniversary of visits to Britain due to take place in 1904.

In the end Houghton declined to publish the Second Quintet and this work remained unpublished at Stanford's death (it has been edited for this recording by Jeremy Dibble). The Quintet No.1 may have been tried through by Joachim in Berlin, but there is no evidence of a performance there. Instead, the work was given its first hearing in London at the Monday Popular Concerts on January 11, 1904 with the Kruse Quartet (Johan Kruse – a sometime member of the Joachim

Quartet, Haydn Inwards, Alfred Hobday and Percy Such, with E. Tomlinson as the second violist) and a second time at the Leighton House Chamber Concerts on March 18 with the Motto Quartet (which included the young Frank Bridge as violist).

As for the Quintet No.2, Stanford arranged to have a set of parts copied (which survives along with the manuscript score) and these were sent to Joachim in Berlin where the work was first performed at the Singakademie on March 30, 1904. Five weeks later, during the Joachim Quartet's visit to England, it was repeated at the St James's Hall on May 5 (with Alfred Gibson as the second violist) and described as being "composed expressly for Dr Joachim's Diamond Jubilee".

The three-movement design of Brahms' Quintet No.1 in F major (Op.88) of 1882 may ostensibly have been a guide for the three movements of Stanford's work, though in truth, the schemes of the two pieces are rather different in detail. Like Brahms' first movement, Stanford's initial sonata essay is a warm, melodious, generous conception, euphoniously scored for the ensemble and especially for the richer texture of the two viola parts. Drawing critical attention for its reference to the Irish traditional repertoire, the *Andante* was a 'Lament' which made resourceful use of the elaborate ornamental figurations from an archaic form of singing from the south-west of Ireland (now referred to as *sean nós*, literally "old style"). Requiring a good deal of rhythmical and metrical freedom in its delivery, it was performed with liberal rubato. "[Kruse] played it very 'free,'" Stanford pointed out to Joachim, "and I think it gained by it greatly."

For his third and final movement, Stanford very much restyled the scherzo and finale into one extended 'theme and variations'.

The third movement consists of a series of expanding variations that moves from F major through D minor to D major. Facilitating this shift to D permits an unexpected reprise of the slow movement which is restated almost operatically (Stanford marks it '*quasi recit.*') in the first violin above a tremolando accompaniment for the rest of the ensemble. After this 'memory' of the lament has receded, the first viola breaks into a much more extended sonata movement in 9/8 time (characteristic of the traditional Irish 'hop jig') in the character of a scherzo, but whose primary material is based on the original theme of the *Andante*. This is the finale *proper* and functions cleverly in a number of ways: first, it provides a telling and appropriate conclusion to the larger variation scheme; secondly, it operates subtly as a recapitulation of the F-D dialectic established in the earlier variations; and thirdly, it affords a telling ending to the broader architectonic contrast of the first two movements (also in F major and D minor respectively), and especially to the more 'national' flavour of the second movement, a relationship Stanford surely wished us to perceive through two further allusions to the lament theme of the second movement in the recapitulation and coda.

Was the choice of C minor for the Quintet No.2 inspired perhaps by the memory of Joachim conducting the first English performance of Brahms' First Symphony in Cambridge on March 8, 1877. Certainly, both works share the same serious

demeanour and a similar outlook towards grand architecture. Though cast in the more traditional scheme of four movements, the Quintet No.2 is no less structurally innovative than its F major counterpart. The first movement, dark and brooding, begins with a rhythmically dynamic first subject made up of two ideas: the first a strident homophonic statement for the whole ensemble (in which he quotes the 'motto' theme from the first movement of Haydn's Op.76 No.2 String Quartet (*Fifths*), the second more contrapuntal, tense and troubled in its use of pedal points and consecutive tenths. The second subject, in E flat, is a masterly 'trio' between the two violins and cello, while the two violas furnish a gentle accompaniment. For the closing part of the exposition, Stanford returns to the more menacing darkness of the opening, though the clouds are briefly lifted by a lyrical detour to A minor.

The development begins in much the same way as the beginning of the work, except that we embark from E flat major. Moving radically away from this key to G flat major and F sharp minor, Stanford marks this moment with another emphatic quotation of the Haydn's 'motto' theme. (The *Fifths* Quartet was often performed by the Joachim Quartet.) A re-working of the second first-subject idea paves the way for the development of the second-subject material and it is from this point that Stanford enacts the return to C minor with extraordinary subtlety and legerdemain. This process begins with the second subject in E major (as a duet between first violin and cello) and as the momentum builds we move through A minor to F major and F minor before Stanford reintroduces a transformed first subject, no longer forceful and clamorous but '*con dolore*'

with a countermelody in the second violin, finger tremolandi in the violas and a 'thumbed' pizzicato in the cello. It is a moment of great tenderness before the familiar whirlwind of the first subject reasserts itself. The restatement of the second subject in C major provides another window of lyrical relief before the coda inexorably restores the earnest temperament of the minor mode with abundant reference to the Haydn 'motto'.

The second movement in A flat major is surely one of Stanford's most ingenious and innovative structures in its reinterpretation of the traditional concept of the 'dance' movement. Based on a Minuet theme in triple metre which recalls similar dance movements in Brahms' Serenade No.1 and Symphony No.2, the essay is a series of variations in which a sonata form is elided. This can be perceived in the contrast of the opening theme (first subject) and the first variation (second subject), marked *Adagio*, in B major. Two further (and more substantial) variations, the first, an *Allegretto* in G sharp minor, the second an *Allegro* in A flat, emulate a sense of 'development' in their greater tonal dissolution, before a recapitulation is constituted by a return of the opening theme and the first variation grounded in the tonic. It is a superbly balanced and calculated hybrid scheme, which is not only brilliantly scored for the special textural properties of the string quintet but also one which reveals Stanford's masterly intellectual formal powers. Perhaps even more fascinating is the way Stanford's variations, with their contrasting tempi, seem prophetic of the later two-dimensional 'Phantasy' constructions instigated by the Cobbett Prize, founded in 1905.

The Scherzo in E flat is one of Stanford's most refined examples of his *Urlicht* ('will-o-the-wisp') style. Energised by the composer's inimitable lightness of touch, the counterpoint has an irresistible 'quicksilver' momentum which infects the entire sonata rondo design. The composer's ability, moreover, to re-compose his thematic material is astounding, nowhere more so than in the recapitulation where, after a false re-statement in C major, reappears back in the tonic in new rhythmical guise. The last appearance of the first subject, which merges into the coda, is also a magical illustration of thematic reconstitution and final dissipation as the movement's supernatural vision vanishes in a final flash.

After the thematic anticipation of its sober introduction, Stanford's finale in C major, marked '*nobilmente*', shares a sturdiness and muscularity first heard in the finale to his Fifth Symphony of 1895. Using the strings' lowest tessitura, the rondo theme throbs with an autumnal mellowness. By contrast, the transitional material is more halting in its shorter phrases, though, by degrees, its contrapuntal dialogue expands until, unexpectedly, it leads to a *scherzino* in G minor (marked '*staccatissimo*') which shifts to the major mode as the first climax is reached. After a sonorous return of the rondo, a broader development ensues, the hushed conclusion of which yields to the recapitulation of the *scherzino* in C minor. Reversing the thematic order of his exposition, Stanford then restates his transitional material which, this time, acts as preparation for the return of the rondo as the major climax of the movement.

The **Three Intermezzi, Op.13** were originally written for Stanford's Cambridge friend, Francis Galpin, a capable clarinettist (and later priest and musicological antiquarian) who performed them at a Wednesday Popular Concert for the Cambridge University Musical Society with Stanford at the piano on February 18, 1880. The pieces were also intended by the composer for the violin, but when Novello published the *Intermezzi* in 1880, a version for cello was also included, emulating the same breadth of market appeal shown by the publishers of Schumann's Op.73 *Fantasiestücke* of 1849. Stanford's three pieces, exhibiting masterly interplay between the soloist and piano, have much in common with these and other Schumann miniatures such as the *Drei Romanzen*, Op.94 and the *Märchenerzählungen*, Op.132.

Jeremy Dibble © 2020

These quintet performances feature three members of the Dante Quartet with Garfield Jackson as guest violist, and Ralph de Souza stepping into the second violin role for this occasion. Both members of the Endellion Quartet, these two fine musicians have a special connection with Dante leader Krysia Osostowicz, having spent their formative teenage years together at the Yehudi Menuhin School. The Stanford Quintet recording sessions were a joyous occasion to revive and celebrate long-standing friendships and musical collaborations.

RALPH DE SOUZA was born in Bombay (now Mumbai) and began violin lessons with his father, and later with Melbourne Hallween. His doctor-father, a self-taught violin fanatic, still gives impromptu violin lessons, his other distinguished pupil being Ralph's brother Harvey. Ralph was brought up speaking English as it was the only language shared between his Chinese mother and Indian father. Ralph was put on a plane by himself



at the age of 10 to go to the Yehudi Menuhin School, where he found himself sharing a room with Garfield Jackson and Nigel Kennedy. He then studied with Ivan Galamian and Jaime Laredo at the Curtis Institute in Philadelphia. In 1977 he won the Royal Overseas League Competition in London, and his solo career has included appearances with Yehudi Menuhin. In 1985, Ralph spent the summer playing chamber music at Marlboro and became determined to turn to professional quartet-playing. By coincidence, very soon after, there came out of the blue the phone call which led him eventually to join the Endellion String Quartet in 1986.

A sought-after chamber musician, he has had a close association with the International Musicians' Seminar in Prussia Cove from his student days when

he was deeply influenced by Sándor Végh. He also taught for several years at the Menuhin School.

Keen to offer something back to India, he has been involved in the Sangat Music Festival, Mumbai (now in its 12th year), of which he is an Artistic Director.

Life student of Dame Fanny Waterman, **BENJAMIN FRITH** began his career by winning the Dudley National Concerto Competition, aged 14, performing Saint-Saëns' Second Piano Concerto, subsequently making his Young Musician's recital debut at the Harrogate International Festival. His many awards culminated in joint top prize at the Busoni International Piano Competition and Gold Medal at the Artur Schnabel Piano Master Competition, where he also received the Chamber Music Prize.



Engagements with world-renowned orchestras followed; Israel Philharmonic (Zubin Mehta), Warsaw Philharmonic (Moshe Atzmon), Hallé Orchestra (John Wilson and Sir Mark Elder), and recital tours from India and Kazakhstan to the Far East and North America. He has recorded for ASV and Naxos, for whom he

made a best-selling John Field Concerto cycle with the Royal Northern Sinfonia, recently reissued with the complete Nocturnes and Sonatas. His solo recording of Schumann's *Davidsbündlertänze* received the top recommendation on BBC Radio 3's *CD Review*.

As pianist in the Gould Piano Trio, he recorded the critically acclaimed complete Beethoven Piano Trios for SOMM, the trio being recently described by *The Washington Post* as "near musical perfection". He also formed the enterprising Frith Piano Quartet, been guest pianist of the Nash Ensemble and performed alongside the Lindsay, Elias, Emperor, Endellion, Chilingirian, Wihan and Dante quartets.

His recording of Stanford's Second Piano Concerto with BBCNOW (coupled with his solo piano *Dante Rhapsodies*) was chosen by *Gramophone* critic Jeremy Dibble as his Disc of the Year in 2016.

In 2019, he returned to China and Japan for recitals and to give Masterclasses. Recent concerto appearances included Beethoven's *Emperor* (Manchester Camerata) and Rachmaninoff's Second Piano Concerto (Symphony Hall, Birmingham). In 2021 he will take Mendelssohn's *Songs Without Words* to Japan.

Benjamin Frith is an Honorary Fellow of the Royal Welsh College of Music and Drama.

Winner of the 17th Budapest International Viola Competition, **YUKO INOUE** has performed as soloist throughout Europe and Japan with many orchestras, including the Hungarian State Philharmonic Orchestra, Franz Liszt Chamber Orchestra, the Hallé Orchestra and Netherlands Chamber Orchestra, and performs frequently with Britain's most eminent string quartets and chamber ensembles. She is a member of Fibonacci Ensemble and was a violist of the Dante Quartet (2012-19), both based in London. She has frequently appeared as a guest principal with several orchestras including the London Philharmonia, English Chamber, BBC Philharmonic orchestras and the London Sinfonietta.

Miss Inoue is a professor at the Royal Academy of Music in London. She performs and gives master classes throughout Europe and Japan.

Throughout 2011-12 she directed the festival *The British Viola: Romantic and Contemporary*, which highlighted the relatively unknown viola works of early 20th-century British composers alongside the works of current British talent. It was held at London's Royal Academy of Music and was received with great enthusiasm by specialists and the general public.



Photograph: Katie Vandyck

Miss Inoue has recorded several solo CDs. *Romanze* was voted one of *Classic CD* magazine's Choices of the Month in August, 2000; *Viola da Gamba Sonatas and the Chaconne* by JS Bach (2006), *The Romantic Viola* by Benjamin Dale (2012) and *The Towers of Man* dedicated to and written for her by the British composer Francis Pott in 2014.

GARFIELD JACKSON was born in London and studied at the Yehudi Menuhin School and the Royal Academy of Music.

He was a member of the Endellion String Quartet since its foundation in 1979 until their final season this year. The Quartet appeared worldwide, gave regular high-profile series in London, broadcasts for the BBC and were, for over 20 years, resident quartet at Cambridge University. A large and varied list of recordings include a Beethoven cycle for Warner Classics and the complete works for string quartet by Benjamin Britten.

As a soloist Garfield has appeared at the Southbank, Barbican and Wigmore Hall. As a chamber musician he has appeared with many international artists,



including members of the Amadeus Quartet, Steven Isserlis and Joshua Bell and continues to perform concerts with a wide variety of ensembles.

Garfield currently teaches viola at the Royal Academy of Music and chamber music at the Guildhall School of Music and Drama. He was awarded a Fellowship of the Royal Academy in 2002.

RICHARD JENKINSON studied cello from the age of five with Florence Hooton and William Pleeth. He continued his studies at the Guildhall with Raphael Wallfisch and William Pleeth, with conducting classes from Alan Hazeldine. He won the Guildhall's prestigious Gold Medal after a performance of the Dvořák Concerto in the Barbican. He also won top prize at the Vittorio Gui Competition in Italy and was invited to be part of the Countess of Munster recital scheme. This has led to a very productive partnership with the pianist Benjamin Frith, including recitals at London's Wigmore Hall, King's Place and South Bank Centre.



Richard was principal cello with the Irish Chamber Orchestra and the CBSO. Since 2012, he has been the cellist of Dante String Quartet with whom he has given radio broadcasts, performed internationally and also made several recordings. Concerto performances include Elgar at the South Bank and Dvořák in Venezuela and at the Rudolfinum, Prague. He has also given solo performances in Australia, China, France, Germany, Ireland, Italy, Malta and the USA.

Richard is Musical Director of the British Police Symphony Orchestra and the Innovation Chamber Ensemble (with which he has made several recordings for SOMM). He has conducted these orchestras at venues including Canterbury, Gloucester, Hereford and Worcester Cathedrals and regularly at Symphony Hall, Birmingham. In May 2019, Richard conducted the BPSO at the Royal Albert Hall in a concert involving over 600 performers.

Richard successfully defended a Ph.D. on the music of Kodály from the University of Birmingham where he was also a Bramall scholar.

KRYSIA OSOSTOWICZ founded the Dante Quartet in 1995 and is also the founder and artistic director of the Dante Festival. She has enjoyed a long career in solo and ensemble playing and is much respected as a teacher of violin and chamber music. Born in London of Polish descent, Krysia studied at the Yehudi Menuhin School, at Cambridge University and in Salzburg with the great Hungarian violinist Sándor Végh.

She has collaborated with artists such as Steven Isserlis, Radu Lupu and Thomas Adès, and her recordings have been described by *Gramophone* magazine as “performances of flawless integrity”. With her duo partner Daniel Tong, Krysia has recorded Beethoven’s violin sonatas for SOMM Recordings, together with a series of newly commissioned companion pieces, titled *Beethoven Plus*.

In the 1980s, Krysia played with Domus, a pioneering piano quartet which travelled with its own portable concert hall – a geodesic dome – winning two



Photograph: Philip Pratt

Gramophone Awards and a worldwide audience. From 1995 the Dante Quartet became Krysia's primary focus and was quickly recognised as one of Britain's finest ensembles, playing throughout the UK, Europe and Japan, and winning the Royal Philharmonic Society Award for chamber music. Most recently, the Dante Quartet has performed the complete cycle of Shostakovich quartets and also toured the UK with *Beethoven's Quartet Journey*, a dramatic presentation of Beethoven's quartet cycle with actor David Timson in the role of the composer.

The Dante Quartet is proud to have collaborated with SOMM in reviving Stanford's chamber music for strings, a great project culminating in this recording of the String Quintets.

SOMM would like to thank Professor Jeremy Dibble (Durham University) and Dr Colleen Ferguson (Texas A&M University-Kingsville) for their editorial work in this recording and in the recordings of Stanford's complete string quartets.

We also extend thanks to following members of
The Stanford Society for their support of this recording:

John Covell and Constance Frydenlund
Professor and Mrs. Jeremy Dibble · Dr. Colleen Ferguson · Dr. David Frankel
Mr. and Mrs. David Colville · Dr. David Miller
Mark and Laura Fisher · Charles Covell.

SOMM Recordings is grateful to The Stanford Society and the Durham University Music Department for their generous financial support of this recording.



THE STANFORD SOCIETY

The Stanford Society was formed in 2007 to promote greater interest in Stanford's life and music and to encourage and support performances and recordings of his music. The Society holds an annual Stanford Festival Weekend in a Cathedral City in the UK or Ireland. These Weekends have included performances of music by Stanford (including premiers of the Second Violin Concerto and Variations for Violin and Orchestra in orchestrations by Jeremy Dibble) and his students and contemporaries as well as talks, social events and Cathedral services.

Society members also receive regular newsletters with news and information about performances of Stanford's music and new recordings.

Further information about the Stanford Society may be found at the Society's website at www.thestanfordsociety.org or by contacting Daniel Wilkinson, the Society's Honorary Secretary. His email address is wilkinsondb@hotmail.co.uk