



Charles O'BRIEN

COMPLETE ORCHESTRAL MUSIC, VOLUME TWO

THE MINSTREL'S CURSE: CONCERT OVERTURE, OP. 7

TO SPRING: CONCERT OVERTURE, OP. 4

SCOTTISH SCENES, OP. 17

BERCEUSE

MAZURKA

Liepāja Symphony Orchestra
Paul Mann

FIRST RECORDINGS

THE ORCHESTRAL MUSIC OF CHARLES O'BRIEN, VOLUME TWO

by Paul Mann

With Volume One of this series of the complete orchestral music of Charles O'Brien¹ (1882–1968) listeners made acquaintance with a thoroughly serious-minded composer who appeared quite content to write within a symphonic framework that Mendelssohn and Brahms would have recognised. And yet there was always a spark in O'Brien of something uniquely his own, a distinctive brogue born of his Scottish heritage, which not even those illustrious and intimidating shadows could entirely obscure. In much of the music on this second volume of orchestral works, his idiosyncrasies are more readily apparent, and although two of the pieces are still large-scale sonata-form overtures, the musical language is bolder, and his orchestral palette, with its array of percussion and soloistic harp-writing, more colourful. *The Minstrel's Curse* and *To Spring* (composed in this order, despite their opus numbers) are relatively early works, dating from 1904–5 and 1905–6 respectively, and they show the young composer as something of a risk-taker, both in the musical ideas themselves, and in his manner of deploying them.

To Spring, Op. 4

Special interest was attached to *An den Frühling* by Charles O'Brien, a young Edinburgh musician, of whom we may expect to hear more in the future, since he shows distinct promise in this overture, which received its first performance at this concert.²

¹ O'Brien's Symphony in F minor, Op. 23 (1922), and his *Ellangowan* Overture, Op. 12 (1909), can be found on Toccata Classics TOCC 0262. John Purser's biographical outline of O'Brien, given in the booklet with this release, can also be read online on the O'Brien pages at www.toccataclassics.com.

² Undated review in the magazine *Dunedin*.

Perhaps it was not merely a matter of fashion that led the ‘young Edinburgh musician’ originally to give both *To Spring* and *The Minstrel’s Curse* titles in German. As with the Symphony and the *Ellangowan* Overture, the influences come mostly from the ‘German masters’ upon whom Hans Sachs invokes honour at the end of Wagner’s *Die Meistersinger*. In the case of *To Spring*, it is the *guter Geist* of Schumann that hovers over the music, and perhaps led O’Brien to cast the work in B flat major, the key of Schumann’s own celebration of spring in his First Symphony and, incidentally, the same bright tonality to which Tchaikovsky turned for the large-scale showpiece waltzes of his ballets *The Nutcracker* and *Sleeping Beauty*.

Schumannesque touches abound: the lengthy introduction, accounting for almost a quarter of the total duration of the work, and which itself includes a contrasting middle section; the obsessive repetition of tiny rhythmic motifs to suggest the proliferation of new life; and above all the flashes of spontaneity and sudden flourishes of fantasy, which thrive within an entirely conventional sonata-form structure.

To Spring was certainly among the most widely performed of O’Brien’s pieces during his lifetime. The premiere was conducted by Felix Gade³ at the Edinburgh Music Hall on 24 March 1906. There were later performances with the Bournemouth Municipal Orchestra conducted by Dan Godfrey in November 1918, and broadcasts by the BBC in 1929 and 1937. The work is scored for a standard orchestra of double woodwinds, four horns, two trumpets, three trombones and timpani, but with the addition of a four-strong percussion team which lends the piece a far more flamboyant air than, say, the *Ellangowan* Overture.

It begins 1 in mid-flow, with rising scalic phrases in woodwinds and horns which answer and overlap one another, as if nature is gently and steadily harnessing its energies. But the tonality nonchalantly drifts downwards almost immediately: the music seems unable to shake off its winter torpor. A contrasting faster section, in the form of a miniature scherzo, features a twitching rhythmic figure, combined with a tiny lyrical pendant alternating between strings and wind, in which it is not difficult to

³ Felix Gade (1855–1928) was the son of composer Niels Gade (1817–90), the most important Danish musician of his day and another remarkable minor figure among whose strongest influences were his friends Mendelssohn and Schumann.

hear more pronounced signs of life. But soon the opening music returns, sounding ever more placid and calm: spring will come, as it always does, in its own time. The dialogue is led first by the horns and then by the flutes – the same instruments that play such a prominent role heralding spring in Schumann’s First Symphony – and in the final moments of the introduction the horns and violas play a slowed-down version of the little scherzo figure, leaving a question mark hanging expectantly in the air, which is answered by the *Allegro moderato e grazioso* that follows.

From this moment until the end of the piece, around ten minutes of music, the tempo barely eases, and it is a tribute to O’Brien’s inventiveness that within the swirling waltz metre, with music largely built on eight-bar phrases, he manages to incorporate such a wealth and variety of material, with everything unified by another Schumann fingerprint: dotted rhythms which constantly drive the music forward. The propulsive first-subject group is brought to a close by sudden little flutters in the violas, recalling the scherzo section of the introduction, and in turn providing the accompaniment for the more introspective second subject, heard first in the solo clarinet, and adorned by a triangle (the only percussion instrument in the orchestra of Schumann’s *Spring* Symphony). A momentary hesitation in tempo is picked up by the strings, whose exuberantly florid melody, still accompanied by nervous second violins and violas, propels the music forward once again.

After a passionate climax, in which the first full flowering of spring can be felt, a solo horn is left playing the dotted rhythm of the waltz, and the development is heralded by that same figure pounding away in the timpani (yet another reference to Schumann’s *Spring* Symphony, in which an excitable timpani outburst closes the exposition of the first movement). But O’Brien’s continuation is very different: the music seems to fragment, arresting all its accumulated energy. The dotted waltz figure is piled on top of itself, first in the strings, then the woodwinds, and finally the brass, which casts something of a storm cloud over the passage that follows. Although a momentary glow of trills tries to bring the sun back out, the music continues nervously and energetically to seek some kind of stability.

The timpani pounding momentarily returns, and a short, sharp cymbal crash announces a return of those same questing phrases from the opening of the introduction which, without changing the tempo, rise up in lyrical profusion leading, via a syncopated (and incidentally rather Tchaikovskian) cadence, to the final section of the development in which ideas are thrown around the orchestra with ever-increasing excitement and gaiety.

One last sequence of emphatically reiterated dotted rhythms in the brass brings everything to a sudden halt, and a single bar of silence opens the way to the recapitulation which, as usual with O'Brien, proceeds entirely regularly, leading to a *Presto* coda in which all the elements are brought together. The gently rising wind phrases, nascent in the introduction, are now heard in wild abundance throughout the orchestra, and O'Brien even tries to break the bounds of the waltz itself with two contrary-motion chromatic scales, the last bar of which impetuously forces a group of four beats into the space of three. The florid melody that ended the exposition brings the whole work to a close, and the final bars are a noisy celebration, full of the joys of spring.

The Minstrel's Curse, Op. 7

The Minstrel's Curse, Op. 7 [2], or to give it O'Brien's German title, *Des Sängers Fluch*, was first heard in the Empire Palace Theatre in Edinburgh on 3 December 1905, in a concert conducted by the composer. It formed part of the kind of potboiler programme popular at the time but almost never heard nowadays. The 65-strong 'Edinburgh Professional Orchestra' also played Wagner's *Tannhäuser* Overture, together with bits and pieces by Elgar, Mascagni, Mendelssohn and Meyerbeer, with an arrangement for military band of Weber's *Der Freischütz* Overture thrown in for good measure. Quite what the audience or the press made of O'Brien's rather darkly Lisztian new work in such company is not recorded, but in any case it was never heard again. This recording is its first performance in any form since 1905.

To be sure, for all its many felicities, it is a problematic work. It is the only score of O'Brien's not to have been written out into a fair copy, and the manuscript is in a spidery shorthand, full of errors of pitch and imprecisions of detail, with long passages lacking in dynamics and other details of articulation that proved a minefield to negotiate in the

new edition which had to be made especially for this recording. No doubt the composer would have edited it more carefully himself if the work had enjoyed any kind of life in performance. Not even its many dramatic moments and imaginative touches can quite dispel the feeling that, at just over 25 minutes, it outstays its welcome. I resisted the temptation, for the purposes of recording, to make the cuts that a concert performance might have warranted, but I feel certain that, had he revisited the work himself, the composer would have tightened its structure.

That said, *The Minstrel's Curse* remains unique in O'Brien's output for its close adherence to a programmatic source, a poetic ballad by the German writer Ludwig Uhland (1787–1862) which, over the course of sixteen four-line stanzas, tells the story of two wandering minstrels, one young, the other older, who arrive at a grim and forbidding castle, encircled by beautiful gardens which are filled with luxuriously blooming flowers and ornate fountains. The monarch who lives there is hated for his tyranny and oppression, but the minstrels seek entrance to the castle to play for him and his queen. The young minstrel plays so beautifully on his harp that he moves the queen to tears, and she presents him with a rose. The king's jealousy is aroused, and he strikes the young minstrel dead. The elder minstrel, maddened with grief, curses the tyrant king and everything around him. The effect is immediate and devastating – according to the final stanza of the poem,

Und rings statt duft'ger Gärten ein ödes Heidefeld,
Kein Baum verstreuet Schatten, kein Quell durchdringt den Sand,
Des Königs Namen meldet kein Lied, kein Heldenbuch;
Versunken und vergessen! das ist des Sängers Fluch!

*Where once were scented gardens is now a barren land,
No branches shade to scatter, no spring to pierce the sand;
No songs, no book of heroes the monarch's name rehearse,
Dissolved in night, forgotten! That is the minstrel's curse.*⁴

⁴ Translation by Margarete Münsterberg, *A Harvest of German Verse*, Appleton, New York, 1916, p. 101.

So while it certainly isn't great poetry, the tragic tale clearly fired the young O'Brien's imagination, and although the resulting overture still shows signs of Schumann's influence, it is the symphonic poems of Liszt and Tchaikovsky which provide the strongest source of inspiration.

The work is on a very large sonata-form scale, and there are vivid depictions in the music of every element in the story. The introduction consists of an imperious brass fanfare (*Maestoso*), which clearly represents the mighty rule of the king over his domain, together with a gently lyrical and intricately orchestrated depiction (*Moderato con moto*) of the castle gardens, with their extravagant floral displays and flowing fountains. But even as the violins and violas weave their florid lines, coloured by a delicate triangle, darkly menacing horns and trombones are deeply embedded in the texture, and the mighty fanfare is heard once again.

O'Brien's willingness to take musical risks in the service of storytelling is already apparent, and this impression is now reinforced by the fragmentary, almost mosaic-like nature of the exposition. A quietly impassioned cello melody (with the strongest suggestion of Schumann to be heard in the work) is quickly interrupted in its course by uneasy intimations of violence and confrontation. A fearful *Lento* follows, as if the two minstrels are asking themselves whether they dare proceed. But the cello tune once again asserts itself and this time is allowed to blossom into a full exposition. A strangely repetitive sequence of arpeggiated chords in the woodwinds suggests the dangerous labyrinth into which the minstrels are being drawn, and in turn provides the accompaniment for a subsidiary theme, again in the cellos, which seems to suggest a renewal of their resolve. A build-up of march-like energy leads to a timpani roll, and a stately new theme heard first on the violas, but soon adorned with cymbals and bass drum, announcing the arrival of the minstrels at the royal court.

The younger minstrel immediately takes up his harp to greet his hosts with a few ornate arpeggios, each of which is answered by ominous syncopated phrases in the brass. But the king evidently relents, and the minstrels are allowed to sing their sweet and simple song, which is first heard in the strings, in the purest C major, attended by sighs of delighted appreciation in the clarinets, and soon taken up by the rest of the

woodwinds. But the tune is not allowed to resolve: the king is not so easily charmed. The stately theme is repeated, leading to a strange dialogue between the winds and the harp, which seems to suggest that the queen is trying to intercede on behalf of the visitors.

A miniature drama now unfolds, almost in the manner of an operatic scene without words, in which the music is at times extremely fragmentary and the texture daringly sparse – often with only a handful of instruments taking part, and with the minstrel’s harp frequently holding centre-stage. The atmosphere is uneasy, and in spite of the queen’s delight in the performance of the minstrels and the harpist’s repeated attempts to charm the king, it is the stately theme that prevails. An increasingly urgent upholding of his supremacy leads to a profoundly threatening and audaciously discordant build-up in which the ‘labyrinthine’ wind figures from the early part of the exposition are piled on top of one another, starting in the deepest bass instruments. Twice the king threatens, and twice a sense of panic spreads across the whole orchestra. With an angry thwack on the bass drum, a wild uprushing scale and two crashing chords, the king murders the young minstrel. The horns and roaring bass drum proclaim the furious curse of the older minstrel, and there is a terrified silence.

It is here that one may wish that O’Brien had not been concerned so rigidly with the rules of sonata form. Having set up this tremendous drama, he proceeds to undermine it by recapitulating the entire exposition, and we must wait to hear what happens next in the story while we sit through it all again. It is a dramatic miscalculation by the young composer, but there is also charm in O’Brien’s prolixity and his streak of literal-mindedness.

So the king’s fanfare is again heard, and the recapitulation takes its course. Although O’Brien has some new twists and turns for his material in the later stages, including a mocking treatment of the stately theme to which the minstrels first arrived at the castle, no doubt intended to depict the devastation wrought upon the estate by the curse, one cannot escape the impression that the composer created his own problems by not allowing himself the luxury of a blue pencil.

Even so, the ending of the work is extremely powerful and effective. The coda begins with a sad reminiscence of the minstrels’ simple song, and concludes with a final

recall of the king's fanfare, which this time is swallowed up in an almighty orchestral conflagration.

Mazurka and Berceuse

The *Mazurka* [3] and *Berceuse* [4] are even earlier pieces, dating from March and November 1898 respectively, when the sixteen-year-old O'Brien was still at George Watson's School, Edinburgh. They were originally piano pieces, and the orchestrations are clearly by another hand, although at this distance it isn't possible to be certain exactly whose. Since the manuscript scores are both initialled 'CC', it is possible that this was fellow Watsonian Cecil Coles (1888–1918), a promising young musician whose career was cut short by a German sniper on the western front. But the instrumentations unfortunately prove rather heavy-handed: it is only a certain awkwardness that prevents the *Mazurka* from sounding like a stray rarity from a Vienna Philharmonic New Year Concert – it could otherwise easily be a *Polka-Mazurka* by Eduard or Josef Strauss.

In the case of the *Berceuse*, the orchestration turned out to be so problematic that after an initial try-out at the first group of sessions for these O'Brien recordings, I decided, in consultation with the composer's grandson David O'Brien, to abandon it and re-record a new adaptation later, and it is this version that is heard here. The new edition I prepared retains some elements of the original while attempting to match the naïve charm of the music with a lighter orchestral touch: by thinning out some of those curiously brass-heavy textures, muting the strings, redistributing some of the wind solos, and adding a little extra colour in the form of a triangle and even a glockenspiel in the closing bars. I hope that O'Brien would not have disapproved; his youthful little piece now sounds rather like something that might have been played as an epilogue on the old BBC Home Service.

A further observation to be made about the music itself is the kinship of its main melody with that of a rather more famous *Berceuse* by a composer whose name has not yet appeared on the list of O'Brien influences. It only takes a slight re-ordering of the notes to arrive at the main theme of Chopin's Op. 57, with which it incidentally also shares the same introductory two-bar 'vamp'. But, although there is a further brief echo

of the Chopin in the little woodwind snaps of the closing bars, the rest of the material is entirely the work of the gifted Edinburgh schoolboy.

Scottish Scenes, Op. 17

The less formal style of the mature O'Brien can be heard in the three *Scottish Scenes*, Op. 17, composed originally for the piano in 1914–15.⁵ Although O'Brien composed a second set of piano *Scottish Scenes* in 1917,⁶ only the first set was orchestrated, especially for a BBC broadcast that took place on 17 May 1929. These three character pieces, although effective enough for the piano, take on an entirely new dimension in their orchestral guises, richer and more imposing in the first two, and more vibrantly colourful in the finale. It is also clear that O'Brien's image of Scotland didn't come from the top of a shortbread tin. His is a country of ruggedly beautiful, sometimes inhospitable landscapes, and where the music has an atavistic quality, as if roughly hewn from the mountainsides.

This character is immediately apparent in the first Scene, 'Moorland' [5]. After a brief modal introduction, a cello sings an impassioned melody, all flaring nostrils and scotch snaps. It is answered by the whole orchestra, but amid the warmth of heart there is thunder in the timpani, and chromatic brooding in the low clarinets, bassoons and horns. (Around the same time, on the other side of the North Sea, Sibelius was just starting work on his Fifth Symphony, and one cannot help wonder how aware O'Brien was of his work in general when composing this dark and dramatic music.) After a recapitulation of the opening, a contrasting section seems to move indoors, into the warmth of a highland hearth, and the rest of the movement contrasts the two worlds: the simple comforts of domestic life, and the wild moorland landscape outside.

The second Scene, 'Voices of the Glen' [6], begins with a mysterious invocation from the woodwinds, answered by a simple pentatonic melody in the strings. These two elements interact throughout the opening section, as if calling to one another across vast open spaces. A new horn melody, attended by ominous timpani strokes, heralds a

⁵ This version can be heard on the first volume of the Toccata Classics survey of the piano works, on TOCC 0256.

⁶ Also released on Volume One of O'Brien's piano music, TOCC 0256.

contrasting *maestoso* central section with shrieking piccolo and swirling harp. A fiercely imposing climax (marked *con fuoco* in the piano version) leads to a recapitulation of the opening, with the voices of the glen once again calling to one another, across the ages.

By contrast, 'Harvest Home' [7] makes for a joyous finale, a wildly virtuosic orchestral barn dance, filled with modal melodies, a few deliberate wrong notes, a well-oiled drummer, and a good deal of exuberant Scottish country dancing.

Paul Mann is a regular guest-conductor with many orchestras throughout Europe, the USA, Australia and the Far East. Those with which he has worked include the BBC Orchestras, the Orquesta Ciudad de Barcelona, Bergen Philharmonic, Orquesta Sinfónica de Bilbao, Orchestre de Bretagne, Britten Sinfonia, City of Birmingham Symphony, Copenhagen Philharmonic, Flemish Radio, Orquesta Ciudad de Granada, Hallé, Lahti Symphony, Luxembourg Philharmonic, Netherlands Radio Philharmonic, St Petersburg Philharmonic, Royal Scottish National, Real Orquesta Sinfónica de Sevilla, RAI Torino and Orchestra dell'Arena di Verona, among many others. His debut with the Queensland Orchestra in 2003 resulted

in regular re-invitations to Australia, with the Adelaide Symphony, Melbourne Symphony, Tasmanian Symphony and West Australian Symphony Orchestras, as well as the Auckland Philharmonia in New Zealand, and the Malaysian Philharmonic.

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, and with whom he also made numerous recordings of a wide range of repertoire, for such labels as Bridge, DaCapo and EMI.

He first came to international attention as first prizewinner in the 1998 Donatella Flick Conducting Competition, as a result of which he was also appointed assistant



Photo: Ugo Ponte

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 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 most recent recordings is the first-ever studio recording 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 third recording for Toccata Classics. The first featured the orchestral music of Leif Solberg (TOCC 0260) and the second presented the first volume in this three-disc survey of the complete orchestral music of Charles O'Brien (TOCC 0262).

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 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 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. The current chief conductor, Atvars Lakstigala, made his debut with the LSO in 2010 and received the ‘Great Music Award’ at the end of the same year.

This is the third of a series of recordings planned with Toccata Classics. The first featured Paul Mann conducting the orchestral music of the Norwegian composer Leif Solberg (TOCC 0260) and the second brought Volume One of the complete orchestral music of Charles O’Brien (TOCC 0262).



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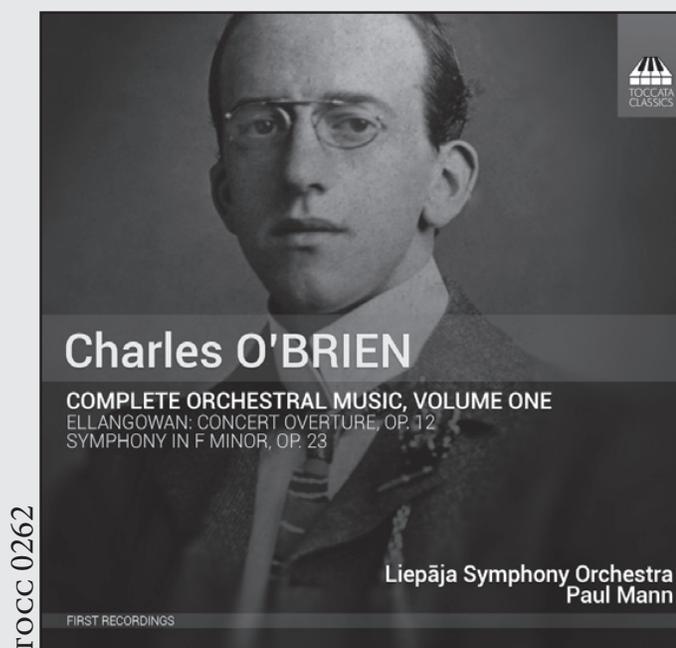
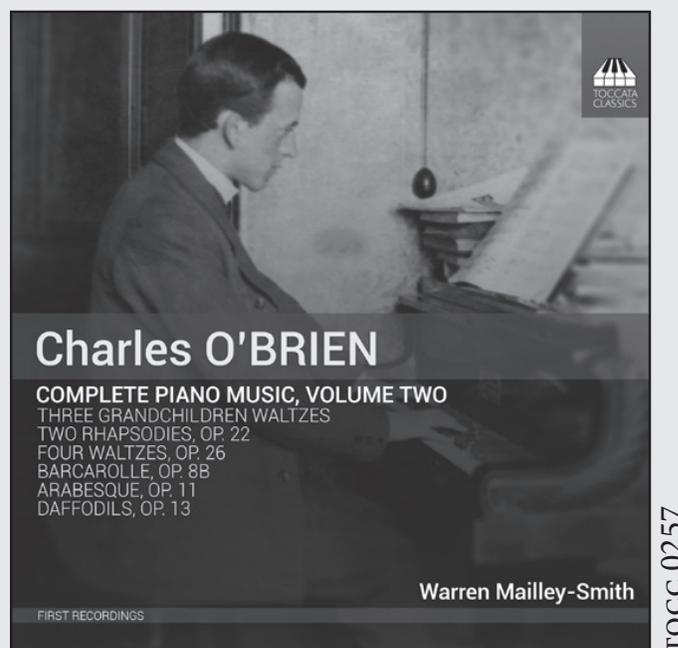


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Toccata Press will shortly begin to publish the scores of the music of Charles O'Brien made available in these recordings, beginning with the orchestral works. Details will be announced at www.toccatapress.com shortly; to join our mailing list and be kept informed of these and other developments, please sign up at <https://toccataclassics.com>.

CHARLES O'BRIEN Complete Orchestral Music, Volume Two

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Liepāja Symphony Orchestra
Paul Mann