

The background of the entire cover is a painting of a landscape. It features rolling hills in the foreground and middle ground, with a large, prominent mountain in the background. The colors are vibrant and somewhat surreal, with shades of green, yellow, orange, and purple. The sky is a mix of blue and white, suggesting a cloudy day. The overall style is reminiscent of early 20th-century landscape painting.

BRITISH MUSIC FOR VIOLIN AND PIANO

Elgar • Bridge • Delius • Scott • Ireland

Clare Howick, Violin
John Paul Ekins, Piano

British Music for Violin and Piano

Edward Elgar (1857–1934)		Frederick Delius		
	Violin Sonata in E minor, Op. 82 (1918)	27:03	14 Hassan: Serenade (arr. Lionel Tertis) (1920/24)	2:06
1	I. Allegro: Risoluto	9:09		
2	II. Romance: Andante	8:41		
3	III. Allegro non troppo	9:13		
Frank Bridge (1879–1941)			Frank Bridge	1:40
			15 Con moto (1903)	
4	Romanze (1904)	4:16	Frederick Delius	4:47
5	Serenade (1903)	2:39	16 Romance (1889)	
Frederick Delius (1862–1934)			John Ireland (1879–1962)	2:42
6	Five Piano Pieces – IV. Lullaby for a Modern Baby (1923)	2:24	17 Bagatelle (1911)	
Cyril Scott (1879–1970)			Frank Bridge	5:27
7	Vesperale (arr. Richard Lange) (1914)	2:02	18 Romance: Une lamentation d'amour (1900)	
Frank Bridge			John Ireland	2:13
8	Three Dances – III. Moto perpetuo (1900)	1:41	19 Cavatina (1904)	
9	Gondoliera (1907)	4:06	Frank Bridge	2:54
Cyril Scott			20 Four Short Pieces – I. Meditation (1912)	
10	Sonnet No. 1 (1914)	2:11	Cyril Scott	2:20
11	Sonnet No. 2 (1914)	3:05	21 The Gentle Maiden (1912)	
12	Bumble-Bees (1928)	1:29		
Frank Bridge			Edward Elgar	2:59
13	Four Short Pieces – IV. Country Dance (1912)	1:51	22 Three Characteristic Pieces, Op. 10 – No. 1. Mazurka (1899)	

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British Music for Violin and Piano

Edward Elgar • Frank Bridge • Frederick Delius • Cyril Scott • John Ireland

Edward Elgar (1857–1934) wrote for the violin, his own instrument, throughout his creative life. Together with the *Piano Quintet* and *String Quartet*, his *Violin Sonata* in E minor forms part of a triumvirate of chamber works he composed in 1918 at Brinkwells, a secluded cottage in Sussex.

The Sonata's opening *Allegro* begins in fiery mood. Dispensing with a traditional development section, it all stems from the contents of the first four bars, including the tranquil secondary theme and an enigmatic third idea, accompanied by violin arpeggios. The powerful coda recalls the movement's heated opening assertions.

The outer portions of the elegant central *Romance* are curiously unsettled and fragmentary. As noted by his wife, this movement seemed to be influenced by the 'wood magic' of the Fittleworth woods, near their home in West Sussex. A halting, ascending one-bar phrase, possibly suggesting tip-toeing through the woods, also forms the thematic basis of the more fluent central section. This tenderly expressive passage was written shortly after Elgar learned that his close friend Lady Alice Stuart of Wortley had broken her leg.

The finale brings conciliation. After a tranquil start, the ensuing passage contains more purposeful rhythms. As in the first movement, most of the material derives from the opening bars. In an expressive coda, the previous movement's central theme is recalled. Elgar wrote this into the piece on hearing of the death of his friend Marie Joshua. The Sonata was premiered by W.H. Reed (violin) and Anthony Bernard (piano) at a meeting on 13 March 1919 of the British Music Society.

In 1882 Elgar composed a *Suite in D* for small orchestra which he revised in *Suite*, when Novello published it as *Three Characteristic Pieces, Op.10*. At the same time as the revision he arranged the pieces for violin and piano. The first of these is a brilliant *Mazurka* with bold rhythms. The central section has a *scherzo*-like playfulness and the coda is brief but dazzling with harmonics, pizzicati, double-stopping and grace notes creating an almost parodic potpourri of bravura elements.

In addition to four violin sonatas, Frederick Delius (1862–1934) wrote several smaller pieces for violin and piano, the earliest of which is the *Romance* (1889). This genial work opens with a lyrical *andante tranquillo* followed by a contrasting dance-like *vivo* section that builds to a climax before the opening material is recalled.

Lullaby for a Modern Baby is the fourth of Delius's *Five Piano Pieces* (1923). The score includes an additional melodic line, notated on a separate staff, which Delius suggested should be either hummed by the pianist or, as here, played by a muted violin. The overall mood is aptly soft and tender with a rocking piano accompaniment varied with chromatic lines.

Of the 24 numbers Delius wrote for the play *Hassan* by James Elroy Flecker, only the *Serenade* has enjoyed an independent existence in various arrangements. It is played here in an arrangement by Lionel Tertis. Its lilting rhythms and haunting tune account for such popularity.

An accomplished pianist and viola player, Frank Bridge (1879–1941) was also a fine violinist and entered the Royal College of Music in 1896 as a violin student. His short pieces for violin and piano were written mainly for the amateur market.

Dated 17 August 1900, *Romance: Une lamentation d'amour*, is one of Bridge's earliest surviving works. The main idea's minor-key sobriety is contrasted with a sunny major-key secondary theme judiciously spiced with harmonics. After the reprise of the main theme, reinforced by double-stopping at its emotional climax, the piece ends optimistically with a reappearance of the bright subsidiary theme.

Also in 1900, Bridge wrote *Three Dances* for violin or cello and piano, of which the third is a *Moto perpetuo* in D minor. He subtly varies the character of the unceasing violin semiquavers, shading their relentless progress with shifts of dynamics and mood. The closing bars break the rigid rhythmic pattern with a swooping violin flourish containing sextuplets, a quintuplet and a septuplet. A trenchant final gesture brings the curtain down on the virtuoso display.

Bridge wrote his *Serenade* in April 1903, later arranging it for chamber orchestra. The *Allegretto grazioso* marking characterises the piece. After a short piano introduction, the violin gives out the elegant principal theme. The more animated second half includes a richly resonant second idea and the work ends resolutely with firm piano chords.

The score of *Con moto* is dated 16 April 1903. Fluency is the key to this attractive miniature, yet Bridge toys with the listener's expectations by weaving harmonic changes and tiny pauses into the material.

Romanze was written during Christmas 1904. The violin's sweetly expressive melody soars into a high register at moments of increased intensity. Brief pauses momentarily delay the quiet ending.

In the *Gondoliera* in E minor (1907), a rising, arpeggiated piano figure underpins an initially languid violin melody which becomes more declamatory as it unfolds. A robust, dancing second theme offers contrast. The two main ideas are revisited in shortened form before this vignette ends vertiginously with both instruments in their upper register.

Bridge's *Country Dance* and *Meditation* were first published in 1912 in a collection of *Four Short Pieces*. The *Country Dance*'s rustic festivities in a bounding 6/8 soon assume a Hungarian flavour. A burst of pizzicato adds spice before the closing cadence. *Meditation* is predominantly quiet and inward-looking. A lively middle section has a wider dynamic range.

Music for violin and piano played a pivotal role in the creative life of John Ireland (1879–1962). His professional career was launched when his *First Violin Sonata* won a prize in a competition sponsored by Walter William Cobbett and his reputation was fully established in 1917 with the first performance of his *Second Violin Sonata*.

Ireland wrote the attractive *Cavatina* in 1904. This early salon piece offers a simple melodic line over a chordal piano part. Ireland later arranged it for organ, adding a short contrasting middle section.

The *Bagatelle* (1911) is an appealing example of Ireland's music in a lighter vein. It was dedicated to Marjorie Heyward, who premiered the composer's *First Violin Sonata* in March 1913.

In addition to concert works, Cyril Scott (1879–1970) wrote a number of popular salon pieces, several of them for the publisher Robert Elkin. Ear-catching harmonies and melodic twists lend them a distinction beyond the average examples of the genre.

Originally written for voice and piano in 1900, *Vesperale* was published 14 years later. Calm and contemplative, its eloquent main theme has space to evolve before the quietly serene ending.

The Gentle Maiden (1912) is dedicated to the Dutch violinist Max Mosse. Based on the Irish air of the same name, this mellow, dreamlike piece is richly harmonised and features increasingly wide downward leaps in the violin line, culminating in a plunge of two and half octaves just before the measured ending.

The two *Sonnets* were published in 1914. The violinist is muted throughout both pieces. In the first, over a distant bell-like piano accompaniment, the violin floats a wistful, songlike melody. According to the composer's son Desmond Scott, his father regarded this score as a study for the *Piano Concerto*, composed around the same time (1913/14). The *Sonnet* is dedicated to the Australian-born violinist Daisy Kennedy and is prefaced by a quotation from Jean Paul's verse: 'And from the whole of nature around me flowed peaceful strains, as if from distant evening bells'.

Sonnet No. 2 in E major maintains the intimate mood of its companion piece. Scott's early biographer A. Eaglefield Hull designated a passage of quivering tremolandos as 'an episode of indescribable weirdness'. Dedicated to the German-born violinist Fritz Rothschild, the score is also prefaced by Jean Paul's verse: 'Like two blessed ones before God they look into each other's eyes and souls – Like a zephyr caught and continued by two swaying roses, the wordless sigh of bliss floats to and fro between the trembling lips, the breast inhaling it in eager draughts and, all quivering and transported, letting it expire slowly'.

Bumble-Bees for muted solo violin was published in 1928. After the initial apian buzzing, deft use of double-stopping evokes a veritable swarm of bees.

Paul Conway

John Paul Ekins



John Paul Ekins has given performances throughout the UK and Europe, and has been broadcast on the BBC, on Romanian national television and radio, and on Polish television. He holds a first-class honours degree from the Royal College of Music and a distinction in Masters of Performance from the Guildhall School of Music and Drama, where he was a scholar and studied with Charles Owen. He has performed as soloist at a number of prestigious venues in the UK and abroad, including London's Wigmore Hall, Queen Elizabeth Hall, and Purcell Room. Ekins recently made his debut at the Royal Albert Hall, where he performed Gershwin's *Rhapsody in Blue* alongside Southbank Sinfonia. International Competition successes include some 19 awards, scholarships and prizes, and he was particularly honoured to be presented to HM Queen Elizabeth II and HRH The Duke of Edinburgh at a reception for young performers at Buckingham Palace.

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Clare Howick



Clare Howick's interest in 20th-century British violin repertoire has resulted in a number of premieres and recordings. Her debut disc, *Sonata Lirica and Other Works* by Cyril Scott for Dutton, was Editor's Choice in *Gramophone* magazine. Subsequent discs for Naxos of violin works by *British Women Composers*, and Cyril Scott's *Violin Sonatas 1–3*, have received Editor's Choice in *Classical Music* magazine, Recording of the Month on *MusicWeb International*, and Recommended Recording on *BBC Radio 3 Record Review*. Paul Patterson composed his *Violin Concerto No. 2, 'Serenade'* for Howick, which she has recorded with the BBC Scottish Symphony Orchestra for Naxos. Howick has an extensive violin concerto repertoire and has performed with orchestras including the Philharmonia Orchestra. In addition to her solo and chamber performances, at venues including the Royal Festival Hall and Wigmore Hall, she has broadcast on the BBC, in the US, Canada and New Zealand. Howick gratefully acknowledges the loan of the 'DeLay' Guadagnini 1778.

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Framed by Edward Elgar's deeply personal *Violin Sonata* and the bravura fireworks of his *Mazurka*, this programme is a fascinating look at British music for violin and piano at the turn of the last century. Popular pieces such as Delius's haunting *Serenade* can be found alongside premiere recordings such as that of Frank Bridge's attractive *Con moto* or Cyril Scott's contemplative *Vesperale*. Clare Howick's recital of British Women Composers can be heard on Naxos 8.572291, 'in very fine performances that evince total commitment'. (*MusicWeb International*)

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Edward Elgar (1857–1934):		12	Scott: Bumble-Bees (1928)	1:29	
1–3	Violin Sonata (1918)	27:03	13	Bridge: Country Dance* (1912)	1:51
Frank Bridge (1879–1941):			14	Delius: Hassan – Serenade	
4	Romanze (1904)	4:16		(arr. Lionel Tertis) (1920/24)	2:06
5	Serenade (1903)	2:39	15	Bridge: Con moto* (1903)	1:40
Frederick Delius (1862–1934):			16	Delius: Romance (1889)	4:47
6	Lullaby for a Modern Baby (1923)	2:24	John Ireland (1879–1962):		
Cyril Scott (1879–1970):			17	Bagatelle (1911)	2:42
7	Vesperale (arr. Richard Lange)*		18	Bridge: Une lamentation	
	(1914)	2:02		d’amour* (1900)	5:27
8	Bridge: Moto perpetuo (1900)	1:41	19	Ireland: Cavatina (1904)	2:13
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***WORLD PREMIERE RECORDING**

Clare Howick, Violin
John Paul Ekins, Piano



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A detailed track list and publishers' details can be found on page 2 of the booklet.

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