



# Parry

The Complete  
Music for String Quartet

QUARTETS 1, 2 & 3 • SCHERZO IN C



ARCHAEUS QUARTET

Sir Charles Hubert Hastings

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## CD 1

### Quartet no. 1 in G minor

1. i Allegro con fuoco 5:33
2. ii Andante 7:06
3. iii Allegro vivace 6:49

### Quartet no. 2 in C major

(ed. Jeremy Dibble)

4. i Larghetto – Allegro di Molto 8:26
5. ii Andante espressivo 6:10
6. iii Scherzo (Allegro con brio) 2:51
7. iv Finale (Vivace) 7:16

Total playing time: 44:15

## CD 2

### Quartet no.3 in G major

(ed. Michael Allis, pub. Fentone Music Ltd)

1. i Allegro 9:03
2. ii Andante 6:24
3. iii Allegro molto 7:10
4. iv Allegro moderato 9:41

### 5. Scherzo in C

(ed. Jeremy Dibble) 4:57

Total playing time: 37:23





*Parry (on the right) at Christ Church Oxford 1866*

It was as an undergraduate at Exeter College, Oxford, in the second half of the 1860s, that the young Hubert Parry was drawn to the composition of chamber music. At home, at Highnam Court near Gloucester, there may have been some domestic instrumental music. His father played the horn and his older brother, Clinton, was a capable cellist (having played before the Prince of Wales at Oxford). At Eton Parry spent much of his later years there studying for his B.Mus. degree under Sir George Elvey and gained his degree in his last term at school before he entered Oxford (he remains the youngest successful candidate for the degree). While he was at Oxford in December 1866 to take his written examinations for the B.Mus., he was also invited to the home of the Donkin family. William Fishburn Donkin was Savilian Professor of Astronomy at Oxford and spent much of the last three years of his life working on the science of acoustics. Donkin was well known for his amateur musical enthusiasms which he shared actively with his family. Many of them, including William, were string players and they would often play quartets at their home in Broad Street, Oxford. This proved to be a popular meeting place for many local musicians including the university's Heather Professor of Music, Frederick Ouseley, John Stainer, organist at Magdalen College, and James Taylor, organist of New College and a fine pianist. On being introduced to this Oxford 'salon', Parry met Ouseley and Stainer and heard the Donkin family quartet play one of Ouseley's quartets specially written for them.



*William Donkin*

On entering Oxford in January 1867, the academic focus of Parry's studies was law and modern history, although it is evident that music must have occupied an equal amount of his time there. Chamber music at the Donkins' home and that of Taylor spurred him into the composition of quartet music of his own, especially throughout May of 1867, and his string-playing fellow students also offered to try out his music. By 16 June he had completed the first two movements of his Quartet No. 1 in G minor and the following day he began work on the finale. The quartet was probably completed in draft form during the summer while Parry was in Stuttgart taking lessons in orchestration from Henry Hugo Pierson, an English composer who had voluntarily exiled himself in Germany. What Parry learned from this experience helped him in the scoring of his quartet which occupied him during much of October and November.

The stylistic model for Parry's First Quartet was undoubtedly Mendelssohn. The German master's quartet repertoire was certainly a favourite of the Donkin quartet and Parry heard several works at the 'salon' meetings. It is evident from the manuscript (now in the Bodleian Library, Oxford) that the first movement, marked 'Allegro con fuoco', was worked on in August 1867 in Stuttgart while Parry was studying with Pierson, though the completion of the movement is dated 'Oct 30 1867, Oxford' when he returned to university. In the first movement one is reminded of the same rhythmic dynamism and passion heard in Mendelssohn's Quartet in F minor Op. 80. The handling of sonata form is competently executed though of a slighter stature than Mendelssohn's in terms of its thematic



*Parry at Oxford c. 1867*



*Parry at Oxford c. 1870*



expansiveness, resembling more the classical models of Mozart and Haydn. Nevertheless, even in this early context, Parry was not afraid to experiment with new material in his development, and the nature of his recapitulation of ideas is far from conventional. Note, for example, how Parry gives us a false reprise of the opening material (in the dominant, D minor) before presenting the second subject in G major. The first subject then returns in G minor and with it is appended the new material from the development. For this Parry must have been a student not only of Mozart, Haydn and Mendelssohn but also of Beethoven, Schubert and Spohr. The slow movement, in E flat major, dated 'Oxford Nov 5<sup>th</sup> 1867', is a lyrical essay showing some flair for lyrical recomposition (note how many times the opening melody returns in different forms, pitch levels and harmonisations). The finale, the most substantial of the three movements of the quartet, was written at Highnam (the Parry's family seat near Gloucester) in October, though not finished until 17 November 1867 in Oxford. Much more technically demanding, the movement is set in G major and shows Parry's growing powers for counterpoint, a technique especially appropriate to the string-quartet idiom. This is particularly conspicuous in the longer developmental phase of the movement where Parry, quite unexpectedly, inserts a slower, more pastoral section in 12/8 (marked 'Poco meno mosso') in the subdominant, C major. This unprecedented move provides an unprecedented intermezzo before the finale resumes using its original tempo with a truncated recapitulation.

Parry carried on sketching quartet material after the completion of the Quartet in G minor, though the Quartet No. 2 in C major (marked 'Zweite

Quartette/C dur' in the manuscript) was not begun, according to his diary, until 9 April 1868. More ambitious in design, this new work was conceived in four movements. The first movement to be written was the Scherzo, a lively fugue in 6/8 with a more poetic trio in C major which was completed on 25 July 1868. The reprise of the fugue is shorter but more compressed in its use of 'stretto' (combining both the original version of the subject and its inversion). The first movement, finished on 3 August at Highnam, was written as a love letter to Maude Herbert, his childhood sweetheart (Maude's name is written in secret code at the end). After a ruminative introduction in C minor, marked 'Larghetto', the sonata 'Allegro di molto' springs forth with joy, agility and optimism. Much larger and more confident in scope, the constituent parts of Parry's sonata structure are more organic and generous in their invention. This is particularly the case with the more extensively worked development and a much modified recapitulation (which begins obliquely in the subdominant). The 'Andante espressivo' in 6/8 was also finished at Highnam in August and is, like its counterpart in the First Quartet, a poetic essay, probably inspired by the awakening of his love affair with Maude. At the end of August Parry spent ten days at Wilton House, the home of Maude's family, the Pembrokes. It was a memorable time when he and Maude were photographed together 'to cement the bond of unity between us' as he confided to his diary. In September of 1868, Parry witnessed the first performance of his *Intermezzo religioso* for orchestra at the Three Choirs Festival under the baton of S. S. Wesley, after which he concentrated on the quartet's finale which was finished on 6 October. During this time Parry had been exchanging love letters with Maude, in the hope that their feelings were



*Parry at Wilton House with Lady Maude Herbert, his future wife*

mutual. On the afternoon of completing his finale, a letter arrived from Maude's sister Mary. 'Hope dawned upon me,' he wrote in his diary, 'and an object in life I never felt before.' It is possible to conjecture, therefore, that in the restive pages of Parry's last movement (which is, again, structurally unconventional), we hear something of the composer's agitation. As it transpired, when the liaison between Parry and Maude was discovered, it was met with unequivocal disapproval and the couple were forced to meet clandestinely through go-betweens.



*Edward Dannreuther c. 1900*

After the completion of his Second Quartet, Parry thought little of chamber music as he devoted himself to his degree and then to his work at Lloyd's Register of Shipping where he worked from 1870 until 1877. Proving to Maude's family that he was able to support her, he married her in London in 1872. After an abortive request to take lessons with Brahms in Vienna, Parry was introduced to Edward Dannreuther in 1873 who lived and worked at 12, Orme Square, Bayswater. Dannreuther, only four years Parry's senior, was one of the most progressive of musicians in London at that time. Wagner's champion in England, he did much to popularize Wagner's music in England through the London Wagner Society and also by hosting the composer during his visit to London in 1877. A brilliant concert pianist, he gave the first English performances of concertos by

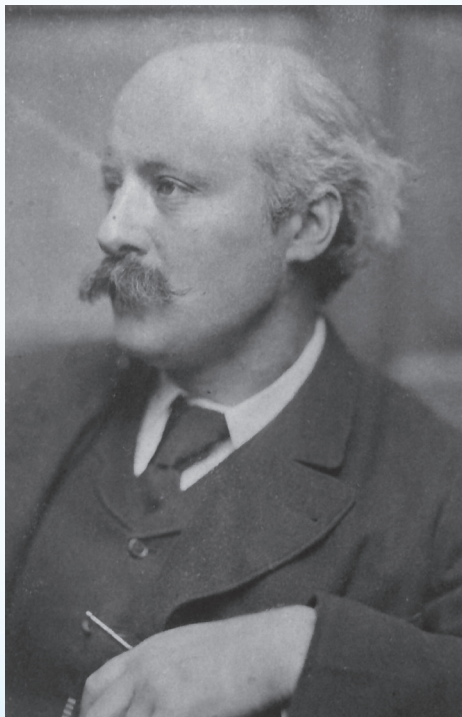
Grieg, Liszt (in A), Tchaikovsky (in B flat minor) and Scharwenka (in B flat minor) and would also premiere Parry's own virtuoso concerto in F# major in 1880. Originally Parry went to Dannreuther for piano lessons but very soon the two men began to engage in serious intellectual discussion about the new music of the day. One of the foci for Dannreuther's own remarkable talents was his concerts of chamber music, held in the studio at 12, Orme Square which began in 1876 and continued annually until 1893. These concerts were extraordinary for their range of contemporary works in which Dannreuther featured as the central pianist in music by Brahms, Wagner, Grieg, Dvořák, Tchaikovsky and Liszt. Such an auspicious platform was perfect for the performances of Parry's chamber works, most of which received their premieres at Orme Square. Among this rich corpus of works was the String Quartet No. 3 in G major. Composed mostly in 1878, it received its first hearing at Orme Square on 26 February 1880 with Henry Holmes and Alfred Gibson (violins), Carl Jung (viola) and Jules Lasserre (cello). Much larger in scale than his two earlier quartets, this work reflects the composer's full assimilation of modern German techniques of organicism in its much expanded musical structures, composite thematic material and more complex polyphony. This can be felt at once in the earnest first movement, particularly in the much recomposed recapitulation, and in the modified Rondo-Sonata form of the finale where the reordering of thematic material in the reprise makes for a highly unconventional design. The best received of the four movements was the second, which, with its expansive melody for the first violin, provided some relief from the restlessness of the first movement. The secondary material, by contrast however, is much more agitated

rhythmically and looks ahead to the 'death's head' Scherzo, as Parry described it, 'with gleams of hope in it'. This movement owes its rhythmic dynamism to the compelling dotted rhythms first introduced by the viola's resonant lowest string, and the devilish atmosphere is enhanced by the persistent tritones (C-F#) which pervade much of the austere harmony. This is tempered by the less acerbic trio which is an attractive waltz in E flat. We are reminded of this contrast even more with the 'memory' of the waltz material when it returns towards the end of the movement in the Neapolitan minor (E minor), a tonal shift which foreshadows the dramatic use of the Neapolitan in the inexorable coda.

The date of the Scherzo in C major is uncertain and, with several sections of blank bars for some of the instruments, it was left among a collection of unfinished movements in the Bodleian Library. These bars have been completed by Jeremy Dibble for this recording. A quizzical, 'will-o'-the-wisp' movement, it hovers tantalizingly between C major and A minor, a subtlety echoed by the shifting accents which disrupt the sense of metre. The more sonorous trio, in F major, makes a virtue of Parry's affinity for rich diatonic dissonance which is evident in the memorable progressions of the opening thematic idea.

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The assistance of Professor Jeremy Dibble is acknowledged in the preparation of this recording, both for his advice on the sources of the quartets, and his editions of the String Quartet No. 2 and the Scherzo in C major.



*Parry aged about 35 years (c. 1883)*





## ARCHAEUS QUARTET

Ann Hooley, Rosemary Lock – violins  
Elizabeth Turnbull – viola  
Martin Bradshaw – cello

The Archaeus Quartet is a well-established group, formed in 1990, which has enjoyed a busy schedule from its very first season, performing in music clubs and arts centres throughout the UK and at the Wigmore Hall and Purcell Room in London. The group has toured in Europe and played at festivals including Warwick, Greenwich, King's Lynn, Wooburn and at the ICA in London.

As well as performing from an extensive traditional concert repertoire, the Archaeus has a strong commitment to the performance of rarely heard but high quality works of the 20th Century. Premieres include Ruth Crawford Seeger's Piano Quintet, Antonin Tucapsky's String Quartet, the London premiere of Leonard Salzedo's 7th Quartet, and world premieres of his 8th and 9th Quartets.

*"After I had heard my 7th String Quartet played by the Archaeus Quartet on October 30th last year I was so pleased with their performance that I decided to write a new quartet especially for them. I started it on October 31st and completed it exactly five weeks later, on December 5th."*  
Leonard Salzedo

This work received its premiere at the Wigmore Hall in June 1995 when the Archaeus made its highly successful London debut. Their fruitful friendship and collaboration with Salzedo resulted in two further Quartets and the Sonata for Violin and Viola.

CD recordings include the Quartet by Minna Keal; Quartets by York Bowen with the Quintet for bass clarinet with Timothy Lines; Quartets by Ethel Smyth, Amy Beach and Susan Spain-Dunk; Leonard Salzedo; and Quartets by Cyril Scott.

All five CDs have been received with critical acclaim. The recording of Salzedo's Quartets and the Sonata for Violin and Viola (performed by its dedicatees Ann Hooley and Elizabeth Turnbull) and released on Dutton Epoch (the recording produced by Mike Purton with Tony Faulkner as Recording Engineer), was selected as Editor's Choice in the Gramophone Magazine.

The Archaeus plan to complete recording the Quartets of Leonard Salzedo with MPR. The first of these next CDs, comprising Quartets 1 & 5 and the world premiere of no.10, is soon to be released.

The aspiration to play the complete Beethoven Quartets has always been important to the Archaeus. Having performed this cycle in Oxford, Cumbria and London in the late 90s the group is now giving further cycles in Eastbourne, Salehurst and Brighton.

For many years the Archaeus had a strong association with Trinity College of Music in London where the members regularly coached chamber music. The group has also been invited to coach and perform at established summer schools such as Beauchamp House, and the Dartington International Summer School. There, in 1995, the Quartet performed Schubert's *Rondo* with Ruggiero Ricci. The Archaeus also ran its own Chamber Music Course in the Channel Islands.

In its early days the Quartet received regular coaching from William Pleeth and worked closely with Eli Goren and Sandor Devich.

The Quartet's repertoire is also extended to include quintets and sextets. The Archaeus has had the privilege of collaborating with many esteemed artistes including Thea King, Timothy Lines, Ruggiero Ricci, Philip Fowke and several fellow cellists and viola players. In April 2013 the Archaeus gave the UK premiere of Csaba Erdelyi's exciting arrangement for string sextet of Mozart's "Sinfonia Concertante" K364.

[www.archaeusquartet.co.uk](http://www.archaeusquartet.co.uk)

Artists: The Archaeus Quartet  
Venue: St. Mary the Virgin, Salehurst, East Sussex  
Dates: 14th – 16th November 2017  
Producer: Mike Purton  
Recording Engineer: Tony Faulkner  
Editing: Mike Purton, [www.mikepurtonrecording.com](http://www.mikepurtonrecording.com)  
Recorded at 24/96 resolution  
Design: Hannah Whale, [www.fruition-creative.co.uk](http://www.fruition-creative.co.uk)

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