

# Arnold GRILLER

## ORCHESTRAL MUSIC, VOLUME THREE

DANCES UNDER AN AUTUMN SKY

TRUMPET CONCERTO

CONCERTO GROSSO

VIOLIN CONCERTO

Kamila Bydlowska, violin  
Matilda Lloyd, trumpet  
Liepāja Symphony Orchestra  
Paul Mann

# ARNOLD GRILLER: A BIOGRAPHICAL OUTLINE

by Douglas Finch

I first met Arnold Griller in 1980, on a visit to Winnipeg while I was studying in New York. My introduction to him was a lucky coincidence, brought about through a mutual acquaintance. I would not otherwise have known to seek him out, as he was not then part of the Winnipeg musical scene. He had moved from California to British Columbia in 1963, and then to Winnipeg in 1965, where he continued to live until 1994. I found him and his wife, Heather, to be delightful people, and we became instant friends. It was with some initial reluctance that he revealed to me some of his music, starting with his First Piano Sonata, which I found to possess a very personal and original style. I performed it in Winnipeg in 1982, and later on CBC Radio – the first time his music was heard publicly in Canada. I went on to perform a few more of his piano pieces over the years, and most recently, with Bobby Chen, premiered his *Introduction, Cakewalk and Allegro* for two pianos at the Reform Club in London. Notwithstanding these occasional performances of piano and chamber pieces, the main body of Arnold Griller's work, especially for large ensemble and orchestra, remained unknown until the timely release of the first Toccata Classics recording of music for chamber orchestra, by Musica Viva and Alexander Walker, marked the year of Griller's 80th birthday.

It is an interesting task to try to offer some explanation about the context of this fascinating music – what motivated it and why it remained hidden for so long. Griller chose to withdraw from the musical maelstrom into which he was born, and for most of his adult life has remained in relative seclusion (for the last twenty-odd years in a small village in Cornwall). Although I have had many interesting conversations with Arnold over the years about music and art in general, he has been very reluctant to 'explain' his own music or to divulge very much about his

past. When I first began performing his pieces, he refused to provide programme notes or biographical information, and began revealing some of the extraordinary details of his earlier musical life only as I was writing the notes for the first two Toccata Classics albums of his orchestral music.<sup>1</sup>

He was born in London in 1937 into an exceptionally busy musical household. His father was Sidney Griller, founder and first violin of the renowned Griller Quartet. His mother, Honor Linton, had abandoned her promising career as a pianist to devote herself to the Quartet in its early years. As a youngster, he thus encountered some of the major musicians of the day. Perhaps even more importantly, he listened to the Quartet rehearsing works by modern composers, among them Béla Bartók, Arnold Bax, Arthur Bliss, Ernest Bloch, Darius Milhaud, Edmund Rubbra, Roger Sessions and Seymour Shifrin, to name but a few.

In his childhood and youth, then, Griller spent time in the company of eminent performers and composers, some of whom had a tremendous influence on him. The other members of the Griller Quartet – Jack O'Brien, Philip Burton and Colin Hampton – were a constant presence and, owing to the intense schedule of rehearsals and concerts, effectively formed part of Arnold Griller's extended family. They did much to encourage Arnold's musical development and to expand his general cultural knowledge. For instance, Philip Burton took him to see many Shakespeare plays for the first time, helping to kindle his lifelong passion for literature. Above all, he learned much about how a piece of music is made from listening to his father's countless hours of violin practice and meticulous preparation for the performance of new works.

Arnold's first formal musical studies began at the age of five, when he started cello lessons with Alison Dalrymple at the London Violoncello School. Private piano lessons with Hilda Dederich began a couple of years later. He continued with these hugely

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<sup>1</sup> Toccata Classics rocc 0424 presents the 'Concerto for Small Orchestra' *Ensemble Seventeen* (2001), the 'Concerto for Violas, Cellos, Keyboard Instruments and Pitched Percussion' *Distant Villages* (2002, rev. 2011) and the Concerto for Clarinet and String Orchestra (2014); and rocc 0460 features *Scherzoid* (2017), Griller's only Symphony (2003, rev. 2010), the *Introduction, Cakewalk and Allegro* for piano and chamber orchestra (2016) and *Rhapsody Concertante* (2004); on both albums Alexander Walker conducts Musica Viva.

influential teachers until his mid-teens, receiving tuition not only in cello and piano but also in musical rudiments and harmony. He later studied cello with Arnold Ashby, clarinet with Pauline Juler and composition with John Addison, before leaving school at sixteen to spend a year at the Royal Manchester College of Music (now the Royal Northern College of Music), where he studied cello with Oliver Vella and composition with Thomas Pitfield. He was also inspired by a few of the extraordinary fellow students at the college at that time, who included John Ogdon and Alexander Goehr.

In 1949, the Griller Quartet became Quartet in Residence at the University of California in Berkeley, and in 1954 Arnold decided to join his family in California and to continue his studies there. What followed was an intense period of study. From 1954 until 1957 he was enrolled in the Music Department of UC Berkeley, while at the same time taking lessons at the San Francisco Conservatory, in cello with Colin Hampton, piano with Lillian Hodgehead and clarinet with William O. Smith (known as Bill Smith in jazz circles). At UC Berkeley, he also studied conducting with Edward Lawton and took courses in Scandinavian literature.

During his first year in California, Griller was also searching for a composition teacher. Ernest Bloch and Darius Milhaud were both eminent figures in the San Francisco Bay area at the time, and there was talk of Arnold's studying with Bloch, one of the composers most closely associated with the Griller Quartet. But Bloch was getting on in years and not in the best of health. Since the Quartet was starting to play more of the music of Milhaud at that time, it became an obvious choice for Arnold to pursue studies with him. Between 1955 and 1958, therefore, in addition to his studies at Berkeley, Griller studied with Milhaud at Mills College in Oakland, as well as at the Aspen Music Festival in Colorado and in Paris, where he lived for a time with the composer and his wife Madeleine.

Milhaud was undoubtedly the most important musical influence on Griller, who, besides composition lessons, also had intense training in tonal counterpoint and orchestration with him. Griller recalls how he was struck, at his very first lesson, by Milhaud's ability to get directly to the point, in a manner that was blunt and yet also kind. Of paramount importance for Milhaud was the ability to move forward – not

to get stuck, not to repeat oneself. That consideration had a lot to do with the ability to shape a line, and this aspect of melodic inventiveness became a defining feature of Griller's mature compositional style, even in the most technically or contrapuntally complex passages.

After his final lessons with Milhaud in Paris, Griller's musical studies came to an abrupt end. Between 1958 and 1963 he lived in London, Manchester and Berkeley, working at various jobs. He enrolled again for a year at UC Berkeley in 1959, this time concentrating on the study of Scandinavian literature with Eric O. Johannesson, who was to become an important influence on him, and a lifelong friend. In 1963 Griller and his wife moved to Canada, where they spent two years on Vancouver Island before eventually settling in Winnipeg. For 25 of their nearly 30 years in Winnipeg, Griller taught English to adults at a community college, which gave him the peace and security to continue composing.

Griller's music is predominantly lyrical in nature – which is not to imply that it is simple or straightforward. With each of his works, he seems to have laid out new challenges in terms of dramatic characterisation, form and instrumental possibilities. His music can stop on a dime (or a sixpence), changing mood unexpectedly and instantaneously. It isn't surprising that two of the composers he admires most are Domenico Scarlatti and Francis Poulenc, both of whom, in their different ways, can be emotionally kaleidoscopic – especially in their contrast of humour and pathos. (It is interesting to note that Griller's love of Scarlatti began in California when he heard Ralph Kirkpatrick perform many of the sonatas on harpsichord.) Mozart has always been a source of inspiration to him, and Milhaud would often draw on the piano sonatas during his lessons to demonstrate aspects of musical invention. Griller was always open to any new music he heard, but in his student days the composers he listened to most often were Stravinsky and Bartók.

*Douglas Finch is a Canadian composer, pianist and improviser. After moving to London, he co-founded The Continuum Ensemble (UK) in 1994 and has collaborated in premiering many new works. He was Head of Keyboard at Trinity Laban Conservatoire of Music and Dance from 1999 to 2007, and continues there as Professor of Piano and Composition.*

# ARNOLD GRILLER, NOW AND THEN

by Paul Mann

This album presents three recent orchestral works by Arnold Griller which can be said, at least in a certain sense, to form a trilogy. Each is around twenty minutes long, and each shares with the others a number of surface characteristics and more profound connections. Above all, they are possessed of the paradox by which music concerning itself with death and mourning has the power to reanimate and return the listener to life.

Into this mix is added a work from the other end of Griller's life, the earliest of his compositions to survive, the *Concerto Grosso* for strings, written in 1955 while he was still a student of Darius Milhaud in California.

*Dances under an Autumn Sky* (2017) carries a dual dedication, to the conductor Alexander Walker, as a gesture of gratitude and appreciation after his work on the first two discs in this series, and 'to the memory of Suzy and Eric O. Johannesson'. Johannesson was professor of literature at the University of California, where Griller was a student, and from whom he acquired a lifelong love of reading, especially of Scandinavian literature, a man, says Griller, who was 'as much of an influence on me as Milhaud had been'.<sup>1</sup> *Under the Autumn Star* is the title of the first part of *The Wanderer*,<sup>2</sup> a novel by the Norwegian Knut Hamsun (1859–1952), but in no sense can Griller's score be described as programme music.

<sup>1</sup> Telephone conversation with the composer, 26 October 2020.

<sup>2</sup> *Under Høststjernen: En Vandrers Fortælling* ('Under the Autumn Star: A Wanderer's Tale') was first published by Gyldendal in Kristiania (now Oslo) in 1906; the other two novels in the trilogy – *En Vandrers spiller med Sordin* ('A Wanderer plays on Muted Strings') and *Den sidste Glæde* ('The Last Joy') – appeared in 1909 and 1912 respectively. In an introduction to *Sult* ('Hunger'), Hamsun's first major novel (1890), and his best-known, Isaac Bashevis Singer called Hamsun 'the father of the modern school of literature in his every aspect – his subjectiveness, his fragmentariness, his use of flashbacks, his lyricism. The whole modern school of fiction in the twentieth century stems from Hamsun'. The award to Hamsun of the Nobel Prize for Literature in 1920 was a source of considerable national pride in Norway, so that his enthusiastic support for Nazism brought an equivalent degree of post-war shame: the return of peace duly saw the elderly Hamsun arrested and confined to a hospital, and his sizable fortune much reduced by a swingeing fine.

The novel is concerned with the wanderings of its three principal characters across Norway, and its strange combination of dark humour and Scandinavian melancholy is also present in the music. In particular, what might be described as the ‘Griller gamelan’ which takes centre-stage for much of the piece, and is made up of an acerbic combination of xylophone, marimba, celesta and harpsichord, lends at times a sardonic tone, and at others a more straightforwardly light-hearted one. The composer regards this distinctive sound as integral to his orchestra, not merely a colouristic box of tricks, as much an essential component as the woodwinds, brass and strings. It is significant that a similar *concertante* group is also deployed in both of the other major works in this album.

The subtitle of *Dances under an Autumn Sky*, ‘Orchestral Music in Six Scenes’, faithfully reflects a strong theatrical element, a balletic quality which turns out to have been part of its earliest conception. The opening *Moderato* [1] makes use of a melodic idea that had been hovering around the Griller sketchbooks for almost fifty years before it found a home here. The composer was playing it on the piano one day when his wife, Heather, who had trained professionally as a dancer in her youth, spontaneously began to improvise steps to the music. Her graceful movements can easily be visualised in the elegant, stylised tone of the opening bars, and they provided an initial impulse for the composition. The rest of the brief first scene alternates various permutations of an asymmetrical fanfare-like rhythmic idea with more gentle lyrical duets, first between cor anglais and bass clarinet, and then between pairs of flutes and clarinets.

Scene Two [2] erupts forcefully, featuring jagged, propulsive motoric rhythms in the brass, strings and timpani, and the first appearance of the ‘gamelan’. The music here is joyous, exuberant, and just a little bit mean, with little real sense of the drama to come. The scene-change comes as the music begins softly to break down, with the celesta left gently chiming away to itself.

Scene Three, heralded by an arresting timpani solo [3], is in a swiftly vigorous  $\frac{3}{4}$  time, the only part of the work for which the metre is stable for any significant period. A highly syncopated eleven-bar theme is shared around the orchestra in various guises,

and a contrasting central section features woodwind soli over an ostinato in timpani and *pizzicato* cellos and basses.

Four silent bars precede the fourth scene [4], in which the stable metre of Scene Three is replaced by a pattern which alternates permutations of  $\frac{7}{8}$ ,  $\frac{3}{4}$  and  $\frac{5}{8}$ , and it is not only in this sense that the music has a trace of the Stravinskian about it. The dance-like, almost mannered elegance is constantly undermined by a strong sense of ironic detachment. Apart from the fact that the music seems constantly to be tripping over itself in search of a downbeat (abundant traps are laid for players and conductor alike), the instrumentation, full of passages for awkwardly high oboes, sugar-plum-fairy celesta and acrid brass, evokes the deep vein of dark Nordic humour to be found in the original novel. And when it has finished what it has to say, the music simply stops in mid-air.

Scene Five [5], the longest and most substantial section, opens with an eruption of energy similar to that which launched Scene Two. Indeed, from this point on, the attentive listener may begin to experience a sense of *déjà vu*, as music from earlier scenes begins to be repeated, sometimes in disorientatingly altered circumstances. A lyrical passage for the four horns, again redolent of Stravinsky, is menacingly impinged upon by the bass instruments of the woodwind section in their lowest register. The autumn sky is turning black.

Music from the previous scene is repeated, now in a faster tempo, over which the 'balletic' opening theme of the whole work is suddenly overlaid, first by the trombones, and then by the 'gamelan' group; in an aural trick of the light, it momentarily sounds as if two tempi are operating simultaneously. There is certainly a sense that the listener is being led into the heart of a deep, dark dream, made all the more bizarre by the appearance of a strangely charming little waltz, played by the 'gamelan'. Even if it is only by long association that the celesta carries overtones of *The Nutcracker*, it is easy to imagine in this music a nightmare version of what the children's toys might be up to at night. And indeed, beginning in the depths and soon spreading throughout the whole range of the orchestra, the listener is drawn closer and closer towards some unimaginable horror.



In a highly cinematic gesture, and at the apex of the terror, amid pounding timpani, there is a jump-cut, and the sixth scene sets out as a vivacious and virtuosic scherzo [6]. Chuckling and chattering figurations are overlaid with long, shrieking cantilenas on unison woodwinds, and laughter in the dark from the brass. The asymmetrical fanfares from the beginning of the work are now taken up by the whole orchestra, but they have lost all their exuberance, and sound frantic, attended by chromatic wailings. In one final *coup de théâtre*, it turns out that the nightmare was not over, and amid a full-throated cry from the orchestra, and the pounding timpani, the work reaches its tragic conclusion. Fragments of melody in violas, trombones, and finally a solitary meanderingly catatonic flute, are underpinned by an impervious final chord in the lower strings, in darkest D flat major, which, refusing to fade away, is simply cut off.

Griller's **Violin Concerto** (2017) has its origin in a request from Martin Anderson for a contribution to his project 'Music for My Love', which has resulted in more than 100 composers composing, or pledging to compose, works for string orchestra to celebrate and memorialise the life of Yodit Tekle, his partner, who died of stomach cancer in 2015. Unable to contain everything he wanted to say into a shorter work for string orchestra, Griller decided to write a violin concerto.

The two concertos on this recording are closely related. Although in some respects the antithesis of each other – the Violin Concerto elegiac, the Trumpet Concerto exuberant – both are concerned with the effects of death, with sorrow, memory and loss, and are both composed for unusual orchestral forces, dispensing entirely with violins. The Violin Concerto, moreover, is probably unique among works of its kind in calling for an enormous brass section of four horns, four trumpets, tuba and no fewer than six trombones. These forces are used only once for sheer might; the rest of the time they provide a deep, weighty, brooding, dark, melancholic backdrop against which the soloist, whose voice clearly represents that of Yodit throughout, bravely sings.

The 'gamelan' in this work is more delicate than that of the *Dances*, consisting of a solo harp, a pair of percussionists alternating between marimba, xylophone and glockenspiel, and a single keyboardist doubling harpsichord and celesta. The work opens [7] quietly,

secretively, almost furtively, with fragments of melody nervously darting around in the lower reaches of an alto flute combined with a delicate glockenspiel, and separated by long silences. Low woodwinds and strings trace long dark lines, and the first sounds of the outside brass section are heard. Marimba, harp and harpsichord restate the opening material.

The solo violin makes a strong, confident entrance [8]; although the part is initially marked *agitato*, only a few bars later the composer marks ‘agitation disappears’, and the listener can hear for the first time the strength of character that will distinguish her throughout. It is one of Griller’s striking achievements in this work that, by the end, the listener will feel he has come to know the soloist, and will mourn her loss.

A rather Bergian ‘semi-waltz’ in  $\frac{5}{4}$  ensues, accompanied by sparse *pizzicati*, but the metre is soon further undermined, and the melodic fragments of the opening are heard again, this time in the harpsichord. The soloist tries valiantly to sing in her highest register, but is defeated by the brass, which announces a new section in an aggressive  $\frac{7}{8}$  [9]. The violin is forced to respond in kind, which she does with wild semiquaver passagework of relentless virtuosity. Everything the brass, timpani and, later, the woodwind throw at her is parried with ever-increasing determination and fearlessness. At one point, the harpsichord joins her as an ally, but is swept away by a parody of the waltz, played with menacing relish by all the winds and brass.

The solo oboe proposes a compromise, and after another brief tussle, a real waltz – this time properly in  $\frac{3}{4}$  – is alighted upon [10], first by the solo clarinet. It is allowed to run its course, but is eventually attended by mutterings in the brass, which come to rest on a long sustained chord in their lowest register, in turn against which the violin, temporarily weakened, tries to sing. The strings provide support, but appear unstable. As her song rises higher and higher, and gradually gains in strength, a descending scale is heard from the harpsichord and glockenspiel, and her line dissolves into a chain of trills.

Then follows one of the strangest passages in the entire piece. A kind of stuttering in the violin [11], with unpredictable offbeat *pizzicati* from the orchestra, leads to a delicate, almost playful, reminiscence of the opening material from the celesta and glockenspiel, gradually building into a passage of more concerted virtuosity from soloist and

orchestra. There is a kind of stand-off, between the timpani, *staccato* wind chords, and a muttering, shell-shocked soloist. The woodwinds begin a sort of mimicry of the virtuoso passagework in the violin, once again leading only to impassiveness.

Now comes the heart of the work, a long lyrical section [12] accompanied entirely by perilously difficult long-held chords in the brass, in which the soloist exchanges cantilenas with solo oboe and alto flute. The composer intends this passage as a kind of love scene 'of the sort that normally comes at the end of the first act of an opera'.<sup>3</sup> The music is tender and gentle and ecstatic.

But the scene begins to change, eliding with a chromatic slithering in the woodwinds, which is the clear portent of an oncoming crisis. The trombones, until now used with such restraint, are unleashed in a fit of rage [13], attended by screaming trills thrown aggressively across the rest of the orchestra. The soloist, in panic, deploys her virtuoso semiquavers again, but this time to no avail and, amid hammer blows in the timpani, nastily mocking descending figures in the brass, and a return to the opening material in the keyboards and percussion, is eventually forced to drift, stuttering again, dangerously close to the top of the violin's register.

The waltz returns [14], this time shared between the violin and a solo horn, and once again the spirit of the Berg Concerto briefly hovers over the music. A bass clarinet darkens the tone, and the same muttering which had disrupted the first lyrical section is heard again. Once more, the brass hold their long chords, over which the soloist sings her final song [15], vulnerable at first but with increasing courage, dignity and strength. The descending scales once again sound in the celesta and glockenspiel, as if measuring out her final moments, and only now is it clear that the orchestra has been silenced. Finally, the soloist's voice gives out before it has had the chance to begin naturally to die away. The score even makes the point, privately to the musicians, by indicating a number of empty bars after the music has ended, as if it might have continued. It is difficult to think of a more fitting metaphor for Yodit Tekle's cruelly curtailed life, torn away at the age of only 37.

<sup>3</sup> *Loc. cit.*

The **Trumpet Concerto** (2018), although addressing itself to similar subject matter, seems deliberately to have been designed as the antithesis to the Violin Concerto.<sup>4</sup> For all its moments of lyrical repose, it is ultimately possessed of a cumulative energy, and ends in a blaze of defiance. Whereas the Violin Concerto is raw with the effects of still-present emotion, the Trumpet Concerto looks back upon a life lived with joy.

As with the Violin Concerto, the listener will search in vain for any traces of traditional sonata form. Although rigorously organised, the work is designed in evolving sections, as if a mini-drama, and a more fearfully demanding virtuoso vehicle for the solo trumpet would be difficult to imagine. As with its companion work, there are no violins in the orchestra, but this time there are also no trumpets or trombones.

The opening [20] is lyrical, although not particularly slow. The ‘gamelan’ makes its first appearance right away, and is this time made up of glockenspiel, xylophone, marimba, harp, celesta and harpsichord. It soon becomes clear that their role now is to glitter, sparkle and shine. The first section of the work culminates in a sequence of fanfares with ringing bells, and an increase in tempo.

This passage leads to the vigorous second section [21], with virtuoso passagework for the trumpet and the wildly enthusiastic participation of the whole orchestra. Even when the music quietens, its rhythmic verve is never subdued. From a compositional point of view, this is a *tour de force* of invention and stamina, and requires much the same from the performers.

Rapid triplet semiquavers are soon heard, first in the solo trumpet, and gradually spreading throughout the woodwinds, leading via a long and intensely discordant build-up, with an insistent timpani solo and a powerful *crescendo*, into a section labelled ‘A march past Dvořák’s house’ [22], the significance of which is not difficult to deduce. During the first three years of their marriage, Anna Čermáková and the great composer had three children, all of whom died in infancy. (They later had six further children,

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<sup>4</sup> An e-mail from Martin Anderson (28 October 2020) points out another interesting parallel in literature: André Gide conceived his two antithetical novels, *L’Immoraliste* (1902) and *La porte étroite* (1904), rather as Griller’s Trumpet Concerto emerged as a response to the Violin Concerto. Gide wrote in his journal that ‘the two subjects grew up together in my mind, the excess of the one finding a secret permission in the excess of the other, so that the two together form an equipoise’.

who did all survive into adulthood.) As if in tribute, the march past Dvořák's house takes place to music reminiscent of the opening of his Wind Serenade, Op. 44. The effect of this association with one of Dvořák's happiest and most 'outdoor' of pieces seems to lighten the tone, which alternates an almost skittish rhythmic scherzo-ishness with longer lyrical lines in the trumpet and solo winds.

The mood soon darkens and, as with the Violin Concerto, the heart of the work is slow and intensely expressive. The horns hold long sustained chords over which the trumpet sings its cantilenas *con sordino* (marked 'with great sadness' – a rare emotional indication for a Griller score). A solo oboe takes over the line as the trumpet reaches the top of its range, and is in turn taken over by a similarly lamenting solo horn.

As this section comes to rest, the opening material is heard again, this time in a faster tempo, and the concluding five minutes of the work [23] comprise a long and gradual accumulation of momentum which is sustained all the way to the final chord. The glittering gamelan, *scherzando* winds, and the way in which the trumpet appears to take its place within the orchestra, as a first among equals, sharing the honours with whichever musician it happens to alight upon, gives the sense of a *concerto* in its original sense, to harmonise, to bring into agreement. The final moments are a joyous noise indeed: fanfares proliferate as if in competition with one another, with especially exhilarating high-wire horn parts, the woodwinds shriek ebulliently, and bells ring joyously, defiantly, in celebration.

For the remaining work on this disc, the clock is turned back 65 years, to a different era. In 1955, the eighteen-year-old Arnold Griller was living and studying in California, and his **Concerto Grosso** is the earliest of his works that he still acknowledges. It is simple and direct, in four short movements, 'Aubade' [16], 'Afternoon Music' [17], 'Serenade' [18] and 'Night Music' [19], covering by means of these titles and their straightforward depictions the span of a single day. The wisdom, playfulness and ultimate serenity of the music certainly belie the tender years of its composer. Solo instruments weave in and out of the string-orchestra texture, and although Griller had at this stage not lived for very long in the USA, his compositional sensibility already

seems more American than English. As I conducted the performance on this recording, somehow the Prologue to James Agee's *A Death in the Family* came to mind:

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. First we were sitting up, then one of us lay down, and then we all lay down, on our stomachs, or on our sides, or on our backs, and they have kept on talking. They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, quiet, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May god bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her; and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh will not, not now, not ever; but will not ever tell me who I am.<sup>5</sup>

The Polish violinist **Kamila Bydlowska** performs as a soloist, chamber musician and collaborator across multiple genres. She has appeared in venues and festivals in Europe, Asia and America, among them the Royal Albert Hall, St Martin-in-the-Fields, Jazz Café, the London Electronic Arts Festival and the iTunes Festival in London, Holywell Rooms in Oxford, Kioi Hall in Tokyo, the Tengiz Amirejibi International Music Festival in Tbilisi, I Palpiti Festival of International Laureates in Los Angeles, MIDEM in Cannes and the UK International Tango Festival. She has broadcast on Classic FM in the UK, WNYC in New York and RAI in Italy. A winner of multiple

<sup>5</sup> James Agee, *A Death in the Family*, Penguin Classics, London, 2009 edn., p. 7. The book was begun in 1948, only a few years before Griller's *Concerto Grosso* was written.

awards, she is also the recipient of a Ministry of Culture of Poland Scholarship and an Artistic Excellence Award from Indiana University.

Born in Słupca, in central Poland into a family of non-musicians, she started to play the violin at seven and went on to study at the Jacobs School of Music of Indiana University in Bloomington, with Mauricio Fuks and Kevork Mardirossian, and at the Royal College of Music in London with Ani Schnarch.

This is her second recording for Toccata Classics; in the first she played William Wordsworth's Violin Concerto in A major, Op. 60 (1955), a performance which 'evinces burnished warmth and a caressing tone ideal for the lyrical expanse' of the work (Richard Whitehouse on [arcana.fm](https://www.arcana.fm)).



Hailed as 'remarkable' by *The Daily Telegraph*, the British trumpeter **Matilda Lloyd** is a fast-rising young artist with exceptional poise and musicality. Only in her mid-twenties, Matilda is captivating audiences with her artistry and communication, her flawless technique and the unique character she brings to each and every work. The 2019–20 season saw her make her US, South African and German debuts performing with the Oklahoma City Philharmonic, KwaZulu-Natal Philharmonic, Johannesburg Philharmonic and the Deutsche Radio Philharmonie, Saarbrücken Kaiserslautern. She also gave recitals with the pianists John Reid and Cameron Richardson-Eames and the Kirkman Quartet. In the 2020–21 season, she will make her Dutch and Swedish debuts, performing with the Rotterdam Sinfonia, Malmö Symphony Orchestra and the Camerata



Nordica. A highlight of this season is her collaboration with the vocal consort The Gesualdo Six: they will be performing their programme 'O Radiant Dawn' at venues around Europe, including St. John's, Smith Square, in London and Dunkers Kulturhus in Helsingborg, Sweden.

In 2014, she was the winner of the BBC Young Musician of the Year Brass Final, and in 2016 gave her solo debut at the BBC Proms, performing at the Royal Albert Hall with the BBC Philharmonic and Alpesh Chauhan. The following year, she won the Eric Aubier International Trumpet Competition in Rouen, an achievement which led to her international debut in spring 2019 with l'Orchestre de l'Opéra de Rouen. Previous highlights also include performances with the BBC Concert Orchestra (for *Friday Night is Music Night* on BBC Radio 2), the Manchester Camerata and the London Mozart Players.

She has been the recipient of many awards, including a Hattori Foundation Senior Award and a Worshipful Company of Musicians' Postgraduate Award. As a Park Lane Group Young Artist, she has performed at such prestigious London venues as the Wigmore Hall, St John's, Smith Square, St Martin-in-the-Fields and St James's, Piccadilly. She is also a Yamaha Artist.

Her debut album, *Direct Message*, was released on Orchid Classics in October 2018, featuring twentieth- and 21st-century works for trumpet and piano with John Reid, and received a four-star review from *BBC Music Magazine*.

She graduated with a first class degree in music from Cambridge University in 2017 and received a Master's Degree from the Royal Academy of Music in 2019. She is currently studying for an Artist Diploma with Håkan Hardenberger at the Malmö Academy of Music.

**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 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 twentieth 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 *scena Sapphos Tod* appeared on rocc 0427, with 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, 'Music 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 (rocc 0370), and the third volume (rocc 0504) brought 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.

He has also established himself as a champion of contemporary British symphonists, recording the Ninth (rocc 0393), Tenth and Thirteenth (rocc 0452) and Fifteenth (rocc



Photograph: Sara Porter

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 release of music by a living British composer featured orchestral works by Rob Keeley, including his Second Symphony (TOCC 0462).

**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 considerably expanded the range of activities: 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.

*Flutes*

Reinis Lapa  
Agnija Ābrama

*Oboes*

Mārtiņš Zālīte  
Āris Burkins  
Vilnis Lasmanis

*Clarinets*

Kārlis Catlaks  
Kristaps Catlaks  
Andrejs Reinis Zitmanis  
Sigurds Lallo

*Bassoons*

Edgars Reimanis  
Lindsay Davison  
Katrīne Kuģe

*Horns*

Ingus Novicāns  
Edgars Ruģelis  
Aivars Vadonis  
Edgars Kalniņš

*Trumpets*

Jurijs Tereščuks  
Jānis Ivuskāns  
Oleksiy Demchenko  
Viktors Hrustaļovs

*Trombones*

Laura Muceniece  
Eižens Balķens  
Šlomo Andazs Rosenšteins  
Jānis Eizengrauds  
Nauris Strežs  
Ance Vanaga

*Tubas*

Mārtiņš Leišavnieks  
Raivis Māgurs

*Timpani*

Ivars Dejus

*Percussion*

Māris Zilmanis  
Edgars Vaivods  
Marta Kauliņa

*Keyboards*

Līga Paegle  
Ēvalds Lazarēvičs

*Harp*

Dārta Tisenkopfa

*First Violins*

Ilze Zariņa, concert-master  
Līga Baltābola  
Baiba Lasmane  
Mirjama Pavļenko

*Second Violins*

Irina Gulega  
Linda Lapa  
Madara Drulle  
Gunārs Mūrnieks  
Jānis Baltābols  
Līva Tomiņa  
Lāsma Vitola  
Jekaterina Rosuščana

*Violas*

Ginta Alžāne  
Daiga Loceniece  
Iveta Dejus  
Marta Šembele  
Sarmīte Karlsonē  
Agrita Hrustaļova  
Pārsla Šterna  
Dace Bukša  
Annija Endija Kolerta  
Marta Jurjāne

*Cellos*

Raimonds Golubkovs  
Ingars Ģirnis  
Tatjana Borovika  
Dace Ruperte  
Daina Ruperte  
Itāna Grābante  
Ingars Ģirnis  
Elīna Čipāne  
Jānis Smilškalns

*Cellos*  
Ēriks Kiršfelds  
Leons Veldre  
Urzula Jurjāne  
Baiba Jūrmale

Dina Puķīte  
Anete Dovmane  
Inga Krasilņikova  
Krišjānis Gaiķis

*Double-Basses*  
Guntis Kolerts  
Raitis Eleris  
Jānis Šteinbergs  
Kaspars Kronpušs  
Kristaps Freidenfelds



Recorded on 30 January (*Concerto Grosso*) and on 5–9 October 2020  
in the Great Amber Concert Hall, Liepāja, Latvia  
Producer-engineer: Normunds Slava  
Assistant: Jānis Straume

The recording of the Violin Concerto was made on the violin by Giuseppe Guarneri del Gesu  
of Cremona, known as the 'Ex Ricci', generously loaned by the Florian Leonhard Society.

Booklet texts: Douglas Finch and Paul Mann  
Cover design: David M. Baker ([david@notneverknow.com](mailto:david@notneverknow.com))  
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Executive Producer: Martin Anderson

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# ARNOLD GRILLER Orchestral Music, Volume Three

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<b><i>Dances under an Autumn Sky</i> (2017)</b>	<b>22:05</b>
1 Scene One ( <i>Moderato</i> ) –	2:29
2 Scene Two (♩ = 116)	2:28
3 Scene Three (♩ = 184)	3:25
4 Scene Four (♩ = 80)	3:38
5 Scene Five (♩ = 120) –	6:12
6 Scene Six ( <i>Più mosso</i> : ♩. = 184)	3:53
<b><i>Violin Concerto, Music for Yodit Tekle</i> (2017)</b>	<b>22:47</b>
7 Opening –	2:12
8 bar 64 – 1:14	
9 bar 99 – 1:28	
10 bar 149 –	3:24
11 bar 253 –	2:57
12 bar 324 –	3:58
13 bar 412 –	1:51
14 bar 454 –	1:18
15 bars 504–54	2:25
<b><i>Concerto Grosso</i> (1955)</b>	<b>13:09</b>
16 I Aubade (q = 80)	3:08
17 II Afternoon Music (q = 112)	1:52
18 III Serenade (♩ = 76)	3:03
19 IV Night Music (♩ = 48)	5:06
<b><i>Trumpet Concerto</i> (2018)</b>	<b>20:49</b>
20 Tempo I –	2:42
21 Tempo II –	6:13
22 A march past Dvořák's house ( <i>L'istesso tempo</i> ) –	5:40
23 Tempo III	6:14

**Kamila Bydłowska, violin 7–19** **Liepāja Symphony Orchestra**  
**Matilda Lloyd, trumpet 20–23** **Paul Mann**

**TT 76:51**

FIRST RECORDINGS