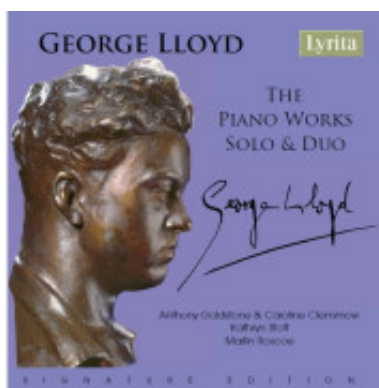


# George Lloyd: The Piano Works - Solo & Duo



**Catalogue Number: SRCD2423**

## Short Description

- [available to download and stream from all Digital Platforms](#)

'I just write what I have to write'. The artistic credo of George Lloyd conveys the directness and emotional honesty of his music. He wrote in a traditional idiom enriched by a close study of selected models, Verdi and Berlioz chief among them. His music is distinctive and written with integrity. There is a remarkable consistency to his output, most of which was created spontaneously and without the incentive of a commission. He was fortunate enough to discover his individual and versatile musical voice at an early age. The deceptively artless quality of his scores stems from a thorough grounding in composition techniques.

As a violinist, Lloyd was drawn to stringed instruments rather than the keyboard. His wife, Nancy had a very different attitude to the piano, however. Having been brought up listening to records of Alfred Cortot, among other great pianists, she had developed a genuine passion for the instrument. She was always urging her husband to write a piano concerto, but it was not until the early 1960s that those years of persuasion paid off and Lloyd wrote Scapegoat, the first of his series of four piano concertos.

Now the composer had overcome his previous aversion to the keyboard, as he put it, 'Suddenly, everything I thought of, I thought in terms of the piano'. From this dramatic change of heart emerged several works for solo piano. © Paul Conway

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## Description

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"Almost always. There is a sense of this music (rather its composer) fighting against precedent as regards idiomatic piano writing, for all that the outcome feels never less than effective and often much more so. The performances are highly sympathetic and often inspired – particularly Kathryn Stott with her contributions, though Martin Roscoe affords no mean insight and lucid pianism with his larger selection. The duo of Anthony Goldstone (much missed) and Caroline Clemmow is heard to impressive effect, but sound here could do with rather greater definition.

Is it recommended?

It is. Paul Conway's annotations feature many pertinent observations, while the solo items are recorded with ideal clarity and spaciousness. Not the first port-of-call for those new to George Lloyd, maybe, but a collection where several items warrant inclusion in the modern repertoire." **Richard Whitehouse, *Arcana***

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"To those unfamiliar with George Lloyd's music or biography, the difficulties and reverses that he suffered, both personal and professional, recall another composer of the previous generation, Ivor Gurney. However, Lloyd was more fortunate and despite the considerable problems he faced, produced an astonishing body of work which is still too little known...

The earliest of his solo pieces *An African Shrine* (1966) was also written for Ogdon and he both broadcast and recorded it for EMI. This is twentieth century British music at its most approachable. It is in the form of six linked sections with three recurring themes and lasts for 23 minutes. The variety of invention is remarkable and the performance by Martin Roscoe leaves nothing to be desired, being both committed and technically flawless... This is a delightful recording beautifully played and despite the fact that the recordings are of varying ages, the quality is uniformly excellent. Grouping all Lloyd's music for piano and piano duo is most useful, and Lyrita are to be commended for their commitment to releasing the complete recordings in a uniform edition in the course of this year." **Martyn Strachan, *British Music Society***