

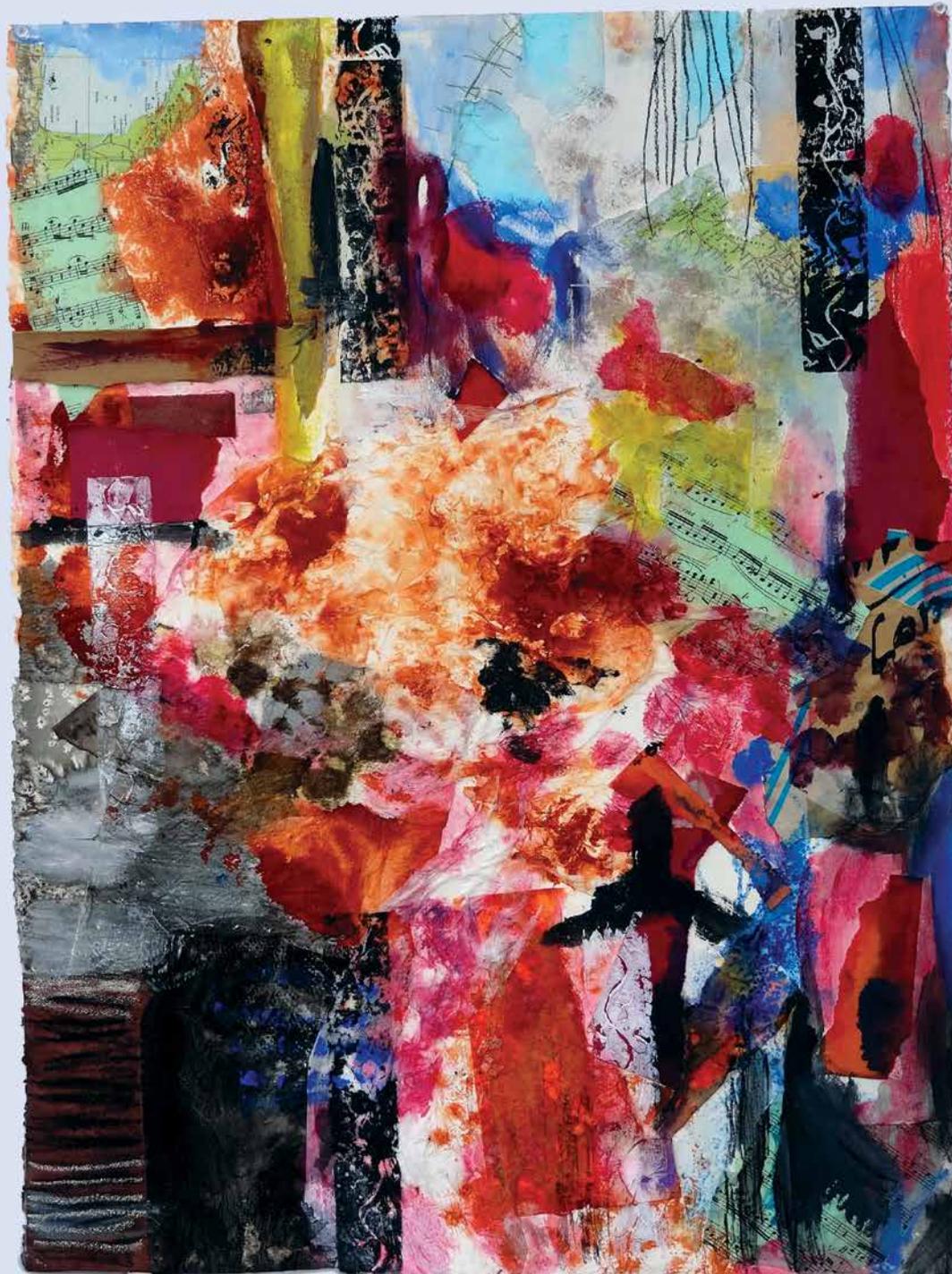
# LENNOX BERKELEY

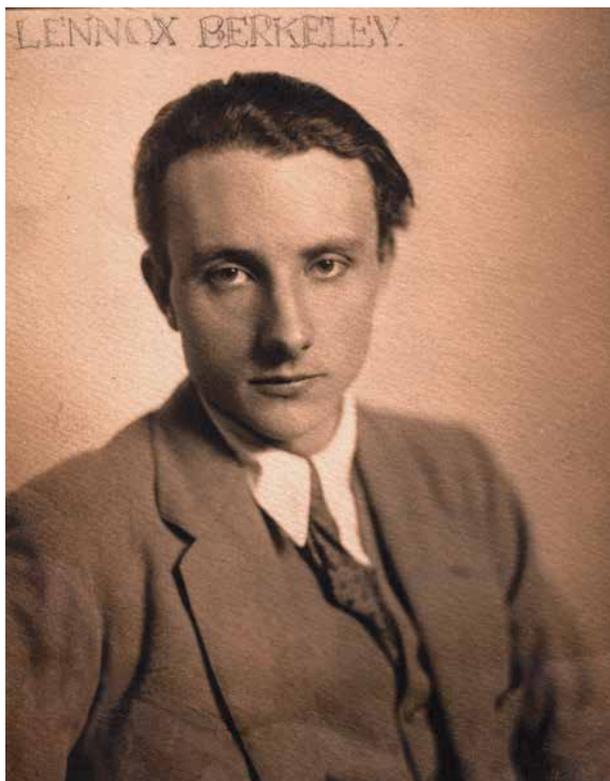
complete music for  
violin and piano,  
and solo violin

Edwin Paling *violin*

Arabella Tenniswood-Harvey *piano*

**move**





**Sir Lennox Berkeley 1903–1989**

Sir Lennox Berkeley was one of the most accomplished, creative and respected British composers of the twentieth century. His prolific output of works covers all genres of musical composition including opera, music for the theatre and cinema, symphonic music, chamber music, piano music and a vast amount of choral music. He admired the music of Mozart, Chopin, Ravel and the neo-classical Stravinsky; formed close friendships with Benjamin Britten, Ravel and Poulenc; mixed with W.H. Auden, Diaghilev, Cocteau, Segovia and *Les six*; and taught a generation of British composers including David Bedford, Sir Richard Rodney Bennett, Brian Ferneyhough, Professor Peter Dickinson and

Sir John Tavener.

Born into an aristocratic family, Berkeley studied French, Old French and Philology at Merton College, Oxford, graduating with a BA in 1926. That same year he met Ravel, who – upon seeing some of Berkeley's scores – advised him to study with Nadia Boulanger in Paris. Berkeley moved to Paris, and was based there until 1932. Largely self-taught prior to then, Berkeley flourished under Boulanger's rigorous tutelage.

During World War II Berkeley worked on orchestral programs at the BBC in London, and then from 1946 to 1968 he was professor of composition at the Royal Academy of Music. Berkeley was given honorary status at a number of universities and professional bodies during the 1970s and 80s, and was the recipient of many honours, including a knighthood in 1974.

The Lennox Berkeley Society provides expert biographies of the composer, a full list of works and recordings, information relating to forthcoming concerts and useful links to related topics.

[www.lennoxberkeley.org.uk](http://www.lennoxberkeley.org.uk)

*References:*

- Dickinson, Peter. "Lennox Berkeley". *The Lennox Berkeley Society*. Accessed 5 December 2012, [www.lennoxberkeley.org.uk/biography\\_by\\_peter\\_dickinson.php](http://www.lennoxberkeley.org.uk/biography_by_peter_dickinson.php).
- Dickinson, Peter. *The Music of Lennox Berkeley*. 2nd ed. The Boydell Press, 2003.
- Dickinson, Peter and Joan Redding. "Berkeley, Sir Lennox". *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 5, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44828>.
- Scotland, Tony. "Lennox Berkeley and his Music". *Lennox & Freda*. Accessed December 5, 2012, [http://www.lennoxandfreda.com/biography/lennox\\_berkeley](http://www.lennoxandfreda.com/biography/lennox_berkeley).

## **Violin Sonata No. 1 (unpublished)**

The unpublished Violin Sonata No. 1 (1931) was dedicated to Gladys Bryans (d.1951), an elderly spinster and great admirer of Lennox Berkeley's work. She provided sanctuary in her rural Gloucestershire home, when the composer need somewhere quiet to work. The first performance was given by Yvonne Astruc and Madeleine Grovlez, for the Société Musicale Indépendante at the Ecole Normale on 4 May 1932.

The first movement opens with a chorale-like figure on the violin supported by sustained chords in the piano. This brief episode leads to a passage for solo violin, which gradually accelerates to the main Allegro section of the opening movement. This pulsating, energetic theme in G minor dominates the first movement, with little respite being offered by the second subject, which with its irregular rhythmic metre sustains the vitality of the music.

The funereal opening melody of the second movement, with its distant foreboding harmonies in the piano, sets the somber atmosphere of the movement. The mood is interrupted by the piano at the beginning of a brief Allegro section. The Shostakovich-like ostinato in the bass, which dominates this interlude, underpins a florid piano solo, which in turn gives way to a frenetic semiquaver passage on the violin. A sudden halt to this frenzy is followed by a brief reminiscence of the opening slow theme.

The exuberant opening of the finale, the main theme of which contains many harmonies remote from the home key of G major, is the hallmark of the movement. The restless vigor of the music and the innovative harmonic progressions sweep the movement along in a

mood of nervous anxiety. This atmosphere is heightened by the relentless quavers in the piano, which support an angular dotted motif in the violin. This eventually gives way to a brief statement of the main theme, before an abrupt tempo change concludes the movement in the home key.

### **Introduction and Allegro Op. 24**

The Introduction and Allegro for solo violin was composed in 1946, and dedicated to the Israeli virtuoso violinist Ivry Gitlis (b.1922), who gave the first performance in London in June 1947. The stark fortissimo notes of the Introduction, marked to be played entirely on the G string, create an ominous atmosphere. A hesitant pianissimo passage follows, slowly finding its way to an agitato section, which in turn returns to the opening motif. The sprightly, energetic Allegro provides an immediate contrast in mood and colour. Florid and ornate semiquaver passages weave their way around variations of the main theme. The composer develops these ideas in an ever more virtuosic way, introducing harmonics, left hand pizzicato and chromatic thirds. As if by relief, a simple folk-like melody is introduced and shortly interrupted by an unusual use of arpeggiando bowing, followed by several bars of rapid semiquavers that conclude the piece.

### **Theme and Variations Op. 33, No. 1**

The Theme and Variations was composed in 1950. It was given its premiere performance in Zurich by Frederick Grinke (1911-1987) on the 8 September in a concert of English Music. Frederick Grinke was a well-respected

performer and teacher, with a fervent interest in new music. Lennox Berkeley not only dedicated the Theme and Variations to Grinke, but also Five Pieces for Violin and Orchestra Op. 56 and the Elegy and Toccata also featured on this recording. The opening theme is followed by an elaborate semiquaver ornamentation in Variation 1, and developed further in Variation 2 with a succession of extremely rapid flowing notes. Variation 3 is slow, and uses the rhythmic structure of the theme with which to begin. A new melody appears, ending in notes of the highest register of the violin. Variation 4 is a lively Allegro, which makes much use of double-stopping. The mysterious opening of Variation 5 briefly gives way to a more rhapsodic passage, before withdrawing into the opening character. The Scherzo-like quality of Variation 6 is followed by a Variation that is rhythmically similar to the main theme and that takes the music back to the original tempo. The final Variation is a lively Allegro, which makes much use of double-stops, pizzicato and artificial harmonics, rounding off the piece with a vibrant semiquaver passage.

### **Sonatina for Violin and Piano Op. 17**

The Sonatina for Violin and Piano was written in 1942, and, in common with the unpublished Sonata No. 1, was dedicated to the composer's friend Gladys Bryans. The first performance was given by Max Rostal and Lennox Berkeley, on 25 September 1944 in London. This concise three-movement work has a poignant and soulful character, which is immediately apparent in the opening theme of the first movement. A flurry of semiquavers in the piano leads to a tender and reflective second subject, with which the composer skillfully concludes

the movement, this time incorporating a nostalgic passage in sixths on the violin.

The wistful longing of the theme that begins the second movement is briefly disturbed by a sudden crescendo and florid scales on the violin, which almost immediately find repose in the reminiscence of the main theme.

The contemplative theme of the final movement, written in 5/4 time, provides the basis of a variation movement which abounds in contrast. The pensive first variation leads directly into the second; a rhythmically dynamic exchange, echoing between violin and piano which races to an abrupt conclusion. Variation three, with its Zigeuner-like opening leads directly into a skillfully crafted parody of the waltz. The final variation and coda again affirm the poignant character of the Sonatina.

### **Elegy and Toccata Op. 33, No's 2 & 3**

Written in 1950, and dedicated to Frederick Grinke, these two exquisite concert pieces were first performed by the dedicatee and Ernest Lush at the BBC in London on 27 September 1950. The pastoral calm of the Elegy is ideally complemented by the energy and vigour of the Toccata.

### **Violin Sonata No. 2, Op. 1**

The Violin and Piano Sonata No. 2, Op. 1, was composed in 1932 and dedicated to Berkeley's teacher Mademoiselle Nadia Boulanger. Orrea Pernel and Kathleen Long premiered it at the Contemporary Music Centre in London on 6 June 1933, and Robert Soetans and Jacques Février gave the Paris premiere on 14 June 1933.

The arresting opening statement leads to a rhythmically dynamic section, which,

with its cross accents and irregular time changes, creates a turbulent atmosphere. The overall characteristic of the movement is Stravinskian, exemplified by the double-stopping passages in the violin, which are reminiscent of the technique that Stravinsky developed in *L' Histoire du soldat*. An expansive melody provides the second subject of the first movement. Although considerably more tranquil in nature, the violin melody is underpinned by a restless syncopated figure in the piano. The movement concludes with a section marked *Meno mosso*, which with its blues like character provides an unexpected ending to the movement.

The stark piano chords at the beginning of the Andante are a surprising introduction to the warm cantabile melody that is to follow on the violin. The lyricism of this section gives way to an episode marked with Baroque-like ornamentation; highly florid demisemiquaver passages and trills. The reappearance of the tranquillity of the first subject gradually fades away, becoming impassioned in the final few bars, leaving the music in a state of anticipation.

The folk-like character of the Rondo finale, enhanced by the use of an open A string drone on the violin, creates the rustic character that pervades the movement. As in the first movement, the influence of Stravinsky is to be felt, being manifest in the use of *jeté* bowing and extensive spiccato double-stopping passages on the violin.

*References:*

Dickinson, Peter. *The Music of Lennox Berkeley*. 2<sup>nd</sup> ed. The Boydell Press, 2003.



### **Edwin Paling**

Edwin was born in Nottingham, England. After studying violin with Sidney Griller at the Royal Academy of Music in London, Edwin began his professional career playing with the Orchestra of the Royal Ballet, Covent Garden (London), the Bournemouth Symphony Orchestra, the City of Birmingham Symphony Orchestra (Sub-Principal First Violin), then the BBC Midland Light Orchestra (Deputy Leader).

He then moved to Scotland where he became Concertmaster of the Royal Scottish National Orchestra, a position which he held for over thirty years. Edwin has worked with a vast number of internationally renowned conductors and soloists, and leaves behind a legacy of several hundred critically acclaimed recordings.

During his extremely successful and distinguished career as Orchestra Leader, Edwin also played in the position of Guest Concertmaster with the Royal Philharmonic Orchestra, the London Symphony Orchestra, the Philharmonia, the BBC Philharmonic and the Northern Sinfonia, amongst other British Orchestras.

Throughout his years in Scotland, Edwin taught the violin and viola and coached Chamber Music at the Royal Scottish Academy of Music and Drama (RSAMD) and Douglas Academy, a Secondary School for musically gifted children. He has an international reputation as a gifted teacher, with past-pupils in professional music, playing as soloists and orchestral and chamber musicians throughout the world.



### **Arabella Tenniswood-Harvey**

Born in Tasmania, Arabella Tenniswood-Harvey studied piano in Melbourne where, in 1999, she was one of the few elite young Australian musicians awarded full scholarship for the prestigious Australian National Academy of Music's inaugural Advanced Performance Program. Now teaching classical piano, music history and art theory at the University of Tasmania, Arabella maintains an active performance career.

She performs frequently as a chamber musician; as soloist with organisations such as the Tasmanian Symphony Orchestra, the State Orchestra of Victoria, and the Melbourne

Chorale; and has performed in the United Kingdom with violinist Edwin Paling, and in numerous festivals within Australia.

In addition to her musical talents, she also holds a doctorate degree from the University of Tasmania. Research for her dissertation considered James McNeill Whistler's interest in music and how it influenced his creation of art. Her articles have been published in *The British Art Journal*, *Music and Art* and *The Burlington Magazine*. She has presented lecture-recitals at the Hunterian Museum and Art Gallery in Glasgow, Scotland; the Freer Gallery of Art (Washington DC) and at Colby College Museum of Art (Maine, USA), and is a sought-after presenter of pre-concert talks for the Tasmanian Symphony Orchestra.

#### **Acknowledgements:**

This recording was supported by a Research Grant from the University of Tasmania. We are grateful for the assistance of Professor Peter Dickinson with whom we discussed the manuscript of the First Sonata, and who clarified dates of composition and first performances via email correspondence. We would also like to acknowledge Tony Scotland of the Lennox Berkeley Society for providing photos of the composer, and for introducing us to Dr Nicolas J. Bell, the Curator of Music Manuscripts at the British Library who photocopied the score of the First Sonata for us.

Recorded at Move Records studio

**Producers:** Michael Kieran Harvey and Rosalin Lazaroff

**Recording and editing:** Vaughan McAlley

**Mastering:** Martin Wright

**Liner notes:** Arabella Tenniswood-Harvey and Edwin Paling

**Photo of Edwin Paling:** Rosalin Lazaroff

#### **Photo of Arabella Tenniswood-Harvey:**

Michael Kieran Harvey

**Photo page 2:** Lennox Berkeley, Oxford, 1925 (Photo: Elliott & Fry - by courtesy, Lady Berkeley)

**Photo page 6:** Lennox Berkeley at work, London, 1981 (by courtesy, Lady Berkeley)

#### **Front cover painting:**

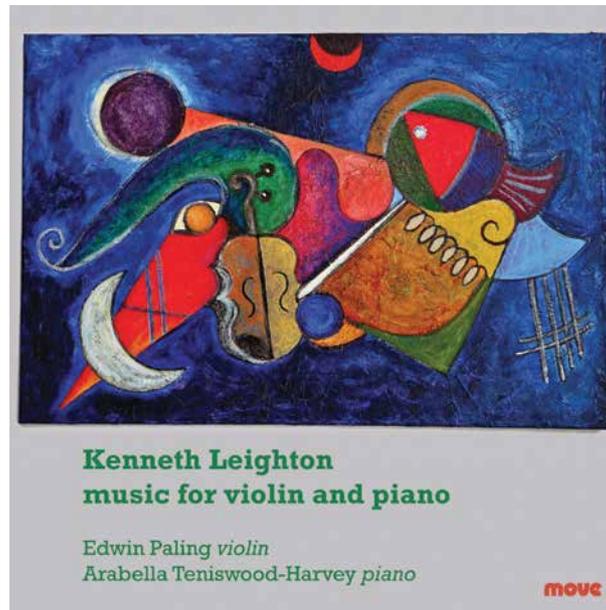
*Collage* by Alison Lazaroff-Somssich

*When Hobart artist Alison Lazaroff-Somssich isn't painting, walking her dog and looking after her lovely husband and two wonderful children she fills in her spare time playing violin in the Tasmanian Symphony Orchestra.*

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complete music for violin and piano, and solo violin

Edwin Paling *violin*

Arabella Tenniswood-Harvey *piano*

## **Violin Sonata No. 1 (unpublished)**

- 1** Lento ma non troppo – Allegro 7'10"
- 2** Adagio – Allegro – Adagio 5'46"
- 3** Allegro con brio 4'10"

## **4 Introduction and Allegro Op. 24 6'01"**

Lento - Allegro

## **5 Theme and Variations Op. 33 No. 1 8'43"**

Theme – Moderato

Variation 1 – L'istesso tempo

Variation 2 – Leggiero

Variation 3 - Andante

Variation 4 – Allegro

Variation 5 – Lento

Variation 6 – Vivace

Variation 7 – Moderato (Tempo 1)

Variation 8 – Allegro Moderato

## **Sonatina for Violin and Piano Op. 17**

**6** Moderato 4'35"

**7** Lento 3'28"

**8** Theme and Variations - Allegretto 5'24"

**9** Elegy Op. 33 No. 2 3'42"

**10** Toccata Op. 33 No. 3 1'58"

## **Violin Sonata No. 2 Op. 1**

**11** Allegro risoluto 7'07"

**12** Andante 5'55"

**13** Rondo – Allegro moderato 4'33"