#### Gould Piano Trio

# Lucy Gould, Violin · Alice Neary, Cello · Benjamin Frith, Piano



From early success at the Charles Hennen Competition in Holland and the inaugural Melbourne Competition, the Gould Piano Trio now boasts an impressive discography, with festival appearances at Edinburgh, Cheltenham, City of London, Bath, Aldeburgh, Spoleto and the BBC Proms. Regular and extensive tours to the United States have covered major venues in New York, including the Lincoln Center, Frick Collection and Weill Hall. and in Europe highlights have included the Oueens Hall Edinburgh. Amsterdam Concertgebouw and the Brussels Palais des Beaux Arts, as well as recitals in Paris, Cologne, Athens and Vienna, and regular performances at London's Wigmore Hall. While playing most of the established masterworks of the trio repertoire, they have done much to extend boundaries, challenging audiences with contemporary works, many of which they have commissioned. For three years they were Artists-in Residence at the Royal Northern College of Music, with which they still maintain a close connection. This has given them the opportunity to build relationships with young ensembles, introducing them to a wider repertoire. This current disc is part of an ongoing series for Naxos where the Gould Piano Trio is recording chamber music by the late English Romantics Bax, Stanford and Ireland, for which they have been shortlisted for a Gramophone Award Lucy Gould's violin is a Joseph 'filius Andreas' Guarneri of 1703, while Alice Neary's cello was made in 1710 by Alessandro Gagliano.

# **Lucy Gould**

Lucy Gould studied at the Royal Academy of Music and Indiana University, Bloomington, with György Pauk and Josef Gingold. She has performed much of the concerto repertoire with major British orchestras and has been guest leader of the Academy of St Martin-in-the-Fields, Hallé, BBC Philharmonic, BBC National Orchestra of Wales and the Scottish Chamber Orchestra. She is principal second violin of the Chamber Orchestra of Europe, and has played as violinist of the Gould Piano Trio since 1991.

### Alice Neary

Winner of the 1998 Pierre Fournier Award and major prizes in the 2001 Leonard Rose Competition in the United States and the 1997 Adam International Cello Competition in New Zealand, Alice Neary has appeared as a soloist with the Scottish Chamber Orchestra, Royal Liverpool Philharmonic Orchestra and Israel Symphony and in recitals at the Wigmore Hall and Bridgewater Hall. She has broadcast extensively on BBC Radio 3 and NPR in America and recorded Tovev's Cello Concerto with the Ulster Orchestra. She is a member of the Gould Piano

Trio and has appeared as guest cellist with the Nash Ensemble, Endellion and Elias quartets. She studied with Ralph Kirshbaum at the Royal Northern College of Music and, as a Fulbright scholar, with Timothy Eddy in the United States. She now teaches at the Royal College of Music in London and the Royal Welsh College of Music and Drama. She plays an Alessandro Gagliano cello of 1710.

# Benjamin Frith

Benjamin Frith won the British National Concerto Competition at the age of fourteen. Since then, he has been a first prize winner in the Rubinstein Masters Competition, a prize winner in the Mozart Memorial Competition (London) and was awarded top prize in the Busoni International Piano Competition. He has established himself as an international concert artist with his American and Edinburgh Festival débuts acclaimed by the press. He has worked with many of the world's leading conductors and orchestras. His recordings include a cycle of John Field concertos and Mendelssohn piano works. Five of his discs are represented in the Gramophone Best CD Guide 2000.

#### David Adams



David Adams is leader of the Orchestra of Welsh National Opera. He has been Co-Artistic Director of the Goldberg Ensemble since 2003, and is tutor in violin at the Royal Welsh College of Music and Drama. He was leader of the Ulster Orchestra from 2005 to 2009, Associate Leader of the City of London Sinfonia from 2000 to 2005 and tutor in violin at the Royal Northern College of Music from 2000 to 2006. As a guest leader he has appeared with the BBC Symphony Orchestra, Philharmonia Orchestra, Swedish Radio Symphony Orchestra, and many other chamber and symphony orchestras. Equally at home on violin and viola, he has been a member of the Raphael Ensemble and Ovid Ensemble and now makes regular guest appearances, recordings and broadcasts with the Nash Ensemble, Gould Piano Trio, Endellion String Quartet and Hebrides Ensemble. He began his studies at the age of five with his father, Principal Viola in the Hallé Orchestra, and continued his training with Malcolm Layfield at Chetham's School of Music and the RNCM and then in the United States with Zvi Zeitlin and Daniel Phillips. He plays a Johannes Gagliano violin from 1800 and a Betts viola c.1840 previously played by his father.

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# **STANFORD**

Piano Quartet No. 2

Piano Trio No. 1 • Legend • Jig • Hush Song

Gould Piano Trio • David Adams, Viola



# Charles Villiers STANFORD

Piano Trio No. 1 in E flat major, Op. 35 (1889)	31:43
Allegro grazioso	10:29
2 Allegretto con moto	4:20
3 Tempo di Menuetto ma molto moderato	7:57
4 Allegro moderato ma con fuoco	8:57
<b>5</b> Legend: Moderato con molto espressione (1893)	5:32
Six Irish Fantasies, Op. 54 (1894)	12:22
6 No. 3: Jig: Allegretto	5:37
∇ No. 5: Hush Song: Larghetto	6:45
Piano Quartet No. 2 in C minor, Op. 133	
(edited by Jeremy Dibble)	30:10
8 Andante: Allegro moderato	10:28
9 Adagio	7:58
Scherzo: Allegro	4:35
M Allegro molto moderato	7:10

# Charles Villiers Stanford (1852-1924)

#### Piano Trio No. 1 · Legend · Jig · Hush Song · Piano Quartet No. 2

Born in Dublin in 1852 of a prominent legal family, Charles Villiers Stanford was educated at Oueens' College, Cambridge where he was also organ scholar. Migrating to Trinity College in 1873, he was organist and choirmaster there until 1892. With permission from the Seniority (nowadays the College Council) at Trinity, he was able to take leave to study in Leipzig and Berlin between 1874 and 1876. Mentored principally by Joseph Joachim, Stanford rose to fame meteorically during the 1880s. By 1889 he had become a composer of considerable reputation in both Britain and Europe. As a composer he was already the author of four symphonies. the third of which (the 'Irish') had been given its première in 1887 in London by Richter to much acclaim. His enviable list of choral works included the *Elegiac* Ode (1884) for the Norwich Festival, the oratorio The Three Holy Children (1885) for Birmingham and The Revenge (1886) for Leeds, and his catalogue of service music and anthems had established him as a central figure in music for the Anglican church. His national standing was also enhanced in January 1889 by a concert entirely of his own music in Berlin, an event unequalled by any other compatriot composer of his generation. including Sullivan. His institutional reputation had also been established in 1883 with his appointment as Professor of Composition at the Royal College of Music, and this was additionally recognised by the unanimous decision to appoint him to the chair of music at Cambridge University in 1887 after the death of Sir George Macfarren. Stanford held these two positions for the rest of his life and was responsible for teaching many of Britain's next generation of composers. He was also an active freelance conductor and held the positions of conductor of the Leeds Philharmonic Society (1897-1909) and Leeds Triennial Festival (1901-10) both of which did much to promote British music under his direction.

As a composer of chamber music, an idiom he believed to be one of the most essential representations

of 'absolute music', Stanford was prolific and enormously inventive. The Piano Trio No. 1 in E flat. Op. 35, was completed in 1889 and dedicated to the pianist and conductor Hans von Bülow, a personal friend. First performed at the Oxford Musical Union on 25th November 1889, it was given its first London hearing at Edward Dannreuther's chamber concerts at Orme Square, Bayswater in January 1890. As expansive technically and emotionally as the *Piano Quintet in D* minor, Op. 25, finished three years earlier for Joachim, the *Trio* is a spacious, confident work, full of organic artifice and an almost flawless sense of the trio idiom. Of particular note is the emphasis Stanford places on the lyrical dimension of the work. This is evident in the elegant second subject of the first movement and in the affecting pathos of the third movement. The second movement, marked Allegretto con moto, is a capriccio, the opening Schumannesque idea punctuating a series of highly contrasting episodes. The traditional dance movement, not a Scherzo in this case but a sedate Menuetto, is cast in C major and recalls the importance of that tonality in the first movement (especially at the point of recapitulation). In terms of its expressive profundity this somewhat unconventional movement also seems to take the place of the traditional slow movement. The finale, a turbulent sonata rondo, similarly makes much play on the C/E flat relationship through the striking initial statement of C minor at each recurrence of the rondo theme before E flat is restored.

Stanford published his Legend for violin and piano with Augener & Co. in 1893 at a time when he was moving home from Harvey Road in Cambridge to Holland Street, Kensington. A tuneful first section, strangely reminiscent in parts of Grieg, is contrasted by a playful central paragraph which raises its whimsical head just before the conclusion. The Six Irish Fantasies, Op. 54, were completed in October 1893 and published by Stanley Lucas in 1894. They were dedicated to the violinist Lady Wilma Hallé (Madame Norman-Néruda)

who often played them. The Jig is an engaging themeand-variations structure in which the simple formula of melody and harmony is reworked with increasing abstraction, a sophisticated process which becomes evident when the original Jig is restated teasingly at the end. Replete with its repetitive 'charm', the Hush Song is an appealing lullaby which gains its hypnotic effect not only from its delicious diatonic harmonies but also from its unexpected tonal divergencies.

Stanford completed his Piano Quartet No. 2 in C minor, Op. 133, on 10th January 1913 at his Kensington home and it was given what was probably its only public performance by members of the Wesseley Quartet and the pianist Johanne Stockmarr at the Bechstein Hall (now better known as the Wigmore Hall) on 14th March 1914. A few weeks before. Stanford's Fourth Irish Rhapsody, a work enshrining both the composer's protests against Home Rule for Ireland and his support for Carson's cause in Ulster, had also been given its première in London at the Philharmonic Society. The Fourth Rhapsody has a serious, determined sense of purpose in both its lyrical demeanour and rhythmical drive, and the Piano Quartet No. 2 shares a similar disposition in the passionate gravity of its first movement, the thematic seeds of which lie in the brooding introduction. The two fine principal ideas in the exposition – a restive first subject in C minor and a wonderfully generous melody in E flat major – are skilfully transformed in the recapitulation, the first appearing in a glowing,

languid C major, the second, entirely rescored in the minor (before the familiar opulent version is restored). The slow movement, which fluctuates metrically between 5/8 and 3/8, is inspired by Irish folk-song, an influence felt in much of Stanford's orchestral and chamber music. The spirit of the more turbulent central section of the slow movement re-emerges in the demonic Scherzo, a tour de force of polyphonic writing for the ensemble. The trio, a more robust, heroic statement, provides due contrast before the Scherzo material, reworked with breathless intensity, returns. The finale in C major exudes an air of confidence and well-being symbolized particularly by the broad, self-assurance of the opening cello melody. The movement is also infected by a cyclic dimension: with the second subject we hear deft yet fleeting reminiscences of the slow movement incorporated into the melodic material and, just prior to the coda, Stanford recalls the opening of the first movement in a cathartic transformation marked tranquillo.

The Piano Quartet No. 2 remained unpublished at the composer's death in 1924 and was not heard until it was revived at the Corbridge Festival, Northumberland, in August 2010 by the Gould Trio. It has been edited from the autograph manuscript (housed in the Robinson Library of Newcastle University) by the Stanford scholar, Professor Jeremy Dibble of Durham University.

Jeremy Dibble

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