



Lawrence Rose

# STRING QUARTETS

Tippett Quartet



## Tracklist

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### Danses pour Quatuor: Op. 5

1	i	Rigaudon . . . . .	3.26
2	ii	Sarabanda (quasi ciaccona) . . . . .	6.16
3	iii	Walzer . . . . .	4.26
4	iv	Tango (quasi habanera) . . . . .	5.19
5	v	Blue Foxtrot . . . . .	6.32
6	vi	Invention . . . . .	4.57

### String Quartet No. 4: Op. 33

7	i	Andante – poco meno mosso – tempo 1 . . . . .	8.10
8	ii	Allegretto . . . . .	5.02
9	iii	Adagio . . . . .	9.32
10	iv	Allegro . . . . .	3.50
11	v	Moderato . . . . .	10.02

Total Running Time . . . . . 67.37

## Programme Note

Both the works on this disc take inspiration from musical traditions of the past but these have been adapted into new or different guises. The composer feels strongly that because of their perfect inner logic there is still a place for old-established musical forms and that they remain valid and worthy of permanent respect.

### Danses pour Quatuor: Op. 5 (2007, revised 2024)

By the end of the Baroque era stylisation of the dance suite as a genre had reached its apotheosis. The emphasis had gradually moved from dancing to listening which allowed for sophisticated musical elaboration and refinement.

*Danses* had its inspiration in the Baroque genre but there the similarity mainly ends. There is no introductory overture or prelude. Instead, the work concludes with an Invention. The selected dances span a long period of history and emanate from various countries but the musical style is consistent. They appear in historical sequence.

**i Rigaudon** The *rigaudon* was a moderately quick and cheerful folk dance from southern France in duple time which

gained popularity at court after Lully's death (1687) and was danced in several of Rameau's operas. The pattern adopted here is A, B, A. Section B is in a slower tempo and includes playing *sul ponticello* giving a veiled, mysterious effect.

**ii Sarabanda (quasi ciaccona)** The *saraband* had a chequered history settling in the Baroque era in France and Germany into a slow, majestic, triple time form with an accented dotted note on the second beat. The *chaconne* was a continuous variation form of the Baroque era often in an eight-bar pattern. It was originally based on the chord progression of a late sixteenth century dance which was imported into Spain and Italy from Latin America and usually set in triple time. Here the Franco-German style of the *saraband* is used but cast in the

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variation form of a chaconne without the chord progression. After the first statement there are seven variations, with variations one, two and three repeated as a group before the commencement of the remaining variations.

**iii Walzer** The most popular ballroom dance of the nineteenth century had obscure origins tied to the history of other triple-time dances from Germany. The waltz was frowned upon in some circles on medical grounds (too fast!) and on moral grounds (too intimate!). *Walzer* is cast in sonata form without the standard classical key relationships. The exposition is repeated but not verbatim, and the development makes use of material from all three subjects. The recapitulation again is not a verbatim repeat of the exposition and culminates in a gentle, hesitant coda.

**iv Tango (quasi habanera)** The tango is believed to have originated in the slums of Buenos Aires in the late nineteenth

century and was heavily influenced by the Cuban habanera then in vogue. Both are in duple time. The tango is a passionate dance characterised by almost violent movement and abrupt rhythmic and dynamic contrasts and is sometimes interrupted by sudden, dramatic pauses. Here the dance is set in an A, B, A form with various themes within each of the three sections. At times typical rhythms from both tango and habanera are combined or employed separately. Again, there is some playing *sul ponticello*, this time to evoke the sound of the *bandoneon*, a type of accordion frequently used as an accompanying instrument for the tango. When section A returns, its themes do not necessarily appear in the same order. At the end it seems as though the dance is to start all over again but the dancers are exhausted and gradually come to a halt.

**v Blue Foxtrot** The foxtrot originated in the USA in about 1913 as a social dance in duple time. It eventually encompassed many step patterns and engendered

new variants such as the slow blues. After a two-bar introduction and one silent bar, the dance commences with an eleven-bar theme for viola accompanied by pizzicato cello in a bluesy style. The theme is characterised by the twelve-note principle without being strictly serial. There follow seven loose, bluesy variants each growing out of its predecessor and occasionally extended into twelve bars, one of these variants featuring triple-stop banjo-style pizzicati for both violins. The dance then starts again at a different pitch but ends after the third variant.

**vi Invention** This is not a dance as such but an original product of the imagination implying no particular musical characteristics. The intention here was to celebrate the spirit and rhythmic exuberance of dance generally and also to import a retrospective on all the preceding dances in that fragments from each are included in no particular order and mostly, heavily disguised. A feature of *Invention* is that most bars are in the irregular time of

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7/8 or 5/8 interspersed with regular 4/8 and 6/8 bars. It starts with a twelve-bar introduction which later re-appears twice, slightly varied, as a sort of interlude. Of all the extant dances included in *Dances*, the waltz has been with us the longest and perhaps for that reason *Invention's* reminiscences of *Walzer* are more frequent and it forms the principal basis of the coda.

### String Quartet number 4: Op. 33 (2024)

Unlike *Dances pour Quatuor* this is absolute music the essence of which is organic growth through development or transformation. It is cast in five more or less continuous movements, adopting overall an arch-like shape as sometimes favoured by Bartók.

#### First movement:

##### Andante – poco meno mosso – tempo 1

The piece opens with a two-bar phrase, rather like an inhalation of breath followed by an exhalation. (It is

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to feature a few more times at various stages of the work.) A three-note rising motif is then tossed from instrument to instrument, sometimes expanded or contracted in note values. These transformations culminate in two variants of the opening phrase but then continue through to a more relaxed second group of themes (*poco meno mosso*) featuring some upper range writing for all instruments. The relaxation is subsumed into a period of agitation prior to another more prolonged inhalation/exhalation which prefaces the development section. This, unusually, takes up the rest of the movement. What may appear to be the start of a recapitulation is in fact a continuation of the development/transformation referred to earlier. The cello starts things off at this point (tempo 1) by re-presenting its own material from the fifth bar as a fugue subject. The fugue proceeds with voicings and countersubjects (some of them developments of earlier material) through to the end which is marked

by the opening phrase twice over and passing immediately into:

### **Second movement: Allegretto**

This is a scherzo in three sections, a little similar to a slow waltz in that it presents a chain of melodies through the first two of them. Considerable rhythmic flexibility prevents this from being a true waltz. The return of the first section in its original key prefaces a development of both the earlier sections. There is a gradual slowing into:

### **Third movement: Adagio**

This lyrical and tender outpouring continues the general concept of development/transformation by commencing with a four-note rising motif, passing it from instrument to instrument and expanding and developing it. The process is punctuated by passages of rising pitch and tension, each one different from its predecessor and two of them reaching a dissonant climax. There are moments featuring new material,

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for example: keening violins, strange unearthly musings, or all four instruments playing pizzicato. The pattern of motif plus punctuation keeps recurring however, until the end is reached by a softening into the next movement which follows after a short break.

### **Fourth movement: Allegro**

This is another scherzo, but quite different in musical character from the earlier one. There is continuous, seamless invention and development and it is more mercurial and less dance-like featuring considerable rhythmic change before a somewhat sudden ending. There is a short break before:

### **Fifth movement: Moderato**

It is appropriate that, after another all-instrument intake and out-take of breath, this movement should act as a counterbalance to the first. The cello starts a lengthy fugue although it is not to be in the highly developed Baroque form. There is no exposition in which all four

voices present the subject. In fact the subject as a whole is only restated once, namely in the first violin's first entry. Even before the first statement is completed its first part starts to form the basis of an ongoing dialogue eventually involving all four instruments and suggesting, but not strictly utilizing, the fugal device of *stretto* (overlapping). Instead of incorporating episodes as found in a Baroque fugue, the movement, after the opening statements and development, is, after a pause, presented in eight seamless and contrasting sections which in fact echo procedures often found in Baroque episodes.

Each section is presented in a different key and in the main each has different characteristics, sometimes dramatic, sometimes calm and reflective but sometimes both. Two constants are counterpoint and the concept of growth via development.

## Biographies

**Lawrence Rose** born in England, 1943.

Rose studied violin from an early age and very soon developed an enthusiasm for composition, leading to the creation of some juvenilia. Other factors intervened, however, and Rose pursued a career in law. This did not completely prevent music studies and composing, and some seeds for later completed works were sown. Rose left the law in 2001 and took up composition apace. He has since completed thirty-one pieces, most of them after emigrating to Chicago.

Some are large-scale works, including five symphonies, three violin concertos, a concerto for orchestra and

a piece for double string orchestra. There is a body of chamber music including five string quartets, a piano quartet, a clarinet trio, a brass quintet, a string trio, a cello sonata and a violin sonata. As an antidote to Covid isolation he also completed a short work for two solo cellos in 2020. Performances of some of his chamber music have taken place in England. Rose has also completed *The Glory and the Dream* for soprano and orchestra, *Whimsical Profundities*, a song cycle for bass-baritone and chamber ensemble and *Missa pro Pace* for double choir, organ and piano.

[www.lawrencerosecomposer.com](http://www.lawrencerosecomposer.com)







## Biographies

The **Tippett Quartet** has performed and broadcast throughout the UK, Europe, Canada and Mexico, and its broad and diverse repertoire highlights the ensemble's unique versatility. It has an impressive catalogue of recordings and has 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 the quartet celebrated its 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.

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

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### Tippett Quartet

**John Mills** (Violin 1) **Jeremy Isaac** (Violin 2)  
**Lydia Lowndes-Northcott** (Viola) **Bozidar Vukotic** (Cello)

### Recorded

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