

Christopher WRIGHT

ORCHESTRAL MUSIC

HORN CONCERTO

SYMPHONY

NICHOLAS BARTON

ACCORD: SYMPHONY IN ONE MOVEMENT

Richard Watkins, horn
Royal Scottish National Orchestra
John Andrews

TWO EAST ANGLIAN FRIENDS

by Martin Anderson

All sorts of composers can share albums; concertos which provide platforms for virtuoso instrumentalists can yoke together two composers who might not even have shared a century, let alone have any stylistic affinity. This album, unusually for Toccata Classics, presents orchestral music by two English composers whose lives, intertwining early and more recently in their careers, has generated a friendship that led to their sharing two days of recording sessions in Glasgow in October 2021 – plans for an earlier recording having been thwarted by the pandemic.

Both composers are East Anglian: Nicholas Barton was born in North Walsham, Norfolk, on 12 December 1950, and Christopher Wright in Ipswich, Suffolk, on 30 April 1954. Their paths first crossed when they were students at the Colchester Institute, which emerged when the North East Essex Technical College was expanded, so that it was now able to offer degrees in music, accredited by the University of London; at its height the Institute had some 200 music students, from A-Level to Masters. Nicholas Barton took a three-year music course there, beginning in 1972, and Christopher Wright joined the student body a year later, also as a music student, both later specialising in composition. Unsurprisingly, they got to know each other and their respective outputs, having works performed in student concerts, sometimes even sharing a programme in an occasional ‘Composers’ Concert’.¹

They parted company upon leaving the Colchester Institute, but found themselves brought together by chance on a one-day course in Oxford on proposed changes to the aural-test paper; both were by then experienced teachers of music and part-time composers. Their paths then diverged again, until Barton noticed Wright’s name

¹ Other music graduates from the Colchester Institute include the singer Sade, the composer Tansy Davies and the brothers Brian and Roger Eno (both also Suffolk natives – and, like Christopher Wright, inhabitants of Woodbridge).



Photograph: Susan Porter Thomas

Christopher Wright



Photograph: Jacqui Barton

Nicholas Barton

in the programme of a concert of the English Music Festival: his *Legend* for orchestra was being premiered in Dorchester Abbey, in Oxfordshire, on 27 May 2013. Wright's Violin Concerto had by now been released on Dutton Epoch,² and Barton got to know it. He then attended the premiere of Wright's Symphony – again at an EMF concert in Dorchester Abbey – in May 2018. Wright returned the compliment in spring 2019, when he attended the premiere of Barton's *Accord*, the work which opens this programme, in the Church of St Peter and St Paul in Deddington, near Banbury, in Oxfordshire, on 23 March. Their lives had so much in common – and their interests so much aligned – that a friendship was almost inevitable.

² Note 1 on p. 10 gives a comprehensive list of earlier recordings of Christopher Wright's music.

Since most of Chris Wright's orchestral music had already been recorded, he found himself contemplating a recording of his Horn Concerto and Symphony without enough music to generate a full-length album, and so he naturally turned to Nick Barton to see if he might be interested in sharing the enterprise – and Barton, equally naturally, agreed.

Martin Anderson founded Toccata Classics in 2005 and publishes books on classical music as Toccata Press; he also writes on music for various publications in Britain and abroad. His degree (from the University of St Andrews, in 1977) was in mediaeval French and German, and thereafter he worked in economics for twenty years, for the Institute of Economic Affairs in London and the Organisation for Economic Co-operation and Development in Paris.

A CAREER WRITING USEFUL MUSIC

by Nicholas Barton

I was born in North Walsham, Norfolk, in 1950, and my earliest musical career was as a classical guitarist. Holding a BBC contract, I made regular appearances on *Look East*,¹ the first at the age of fourteen. It was while I was doing my A-Levels at Norwich City College that my composing developed, with encouragement from my inspirational teacher, the composer Howard Burrell. I completed my education with a BA (Hons) from Colchester Institute, with a First in composition. There I had composition lessons from Graham Whettam and Richard Arnell. Significant pieces written there were a *Concertante for Chamber Orchestra*, *A Time to Die* for chamber choir and percussion and a school opera, *King Orfeo*.

In 1976, after a PGCE² course, I obtained a post teaching music at Matthew Arnold School in Oxford, becoming Head of Department three years later. In 1979 I wrote *The Light of Setting Suns* for soprano and baritone soloists, chorus and orchestra, using texts from the liturgy, seventeenth-century poets and Wordsworth; the commission came from Thurrock Choral Society with funds from Eastern Arts. In 1980, through a secondment from Matthew Arnold School, I went to Reading University, where I obtained an M.Mus. in composition and analysis and wrote my first published piece, *The End of Summer*, a major work for solo guitar first performed by Rose Andresier in the Purcell Room. I stayed at Matthew Arnold until taking early retirement in 2006 and moving back to Norfolk.

While in Oxford I divided my time between teaching, conducting and composing. I was the Principal Conductor of the Isis Chamber Orchestra from 1993 to 2001.

¹ *Look East* is a television news bulletin by the BBC covering the east of England; it has been broadcast since 1959.

² A Post Graduate Certificate in Education – a year-long course at an education college – is a requirement for anyone wishing to teach in a state school in the UK.

Most of my works were written for specific groups, and mainly on commission. They include three pieces for The County Youth Orchestra, a horn concerto in 1982, the orchestral *Occasion* (a kind of extended overture) in 1989, to commemorate the centenary of the County Council, and *Movement above Ground* (a variation-set built on a ground bass) in 2003, which received performances in England and abroad, on a youth-orchestra tour of France and Germany. Two commissions were from the Oxford Concerto Orchestra: *Elizabeth's Farewell*, a *scena* for soprano Mary Plazas and strings in 1986, and *Night Song* for flute, harp and strings in 1990. In 1988 I wrote the short opera *A Christmas Carol* as a joint schools project centred at the Ridgeway School in Devon, and *Banned*, a musical for The Oxford Youth Theatre. In 1991 I wrote *Going for a Song* for The Oxfordshire Youth Chamber Choir, a work that was performed several times in England and in Spain, on a tour by the OYCC, and was sung in the semi-finals of the Sainsbury's Choir of the Year. For my own school I wrote the two-act opera *Amy*, based on the life of Amy Robsart,³ and two musicals, *Treasure Island* and *Dick Turpin*.

The two string quartets I have composed so far were written for professional groups, the First in 1978 for the Guadagnini Quartet and the Second in 2004 for the Aylwin Quartet and recorded on an album entitled *...and the Birds Sang Too* by the University of Hertford Recordings.⁴

Since moving back to Norfolk, I have formed a close working relationship with the Keswick Hall Choir of Norwich, fulfilling three commissions from them: *Shakespeare Songs* in 2014, *Singet dem Herrn* in 2016 and *Semper Dowland* in 2019.

Because of my desire to be useful, most of my music has been written for young people and amateurs and on commission, some groups returning more than once. It covers a broad spectrum of orchestral and chamber music, dramatic works, and choral, vocal and instrumental pieces. My music is published by Bardic Edition and Spartan Press.

³ Amy Robsart (1532–60) was the first wife of Robert Dudley, First Earl of Leicester and the favourite of Queen Elizabeth I.

⁴ UH Recordings 20011014, released in 2008.

Accord: Symphony in One Movement (2018)

Accord, recorded in October 2021 by the Royal Scottish National Orchestra in a superb interpretation by John Andrews, is the first professional performance of an orchestral piece by me. I am now 71 years old; it has been a long wait.

Accord [1] was written in 2018 for the Banbury Symphony Orchestra and first performed in March of the following year. It is dedicated to its conductor, Paul Willett, a former A-Level student of mine when I was teaching in Oxford, who later went on to read music at Oxford University. After a few abortive attempts to start the piece, one day doodling on the piano I played a chord that suggested harmonic possibilities for development. As I worked on the piece, notwithstanding the awful pun, the concept of ‘accord’ brought to mind diverse elements seeking harmony and resolution, and after a central climax the music becomes more lyrical, eventually leading to a serene conclusion. Simply, the elements are rising and falling scales, high harmonies of fifths, lower ones based on thirds, triplet rhythms against duple ones and conflicting tonal centres.

The piece lasts about sixteen minutes and appears to be in two halves, though sonata form is the underlying structure, with the second half starting midway in the development. The main thematic element is a melodic cell of a semitone inside a minor third, often seen as a rising tone followed by a drop of a minor third – for example, G–A–F sharp, sometimes expanded to G–B–F sharp. Just before the start of the second subject this motif is heard offbeat with timpani, and this rhythmic feature becomes a recurring motto. The tonal centres used are A, B flat, B and C. Simple major triads are used at key moments. The power of basic major and minor chords is something Britten exploited to considerable effect. The tempo is controlled by the use of metric modulation (for example, when triplet crotchets in an established tempo become a regular crotchet pulse in a new, faster tempo).

The piece starts off with a held chord and rising thirds in semiquavers in the clarinets around the tonal centre of B flat. Trumpets hint at the melodic cell A-B flat-F, then A-C-B flat. That leads to muted trumpets playing the rising-tone/falling-third motif with simple triadic harmony in triplet minims. Triplet minims become a regular rhythmic feature. Brief fanfare figures lead to a climax where the whole orchestra plays

the semiquaver figure from the beginning, which is followed by the melodic motif G–A–F sharp and the offbeat rhythmic motto in horns and timpani.

The second subject is scored for harp, flutes, vibraphone and strings and is centred on B. A descending flute motif is developed extensively later in the piece. Imitative flute figures are played above sustained string chords, with first violin outlining the three-note motif.

Developments continue – of the three-note cells, the semiquaver figure from the opening, the offbeat rhythm of the motto and minim triplets – and a new motif of a falling appoggiatura is introduced. Eventually the central climax is reached, with triads of C major and B major pitted against each other in the brass. The music then quietens, and violins wind their way upwards. A new theme on piccolo, developed from earlier flute music in the second subject, winds its way down through the wind, and the music becomes more lyrical. This piccolo theme dominates the rest of the piece. Eventually, the arrival at the tonal centre of B flat heralds the recapitulation. The first subject is condensed into four bars and is immediately followed by the second subject of harp, vibraphone and strings, with winds playing the piccolo theme.

The final climax centred on B has the offbeat chords of the motto rhythm played by the whole orchestra. The music eventually rests on a quiet C major chord. This tonality was searched for all along, and now the coda begins.

My mother died during the course of my writing this piece, and my father just after it was completed. Her loss prompted the closing elegy, rather than a jubilant affirmation, which is a variation of the piccolo theme for strings and harp unashamedly showing the influence of Mahler, a favoured composer of the conductor.

Accord is scored for triple woodwind (doubling piccolo, cor anglais and E flat clarinet), four horns, three trumpets, three trombones, tuba, timpani, percussion (two players), harp and strings.

COMPOSING TO COMMUNICATE

by Christopher Wright

A few words of introduction first, if you will allow me. I was born in 1954 and am a native of Suffolk, where I also live now. My earliest compositions, composed when I was still at school, were four short piano preludes and a chamber work; my first public performance was of a quartet, *Kyson Point* (a local Woodbridge beauty spot), scored for flute, oboe, violin and cello, which was premiered in Ipswich Town Hall in 1971 at a concert of the East Anglian New Music Society. On leaving school, I went on to study music at the Colchester Institute, where I received composition lessons from Richard Arnell and Alan Bullard. After graduating, I took up various teaching posts in music, as a peripatetic brass-teacher, in both state and independent establishments, while also studying composition with Stanley Glasser at Goldsmiths, University of London, and with Nicholas Sackman at the University of Nottingham. I have a BA (Hons), an MA in music and various postgraduate qualifications, including an FTCM (Fellow of Trinity College of Music, London).

During my years as a schoolteacher, in both state and independent schools, little time was available for composing and only a handful of works materialised, among them *Patterns* for brass band (1978), String Quartet No. 1 (1980), *Armageddon* for large orchestra and tape (1980) and a brass quintet subtitled 'music for youth' (1977).

My first paid commission came in 1985 from the Cheltenham International Violin Course – my *Concertino for Three Violins and Piano*. I left teaching in 1993 to become a full-time composer, thus having the time to think, compose and organise performances, and from that time on I took part in community music-making as conductor, pianist, choir-trainer and composer.

The first piece to emerge, in 1994, was a wind quintet with the subtitle '... the ceremony of innocence is drowned' (a line from W. B. Yeats' 1919 poem 'The Second

Coming'), which was heard both locally and at the British Music Information Centre in London. It was quickly followed by String Quartet No. 2 (1995), again with both local and BMIC performances. In 2004 I was a finalist in the Oare String Orchestra International Composers Competition, with a *Capriccio Burlesque* for strings, which David Matthews, a member of the jury, stated was 'recognised as a work of quality [...] One of the most accomplished scores in terms of sheer preponderance of good writing'.

The three decades since then have produced over 60 works in various genres, including four major concertos with orchestra - for oboe (2009), violin (2010), horn (2011) and cello (2011) - four more string quartets and, more recently, a Symphony (2015). There are also several shorter orchestral works, many of them recorded, as well as a plethora of chamber pieces.¹ My music has been commissioned by, and performed at, both the English Music and Alwyn Festivals, and there have been broadcasts on BBC Radio 3 and on Australian, Canadian and New Zealand radio. During these years I have had the privilege of working with many leading soloists, orchestras, conductors and other musicians. The orchestras that have played my music include the BBC National Orchestra of Wales, the BBC Concert Orchestra, the Royal Scottish National Orchestra, the Manchester Sinfonia and the English Symphony Orchestra; the conductors have included John Andrews, William Boughton, John Gibbons, Gavin Sutherland, Barry Wordsworth and Martin Yates. My chamber music has been performed by the Tippett and Fejes Quartets; and the soloists in my *concertante* pieces have been the violinist Fenella Humphreys, oboist Jonathan Small, recorder-player John Turner, cellist Raphael Wallfisch and horn-player Richard Watkins.

Much of my music has been composed not as the result of commission or other financial inducement, but rather because I need to communicate ideas and comment on the world and life in the way that I see it. I am not fettered by fashion, style, ideology or

¹ My Violin Concerto and *Momentum* for orchestra were released on Dutton Epoch CDLX7286 in 2012, my Cello Concerto on Lyrita SRCD344 in 2014 and a number of other orchestral works - *Idyll*, *Spring Overture* and *Threnody* for orchestra, *A Little Light Music* and *Capriccio Burlesque* for string orchestra, *Searching* for cor anglais and strings and *Divertimento* for treble recorder and strings - on Dutton Epoch CDLX7240 in 2009. The four string quartets came out on Nimbus Alliance N16291 in 2014. My orchestral *Legend* was released on EM Records EMR CD037-38 in 2016, and *Solus* was released on Heritage HTGCD186 in 2018. Toccata Classics brought out an album of choral music on TOCC 0457 in 2020.

gimmickry, or some insatiable desire to be original; I compose what I hear, to the best of my ability.

Horn Concerto ('After the Silence'; 2011)

The composition of my Horn Concerto immediately followed the completion, in 2010, of my Violin Concerto, where the last movement bears the inscription '... and then there was silence';² following the death of my wife, Ruth. I felt completely empty by then, and so wanted to write a work very different in character; hence the subtitle 'After the Silence'. It was a piece that seemed to compose itself, something extremely rare for me! The twenty minutes of music are fashioned into three movements, entitled 'Austere' [2], 'Lyric' [3] and 'Jazzy' [4]. It is written for two flutes, two oboes, two B flat clarinets, two bassoons, two trumpets, timpani and a classical-sized string section.

All the music is light-hearted and relies on interplay between the horn and the orchestra, in particular the timpani, which start the first movement and end the third with a thumping 'double sticks' *sfz* C. The third movement is the combination of two ideas, an acrobatic part for the horn with a hymn-like passage, *quasi*-Sankey and Moody, played by the strings.

I also explore the many qualities of the horn, including lip *glissandi*, extreme registers and stopped and muted notes, as well as its lyrical and acrobatic possibilities. I like to think of this work as a dialogue between horn and orchestra.

Symphony (2015)

We live in what is described as a postmodern world. There are many aspects of this development that I find disturbing, not least the fact that we have become obsessed with the *process* of writing than being concerned with the end-product. The arts, and especially music, have fallen prey to analysis, to the detriment of what is being analysed, so that the end-product has become less important than the means of its creation. But before we can

² The inspiration was Christina Rossetti's poem 'Echo' (1854), which begins: 'Come to me in the silence of the night; / Come in the speaking silence of a dream.'

be serious about what we are listening to, the listener must come to music with an open mind: the first ‘port of call’ is the effect on the listener.

It was Gustav Mahler who said ‘To write a symphony is [...] to construct a world’,³ a world that is all embracing, that places the spiritual alongside the material at the centre of our collective understanding. When I originally thought about the nature of my own symphony, I became more aware of the question of how the listener might interpret the work, since everyone will come to it differently. I realised that the music I was composing represented far more than the notes on a piece of paper; rather, it was a soundscape to which each listener will respond individually. For that reason, I rarely attempt to analyse my music through purely technical means. I try not to impede the communication between composer and listener by being specific about the soundscape I am creating; at times I can even be ambiguous in my own intentions. In this work it is a journey in time and space; in the end, the music exhausts itself, and all that is left are *tutti* strings dying away *a niente* on the note A.

When I started mapping out the type of work this piece was going to be, I came up with two possibilities, the first a single movement, the second a four-movement composition. The latter won! Basically, I used sonata form, but with one major difference: the first movement is the exposition and the remaining three movements the development. The structure of the movements and their characters can be described as: 1) Exposition [5], 2) Scherzo [6], 3) Slow movement (with a sideways glance to Gustav Holst) [7] and 4) Coda [8]. The orchestra uses piccolo, two flutes, two oboes, cor anglais, two B flat clarinets, bass clarinet, two bassoons and double bassoon; four horns, two trumpets, three trombones and tuba; bass drum, tam-tam and timpani; harp and strings. The work was premiered at the English Music Festival on 25 May 2018, with the English Symphony Orchestra under John Andrews, who conducts it magnificently in this recording, which is only the second time it has been heard.

³ Quoted in Natalie Bauer-Lechner, *Erinnerungen an Gustav Mahler*, E. P. Tal, Leipzig, 1923, p. 19.

Richard Watkins is one of the most sought-after horn-players of his generation. He was Principal Horn of the Philharmonia Orchestra for twelve years, and is currently a member of the Nash Ensemble and a founder member of London Winds. He has appeared at many of the world's most prestigious venues and has worked with such conductors as Sir Andrew Davis, Sir Mark Elder, Carlo Maria Giulini, Vasily Petrenko, Gennady Rozhdestvensky, Esa-Pekka Salonen, Wolfgang Sawallisch, Giuseppe Sinopoli and Leonard Slatkin.

His extensive discography includes recordings of the horn concertos by Malcolm Arnold, Glière, Mozart, Colin Matthews and Ethel Smyth, as well as Mozart's *Sinfonia Concertante* and chamber music for horn by Poulenc, Schubert and Schumann. Recent releases include *The Romantic Horn* with the pianist Julius Drake for Signum, a Wigmore Live album of the Britten *Canticles* with Mark Padmore, Alexander Goehr's Horn Trio for NMC, Edward Gregson's Horn Concerto with the BBC Philharmonic for Chandos, and *Sea-Eagle* for NMC, featuring works by British composers composed for Richard Watkins.

He has had a long association with Aldeburgh Music, first performing Britten's *Serenade* with Sir Peter Pears in 1983. Since then, he has appeared regularly as a soloist and recitalist, performing concertos by Colin Matthews and Oliver Knussen, as well as performances of Britten's works for solo horn, the *Serenade* and *Canticles*. He has been actively involved with the Britten-Pears School, coaching and giving master-classes. He has also recorded Britten's *Serenade* with Allan Clayton and Aldeburgh Strings, and recently directed the inaugural Britten-Pears Brass Week.

In recital, he often performs with such singers as John Mark Ainsley, Ian Bostridge, Allan Clayton and Mark Padmore, and with the pianists Ian Brown, Barry Douglas, Julius Drake, Paul Lewis and Roger Vignoles.

Closely associated with promoting contemporary music for the horn, he has given premieres of concertos by Peter Maxwell Davies, Tansy Davies, Nicola LeFanu, Magnus Lindberg, David Matthews, Dominic Muldowney, Nigel Osborne and Mark-Anthony Turnage. Recent premieres have included Colin Matthews' Horn Concerto and Trio, horn quintets by



Photograph: Clive Barda

James MacMillan, David Matthews and Mark-Anthony Turnage and horn trios by Gerald Barry, Alexander Goehr and Huw Watkins.

Richard Watkins holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music, where he is also a Fellow.

With a special affinity for Italian *bel canto* and the English Baroque, **John Andrews** has conducted over 40 operas with companies including The Grange Festival, Opera Holland Park, Buxton International Festival, English Touring Opera, Garsington Opera, Opera de Baugé and the Volkstheater Rostock. An exponent of neglected English music, he has appeared regularly at the English Music Festival, presenting works from the seventeenth to the twentieth century.

He is Principal Guest Conductor of the National Symphony Orchestra and Conductor-in-Association with the English Symphony Orchestra. Born in Nairobi and brought up in Manchester, he graduated from Cambridge University with a doctorate in music and history.

His account of Malcolm Arnold's *The Dancing Master* for Resonus Classics was recently nominated 'Best Opera Recording' by *BBC Music*. His other recordings include Sir Arthur Sullivan's incidental music to *The Tempest* and *Macbeth*, the oratorio *The Light of the World* and comic opera *Haddon Hall*, and Gilbert's and Cellier's *The Mountebanks*, all on Dutton Epoch with the BBC Concert Orchestra; Thomas Arne's *The Judgment of Paris* for Dutton Vocalion; Percy Sherwood's Double Concerto and Sir Frederic Cowen's Fifth Symphony for EM Records; and Debbie Wiseman's *Music for Kings and Queens* for Decca, which reached No. 1 in the Official Classical Music Album Charts in 2021. Forthcoming recordings include Sullivan's ballet *L'Île Enchantée* for Dutton, and the Baroque comic opera *The Dragon of Wantley* for Resonus Classics.



Photograph: Peter Mount

Formed in 1891 as the Scottish Orchestra, the company became the **Scottish National Orchestra** in 1950, and was awarded Royal Patronage in 1977. Throughout its history, the Orchestra has played an integral part in the musical life of Scotland, including performing at the opening ceremony of the Scottish Parliament building in 2004. Many renowned conductors have contributed to its success, among them Sir John Barbirolli, Stéphane Denève, Sir Alexander Gibson, Neeme Järvi, Alexander Lazarev, Walter Susskind, George Szell and Walter Weller.

The artistic team of the Orchestra is led by the Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds him as Principal Guest Conductor.

The RSNO performs across Scotland, with concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth, Inverness and elsewhere. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 *Gramophone* Classical Music Award for Chopin's Piano Concertos (with the soloist Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards for symphonic music (Denève/Roussel, 2007; Denève/Debussy, 2012) and eight nominations for Grammy Awards. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson), Roussel (Denève) and the major orchestral works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

'Music for Life', the pioneering learning and engagement programme of the RSNO, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives, and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies across the length and breadth of the country.



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CHRISTOPHER WRIGHT/NICHOLAS BARTON Orchestral Music

NICHOLAS BARTON

(b. 1950)

1 **Accord: Symphony in One Movement** (2018) **16:26**

CHRISTOPHER WRIGHT

(b. 1954)

Horn Concerto (2011) **20:01**

2 I *Austere: Allegro deciso con bravura* 6:25

3 II *Lyric: Andante sostenuto* 5:57

4 III *Jazzy: Presto molto* 7:39

Symphony (2015) **44:47**

5 I *Andante* 14:36

6 II *Molto presto* 7:23

7 III *Sempre lento e sostenuto* – 12:35

8 IV *Allegro moderato e deciso* 10:13

Richard Watkins, horn 2–4

TT 81:14

Royal Scottish National Orchestra

FIRST RECORDINGS

John Andrews, conductor