

Rob KEELEY

ORCHESTRAL MUSIC

TRIPLE CONCERTO FOR TWO OBOES, COR ANGLAIS AND STRINGS
VARIATIONS FOR ORCHESTRA
FLUTE CONCERTO
SYMPHONY NO. 2

Sarah Desbruslais, flute
James Turnbull and Michael Sluman, oboes
Patrick Flanagan, cor anglais
Málaga Philharmonic Orchestra
Liepāja Symphony Orchestra
Paul Mann

ROB KEELEY Orchestral Music

Symphony No. 2 (1996)	23:02
1 I <i>Allegro molto</i>	6:20
2 II Scherzo: <i>Allegro con brio</i>	4:28
3 III <i>Adagio molto</i>	6:06
4 IV <i>Allegro molto</i>	6:08
Flute Concerto (2017)	15:20
5 I <i>Andantino</i>	6:09
6 II <i>Adagio – Allegro molto</i>	9:11
Triple Concerto for two oboes, cor anglais and strings (2014)	16:33
7 I <i>Allegro molto</i>	6:26
8 II Scherzo: <i>Presto</i>	3:37
9 III <i>Andante con moto, misurato – Andante, quasi una sarabanda – Presto</i>	6:30
Variations for Orchestra (2019)	23:15
10 Theme: <i>Andante moderato</i>	1:14
11 Variation 1: <i>Allegro</i>	1:12
12 Variation 2: <i>Stesso tempo</i>	1:03
13 Variation 3: <i>Lo stesso tempo</i>	1:18
14 Variation 4: <i>Meno mosso</i>	1:11
15 Variation 5: <i>Allegro</i>	1:10
16 Variation 6: $\text{♩} = 144$	1:27
17 Variation 7: <i>Slower</i>	1:53
18 Variation 8: <i>Allegro vivace</i>	1:10
19 Variation 9: <i>Allegro</i>	1:49
20 Variation 10: <i>Andantino</i>	1:04
21 Variation 11: <i>Vivace</i>	1:10
22 Variation 12: <i>Adagio</i>	2:35
23 Variation 13: <i>Presto</i>	1:20
24 Passacaglia-Finale	3:39

Sarah Desbruslais, flute 5–6

James Turnbull, oboe 7–9

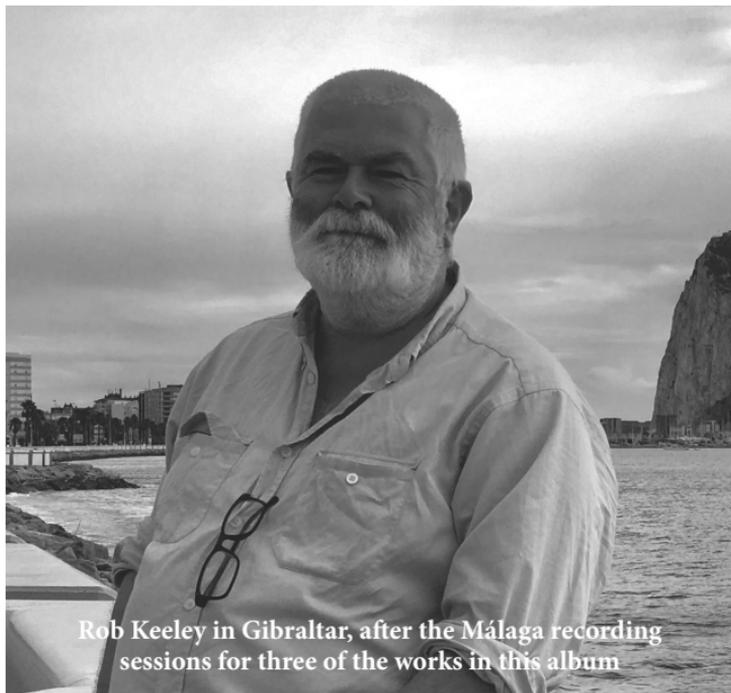
Michael Sluman, oboe 7–9

Patrick Flanagan, cor anglais 7–9

Málaga Philharmonic Orchestra 1–9

Liepāja Symphony Orchestra 10–24

Paul Mann, conductor



Rob Keeley in Gibraltar, after the Málaga recording sessions for three of the works in this album

Photograph: Martin Keeley

SOME THOUGHTS ON MY ORCHESTRAL MUSIC

by Rob Keeley

I probably have my dad and grandmother to thank for my relatively early interest in composing: my father's small record collection featured the *Eroica* and the *New World* symphonies, alongside Peter Sellers and Tom Lehrer; and my grandmother, who played the piano, encouraged my early piano-playing, but it was Bach, especially the 'Brandenburg' Concertos, that really fired my imagination, and then an enlightened music-master at school (Tiffin) who played Messiaen's 'Dieu parmi nous' (the last of the nine movements of *La Nativité du Seigneur*) at the end of every end-of-year carol service – those harmonies! So writing music seemed the most natural thing to do – I was initially fascinated by the way it looked on the page. My musical education was pretty conventional: although my family was not musical, there were piano lessons from age nine, then singing in the school choir, Royal College of Music Junior Department (free, provided by Surrey County Council in those far-off, enlightened times), where, along with piano lessons with Thomas Dodd, I had oboe and composition lessons – oboe with Natalie James and composition with the late Oliver Knussen, well before he was a name to reckon with. From him I acquired an omnivorous ear, taking in late Stravinsky, Elliott Carter and the very last works of Benjamin Britten. Crucial, too, at that time (we're talking mid- to late 1970s) was the music of Dallapiccola and Messiaen, both of whom have remained important to me. Tippett's diatonic exuberance was there in the mix early on, too. I then went to Oxford, where more singing (in Schola Cantorum) and good old H&C (harmony and counterpoint) with my tutor Bernard Rose kept my ears open and my writing on some sort of disciplined track. To put off having to join the real world, I stayed on an extra year to finish a B.Mus. under the watchful eye of Robert Saxton.

Later, the year 1988 was a bit of an *annus mirabilis*, having both the thrill of six months' studies in Rome with Franco Donatoni (who, in his kindly way, prescribed 'a different way of thinking' to what he described as 'my English pastoral' idiom), followed by two exciting months at Tanglewood, where I received encouragement from Leonard Bernstein and studied (in the loosest sense) with Hans Werner Henze.

Since those heady days, I have become more and more conscious of a strong French influence in my work, which probably results from an infatuation with the music of Poulenc and Fauré as much as with Debussy and Messiaen. I'm also conscious that the (now) rather neglected figure of Nicholas Maw is something of a role model for me, admired but with reservations. His tendency for over-complication and occasional 'gigantism' have inspired in me conscious creative (but sympathetic) criticism of his work – my little Flute Concerto is one of a number of my pieces where I end up writing the piece I wish he'd written!

One thing I've kept clear of is opera or music theatre: perhaps I'm too lazy for the collaboration and extra-musical slog required, or have a sense that it's essentially an idiom which depends on tonality to work (unless you possess the genius of a Berg, or the self-confidence of a Henze, that is, or the sheer bloody-mindedness of a Birtwistle). For me, Sondheim is preferable.

In 1993 I took advantage of the offer of an academic position as Lecturer at King's College London: a fine and humane institution which until recently (2018) suited me and my musical and social predilections very nicely. At the same time, I was able to continue my work as what might be described as a 'useful' pianist: I'm no virtuoso, far from it, but I take pleasure in performance of music from all periods.

The four works on this disc are atypical, in that the larger part of my output of over 100 pieces is for small forces: solo piano, song and chamber combinations. Like a lot of composers, I'm not desperately keen to write about my own music: I've always been of the opinion that if music is any good, it should require little, if any, verbal explanation. Even so, all four works on this disc represent varied approaches to orchestral composition. I suppose the label 'Neo-Classical' might just be a close-enough description – certainly as regards my Flute Concerto. There is little in the way of existential angst or 'representation'

(let alone a ‘message’) in my music, although whether that’s a good thing, I can’t say. I have always taken pleasure in slightly unusual instrumental combinations (as in my Triple Concerto). The *Variations for Orchestra*, the most recent piece here, is as much a concerto for orchestra as a set of variations, in that I rarely use the full orchestra for very long – *Variations Concertantes* might have been a more accurate title. (The *Variations for Orchestra* were completed after the rest of this album had been recorded, in Málaga, in southern Spain; we therefore took advantage of some recording time at the other end of Europe, in Liepāja, on the Latvian coast, to add them to the works already ‘in the can.’)

My **Second Symphony** was written in 1996, immediately after the First, but received its first performance by the Kensington Symphony Orchestra under Russell Keable only on 22 May 2008. It’s in the customary four movements, conceived for a Beethoven-sized orchestra with harp (no percussion, ‘tinkly’ or otherwise). The opening idea (prevalent throughout the *Allegro molto* first movement [1]) is a paraphrase of the *idée fixe* from Berlioz’s *Symphonie fantastique*; the second subject is a warm chorale for strings with horn. A lively, spiky Scherzo, *Allegro con brio*, follows [2], making much of antiphonal writing for strings versus wind, interspersed with two thematically related, more relaxed trios. Like the first movement, it ends in mid-air. For this recording I wrote an almost entirely new slow movement, an *Adagio molto* [3]: the fast turnover of material in the previous two movements seemed now to require something much slower and more spacious than my original, but I kept the weird little dance at the end. The finale is an unashamedly Stravinskian *Allegro molto* [4] – the Stravinsky of the *Symphony in C*, a work I am especially fond of – but with counterpoint more redolent of the Tippett of the Second Symphony, bringing the piece to a spirited finish.

The **Flute Concerto** (2017), with its relaxed, ‘summery’ quality, definitely owes its allegiances to Gallic Neo-Classicism. In two movements, the first [5] is broadly a sonata form with lyrical *Andantino* material ‘broken into’ with faster, dance-like music. The following *Adagio* [6] opens with a graceful twelve-note theme (identical to that used by Stravinsky in the ‘Surge, aquilo’ setting from *Canticum Sacrum*), subsequently decorated in various ways; a short cadenza then leads into a substantial *Allegro*, alternating with waltz-like material, which wins the day with a concluding flourish.

The unusual line-up of my **Triple Concerto** for two oboes, cor anglais and strings (2014) is derived from those wonderful orchestral suites by the woefully underrated Georg Philipp Telemann (1681–1767), another composer who delighted in unusual combinations. The opening movement, an *Allegro molto* with waves of repeating *ostinati* [7], is almost minimalist in its soundworld, whereas the second [8] is a scherzo full of internal (literal) repeats, but broken into by a strange heterophonic ‘slab’ of overlapping, buzzing scales. The finale starts off [9] as a slow ‘motet’ for strings, *Andante con moto*, *misurato*, with more melodic interjections from the oboes, moving into an expressive, chaconne-like sarabande (*Andante*), and ending with a fast, mercurial *Presto* coda.

The **Variations for Orchestra** – easily my most substantial piece in terms of content and forces involved – were completed in March 2019 and were at least in part modelled on the ‘Enigma’ Variations by my beloved Elgar. Once the theme has been presented, there are thirteen variations for contrasting instrumental combinations. The textures and scoring are for the main part quite light and chamber-like. At all times I have aimed at making the theme recognisable in one form or another, as I’ve long been impatient with ‘variations in name only’. The work is dedicated with gratitude to the conductor of this recording, Paul Mann.

[10] Theme: *Andante moderato* – the theme is characterised by the recurring rising sixths and falling sevenths, stated first in the woodwind and then, more sumptuously, in the strings;

[11] Variation 1: *Allegro* – scherzando, low strings alternating with repeated notes in the woodwind and then *grazioso* string counterpoints underpinned with bassoon and *pizzicato* cellos;

[12] Variation 2: *Stesso tempo* – the clarinet, then oboe and the rest of the woodwind introduces a new version of the theme decorated with a Mahlerian ‘turn’ over string *pizzicati*;

[13] Variation 3: *Lo stesso tempo* – more overtly contrapuntal three-part textures feature here, interrupted with violent outbursts in strings, then woodwind; trumpets and horns comment with sombre two-part inventions, concluding with a sweet harp cadence;

[14] Variation 4: *Meno mosso* – flutes and upper strings sing above viola passagework, before the roles are reversed; a brief interlude in chattering woodwinds, and then the ‘singing’ continues, heterophonically decorated with harp;

[15] Variation 5: *Allegro* – a delicate dance initially in $\frac{7}{8}$, introduced by a solo flute, then pairs of oboes; a simple chorale in the strings follows, with lively counterpoints in woodwinds. Roles are then reversed: the chorale is in the woodwinds, the counterpoints in the strings. All this civilised chamber music is rudely interrupted by...

[16] Variation 6 – a stamping ostinato dance in the trombones, then *tutti*. Gentle horn and harp commentaries and triplet passagework in the woodwind attempt to soften the mood, but the stamping returns as before;

[17] Variation 7: Slower – the first really slow music in the piece, heard initially in pairs of oboes (a sound I’m very fond of) over pulsating *pizzicato*; something like a ‘romantic’ climax is attempted here, with the theme heard in eloquent woodwind phrases, resolving into simple, regretful descending flute and clarinet duets;

[18] Variation 8: *Allegro vivace* – something like a mediaeval dance permeated with organum-like fifths. The mood lightens somewhat, and the brass is given more to do – here I’m at my most ‘Tippettesque’;

[19] Variation 9: the theme is treated as a *cantus firmus* in cellos and then in violins, over which the bassoons and later flutes and clarinets etch a syncopated dance. This movement consists of two sections, each repeated literally and concluding with scales rushing upwards;

[20] Variation 10: *Andantino* – in this variation I’ve tried to blend timbres, with repeated morse-like patterns in violas and horns, then violins in sweetly doubled thirds, but the mood is unstable; the repeated notes suddenly get out of hand and acquire a more aggressive aspect.

[21] Variation 11: *Vivace* – another overtly dance-like variation dominated by a ‘hopping’ motif initially in the strings;

[22] Variation 12: *Adagio* – the slowest variation, my ‘Nimrod’, if you like. Strings support the main idea, a climax is built up, before harp, pairs of horns and flutes create a gently nostalgic resolution;

[23] Variation 13: *Presto* – nervous scurrying in the strings with ominous tubular bells shatter the calm of Variation 12, and start to push the work towards its conclusion; banks of brass enrich the landscape, before the...

[24] Passacaglia-Finale – a quasi-fugal *pizzicato* version of the theme in the violins, like raindrops: the rest of the strings gradually joining in: initially in $\frac{3}{4}$ time, the horns nudge the theme briefly into $\frac{4}{4}$, until $\frac{3}{4}$ is regained in the Coda, which attempts a satisfying conclusion while avoiding too much overt rhetoric.

Sarah Desbruslais, flute, studied with Alan Baker, Wissam Boustany, Karen Jones and Anna Noakes and obtained a Distinction in her Performance Diploma in 2004 and a Masters degree in flute performance and FTCL at Trinity College, London, in 2008. She is in high demand as a soloist, recording artist and orchestral and chamber musician. She has performed with James Galway, Kirsten Spratt and Mike Mower in major London concert venues, at the Marlow in Canterbury as part of the Queen's Jubilee Celebrations in Manchester for the British Flute Society Convention and with 'Ayre Flutes' at the Park Lane 'Composium'. Sarah also enjoys performing in theatre productions, which have included *The Producers*, *Fiddler on the Roof*, *West Side Story* and the premiere of Paul Herbert's *The Ripper* in the London West End.

Sarah particularly enjoys collaborations with composers and has given several first performances, which include works by Geoffrey Hanson (Flute Concerto), Cyril Schurch (*Sonatina*), Ed Scolding (*Blood of the Bear* animation) and Jeremy Gill (*Journey*, with the Royal Opera House). She is also an active flute tutor, involved with the annual Blackheath Conservatoire Summer Flute Course, Bromley Youth Music Trust Flute Days and, recently, at the annual Flute School London course, alongside Abigail Burrows, Simon Gilliver and Janna Huneke.



Michael Sluman is quickly establishing himself as one of the youngest go-to oboists in contemporary music in the UK, delivering exciting, cross-collaborative and innovative performances at some of the more unusual 'concert halls', giving audiences a unique concert experience. He holds principal posts with a number of ensembles, including the Olyver New Music Collective and the English Philharmonic, as well as enjoying a busy orchestral freelance career in the North of England. To date he has commissioned over 35 new works for the bass oboe and premiered multiple new works for oboes in venues across the USA, Australia, Europe, Asia and the UK. He has lectured at a number of oboe and composition studios at universities including the Royal Northern College of Music, King's College London, Leeds College of Music and the University of North Texas.

He was a 2015 'Next Generation Artist' on BBC Radio 3 and has enjoyed a number of live performances with this station; he has been heard also on BBC Music, Worldwide FM, BBC Radio Leeds and BBC Radio Cambridge.



Described by *The Independent* as ‘a worthy champion’ of contemporary oboe music, **James Turnbull** has dedicated much of his performing life to promoting and extending the oboe repertoire. He has performed frequently throughout the UK and Europe, including a solo recital at the Wigmore Hall and playing live on BBC Radio 3. He has released solo recordings for Toccata Classics, Champs Hill Records, Quartz Music and the ABRSM, as well as featuring on an album of Thea Musgrave’s works for Harmonia Mundi USA. *Gramophone* described his debut recital disc, *Fierce Tears*, as a ‘notable debut’ and it was selected as the ‘Editor’s Choice’ recording by *Classical Music* magazine. Most recently, the Royal Academy of Music recognised his contribution to the music profession by awarding him an ARAM.



Patrick Flanagan is Principal Cor Anglais of The Royal Philharmonic Orchestra. Born in London in 1984, he started playing the oboe at the age of nine while a chorister at Salisbury Cathedral. He spent three years at the Purcell School of Music before studying at the Royal Academy of Music with Geoffrey Browne and Celia Nicklin. There he won the Leila Bull Oboe Prize. In 2006 he received a DAAD scholarship to study with Emanuel Abbühl in Mannheim. While in Germany he appeared regularly as Guest Principal Cor Anglais with the WDR Sinfonieorchester Köln and NDR Elbphilharmonie Orchester Hamburg and as Guest Principal Oboe with the Southwest German Chamber Orchestra. In the UK he has been Guest Principal Cor Anglais with the London Philharmonic Orchestra, BBC National Orchestra of Wales and Aurora Orchestra.



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 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 recordings are 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 eighteenth 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). The complete orchestral music of the Victorian composer Henry Cotter Nixon (1842–1907) appeared on three volumes between 2016 and 2020, on rocc 0372, 0373 and 0374. An album of orchestral works by Josef Schelb was released on rocc 0426. Most recently,



Toccata Classics released his recording of Richard Flury's opera *Eine florentinische Tragödie* and the concert *scena Sapphos Tod* (TOCC 0427) and Flury's ballet *Der magische Spiegel* and *Kleine Ballettmusik* (TOCC 0552).

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). A third volume (TOCC 0504), with 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, has recently been released.

This album of Rob Keeley's music takes its place in a Toccata Classics series Paul Mann has been devoting to the music 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).

The **Orquesta Filarmónica de Málaga** – Principal Conductor and Artistic Director Manuel Hernández Silva – gave its inaugural concert on 14 February 1991. It was born under the name of the City Orchestra of Málaga, an association between Málaga Town Council and the Regional Government of Andalusia, as a response to the conviction that a city such as Málaga ought to have a major symphony orchestra of its own. Throughout the years it has maintained its commitment to offer the city high-quality music along with the best conductors and soloists on the national and international scene. In charge of the Orchestra, and of the project encompassing it, the five Principal Conductors – Octav Calleya, Odón Alonso, Alexander Rahbari, Aldo Ceccato and Edmon Colomer – have left their personal mark, and the list of guest conductors likewise contains some outstanding names, among them Sergiu Comissiona, Rafael Frühbeck de Burgos, Jesús López Cobos and Krzysztof Penderecki, to name only a few. Equally, the Orchestra has been privileged to welcome soloists of considerable prestige, the roll-call including Joaquín Achúcarro, Boris Belkin, Dimitri Bashkirov, Montserrat Caballé, Renaud Capuçon, Plácido Domingo, Lluís Claret, Alfredo Kraus, Alicia de Larrocha, Pepe Romero and Renata Scotto. However, the Orchestra – renamed the Málaga Philharmonic Orchestra after celebrating its tenth anniversary – believes it is essential not to restrict its musical activity to seasonal programmes and has put forward some exciting parallel proposals, dedicated to the task of forming the audiences of the future. With this aim in mind it has set up a programme of didactic activities, in collaboration with the Education Area of the Málaga Town Council. The Málaga Philharmonic Orchestra has also achieved much success in the major Spanish concert venues, theatres and festivals, as well as on a number of tours around Europe, which have taken it to the Czech Republic, Germany, Greece, Slovakia and Sweden.

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 World War II the LSO recommenced its activities in 1947, under the wings of the Liepāja Music School, and was conducted for the next forty 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 Jēkabs Ozoliņš (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 level 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 national 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. Atvars Lakstīgala, chief conductor from 2010 to 2017, made his debut with the LSO in 2010 and received the ‘Great Music Award’ at the end of the same year.

This is the eleventh 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 Fridrich Bruk's Symphonies Nos. 17 and 18, conducted by Maris Kupčs (TOCC 0455). John Gibbons then conducted the LSO in the first of two recordings of the music of the English composer William Wordsworth (a descendant of Christopher Wordsworth, brother of the poet), the first programme including the Fourth and Eighth Symphonies (TOCC 0480) and the second his concertos for violin and piano (TOCC 0526). Between those two recordings Paul Mann returned to the Orchestra to conduct an album of tone poems and the Symphony No. 15 – itself inspired by the Liepāja coast – by the English composer David Hackbridge Johnson (TOCC 0456). Most recently, Maris Kupčs again conducted the LSO in Fridrich Bruk's Symphonies Nos. 19 and 21 (TOCC 0543).



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Symphony No. 2, Concertos

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