



Charles Harford LLOYD

CHAMBER MUSIC FOR CLARINET
TRIO FOR CLARINET, CELLO AND PIANO
SUITE IN THE OLD STYLE
THREE LITTLE PIECES
DUO CONCERTANTE
BON VOYAGE!
LE DÉPART
ANNETTE
IDYLL

Matthew Nelson, clarinet
Alexander Volpov, cello
Chad Sloan, baritone
Anna Petrova, piano

INCLUDES FIRST RECORDINGS

CHARLES HARFORD LLOYD AND HIS CHAMBER MUSIC FOR CLARINET

by Matthew Nelson

Charles Harford Lloyd was born on 16 October 1849, to Edmund Lloyd (1796–1855) and Catherine Elizabeth Lloyd, *née* Hume (1809–78), of Thornbury, Gloucestershire, by the mouth of the River Severn. Edmund Lloyd worked as a solicitor in the firm Crossman and Lloyd, and his family lived in Fairfield House in Thornbury. The youngest of nine children, Charles received his earliest musical instruction from a governess, beginning piano lessons at a very early age. At ten years old he played the organ at Rangeworthy, a neighbouring church where his brother-in-law was the vicar, and soon served in the nearby village of Falfeld as well. He attended the local grammar school for his general education.

From 1862 to 1865 Lloyd studied piano and harmony with Dr John Barrett of Bristol, from whom he received his introduction to Bach and Beethoven. Barrett recounts: ‘It was a grand experience to me to watch him, as he boldly attacked the works of the great masters, more especially Bach – he simply revelled in playing the Forty-eight Preludes and Fugues.’¹ During this period Lloyd began composing songs, including settings of Tennyson’s ‘What does the little birdie say?’ and ‘Sweet and low’ that would later be published.

His education continued at Rossall School in Lancashire, which he attended from 1865 to 1868. Here Lloyd studied organ with Charles Handel Tovey (1839–80), the school organist and music-master, and a relative of the celebrated musicologist Sir Donald Tovey. Charles Tovey’s tastes in music tended toward works by Édouard Batiste and Alfred Lefébure-Wély, repertoire considered far inferior to the masterworks Lloyd had studied with Barrett. At Rossall Lloyd nevertheless was able to play the

¹ Anon., ‘Charles Harford Lloyd, Precentor of Eton’, *The Musical Times and Singing Class Circular*, Vol. 40, No. 676 (June 1899), p. 369.

organ in the school chapel, and he left his mark by composing the *Carmen Rossalliense*, which became the school song. Jeremy Quartermain, Headmaster of Rossall School over 150 years later, created a blog post in May 2024 celebrating the history of the *Carmen*:

The ‘Carmen’ is one of the enduring traditions of Rossall. The homophonic texture of the harmony and the rich ‘sturdiness’ of the chosen key of B flat major lends the melody a comforting feel. It feels both familiar and secure. Of course, it stirs up a sense of collegiate nostalgia but it is easy to become lost in one’s own thoughts when singing it. It is a remarkably versatile song. It is performed on occasions of great solemnity but it is also performed with raucous sentimentality at our Christmas Dinner. Old Rossallians like to stand on their chairs when performing it after dinner in the dining hall. Aged joints and stiff limbs are no impediment and it is not uncommon to see a plucky octogenarian being helped down from his chair at such events. [...] Charles Lloyd came up to Rossall in 1865 where he remained until 1868. It was during his time at Rossall that he composed the *Carmen*. Almost a quarter of a century later, he expanded this work into ‘Rossall – An Ode’ which was published by Novello. Incidentally the most recent arrangement of the *Carmen* was a set of variations for no less than twelve pianos and this was commissioned to mark the occasion of Rossall becoming an all-Steinway school.²

Lloyd matriculated at Oxford on 17 October 1868, having received an open scholarship to attend Magdalen Hall (now Hertford College). Theology, with a view to ordination, was his primary interest at this time, and he took a B.A. degree in 1872 with a second class in Classical Moderations as well as Theology. Even so, Lloyd filled his undergraduate period at Oxford with musical activities, taking a Bachelor of Music degree in 1871, where his examiners were Sir Frederick Ouseley, Charles Corfe and John Stainer. Stainer left a powerful impression on Lloyd: ‘I can hardly express my gratitude to Stainer. He gave me a term’s lessons in harmony, but beyond that I gained an experience of untold value to me in watching him as he played the organ and accompanied in his own inimitable way’.³

² <https://www.rossall.org.uk/blog/the-school-carmen?rq=Carmen>.

³ Anon., *loc. cit.*, p. 370.

Beyond the degree, Lloyd's musical work at Oxford included playing harmonium at Pembroke College Chapel, conducting the Glee Club at Pembroke College, playing piano duets with H.R.H. Prince Leopold (the eighth child and youngest son of Queen Victoria and Prince Albert) and performing orchestral reductions with his close friend, the composer Hubert Parry (1848–1918), in various productions. Lloyd was also the conductor of the 'Harmonomaniacs', a 'society of Oxford undergraduates – musical merry-making men mentally misrepresented in the designation thereof'.⁴ More substantially, Lloyd co-founded the Oxford University Musical Club in April 1872, formalising what had been a series of impromptu chamber-music performances Hubert Parry had organised and carried out in undergraduates' rooms. The OUMC grew to become an important public institution and presented hundreds of concerts during Lloyd's lifetime. It merged with the Oxford University Musical Union in 1916 to become the Oxford University Music Society, which persists to this day.

After Oxford, Lloyd considered various professions, including becoming an inspector for schools or factories, but eventually found employment as a private tutor. This position allowed him to travel with his pupil to France and Italy in 1873–74 and further his music education with near-nightly visits to the opera. In Milan he visited the Countess Gigliucci (Clara Novello), whom he impressed with his 'masterly playing' and 'amiability and character to match'.⁵ This correspondence led to a relationship with Messrs Novello, who would publish many of Lloyd's works.

Lloyd's career took a major turn in 1876, when he succeeded Samuel Sebastian Wesley (1810–76) as the organist of Gloucester Cathedral upon the death of that renowned musician. Wesley had listened to Lloyd playing piano and organ, and his remarks praising Lloyd's abilities on the organ doubtless played into the decision by the Dean and Chapter to appoint an amateur organist. Lloyd's success in this position extended to his duties conducting the Three Choirs Festival, which he oversaw in its 1877 and 1880 editions. In spite of little prior experience as an orchestral conductor,

⁴ *Ibid.*, p. 370.

⁵ *Ibid.*, p. 372.

Lloyd received enthusiastic reviews from critics and musicians alike for his intelligent interpretations, his communicative conducting skills and his amiable demeanour.

In 1882, after six years at Gloucester, Lloyd accepted an invitation to become the organist of Christ Church Cathedral, Oxford, succeeding Charles William Corfe (1814–83), who had been one of his examiners in 1871. This second residence in Oxford (1882–92) would see Lloyd take his Doctorate of Music in 1890 and receive an appointment to a lectureship in music at Christ Church College. While at Oxford, Lloyd continued composing and conducted the Oxford Choral Society, Philharmonic Society and Orchestral Association. His efforts with the OUMC continued, culminating in a six-season (1891–97) series of Public Classical Concerts where hand-picked London musicians performed important works; Lloyd departed Oxford in 1892, but maintained directorship of this series until 1897.

In 1892 Lloyd accepted an invitation to become Precentor and Instructor of Music at Eton College, following the departure of Sir Joseph Barnaby (1838–96) for the Guildhall School of Music. Lloyd acted as the ‘chief musician’ at Eton, and in addition to presiding at the organ, would supervise a staff of six assistant music-masters who taught various instruments. Edward J. Dent (1876–1957), one of Lloyd’s early students at Eton who would become a leading musicologist and critic, recalled Lloyd’s lessons: ‘As a teacher, Dr. Lloyd was at first very terrifying, as nothing ever escaped him; but his surprise visits to our music lessons were always interesting, because he always had something new to show us – generally a point of phrasing, or, to his organ pupils, some ingenious device of registration.’⁶ This period at Eton afforded Lloyd several honours: Honorary Member of the Royal Academy of Music, Member of the Philharmonic Society and Fellow of the Royal College of Organists, of which he was elected president in 1911. He served as an examiner for public bodies and continued conducting for choral and orchestral societies. Festivals, including the Three Choirs (in Gloucester, Hereford and Worcester) and Leeds, requested his compositions.

⁶ *Ibid.*, p. 375.

Lloyd retired from Eton in 1914, only to become the organist at His Majesty's Chapel Royal, St James's Palace. The *Eton College Chronicle* honoured Lloyd's long service with a poem:

CAROLO LLOYD

Incomparably well, they said, you played,
Those Wykehamists who told us long ago
That Eton had not anything to show
So perfect as the music which you made
Now you have left us. When the work is weighed
And all the unregarded debts we owe
To those who served us here, I surely know
Your Eton will not hold you overpaid.
Incomparably well, old friend, you wrought
With eager eyes and restless heart aflame
In perfect charity of word and thought
Mid all the strife of each conflicting claim
To crown the noble music which you taught
With generous deeds that put our praise to shame.

VALE.⁷

Lloyd's work at St James's Palace included roles as both organist and conductor before the Court. He held this post until his sudden death on his 70th birthday, 16 October 1919, at his home in Slough. Tributes came from various publications, including *The Musical Times*, which wrote: 'His death will be widely regretted, both as an accomplished and earnest musician and as a genial man who made many friends wherever he went',⁸ and *The R.C.M. Magazine*, where an obituary noted: 'His generosity and kindly geniality were proverbial, and no professional musician of our time had more devoted friends'.⁹

⁷ 'Carolo Lloyd', *Eton College Chronicle*, No. 1482 (May 1914), p. 561.

⁸ 'Church and Organ Music', *The Musical Times*, Vol. 60, No. 921 (November 1919), p. 622.

⁹ T.F.D. (presumably the composer Thomas F. Dunhill (1877–1946), who had been a member of Lloyd's staff at Eton), 'Obituary – Charles Harford Lloyd', *The R.C.M. Magazine*, Vol. 16, No. 1, (December 1919), p. 19.

Lloyd wrote mainly choral and liturgical works, including his most enduring festival cantata, *Hero and Leander* (Worcester Festival, 1884). He also composed many songs, an organ concerto (1895), a *Festival Overture* (1898) and several chamber works, the majority of which featured either clarinet or violin. He employed a conservative, light-Romantic idiom, but his skill was never doubted by his contemporaries. *The R.C.M. Magazine* called him 'a graceful and elegant composer, and an acknowledged authority upon all theoretical subjects connected with his art.'¹⁰ George Robertson Sinclair (1863–1917), a student of Lloyd's at Gloucester who would become a distinguished musician, noted that 'Though his compositions show that his thoughts flow freely from his pen, yet the whole is subject to rigid revision; indeed, probably no composer reviews his work more than he himself does.'¹¹ And *The Musical Times* pointed out that 'his numerous anthems and services [are] distinguished by excellent matter treated with unfailing skill'.¹²

Lloyd's first exposure to chamber music came at Oxford: 'Amongst other friends of his undergraduate days at Oxford were Professor Donkin and his sons, all of them fiddlers, who were the first to introduce Dr. Lloyd to chamber music'.¹³ His chamber-music output began in 1886, during which year he composed his *Duo Concertante* for the amateur clarinettist Randle Fynes Wilson Holme (1864–1957) and *Annette* for the Irish classical scholar and vocalist Reginald Walter Macan (1848–1941), both of whom were active in the Oxford University Musical Club concerts with Lloyd. The following year would bring '*Bon Voyage!*', dated 4 July 1887, and written in tribute to Lloyd's friendship with Holme upon the latter's graduation and imminent departure for an expedition to chart the interior of Labrador. Holme notes in his autobiography that Lloyd

composed and dedicated to me two works for the clarinet – one called 'Duo Concertante' [*sic*] (published by Novello) and the other called 'Bon Voyage' (published by Eyre &

¹⁰ *Ibid.*, p. 18.

¹¹ 'Charles Harford Lloyd, Precentor of Eton', *loc. cit.*, p. 374 Sinclair was the 'G.R.S.' celebrated in the eleventh of Elgar's 'Enigma' Variations.

¹² 'Church and Organ Music', *loc. cit.*, p. 622.

¹³ 'Charles Harford Lloyd, Precentor of Eton', *loc. cit.*, p. 372.

Spottiswoode) – also a song called ‘Annette’ with clarinet obligato [sic] (published by Novello) which latter, however, he dedicated not to me, but to the singer.¹⁴

R. W. Macan spent most of his life at Oxford, first becoming a scholar at University College in 1868, then holding various positions at Christ Church and University Colleges. Macan was elected Master of University College in 1906, becoming the first layman to hold the post since Antony Gate in 1584–97, and retired in 1923. His major works include a set of books on Herodotus. Evidence of Macan’s musical activity at Oxford is sparse but spans virtually the entirety of his career. His name appears in an article detailing an 1873 performance of Bach’s *Christmas Oratorio* under Corfe at Christ Church Cathedral: ‘The soloists were: [...] R. W. Macan, Esq., and Mr. Farley Sinkins, bass, members of Christ Church choir.’¹⁵ Decades later, Haldane Stewart (1868–1942), the organist and choirmaster of Magdalen College, would set Macan’s verses in the four-part ‘carolette’ *On Christmas Morn, the Tale is told* (1925).

Often mentioned only briefly alongside Lloyd in reference to his early chamber works, the details of Sir Randle Holme’s life paint a fascinating portrait: he was a knight, distinguished solicitor, explorer, clarinettist and inveterate Wagnerian. In addition to his knighthood (1941), his professional achievements included service as President of the British Law Society (1939–40) and chair of their Solicitors’ Discipline Committee (1941–53). In 1941 he also became a Fellow of the Royal Geographical Society, to which organisation he had presented a paper in 1888, following his 1887 expedition to Labrador.

That was, in fact, his second expedition across the Atlantic, the first having taken him and his brother Clinton to the interior of Brazil in 1885. He contrasts these expeditions in his memoir, setting Brazil’s easy travel, beautiful and exotic foliage and pleasant weather against Labrador’s toils: ‘It was hard work the whole time [...] but] it was a more serious exploration, and I never knew what I should find round the next corner. In a word, Brazil was full of colour but Labrador was full of mystery’.¹⁶ His geographic

¹⁴ Randle Holme, *Some Things I Have Done*, Hepburn & Sons, London, 1949, p. 34.

¹⁵ Anon., ‘Brief Summary of Country News’, *The Musical Times and Singing Class Circular*, Vol. 16, No. 371 (January 1874), p. 367.

¹⁶ *Some Things I Have Done*, op. cit., p. 84.

objective in Labrador, namely Grand (Churchill) Falls, was thwarted by bad weather, and yet he nevertheless mapped his route up the Grand (Churchill) River to Lake Wamini Kapou, and was years later 'glad to hear from [the Canadian Geological Survey] that my map was in all material particulars correct'.¹⁷ Holme devotes three substantial chapters of his memoir to these early expeditions and his musical experiences, going so far as to offer 'that, although I have been chained and handcuffed in the city for about seventy-five per cent. of my life, I have had a few experiences which not everyone has had'.¹⁸

Holme attended Sherborne public school from age fourteen, which institution was 'famous in those days for its music'.¹⁹ James Robert Sterndale Bennett (1847–1928), son of Sir William Sterndale Bennett (1816–75), had directed the music programme at Sherborne before Holme's arrival, building 'a fine musical reputation for the school'.²⁰ Louis Napoleon Parker (1852–1944) succeeded Bennett at Sherborne and oversaw Holme's musical education. Holme recalls that 'for some reason I cannot remember, I took up the clarinet and, if I may be allowed to say so, I became an amateur player of some distinction, though never in the first rank'.²¹ Holme would perform orchestral, chamber and solo works on the clarinet for the next forty years, including an 1883 performance of *Siegfried Idyll* at Sherborne, and an orchestral performance under Alberto Randegger at Windsor Castle for Queen Victoria.

While at Oxford, Holme became 'intimately acquainted with C. H. Lloyd of Christ Church, who was then the leader of musical life there'.²² Holme served as student president of the Oxford University Musical Club, which Lloyd had co-founded, and was involved with its concerts for years after his matriculation. Invitations by the Club provided Holme and his colleagues brushes with famous musicians, including Liszt and Saint-Saëns. An Oxford University Musical Club concert programme from 21 November 1899

¹⁷ *Ibid.*, p. 81.

¹⁸ *Ibid.*, p. 9. Further details of Holme's Labrador expedition can be found at <https://www.heritage.nf.ca/articles/society/19th-century-labrador.php>.

¹⁹ *Some Things I Have Done*, *op. cit.*, p. 15.

²⁰ *Ibid.*, p. 31.

²¹ *Ibid.*, p. 15.

²² *Ibid.*, p. 34.

at 90 High Street, reproduced in Holme's memoir, records his performances of Lloyd's *Annette* and *Duo Concertante* with the composer and R. W. Macan, along with his performances of quintets by Beethoven and Mozart.²³ Holme notes that these works of Lloyd's, as well as '*Bon Voyage!*', possess 'a quality seldom shared by compositions for the clarinet, viz.: they are within the competence of a fairly proficient amateur'.²⁴ Though Holme gave up playing the clarinet after the 1914 War, he kept his set of A, B flat and C clarinets, as well as a basset horn.

From 1918 to 1938, Holme never missed the Bayreuth Festival, having been brought up a Wagnerian by Parker at Sherbourne: 'From my earliest acquaintance Parker inculcated me with the Wagnerian cult which, with some exceptions, has made me intolerant of other music'.²⁵ It was at Parker's urging, in fact, that Holme translated the libretti of *The Ring* and *Parsifal* into English verse, to some commercial success. Siegfried Wagner himself wrote to Holme, voicing his full approval of the translations, commending in a letter dated 1 March 1930 their 'thorough understanding of the contents of the poem itself and [...] beautiful and skilful language'.²⁶ Holme hoped to meet Siegfried Wagner the following summer, but he arrived in Bayreuth on the day of Wagner's funeral. Holme's final two journeys to Bayreuth coincided with visits by Adolf Hitler, and he describes the town as 'suffocated with Swastika flags'.²⁷ He laments the demise of his beloved festival:

[King] Ludwig gave Wagner to the world, and the Festspielhaus at Bayreuth was built, and the great Wagner productions began and never ended until 1939. Whether or when they will be resumed remains to be seen, but, however much I love them, Bayreuth is not for me again. One forgave Germany once but one cannot forgive a second time.²⁸

²³ *Ibid.*, p. 32.

²⁴ *Ibid.*, p. 34.

²⁵ *Ibid.*, p. 35.

²⁶ *Ibid.*, p. 39.

²⁷ *Ibid.*, p. 42.

²⁸ *Ibid.*, p. 38.

Lloyd's *Duo Concertante* and 'Bon Voyage!' share a *joie de vivre* and spiritual warmth typical of his chamber music. The *Duo Concertante*, though written for Holme and catalogued in an 1899 *Musical Times* article under Lloyd's 'Chamber music' as *Duo Concertante for pianoforte and clarinet*,²⁹ was originally published as *Duo Concertante for piano and violin – or clarinet or viola* by Novello in 1888, beginning a trend of works published with possible instrumental substitutions. Lloyd organises the *Duo Concertante* [4] in one continuous movement, his regal and introspective *Andante sostenuto* introduction spilling seamlessly into the rousing *Allegro con brio* that comprises the larger part of the piece. Formally, it follows an approximate sonata scheme, including an exposition repeat. Lloyd creates a scintillating texture at the arrival of the recapitulation, inverting the original registration and dynamic of the clarinet and piano – one can imagine his mastery of the tonal palette of the organ informing this delicately colourful moment.

'Bon Voyage!' [16], with its 'Impromptu' designation and simple ABA form, is shorter and more structurally casual than the *Duo Concertante*, but it was well received by the critic from *The Musical Times*, who commented: 'We have much pleasure in calling attention to this clever little piece from the pen of a competent and conscientious musician.'³⁰

In *Annette* [5], Lloyd sets wistful verses by William Leonard Courtney (1850–1928), a journalist, neo-Hegelian philosopher, playwright and amateur actor who taught moral philosophy at Oxford between 1876 and 1890. *Annette*, like the *Duo Concertante*, was originally published by Novello with instrumental substitutions for the clarinet part: *Annette: Song for a Barytone Voice, with accompaniment of Pianoforte and Clarinet, – or Violin, Viola, or Violoncello*. Lloyd here reveals his experience with vocal music and talent for textual interpretation. A pleasant E flat major and languorous *Andante* initially belies the more insidious themes of time and regret, and Lloyd paints the subtext carefully, highlighting this inherent ambivalence between the joy of treasured memories and the pain of loss. The clarinet *obbligato* meanders alongside the piano, mirroring the

²⁹ 'Charles Harford Lloyd, Precentor of Eton', p. 375.

³⁰ 'Bon Voyage', *The Musical Times and Singing Class Circular*, Vol. 29, No. 547 (September 1888), p. 557.

poem by descending gently into its nether, chalumeau range when ‘the wind blows low’ and executing a *crescendo* astride the baritone to highlight the ‘glow’ of the sunbeams. Similarly, the piano weaves insistent ‘rhythmic tunes’ in the second stanza beneath the corresponding vocal line, and Lloyd provides a distinctive *staccato* articulation in the only dance-like passage in the piece. The ‘happiness’ here is short-lived; Lloyd proceeds to a pessimistic minor key at ‘does time give ease?’, modulating the clarinet motif in a dark echo of better times. He shatters the mood further with a climactic (and uncharacteristic) dissonance on the word ‘Annette’, the baritone’s accented B natural straining against a C minor triad in the instrumental accompaniment, before reframing the B natural in the repeated ‘Annette’ as a consonance and allowing a retreat to the opening motive. The final-stanza ‘change’ and ‘range’ prompt chromatic tumult in the harmonic progression, culminating in a dramatic statement of ‘Do you still regret?’ that Lloyd suspends within a *ritardando*.

Will you ever forget, Annette?
When the wind blows low beneath your eaves
And the swallows go with the falling leaves,
To the land of the South where the sunbeams glow,
To the land of the South where the sunbeams glow.
Ah! Can you forget, when your sad heart grieves,
Annette, Annette?

Do you think of it yet, Annette?
The old garden seat beneath the trees,
How the summer heat and the wooing breeze
Wove rhythmic tunes,
Wove rhythmic tunes for your happy feet?
Do you think of it yet or does time give ease?
Do you think of it yet or does time give ease,
Annette, Annette?

Do you still regret, Annette?
How love can change, and life's moments fly,
How thoughts can range and sweet passion die,
And a wonted face grow distant and strange?
Do you still regret, do you still regret?
Do you still regret the old days gone by?
Annette, Annette,
Do you still regret, Annette?

—W. L. Courtney

Lloyd seems to have composed little chamber music between 1887 and 1899. Aside from the pieces mentioned above, his 1899 profile in *The Musical Times* lists only two additional works, both in manuscript: 'Sonata for pianoforte and violin, in MS. (played at Oxford by Mr. James Taylor and Dr. Joachim); and Trio for pianoforte, clarinet and bassoon, in MS.'³¹ Lloyd's obituary in the Royal College of Music magazine specifically mentions these two works as well: 'his sympathy with Chamber Music was evidenced by a polished Trio for Clarinet, Bassoon and Piano, by more than one Suite for Clarinet and Piano, and by a Violin Sonata which (in early days) was performed by Joachim.'³² No extant worklist outside of these two sources includes a violin sonata, and it is possible that the 'Sonata' refers to one of the violin pieces Lloyd published over a decade later. *Four Characteristic Pieces for Violin and Pianoforte* (Novello, London, 1912), published without a dedication, would seem a prime candidate: its length and technical demands make it an outlier amongst Lloyd's string chamber works, and the first of its four movements is titled *I. IN MODO D'UNA SONATA*.

Lloyd's *Trio for pianoforte, clarinet and bassoon* (c. 1900) is both his longest and most serious chamber composition. The Trio clearly existed in manuscript form by 1899, as noted by *The Musical Times*, although most sources cite 1900 as its date of composition. Lloyd dedicated the work to the brothers William Hugh Spottiswoode (1864–1915)

³¹ 'Charles Harford Lloyd, Precentor of Eton', p. 375.

³² *Loc. cit.*, p. 18.

and Cyril Andrew Spottiswoode (1867–1915), who inherited directorships of Eyre and Spottiswoode (printers to Queen Victoria, then the King's Printer following the accession of King Edward VII); they had published Lloyd's '*Bon Voyage!*' in 1887. In addition to his work as a printer, Hugh Spottiswoode was a businessman with interests in music: he served as a director at both the piano-manufacturer John Broadwood & Sons and the Royal Academy of Music. He was also chairman of the periodicals *The Sphere* and *Tatler*, managed the Royal Institution and was an enthusiastic amateur cricketer.

Rudall, Carte & Co. first published Lloyd's Trio in London around 1900 with piano, clarinet and bassoon parts, and performers evidently played the work around London for years after its publication. The clarinet historian Pamela Weston notes that 'in 1934 Mr Drake-Brockman³³ describes an afternoon when he went over to play trios by Beethoven, Lloyd and Frederick Brook with [Julian Egerton]'.³⁴ Egerton (1848–1945) was a professor at the Royal College of Music and the first British clarinettist to perform Brahms's Quintet, Op. 115; his students included the esteemed Charles Draper, dedicatee of one of Lloyd's later clarinet works. Rosewood Publications and its editor John Wilcox republished a version of the trio in 1997 that included a violin alternative to the clarinet, as well as viola, basset horn and bass clarinet alternatives to the bassoon. This recording offers the further substitution of cello for the bassoon, the cello being well-suited to both the range and technique of the bassoon, as well as the expressive qualities Lloyd demands. Lloyd's liberal use of substitutions in other works indicates a willingness to entertain such possibilities.

Each movement of the Trio contains memorable themes that demonstrate Lloyd's vocal sensibility in the construction of his melodies. The critic Phyllis Crossen-Richardson notes that 'Lloyd writes idiomatically for all three instruments. He features the richness of each instrument's unique sound'.³⁵ The first movement, an energetic *Allegro con brio* in sonata form [1], presents considerable technical challenges for each instrument at

³³ It is not clear from the text which member of this distinguished Australian family is being referred to here.

³⁴ Pamela Weston, *Clarinet Virtuosi of the Past*, Emerson Edition, York, 1971, p. 262.

³⁵ Phyllis Crossen-Richardson, 'Review of English Romantic Music for Clarinet, Bassoon and Piano', *The Clarinet*, Vol. 32, No. 4, (September 2005), p. 87.

the indicated tempo, but most especially the piano, which has solo passages containing a dizzying swarm of triplets beneath the second theme, although Lloyd never allows the virtuosic flourishes found throughout the movement to obscure the sincerity of his melodies or the dialogue between instruments. His second movement, a fully Romantic *Andante espressivo* [2], represents the best of his lyrical writing. Lloyd fills his themes with reverence, longing and passion, as the quiet opening builds from its prayerful solitude into a thunderous *largamente*. He pushes his performers with the intensity of every phrase and seems to acknowledge the endurance challenges he has created when, in the descent of the clarinet through the final *largamente*, he writes *sempre f* and *senza rit.*, willing the impossibly long phrase to continue through the lowest note available on the instrument. Lloyd contrasts the intensity and weight of these second-movement themes with light and athletic motifs to begin the final movement [3]. The opening B flat major theme of this *Allegro moderato* could be described as fun, humorous or even heroic at times, but never self-absorbed. Lloyd sets the middle section of this movement quite apart from the opening material, moving after a pause to a hushed and mysterious G minor dance that recalls Bizet's exoticism. The return of the opening material leads to a somewhat raucous finale, as Lloyd's *Animando un poco* encourages his performers to embrace the spirit of his exuberant theme, bounding to the end.

Lloyd had three works for violin and piano published in 1912: the *Four Characteristic Pieces* mentioned above, *Six Easy Pieces*, also published by Novello, and *Idyll*, published by Stainer & Bell. Whether or not the set of *Four Characteristic Pieces* is indeed the sonata that Joachim performed, it remains Lloyd's most substantial violin work. It includes virtuosic passagework and specific string techniques, such as *pizzicato*, multiple stops, harmonics, etc. *Six Easy Pieces*, by contrast, seems to be a pedagogical offering.

Lloyd wrote his *Idyll* [15] for Thomas F. Morris, the first violinist of the English String Quartet. Morris had formed the ensemble in 1902 with fellow violinist Herbert H. Kinsey, the violist Frank Bridge and cellist Ivor James at the Royal College of Music, although he left the group in 1915 to join the Royal Flying Corps. Written in the same spirit as Lloyd's early works, the four lovely minutes of the *Idyll* suggest peaceful scenes in its lullaby-like *Andante con moto* compound metre. Its range, technique and vocal phrasing allow

it to be performed on instruments other than the violin, and this recording renders its melodies on the C clarinet.

Lloyd completed his final clarinet work, published by Hawkes & Son as *Suite in the Old Style, for clarinet and pianoforte, or viola and pianoforte*, in 1914. He dedicated this *Suite* to the major English clarinetist Charles Draper (1869–1952), who, according to Weston, enjoyed near-mythical status:

British musicians alive today who heard both [Brahms' clarinetist Richard] Mühlfeld and Draper play are unanimous in declaring the latter the finer of the two. The late Vaughan Williams was of this opinion also, and felt that where Mühlfeld played with the tone and fire of a violinist, which in fact the great German was in his early life, Draper brought out the true quality of the clarinet. The opulence and yet mellowness of Draper's tone endeared him to Sir Edward Elgar, who inscribed his name in his scores, whenever important clarinet passages occurred.³⁶

Draper proved himself a prodigy from his early studies, earning a scholarship at the Royal College of Music to study with Henry Lazarus (1815–95) and Julian Egerton. He subsequently held positions with the Crystal Palace orchestra and Queen Victoria's private band, and helped found the New Symphony Orchestra, which became the Royal Albert Hall Orchestra. He also performed regularly with the Leeds Festival and Three Choirs Festival orchestras, as well as the Philharmonic Society of London. Even so, despite his prominence and favour amongst elite London composers, only a handful of works were written specifically for him, including Lloyd's *Suite*, Stanford's Clarinet Sonata (1918) and Bliss' *The Dandelion* (1920) for soprano and clarinet.

Draper premiered Lloyd's *Suite in the Old Style* at Steinway Hall on 9 June 1914, as part of the Thomas Dunhill Chamber Concerts series, with Dunhill himself at the piano. On the same programme, Draper premiered John Ireland's Trio for Piano, Clarinet and Cello with Ireland and cellist May Mukle. Like Lloyd's early works, the *Suite* does not require enormous virtuosity from the clarinetist, though it contains some quick scales

³⁶ *Clarinet Virtuosi of the Past*, p. 264.

and rapid articulations. The clarinet pedagogue Paul Harris succinctly describes the character of the *Suite* in an article for *The Clarinet*:

Five short movements (Prelude, Allemande, Minuet, Sarabande and Gigue) written in a mixture of styles that only an English composer of the early 20th century would dare to bring together – a touch of Baroque, a good dollop of Stanfordian Victoriana all flavored with a little Liszt. But it works very well.³⁷

The Prelude [6] begins its stately processional with signature French Baroque rhythms in the piano, while the clarinet glides through its chalumeau and clarion registers to provide elaborate ornamentation. Lloyd's Allemande [7], meanwhile, represents a study in polyphonic voicing and dynamic. Lloyd appears to give a subtle nod to Brahms in the trio of the Minuet [8], imitating certain registral and formal choices Brahms makes in the *Allegro grazioso* of his F minor clarinet Sonata, Op. 120, No. 1. Draper would undoubtedly have caught the reference. Weston notes: '[Draper's] entry into the concert world coincided with the introduction into England of Brahms' compositions for the clarinet, and the warmth and romanticism of them were so admirably suited to his playing that his name became especially connected with them.'³⁸ Lloyd casts the Sarabande [9], slow and sombre, in G minor for the most dramatic episode of the *Suite*. He calls for the full dynamic range of the clarinet, coaxing myriad tone-colours and sustained intensity throughout the melodic iterations. The Gigue [10] returns to a convivial *Allegro vivace* in B flat major. Its quick compound metre presents considerable technical challenges in several of the piano passages, especially at its bright tempo indication.

After the *Suite*, Lloyd published only one other piece of chamber music during his lifetime: Joseph Williams of London published his *Three Little Pieces for violin and pianoforte* in 1919, the final year of Lloyd's life. Known for its association with such composers as Elgar, Hurlstone, York Bowen and Dunhill, the Joseph Williams imprint on Lloyd's score brands itself 'Publishers of Educational Works on Music'. And though

³⁷ Paul Harris, 'Letter from the U.K.: What might you find in those old boxes of dusty music...?', *The Clarinet*, Vol. 39, No. 3 (June 2012), p. 24.

³⁸ *Clarinet Virtuosi of the Past*, p. 265.

the technical requirements of the *Three Little Pieces* certainly belong within the category of pedagogical works, Lloyd's gift for melody and characteristic sincerity render each of the three a uniquely delightful and well-judged phrasing study. The first movement, 'Romance' [12], opens with a brooding melody in A minor; Lloyd moves to a more hopeful A major at its midpoint, inviting his performers to contrast the characters outlined by the well-defined formal scheme. 'A Simple Melody' [13] uses stepwise motion to create meaningful melodic gestures. By avoiding any interval larger than a major second in the violin part, Lloyd focuses the performer's attention on the expressive and contrapuntal aspects of the piece. The final movement, a 'Valse Mignonne' [14] in binary form, offers balanced phrasing with clear cadential goals. Sequential motives in the B section provide additional momentum to this cheerful waltz. No specific string techniques are required in these pieces, and this recording substitutes C clarinet for the violin.

In 1920, a year after Lloyd's death, Joseph Williams published *Le Départ. Melody [sic] pour violoncello avec accompagnement de piano*. Similar in scope to any one of the *Three Little Pieces* or 'Bon Voyage!', this warm and lyrical work [11] was edited by the cellist William Edward Whitehouse (1859–1935) and the composer Sir Alfred Herbert Brewer (1865–1928). Whitehouse performed with the London Trio, as with well as Joseph Joachim, and established a reputation as a pedagogue at various institutions in London. Brewer was a composer and organist who had begun his studies under Lloyd at Gloucester Cathedral, and who performed the 'Dead March' on the organ at Lloyd's Eton memorial service.

Hailed for his 'astounding range and virtuosity' (*CD HotList*), **Matthew Nelson** is Professor of Clarinet at the University of Louisville. He maintains an international profile as both performer and pedagogue, with engagements as invited professor on the faculties of the Beyond the Music International Chamber Music Festival and the Conservatorio Superior de Música de Castilla-La Mancha in Spain. Recent performances include concerts at the 2024 Festival Tara de Música Contemporánea in Salta, Argentina, and the 2023 Asociación Española del Clarinete (ADEC) National Clarinet Congress in Vigo, Spain. In 2019 he performed at prestigious venues in Russia and Mongolia, also presenting master-classes at the Rostov State Conservatoire in Rostov and at the Mongolian State Conservatoire in Ulaanbaatar. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performances throughout the Americas, Europe and Asia include international competitions and premieres.

His discography includes a 2023 album of works by the Louisville composer Marc Satterwhite (Centaur), as well as *Northern Fantasies* (Soundset), a 2019 release of Romantic works for clarinet and piano with the Utah Symphony pianist Jason Hardink which garnered rave reviews: a 'superb exposition of works for clarinet and piano composed between 1850 and 1890' (Colin Clarke in *Fanfare*); 'great virtuosity and excellent style' (Maria Nockin, also in *Fanfare*). His 2017 debut solo release, *Meditations and Tributes* (Soundset), was lauded as 'an unreserved success' (*Fanfare* again), demonstrating a 'staggering command of the instrument' (*textura*). As well as Centaur and Soundset, he has recorded as a soloist or chamber musician for the Albany and Parma labels.

Before his appointment at the University of Louisville, he held the position of principal clarinet with the Utah Chamber Orchestra, the orchestra of Ballet West in Salt Lake City. He served on the faculty of Utah Valley University for five years, where he was a founding member of the Alpine Chamber Winds woodwind quintet. He was a Nova Chamber Music Series



Photograph: Tina Gutierrez

artist from 2011 to 2014, and he also held an artist/faculty position at the Tuacahn Summer Symphonic Institute in St George, Utah. In 2013 he gave master-classes and performed at the Instituto para el Desarrollo Musical in Castellón, Spain.

He has performed at the International Clarinet Association annual ClarinetFest in Dublin, as well as in Assisi, Baton Rouge, Denver, Knoxville, Lawrence (Kansas), Orlando, Ostend, Tokyo and Washington, D.C. An advocate of new music, he has worked closely with many prominent contemporary composers, among them Joël-François Durand, Eric Flesher, Bruce Quaglia, Shulamit Ran, Morris Rosenzweig, Steve Rouse, Kaija Saariaho, Marc Satterwhite, William O. Smith, Diane Thome, Dan Welcher, Krzysztof Wolek and Agata Zubel.

Matthew Nelson is a Buffet Crampon Artist/Clinician and D'Addario Woodwinds Artist. He performs on a set of Buffet Légende GL clarinets, and he uses D'Addario Reserve reeds.

Praised for her 'artistic, clear and enlightened' performances (*BBC Music Magazine*) of 'technical brilliance and complete emotional engagement' (*Fanfare*), the Bulgarian pianist **Anna Petrova** embraces a multifaceted career as a soloist, chamber musician, educator and artistic director. She has been the recipient of top honours and awards at numerous competitions internationally, among them prizes from the Queen Elisabeth and José Roca Competitions and the Bulgarian Ministry of Culture, as well as the Music Academy of the West Alumni Enterprise award. Her latest project is serving as the Co-artistic director of ATX Chamber Music and Jazz (Austin, Texas), an organisation curating extraordinary musical and social experiences, while also offering educational opportunities to the local community.

Anna Petrova serves as the Associate Professor of Piano at the University of Louisville in Kentucky. She offers frequent master-classes around the world at institutions ranging from the Beijing Central and Tianjin Conservatoires in China to the Jerusalem Music Center and Edward Said National Conservatoire of Music in the Middle East, the Musical Arts Madrid and Forum Musikae Festivals in Spain, the Meadowmount (Westport, NY) and Manhattan Schools of Music in the United States and Memorial University in Newfoundland.



Photograph: Mike Meyer

In 2018, she was honoured at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she co-directs the Novel Voices Distance Learning branch of the musical non-profit project 'Music Heals Us', bringing weekly virtual lessons, master-classes and workshops to underserved students in Kenya, El Salvador and the Middle East.

As a soloist she has appeared with the Virginia and Monterey Symphonies, the Manhattan Chamber Sinfonia, Louisville Orchestra, the Iași and Timișoara Philharmonics, the Valencia Symphony Orchestra and Orchestra of Wallonia, as well as with all of the major orchestras in her native Bulgaria. She has collaborated with numerous prominent conductors, among them Horia Andreescu, Bruno Aprea, Max Bragado-Darman, Roderick Cox, Philippe Entremont, JoAnn Falletta, Paul Goodwin, Jonathan Pasternack, Jonathan Rush, Ramón Tébar and Francisco Valero-Terribas.

A passionate chamber musician, Anna Petrova has appeared as both a performer and teacher at festivals around the world, including the Mozartfest in Würzburg, Germany, Music@Menlo in Atherton (Ca.), Music Academy of the West in Montecito (also Ca.), the Virginia Arts Festival, Málaga Clásica and the International Holland Music Sessions (in Bergen, North Holland). She has collaborated with such renowned musicians as Jinjoo Cho, André-Michel Schub and Alexander Sitkovetsky, as well as with members of the Dover, Escher and Juilliard Quartets. She is a member of two award-winning ensembles: the viola-piano Carr-Petrova Duo with the violist Molly Carr and the clarinet-viol-a-piano Iris Trio with the clarinetist Christine Carter and violist Zoë Martin-Doike.

Anna Petrova's debut album, *Slavic Heart*, released by the Munich label Solo Musica in 2022, received a five-star review in *Ritmo* in Spain, which commented: 'One would think this is an album for a virtuoso, but this Slavic Heart is also full of dreamy moments where the pianist is a narrator and a poet'. *Fanfare* labelled the recording as 'superb, a marvellous showcase for Petrova's splendid pianism and artistry', giving it the 'highest recommendation'.

Born in Sverdlovsk, **Alexander Volpov** started playing the cello from an early age at the Yekaterinburg School for Musically Gifted Children and went on to train at the Rachmaninov Conservatoire in Rostov-on-Don and at the Gnessin Institute in Moscow. A prize-winner of multiple competitions, most notably the All-Union Chamber Music Competition, he launched his international career in 1975 as cellist of the Rostov Quartet with which he toured extensively for many years. In the UK, he performed and toured with the Rachmaninov and Classic Trios,

culminating in Wigmore Hall performances and recordings for BBC Scotland and BBC Radio 3. Other chamber-music collaborations and recordings followed, including ten years in the Razumovsky Quartet Vienna and frequent appearances at festivals throughout Europe and as far afield as the United States, China and Mongolia.

A distinguished orchestral player, he has appeared as guest principal cello with the BBC Scottish Symphony Orchestra, the BT Scottish Ensemble, Scottish Opera, Northern Sinfonia, Opera North and the London Concert Orchestra. He served as Principal Cello of the Northern Ballet Sinfonia for thirty years.

An outstanding teacher, he is a guest professor at Nanjing University, having previously taught at the Rachmaninov Conservatoire in Rostov-on-Don for sixteen years, where two of his students won first prize in the All-Russia Competition. He has given master-classes in Austria, the Czech Republic, Spain, the United Kingdom and the United States.



The American baritone **Chad Sloan** is recognised as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2019–20 season, he performed the role of Ponchel in Kevin Puts' *Silent Night* with Arizona Opera, was baritone soloist in concerts with Louisville Orchestra including 'A Night in Vienna' as well as Handel's *Messiah*, and appeared on Kentucky Opera's 'Sidecar Gala' concert. Engagements for the past few seasons have included Pooh-Bah in *The Mikado* and Owen Hart in Jake Heggie's *Dead Man Walking* with Kentucky Opera, his debut as Papageno in *Die Zauberflöte* with Arizona Opera, *Carmina Burana* with the Columbia Pro Cantare, Lexington Philharmonic and Flagstaff, Fox Valley and South Bend Symphonies, The Herald in Britten's *The Burning Fiery Furnace*



Anna May Photography

with Ballet-Opéra-Pantomime of Montreal, joining the Louisville Orchestra for works by Schoenberg and Mahler in a 'War + Peace' concert and an orchestrated version of *Dichterliebe* in their 'Portrait of Robert Schumann' concert, appearances with Eighth Blackbird cap in a new work titled *Killing the Goat* by Andrew McManus, and Fauré's Requiem in a collaboration with the Louisville Ballet and Kentucky Opera.

Other recent engagements include Adario in Rameau's *Les Sauvages* with Bourbon Baroque, Bach's *Weihnachts-Oratorium* with Louisville Choral Arts Society, Brahms' *Liebeslieder Waltzer* at Twickenham Music Festival, Britten's *War Requiem* at the Lawrence Conservatory in Appleton, Wisconsin, Lee Hoiby's *This is the Rill Speaking* with Opera Memphis, Prosdócimo in Rossini's *Il turco in Italia* with Wolf Trap Opera and Tacoma Opera, Telemaco in *Il ritorno d'Ulisse in patria* with Wolf Trap Opera, Vaughan Williams' *Dona Nobis Pacem* with the Lexington Philharmonic, Captain Von Trapp in *The Sound of Music* with Anchorage Opera, Mercutio in Gounod's *Roméo et Juliette* with Dayton Opera and the Bar Harbor Music Festival, the cover of Willy Wonka in Peter Ash's *The Golden Ticket* with Atlanta Opera and Pluto in Telemann's *Orpheus* for New York City Opera, Belcore in *L'elisir d'amore* with Kentucky Opera, John Brooke in *Little Women* with Utah Opera, and Figaro in *Il barbiere di Siviglia* with Bar Harbor Music Festival. He has also lent his voice to the character of Tanek/Kenat in the virtual reality film *The Key To Time* by Roderick Cooper and Krzysztof Wolek and sung 'The Porch Over the River', a commission by A/Tonal ensemble for baritone, clarinet and piano by the composer Daniel Gilliam for a concert celebrating the work of the Kentucky author, activist and poet Wendell Berry.

Chad Sloan is currently Professor of Voice and voice area coordinator at the University of Louisville.



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CHARLES HARFORD LLOYD Chamber Music for Clarinet

Trio for Clarinet, Cello and Piano in B flat major (c. 1900)**	20:41
1 I <i>Allegro con brio</i>	8:03
2 II <i>Andante espressivo</i>	8:04
3 III <i>Allegro moderato</i>	4:34
4 Duo Concertante (1886)	6:24
5 Annette (1886)	3:47
Suite in the Old Style (1914)*	11:47
6 I Prelude	1:46
7 II Allemande	1:25
8 III Minuet	3:11
9 IV Sarabande	3:34
10 V Gigue	1:51
11 Le Départ (publ. 1920)	2:20
Three Little Pieces (1919)*	5:34
12 I Romance	2:07
13 II A Simple Melody	1:41
14 III Valse Mignonne	1:46
15 Idyll (1912)*	4:08
16 'Bon Voyage!' (1887)	2:34
	TT 57:18

Matthew Nelson, clarinet 1–10 12–16

Alexander Volpov, cello 11–13 11

Chad Sloan, baritone 5

Anna Petrova, piano

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