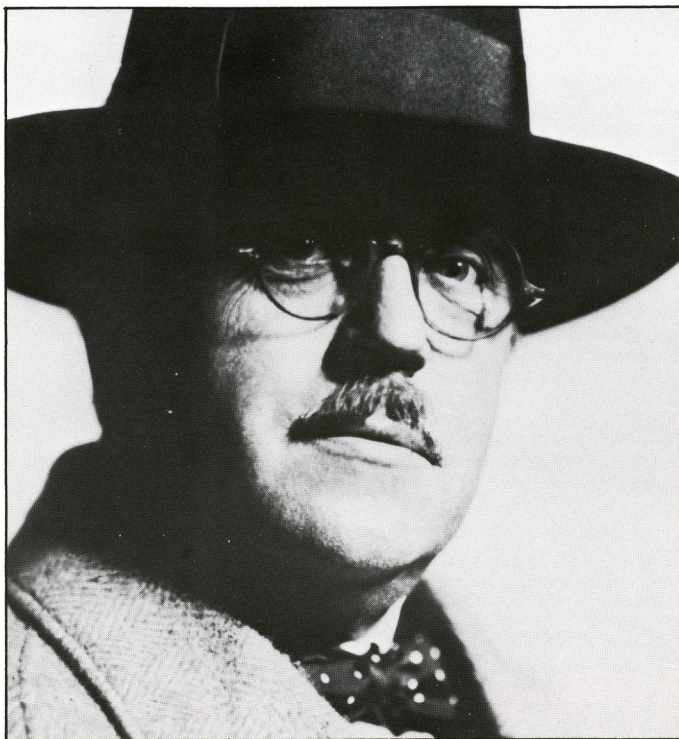


Chandos

CHAN 8426



© 1983 Chandos Records Ltd. © 1985 Chandos Records Ltd.
Printed in West Germany
CHANDOS RECORDS LTD, LONDON, ENGLAND

Chandos

DIGITAL

FRANK BRIDGE

MUSIC FOR STRING QUARTET

Quartet No. 2 in G minor

Sir Roger de Coverley

An Irish Melody
"The Londonderry Air"

Sally in our Alley

Cherry Ripe

A photograph of a tree in a field at sunset or sunrise. The tree is in the center, with its branches spread out. The sky is a mix of blue and orange, and the field is in the foreground.

DELME STRING QUARTET

Frank Bridge was born in Brighton, where his father directed a theatre orchestra. He gained early experience with the group as violinist and arranger before going off to study violin at the Royal College of Music in London. In 1899 he won a scholarship to study composition with Stanford for four years, during which time the solid foundation to his immaculate compositional technique was laid. He had to earn a living, though, and it was as violinist with the Grimson Quartet that he first entered the profession fully-fledged, though later, in 1906, he stood in for the violist of the famous Joachim Quartet and had a permanent position as violist with the fine English String Quartet until 1915. During this time he also gained wide experience, and a high reputation, as a conductor, and was becoming known as an adept and 'prizewinning' composer.

The businessman and amateur violinist, Walter Willson Cobbett (1847-1937), had a particular love of chamber music, especially in the Elizabethan 'Phantasy' form, and in 1905 established a chamber music prize for outstanding English works in this genre. Vaughan Williams, Bax, Ireland, and

Britten all subsequently produced pieces inspired by this concept, and Bridge wrote four such works for Cobbett, the Phantasie String Quartet (1901 – winner of the Cobbett prize 1905), the Phantasie Piano Trio (prize 1908), the Phantasy Piano Quartet (1910), culminating in the *Second String Quartet in G minor* (prize 1915), the major work recorded here. The 'Two Old English Songs' – *Sally in our Alley* and *Cherry Ripe* – were completed in the following year. He had finished his *An Irish Melody 'The Londonderry Air'* in 1908, also the year of his Dance Rhapsody, whilst the Second String Quartet marked the beginning of his mature compositional style. By the time of *Sir Roger de Coverley* (1922), he had purposefully begun a reassessment of his personal idiom that was to lead him to develop the more thorough-going, structural chromaticism that characterised his later compositional style.

The **Second String Quartet**, dedicated to Cobbett, is in three fast movements, though elements of a slow movement are integrated into both the second and third. Motivic relationships between all the themes of the work are close and melodic ideas from the first movement appear in the Finale. The rhapsodic opening movement is characterised by the ongoing development of material in all sections of the modified sonata-form. The sweeping first subject is clearly stated at the outset *Allegro ben moderato* by the first violin in a diatonic G minor, with chromatic, counteractive accompaniment of a contrapuntal nature. The second subject is heard high in the viola part, supported by softly undulating triplets. The cello takes the recapitulation of the first subject, now foreshortened, and the first violin has the second subject in a luminous G major. The coda ends softly with the first subject over the triplet figuration of the second subject.

In retrospect, the Scherzo second movement in B minor has hints of Vaughan Williams in its fast interchange of triplet figuration, but the relationship between the styles of these two composers, born within a few years of each other, is not at all clear-cut. The pervasive triplets are themselves thematic but are transformed into accompaniment at the insistence of the more lyrical melodic interchange between the instrumental voices, instigated by the cello. The slow 'Trio' section has a variation structure with ternary-form overtones and provides strong contrast to the framing Scherzo. The whole movement is itself framed by short, slightly faster introductory and coda sections, *Allegro vivo*.

The third movement begins in E major with a *Molto adagio* introduction, using the second subject theme of the first movement. This leads naturally into the G major *Allegro vivace* of the dancing finale. After constant hints in the direction of the first movement's first subject, the pace slackens to quote this theme clearly before resuming the movement's scurrying course, which ends joyously in a flurry of trills and repeated-note triplets.

C. E. Horn's **Cherry Ripe** dates from the early nineteenth century. Bridge's initial flitting trills and scales lead to the verse in canon between cello and first violin. He delicately shifts key for a similar canonic treatment of the chorus before the tripping trills and scales return as accompaniment to the chorus, now played by viola. The coda opens in quiet reflection but soon gives way to the scudding scales of the opening.

Bridge's reworking of **The Londonderry Air** (a tune from George Petrie's 1855 collection of Irish folksongs) was his contribution to the 'Hambourg Quartet', a work which was also to have movements by Eric Coates, Walford Davies, and Harty.

His symphonically-conceived setting uses the traditional theme as a source of its motivic and melodic material. Though Bridge makes sideways glances at other Irish tunes in the course of the piece, from its oblique beginning it works towards a clear, diatonic harmonisation of the Air just before the coda, providing a focal point for the motivic interplay.

Henry Carey's words for **Sally in our Alley** are commonly set to the old traditional tune, *The Country Lass*, and it is that melody that Bridge uses. He states the tune three times, each in a more extended form than before, beginning with a conventional harmonisation, with the theme on first violin, then giving it to the cello, accompanied by sliding chromatics from the other instrumental voices in intricate polyphony. The cadence is stretched to ease into the final statement, now returned to the first violin.

A Christmas Dance, Sir Roger de Coverley, is based on a traditional tune published by John Playford in 1685. A rush of descending scales introduce a set of variations (cryptic at first and then increasingly joyful), that present the melody either in fragmented form, spread between the instruments, or state it clearly, at times in expansive versions, with an imaginative variety of accompaniments. Later, the viola cheekily introduces a seasonal *Auld Lang Syne* just before the Scottish reel variation that preludes the final scurrying scales.

Bridge produced not only the string quartet versions of the shorter works recorded here but also string-orchestra scorings of all four, a piano duet arrangement of the *Two Old English Songs*, and a full-orchestra version of *Sir Roger de Coverley*.

© 1982 Douglas Hammond

The Delmé String Quartet was formed in 1962, taking its name from the founder leader, Granville Delmé Jones. In 1967 it became the first string quartet to be attached to the University of Sussex with its members as artists-in-residence – an idea which has now spread throughout the country. The artists spent four years as performing fellows in the Music Department of Lancaster University and then accepted a post at the Guildhall School of Music and Drama where they specialised in teaching the art of quartet performance, but their concert commitments now prevent them from holding a regular teaching post.

The members of the Delmé travel extensively abroad and appear regularly in West Germany and in Austria where they particularly enjoy the Salzburg Festival. In Britain, they have played at the Edinburgh, Cheltenham, Kings Lynn and many other popular festivals.

1982 was both the Delmé Quartet's 20th anniversary and Haydn's 250th and, to mark this event, they commissioned five composers to write works having some connection with Haydn: Robert Simpson, Daniel Jones, Wilfred Josephs, John McCabe and Christopher Headington, all of whom have worked closely with the Quartet over a number of years.

In addition to this recording, the Delmé Quartet has recorded the Three String Quartets by Daniel Jones for Chandos.

Recording Producer: Brian Couzens. Sound Engineer: Ralph Couzens.

Recorded in the Church of St. George the Martyr, Bloomsbury,

London on March 26 & 27, 1982.

Front Cover Photo: Juniper Top, Dorking, Surrey by Derek Forss, FRPS.

Sleeve Design: Mantis Studio/London.

The Compact Disc Digital Audio System offers the best possible sound reproduction – on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analogue tape recorder used during session recording, digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd., Ganton House, 14-22 Ganton Street, London W1V 9JL.

Chandos

CHAN 8426

FRANK BRIDGE

(1879-1941)

MUSIC FOR STRING QUARTET

Recorded with financial assistance from
the Frank Bridge Trust.

	String Quartet No. 2 in G minor (1915)	25:07
1	I – Allegro ben moderato	9:57
2	II – Allegro vivo	6:33
3	III – Molto adagio – Allegro vivace	8:25
4	Cherry Ripe (1916)	3:18
5	An Irish Melody, "The Londonderry Air" (1908)	8:12
6	Sally in our Alley (1916)	3:31
7	Sir Roger de Coverley (1922)	4:33

TT = 45:03

DELMÉ STRING QUARTET

Galina Solodchin *violin*, Jeremy Painter *violin*,
John Underwood *viola*, Stephen Orton *cello*

DDD

© 1983 Chandos Records Ltd. © 1985 Chandos Records Ltd.
Printed in West Germany
CHANDOS RECORDS LTD, LONDON, ENGLAND

BRIDGE: MUSIC FOR STRING QUARTET – Delmé Quartet • Chandos CHAN 8426

BRIDGE: MUSIC FOR STRING QUARTET – Delmé Quartet • Chandos CHAN 8426