



Clive Osgood

CHAMBER WORKS

Tippett Quartet

TRACKLIST

String quartet in A minor (2023)

- | | | |
|---|----------------------------|------|
| 1 | Allegro vivace | 4.53 |
| 2 | Adagio | 3.17 |
| 3 | Allegro moderato | 4.23 |

Piano Quartet in C (2018)

- | | | |
|---|---------------------|------|
| 4 | Prelude | 2.09 |
| 5 | Menuetto | 3.20 |
| 6 | Sarabande | 6.16 |
| 7 | Gigue | 1.38 |

Incidental music from

A Midsummer Night's Dream (2017)

- | | | |
|----|---------------------|------|
| 8 | Overture | 1.48 |
| 9 | Nocturne | 2.46 |
| 10 | Bergamask | 1.12 |

Piano Trio in G (2013)

- | | | |
|----|---------------------------|------|
| 11 | Allegro giocoso | 5.05 |
| 12 | Romanza | 4.54 |
| 13 | Finale | 4.00 |

Sonata for Flute, Violin,

Cello and Piano (2011)

- | | | |
|----|--|------|
| 14 | Sonata for Flute, Violin,
Cello and Piano | 5.51 |
|----|--|------|

Tresillo for piano quintet (2008)

- | | | |
|----|--------------------------------------|------|
| 15 | Tresillo for piano quintet | 4.30 |
|----|--------------------------------------|------|

Cello Sonata in C (2006)

- | | | |
|----|----------------------------|------|
| 16 | Allegro | 3.55 |
| 17 | Lento tranquillo | 5.27 |
| 18 | Allegro vivace | 3.47 |

Flute Sonata (2004)

- | | | |
|----|-----------------------------|------|
| 19 | Allegro spirito | 2.24 |
| 20 | Andante cantabile | 4.45 |
| 21 | Con molto | 2.25 |

Total running time 78.52

PROGRAMME NOTE

Introduction

These pieces, based largely on the compositional frameworks of great 18th-century chamber music including the string quartet and piano trio, have also been inspired by my love of more recent musical ideas and styles. My ideal is a fusion of old and new, where the music is both grounded in a definable structure and given the melodic, rhythmic and harmonic freedom to appeal to a broad spectrum of performers and listeners – I enjoy the challenge of fusing ideas and styles together into something that is both approachable and accessible. It's not about creating something entirely new, but about finding and sharing a voice that has become so much a part of me, and of my musical journey.

String Quartet in A minor (2023)

Modelled on a Classical three movement quartet, this work begins with an *Allegro vivace* using driving syncopations and a lyrical melody. This is followed by a dark and brooding *Adagio* with a melodic ostinato pervading much of the movement. The work concludes with an expressive theme and five variations of increasing intensity.

Piano Quartet in C (2018)

This work is structured in the manner of a Baroque suite. A short opening

Prelude is followed by a lively *Menuetto* that makes extensive use of its opening motifs. A central *Trio* section offers a calm variant on the same motif. The *Sarabande* is the longest movement within the quartet and provides the heart of the work. The opening theme, beginning on the lowest notes of the viola, is used in counterpoint to other melodies as the movement progresses. The sombre mood of this movement is then dispelled instantly by the lively *Finale*, a short gigue in fugal form.

PROGRAMME NOTE

Incidental music from A Midsummer Night's Dream (2017)

These three short pieces for string quartet appear within key moments of the one-act opera of *A Midsummer Night's Dream* and highlight the three sets of characters within the play; the fairies, the lovers and the mechanicals. The *Overture* alludes to the world of the fairies as well as Bottom's comic appearance as an ass.

The *Nocturne* provides a suitable interlude to the lovers' slumber, while the *Bergamask* provides a celebratory dance towards the end of the play.

Piano Trio in G (2013)

The sunny three-movement work uses classical textures and structures as well as jazz-inspired rhythm and harmony. The work, written and dedicated to the composer's first child, Emily, also features a lullaby within the second movement *Romanza*. The finale opens

and closes with a lyrical theme shared by both string instruments. This is framed around a busy *presto* with the cello chasing at the heels of the violin over a busy piano part.

Sonata for Flute, Violin, Cello and Piano (2011)

Written in 2011 for the Alaurus Ensemble, this short work for the unusual combination of flute, violin, cello and piano is a light-hearted divertimento with its three connected movements giving a certain a twentieth century French flavour! A brief *intrada* leads to a triple time 'soirée' before bursting into a lively dance in seven time.

Tresillo for piano quintet (2008)

Tresillo is the name given to a common rhythmic pattern used in Latin American music, of three notes in duple metre. It is used in this piece in every bar of the initial

twelve-bar theme and then extensively throughout the following ten variations. Other themes grow from this, such as an ascending lyrical idea first played by the second violin, then taken up by piano and shared throughout the ensemble. The *tresillo* rhythm gradually disappears within the middle variations before asserting itself in the seventh variation and is then maintained until the end. The initial 'theme' returns to close the piece.

Cello Sonata in C (2006)

This sonata, in three movements, makes extensive use of the distant harmonies of C major and F-sharp major. The two chords are initially layered together as a chordal theme on the piano accompanied by whole-tone pizzicato scales on the cello. This thematic idea is transformed at the end of the first section. The movement ends quietly with the cello at the bottom of its range.

PROGRAMME NOTE

The tranquil central movement starts in stillness before opening out with a melody of rising intensity. In contrast to this, the final movement starts with a lively cello theme punctuated by piano notes. This energetic *Allegro vivace* outlines the same distant harmonies as the opening movement. A waltz-theme contrasts with the opening idea and is also used to draw the sonata to a powerful ending.

Flute Sonata (2004)

This lyrical three-movement work begins with a lively *Allegro spirito*. This is followed by an expressive 'song without words' movement. The lyricism is then maintained in the final movement that opens with an almost folk-like melody. This later asserts itself with a closing flourish.

Clive Osgood

BIOGRAPHIES



The **Tippet Quartet** have performed and broadcast throughout the UK, Europe, Canada and Mexico, and their broad and diverse repertoire highlights the ensemble's unique versatility. They have an impressive catalogue of recordings and have given numerous world and UK premieres.

In 2011 the quartet celebrated the anniversary of the iconic film composer Bernard Herrmann with a series of concerts and radio broadcasts, and can be heard as featured artists on the film *Knives Out* and *Glass Onion*.

In 2023 they celebrated their 25th anniversary with the release of the complete Korngold Quartets to great acclaim. It was Chamber CD of the Month in BBC Music Magazine and also included in The Times and The Sunday Times Top 10 Classical Recordings of the Year.

More at [tippetquartet.co.uk](https://www.tippetquartet.co.uk)

BIOGRAPHIES

British flautist **Lisa Friend** has gained recognition as a soloist, chamber musician and recording artist. She has appeared as a soloist with the Philharmonia Orchestra, Royal Philharmonic Concert Orchestra, Mozarteum Orchestra Salzburg (Mozart Week, Salzburg),

City of Prague Philharmonic and Royal Liverpool Philharmonic Orchestra. She recently performed as a soloist with the Royal Philharmonic Concert Orchestra at the London Palladium for Scala Radio's 'Classics at Christmas' in November 2023.

[More at lisafriend.com](http://www.lisafriend.com)



BIOGRAPHIES

Pianist **Lynn Arnold** is well-known for her collaborative musicianship and for her commitment to advocating and performing British music. Recognised for the breadth, scope and depth of colour of her interpretations, Lynn performs frequently both across the UK and

internationally as a chamber musician, soloist and accompanist.

She is Staff Accompanist at the Royal Academy of Music, Junior Department and regularly records and performs with The Tippett Quartet.

[More at lynnarnold.co.uk](http://www.lynnarnold.co.uk)



BIOGRAPHIES

Clive Osgood studied Music at Bangor University before completing a Master's degree in Musicology at Cardiff University. After teacher training in London, he spent a year as an organ scholar at Salisbury Cathedral. More recently he completed a second Master's degree in Composition at the University of Surrey.

His written output includes a variety of music for choirs, orchestras and chamber groups. Choral music constitutes the largest part of his work and he has a particular interest in church music.

Clive's music is in the classical tradition – injected with elements of jazz harmony and the rhythmic vitality of Latin American music. He is currently Director of Music and Organist at the Parish Church of St Bartholomew's in Haslemere, Surrey and teaches 'A' Level Music at Reed's School, Cobham.

[More at cliveosgood.com](http://moreatcliveosgood.com)



CREDITS

Clive Osgood

CHAMBER WORKS

Performed by the Tippett Quartet

Lisa Friend (flute) and Lynn Arnold (piano)

with John Mills (violin), Jeremy Isaac (violin),

Lydia Lowndes-Northcott (viola) and Bozidar Vukotic (cello)

Recorded at

St George's Church, Harrow on the 5th of July 2023

Engineer

Adaq Khan

Producer

George Richford



Design

Mike Cooter

Executive Producer

Adrian Green

Cover photograph Clive Osgood

Tippett Quartet photograph Cathy Pyle

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