



Derek B. SCOTT

ORCHESTRAL MUSIC

CLEAR THE DECKS!: BOOGIE WOOGIE, OP. 21

DAFYDD Y GARREG WEN: FANTASIA, OP. 25

BRANNIGAN'S JOURNEY, OP. 30

KIRKLISTON WALTZ, OP. 31

SUITE GROTESQUE, OP. 32

AIRS AND DANCES, OP. 28

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CHACONY, OP. 24

John Dew, bagpipes
Liepāja Symphony Orchestra
Paul Mann

FROM THE PAGAN TO THE GROTESQUE: MY ORCHESTRAL MUSIC

by Derek B. Scott

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

Having composed for performers ranging from the Northern Sinfonia to the Milton Keynes Chamber Orchestra in the 1970s, I began to experience doubts about the direction and purpose of my composing in the 1980s, especially since I had always been involved in popular music as well as concert music. I was in a rock band in my youth, and I played keyboards and sang with two dance bands in Hull. In 1985, I was singing professionally in London as a principal character in a jazz opera, *Prez*, based on the life of saxophonist Lester Young. At this time, I became absorbed in researching the cultural history of music and, in 1992, I was awarded a Ph.D. in the sociology and aesthetics of music. My books include *From the Erotic to the Demonic: On Critical Musicology* (2003), *Sounds of the Metropolis: The 19th-Century Popular*

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

My first appointment as a Professor of Music was at the University of Salford in 1996. It was at that university, which pioneered degrees in Band Musicianship in the UK, that I composed most of my music for brass band, which included two symphonies for brass and percussion that were recorded by the Black Dyke Band in 2019. I continued to write orchestral music, but that was usually driven solely by a personal compulsion, and the collection on this disc includes the first performances of *Airs and Dances*, *Suite Grotesque*, *Chacony* and *Kirkliston Waltz*. In 2006, I was appointed Professor of Critical Musicology at the University of Leeds and found myself under considerable pressure to produce musicological publications for submission to the research-assessment exercises, which have a big effect on the funding universities receive from the government. I was fortunate in being awarded a very large grant in 2014 by the European Research Council for a project investigating the reception of English versions of German-language operettas in London and New York. I completed that research in 2019, and my official retirement came in September 2020. Owing to the Covid-19 pandemic, no leaving celebrations were possible, so I think of this recording as marking this moment in my life, and I much appreciate the warm encouragement given to me by Martin Anderson, founder-proprietor of Toccata Classics, and the conductor Paul Mann.

1 Pagan Overture, Op. 2

This overture was composed in 1973, during my two years of study with Anthony Hedges, and it constituted the major orchestral work of my MMus compositional portfolio. Much of the musical material is derived from the opening seven-note motif. For example, the rhythmic interjection that follows it is based on notes 4–6. The first contrast in mood comes with a lyrical theme on the cor anglais, although it is indebted to the shape of notes 2–6 of the motif. The overture explores and (almost) resolves the conflict between moods, making use of classical sonata principle but without allowing

final victory to the first idea. Indeed, towards the end, the motif begins to take on more and more of the character of the lyrical theme amid reminders of its former self. I chose the title *Pagan Overture* for reasons I no longer recall clearly, but certain passages in Thomas Hardy's novel *The Return of the Native* were influential.

[2] *Airs and Dances: Concerto for Highland Bagpipe and Orchestra, Op. 28*

Composed in 1998, this bagpipe concerto contains a mixture of original tunes and arrangements of songs from the Isle of Skye that were collected by Francis Tolmie in the nineteenth century. The original tunes are from my own collection of bagpipe melodies composed in tribute to the Isle of Skye, which I visited several times with my future wife, Sara, in spring. We stayed at a cottage in Torrin owned by Mrs Mackinnon, took long walks around the Cuillins and Loch Coruisk, and relaxed with a dram or two of Talisker whisky in the evening. All this had an influence on the choice of titles given below:

1. 'Laoidh Dhiarmad' (heroic lay) – sung by Margaret MacLeod, cotter, Portree, Skye, 1870
2. 'The Black Cuillins' (slow march)
3. 'Loch Coruisk' (retreat)
4. 'Armadale Castle' (Strathspey)
5. 'Mrs Mackinnon of Torrin' (reel)
6. 'Talisker Whisky' (jig)
7. 'fac thu na féidh?' ('Have you seen the deer?') – sung in the nursery at Bracadale Manse, Skye, 1861
8. 'Colann gun chean' ('The headless body') – sung by Mrs Macpherson (Mary Macdonald), poet, native of Trotternish, Skye, at Contin Manse, Ross-shire, 1870.

The music is structured as a set of airs and dances, the latter proceeding in the familiar manner from Strathspey to reel to jig. I had always been interested in the Highland bagpipe, ever since seeing the bagpipe competition in the 1960 Disney film of Robert Louis Stevenson's *Kidnapped* as a boy. My opportunity to learn the pipes came in the

next decade, when I started tutoring for the Open University at annual summer schools in Stirling. Over the next few years, I lived partly in Hull and partly in Edinburgh with Sara. I became President of the City of Hull Pipers, a band I played with frequently in the 1980s.

[3] *Brannigan's Journey*, Op. 30

This short tone poem for orchestra is based on music composed for Erik Knudsen's film *Brannigan's March* (One Day Films) in 2003. The film has been shown at cinemas in Manchester, London and elsewhere, and it concerns the journey, both physical and spiritual, of a man who leaves his home and family after being made redundant. The tone-poem attempts to convey the emotional and spiritual dimension of the journey, rather than depicting Brannigan's travels in town and country. For that reason, I dropped the reference to the 'march' in the title of the film. The first performance was given by the Salford Symphony Orchestra, conducted by Barrie McKinnon, on 24 October 2004.

The tone poem begins with woodwind instruments playing a hymn-like melody in a minor key, conveying associations of sadness and despondency. Gradually, it converts itself into a march that, as it proceeds, develops a character of grim determination. Soon a new theme for violas and bassoon suggests a changing mood, less spiky and more lyrical, but with an ever-active string accompaniment maintaining a sense of restlessness. However, a trumpet moves the theme into the major, adding to the growing optimism. This passage is followed by a return of the hymn tune on string instruments, now in the major key, signifying a new hope. The climactic final section joins together the hymn theme (on horns) and the lyrical theme (trumpets) in a mood of triumphant arrival. I should point out that Erik Knudsen decided against triumphant optimism as the ending to his film and chose to reuse some earlier, dourer music.

[4] *Dafydd y Garreg Wen: Fantasia for Orchestra*, Op. 25

I often worked professionally as a singer and pianist in the 1980s, and it was an invitation to perform for a Welsh Society that proved the impetus for my arranging one of the best-loved of Welsh airs. The original arrangement was for voices, but I developed it

into a fantasia for brass band in 1996 and made an orchestral version for this recording. There is an optional choral part for either mixed or male-voice choir. The lyrics were added in the nineteenth century by John Ceiriog Hughes to what was an instrumental air attributed to the blind harpist David Owen (1712–41), whose farm near Morfa Bychan bore the name Y Garreg Wen (The White Rock). This air was first published by harpist Edward Jones in *Musical and Poetical Relicks of the Welsh Bards*, 1784. The Dafydd Fantasia is dedicated to my wife, Sara, who was born in Bangor, North Wales.

Suite Grotesque, Op. 32

The composition of this suite began in 2006 but incorporated material from sketches made over a number of previous years. It was developed into its final form in 2020.

The opening March [5] originated in music for a theatrical work that failed to materialise, in which there was to be a procession of ‘monsters of the id’ – the id being the part of the psyche that Sigmund Freud described as dark and inaccessible (in his *Lectures on Psychoanalysis* of 1933).

The second movement, a Ballad [6], is derived from a setting of Algernon Swinburne’s poem ‘Stage Love’ (from *Poems and Ballads* of 1866), in which a game of love turns sour. There follows a Double Fugue [7], where the fugal entries are a tritone (the ‘devil’s interval’) apart. The second fugue subject is based on the Newcastle music-hall song ‘Cushie Butterfield’ (1862) – a parody by George Ridley¹ of a London music-hall song ‘Pretty Polly Perkins of Paddington Green’ sung by Harry Clifton.² It must have surprised Clifton to to see that ‘Cushie Butterfield’ was printed and on sale while he was waiting to have ‘Polly Perkins’ published.

¹ The short-lived ‘Geordie’ Ridley (1835–64), from Gateshead, was sent down the mines at around the age of eight. An accident left him unfit for work and he turned to entertaining to make a living. His best-known songs, ‘Blaydon Races’ and ‘Cushie Butterfield’, are still sung by supporters of Newcastle United Football Club. The conductor of this recording, Paul Mann, a proud South Tynesider, is on home territory here.

² Harry Clifton (1832–72), born in Hertfordshire and orphaned early in life, became one of the best-known music-hall performers of his day. The original full title of ‘Pretty Polly Perkins of Paddington Green’, first published in 1863, continues as ‘or The Broken-Hearted Milkman’, and Ridley’s ‘Cushie Butterfield’ sends up what must have been seen in Newcastle as its southern sentimentality.

The fourth movement [8] is a set of seven ‘enigma variations’ of a well-known tune. It is first heard in full as a gavotte and never appears in its familiar metrical and rhythmic shape. It is, however, rarely subject to any melodic alteration. Thus this movement illustrates the importance of rhythm in music, and how significantly rhythmic alteration can affect melodic perception. Indeed, if the rhythm alone of the well-known tune were to be tapped out (with no melody present), most people would recognise it instantly. The variations also include a recollection of the first movement, but, unlike the famous variations by Edward Elgar, there are no ‘friends pictured within’.

The concluding Scherzo [9] incorporates allusions to the gruesome ballad ‘Long Lankin’.³ The ballad tune is distorted, and distortion (comic or otherwise) is a connecting thread between the movements of the Suite. It is this character, plus the use of angular intervals (augmented seconds, tritones, major sevenths) and unexpected harmonic twists, that suggested the adjective ‘grotesque’.

[10] *Chacony*, Op. 24

Chacony, a term taken from a composition by Henry Purcell, was composed in 1995 and revised periodically over the next fifteen years. No other piece gave me such continuous trouble. It is an orchestral piece in two parts, both using the repetitive harmonic progressions that characterise the chaconne. Each part contains 24 statements of a progression of harmonies, which are often transposed (in the second part, a transposition occasionally takes off before the progression is complete). The first part is based on a group of three harmonies (one in bar one, and two in bar two) and has an alternating metre of $\frac{3}{2}$ and $\frac{6}{4}$. The dance association of the chaconne has been retained in an attenuated form and the second part employs rhythms that may suggest Greek or Mediterranean music, with its $\frac{9}{8}$ metre divided into $\frac{4}{8} + \frac{5}{8}$. This pattern was influenced by an ancient Greek lyric metre known as Aeolian tripod; an example in English would be the phrase ‘join in a / party game’ (– ~ ~ / – ~ –). The first section had its origins in a

³ No. 93 of the 305 traditional ballads collected by Francis James Child in *The English and Scottish Popular Ballads*, five vols., Houghton, Mifflin and Company, Boston and New York, 1882–98. Long Lankin is a mason-cum-bog creature cheated of his fee by the lord of the castle; when the lord rides off on business, Long Lankin slips into the castle and exacts his revenge by killing the lady of the castle and her infant child.

setting of Algernon Swinburne's poem 'A Leave-Taking', and the second in the finale of a discarded guitar concerto.

[11] *Fugal Overture, Op. 6*

This overture was written in 1975 for a musical tour of Yorkshire, Lincolnshire and Humberside by Kanon, the small orchestra I co-founded and conducted, which specialised in the performance of twentieth-century music. The skittish main theme is turned upside down and used as a fugue subject for the middle section. At the climax, material from the introduction reappears, which now also reveals its thematic kinship with the fugue subject. Various contrapuntal techniques are involved, but the overall effect is intended to be exuberant rather than dryly academic.

[12] *Kirkliston Waltz, Op. 31*

This waltz, which dates from 2003, was based on a theme written in 1984, during the time Sara and I were enjoying a summer holiday in a cottage belonging to friends in Kirkliston, West Lothian. Although it is a slightly spooky waltz, it is not intended to imply that Kirkliston has anything in common with Causton, the fictional town in the popular television series *Midsomer Murders*, which, coincidentally, has an eerie waltz as a theme tune. Nevertheless, eighteen clerics were murdered in Kirkliston in 1298, and, during my summer vacation there in 1984, I discovered the bodies of two swans which the local constabulary informed me had been slain by a local felon known as Mr Fox.

[13] *Clear the Decks!: Boogie Woogie for Orchestra, Op. 21*

This orchestral boogie woogie originated in a big-band composition of 1995. It follows, for the most part, a typical blues structure but with a large number of substitute harmonies. Rather than attempt to replicate the jazz character of the big-band version, I re-thought the orchestral version in terms of orchestral techniques and sonorities. In this respect, the omission of saxophones and drum kit is significant, although those instruments are sometimes heard in orchestral music.

John Dew is a piper and composer from Crieff (the small Scottish town sometimes called 'the gateway to the Highlands') and was taught by Anne Spalding. While on the junior piping circuit he won both the U18 Ceol Mor and Ceol Beag at the Cowal Highland Gathering, came first in the Junior Piobaireachd at Inveraray Games and was placed second in the MacGregor Memorial Competition in the Argyllshire Gathering.

In 2016 he started studying a BMus in Traditional Music at the Royal Conservatoire of Scotland (RCS) in Glasgow, where he has enjoyed several performance opportunities, including playing with Phil Cunningham, performing in the band 'Ur: Future of our Past' at the Celtic Colours festival in Canada, playing for HRH Prince Charles and taking part in Hamish Napier's recording *The Railway* (<https://hamishnapier.bandcamp.com/album/the-railway>). He continues to perform in competitions and has in recent years won the Kemple Star for Marches at the Skye Gathering and The Duncan Johnstone Memorial Piping Contest; he was the overall B grade Aggregate winner at The Northern Meeting and at the Inveraray Highland Games and the overall Champion Piper at the 2019 Royal National MOD. He now resides in Glasgow and continues to receive tuition from Willie McCallum and Finlay MacDonald.

He also continued to compose while at the RCS, particularly for the screen, and has completed scores for three short films, one of which, *What Separates Us from the Beasts*, received three Royal Television Society awards in 2019.



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, in both 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 more recent recordings is 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 21st recording for Toccata Classics. The first featured the orchestral music of Leif Solberg (rocc 0260) and the second, third and fifth (rocc 0262, 0263 and 0299) presented the complete orchestral music of the Scottish Romantic Charles O'Brien (1882–1968). His three-volume survey of the complete orchestral music of Henry Cotter Nixon appeared on rocc 0372, 0373 and 0374. An album of orchestral works by Josef Schelb was released on rocc 0426, and his recordings of Richard Flury's opera *Eine florentinische Tragödie* and the concert scene *Sapphos Tod* appeared on rocc 0427 and Flury's ballet *Der magische Spiegel* and *Kleine Ballettmusik* on rocc 0552.

Paul Mann is curating, as well as conducting, a series of new works for string orchestra, *Musica for My Love*, all written in memory of Yodit Tekle, the partner of Martin Anderson, founder of Toccata Classics. The first volume (rocc 0333) featured music by Brahms (arranged by Ragnar Söderlind), Maddalena Casulana (arr. Colin Matthews), Brett Dean, Steve Elcock, Andrew Ford, Robin Holloway, Mihkel Kerem, Jon Lord (arr. Paul Mann), John Pickard, Poul

Ruders and Ragnar Söderlind himself. The second volume presented music by Nicolas Bacri, Ronald Corp, Wim Hautekiet, Sean Hickey, John Kinsella, David Matthews, Phillip Ramey, Gregory Rose, Gerard Schurmann, José Serebrier, Robin Walker and Richard Whilds (TOCC 0370), and the third volume (TOCC 0504) brought works by Michael Csányi-Wills, David Braid, Martin Georgiev, Adam Gorb, Raymond Head, Ian Hobson, David Hackbridge Johnson, Robert Matthew-Walker, Lloyd Moore, Rodney Newton and Dana Paul Perna.

He has also established himself as a champion of contemporary British symphonists, recording the Ninth (TOCC 0393), Tenth and Thirteenth (TOCC 0452) and Fifteenth (TOCC 0456) Symphonies of David Hackbridge Johnson and the Third by Steve Elcock (TOCC 0400), each accompanied by smaller works, as well as the Symphonies Nos. 1 and 4 and tone-poem *Distant Nebulae* by Rodney Newton (TOCC 0459). His most recent Toccata Classics releases of living British composers featured orchestral music by Rob Keeley, including his Second Symphony (TOCC 0462), and by Arnold Griller – his recent Violin and Trumpet Concertos, *Dances under an Autumn Sky* and the early *Concerto Grosso* (TOCC 0590).

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

After the Second World War the LSO recommenced its activities in 1947, under the wings of the Liepāja Music School, and was conducted for the next 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 fourteenth recording that the LSO has made for Toccata Classics.



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DEREK B. SCOTT Orchestral Music

[1] <i>Pagan Overture</i> , Op. 2 (1973)	11:32
[2] <i>Airs and Dances: Concerto for Highland Bagpipe and Orchestra</i> , Op. 28 (1998)	7:53
[3] <i>Brannigan's Journey</i> , Op. 30 (2003)	5:35
[4] <i>Dafydd y Garreg Wen: Fantasia for Orchestra</i> , Op. 25 (1996)	7:07
<i>Suite Grotesque</i> , Op. 32 (2006/2020)	15:42
[5] I March	3:20
[6] II Ballad	2:31
[7] III Double Fugue	1:53
[8] IV Variations	3:28
[9] V Scherzo	4:30
[10] <i>Chacony</i> , Op. 24 (1995, rev. 2019)	6:00
[11] <i>Fugal Overture</i> , Op. 6 (1975)	4:20
[12] <i>Kirkliston Waltz</i> , Op. 31 (2003)	4:51
[13] <i>Clear the Decks!: Boogie Woogie for Orchestra</i> , Op. 21 (1995)	4:33

John Dew, Highland bagpipe [2]

Liepāja Symphony Orchestra

Paul Mann, conductor

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FIRST RECORDINGS