A portrait of Derek B. Scott, an older man with long, wavy white hair and a mustache, smiling. He is wearing a grey polo shirt. In the background, there is a record player with a vinyl record on the turntable and a CD case with a colorful striped cover.

Derek B. SCOTT

ORCHESTRAL MUSIC, VOLUME FOUR
DANCE SUITE NO. 1, OLD-TIME DANCES, OP. 46
DANCE SUITE NO. 2, THE 1960S, OP. 47
SERENADE, OP. 48

Liepāja Symphony Orchestra
Paul Mann

A FOURTH ALBUM OF MY ORCHESTRAL MUSIC

by Derek B. Scott

I was born in Edgbaston, Birmingham, in 1950 and came to music largely through the encouragement of my maternal grandmother, who was a pianist. Her grand-uncle, George Hope Johnstone, a friend of Edward Elgar, had been influential in the musical life of Birmingham as Chairman of the Midlands Institute and the Triennial Music Festival (one of his first commissions was Elgar's *The Dream of Gerontius* for the Birmingham Music Festival in 1900). I studied for a higher degree in composition at the University of Hull (1972–74) with Anthony Hedges, one of the leading composers of light music in the UK. During my early career in the 1970s, I was the co-founder and musical director of a contemporary chamber orchestra (Kanon), which was based in Hull but also performed at such nearby towns as Lincoln and Scunthorpe. I was awarded three national prizes for my compositions in that decade. I have written music for concert hall and theatre, including an operetta, *Wilberforce*, staged in Hull in 1983 as part of the 175th anniversary of the passing of William Wilberforce's Act for the Abolition of the Slave Trade (1807).

Having composed for performers ranging from the Northern Sinfonia to the Milton Keynes Chamber Orchestra in the 1970s, I began to experience doubts about the direction and purpose of my composing in the 1980s, especially since I had always been involved in popular music as well as concert music. I was in a rock band in my youth, and I played keyboards and sang with two dance bands in Hull. In 1985, I was singing professionally in London as a principal character in a jazz opera, *Prez*, based on the life of saxophonist Lester Young. At this time, I became absorbed in researching the cultural history of music and, in 1992, I was awarded a PhD in the sociology and aesthetics of music. In 2018, I was awarded an honorary doctorate by the Sibelius Academy. My books include *From the Erotic to the Demonic: On Critical Musicology* (2003), *Sounds of the Metropolis: The Nineteenth Century Popular*

Revolution in London, New York, Paris, and Vienna (2008), both published by Oxford University Press in New York, *Musical Style and Social Meaning: Selected Essays* (2010), published by Routledge in London, and *German Operetta on Broadway and in the West End* (2019), published by Cambridge University Press.

My first appointment as a Professor of Music was at the University of Salford in 1996. It was at that university, which pioneered degrees in Band Musicianship in the UK, that I composed most of my music for brass band, which included two symphonies for brass and percussion that were recorded by the Black Dyke Band in 2019. I continued to write orchestral music, and much of that can now be heard in the three previous volumes released by Toccata Classics.¹ In 2006, I was appointed Professor of Critical Musicology at the University of Leeds and found myself under considerable pressure to produce musicological publications for submission to the research-assessment exercises, which have a big effect on the funding universities receive from the government. I was fortunate in being awarded a very large grant in 2014 by the European Research Council for a project investigating the reception of English versions of German-language operettas in London and New York. I completed that research in 2019, and my official retirement came in September 2020.

The three orchestral works presented here are all influenced by popular styles of music. *Dance Suite* No. 1 reaches back to the popular music of the nineteenth and first half of the twentieth century. *Dance Suite* No. 2 concentrates on the popular music of a single decade, the 1960s. The *Serenade* was intended to relate to the ‘light music’ of the 1920s and 1930s but took on unexpectedly darker hues. Much of the music was composed in my younger days, even if it was developed and reworked into broader musical structures throughout 2023.

Some may wonder why it took me so long to return to drafts of compositional work that I had obviously been too fond of to destroy. The main reason was the derision in academic circles for music that was often categorised as ‘derivative rubbish’ or

¹ TOCC 0589, 0646 and 0700, released in 2021, 2022 and 2023, respectively. An album of six song-cycles for baritone and chamber ensemble was released on TOCC 0619 in 2021.

‘entertainment for the masses.’ This attitude persisted until the rise of postmodernist critiques in the 1990s (in which I played a part), which emphasised the importance of listeners, and their ability to create their own meanings during the consumption of music – and so I finally feel sufficient courage to release these compositions in this fourth volume of my orchestral music.

Dance Suite No. 2, The 1960s, Op. 47 (2023)

This suite, completed in October 2023, represents six of the dance crazes of the 1960s, some of which proved to be more enduring than others. In order to try to capture the feel of the 1960s, I have made use of melodies and harmonies from pop songs written in 1966–67, when I sang and played in a pop group in Birmingham. It was a period in which ‘pop music’, embracing a broad mixture of African-American, Caribbean and Latin styles, had superseded the rock ‘n’ roll of the late 1950s. ‘Pop music’ was an appropriate term, since this was music more closely related to dance and teenage romance than the hard rock, heavy metal and psychedelic rock that developed in the later 1960s. The orchestra for *Dance Suite No. 2* adds emphasis to the pop sound by including an alto saxophone, a tenor saxophone and a variety of percussion instruments, which, at times, imitate the drum-kit patterns associated with these dances.

The first dance, the boogaloo [1], is related to the Latin-style bugalú in its 1960s New York guise (a mixture of Puerto Rican and African-American elements) such as is heard in the Peter Rodriguez song ‘I Like It Like That’ (1967, Tony Pabon and Manny Rodriguez). This style is distinct from the James Brown funky-style boogaloo, and even differs from the Chicago-style of the old Northern Soul favourite ‘The Boogaloo Party’ by the Flamingos (1966, Z. Carey – D. McClure – W. Clark).

The mashed potato [2] was a craze that began in 1962, after the release of ‘Mashed Potato Time’ (Kal Mann and Bernie Lowe), sung by Dee Dee Sharp. Perhaps surprisingly, this dance incorporates no simulation of the mashing of potatoes. The basic movement is heels in (toes out), then heels out (toes in), as can be seen in the performance by the backing dancers on an early *American Bandstand* performance by Dee Dee Sharp (<https://www.youtube.com/watch?v=51eJ3-h86JQ>). Although enthusiasm for the

mashed potato was short-lived, it travelled beyond the shores of the USA. In France, Johnny Hallyday released a song, 'C'est le mashed potatoes', and the dance was briefly revived in Australia with 'Mashed Potato' by Billy Thorpe and the Aztecs in 1964.

The frug (the 'u' pronounced like 'oo' in 'food') [3] was also a fleeting fad and not particularly easy to do, with its knee bending and tricky gestures of the head and hands. The dance survived on the musical stage, however, thanks to Bob Fosse's imaginative choreography for 'The Rich Man's Frug' (lyrics by Dorothy Field, music by Cy Coleman) in *Sweet Charity* (1966).

The watusi [4] was popularised by 'The Wah Watusi' (Kal Mann and Dave Appell), a song released by the Orlons in 1962. Watusi was the former name of the Tutsi people of Africa (now, sadly, remembered as victims of the Rwandan Genocide of 1994). The Tutsis had a reputation for spectacular group dances, but the Watusi dance craze of the 1960s, although it was, indeed, usually danced by a group, was anything but spectacular. Two lines of dancers faced each other and as one line stepped to the left, the other stepped to the right, so that they headed in the same direction. Arm gestures lent the dance variety as they moved one way and then returned to their former positions during an ensuing musical phrase.

Perhaps the most enduring dance of the sixties was the skank [5], which developed in Jamaican dance-halls of the early 1960s and was named after the term for the off-beat guitar chords in Jamaican ska. The dance often involved moves that seemed to parody punching and running. The first hugely popular ska disc in the UK, sung by Millie Small in 1964, was 'My Boy Lollipop' (Robert Spencer, arranged by Ernest Ranglin). Skanking maintained its popularity for many years by adapting itself to later styles of rocksteady and reggae.

The twist [6] was popularised by Chubby Checker, especially with his 1961 hit 'Let's Twist Again' (Kal Mann and Dave Appell). The dance involves a simple twisting motion from the body (as if drying your back with a towel), while lowering yourself to the floor and rising back up again. It is perhaps the best known of the dances of the '60s, but it was not long before it passed from a craze to an occasional novelty item. It makes a brash and noisy conclusion to *Dance Suite* No. 2.

Serenade, Op. 48 (2023)

The Serenade, completed in late 2023, includes extended versions of three pieces from my days as an undergraduate student at the University of Hull. The first two movements were originally composed for piano, the first in 1970, the second in 1971. The last movement was for a mixed ensemble, and it prompted me to arrange those three movements for an ensemble of six instruments. The sextet was reworked, and its musical material further developed and reconceived for orchestra in 2023.

The opening Romance [7], like the two movements that follow, is autumnal rather than sunny in mood, it. All the same, each of them possesses the lyrical character that listeners expect to find in a serenade. The Nocturne [8] frequently makes use of the rhythm of the first bar of its introduction, and it features in its main theme as well as in transitional passages. It is absent, however, from a contrasting middle section, in which a gloomy, nocturnal atmosphere imposes itself.

The Sapphic Ode [9] is based on a setting I made in 1985 of Sappho's poem *Φαίνεται μοι κῆνος ἴσος θεοῖσιν*, in which I tried to represent both the pitch accents and the quantitative metre of the Greek verse.² It is scored for oboe, harp and strings, and the

² Known as 'Sappho 31', this poem survives in four strophes plus the first line of a fifth. It is written in the Aeolian dialect spoken on Lesbos at the time Sappho lived there (she was born c. 630BC, was exiled to Sicily in 600 and died around 570):

φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν' ὄνηρ, ὅττις ἐναντίος τοι
ισθάνει καὶ πλάσιον ἄδου φωνεί-
σας ὑπακοῦει

καὶ γελαισας ἰμεροεν, τό μ' ἦ μὴ μὴ
καρδιαν ἐν στήθεσιν ἐπτόασεν
ὡς γὰρ ἔς σ' ἰδῶ βρόχε', ὡς με φώναι-
σ' οὐδ' ἐν ἔτ' εἴκει,

ἀλλ' ἄκαν μὲν γλώσσα ἔαγε, λέπτον
δ' αὐτίκα χρωὶ πῦρ ὑπαδεδρόμηκεν,
ὀπλάτεσι δ' οὐδ' ἐν ὀρημῖ, ἐπιρρόμ-
βεισι δ' ἄκουαι,

That man seems to me to be equal to the gods
who is sitting opposite you
and hears you nearby
speaking sweetly

and laughing delightfully, which indeed
makes my heart flutter in my breast;
for when I look at you even for a short time,
it is no longer possible for me to speak

but it is as if my tongue is broken
and immediately a subtle fire has run over my skin,
I cannot see anything with my eyes,
and my ears are buzzing

oboe line can be heard to follow the text. Sappho's moving poem describes the love she feels for a young woman and its physical effect on her, such as a choking voice, a trembling body and the feeling of a delicate flame running over her skin. Sappho's candid poetic utterances in this poem, coupled to her complex metrical structure, offer a perfect illustration of Horace's observation in his *Ars Poetica* that art lies in concealing art (*ars est celare artem*).

After a brief introduction, the finale begins with a Welsh song, 'Llandaff' [10], followed by a variation of that tune. Contrast is then provided by a second theme of my own creation, which returns the listener to the minor-key world that predominates in the earlier movements of this serenade, while bearing rhythmic similarities to the Welsh melody of the finale. A second variation of the main tune follows, and the movement ends with a short coda. 'Llandaff' was a song collected in November 1897 by Kate Lee from Mr Edge, a gardener in Wells-next-the-Sea, Norfolk. It was published on page 16 of the very first issue of the *Journal of the Folk-Song Society* in 1899 and has now been assigned the number 1718 in the Roud Folk Song Index.

Dance Suite No. 1, Old-Time Dances, Op. 46 (2023)

I completed *Dance Suite No. 1* in April 2023. It begins with an English waltz, or slow waltz [11], or what is now classified as the international standard waltz in official ballroom-dancing terminology. A song dating back to 1884 in this style is 'Love's Old Sweet Song' (perhaps better known as 'Just a Song at Twilight'), composed by James Lynam Molloy (who was, in fact, Irish) to lyrics by Graham Clifton Bingham. My waltz 'The Brown Humber', a tribute to the muddy waters of the Humber estuary, was originally composed for a school orchestra in 1977. At the end of this piece, the second theme that had

ἑκάδε μ' ἴδρωσ ψύχρος κακχέεται, τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης
φαινομ' ἔμ' αὐται.

a cold sweat comes over me, trembling
seizes me all over, I am paler
than grass, and I seem nearly
to have died.

ἀλλὰ πᾶν τόλματον ἐπεὶ [καὶ πένητα]

but everything must be dared/endured, since (?even a poor man)

originally been presented in a minor key is transformed into the major and played in combination with the main theme.

The tango developed from earlier dances in Uruguay and Argentina in the 1880s but began to spread around Europe in the early 1900s, beginning with Paris and then becoming a dance craze in London with the success of the revue *Hullo, Tango* (1913). The first tune of my tango [12] is based on a song written in May 1967, when I was missing my sister, who was away from home on a school trip. She never let me forget the lines: ‘Hazel, though you always burned the toast, I’d not complain, if you were here to burn it once again.’

The polka originated in the Czech lands around 1830, and, although the term ‘polka’ means ‘Polish woman,’ it is also possible that it was derived initially from the Czech word *půlka* (half) in reference to the half-jump step characteristic of the dance. The polka began to increase in popularity in Vienna in the early 1840s and, by the end of the century, it had become one of the world’s best-known dances. My ‘Pool Farm’ polka [13] features music composed when I was seventeen, and is named after the South Birmingham housing estate where I spent my teenage years.

During 1976–78, I successfully completed my M.Mus. degree in composition and began working as a tutor for the Open University and as a part-time music-teacher at Amy Johnson High School for girls in Hull. The ‘Amy J. Blues’ [14] dates from those years and relates to some unhappy experiences at that time of my life, as well as a determination to grit my teeth and keep going. It is cast as a slow drag, a type of blues dance involving dragging-feet movements that established itself in the late nineteenth century and was still proving popular in the jazz compositions of Fats Waller and Jelly Roll Morton in the 1930s. I first sang my own slow drag to a piano accompaniment at an end-of-term revue, and I recollect that it had an ironic tone, though I now fail to remember any of the lyrics except for the concluding phrase of each verse: ‘I’ve got the Amy Johnson blues.’

The final dance is a ragtime country two-step, a dance that grew in popularity in the early years of the twentieth century and is also known as a country-western two-step or Texas two-step. In ballroom dancing, it is likely to be labelled an ‘international foxtrot’, because of its quick–quick–slow steps, but that takes no account of the ‘cowboy’

element or the fiddle and guitar timbres that are so often associated with this dance. 'Sal & I' [15] was composed in Edinburgh in 1980, after Sara, who later became my wife, had purchased an old Canadian reed organ and installed it in her flat in Drummond Place. I performed on that instrument while she played banjo. In this orchestral version, the harp takes up much of the work of the banjo.

A NOTE FROM THE CONDUCTOR

by Paul Mann

One of my favourite quotations on music is Liszt's description of Schubert: 'Such is the spell of your emotional world that it very nearly blinds us to the greatness of your craftsmanship'. The same might be said about the music of Derek Scott. Pick up almost any one of his scores, and the appearance of simplicity and straightforwardness on the page is the very definition of musical deceptiveness. His natural but well-honed gift for instantly memorable melody is where earworms go to breed, and the unimpeachable integrity and precision of his orchestration is easily verified by how mercilessly even the slightest imperfection in the playing is exposed. Anyone inclined to be sceptical should try writing something along the lines of the four-to-five-minute wordless songs that constitute the two *Dance Suites* in this album. A decent symphony would be easier, and the necessary learning worn a lot less lightly.

I've kept silent in the booklet notes throughout this series of recordings because Derek is such an erudite and elegant annotator of his own music, but such was the pleasure in putting this recording together that I wanted to share the sentiment. It was fun getting the Liepāja Symphony Orchestra 'in the groove', as well as exploring the darker depths of the especially fine *Serenade*. I hope the good vibrations we generated over three hot summer days on the Latvian coast come across as strongly as they were felt by us all.

Paul Mann is a regular guest-conductor with many orchestras throughout Europe, the USA, Australia and the Far East. His work as chief conductor of the Odense Symphony Orchestra in Denmark achieved considerable critical success, particularly in the symphonies of Beethoven, Elgar, Mahler, Schumann and Shostakovich; with it he made numerous recordings of a wide range of repertoire, for such labels as Bridge, DaCapo and EMI.

He first came to international attention as the winner of the first prize in the 1998 Donatella Flick Conducting Competition, as a result of which he was also appointed assistant conductor of the London Symphony Orchestra. He made his LSO debut shortly afterwards, and subsequently collaborated regularly with the Orchestra, both in the concert-hall and in the recording studio. Special projects with the LSO included the Duke Ellington Centenary Concert at the Barbican Hall with Wynton Marsalis, and a famous collaboration with the legendary rock group Deep Purple in two widely acclaimed performances of Jon Lord's *Concerto for Group and Orchestra* at the Royal Albert Hall, the live DVD and CD of which remain international bestsellers. Among his subsequent recordings was the first-ever studio account of Lord's *Concerto*, with the Royal Liverpool Philharmonic Orchestra, in collaboration with Jon Lord himself and a star-studded cast of soloists, and the live recording of *Celebrating Jon Lord*, a special concert which took place at the Royal Albert Hall in April 2014 with an all-star cast paying tribute to the late composer.

This is his 30th recording for Toccata Classics. The first featured the orchestral music of Leif Solberg (rocc 0260) and the second, third and fifth (rocc 0262, 0263 and 0299) presented the complete orchestral music of the Scottish Romantic Charles O'Brien (1882–1968). His three-volume survey of the complete orchestral music of Henry Cotter Nixon appeared on rocc 0372, 0373 and 0374, an album of orchestral works by Josef Schelb was released on rocc 0426, and the Symphony and two other orchestral works by Mischa Spoliansky came out on rocc 0626. He has recorded three of Richard Flury's four operas: *Eine florentinische Tragödie*, with the concert *scena Sapphos Tod*, appeared on rocc 0427, *Die helle Nacht* on rocc 0580 and *Der schlimm-heilige Vitalis* on rocc 0632; the ballet *Der magische Spiegel* and *Kleine Ballettmusik* were featured on rocc 0552, Flury's Third Violin Concerto and a number of orchestral works,



some in Mann's own orchestrations, were released on TOCC 0601 and the First and Fourth Symphonies followed on TOCC 0643.

Paul Mann is curating, as well as conducting, a series of new works for string orchestra, *Music for My Love*, all written in memory of Yodit Tekle, the partner of Martin Anderson, founder of Toccata Classics. The first volume (TOCC 0333) featured music by Brahms (arranged by Ragnar Söderlind), Maddalena Casulana (arr. Colin Matthews), Brett Dean, Steve Elcock, Andrew Ford, Robin Holloway, Mihkel Kerem, Jon Lord (arr. Paul Mann), John Pickard, Poul Ruders and Ragnar Söderlind himself. The second volume presented music by Nicolas Bacri, Ronald Corp, Wim Hautekiet, Sean Hickey, John Kinsella, David Matthews, Phillip Ramey, Gregory Rose, Gerard Schurmann, José Serebrier, Robin Walker and Richard Whilds (TOCC 0370), and the third volume (TOCC 0504) brought music by Michael Csányi-Wills, David Braid, Martin Georgiev, Adam Gorb, Raymond Head, Ian Hobson, David Hackbridge Johnson, Robert Matthew-Walker, Lloyd Moore, Rodney Newton and Dana Paul Perna.

He has also established himself as a champion of contemporary British symphonists, recording the Ninth (TOCC 0393), Tenth and Thirteenth (TOCC 0452) and Fifteenth (TOCC 0456) Symphonies of David Hackbridge Johnson and the Third by Steve Elcock (TOCC 0400), each accompanied by smaller works, as well as the Symphonies Nos. 1 and 4 and tone-poem *Distant Nebulae* by Rodney Newton (TOCC 0459). His most recent Toccata Classics releases of living British composers feature orchestral music by Rob Keeley, including his Second Symphony (TOCC 0462), by Arnold Griller – his Violin and Trumpet Concertos and *Dances under an Autumn Sky* (TOCC 0590) – and three earlier volumes of music by Derek B. Scott, the first (TOCC 0589) presenting Scott's *Airs and Dances* (a bagpipe concerto) and other works, the second (TOCC 0646) the Symphonies Nos. 1 and 2 and the tone-poem *The Silver Sword* and the third (TOCC 0700) eight further orchestral works. Latterly, an album (TOCC 0450) of Robin Holloway's orchestrations – of the Brahms Piano Quintet, Op. 34, as a Symphony in F minor, the Op. 23 *Variations on a Theme of Schumann* and Schumann's *Canonical Studies*, Op. 56 – has been particularly well received.

The **Liepāja Symphony Orchestra** – formerly also known as The Amber Sound Orchestra – is the oldest symphonic ensemble in the Baltic states: it was founded in 1881 by Hanss Hohapfel, who also served as its conductor. The orchestral strength in those early days was 37 musicians, joined in the summers by guest players from Germany and Poland. With time, both the structure and professionalism of the Orchestra grew, as did its standing in the eyes of the general public.



After the Second World War the LSO recommenced its activities in 1947, under the wings of the Liepāja Music School, and was conducted for the next 40 years by the director of the School, Valdis Vikmanis. A new chapter in the life of the Orchestra began at the end of 1986, when it was granted the status of a professional symphony orchestra, becoming only the second in Latvia. That formal recognition was made possible by the efforts of two conductors, Laimonis Trubs (who worked with the LSO from 1986 to 1996) and Jekabs Ozolins (active with the LSO from 1987 to 2008).

The first artistic director of the LSO, as well as its first chief conductor, was the Leningrad-born Mikhail Orehov, who took the ensemble to a higher standard of professionalism during his years there (1988–91). Another important period for the LSO was 1992 to 2009, when Imants Resnis was artistic director and chief conductor. He expanded the range of activities considerably: in addition to regular concerts in Riga, Liepāja and other Latvian cities, the Orchestra also went on frequent tours abroad, playing in Germany, Great Britain, Malaysia, Spain, Sweden and elsewhere. During this period a number of important recordings were made, some of them during live appearances on Latvian radio and television.

In the early days of the LSO Valdis Vikmanis began a series of summer concerts which always sold out, and so, in 2010, the festival 'Liepāja Summer' was launched, to renew that tradition of a century before. As well as orchestral performances (some of them in the open air), the festival includes sacred and chamber music.

The Liepāja Symphony Orchestra holds a special place in the cultural life of Latvia. It received the highest national music award, the 'Great Music Award', in 2006, as well as the Latvian Recordings Award in the years 1998, 2000, 2001, 2004, 2006 and 2008. In 2010 the Liepāja Symphony Amber Sound Orchestra was granted the status of national orchestra. The current chief conductor, the Lithuanian Gintaras Rinkevičius, made his debut with the LSO in 2017.

This is the 22nd of a series of recordings for Toccata Classics. The first featured Paul Mann conducting the orchestral music of the Norwegian composer Leif Solberg (TOCC 0260) and the next three brought Volumes One, Two and Three of the complete orchestral music of the Scottish Romantic Charles O'Brien (TOCC 0262, 0263 and 0299). The fifth release featured music by the German composer Josef Schelb (TOCC 0426), conducted again by Paul Mann, and the sixth presented the Symphonies Nos. 17 and 18 of the Finnish composer Fridrich Bruk (TOCC 0455), conducted by Maris Kupčs. John Gibbons then conducted the LSO in the first four of a series of William Wordsworth recordings, in programmes including the Fourth and Eighth Symphonies (TOCC 0480), Violin and Piano Concertos (TOCC 0526), the Cello Concerto and Fifth Symphony (TOCC 0600), and the Seventh Symphony and a number of shorter works (TOCC 0618). Maris Kupčs returned to the Orchestra to conduct an album featuring Fridrich Bruk's Symphonies Nos. 19 and 21 (TOCC 0453). Paul Mann's further work with the LSO has produced five more albums: tone-poems and the Symphony No. 15 – itself inspired by the Liepāja coast – by the English composer David Hackbridge Johnson (TOCC 0456), the Violin and Trumpet Concertos, *Dances under the Northern Sky* and the *Concerto Grosso* by Arnold Griller (TOCC 0590), three programmes of music by Derek B. Scott (TOCC 0589, 0646 and 0700), another of works by the late-Romantic Swiss composer Richard Flury (TOCC 0601) and an album with the Symphony and other orchestral works of Mischa Spoliansky (TOCC 0626).

I Violins

Līga Baltābola
 Jānis Baltābols
 Baiba Lasmāne
 Madara Drulle
 Zane Baltābola
 Linda Lapa
 Lija Aleksandra Hanzovska
 Katrīna Fabriciusa
 Agnese Eisaka
 Kristina Gilla
 Olga Bučinska
 Marta Jurjāne

II Violins

Karolina Aurelia Walarowska
 Agrita Hrustaļova
 Pārsla Šterna
 Dace Bukša
 Ingus Grinbergs
 Undīne Cercina
 Arta Lipora
 Terēze Dārta Balode

Violas

Raimonds Golubkovs
 Annija Elizabete Meiņa
 Ilva Bāliņa
 Itāna Grābante
 Sofja Trofimova
 Baiba Bergmane-Butāne
 Elza Bauerniece
 Diāna Reimane

Cellos

Klāvs Jankevics
 Anete Dovmane
 Dina Puķīte
 Baiba Jūrmale
 Urzula Jurjāne
 Inga Krasilņikova
 Krišjānis Gaiķis

Double Basses

Guntis Kolerts
 Raitis Eleris
 Jānis Šteinbergs
 Kristaps Freidenfelds

Flutes

Egija Sproģe
 Darja Baranova
 Agnija Ābrama

Oboes

Āris Burkins
 Renāte Lodziņa
 Neža Podbršček (cor anglais)

Clarinets

Kārlis Catlaks
 Alise Gavare
 Jānis Igaunis

Bassoons

Pauls Gendrikovs
 Lindsay Davison

Saxophones

Oskars Petrauskis (alto)
 Ainars Šablovskis (tenor)

Horns

Ingus Novicāns
 Edgars Ruģelis
 Aivars Vadonis
 Ilmārs Bērziņš

Trumpets

Jurijs Tereščuks
 Jānis Ivuškāns
 Mārtiņš Zujs

Trombones

Artūrs Hrustaļovs
 Eižens Balķens
 Ignas Filonovas

Tuba

Mārtiņš Leišavnieks

Harp

Dārta Tisenkopfa-Muselli

Percussion

Māris Zilmanis (timpani)
 Ivars Dejuss
 Miks Ēvalds Kārklīņš
 Matiss Skarēvičs

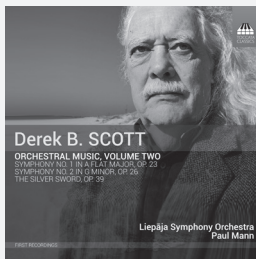


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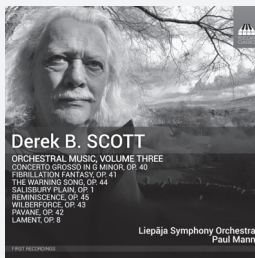
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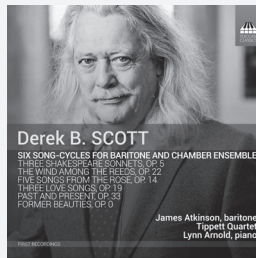
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TOCC 0700



TOCC 0619



'everything is sharply, warmly, wittily and communicatively generous in its impact.'

—MusicWeb International on Volume One



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