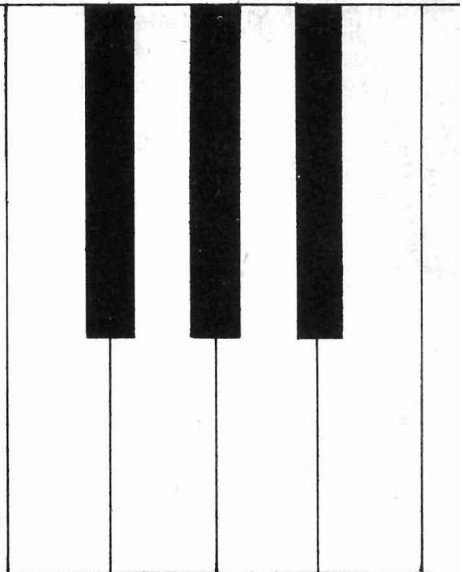


String Quartet No. 2. Op. 23.



Allegri String Quartet

Alexander Goehr (b. 1932)

The majority of composers, it seems, have yet to get over the impact of the Modern Movement of sixty years ago. Reactionaries continue to regard the innovations of Schoenberg and Stravinsky as tending to undermine the good old tradition while the avant-garde views the same advances as an obligation to perpetual revolution. However, a third group of composers, as yet regrettably small, sees the most hopeful way forward out of the resulting confusion as that of the modest progressive. Alexander Goehr, for instance, holds that, properly understood, the new resources of twentieth century composition offer means not of supplanting but of enriching the grammar and syntax of musical understanding as it has evolved beneath the surface of the varying musical styles of the last few centuries. Thus the harmonic distinction of all his works since the *Two Choruses* op. 14 arises from a synthesis of Schoenberg's serial principle with the modality of Messiaen to create a 'transformational grammar' for pitch relationships in some ways analogous with tonality in the days of its potency. That Goehr has absorbed many of the most radical developments of this century will be clear from this disc. Yet at the same time, and without a hint of neo-classicism, these works attain an intimacy and depth reminiscent of some of the great chamber works of the eighteenth and nineteenth centuries.

The *Second String Quartet* was commissioned by Lord Dynevor and first performed complete by the Allegri String Quartet in October 1967. The first movement is an extended set of double variations. Goehr's initial idea was a three-phrase invocation-like viola melody upon which he immediately composed three slow variations incorporating a limited freedom of synchronization between players and the device of deriving tempo from the longest and shortest possible speeds of bowing. At this point, however, he discovered he could recast the theme as a rising melody completed by its descending inversion, in which form it now opens the whole movement upon the second violin, generating nine variations. The first is a serene harmonic amplification, featuring the wailing slurred sounds so characteristic of Goehr's individual and expert string writing. In the more agitated second variation, first the cello and then the viola play in different metres against the other instruments—a procedure adapted from the music of Charles Ives. Variation four is a miniature concertante for the first violin, five contains a curious texture of sighing harmonics and six and seven comprise the violently disjunct climax to the whole section before the *lento* cello recitative of nine unwinds the tension to a moment of stillness. The original viola solo and its three variations now follow and the movement is rounded off with two fleeting faster variations based once again upon the opening violin melody.

This somewhat lightweight conclusion convinced Goehr that the variations could not stand on their own as he had originally intended and he found himself rapidly composing two more shorter movements to complete the work. The first of these, a capricious *Scherzo*, is isorhythmic in construction; the viola rhythm in the

Piano by Bösendorfer

Cover design: GEORGE DAULBY

Produced by James Burnett with sound engineer Tryggvi Tryggvason.

Alexander Goehr

Piano Trio, Op. 20.

RECORDED IN ASSOCIATION
WITH THE BRITISH COUNCIL

Orion Trio

SIDE ONE

String Quartet No. 2 Op. 23

1st Mov. Andante moderato

2nd Mov.

3rd Mov. Lento, molto sostenuto

SIDE TWO

Piano Trio Op. 20

1st Mov. Con anima

2nd Mov. Lento possibile e sostenuto

opening strain recurs augmented—though with different pitches—in all the other parts at one point or another, most audibly on the cello in the second strain and the brief central trio. Goehr has described the freely evolving form of the concluding *tento* movement as 'continuous melody', but its chorale-like texture constitutes equally an extended study in the particular harmonic progressions underlying the whole work. After a central climax of skirling intensity, the music gradually mounts in a hushed coda of great beauty.

Commissioned by the Bath Festival Society for Yehudi and Hephizibah Menuhin and Maurice Gendron, the Piano Trio was first performed by these artists in June 1966. The first of its two movements represents a strikingly successful 're-thinking' of a medium fraught with problems of balance and for which, in comparison with that of the string quartet, there are few major twentieth century examples to guide the contemporary composer. At the outset, the strings present a tight little tune in pungent double stopping somewhat suggestive of Eastern European folk influence and constructed round a pedal A flat on violin—to which note its G string is tuned up throughout the first movement. To this the piano responds with a reverberantly rhetorical chord sequence. The two groups of material are then superimposed in varied restatement and followed by a tail-piece of vociferously chattering repeated notes. After a complete reprise, this four-part sequence becomes the basis for four extended variations, in the second and third of which the timbral independence of the instruments is reinforced by elaborate polymetrical schemes. These contrast with moments of closest blending, as in the *dolce cantando* conclusion to the second variation, while the fourth thins out the texture to the harmonic bare bones of the movement.

Goehr has described the rapt, translucent and immensely slow second movement as a study in concentration for the players. Its material consists of a long cello melody comprising three arch-shaped phrases of increasing range and elaboration accompanied by intermittent piano chords in a different metre. The cello is then joined by the violin for a decorated repeat at the conclusion of which the piano fades out altogether. By means of double stopping the string texture now expands to three and then four parts during a middle section in which quarter-tone progressions and upbeat phrasing followed by silences of increasing length create an intense expectation. This is at least fulfilled by three florid re-entries of the piano in a lyrical recapitulation of the opening material garnished with a filigree of delicate string decoration. The coda opens briefly with new material, a ghostly pre-echo—so to speak—of what might have been the Trio's finale if the remaining bars of slowly dissolving piano shakes, crystalline chords and string glissandi with which this profound and exquisitely wrought movement retreats into the remote distance, were not so final in themselves.

BAYAN NORTHCOTT

ALEXANDER GOEHR

DAS GESETZ DER QUADRILLE Op. 41

Songs after Franz Kafka

Susan Kessler *mezzo soprano* · Roger Vignoles *piano*

STRING QUARTET No. 3 Op. 37

Lindsay String Quartet

Peter Cropper & Ronald Birks *violins* · Roger Bigley *viola*

Bernard Gregor-Smith *cello*

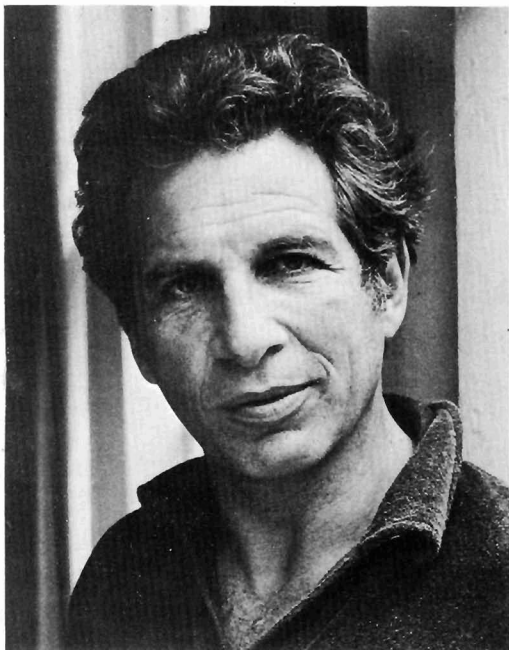


Photo · Misha Donat

'I NEVER liked calling myself a serialist . . . and I would not wish to call myself a tonal composer now. I think this very terminology distorts things. I have not "seen the light" as far as I know; I think there is a step-by-step continuity between what one has done and what one does now.' (From *The Music of Alexander Goehr*, edited by Bayan Northcott, p. 105.)

Despite the difference of medium, the works recorded here bear out this observation of Alexander Goehr about his own music since 1976, when the *Third String Quartet* was first performed by the Lindsay Quartet in London. The Quartet is, to date, his last work to be ordered serially; following a period of preoccupation with modality, the Kafka cycle approaches a tonal conception of musical order. But the listener will more readily (and rightly) hear the continuity of an individual way of presenting musical ideas and even, since we are not here concerned with a Stravinskian wearing of historic masks, with continuity in the ideas themselves.

In the Quartet, Goehr's adherence to formal designs from the classic-romantic tradition contains not the slightest hint of archaism or nostalgia. Forms such as sonata, scherzo, rondo, arise from the nature of the material. Instead of breaking down the quartet into a group of soloists (like many modern quartets including to some extent Goehr's own No. 2 of 1967), Goehr rejoices in the homogeneity of the ensemble and the fascinating results of interweaving its parts. Much of the intimate yet vibrant colour of the work derives from Goehr's exploitation of overlapping registers to create an intense but never strident colloquy, at once intellectually absorbing and texturally sensuous.

The ear is struck at once by the preponderance of triads in the classically-moulded opening theme. The Quartet is not tonal, and the material is still transformed serially; but the clarity of chording guides the listener towards recognition, not only of the fact that an idea is recurring transformed (which can be done through rhythm) but of the nature of the pitch transformation itself. Hence the recurring rondo theme is easily picked up, as is the reprise of the sonata-form first movement. Between these two movements, both in the kind of tempo Brahms might have marked *amabile*, the brittle scherzo provides an excellent contrast.

A commission from the Norfolk and Norwich Triennial Festival in 1979, *Das Gesetz der Quadrille* is Goehr's first song-cycle for twelve years. The texts are taken from the posthumously published notebooks of Franz Kafka which contain material varying from aphorisms to relatively extended narrative sketches. Goehr's selections represent well the author's ironic vision which turns at the end to a

note of hopeless poetry; in the last song (No. 9) the texture is almost unbearably still after earlier hyperactivity and the formality of the repetition of the opening song (as No. 8). This repetition is the main cyclic element, and it is reinforced by its extended piano interlude which anticipates the cadence to the whole work. Throughout most of the songs, the piano takes the principal role, characterizing the hunting motif of No. 2 with almost incessant semiquaver motion, evoking the great horse with heavy leaps in No. 3, the negro's games in No. 4 with bursts of irregular metres, the thrusting sword of No. 7 in the three chords which open and close it. To the unity provided by the viewpoint of the texts, and Goehr's approach to word-setting, is added a harmonic consistency which can be recognised, as in the Quartet, by the use of the chordal terms of tonal music. The simplicity of the opening is deceptive; the first text is set dispassionately, without imagery or emotion, and with an irony heightened by setting 'it is valid for all times' to a C major cadence. Otherwise 'tonal' elements imply not a falling back to historic functions, but a preference for sonorities (often of a triad plus one other note) which can be lucidly heard — a preference which has recurred in Goehr's music at least from the *Little Symphony* of 1963.

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"ICH HABE nie Gefallen daran gefunden, mich als einen Seriellen zu bezeichnen . . . und jetzt würde ich mich auch nicht einen tonalen Komponisten nennen wollen. Ich meine, es ist gerade diese Terminologie, die die Dinge entstellt. Soweit ich mir dessen bewußt bin, habe ich 'das Licht' nicht gesehen; ich glaube, es gibt eine schrittweise Kontinuität zwischen dem, was man einst gemacht hat, und zwischen dem, was man jetzt macht." (Aus Bayan Northcott, Herausg.: *The Music of Alexander Goehr*, S. 105.)

Trotz der Unterschiedlichkeit der Medien belegen die hier eingespielten Werke Alexander Goehrs Wahrnehmungen über sein eigenes Schaffen seit 1976, als das *Dritte Streichquartett* durch das Lindsay-Quartett in London uraufgeführt wurde. Dieses Quartett ist bis auf weiteres Goehrs letztes Werk, das seriellen Ordnungen folgt; nach einer Periode des Sich-Vertiefens in modale Erscheinungsformen, findet im Kafka-Zyklus eine Annäherung an ein tonales Konzept der musikalischen Ordnung statt. Doch der Hörer wird eher (und richtiger) die Kontinuität eines individuellen Vorgehens bei der Darstellung musikalischer Ideen wahrnehmen, ja sogar eine Kontinuität der Ideen untereinander, da wir uns ja hier nicht über ein Strawinskyeskes Anliegen von historischen Masken Gedanken zu machen brauchen.

Im Quartett enthält Goehrs Festhalten an formalen Mustern aus der klassisch-romantischen Tradition auch nicht die leisesten Spuren von Historismus oder Nostalgie. Formen wie Sonate, Scherzo, Rondo entstehen aus der Beschaffenheit des Materials. Anstatt das Quartett in eine Gruppe von Einzelspielern aufzuspalten (wie es viele moderne Quartette tun, ja bis zum gewissen Grad auch Goehrs eigenes Zweites, op. 2, aus dem Jahr 1967), schwelgt Goehr in der Homogenität des Ensembles und den faszinierenden Resultaten, die aus dem engen Verweben der Stimmen zustande kommen. Die intime und dennoch kräftige Farbgebung des Werks rührt größtenteils davon her, daß Goehr das Überlagern der Register nutzt, um einen dichten, aber niemals harsch klingenden Dialog zu erzeugen, der sich zugleich geistig fesselnd und im strukturellen Zusammenklang voller Sinnlichkeit gibt.

Das Vorherrschende von Dreiklängen in dem klassisch modellierten Eingangsthema nimmt das Ohr unmittelbar gefangen. Das Quartett ist keineswegs tonal, und nach wie vor findet serielle Transformation des Materials statt: doch die Deutlichkeit der Akkordgebung führt den Hörer zur Wahrnehmung nicht nur der Tatsache, daß ein Gedanke beim Wiederauftreten transformiert erscheint (was sich rhythmisch vollziehen kann) sondern auch der Art und Weise der Tonhöhen-verwandlung selbst. So läßt sich die Wiederkehr des Rondothemas ebenso leicht ausmachen wie der Einsatz der Reprise des in Sonatenform gehaltenen ersten Satzes. Zwischen diesen zwei Sätzen, beide in einem Tempo, das Brahms mit *amabile* bezeichnet haben könnte, sorgt das spröde Scherzo für einen hervorragenden Kontrast.

Das Gesetz der Quadrille, ein Kompositionsauftrag des Norfolk and Norwich Triennial Festivals 1979, ist Goehrs erster Liederzyklus seit zwölf Jahren. Die Texte sind den



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Side 1 (20:36)

Das Gesetz der Quadrille Op. 41 (Songs after Franz Kafka)

Side 2 (26:10)

String Quartet No. 3 Op. 37

1. Non troppo allegro, con sensibilità
2. Allegretto e vivace
3. Introduzione: Lento molto sostenuto;
Allegretto moderato, un poco leggero ma cantando

posthum veröffentlichten Aufzeichnungen Franz Kafkas entnommen, die Material in Form von Aphorismen bis hin zu verhältnismäßig umfangreichen Skizzen zu Erzählungen enthalten. Goehrs Auswahl ist durchaus repräsentativ für Kafkas ironisches Weltbild und kehrt sich am Ende in poetische Hoffnungslosigkeit; im letzten Lied (Nr. 9) breitet sich in der Gestaltung geradezu unerträgliche Stille aus nach der vorangegangenen Überaktivität und der Förmlichkeit der Wiederholung des Eingangsliebes (Nr. 8). Diese Wiederholung ist das hauptsächlichste zyklische Element und erhält ihre besondere Betonung durch ihr ausgedehntes Klavierzwischenstück, das die Schlußkadenz vorwegnimmt. In den meisten Liedern spielt das Klavier die führende Rolle: es charakterisiert das Jagdmotiv von Nr. 2 durch eine fast unablässige Sechzehntelbewegung, es veranschaulicht das große Pferd mit seinen schweren Sprüngen in Nr. 3, beschwört die Neger Spiele in Nr. 4 mit Ausbrüchen von unregelmäßigen Metren, das zustoßende Schwert von Nr. 7 mit den drei Anfangs- und Schlußakkorden. Die Einheitlichkeit, die sich aus der geistigen Ausrichtung der Texte sowie Goehrs Vorgehen bei ihrer Vertonung ergibt, wird noch verstärkt durch eine harmonische Konsistenz, die, wie im *Dritten Quartett*, an der Einbeziehung akkordischer Terminologie tonaler Musik wahrgenommen werden kann. Die Schlichtheit des Anfangs ist trügerisch; der erste Text ist geradezu nüchtern komponiert, ohne Bildhaftigkeit oder Emotion, jedoch mit einer Ironie, die sich steigert mit der Vertonung von "es gilt für alle Zeiten" zu einer Kadenz in C-Dur. Im übrigen bedeuten tonale Elemente nicht ein Zurückfallen auf historische Funktionen sondern eine Vorliebe für Klanggebilde (oftmals ein Dreiklang mit einem zusätzlichen Ton), die deutlich wahrnehmbar sind — eine Vorliebe, die in Goehrs Musik immer wiederkehrt, zumindest seit der *Little Symphony* von 1963.

Translation © Ken Bartlett 1983

ALEXANDER GOEHR is one of the leading figures in British musical life today. The son of the conductor Walter Goehr, he was born in Berlin, but was brought to England when only a few months old. Nearly thirty years on, he is still regularly tagged with the label of 'member of the Manchester School', the group of fellow students at the Royal Manchester College of Music which also included Peter Maxwell Davies, Harrison Birtwistle, John Ogdon and Elgar Howarth. After Manchester and a year in Messiaen's master-class in Paris, Goehr worked as a copyist and translator, then during the 1960s as a producer of orchestral programmes for the BBC. He was musical director of the Music Theatre Ensemble between 1967 and 1972, and is a fluent and stimulating broadcaster. In parallel with all his other activities, he has also — perhaps to his own surprise — entered the academic world, becoming Professor of Music first at Leeds University and then in 1976 at Cambridge, where he has brought about a radical transformation of the syllabus of the music faculty.

Goehr's catalogue of some forty-five opus numbers includes an opera, *Arden Must Die*, a triptych of music-theatre pieces, *Naboth's Vineyard*, *Shadowplay* and *Sonata about Jerusalem*, and two large-scale choral and orchestral works, *Sutter's Gold* and *Babylon the great is fallen*. Among his orchestral works are a *Little Symphony*, a *Symphony in One Movement* and a *Sinfonia*, concertos or concertante pieces for violin, cello and piano, and most recently two substantial *Études* for orchestra. His music is widely performed and broadcast, and in 1982 Unicorn Records released their recording of two of his orchestral works *Metamorphosis/Dance* and the *Romanza* for cello and orchestra. A book of articles and interviews, edited by Bayan Northcott, entitled *The Music of Alexander Goehr*, is also available, published by Schott.

Goehr's works all show a strong sense of musical logic: 'I write music', he has said, 'in order that people can follow from bar to bar and know that certain notes follow and that others don't.' His personal voice has evolved in a series of syntheses: between Schoenberg's contrapuntal outlook and Messiaen's harmonic thinking; between twelve-note serialism and various types of modal writing; between the musical language of the present and forms of the past like chaconne, variation and fugue. Techniques of elaboration play an important part; but this in itself implies a simple starting-point, and the 'still centres' of his works provide many of his most striking passages. His career as a whole seems also to have reached a kind of 'still centre', a nodal

point, some six years ago with the composition of a very simple 'white-note' setting of *Psalm IV* for female voices. This was followed by two string pieces, a *Fugue* and *Romanza*, elaborating the same material, and then by an increasing flow of other works which now seems to be leading the way towards his second opera.

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ALEXANDER GOEHR ist eine der führenden Persönlichkeiten im britischen Musikleben der Gegenwart. Er wurde in Berlin als Sohn des Dirigenten Walter Goehr geboren und kam nach England, als er erst ein paar Monate alt war. Fast dreißig Jahre lang wurde er mit schöner Regelmäßigkeit mit dem Etikett "Mitglied der Schule von Manchester" versehen, jener Gruppe von Kommilitonen am Royal Manchester College of Music, der auch Peter Maxwell Davies, Harrison Birtwistle, John Ogdon und Elgar Howarth angehörten. Nach Manchester und einem Studienjahr in Messiaens Meisterklasse in Paris arbeitete Goehr zunächst als Kopist und Übersetzer, in den 1960er Jahren war er dann als Produzent von Orchesterprogrammen für die BBC tätig. Von 1967-72 leitete er das Music Theatre Ensemble, außerdem ist er ein versierter und anregender Radiokommentator. Gleichzeitig mit allen seinen anderen Tätigkeiten hat sich — vielleicht sogar zu seiner eigenen Überraschung — sein Eintritt in die akademische Welt vollzogen, als er als Professor für Musik zuerst an die Universität Leeds und dann 1967 nach Cambridge berufen wurde, wo er eine radikale Veränderung des Lehrplans der Musikfakultät durchgesetzt hat.

Goehrs Werkverzeichnis umfaßt heute etwa fünfundvierzig Opuszahlen und enthält eine Oper, *Arden Must Die*, ein Triptychon von Musiktheaterstücken, *Naboth's Vineyard*, *Shadowplay* und *Sonata about Jerusalem*, sowie zwei Chor- und Orchesterwerke, *Sutter's Gold* und *Babylon the great is fallen*. Unter seinen Orchesterwerken finden sich eine *Little Symphony*, eine *Symphony in One Movement* und eine *Sinfonia*, Konzerte oder konzertante Stücke für Violine, Cello und Klavier, und aus jüngster Vergangenheit zwei gewichtige *Études* für Orchester. Zahlreich sind die Konzerte und Radioaufführungen seiner Werke, und 1982 kam bei Unicorn Records eine Schallplattenaufnahme zweier seiner Orchesterstücke heraus: *Metamorphosis/Dance* und die *Romanza* für Cello und Orchester. Ein von Bayan Northcott herausgegebene Band mit Artikeln und Interviews unter dem Titel *The Music of Alexander Goehr* liegt ebenso vor (erschieden bei Schott).

Alle Werke Goehrs kennzeichnet ein ausgeprägter Sinn für musikalische Logik: "Ich schreibe Musik, daß man ihr von Takt zu Takt folgen kann und weiß, daß bestimmte Töne folgen und andere nicht." Seine persönlichen Ansichten sind in einer Reihe von Synthesen entwickelt worden: zwischen Schönbergs kontrapunktischer Orientierung und Messiaens harmonischem Denken; zwischen Zwölfton-Serialität und verschiedenen Typen modalen Komponierens; zwischen der musikalischen Sprache der Gegenwart und Formen der Vergangenheit wie Chaconne, Variation und Fuge. Ausarbeitungstechniken spielen eine gewichtige Rolle; aber gerade das setzt einen einfachen Ausgangspunkt voraus, und die "stillen Zentren" seiner Werke sorgen für viele seiner eindrucksvollsten Momente. Auch seine Entwicklung als Ganzes gesehen scheint vor etwa sechs Jahren an einer Art "stillem Zentrum", einem "Schwingungsknoten", angelangt zu sein, und zwar mit der Vertonung "in weißen Noten" von *Psalm IV* für Frauenstimmen. Ihm folgten zwei Streicherstücke, eine *Fuge* und *Romanza*, das gleiche Material verarbeitet, und dann ein anwachsender Strom anderer Werke, der sich jetzt den Weg zu seiner zweiten Oper zu bahnen scheint.

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DAS GESETZ DER QUADRILLE

Texte von Franz Kafka

1. Das Gesetz der Quadrille ist klar, alle Tänzer kennen es, es gilt für alle Zeiten.
2. Noch spielen die Jagdhunde im Hof, aber das Wild entgeht ihnen nicht, so sehr es jetzt schon durch die Wälder jagt.
Lächerlich hast du dich aufgeschirrt für diese Welt.
Je mehr Pferde du anspannst, desto rascher gehts — nämlich nicht das Ausreißen des Blocks aus dem Fundament, was unmöglich ist, aber das Zerreißen der Riemen und damit die leere fröhliche Fahrt.
3. Stunend sahen wir das große Pferd. Es durchbrach das Dach unserer Stube. Der bewölkte Himmel zog sich schwach entlang des gewaltigen Umrisses und rauschend flog die Mähne im Wind.
4. Der Neger, der von der Weltausstellung nach Hause gebracht wird, und, irrsinnig geworden von Heimweh, mitten in seinem Dorf unter dem Wehklagen des Stammes mit ernstestem Gesicht als Überlieferung und Pflicht die Späße aufführt, welche das europäische Publikum als Sitten und Gebräuche Afrikas entzückten.
5. So fest wie die Hand den Stein hält. Sie hält ihn aber fest, nur um ihn desto weiter zu werfen. Aber auch in jene Weite führt der Weg.
Du bist die Aufgabe. Kein Schüler weit und breit.
Vom wahren Gegner fährt grenzenloser Mut in dich.
Das Glück begreifen, daß der Boden, auf dem du stehst, nicht grösser sein kann, als die zwei Füße ihn bedecken.
Wie kann man sich über die Welt freuen, außer wenn man zu ihr flüchtet?
6. Du Rabe, sagte ich, du alter Unglücksrabe, was tust du immerfort auf meinem Weg. Wohin ich gehe, sitztst du und sträubst die paar Federn. Lästig!
Ja, sagte er und ging mit gesenktem Kopf vor mir auf und ab wie ein Lehrer beim Vortrag, es ist richtig; es ist mir selbst schon fast unbehaglich.
7. Darauf kommt es an, wenn einem ein Schwert in die Seele schneidet: ruhig blicken, kein Blut verlieren, die Kälte des Schwertes mit der Kälte des Steines aufnehmen. Durch den Stich, nach dem Stich unverwundbar werden.
8. Das Gesetz der Quadrille ist klar, alle Tänzer kennen es, es gilt für alle Zeiten. Aber irgendeine der Zufälligkeiten des Lebens, die nie geschehen durften, aber immer wieder geschehn, bringt dich allein zwischen die Reihen . . . Aber das weißt du nicht, du weißt nur von deinem Unglück.
9. Das Trauerjahr war vorüber, die Flügel der Vögel waren schlaff.
Der Mond entblöbte sich in kühlen Nächten,
Mandel und Ölbaum waren längst gereift.

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SUSAN KESSLER was born in Sydney, Australia. She won several major awards when she came to England, enabling her to further her studies in London and Germany. In 1975 Miss Kessler made her London debut at the Wigmore Hall, since when she has emerged as one of the outstanding singers of the younger generation.

In 1977, Miss Kessler was a prizewinner in the first Benson and Hedges Gold Award for Concert Singers at Aldeburgh. Her recital, oratorio, orchestral and operatic engagements have taken her throughout Europe as well as to Israel, the Far East and Australia. Miss Kessler broadcasts frequently, internationally and for the BBC. In 1980 she made a highly successful major concert tour of Australia for the Australian Broadcasting Commission.

Her operatic achievements include Britten's *The Rape of Lucretia* in Austria and Tippett's *The Midsummer Marriage* at the 1978 Adelaide Festival of the Arts.

SUSAN KESSLER ist Australierin und wurde in Sydney geboren. Als sie nach England kam, wurde ihr eine Reihe von großen Preisen zuerkannt, die es ihr ermöglichten, ihre Ausbildung in London und Deutschland zu vervollkommen. 1975 gab sie ihr Debüt in der Wigmore Hall in London und hat sich seither als eine der hervorragendsten Sängerinnen der jüngeren Generation einen Namen gemacht.

1977 gewann Susan Kessler den ersten Preis in Gold beim Benson & Hedges-Wettbewerb für Konzertsänger in Aldeburgh. Ihre Engagements für Liederabende, Oratorien-, Orchester- und Opernaufführungen haben sie nicht nur durch ganz Europa sondern auch in den Fernen Osten und nach Australien geführt. Sie ist häufig im Radio zu hören, im Ausland sowohl als auch bei der BBC. 1980 absolvierte sie eine äußerst erfolgreiche größere Australien-Tournee für die Australian Broadcasting Commission.

Zu Susan Kesslers Opernerfolgen zählen Britten's *The Rape of Lucretia* in Österreich und Tippett's *The Midsummer Marriage* beim Adelaide Festival of the Arts des Jahres 1978.

THE LINDSAY STRING QUARTET was formed under Sidney Griller at the Royal Academy of Music, from where they were appointed Leverhulme Fellows at Keele University, one of the pioneer fully-residential quartet posts in Britain. Here they studied further with Alexandre Moskowsky of the Hungarian Quartet, and after a few years moved on to Sheffield University, where they made a detailed study of the Bartók quartets.

The Quartet has toured all over the world, including the major international festivals. It is now in residence at the Faculty of Music, University of Manchester, where as well as giving regular concert seasons it directs seminars on the quartet repertoire, coaches chamber ensembles and provides individual instrumental tuition.

Amongst their varied and extensive repertoire, their performances of the Bartók quartets began as students when they were invited to the first Bartók Seminar in Hungary, where they have made several return visits, and has culminated in a recording of the complete quartets for ASV. The Quartet has had a close association with the music of Michael Tippett, whose first three quartets they have recorded for L'Oiseau Lyre and whose Fourth Quartet was written for them. They are also the first English quartet to record the complete cycle of Beethoven quartets.

The Lindsay Quartet are extremely fortunate in being loaned three Stradivari and a Ruggieri: Peter Cropper plays on a Maurin Stradivarius of 1718, Roger Bigley plays on the Archinte of 1694 (both on loan from the Royal Academy of Music), Ronald Birks plays on the Ex Campo-Selice of 1694 and Bernard Gregor-Smith plays on a Ruggieri of 1694, on loan from a private collector.

THE LAW OF THE QUADRILLE

Texts by Franz Kafka

1. The law of the quadrille is clear, all dancers know it, it is valid for all times.
2. The hunting-dogs are still romping in the yard, but the prey will not escape them, however much it may be stampeding through the woods even now.
A ridiculous way you have girded yourself up for this world.
The more horses you harness to the job, the faster the thing goes — that is to say, not tearing the block out of its base, which is impossible, but tearing the straps to shreds, and as a result the weightless merry journey.
3. In amazement we beheld the great horse. It broke through the roof of our room.
The cloudy sky was drifting faintly along its mighty outline, and its mane flew, rustling, in the wind.
4. The Negro who was taken home from the World Exhibition and, having gone mad from homesickness, in his village, surrounded by the lamentations of the tribe, with the most solemn face, by way of tradition and duty, demonstrated the pranks that delighted the European public, who believed they were the rites and customs of Africa.
5. As firmly as the hand grips the stone. But it grips it firmly only in order to fling it away all the farther. But the way leads into those distances too.
You are the task. No pupil far and wide.
From the true antagonist illimitable courage is transmitted to you.
Grasping the good fortune that the ground on which you are standing cannot be larger than the two feet covering it.
How can one be glad about the world except if one takes one's refuge in it?
6. You raven, I said, you old bird of ill-omen, what are you always doing in my path? Wherever I go, you perch there, ruffling your scanty plumage. Nuisance!
Yes, it said, and paced up and down before me with its head lowered, like a schoolmaster talking to the class, that is true; it is becoming almost distressing even to me.
7. The main thing, when a sword cuts into one's soul, is to keep a calm gaze, lose no blood, accept the coldness of the sword with the coldness of a stone. By means of the stab, after the stab, become invulnerable.
8. The law of the quadrille is clear, all dancers know it, it is valid for all times. But one or other of the hazards of life, which ought never to occur but ever and again do occur, brings you alone among the ranks of dancers . . . But you know nothing of that, all you know is your own misfortune.
9. The year of mourning was over,
the birds' wings were limp.
The moon bared herself in cool nights.
Almond and olive had long been ripe.

Translated by Ernst Kaiser and Eithne Wilkins

English translation 1954 by Schocken Books Inc., New York, reprinted from Dearest Father by Franz Kafka by permission of Schocken Books Inc. (Dearest Father is included in Wedding Preparations in the Country, Secker and Warburg, London, 1953)

DAS LINDSAY STREICHQUARTETT fand sich 1966 an der Royal Academy of Music zusammen, wo es von Sidney Griller eingearbeitet wurde. Schon dort errang das Quartett sämtliche Preise für Streichquartett. Seine Verpflichtung im Rahmen eines Leverhulme Lehrauftrags an die Universität Keele im Jahr 1967 galt als eine der bahnbrechenden Positionen für ein Quartett in Residenz in England. Während es noch in Keele war, setzte es seine Studien bei Alexandre Moskowsky vom Ungarischen Streichquartett fort.

Was sein weitgefächertes und umfangreiches Repertoire anbelangt, so begann es mit der gründlichen Erarbeitung der Bartók-Quartette als seine Mitglieder noch Studierende an der Royal Academy waren und das Quartett zum ersten Bartók-Seminar nach Ungarn eingeladen wurde; das fand seinen krönenden Abschluß in einer Einspielung der sämtlichen Bartók-Quartette für ASV. Das Lindsay-Quartett ist Michael Tippett aufs engste verbunden, dessen erste drei Quartette es auf Schallplatten aufgenommen hat und dessen viertes Quartett für es geschrieben ist. Gegenwärtig ist es dabei, die sämtlichen Quartette von Beethoven für ASV einzuspielen.

Das Lindsay-Quartett hat in der ganzen Welt gastiert und somit auch bei den großen internationalen Festivals. Es befindet sich jetzt in Residenz an der Musikfakultät der Universität Manchester, wo es regelmäßige Konzertreihen absolviert, Seminare fürs Quartett repertoire leitet, Kammerensembles einarbeitet und individuellen Instrumentalunterricht erteilt.

Das Quartett hat das Glück leihweise drei Stradivari- und ein Ruggieri-Instrument zur Verfügung zu haben: Peter Cropper spielt eine Maurin Stradivarius von 1718, Roger Bigley eine Archinte von 1694 (beide im Besitz der Royal Academy of Music), Ronald Birks spielt die Ex Campo-Selice von 1694 und Bernard Gregor-Smith ein Ruggieri-Cello von 1694 (beide im Besitz eines privaten Sammlers).

ROGER VIGNOLES is one of Britain's most outstanding piano accompanists. Born in Cheltenham in 1945, he was for a time a répétiteur at the Royal Opera House, Covent Garden, but left in 1971 to devote himself entirely to a concert career, with broadcasts and recitals throughout Britain and Europe, and also Canada, the USA and Hong Kong.

He is much in demand as accompanist for artists of the calibre of Elisabeth Söderström, Sylvia Sass, Edith Mathis, Kiri te Kanawa, Ernst Haefliger and Pierre Fournier, as well as for those of the younger generation. In particular his highly successful partnership with the mezzo Sarah Walker has led to engagements at all the major British festivals, as well as in Belgrade, Geneva, Brussels and Paris; in 1982 they made their first tour of Australia and New Zealand.

ROGER VIGNOLES zählt zu den hervorragendsten britischen Klavierbegleitern. 1945 in Cheltenham geboren, war er für einige Zeit Korrepetitor am Royal Opera House Covent Garden, gab aber 1971 diese Tätigkeit auf, um sich ganz einer Konzertkarriere mit Radioengagements und Konzertauftritten in England, dem europäischen Kontinent sowie in Kanada, der USA und Hongkong zu widmen.

Außerst gefragt ist er als Begleiter von prominenten Künstlern wie Elisabeth Söderström, Sylvia Sass, Edith Mathis, Kiri te Kanawa, Ernst Haefliger und Pierre Fournier, aber auch von solchen der jungen Generation. Es war vor allem seine höchst erfolgreiche Partnerschaft mit der Altistin Sarah Walker, die zu Verpflichtungen bei allen bedeutenderen britischen Festivals wie auch nach Belgrad, Genf, Brüssel und Paris geführt hat; 1982 absolvierten sie ihre erste Tournee in Australien und Neuseeland.

German translations by Ken Bartlett

STEPHEN PRUSLIN, PIANO

Side 2

Band 3

Alexander Goehr *Capriccio*, op. 6

The *Capriccio* dates from 1957 and is written frankly in the post-Webern idiom that was then such a dominant mode of expression. At this distance in time, the work transcends mere historicity by virtue of the powerful aural and intellectual control with which the idiom is spoken. Webern may be the music's nearest ancestor, but unlike so many post-war composers, who concerned themselves principally with the surface of Webern's music, Goehr hears his predecessor as a descendant of the classical Austro-German sonata tradition, albeit as the most exotic flower on its remotest branch.

The perceptive listener will hear in the *Capriccio* more than a vestige of sonata structuring: a series of introductory statements, separated by fermatas; an exposition proper, even incorporating the sense of two ideas (here also expressed as two tempi); a 'developmental' central section; a recapitulation by inversion and a coda, which circles back via a 'first ending' to a complete *da capo*, allowing us to corroborate all these impressions. A 'second ending' leads to a brief conclusion, but the final fade on the trill that opened and re-opened the work carries a strong suggestion that the music could continue to re-cycle *senza fine*.

Side 2

Band 4

Alexander Goehr *Nonomiya*, op. 27

The more flexible and expansive *Nonomiya* (1969) takes its title from a Nō play, and though the work doesn't create an explicitly Eastern sound-world, its finely wrought 'calligraphic' detail expresses a subtle affinity with Japanese culture.

Without implying programmatic intent, the composer's use of the title does denote the influence of a particular type of Nō play on his own work: the division into two parts, in the first of which the principal actor declaims a kind of aria; his reappearance in the second part as a ghost who threatens those responsible for his (her) death; the actor's singing supplanted by dancing at the climax; finally, his formal exit.

notes by Stephen Pruslin copyright © 1983

STEPHEN PRUSLIN

Stephen Pruslin was born in New York. He was a pupil of Luise Vosgerchian and of Schoenberg's pianist, the late Eduard Steuermann, and at the age of twenty-two was appointed Lecturer in Music at Princeton University. He has lived in London since 1964.

As soloist and as a member of such leading ensembles as The Fires of London and the London Sinfonietta, he has played all over the world, including every major international festival. He has been called 'one of the world's leading interpreters of contemporary music' and 'the uniquely committed Pruslin', and this commitment embraces a complete gamut of musical periods and styles from Bull to Boulez in performances often described as lucid and incandescent.

Pruslin has been soloist with the Royal Philharmonic and BBC Symphony orchestras and recitalist at the Bath and Edinburgh festivals. He won a tremendous ovation for his live telecast of the Fifth Brandenburg Concerto at the Belgrade Festival and was invited to play the work again at the Reykjavik Festival. His solo and chamber recording awards include Sunday Times Record of the Month, the Dutch Edison Prize and the Grand Prix du Disque.

Stephen Pruslin is also a distinguished author, translator and speaker on many Radio 3 and Radio 4 programmes. His libretto for Harrison Birtwistle's *Punch and Judy* was described by W. H. Auden as one of the most outstanding and original opera texts of the century. He provided music for Derek Jarman's award-winning film of *The Tempest* and devised and recorded the musical sequences for the London West End production of Peter Ustinov's *Beethoven's Tenth*.

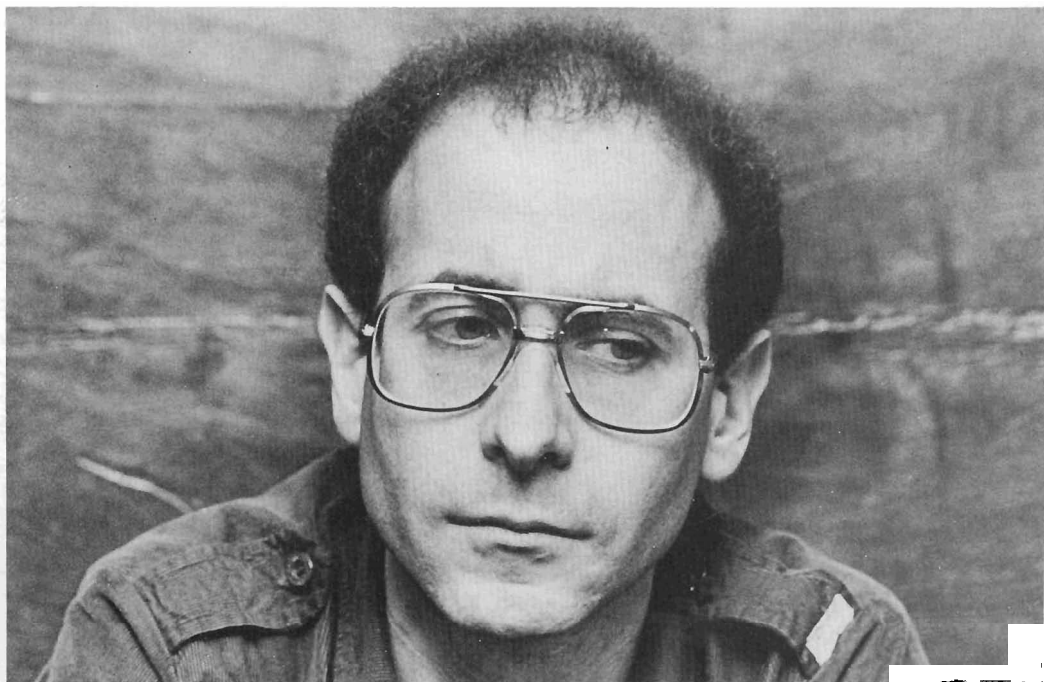


photo: Jem Southam

Stephen Pruslin

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Harrison Birtwistle * Peter Maxwell Davies Alexander Goehr * Richard Hall * Alun Hoddinott PIANO MUSIC BY TWENTIETH CENTURY BRITISH COMPOSERS

played by JOHN OGDON

Recorded in association with The British Council

SIDE ONE

Band 1 — SONATA No. 2, Op. 27 (Alun Hoddinott)

1st movement: *Moderato*
2nd movement: *Adagio*
3rd movement: *Allegro*

Band 2 — SONATA IN ONE MOVEMENT, Op. 2 (Alexander Goehr)

SIDE TWO

Band 1 — SUITE (Richard Hall)

1st movement: *Prelude*
2nd movement: *Ostinato*
3rd movement: *Intermezzo*
4th movement: *Scherzo*
5th movement: *Second Ostinato*
6th movement: *Recitative and Chorale*

Band 2 — PRÉCIS (Harrison Birtwistle)

Band 3 — FIVE PIECES, Op. 2 (Peter Maxwell Davies)

Andante: Allegro: Andante: Adagio non troppo: Allegretto

Richard Hall, too, was then professor of composition at the Royal Manchester College of Music, and both Goehr and Birtwistle were members of his composition class. Clearly nothing more than a simple accident of time had brought all these remarkably gifted musicians together in the same place at the same moment. Inevitably, however, they quickly became identified as the "Manchester School". But this is a label that all of them have strenuously denied, and one only needs to compare the sonata of Alexander Goehr and the Five Pieces of Peter Maxwell Davies, both of which were written during their student years, to realise how little their musical personalities had in common even then.

The one "outsider" in the recital is Alun Hoddinott who was born at Bargoed in Glamorgan in 1929 and educated at University College, Cardiff. His second piano sonata was performed for the first time at a Macnaghten concert in London in 1962. Its language is predominantly terse and muscular with many sinister and even menacing undertones. In the opening *moderato* movement the music is extremely concise in both thought and expression, based on a number of tiny, though powerful thematic cells which develop mainly through rhythmic variation and telling shifts of accents. In contrast, the central slow movement reveals a gentler, more sustained lyricism, but this too is disrupted from time to time by sudden, violent outbursts. And urgency and sense of forward momentum once more regain the upper hand in the finale. Here the dominant tone of the music is that of a strenuous, crisply accented march rather in the manner of Hindemith, but characterised by hard, incisive rhythms and ending with a flurry of brilliant octaves.

Rhythmic variation is also an important feature of the piano sonata op.2 of Alexander Goehr (b.1932). But here its function is quite different, recalling similar procedures in the music of Olivier Messiaen, with whom Goehr studied in the academic year 1955-56. The sonata, in fact, was written some years earlier in 1953, and performed for the first time at Morley College. A virile, energetic work, it is both bold in structure and forceful in expression. Even at a first hearing it gives an impression of real authority, of a lively and imaginative intellectual discipline. The melodic and harmonic ideas which form the basic substance of the music are themselves so full of character that they never lose their recognisable identity through the many subtle rhythmic transformations. As the music becomes more familiar it discloses an increasing number of ingenious cross-references which bind together the various overlapping sections into a closely knit, highly articulate formal unity. Towards the close of the sonata, which is dedicated to Margaret Kitchin, the opening phrase of Prokofiev's seventh

piano sonata is woven into the texture as a tribute to the Russian composer who died in 1953.

The Suite for piano of Richard Hall, the senior composer in this recital, was completed early in 1962, although its origins go back some ten years or so. The music in general has a clean, fresh, almost neo-classical flavour. The writing is at once fluent and alive, pursuing its own course, and exploring through its six sharply contrasted movements a wide variety of mood and keyboard colour.

Harrison Birtwistle's (b.1934) *Précis*, which was specially written for John Ogdon, was completed at about the same time but seems to belong to a totally different world. And yet in spite of the obvious differences in technique and in their means of expression both, perhaps, share a certain basic simplicity. Nothing, in fact could be simpler, or more lucid than the formal pattern of Harrison Birtwistle's short and succinct movement. The music is divided into five brief sections or "points", which together follow a circular path. The music ends where it began with the final notes mirroring the opening of the first section. In contour, in mood, in pace and disposition each section has its own reflection. Thus the first is balanced by the last, the second by the fourth, both of these being characterised by low held pedal points, broken by sudden cascades of notes, whereas the central third section turns in upon itself. But these formal procedures only become apparent through repeated hearings, for what strikes one on a first acquaintance with the piece is its poise, its subtlety and the delightfully ingratiating character of its invention.

With the Five Pieces of Peter Maxwell Davies (b.1934) we return to the most influential period of the New Music Manchester Group. These pieces belong to the years 1955-56 and represent perhaps the most complex music in the recital. The thought processes are at times extraordinarily intricate, the writing of great density. But here too the chains of association are quickly identified. For each piece grows with a sure and disciplined logic out of a relatively few basic ideas. As the music develops, these initial ideas are presented in constantly changing forms and disguises. The short opening *andante* is essentially quiet and lyrical in spirit, followed by a fleeting, extremely involved scherzo that rarely rises above a whisper. The third piece, the longest in the suite, makes use of a much more extensive range of emotion and dynamic level, gradually increasing in intensity through its various sub-sections first to one dramatic climax and then on to the series of almost Beethovenian trills with which it ends. The powerful and rugged *adagio* draws its life from the stark juxtaposition of quiet sustained chords and tense, violent outbursts: the finale takes the form of a comparatively straightforward set of variations.

From a purely historical point of view the association of John Ogdon with at least three of the composers in his recital recaptures and crystallises an important phase in the development of post-war British music. For it was just over ten years ago, (1953), that Alexander Goehr, Peter Maxwell Davies, Harrison Birtwistle and John Ogdon, all of whom were then students in Manchester, founded together the New Music Manchester Group. At that time the music of the younger continental composers, and even that of Schoenberg and Webern, was hardly known in this country. But since then a minor revolution has occurred, of which the very existence of this record alone is sufficient proof. Just how influential a role the New Music Manchester Group played in this revolution only the future can decide, but certainly their concerts of their own music, of Schoenberg, Webern and others, gave considerable impetus to the changing climate of opinion.

John Aldis
conducting
the John Aldis Choir

Geoffrey Shaw
baritone

Pauline Stevens
contralto

Rosemary Phillips
contralto

Mary Thomas
soprano

John Carewe
conducting
members of
the Melos Ensemble

Richard Adeney, flute and piccolo/*Peter Graeme, oboe
Gervase de Peyer, clarinet/William Waterhouse, bassoon
Philip Jones, trumpet/Arthur Wilson, trombone
*Osian Ellis, harp/Terence Weil, cello
†Lamar Crowson, piano/†James Blades †Stephen
Whittaker, percussion/†Emanuel Hurwitz, violin
†Cecil Aronowitz, viola

*in Leopardi Fragments only

†in Calendar only

A leaflet containing analytical notes and documentation
is enclosed with this record.

Timings: Side One, 25' 15" – Side Two, 26' 52"

music today

recorded under the auspices of the
Calouste Gulbenkian Foundation

STEREO
S 36387

side one, bands 1 & 2 [4' 25" & 3' 38"]

Alexander Goehr two choruses, op.14

I had hope when violence was ceas'd
from Milton's 'Paradise Lost'
Take but degree away
from Shakespeare's 'Troilus and Cressida', 1.3

side one, band 3 [17' 12"]

Peter Maxwell Davies Leopardi fragments for soprano, contralto and chamber orchestra

Received the 1966 Koussevitzky International Recording Award of the American International Music Fund, New York.

During the late 1950s, the first generation of British composers to have accepted the innovations of the Viennese serialists was beginning to gain a hearing. The time-lag characteristic of British music, together with a certain innate conservatism, has produced a group of composers whose methods are especially interesting. They have avoided the paths of some of the extreme continental experimenters, and have taken what best suits them from various sources.

All four composers represented here conform to this pattern. Typically, none of them has found it necessary, in accepting the Schoenbergian experience, to restrict himself to twelve note [or even serial] methods. Each writes against the background of serialism, but has also to a greater or lesser extent integrated it with other methods.

The case of Williamson, who is the eldest of the four composers, is slightly different from that of the other three. Having studied composition at Sydney Conservatorium, he left his native country for England in 1953 with a sound academic training, but little or no knowledge of advanced compositional techniques. His subsequent discovery in Europe of serial innovations, although a formative experience, occurred at a stage when he could only accept them on a basis of highly personal compromise. Several of his early English works make a determined use of serialism, but other equally important elements were to become prominent, including deliberate and sophisticated reference to the popular idioms of the 'musical'. It has been the composer's task to forge these and other equally disparate elements into a unified whole. In this he has shown considerable courage, for he could easily have achieved unity by exclusion. His preference for the harder task of giving importance to every facet of his style has led to a richer and more personal manner. The element that has been banished from this eclectic world is 12-note serialism. We are left as in the *Symphony for Voices* with an ingeniously rigorous motivic and rhythmic idiom where pithy statement and expansive melody occur in a strongly tonal context that owes most perhaps to Stravinsky, Britten and Messiaen.

side two, band 1 [14' 58"]

Malcolm Williamson symphony for voices

Invocation
Terra Australis
Jesus
Envoi
New Guinea

side two, band 2 [11' 54"]

Richard Rodney Bennett calendar for chamber ensemble

Allegro
Lento espressivo
Molto animato

Peter Maxwell Davies [b. 1934] is another composer who has ultimately discovered himself in terms of a freely developing harmony and melody that are no longer confined to strict serialism. In his case, however, the early strict serial phase which produced works of great complexity in *Prolation* and the *St. Michael Sonata* was more personal than Williamson's, and many of the broader facets of that style have remained with him. However, a work like the *Leopardi Fragments* shows a new richness in melody and harmony. This is intimately connected with the composer's interest in Mediaeval and Renaissance music, whose world of feeling and compositional techniques [iso-rhythm, hocket paraphrase etc.] is increasingly important to him. Davies represents one ideal of the modern English composer: alive to current trends, yet relegating post-Weberian writing to a subsidiary role, and returning to the traditions of old English music.

Both Alexander Goehr [b. 1932] and Richard Rodney Bennett [b. 1936] are more obviously in the line of succession to the second Viennese school, though Bennett has proved himself an astonishing master of every style. His light music, his third-stream jazz, his film scores and his serial music are all composed with impeccable technique, and show real personality—above all in the warmly romantic atonalism which recently he has made his own.

Goehr, too, has tended to follow paths that stem from Schoenbergian expressionism. Despite the high norm of dissonance, his idiom can be accepted on comparatively few hearings as harmonically euphonious in the traditional sense. Witness the *Two Choruses*. The complex rhythmic developments and variations particularly need the listener's concentration. They stem mostly from Messiaen, whose classes Goehr attended when studying in Paris in 1955. Goehr's vision is rich and powerful. Like many post-war artists he has occupied himself, in works such as *The Deluge*, *Sutter's Gold* and *Hecuba's Lament*, with the subject of tragic desolation.

note © Anthony Payne, 1965