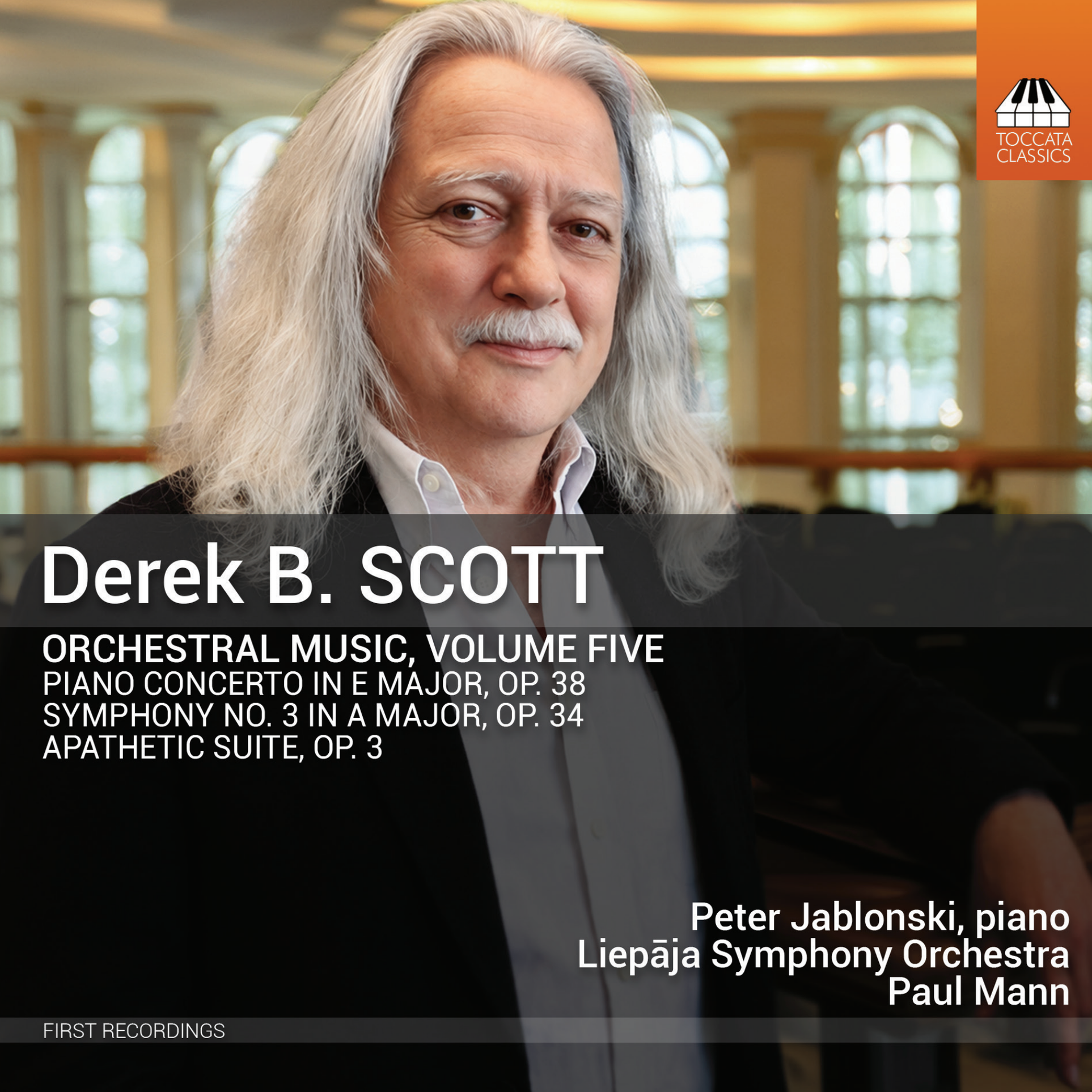

TOCCATA
CLASSICS
Derek B. SCOTT
ORCHESTRAL MUSIC, VOLUME FIVE
PIANO CONCERTO IN E MAJOR, OP. 38
SYMPHONY NO. 3 IN A MAJOR, OP. 34
APATHETIC SUITE, OP. 3
Peter Jablonski, piano
Liepāja Symphony Orchestra
Paul Mann
FIRST RECORDINGS

A FIFTH VOLUME OF 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 *The Dream of Gerontius*). I studied for a higher degree in composition at the University of Hull (1972–74) with Anthony Hedges, one of the leading composers of light music in the UK. 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 such nearby towns as Lincoln and Scunthorpe. I was awarded three national prizes for my compositions in that decade. I have written music for concert hall and theatre, including an operetta, *Wilberforce*, staged in Hull in 1983 as part of the sesquicentennial 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 PhD in the sociology and aesthetics of music from the University of Hull. In 2018, I was awarded an honorary doctorate by the Sibelius Academy. My books include *From the Erotic to the Demonic: On Critical Musicology* (2003) and *Sounds of the Metropolis: The Nineteenth Century*

Popular 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 in 2019 by the Black Dyke Band conducted by Nicholas J. Childs.[1] I continued to write orchestral music, and much of that can now be heard in the four previous volumes released by Toccata Classics.[2] 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 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.

The three orchestral works presented here all had lengthy gestations. My Third Symphony took me five years, and went through several short-score drafts before I produced a full score and made additional revisions. My first two symphonies had occupied me for around one year each, although further time was taken up during the orchestral re-scoring of the original brass-band versions. The Third Symphony was conceived orchestrally from the start, but that was not the cause of my slow progress. My compositional problem lay in striving to maintain the accessibility of those first two symphonies while creating a composition of increased breadth that convincingly amalgamated form and content. In brief, I wanted it to be structurally tight and display

[1] *Symphonies for Brass – The Brass Music of Derek B. Scott*, WOS 155, released in 2020.

[2] TOCC 0589, 0646, 0700 and 0750, released in 2021, 2022, 2023 and 2025, respectively. An album of six song-cycles for baritone and chamber ensemble was released on TOCC 0619 in 2021.

a symphonic development of musical ideas that sounds effortless and never complex or cerebral.

My Piano Concerto took four years to compose and is looser in construction. Although motivic connections exist between themes, there is no sustained attempt to evolve and juxtapose these connections in development sections. There is more contrast in the character of themes within each movement, and I hoped that would add novelty and freshness to the progress of the music. Nonetheless, I did strive to ensure that the Piano Concerto was more than the sum of its parts, and I designed the movements to contribute to the composition as a whole. The musical cross-references that are made between the movements are the clearest evidence of that.

The longest incubation period of all was for my *Apathetic Suite*. Two of its movements, 'Tedium' and 'Nonchalance', were composed for a student end-of-term revue in 1971 and were scored for piano, horn and clarinet. Over the next nine years, I added further movements for the same instrumentation. I then put my *Apathetic Trio* on ice, and it remained in a frozen state for four decades. I was aware that my weird sense of humour was not to everyone's taste, and so I thought it prudent to keep this composition private. Nevertheless, for an unaccountable reason, I had the urge to revise and orchestrate it in 2020, and I spent three years, on and off, doing so. I'll leave the listener to decide if this was time well spent or a deluded effort to shed comedic light on apathy.

Symphony No. 3 in A Major, Op. 34 (2020, rev. 2025)

My Symphony No. 3 was composed during the various national lockdowns by means of which the British government tried to control the spread of the coronavirus Covid-19. The work was begun as a second wave of infections started to emerge in the UK in September 2020. It was completed in short score in early November, when, sadly, numbers of deaths had increased considerably. The Symphony was conceived partly as a distraction and partly as a defiant reaction to the gloom and anxiety brought about by the health crisis. The short score was revised and fully orchestrated in early 2025. There are numerous interrelationships between the themes in the various movements that are too detailed to list here. My aim was to bring a sense of unity and coherence

to the musical structure. The musical material is a combination of old and new, and ranges widely in mood – moving between anxiety, composure, love and hope – before an optimistic *joie de vivre* dominates the finale.

The opening *Allegro* 1 is prone to bouts of anxiety, which I have generally represented with accented heartbeat rhythms in the accompaniment. The introductory theme arouses attention and leads to the first subject in horns and violins. After a brief climax, a second half of the theme is heard in cellos and a bassoon. It contains a little twisting group of notes that begins to dominate the next few bars and the dance-like tune that follows. The same group of notes also provides musical punctuation in the next tune, which is related to the introduction. The movement then reprises, extends and develops the themes that have been heard. The coda begins with a slower, gentler statement of the introductory material; subsequently, agitation sets in again and leads to a final climax.

The second movement, *Allegretto* 2, is a gavotte. The eighteenth-century English composer William Boyce (1711–79) included a gavotte in his Symphony No. 4 (1751), but nobody picked up on that novelty until Sergei Prokofiev composed his *Classical Symphony* in 1917. The idea still failed to catch on, even though Igor Stravinsky, Aram Khachaturian and Paul Hindemith all wrote symphonies that included gavotte-like sections. The urge to include a gavotte in this symphony appealed to me, because it is an old and graceful French court dance with roots in a lively peasant dance. That combination of grace and good humour seemed appropriate for conjuring the mood of composure that I was seeking after the agitation of the first movement. The first gavotte theme is in two parts and, after it is played, another theme enters bearing traces of the anxious heartbeat rhythm from the first movement. The central section of the gavotte, however, introduces some syncopation and quirky humour to the proceedings. The mood of the original gavotte then interrupts, but it incorporates passages in a rustic tone. The syncopated theme is then heard again, decked out in full orchestral colours. The first and second parts of the original gavotte melody are now played together by the full orchestra, and a reprise of the heartbeat theme concludes the movement.

The third movement, a *Lento* 3, is an attempt to capture something of the tenderness of loving feelings. This effort may appear to be contradicted by the insertion of a short section to which piccolo, trumpets and side-drum lend a military character, but I hoped that this aberration would be interpreted as representative of the triumph of love, rather than a martial victory. I can explain no further, since I've always found emotions difficult to talk about. In my musicological writing, my focus on the semiotic analysis of music as a social code helped to shield me from tackling the meaning of musical expression at an individual psychological level. After an introduction, a theme is heard on violas, accompanied by the rest of the strings. A motif related to the first bar of this theme is then developed in the music that follows and leads to a lyrical melody on the cor anglais. At the conclusion of this song-like section, the music returns to elaborating the motif, as before, and leads to the quasi-military section already mentioned. A calmer atmosphere now prevails, and the viola theme is reprised, although military echoes remain. The song-like melody is heard again, played by the full orchestra, and the movement ends with music derived from the viola theme and the introduction.

The finale, marked *Vivace* 4, introduces an optimism and love of life that the first movement lacked. It begins with an introduction based on what will become theme B. Once a regular rhythm is established, theme A is heard, sweeping up and down the violins and then repeated by violas. It ends with a closing phrase that will shape parts of theme C but, for now, serves to pave the way for theme B. That begins on violas and passes to violins, flutes and piccolo. A fully developed theme C now merges and carries the music towards a march theme on trumpets, succeeded by a contrasting lyrical theme on strings. A transitional passage sets the stage for a return to theme A, but not in its original key. The transitional theme is heard again, and this time theme A is successfully reprised in the home key. This point marks the beginning of a recapitulation that follows in regular order. Just before the coda, the transitional theme unfolds in a more joyous shape and hands over the final bars to theme B.

Piano Concerto in E Major, Op. 38 (2021, rev. 2024)

The first draft of this composition was completed in short score in June 2021 and was revised and fully orchestrated in late 2024 and early 2025. It is dedicated to Peter Jablonski, a pianist whom I have long admired for his exceptional versatility in classical and popular idioms. During the recording sessions in Latvia, his understanding and insight fitted seamlessly with the interpretative skills of Paul Mann, a conductor with whom I have collaborated on numerous occasions.

The choice of key may seem surprising, because the only piano concertos in E major played with any frequency today are Moritz Moszkowski's Second (1898) and Béla Bartók's Third (1945). I was attracted to E major, however, for what I felt was its brightness, rather than its rarity. My first sketches for the first movement happened to be in that key, as were the opening bars of the finale. Having four movements instead of three may also be considered somewhat unusual, although it is another feature shared with the Moszkowski concerto (as well as both of those by Franz Liszt). Each movement conveys a different mood, and yet they are interrelated by musical phrases that share family resemblances, such as prominent rhythmic upbeats. In addition, there are some cross-movement references: a melody from the *Allegro* reappears in a different metre in the waltz, harmonies from the *Adagietto* reappear in the middle of the *Allegro vivace*, and the opening gestures of the first movement return before the work ends.

The opening *Allegro* 5 begins with a conventional statement of themes by the full orchestra. The first theme, A, is assertive and declamatory. The next, B1, introduced by the cor anglais, has a dance-like quality, with touches of syncopation characterising its second half, B2. The piano enters with the declamatory chords of theme A and engages in dialogue with the orchestra before moving to theme B1. A new theme, C, then enters and builds to a climax. Now the piano and strings share B2, before a section in which the opening theme A is developed. Theme B1 returns but is interrupted by theme C, after which B2 is heard. A restatement of material from theme A precedes a short piano cadenza. The orchestra reintroduces fragments of B1, leading to a raucous ragtime version of the theme, after which the coda begins.

The *Adagietto* 6 represents, for the most part, a feeling of groping in the dark. In fact, I composed most of it in darkness and was not my usual happy self at the time. As I listen to it now, the music sounds brooding, melancholy and occasionally angry, but I don't know why. Sometimes music seems able to communicate things we can't express in other ways. The movement is structured around a repeated harmonic progression, as in a chaconne, but it also makes use of transpositions and interrupted phrases. After an ominous introduction, the piano and strings state the six chords of the chaconne and introduce two features, a falling three-note motif and a jerky rhythm, that play a prominent role in what follows. A sudden short outburst suggests an instability to the mood, before gently undulating strings return, and the piano turns the three-note motif into a four-note motif by repeating its last note. Agitation grows, but a soft reminder of the opening of the movement dispels the tension. Nonetheless, anxiety is soon on the increase again, and a second recollection of calmer material fails to hold back another expression of anguish (which climaxes on a tam-tam stroke). A more tranquil but unsettled mood returns but is forestalled by another negative outburst. Two grim chords mark an end to proceedings.

The third movement, an *Allegretto* 7, is a contrasting, cheerful waltz, although a little slower than the typical Viennese tempo. I have spent a lot of time as a musicologist researching the cultural history of the waltz, and so it's not surprising that I should want to lighten the mood by including one here. It is not an innovation of mine; the second movement of Benjamin Britten's Piano Concerto is a waltz, although more distant from the ballroom than this example. The main theme enters on piano and cellos after a short introduction. A change of key follows, and the second theme appears on violins then piano. A rather hesitant theme is then announced by the piano and concludes with a reprise in waltz time of theme B2 from the first movement. The second theme returns in a new key followed by the hesitant theme, after which the main theme is reprised.

The finale, *Allegro vivace* 8, hurries along as quickly as the players can comfortably manage. It's not so much joyous in mood as driven by a sense of urgency. It suggests that there is pressing work to do, or a necessity to achieve something before it is too

late. I may have had Sibelius's *Lemminkäinen's Return* at the back of my mind, although I had no intention of depicting galloping. The piano kicks off with a jerky theme the momentum of which dominates much of the movement. The trilling ending of some of its phrases now occurs more frequently in the second theme that begins in the violins. A more serene tune in the strings follows, which is taken up by the woodwinds. The piano and orchestra then share a dance-like closing theme. Before any of the foregoing is reprised, there is an interruption by musical material related to the *Adagietto*, although the tempo of the present movement is maintained. After a brief silence, the impatient opening theme of the finale is developed and tension builds. It leads to a short outburst from the piano that prompts a response from the percussion, and the recapitulation begins. At the close, a return to material from the opening of the first movement brings the concerto full circle.

***Apathetic Suite*, Op. 3 (1973–80, rev. 2020–23)**

In 1958, the American composer Milton Babbitt wrote an article entitled 'Who Cares If You Listen?',[3] but my *Apathetic Suite* seems to ask, 'Who cares about anything?' It began life as a two-movement musical burlesque for clarinet, horn and piano in 1973, but during the rest of that decade it developed into a six-sided character study of apathy. The whole trio was tidied up as a chamber work when I retired from the University of Leeds in 2020, and three years later this orchestral version was made. It was, indeed, a lengthy period of gestation, but to have completed it any more hastily might have run counter to its mood and, perhaps, marked it with an undesirable taint of eagerness.

The first movement, 'Tedium' (*Moderato tedioso*) 9, is based on two ideas remarkable for their complete lack of musical importance. In fact, I felt the opening motif was so astonishingly dull that I refrained from subjecting it to any variation for fear of provoking interest. The second movement 10 evokes melancholic torpor (*Adagio letargico*), punctuated by *scoppi di diniego*, marked *Veloce*. I chose to employ Italian descriptive terminology, because it has long been considered a norm in music scores, and there's nothing duller than pedantic adherence to norms. Here, let me offer the

[3] *High Fidelity*, Vol. 8, No. 2, February 1958, pp. 38–40 and 126–27.

translation 'outbursts of denial' for the listener who fully engages with the mood of this Suite and, consequently, has no interest in looking up an unfamiliar phrase in a foreign tongue.

The mercifully brief third movement, 'Futile Frustration' (*Allegro molto con frustrazione inutile*) 11, is given over to a minute of clueless and keyless exasperation, culminating in an angry assertion of A minor (for no logical reason). The fourth movement (*Allegro frivolo*) 12 exhibits its frivolity by a mocking use of esoteric academic techniques: for example, a twelve-note theme that, on its reprise, is treated to canonic imitation a minor ninth below (an inanely weird interval). I originally had the intention of writing something quirky, like the clarinet tune in the first movement of Schoenberg's *Serenade*, Op. 24, but that melody seemed a little too frisky and lacked the tiresomely earnest rigidity that Schoenberg would very soon bring to his twelve-tone method. The listener may be puzzled by the ghostly apparition of a waltz tune in the middle of my 'Frivolity' movement. It puzzles me, too, but not overmuch.

The fifth movement (*Allegro girovagando*) 13 is an exercise in wandering around aimlessly, occasionally landing by chance in a temporary location, but finally arriving nowhere. Some of the demands in the string-writing stretch the players' technical proficiency to extremes, but it is important that they do not struggle to overcome this difficulty by a wearisome dedication to accuracy. A certain scrappiness fits the general mood perfectly.

The 'devil may care' attitude persists in 'Nonchalance' (*Allegretto indifferente e insolente*), the sixth and final movement 14. The clarinet gropes after keys in a slipshod fashion, while the horn blows shameless raspberries. The listener's spirit may now begin to revive, encouraged by the thought that this is the last movement. Nevertheless, the end of the *Apathetic Suite* comes as something of a shock, the music having captured in less than fifteen minutes a suggestion of eternity.

Described by *Gramophone* as 'a pianist in full flower of his mature, imaginative artistry', **Peter Jablonski** is an award-winning Swedish pianist. In 2026 he received the prestigious Polish Fryderyk award for his recording of André Tchaikowsky's piano concertos, and in 2025 he was awarded a Swedish Grammy for his recording of Ronald Stevenson's piano works, released on Ondine. He is among the leading pianists of his generation, and during thirty years on the international stage has performed with over 150 orchestras, given over 2,000 concerts, and has been on more than 30 tours of Japan.



Photograph: Anastasia Belina

Discovered by Claudio Abbado and Vladimir Ashkenazy and signed by Decca in his seventeenth year, he went on to perform, tour, collaborate and record with many of the world's leading orchestras, among them the NHK Tokyo, Orchestre National de France, Orchestre Philharmonique de Radio France, DSO Berlin, Leipzig Gewandhaus, Tonhalle Zurich, Philadelphia, Los Angeles Philharmonic, Cleveland Orchestra, La Scala Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Gothenburg Symphony Orchestra, Oslo Philharmonic, Warsaw National Philharmonic Orchestra and National Symphony Orchestra of Polish Radio (NOSPR). The conductors with whom he has worked include Vladimir Ashkenazy, Riccardo Chailly, Myung-Whun Chung, Daniel Harding, Daniele Gatti, Marie Jacquot, Andris Nelsons, Esa-Pekka Salonen, Kurt Sanderling and Jukka-Pekka Saraste.

He has appeared in concert and recitals in famous venues around the world, including the Royal Festival Hall and the Barbican in London, the Philharmonie in Berlin, Suntory Hall in Tokyo, Hollywood Bowl in Los Angeles, Salle Pleyel in Paris, Musikverein in Vienna and Concertgebouw in Amsterdam.

He has performed and recorded the complete piano concertos by Bacewicz, Bartók, Beethoven, Melcher Melchers, Rachmaninov, André Tchaikowsky and Pyotr Tchaikovsky, the complete mazurkas by Chopin and Skryabin and all the piano sonatas of Prokofiev. During his three-decades-long career he has developed a diverse repertoire that, in addition to the major works by Classical and Romantic composers, also includes music by Barber, Copland, Gershwin, Lutosławski, Stenhammar and Szymanowski.

The composers he has worked with include Witold Lutosławski and Arvo Pärt, and he has had a number of works composed for, and dedicated to, him, including Wojciech Kilar's Piano Concerto, for which he won the Orpheus Award for the premiere at the Warsaw Autumn Festival. He remains a supporter of today's composers and regularly gives world premieres of new works.

Peter Jablonski's extensive discography includes recordings he has made for the Decca, Deutsche Grammophon, Philips and Ondine labels. He has received numerous awards for his recordings, which include the Edison Award for best concerto recording of Shostakovich's First Piano Concerto, Rachmaninov's *Rhapsody on a Theme of Paganini* and Lutosławski's Paganini Rhapsody with Ashkenazy and Royal Philharmonic Orchestra for Decca. He was presented with the Gramophone Classical Music Award for his Deutsche Grammophon recording of works by Cécile Chaminade with Anne Sofie von Otter and Bengt Forsberg.

In December 2022, Peter Jablonski was awarded the prestigious French Academy Charles Cros Award, Contemporary Music, for his recording of Grażyna Bacewicz's piano music. He is the recipient of the Litteris et Artibus medal for his services to culture, granted to him by the King of Sweden, Carl XVI Gustaf. He is also the winner of the distinguished prize Årets Svensk i Världen (International Swedish Personality of the Year), receiving it earlier than ABBA and Astrid Lindgren. In 2022 he was elected into the Royal Swedish Academy of Music.
www.peterjablonski.com

Paul Mann is a frequent 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 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 frequently with the

Orchestra, in both the concert-hall and 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 most prominent recordings are the first-ever studio account of Lord's Concerto, with the Royal Liverpool Philharmonic Orchestra, in collaboration with Jon Lord himself and a star-studded cast of soloists, and the live recording of *Celebrating Jon Lord*, a special concert which took place at the Royal Albert Hall in April 2014 with an all-star cast paying tribute to the late composer. He has long enjoyed a relationship with the International Symphony Orchestra (known as 'INSO-Lviv') in western Ukraine, continuing to visit the Orchestra several times a year throughout the war.

This recording is his 33rd for Toccata Classics, furnishing a discography that spans a wide range of music, both new and forgotten. His first album for Toccata was of orchestral works of Leif Solberg, closely followed by three-disc surveys of the complete orchestral music of the Scottish Romantic Charles O'Brien and of the Victorian English composer Henry Cotter Nixon, both series including works in his own orchestrations and reconstructions. He has recently been closely associated with a revival of interest in the music of the Swiss composer Richard Flury, recording the complete cycle of symphonies and other orchestral works with the BBC Symphony Orchestra, together with three of the composer's four operas, and many other shorter symphonic pieces, also including rarities in his own orchestrations. As often with his recordings, they were all made from his own specially created editions. He has also established himself as a champion of contemporary British symphonists, including Steve Elcock, David Hackbridge Johnson and Rodney Newton, together with explorations of other living British composers, among them Arnold Griller and Rob Keeley and five volumes of music by Derek B. Scott. A recent album of Robin Holloway's orchestrations of music by Brahms and Schumann was particularly well received.

Paul Mann is curating, as well as conducting, 'Music for My Love', a series of new works for string orchestra, all written in memory of Yodit Tekle, the partner of Martin Anderson, founder of Toccata Classics. Three volumes are already released, and further volumes are in preparation.

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 then 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 aegis of the Liepāja Music School, and was conducted for the next 40 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 standard 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 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 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, Guntis Kuzma, who is also an outstanding clarinettist, took up his post with the 2022–23 season.

This is the 24th of a series of recordings for Toccata Classics. The first featured Paul Mann conducting the orchestral music of the Norwegian composer Leif Solberg (TOCC 0260) and the next three brought Volumes One, Two and Three of the complete orchestral music of the Scottish Romantic Charles O'Brien (TOCC 0262, 0263 and 0299). The fifth release featured music by the German composer Josef Schelb (TOCC 0426), conducted again by Paul Mann, and the sixth presented the Symphonies Nos. 17 and 18 of the Finnish composer Fridrich Bruk

(TOCC 0455), conducted by Maris Kupčs. John Gibbons then conducted the LSO in the first four of a series of William Wordsworth recordings, in programmes including the Fourth and Eighth Symphonies (TOCC 0480), Violin and Piano Concertos (TOCC 0526), the Cello Concerto and Fifth Symphony (TOCC 0600), and the Seventh Symphony and a number of shorter works (TOCC 0618). Maris Kupčs returned to the Orchestra to conduct an album featuring Fridrich Bruk's Symphonies Nos. 19 and 21 (TOCC 0453). Paul Mann's further work with the LSO has produced nine more albums: tone-poems and the Symphony No. 15 – itself inspired by the Liepāja coast – by the English composer David Hackbridge Johnson (TOCC 0456), the Violin and Trumpet Concertos, *Dances under the Northern Sky* and the *Concerto Grosso* by Arnold Griller (TOCC 0590), four programmes of music by Derek B. Scott (TOCC 0589, 0646, 0700 and 0750), another of works by the late-Romantic Swiss composer Richard Flury (TOCC 0601), an album with the Symphony and other orchestral works of Mischa Spoliansky (TOCC 0626) and one of orchestral music by Thomas Pitfield (TOCC 0765).



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DEREK B. SCOTT Orchestral Music, Volume Five

Symphony No. 3 in A major, Op. 34 (2020–25)	**27:52**
1 I *Allegro con brio*	7:14
2 II Gavotte (*Allegretto*)	6:39
3 III *Lento e tranquillo*	7:48
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7 III Waltz (*Allegretto*)	5:09
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***Apathetic Suite*, Op. 3** (1973, rev. 2023)	**13:50**
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13 V Aimlessness (*Allegro girovagando*)	2:06
14 VI Nonchalance (*Allegretto indifferente e insolente*)	2:36
	TT **66:18**

Peter Jablonski, piano 5–8

Liepāja Symphony Orchestra

Paul Mann, conductor

FIRST RECORDINGS