

Robin MILFORD

Chamber Music

Phantasy Quintet, Op. 33

Clarinet Trio, Op. 87

Lyrical Movement, Op. 89

Prelude for Piano Trio, Op. 92

Violin Sonata in D major, Op. 77

Robert Plane, clarinet

Lucy Gould, violin

Mia Cooper, violin

David Adams, viola

Alice Neary, cello

Benjamin Frith, piano

INCLUDES FIRST RECORDINGS

ROBIN MILFORD AND HIS CHAMBER MUSIC

by Paul Conway

An uncredited obituary in *The Musical Times* summed up Robin Milford's art with the observation that 'his music as a whole is carefully wrought; it is, moreover, direct in style and markedly English in character, and it has freshness and charm'.¹ Milford achieved considerable success with his distinctive, melodic scores in the early to mid-twentieth century but fell out of favour towards the end of his life as the British musical establishment began to favour more avant-garde sensibilities. In today's more pluralist world his polished and well-crafted pieces can be appreciated for their inherent qualities, not censured merely for failing to follow particular trends.

Born in Oxford on 22 January 1903, he was educated at Rugby School, where his instruments were the piano and the flute, and the Royal College of Music, studying composition under both Holst and Vaughan Williams, the latter becoming a close and cherished friend, as did Gerald Finzi. He worked temporarily for a firm making piano rolls and also as a schoolmaster before deciding to dedicate himself exclusively to composition. In 1927 he married Kirstie Newsom, and their lasting marital happiness is evinced by the numerous songs he wrote for her fine soprano voice. In 1939 he joined the army, which caused a breakdown; and a worse trauma came in May 1941 with the death in a road accident of his only son Barnaby a week before his sixth birthday. This disaster had a profound effect on Milford, who suffered from clinical depression and an acute lack of musical self-confidence throughout his life. The deaths of his two close friends Finzi and Vaughan Williams in, respectively, 1956 and 1958, followed by the deletion of his music from the catalogue of his main publisher, Oxford University Press (which his father had helped found), affected him deeply and he took a fatal overdose on 29 December 1959.

In a sizable output of over one hundred acknowledged works, he contributed to most genres, especially songs and keyboard music, but also including opera, ballet and orchestral and chamber works. In his compositions for small forces his melodic gifts are readily apparent, and most of his scores subdivide into brief movements or sections. That is not to say that he can be labelled simply

¹ Obituary, *The Musical Times*, Vol. 101, No. 1404, February 1960, p. 105.

as a 'miniaturist', since the recently revived Violin Concerto in G minor, Op. 47 (1937), shows a capacity to build substantial movements convincingly.² Other larger-scale compositions, chief among them what was thought to be his only completed Symphony (1933),³ have yet to be performed and therefore await assessment. Many of his pieces reveal a liking for a 'neo-Baroque' style and cadences and adopt the austere textures favoured by his teacher Holst.

A number of Milford's early compositions were written for amateur choral societies, and yet his first major success, a Double Fugue, Op. 10 (1926), was an orchestral piece which won a Carnegie Composition prize; it was published by Stainer & Bell in 1927 and premiered in February of the following year under the baton of Vaughan Williams at a Bach Choir concert in Queen's Hall, London. Hubert Foss, head of the then newly formed OUP Music Department, valued Milford's music and set about publishing his songs and cantatas and during the 1920s and '30s his works received fairly regular performances. The oratorio *A Prophet in the Land*, Op. 21 (1929), credited as the first twentieth-century work to include a part for recorder, was given at the Three Choirs Festival in Gloucester in 1931, though it was soon overshadowed by William Walton's *Belshazzar's Feast*, premiered at the Leeds Triennial Festival the same year.

In spite of his deep-rooted personal anxieties, exacerbated by financial worries, Milford's stock continued to rise with works such as *The Darkling Thrush*, Op. 17 (date uncertain), for violin solo and small orchestra, premiered by Malcolm Sargent in March 1929. In the 1930s the BBC broadcast Milford's *Concerto Grosso*, Op. 46, and Violin Concerto, and Vaughan Williams extolled the virtues of his (Second) Symphony to Adrian Boult,⁴ among others, though ultimately the Scherzo movement alone was broadcast in a Studio Concert on 31 May 1937, conducted by Clarence Raybould.

Although Milford's musical voice matured over the years, his style remained relatively little altered. He retained an uncanny knack of capturing an image precisely and conveying a world of feeling in deceptively artless material. After the Second World War he produced some of his most polished and quintessential works, such as the intense *Elegiac Meditation*, Op. 83 (1946–47), for viola and strings, and

² The Violin Concerto was recently released (coupled with the Holst *Walt Whitman* Overture, Op. 7, and Stanford Violin Concerto No. 2 in G minor, Op. 162) on English Music Records EMR CD023, performed by Rupert Marshall-Luck and the BBC Concert Orchestra conducted by Owain Arwel Hughes.

³ Milford himself listed an earlier symphony from c. 1927 among his compositions but only a piano reduction of the slow movement was known to survive until the score was discovered in a loft in Lyme Regis in 2013 (cf. Ian Copley, *Robin Milford*, Thames Publishing, London, 1984, p. 89).

⁴ In a letter dated 8 February, Vaughan Williams described the work as 'a mature composition and worthy of playing for its own sake', continuing: 'If I wanted to show the intelligent foreigner something worth doing which could only possibly come out of England I think I would show him some of the work of Milford' (quoted in Copley, *op. cit.*, p. 48).

Fishing by Moonlight, Op. 96a (1949), for piano and strings.⁵ At the end of his life (1958–59) he wrote a full-scale four-act opera, setting Nathaniel Hawthorne's novel *The Scarlet Letter* (Op. 112), of which he wrote in a letter to Edward Bradby with his usual modesty and humour,

Yes I've been foolish enough to write an opera [...]. I don't know why I still do such things, except that there seems to be little else that I *can* do, and I suppose it's a less harmful way of wasting one's time than some!⁶

This parting *magnum opus* has yet to be staged.

Milford's Chamber Music

Milford's chamber music affirms the traditional definition of the term as 'music for friends' since much of it is the product of personal associations. It belongs to the 'English' tradition in that the melodies are lyrical in origin and often bear the imprint of English folksong. Of his chamber pieces, the earliest is the 'Air' from Four Pieces for Viola and Piano, Op. 42, which dates from 1935; the most often performed are those for treble recorder and piano: the *Three Airs*, Op. 109 (1956); the Sonatina in F, Op. 107 (1956), and the *Christmas Pastoral*, Op. 111 (1957). Other noteworthy examples include a *Miniature String Quartet* in G, Op. 35 (1933); a Sonata in C for flute and piano, Op. 69a (1944) and a *Fantasia* in B minor for string quartet, Op. 74 (1945). All these works, together with the representative selection programmed on this disc, are finely crafted and rewarding for executant and listener alike.

The *Phantasy Quintet*, Op. 33 (1933), for clarinet and string quartet [1] dates from a period when Milford was extending his range to include works on a broad canvas, the Second Symphony among them. Improvisatory in mood and episodic in form, the Quintet lives up to its 'Phantasy' title. This archaic term dates originally from the Elizabethan and Jacobean eras, where a series of diverse elements were presented in an extended work. In 1905 the amateur musician Walter Wilson Cobbett, whose enthusiasms included the instrumental 'phantasy', established a prize for single-movement chamber compositions, mandating the use of the word 'Phantasy' in the title of the entries. It soon encouraged a flowering of such works. Frank Bridge (1879–1941) became a prolific exponent of the genre, submitting no fewer than eleven such pieces, including a *Phantasy Piano Quartet* (1909–10), though it is perhaps the *Phantasy Quintet* of 1912 by Vaughan Williams which provided the direct inspiration for his erstwhile pupil.

⁵ It was a recording of the *Elegiac Meditation* and *Fishing by Moonlight*, along with other pieces, released on a Hyperion LP (A66048) in 1982, that began the modern revival of interest in Milford's music. A more recent Hyperion recording (CDA67444, 2004) also features these pieces.

⁶ Letter dated 2 May 1959, quoted in Copley, *op. cit.*, p. 77.

Milford's *Phantasy Quintet* consists of a very short introduction made up of three bars, an extended preludial section (with distinct subsidiary themes), two repeating main themes, linking sections and a coda, which is founded upon the introduction. Of the two principal themes, the first, which is launched by the violin against repeated string chords, is folk-like and incorporates 'scotch-snap' rhythms; the second is a droll invention, first introduced by the clarinet, with repeated notes and dotted rhythm. The disparate elements of the work are integrated by the subtle interlinking of motifs, phrases, subsidiary ideas and sections, and the composer varies the presentation of his material by inventive instrumental combinations, piquant harmonies, chromatic scales, changing time-signatures and syncopation, all serving his flowing melodic inspiration.

The manuscript in the Bodleian Library in Oxford bears a note in the composer's hand, 'The material of this movement furnished me with a) The birds that sing on autumn eves (*The Passing Year*), [Op. 43a], and the 1st mmt of my Violin Concerto'. In the latter case both main themes and some of the secondary ideas of the *Phantasy Quintet* are worked out extensively in the context of a lengthy *concertante* movement lasting some seventeen minutes.

Inscribed 'For Barnaby (Easter 1941)', the *Idyll*, Op. 57 [2], for violin and piano was inspired by a Claire Leighton wood-engraving for Thomas Hardy's novel *Under the Greenwood Tree*. English folksong is recalled in Milford's use of melodic and rhythmic motifs and modality. The work centres upon two themes, the first introduced at the outset by unaccompanied violin, marked 'quasi recitativo', the second, headed by a quote from John Keats' *Ode to Autumn*, 'Where are the Songs of Spring? Ay, where are they', engages the two instruments in eloquent dialogue.

Written in 1948, the *Trio in F major* for clarinet, cello and piano, Op. 87, is one of Milford's most delightful compositions in any medium. The opening *Allegro moderato* [3] establishes the bold and memorable nature of its thematic material and provides cadenza-like episodes for each of the instruments before the main theme is restated in a slightly more measured manner. There is a further slowing-down before the final chord, laced with a deliciously dissonant piano flourish. The central *Adagietto affettuoso* [4] is a tender utterance with eloquent, long-breathed phrases for each player. The writing becomes increasingly fluid and impassioned until a weighted three-note cadence temporarily calls a halt to the proceedings. A final reiteration of the main theme is adorned by florid passagework and decelerates to a long-held final chord. In complete contrast, the finale, marked *Vivo brillante*, is a brilliant *moto perpetuo*-like movement with a typically waggish main theme [5]. After a teasingly deferred reappearance of the principal idea, the music appears to be gathering momentum for a grand peroration, but this is rarely Milford's way and the after a pause, the poignant main theme of the preceding movement reappears and

the work ends quietly and softly with a sequence of pungently chiming, descending piano chords. So ends this splendid example of the composer at his most emotionally and creatively probing.

The *Threne* for cello and piano, Op. 81 [6], was completed in 1947. This richly expressive short piece begins quietly but sonorously and rises to a short but fervent culmination before the lingering close.

Dedicated to Alan Frank, Milford's publisher at Oxford University Press, the *Lyrical Movement*, Op. 89, for clarinet and piano [7], has the expressive freedom of a rhapsody. The score is headed by the first verse of the anonymous fifteenth-century poem *May in the Green-Wood*:

In somer when the shawes be sheyne,
And leves be large and long.
Hit is full merry in feyre foreste
To here the foulys song.

A sense of fantasy pervades this short, single-movement work, the material of which is derived largely from the opening soliloquy-like solo statement of the clarinet. A central episode has a quaint, archaic flavour befitting the literary superscription. Unusually for Milford, there is an explicitly bravura closing section which crystallises into a deeply felt codetta.

The *Prelude* for piano trio, Op. 92 [8], was dedicated to Vaughan Williams on his 85th birthday, and was first performed in a Macnaghten Concert at the Arts Council in October 1957, by Maria Lidka, Christopher Bunting and Franz Reizenstein. Milford's own list of works appears to suggest it was written some ten years earlier as part of a piano trio, the other movements of which are now lost, possibly destroyed by the composer. In this short but arresting single movement, interrelated themes are presented with deft harmonic and textural variety, the material building to a tumultuous climax containing *tremolo* strings before the stately but still intense closing section.

The *Sonata in D for violin and piano*, Op. 77, was written in 1945. A substantial four-movement piece, it shows the composer handling large-scale forms with assurance. The opening *Moderato (quasi Andante)* [9] begins with a misleadingly simple theme that soon takes wing and burgeons into one of Milford's most ardent statements. The violin frequently soars to exhilarating heights and in the closing bars of the movement it sustains a top B for no fewer than nine bars over a wistful farewell to the main idea in the piano. The following *Romanza (Poco lento)* [10] begins with a slightly altered quotation, acknowledged in the score, from Sibelius' *Romance* in D flat for piano, Op. 2, No. 9. Once again the chief idea begins with utter simplicity and soon becomes more intricate and impassioned. Offering a respite from the virtuosity of the other movements, the minuet-like third movement [11] is straightforward

throughout with a charming folk-like main theme and a closely related central trio. Elements of display return in the vigorous finale, marked *Vivace* [12], a quixotic movement with shafts of wit and good humour among the pyrotechnics. Characteristically, in the closing moments Milford chooses deeply-felt introspection over flamboyance, the soloist literally muted in the halting, ruminative concluding bars.

Paul Conway is a freelance writer specialising in twentieth century and contemporary British music. He has reviewed regularly for The Independent and Tempo, provided programme notes for The Proms and the Edinburgh, Spitalfields and Three Choirs Festivals and contributed chapters to books on John McCabe and Robert Simpson.

Robert Plane won the Royal Over-Seas League Music Competition in London in 1992 and has since enjoyed an international solo and chamber career alongside holding the principal clarinet positions of the City of Birmingham Symphony Orchestra, the Royal Northern Sinfonia and the BBC National Orchestra of Wales.

For over twenty years Robert has been at the forefront of a revival of interest in British music for clarinet, hailed by *Gramophone* for the 'ravishing lyricism and conviction' of his recordings and as the 'current occupier of the shoes of the late Thea King in his championship of British clarinet music'. His account of Finzi's Clarinet Concerto won Classic CD Magazine's 'Best Concerto Recording' Award and was selected as BBC Radio 3's recommended version in 'Building a Library', and his recording of Bax Sonatas was shortlisted for a *Gramophone* Award. This Toccata Classics release is the latest in a comprehensive recorded catalogue that has taken in the clarinet works of Alwyn, York Bowen, Holbrooke, Howells, Ireland, Cyril Scott and Stanford.

He has played concertos in major concert halls across Europe, from Mozart with the City of London Sinfonia in the Auditorio Nacional de Música, Madrid, to Finzi with the Zurich Chamber Orchestra in the Tonhalle, Zurich. In recent seasons he has appeared as soloist with the Bournemouth Symphony and Ulster Orchestras and the Scottish Ensemble, as well as making debuts in the USA (Virginia Symphony), Germany (Dortmunder Philharmoniker), China (Mozart on tour with the BBC National Orchestra of Wales), Ireland (RTÉ National Symphony Orchestra) and with the Symphony Orchestra of Sri Lanka in Colombo. He made his BBC Proms debut in 2011 in Simon Holt's double concerto *Centauromachy*.

Robert is a frequent guest of some of the finest string quartets in the UK as well as with the Auer, Mandelring and Skampa Quartets and the Swiss Piano Trio and has played chamber music across the globe,



from the USA and South America to New Zealand and China. His recording of Messiaen's *Quartet for the End of Time* with the Gould Piano Trio was praised by *BBC Music Magazine* as the 'best modern account' of this monumental work. He also appears on the Gould Piano Trio's recorded cycles of the complete trios of Beethoven and Brahms.

Lucy Gould, violin, studied at the Royal Academy of Music and Indiana University, Bloomington, with György Pauk and Josef Gingold. Courses at Prussia Cove, Yale Summer School and the Banff Centre for the Arts, working with Andras Schiff, Menahem Pressler and the Amadeus String Quartet were a major inspiration.

In chamber music she is best known as violinist of the Gould Piano Trio. From early success at the Charles Hennen in Holland and the inaugural Melbourne Competitions and shortlisted for the Royal Philharmonic Society Chamber Award, the Trio now boasts an impressive discography, with festival appearances at the Aldeburgh, Cheltenham, City of London, Bath, Edinburgh and Spoleto festivals and at the chamber concerts of 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 Queen's Hall, Edinburgh, Amsterdam Concertgebouw and the Brussels Palais des Beaux Arts, as well as recitals in Athens, Cologne, Paris and Vienna, and regular performances at the Wigmore Hall in London.

Lucy also performs regularly with Leon McCawley and David Pyatt, taking the opportunity to explore both the horn-trio and violin-sonata repertoire.

She has performed much of the concerto repertoire with orchestras such as the BBC National Orchestra of Wales, the Bournemouth Sinfonietta and the English String Orchestra. She regularly appears as guest leader of orchestras such as the City of Birmingham, BBC Philharmonic and BBC National Orchestra of Wales. She holds the position of principal second violin of the Chamber Orchestra of Europe and is a teacher at the Royal Welsh College of Music and Drama in Cardiff, where she lives with her husband, the clarinettist Robert Plane, and their three children. Lucy Gould plays a Joseph Guarnerius filius Andreae violin from 1703.

Mia Cooper has lived in Dublin since her appointment as leader of the RTE Concert Orchestra in 2006. She previously held principal positions with the Royal Philharmonic Orchestra and City of London Sinfonia, has appeared as



guest leader of many British symphony orchestras and freelanced with London's finest chamber orchestras and ensembles. Equally at home as a chamber musician, Mia has participated in chamber music festivals, in Ireland, the UK, France, India, and Lithuania.

Mia studied with renowned pedagogue Yossi Zivoni at the Royal Northern College of Music and continued her training at the Paris Conservatoire. She teaches violin at the Royal Irish Academy of Music.

David Adams, formerly Leader of the Ulster Orchestra, is now Leader of the Orchestra of Welsh National Opera. He has been Co-Artistic Director of the Goldberg Ensemble since 2003, and was tutor in violin at Royal Northern College of Music from 2000 to 2006.

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 with the Nash Ensemble, Endellion String Quartet, Gould Piano Trio and Hebrides Ensemble.

As leader of the Ulster Orchestra, David performed concertos and directed performances from the violin, and continues to pursue these roles with the Orchestra of the Welsh National Opera. David recorded the Beethoven String Quintets with the Endellion Quartet for Warner Classics in 2008 and has made several recordings with the Gould Piano Trio and Nash Ensemble.

David began his studies at the age of five with his father, the principal viola in the Hallé Orchestra. He continued his training with Malcolm Layfield at Chetham's School of Music and the Royal Northern College of Music and then in the USA with Zvi Zeitlin and Daniel Phillips.

Alice Neary, cello, enjoys a distinguished performing career, as both chamber musician and soloist. She has played concertos with many leading orchestras including the Baltimore Symphony, English Chamber, Israel Symphony, Liverpool Philharmonic, Scottish Chamber and Ulster Orchestras.

In addition to being a member of the Gould Piano Trio, Alice regularly plays with the Nash Ensemble and has appeared as guest cellist with Ensemble 360 and the Endellion, Elias, Heath, Sorrel, and Bingham quartets. She collaborates with the pianists Benjamin Frith, Gretel Dowdeswell and Daniel Tong. Regular visits to International Musicians Seminar at Prussia Cove, collaborating with such artists as Anthony Marwood, Lesley Hatfield and Daniel Phillips, provide on-going inspiration.



As winner of 1998 Pierre Fournier Award, Alice made her very successful debut at the Wigmore Hall, launching her career in the UK and abroad. Familiar to listeners of BBC Radio 3, she has performed at major festivals including Bath International, Santa Fe (USA) and Manchester International Cello Festival. Competition successes include 2001 Leonard Rose (USA) and 1997 Adam (NZ) International Cello Competitions, the Silver Medal in 1994 Shell/LSO competition and 1996 Royal Over-Seas League String prize.

Recording is also an important part of her career, both with the Gould Trio and as soloist. She draws particular satisfaction from the rediscovery of neglected works, including Tovey's Cello Concerto (released on Toccata Classics TOCC 0038) and his sonatas (in preparation) and the John Ireland Sonata. More mainstream plans include a CD of Mendelssohn Cello Sonatas.

Alice studied with Ralph Kirshbaum at the Royal Northern College of Music and, as a Fulbright scholar, with Timothy Eddy at Stonybrook, Long Island. Now much in demand as a teacher, Alice has been tutor in cello at the RNCM and Royal College of Music, and is at present mainly based at Royal Welsh College of Music and Drama, in her home city of Cardiff.

Alice comes from a musical family; her father is the organist and choir director Martin Neary, and she is married to the violinist David Adams. They have three lively children.

Alice plays an Alessandro Gagliano cello of 1710.

Benjamin Frith sought the guidance of Fanny Waterman and went on to win top prize in the Busoni International Piano Competition and was Gold Medal winner at the Artur Schnabel Piano Masters International Piano Competition, where he was also awarded the Chamber Music prize. He has subsequently enjoyed a varied career, playing concertos with such orchestras as the Israel Philharmonic, Halle and Warsaw Philharmonic, giving recitals at major festivals (Edinburgh, Aldeburgh) and coaching, mainly at the Royal Northern College of Music in Manchester. In recent years he has devoted much of his time to the chamber repertoire, principally as pianist in the Gould Piano Trio.

Throughout the latter half of his career he has had the good fortune to record much of the early-Romantic solo piano music for Naxos and a good deal of the late Classical and Romantic trio literature. His *Davidsbündlertänze* of Schumann was chosen as top recommendation by Radio 3.

Recent releases include Moeran's Third Rhapsody with the Ulster Orchestra and the Second Piano Concerto of Charles Villiers Stanford with the BBC National Orchestra of Wales. He recently completed a cycle of the John Field piano concertos and sonatas with a new recording of the 'Irish' Concerto (Scottish National Orchestra) which will be coupled with the Seventh Piano Concerto and Fourth Piano Sonata.



Recently compared to the Beaux Arts Trio by *The Washington Post* for their 'musical fire' and dedication to the genre, **The Gould Piano Trio** continue to bring the masterpieces of their repertoire to an ever-widening public. After winning the inaugural International Chamber Music Competition in Melbourne, the Goulds quickly established a worldwide reputation with many tours throughout Europe, the USA, South America, the Far East and New Zealand.

After their highly regarded rendition of James MacMillan's *Fourteen Little Pictures*, they commissioned a second piano trio from the composer, premiered at the Bath International Music Festival in May 2014 and subsequently toured in the UK. The Goulds have performed complete cycles of the Dvořák Trios at the Wigmore Hall and the Beethoven Trios at St George's Bristol; this 'live' Beethoven appears on the Somm label. The Gould Trio discography is far-reaching. Their Brahms cycle is unique in including both his early trios and those for clarinet and horn, and their exploration into the works of the late British romantics such as Bax, Ireland, Milford, Scott and Stanford (on Chandos and Naxos) has been well received.

The Trio have always found the space in their musical lives to coach, principally at the Royal Northern College of Music and the Royal Welsh College of Music and Drama, where they hold residencies. Their outreach work with schoolchildren and in the community brings a sense of added communication and perspective to their outlook. Of particular pride is the creation of the Corbridge and the RWCMD Festivals by the Gould Piano Trio with clarinetist Robert Plane, where collaboration with guest artists refreshes their musical inspiration.



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The revival of interest in the music of Robin Milford (1903–59) has largely bypassed his exquisite chamber music, an omission this recording seeks to redress. It presents some of his most attractive compositions for chamber forces, showing his very personal – and very English – combination of melodic freshness, elegiac lyricism and echoes of folksong.



ROBIN MILFORD Chamber Music

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| 1 <i>Phantasy Quintet, Op. 33, for clarinet and string quartet</i> (1933): <i>Adagio di Molto</i> 11:29 | 7 <i>Lyrical Movement for clarinet and piano, Op. 89</i> (1948): <i>Allegretto</i> 6:39 |
| 2 <i>Idyll: Under the Greenwood Tree, Op. 57, for violin and piano</i> (1941): <i>Con moto</i> 5:04 | 8 <i>Prelude for violin, cello and piano, Op. 92</i> (c. 1948):* <i>Andante</i> 3:57 |
| Trio in F major, Op. 87, for clarinet, cello and piano (1948) 18:06 | Sonata in D major, Op. 77, for violin and piano (1945) 20:57 |
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| | TT 69:31 |

Robert Plane, clarinet **1, 3–5**
 Lucy Gould, violin **1, 2, 9–12**
 Mia Cooper, violin **1**
 David Adams, viola **1**
 Alice Neary, cello **1, 3–5, 6**

Benjamin Frith, piano **2–7, 9–12**
Gould Piano Trio 8
 (Lucy Gould, violin; Alice Neary, cello;
 Benjamin Frith, piano)

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TOCCATA CLASSICS
 16 Dalkeith Court,
 Vincent Street,
 London SW1P 4HH, UK

Tel: +44/0 207 821 5020
 E-mail: info@toccataclassics.com

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