

The MUSIC & VISION Classical Music Newsletter

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* A THUNDEROUS SEND OFF - THE GOSPEL ACCORDING TO THE OTHER MARY

<http://www.mvdaily.com/2013/03/gospel.htm>

'Although it is Adams' musical representation of Christ's Passion, Sellars tells it by the words and actions of His followers. Having told the story of the Nativity in El Nino, Adams continued on with a depiction of the Crucifixion and Resurrection as many composers of the past have done. He and Sellars, however, unify the Biblical record with the works of more modern social activists ... The work is a wonderful mix of old and new that characterizes some of the active Judeo-Christian charitable work being done today.'

Maria Nockin reports from Los Angeles, with successful productions of La Cenerentola and The Flying Dutchman, and also views Parsifal live in HD from New York.

Elsewhere, Roderic Dunnett is enthralled by Berg's Lulu on tour with Welsh National Opera, Malcolm Miller listens to young pianists at the 2013 Beethoven Intercollegiate Piano Competition, Suzanne Torrey experiences the special chemistry between Herbert Blomstedt and the Cleveland Orchestra and Robert Anderson returns to his old school to hear expert young performers in Haydn's Creation.

Giuseppe Pennisi faces the tough satire of Alexander Raskatov's 'A Dog's Heart', the first performance in Ravenna of Britten's Rape of Lucretia, The Makropoulos Case in Venice, Verdi's rarely performed 'I Due Foscari' and a shocking Die Walkure in Palermo.

Mike Wheeler encounters fierce snarling at Sinfonia Viva's latest schools residency project, samples Opera North's Verdi, Purcell and Poulenc, chamber music in Derby and Yutaka Sado conducting the BBC Philharmonic.

<http://www.mvdaily.com/ensemble/>

* REQUIESCAT IN PACE

Music & Vision marks the passing of Rise Stevens, Rafael Puyana, William Bennett, Ava June and Van Cliburn.

<http://www.mvdaily.com/news/>

* EASTER BUNNIES AND TOOTH FAIRIES - TEN YEARS OF ASK ALICE

'Unless you can shoot a medium-sized pencil four hundred yards or so with your tightened bow, you haven't got a prayer of doing spiccato. (NB this is especially true of flying spiccato, though it's a little-known fact that the best way of bringing off this difficult stroke is with a Babolet Aeropro drive GT tennis racket, using gut strings at a tension of 58-60.)' - Alice McVeigh continues to take on all comers in her zany agony aunt column every Friday.

<http://www.mvdaily.com/askalice/>

* ANDREW SCHARTMANN'S MUSICAL TIDBITS - THE ANATOMY OF MUSIC

'Have you ever wondered how composers of the past wrote so much music in such a short period of time? Where, for instance, did Haydn find the time to write 104 symphonies, 83 string quartets, 52 piano sonatas, forty piano trios, eleven keyboard concertos, five masses, and three oratorios, among countless other pieces? Undoubtedly, the superb talent with which these composers were born had much to do with their prolific output. But there must be more to the story, for talent alone doesn't account for difference in productivity between, say, Mozart and Stravinsky, both of whom were supremely gifted.'

On Mondays at M&V we welcome Andrew Schartmann and his illustrated series, delving into the musical details of particular works.

<http://www.mvdaily.com/2013/04/sentence.htm>

Another new writer is Jaqueline Tu, whose occasional series Life Around The Piano most recently compared pianos and wine:

'Is there a piano in the world which makes you feel almost as if you are playing a stringed instrument? A piano's curse is, after all, that it is a percussion instrument; its player's curse is the unending battle to minimize this basic characteristic. How will a pianist choose their piano? Every pianist carries in their head the sound of an ideal instrument, I guess, and must search for it like a fine wine.'

<http://www.mvdaily.com/2013/02/wine.htm>

Yet another new contributor is Michael Tremberth, whose review of Jaqueline Tu's recent Beethoven concert will be published here shortly.

* DIVINE PERMISSION - A GLUCK DOUBLE BILL ON DVD FROM OPUS ARTE

'A main problem with performing these two works in tandem is what to do

with the heroine at the end of the first opera. In the Greek original of Euripides a stag is sacrificed instead of her, and she is whisked off by the goddess Artemis to be her priestess. Gluck, by not planning a sequel for five more years, could afford, with divine permission, to end happily and marry her off to Achilles. Wagner, from respect for Euripides, disliked Gluck's ending, abolished the wedding, and allowed Artemis to explain future plans in person. The present Netherlands Opera director, Pierre Audi, has Iphigeneia discreetly detach herself from the wedding and wait absentmindedly for transport to the Crimea.'

Robert Anderson describes how the musical performance under Marc Minkowski is more convincing than the staging, and also watches Arthaus Musik's DVD of Rossini's Adelaide di Borgogna from Pesaro.

<http://www.mvdaily.com/dvd/>

Also on disc, Howard Smith comes up against a striking performance of Sondheim's Sweeney Todd from Munich on BR Klassik, and listens to the ever-daring Tine Thing Helseth on EMI, to Inesa Sinkevych playing Schubert, historical recordings of Sibelius symphonies, Prokofiev, Britten and Dukas for narrator and orchestra on Cala, Enescu from Laura Buriana on Naxos and songs inspired by the poetry of Billy Collins on Cedille.

Gerald Fenech listens to Joachim Raff from Neeme Jarvi on Chandos and Couperin on Robert King's new British label Vivat.

<http://www.mvdaily.com/cdbrowse/>

* SPRING MOON - CONCERTS THIS MONTH AROUND THE WORLD

As ever, there's lots happening in New York, with ongoing series of concerts celebrating women composers, including an organ recital by Gail Archer. Lexington Symphony explores the synthesis of classical music and jazz, and Iris van Eck and the Amernet string quartet play string quintets by Beethoven and Brahms in Florida.

In Europe, Mayke Rademakers and Matthijs Verschoor play in Amsterdam and Rijckhold, the National Youth Orchestra of Great Britain in Tyne and Wear explores the emotions of exile of composers forced to flee Europe, and the first two performances of Keiko Takano's Spring Moon for Japanese percussion instruments and orchestra take place in London, where the RPO plays Tchaikovsky, Rachmaninov and Rimsky-Korsakov and the LPO performs Stravinsky's Symphony of Psalms.

<http://www.mvdaily.com/concerts/>

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