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CLASSICS

TEDD JOSELSON'S COMPANIONSHIP OF CONCERTOS

Grieg Piano Concerto
Rachmaninov Piano Concerto No. 2

Tedd Joselson *piano*
Royal Philharmonic Orchestra
Philharmonia Orchestra
Arthur Fagen *conductor*

A COMPANIONSHIP OF CONCERTOS GRIEG PIANO CONCERTO RACHMANINOV PIANO CONCERTO NO. 2

Piano Concerto in A minor, Op. 16	Edvard Grieg (1843-1907)	
1 I. Allegro molto moderato		[13.24]
2 II. Adagio		[6.52]
3 III. Allegro moderato molto e marcato		[11.05]
Piano Concerto No. 2 in C minor, Op. 18	Sergei Rachmaninov (1873-1943)	
4 I. Moderato		[10.49]
5 II. Adagio sostenuto		[11.15]
6 III. Allegro scherzando		[12.08]
Total timings:		[65.34]

TEDD JOSELSON PIANO
ROYAL PHILHARMONIC ORCHESTRA (GRIEG)
PHILHARMONIA ORCHESTRA (RACHMANINOV)
ARTHUR FAGEN CONDUCTOR

www.signumrecords.com

A COMPANIONSHIP OF CONCERTOS – THE GRIEG AND THE RACHMANINOV PIANO CONCERTO NO. 2.

We are pleased to release this companionship of concertos, the Grieg Piano Concerto, and the Rachmaninov Piano Concerto No. 2, as part of a special series of recordings – a trilogy of concertos – that took place at Abbey Rd Studios in November 2019, featuring pianist Tedd Joselson and conductor Arthur Fagen, produced by Adrian Peacock and Manu Martin.

Drs Susan Lim and Christina Teenz Tan, co-creative directors, ALAN group of Projects, including Lim Fantasy of Companionship for Piano and Orchestra

The legendary Tedd Joselson had been in retirement in New York for some 15-20 years, when I first approached him in the spring of 2017.

My intention was to seek Tedd's validation of an idea to create an orchestral piece, the Fantasy of Companionship, based on 15 original songs written for a musical *ALAN*.

We set out to lunch in a cosy, cottage restaurant, La Panetiere, in the historic town of Rye in upstate New York. It was an elegant three-course meal, inspired by the spring berries in season. By dessert, I had described my project *ALAN the Musical*, about the future of companionship between human and inanimate, and my inspiration for an orchestral piece, the Fantasy, to be composed by Manu Martin of Bordeaux, France, based on the songs of the Musical.

Tedd Joselson agreed to come on board the project as solo pianist, and by the end of summer, I had been treated to some of the most beautiful piano concertos played by Tedd in his Singapore home. Two that stood out were the Rachmaninov Piano Concerto No. 2 and the Grieg Piano Concerto. Tedd would weave in and out of these concertos while building his relationship into the Fantasy, which he insisted on naming the *Lim Fantasy of Companionship for Piano and Orchestra*.

When the time came to discuss the Fantasy's recording, Tedd Joselson suggested that he would play a trilogy of concertos, the Grieg Piano Concerto, the Rachmaninov Piano Concerto No. 2 and the *Lim Fantasy*, each with a different Orchestra, the Royal Philharmonic, the Philharmonia and the London Symphony

Orchestra; distinct pieces each with different orchestras, featuring the maestro himself, and conductor Arthur Fagen.

It was a massive undertaking for a young team, the ALAN team, under project manager Matthieu Eymard, as we set out to record two concertos and a *Fantasy* at Abbey Road Studios in the autumn of 2019. Arriving from far and wide, the team included composer of the *Fantasy* Manu Martin, also co-producer with Adrian Peacock for the series of recordings; executive producer Deepak Sharma, who seamlessly facilitated this undertaking; Christina Teenz, co-creative director alongside myself; sound engineers Stephane Reichart and Stefano Civetta, assisted by Freddie Light and Chris Parker; the ALAN team of artists, composers and musicians; a team of videographers; Karen Pitchford, Publicist; and the able and efficient assistant managers, Olivier Fabre and Cathy Fechoz, who, among many other duties, organized the Harrods cakes at tea-time, and champagne at the end of the recordings.

All three recordings journeyed across the Atlantic to be mastered by Greg Calbi at Sterling Sound Studios in January 2020, just before most of the music industry came to a grinding halt with the arrival of the covid pandemic.

A year on, the team has emerged, stronger, held together by our trilogy of concertos which we can finally share with the world in 2021.

The *Lim Fantasy of Companionship for Piano and Orchestra* was launched first, in April 2021, as we realized of course that the three recordings would not fit on to a single CD, but also that the *Fantasy*, inspired by a futuristic theme, did not belong in the classical era of the two concertos, but to the present.

We are now proud to release our companionship of concertos, the Grieg Concerto recorded with the Royal Philharmonic Orchestra, and the Rachmaninov Piano Concerto No. 2 recorded with the Philharmonia Orchestra, conducted by Arthur Fagen, featuring pianist Tedd Joselson, saluting the Maestro's 70th birthday celebrations in 2021.

Happy listening!

Susan Lim and Christina Teenz Tan
Creative Co-Directors

Tedd Joselson, on recording the Grieg and Rachmaninov 2 Piano Concertos:

"A most deliciously, extraordinary trilogy of Masterworks for Piano and Orchestra. I would expect that each of the creators of each of these magnificent concertos, Mr. Grieg, Dr Lim, and Mr. Rachmaninov, would be delighted to share the stage together in an astonishing combination of collective and creative genius"

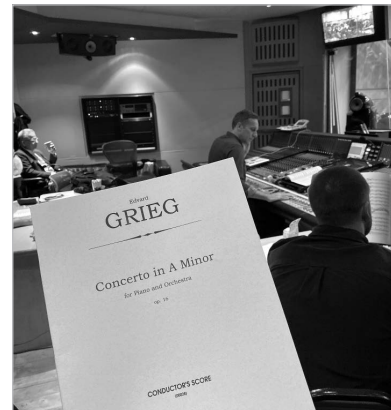
Tedd Joselson

EDVARD GRIEG
PIANO CONCERTO IN A
MINOR, OP 16

'Grieg belonged to a race living in a remote and peculiar land, with rugged mountains and romantic valleys, and a climate varying from the fierce winter storms of the Atlantic to the bright summer nights when the sun is in the sky the whole night long. He was one with his people. When other nations abandon themselves to the joy of life they play a scherzo, a rondo [...] Grieg played a Norwegian *springer* or a *halling*, as was the custom of the ancient inhabitants of Norway' (M M Ulfrstad, 1929).

A man of leonine visage but frail, small physique plagued by poor health (not yet 17 he contacted pleurisy and tuberculosis in early 1860, losing his left lung), Grieg was born in Bergen, his Scottish great-grandfather, Alexander Greig, having arrived in Norway around 1770, some years after the Battle of Culloden. In 1858, on the advice of the Norwegian Romantic nationalist Ole Bull, he went to the Leipzig Conservatory, graduating in 1862. Here he studied piano with the director, Ignaz Moscheles, and, during his last year, composition with Reinecke, the latter, however, incurring his dissent. 'I must admit,' he told his first biographer, Aimar Grønvold, 'that I left Leipzig Conservatory just as stupid as I entered it. Naturally, I did learn something there, but my individuality was still a closed book to me.' Embarking on a career as pianist and conductor, he married his cousin, the lyric soprano Nina Hagerup, in June 1867. They had a daughter, Alexandra, who died from meningitis shortly after her first birthday.

Written at the instrument, the A-minor Concerto, orchestrated in Christiana (Oslo) during the winter of 1868/69, took shape in a rented gardener's cottage in Sjøllerød around 25 kilometers north of Copenhagen close to the Zealand coast in the Summer of '68. Come evenings Edvard and Nina would meet with close friends 'in the one inn of the



Photos: Tedd Joselson records the Grieg Piano Concerto with Arthur Fagen and The Royal Philharmonic Orchestra.
Opposite page bottom left: Producer Adrian Peacock and Arthur Fagen.

little town for a glass and a chat'. Among these intimates was the Norwegian pianist (and dedicatee) Edmund Neupert, who gave the premiere in Copenhagen, 3 April 1869, and may or may not have had a hand in the first movement cadenza*. 'Your divine concerto,' he reported, 'resounded in the great hall of the Casino ... Even as early as the cadenza, the public broke into a real storm. The three dangerous [*sic*] critics – Gade, Rubinstein [Anton, who made his own piano available for the occasion] and Hartmann [Emil, Gade's brother-in-law] – sat in the stalls and applauded with all their might. I am to send you greetings from Rubinstein and say that he is astounded to have heard a composition of such genius.'

In Rome in April 1870 Liszt famously sight-read it with growing elation and lavish praise (if a shade fast for Grieg's taste). 'Carry on, my friend, you have the right stuff in you ... don't ever let them frighten you!' On its Leipzig premiere conducted by Reinecke (Gewandhaus, 22 February 1872), the Germans weren't so enraptured. 'Not created in a happy hour ... Scandinavianism entangled with Schumann and Chopin ... unhappy and ungrateful' (*Signale*). 'Lots of colour but little thought ... mixtures of major and minor by Gade, Mendelssohn and [Rudolf] Willmers with a little

Muzik). Yet it was a German pianist, the young Weber and a lot of Liszt' (*Neue Zeitschrift für Wilhelm Backhaus*, who was the first to record it, in London with Landon Ronald – a heavily truncated version, further omitting the slow movement (1909). Following several rejections, the music deemed insufficiently interesting, it was finally pushed through published in Leipzig in the autumn of 1872, with subsequent revisions ensuing (the last one, July 1907, calling for four rather than two horns).

Grieg's primary model was Schumann's same-key Concerto, which he heard Clara Schumann play in Leipzig, 'every tempo indelibly marked in my soul'. (Towards the end of 1858 he suggested in his diary late in life – the Gewandhaus archives showing, however, that she actually didn't appear that year, her next programming of the work not being until November 1860, with Reinecke.) Structural similarities and shared gestures are plentiful (the descending opening flourishes for one). But also differences. Schumann's Chopinesque first movement interlude Grieg transfers to the F-major episode of his folkloric finale. And his Intermezzo is replaced by Grieg with a D-flat Adagio more aria-like, decorously fragile in beauty and character. Both works incorporate developmental first movement

cadenzas integral to the design. Grieg's is on a thunderous iron-frame scale, the A-minor and C-major climax points tellingly marked *ffff* in the *stichvorlage* (Oslo University Library), contrasting the printed editions. Seven octaves of clangorous sonority, bottom A to top, open and close the first movement. And comparably dazzle the Jovian peroration of the finale that so caught Liszt's imagination, the closing bars an intoxicating mix of plagal cadence and ascending mixolydian scale, G-naturals blazing forth.

SERGEI RACHMANINOV PIANO CONCERTO NO 2 IN C MINOR, OP 18

'What is Music!? How do you define it? Music is a calm moonlit night, a rustling of summer foliage. Music is the distant peal of bells at eventide! Music is born only in the heart and it appeals only to the heart; it is Love! The sister of Music is Poesy and its mother is Sorrow!' (New York, 13 December 1932) ... 'There he was, tall and straight, with his stony face, only his fingers moving, his hands huge, soft and strong. He only had to give the orders, and they could do anything – sing in the sweetest voice, ignite a star or destroy an enemy. Yes, they could do absolutely anything, these miraculous hands!

How curious, he was so greyish-yellow, so dry, so angular, but his hands were young and gentle, quite different from the rest of him!... perhaps he only pretended to be so wooden, not to let people guess how wonderful he was. But when he played there was no hiding it ... now softly and sweetly, now as powerfully as enormous bells' (Natalia Sats, *Sketches from my Life*, Moscow 1979/85) ... 'Nothing lasts, really – neither happiness nor despair. Not even life lasts very long. There'll come a time in the future when I shan't mind about this anymore ... when I can look back and say quite peacefully and cheerfully how silly I was. No, no, I don't want that time to come ever. I want to remember every minute ... always ... always to the end of my days'; 'I know that this is the beginning of the end – not the end of my loving you, but the end of our being together. But not quite yet, darling. Please, not quite yet'; 'I felt the touch of his hand on my shoulder for a moment ... and then he walked away – away, out of my life forever' (Noël Coward, *Brief Encounter*, November 1945).

Rachmaninov's C-minor Concerto (Ivanovka, autumn 1900-April 1901) was the comeback success that restored his confidence and self-worth following several years of clinical depression in the wake of the 1897 failure of his First Symphony. Key to his recovery was his hypno/

* The American James Huneker maintained that he did (*Steepjack*, Vol II, New York 1920).



Left: Susan Lim and Tedd Joselson. Right and opposite page: Tedd Joselson records the Rachmaninov Piano Concerto No. 2 with Arthur Fagen and the Philharmonia Orchestra.

psychotherapist, Nikolai Dahl, Paris-trained, an amateur viola player to whom he dedicated the score. He premiered it in Moscow, with his cousin, Alexander Siloti, conducting, 27 October/9 November 1901. A Glinka Award, chaired by Rimsky-Korsakov, Glazunov and Lyadov, followed in 1905. Later in life, exiled in the United States, he recorded it twice with Stokowsky and the Philadelphia Orchestra (1924, 1929).

Romanticism's virtuoso concertos all open distinctively: Grieg's drum-roll, the ascending chords of Tchaikovsky's First, the imperious rhetoric of Liszt One, the baroque styling of Saint-Saëns's G minor. Rachmaninov's Second, a Slavic life journey from darkest minor to whitest major, likewise asserts its identity, with eight 'subdominant' bars of unaccompanied *crescendo* leading theatrically into the *fortissimo* exposition, F minor to C minor – an exordium of basaltic chording ('a sort of monument to the massive tones of a Steinway or a Bechstein concert grand', Wilson G Lyle fancied in the late 1930s), pedal-point low Fs, and wide unbroken hand stretch (Rachmaninov's span, according to Sats, was a thirteenth, C to A). Tonally manoeuvred 'introductions', architecturally, are intrinsic to the dynamic. A telescoped variety, related to 'preluding', unlocks the central Adagio, this time

four orchestral bars modulating from C minor to E major – curiously redolent of the four bars transitioning E to D-flat commencing the *Largo* of Dvořák's *New World* Symphony. Beckoning homewards, an extrovert E major-C minor bridge ignites the finale. Like Grieg and Tchaikovsky, Rachmaninov favours temporal fluidity, his lyric chapters tantamount to poems from the heart, love and lovers incarnate. Unlike them, though, he dispenses with a cadenza in the first movement, transferring the semblances of one to the second, rounding off its brisker middle section. The finale's murmured orientalisms recall, more smokily, the 'Eastern' cameos of Rubinstein's Fifth Concerto, while its 'big tune' C-major coda takes its cue from the same point in the B-flat minor Tchaikovsky, down to the prefatory cadenza carillon of 6-5 A's and G's exactly mirroring that work's octaved G's and F's. One of the great crowd-pleasing finishes of the repertory, triumphantly heroic.

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TEDD JOSELSON

Piano

Belgian-American pianist Tedd Joselson was only 17 when he auditioned for the Philadelphia Orchestra's music director, Eugene Ormandy, after which the famous conductor remarked "Anything you want, you can play with us". He was offered a recording contract by RCA whilst still a student at Juilliard, and quickly became, and remained until his retirement, one of the most sought after performers regularly appearing with nearly every important symphonic ensemble and conductor. He gave his debut piano recital on the Great Performer's series in Lincoln Center in NYC in 1975. Thereafter, his annual sold out recital tours were eagerly awaited events on the music calendar. Noted for his lyrical playing across a wide range of repertoire, his recordings of works span 400 years of music from Bach to Lim, and have won numerous awards including several Grammy nominations.

This new recording of two of Joselson's favourite concertos by Grieg and Rachmaninov forms a trio of 'companion' works with the Lim Fantasy of Companionship for Piano and Orchestra, released in 2021. Joselson writes: "*Based on a remarkable story of companionship in the age of technology,*



and with the guidance of its genius creator, Dr Susan Lim and the young star composer, Manu Martin, the Fantasy is a truly magnificent addition to the realm of piano concerto repertoire. The Fantasy, based on original music from 'ALAN the musical', which in addition to the glorious piano and orchestral writing, also prominently features an electric guitar, solo voice and chorus, is a masterstroke of creative ingenuity, which I am truly delighted and honoured to lead as solo pianist."

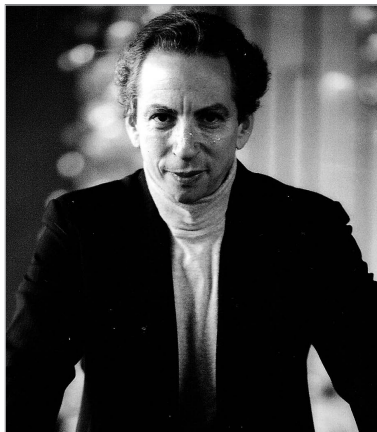
He retired from public performance in 1999 and now mostly resides in Singapore where he spends much of his time preparing young gifted pianists from around the world for their careers in music, and where he is affectionately known as the nation's adopted son.

ARTHUR FAGEN

Conductor

Music Director of the Atlanta Opera since 2010, and Chair of Orchestral Conducting at Indiana University, Bloomington, USA, Arthur Fagen is a regular guest at prestigious opera houses, concert halls and music festivals, and has conducted many distinguished orchestras globally, including the Vienna State Opera, Metropolitan Opera, Lyric Opera of Chicago, Teatro Colon, Czech Philharmonic, Bavarian Radio, Tokyo Philharmonic, Orchestre de la Suisse Romande and more.

He has held positions as Generalmusikdirektor of the Dortmund Philharmonic and Opera, Chief Conductor of the Antwerp Opera and First Conductor of the Kassel and Braunschweig Operas. He won First Prize at the Baltimore Symphony Orchestra Conductors' Competition and he has recorded extensively for Naxos, BMG and the Bayerischer Rundfunk. Arthur recalls having conducted for Tedd Joselson on at least one of these prestigious performances, and has shared a memorable pic from the glorious past.



Of the music of the Fantasy, Arthur adds:
"... I think has immediate appeal to people who don't even know the Musical. Just the music itself is so ebullient, that I think people will be really taken by it".

DR SUSAN LIM

Co-creative director

Within a 30-year career in Surgery, Dr Susan Lim pioneered in the fields of transplantation and robotics, and holds a doctorate in transplantation immunology from the University of Cambridge, UK. She was the Co-chair of the Global Advisory Council of the International Society for Stem Cell Research (ISSCR) between 2014-2017 and is an avid speaker at both Surgical and Scientific Meetings, and TED conferences held globally.

More recently, she has concerned herself with the very real problems of loneliness and an ageing global population as the new disruptive sciences and technologies have started to influence evolving concepts of companionship. She co-created the *Lim Fantasy of Companionship* as a means to open up this topic as a global conversation, as she is keenly aware that the bio-engineering of inanimate objects has started to blur the line between life and non-life. In the spirit of companionship, she is presenting, as a trilogy of recordings, the *Lim Fantasy* with two of Tedd Joselson's favourite concertos, the Grieg Piano Concerto, and the Rachmaninov Piano Concerto No. 2.



ROYAL PHILHARMONIC ORCHESTRA

Patron: HRH The Prince of Wales

The Royal Philharmonic Orchestra's (RPO) mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places it at the forefront of music-making in the UK. Performing approximately 200 concerts each season and with a worldwide audience of more than half-a-million people, the Orchestra embraces a broad repertoire that enables it to reach the most diverse audience of any British symphony orchestra. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars, as it is performing the great symphonic repertoire.

The RPO aims to place orchestral music at the heart of contemporary society, collaborating with creative partners to foster a deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To achieve this, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education

programme in the UK and internationally. The programme delivers bespoke, pioneering education, community and talent development projects to a wide range of participant groups, including homeless people, children, young people and stroke survivors, always with the overarching objective to leave a lasting legacy.

www.rpo.co.uk

PHILHARMONIA ORCHESTRA

Founded in 1945, the Philharmonia is a world-class symphony orchestra for the 21st century. Based in London at Southbank Centre's Royal Festival Hall, and with a thriving national and international touring schedule, the Philharmonia creates thrilling performances for a global audience.

Santtu-Matias Rouvali is the Orchestra's sixth Principal Conductor, following in the footsteps of Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi and Esa-Pekka Salonen.

The Philharmonia is a registered charity that relies on funding from a wide range of sources to deliver its programme and is proud to be generously supported by Arts Council England. It performs around 50 concerts a year at its Southbank Centre

home. Under its key conductors, the Philharmonia has created a series of critically-acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content.

The Philharmonia is orchestra-in-residence at venues and festivals across England: Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, Anvil Arts in Basingstoke, the Three Choirs Festival in the West of England, and Garsington Opera. At the heart of the Orchestra's residencies is an outreach and engagement programme that empowers people in every community to engage with, and participate in, orchestral music. Internationally, the Philharmonia is active across Europe, Asia and the USA.

The Philharmonia's reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology. VR experiences featuring music by Sibelius, Mahler and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia's Principal International Partner is Wuliangye.

Recorded in Abbey Road Studios on 25th (Rachmaninov) and 26th (Grieg) November 2019.

Producers – Adrian Peacock, Manu Martin

Sound Engineers – Stephanie Reichart, Stefano Civetta

Assistant Sound Engineers – Chris Light, Chris Parker

Mastering Engineer – Greg Calbi, Sterling Sound Studios, NJ, USA

Susan Lim, Christina Teenz Tam – Creative Co-Directors

Deepak Sharma – Executive Producer

Design and Artwork – Woven Design www.wovendesign.co.uk

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ROYAL PHILHARMONIC ORCHESTRA
GRIEG PIANO CONCERTO

FIRST VIOLIN

Tamás András
Shana Douglas
Joana Valentinaviciute
Eriko Nagayama
Andrew Klee
Kay Chappell
Anthony Protheroe
Sophie Mather
Rosemary Wainwright
Imogen East
Mark Oshida
Eleanor Mathieson

SECOND VIOLIN

Andrew Storey
Jennifer Christie
Charlotte Ansbergs
Manuel Porta
Charles Nolan
Siân McInally
Colin Callow
Nicola Hutchings
Clare Wheeler
Susan Briscoe

VIOLA

Abigail Fenna
Luca Casciato
Esther Harling
Jonathan Hallett
Triona Milne
Clive Howard
Pamela Ferriman
Zoe Matthews

CELLO

Richard Harwood
Jonathan Ayling
Chantal Webster
Roberto Sorrentino
Jean-Baptiste Toselli
William Heggart
Naomi Watts
Rachael Lander

DOUBLE BASS

Enno Senft
David Gordon
Mark O'Leary
Harry Atkinson
Martin Lüdenbach
Lewis Reid

FLUTE

Harry Winstanley
Joanna Marsh

OBOE

John Roberts
Timothy Watts

CLARINET

Katy Ayling
Massimo di Trolio

BASSOON

Paul Boyes
Stuart Russell

FRENCH HORN

David Pyatt
Kathryn Saunders
Philip Woods
Finlay Bain

TRUMPET

Adam Wright
Imogen Whitehead

TROMBONE

Matthew Knight
Rupert Whitehead
Josh Cirtina

TIMPANI

Matt Perry

PHILHARMONIA ORCHESTRA
RACHMANINOV PIANO CONCERTO NO. 2

FIRST VIOLIN

Zsolt-Tihamér Visontay
Eugene Lee
Soong Choo
Minhee Lee
Victoria Irish
Adrián Varela
Karin Tilch
Lulu Fuller
Eunsley Park
Kitbi Lee
Clare Hoffman
Amelia Conway-Jones
Erzsebet Racz
Caroline Frenkel

SECOND VIOLIN

Tamás Sándor
Emily Davis
Fiona Cornall
Samantha Reagan
Julian Milone
Gideon Robinson
Jan Regulski
Susan Hedger
Sophie Cameron

Nuno Carapina
Marina Gillam
Teresa Pople

VIOLA

William Bender
Sylvain Séailles
Michael Turner
Stephanie Edmundson
Gijs Kramers
Carol Hultmark
Linda Kidwell
Joseph Fisher
Ellen Blythe
Pamela Ferriman

CELLO

Timothy Walden
Karen Stephenson
Richard Birchall
Alexander Rolton
Anne Baker
Ella Rundle
Deirdre Cooper
Yaroslava Trofymchuk

BASS

Tim Gibbs
Alex Henery
Gareth Sheppard
Simon Oliver
Tom Walley
Lewis Reid

FLUTE

Samuel Coles
June Scott

OBOE

Tom Blomfield
Lauren Weavers

CLARINET

Mark van de Wiel
Laurent Ben Slimane

BASSOON

Meyrick Alexander
Luke Whitehead

HORN

Diego Incertis Sánchez
Kira Doherty
Alexander Wide
Carsten Williams

TRUMPET

Jason Evans
David Geoghegan

TROMBONE

Byron Fulcher
Philip White

BASS TROMBONE

James Buckle

TUBA

Kevin Morgan

TIMPANI

Antoine Sigure

PERCUSSION

Paul Stoneman
Peter Fry

ALSO AVAILABLE ON SIGNUMCLASSICS



Lim Fantasy of Companionship
For Piano and Orchestra
Tedd Joselson *piano*
London Symphony Orchestra
Arthur Fagen *conductor*
SIGCD670

"The recording is glorious; the performance resplendent. Uplifting music - music, therefore, for our time. Let's let Tedd Joselson have the last word, as he described the Fantasy of Companionship as "a truly magnificent addition to the realm of piano concerto repertoire." Classical Explorer