

SCHUBERT: PIANO QUINTET IN A MAJOR, D. 667
("DIE FORELLE/THE TROUT")

Performed by John Boyden's NQHO players, with Jonathan Higgins, piano



In celebration of John Boyden

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Schubert: Piano Quintet in A major, D. 667 (“Die Forelle/The Trout”)

Performed by by John Boyden's NQHO players:

*Robert Gibbs, Bozidar Vukotic, Daisy Spiers, Vera Pereira
with Jonathan Higgins*

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|----|------|---|--------------------------|
| 1. | I. | Allegro vivace | 13:37 |
| 2. | II. | Andante – Allegretto – Andante | 6:35 |
| 3. | III. | Scherzo: Presto | 4:06 |
| 4. | IV. | Theme and Variations (Andantino-Allegretto) | 7:35 |
| 5. | V. | Allegro giusto | 6:24 |
| | | | Total playing time 38:17 |

About this Album

This digital release is a companion to **John Boyden, A Celebration** and presents a new recording of Schubert's *Piano Quintet in A major, D. 667 ("Die Forelle/The Trout")*, performed by the New Queen's Hall Orchestra. *John Boyden, a Celebration*, has been produced in memory of one of the British music industry's most esteemed and celebrated individuals. These releases mark a lifetime in classical music - firstly in the recording industry as an executive and noted producer. John founded Classics for Pleasure, selling four million classical recordings in four years, no mean achievement. He then became the first Managing Director of the London Symphony Orchestra at a turbulent time in its history. He went on to found several independent classical record companies, and the New Queen's Hall Orchestra, dedicated to recreating performance styles of the early twentieth century.

John Boyden was opposed to the ever-noisier modern orchestra; he would, not incorrectly, point out the irony of the self-deafening orchestra. John was at the forefront of calling for concert hall design to be based on the classic Double Cube or Shoebox rather than



John & Lindsey Boyden, Valentine's Day 2017

the fashionable Vineyard design. He wrote (Musical Opinion, 2018)...

”we should be rid of the tyranny of the metronome in favour of the human pulse, and accept the freer guide to tempo found when seeing a work as a journey with the heart beating faster uphill, slower downhill, and moderately faster on the level.”

John Boyden

The indelible mark in the vibrant tapestry of British classical music left by John Boyden is one of innovation, passion, and unwavering dedication. Born on 14 September 1936 in Woolwich, London, to Frank Boyden, a trumpeter in the London Philharmonic Orchestra, and Agnes Yates, Boyden's journey through the world of music was destined for greatness.

After National Service in Malaya, where he was classed as “A First-Class Shot”, Boyden's journey unfolded at the hallowed grounds of the Oxford Street HMV. His love for music and entrepreneurial spirit led him to establish Philharmonic Records in Richmond, a venture that showcased his commitment to bringing classical music closer to the hearts of enthusiasts. This passion culminated in the creation of John Boyden Recordings, a testament to his prowess in editing master tapes and crafting a unique musical identity.

In 1967, Boyden embarked on a collaboration with Paul Hamlyn at the Music for Pleasure joint venture with EMI. This collaboration bore fruit with the birth of Classics for Pleasure, a sub-label that resonated with audiences worldwide, selling an astonishing 4 million copies in just four years.

A pivotal chapter in Boyden's illustrious career unfolded in April 1975 when he was

appointed as the inaugural managing director of the London Symphony Orchestra (LSO). His tenure coincided with the artistic leadership of chief conductor André Previn, a period marked by artistic differences within the board. Despite challenges, Boyden's impact on the LSO was undeniable, and his departure in October 1975 marked a turning point in his journey.

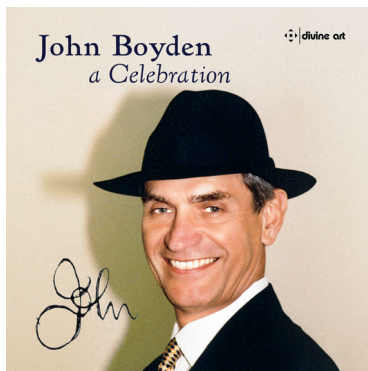
Undeterred, Boyden embraced a new role as a wordsmith for *Private Eye*, under the pseudonym Lunchtime O'Boulez. His wit and insight added a unique dimension to the realm of music journalism, showcasing his ability to navigate the complex interplay of art and criticism.

In 1976, Boyden embarked on a new sonic adventure with the launch of Enigma Classics alongside Peter Whiteside. A label that began with ten records, it swiftly gained acclaim and was acquired by WEA in 1978. Boyden's foray into musician management with the establishment of Manygate Management agency further solidified his role as a multifaceted force within the industry.

As the landscape of classical recordings evolved, Boyden remained true to his convictions. Disenchanted with the over-editing prevalent in contemporary orchestral recordings, he rekindled the spirit of the past by reviving the New Queen's Hall Orchestra in 1992. In doing so, he sought to preserve the traditions of the original orchestra, fostering a space where music could breathe, free from the constraints of excessive perfectionism.

John Boyden's legacy is not merely etched in the history of classical music; it resonates in the hearts of those who continue to be inspired by his tireless pursuit of artistic integrity. As we reflect on the life of this visionary, let us celebrate the enduring impact he left on the world of classical music.

Also available on CD only



Musical Opinion

“Although the choice of repertoire – just Beethoven and Schubert – does no more than scratch the surface of his recorded achievements, the artists chosen – John Lill and Ian and Jennifer Partridge – are twin marks of the quality of Boyden’s musicianship and abilities as a classical record producer.”

—Robert Matthew-Walker

The Classical Music Sentinel

“So, in the end, the reasons for buying this would seem to be either in recognition of Boyden’s life, or possibly nostalgia for the reissue, but finally for the chance to sample some highly rated, but under the radar classics of the earlier Romantic era.”

—Ian Orbell

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Produced by Tony Faulkner

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John Boyden 1936-2021

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