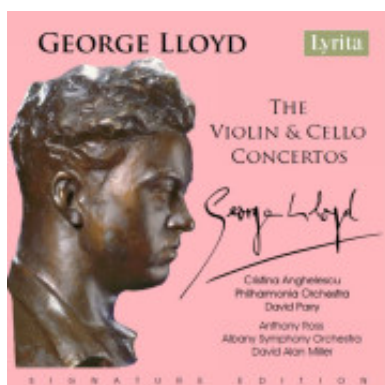


George Lloyd: The Violin & Cello Concertos



Catalogue Number: SRCD2422

Short Description

- available to download and stream from all Digital Platforms

It is significant that, when Lloyd turned his attention to writing concertante works for the violin, he avoided using full orchestral forces. His sensitivity to issues of balance and scrupulousness in scoring in his operas was matched by his determination that the solo instrument in his concertos should not be overwhelmed by thick orchestral textures. As he put it, 'I don't really like the relationship between the violin and the big modern orchestra... I hate to hear that poor little fiddle being totally swamped'.

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Description

Manufacturer: Wyastone Estate Limited, Wyastone Leys, Monmouth, NP25 3SR
Email: sales@wyastone.co.uk

"It is a little surprising that the two concertos for violin come late in Lloyd's career, the first from 1970 remained unperformed until this recording was made in 1998. The second was written for Manoug Parikian and was premièred in 1986, nine years after it was composed.

Lloyd did not want to pit the violin against the full orchestra, so each of the two concertos for violin is scored for just one family of instruments, number 1 by the wind and number 2 by strings. The first concerto begins with a movement which is lively and energetic, reminding me of Martinu and Francaix; it is written in a neo-classical style. The second movement begins contemplatively but soon becomes more fiery, while the third is gently jocular. The programme note says this movement is marked *Giocoso*, but the track listing has *Grazioso*.

The second violin concerto has four movements. At the head of the score is a quote – *with holy songs*

and dances, with blood-covered sacrifice or prayer, each in our way we give our offering Lord, – and the mood of the concerto is devotional, particularly in the two slower movements (the first and third). The finale, with its dotted rhythms perhaps refers to the quote's holy dances.

The cello concerto dates from 1997, a year before Lloyd's death and exploits the full range and colours of the instrument. I was struck by the brooding opening of the first movement and the long cantilena for cello which follows. The orchestra is modest and the concerto is in one continuous movement lasting 30 minutes.

The work is one of Lloyd's most tightly argued compositions with each section (there are seven) leading naturally from the one before. There are no heroic gestures to end the work, which fades gradually into quietness. The work was premièred in 2000 in Portugal and later that year performed in London." **Ronald Corp, *British Music Society***

"The first concerto is pleasant. There are open and optimistic sounds of Copland, the harmonic playfulness and technical cheekiness of Prokofieff, and hints of a Stravinsky romp. The playing by the violinist is excellent, with a gorgeous sound with shades of the Golden Era. By the second concerto we realize that this is one of the better composers of the 20th Century, full of expression and beauty and all the wonderful nostalgia we feel when our soul is exposed to something that moves it. The cello concerto is another good work, a little darker than the exuberant violin pieces, ending in a brooding way. The cello soloist has good command of the music-making." **KELLENBERGER, *American Record Guide***