

The MUSIC & VISION Classical Music Newsletter

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* WAR AND PEACE - MUSIC BY KARABITS AND SILVESTROV

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

'The concerto's opening pages feature a special percussion instrument that Karabits (helped by his son Kirill) made with little bells woven into tresses of hair, "whose delicate chimes", wrote Karabits, "symbolise the voices that we hear from the past ...". These delicate chimes accompany a solo horn playing a sorrowful Ukrainian folk-melody, before brass blow into their instruments without any pitch, conjuring a sensation of rustling and whispering, and continuously repeated woodwind figuration evoke a mood of anguish, against which passionate, keening lyrical lines are heard on violins and cellos, leading finally to a mournful clarinet solo.'

Howard Smith listens to music by Karabits and Silvestrov on Naxos, to music by victims of the Nazi death camps on Hyperion and Gramola, and to French string quartets on Mirare.

Patric Standford listens to new music for a new oboe on metier, Ron Bierman assesses Joshua Pierce's recorded tribute to John Cage on MSR Classics and experiences Vasily Petrenko's extreme interpretation of Rachmaninov on EMI. Andrew Schartmann listens to piano music by Faure. Gerald Fenech listens to Galant music from eighteenth century Mexico on Navona and Stephen Francis Vasta finds an unusually sensitive performance of Schubert's String Quintet in C from the Arcanto Quartett with Olivier Marron on harmonia mundi.

Paul Sarcich finds much to delight the ear on the McCormick Percussion Group's recording of concerti for piano with percussion orchestra on Ravello Records.

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

On DVD, Robert Anderson and Gerald Fenech both recommend, respectively, Verdi's 'Il Corsaro' on C Major Entertainment and Pergolesi's 'L'Olimpiade' on Arthaus Musik.

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

* IN THE NEWS - MUSICAL TOYS AND ELGAR PROLIFERATION

In the news this month, London-based pianist Mei Yi Foo wins the BBC's newcomer award for her 'Musical Toys' album, and in Paris, Marat

Bisengaliev wins the American Elgar Society's first ever Elgar Proliferation Award. There's also a call for scores for new works for unaccompanied viola da gamba.

We also mark the passing of Janos Starker, Jacob Avshalomov, Lalgudi Jayaraman, Jean-Michel Damase, Colin Davis and Stephen Dodgson.

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

* BOOK REVIEWS - SO MUCH FOR SO MANY

'In this autobiography Schafer recollects his life, his work, his personal responses to literature, people and nature -- the last most especially in its sounding form, for Schafer is above all a composer. And sadly, he recalls the people who either stood in his way, maltreated him or behaved in unprofessional fashion. Depending on your character (optimist or pessimist), you will read this as a pean to creativity or a litany of uncalled-for struggles.'

A P Virag reads R Murray Schafer's 'My Life on Earth & Elsewhere' and Patric Standford delves into and recommends Gergely Hubai's 'Torn Music: Rejected film scores, a selected history'.

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

* LIVE PERFORMANCE - MATURE OR IMMATURE?

'Die Feen ("The Fairies") is the Wagner opera that got away. Wagner started it while still nineteen, and had composed it, mostly in Wurzburg where he was briefly chorus master, before his twenty first birthday. He never saw it performed, although it reached a production, in Munich, in the later 1880s, shortly after his death.

'Is Die Feen mature or immature? Are there pointers to the Wagner we know? Has the plot any cogency, or is it drivel? Does it disgrace the Wagner canon, or reinforce it?'

Roderic Dunnett asks the questions, following a performance by Chelsea Opera Group in London that touches on the top rank.

More Wagner, 'The Flying Dutchman' in Naples, enthralled Giuseppe Pennisi, who also finds time to listen to eighteenth century Neapolitan cello concertos, to Saint-Saens' 'Samson et Dalila' in Rome, to Verdi's 'Don Carlo' in Turin and to Bartok and Cambodian Music in Monte Carlo.

Mike Wheeler remarks on the warmth and clarity of the sound of the Czech Philharmonic, enjoys the thoughtful pianism of Richard Uttley and

is profoundly moved by Mark Elder and the Halle Orchestra's Sibelius and Elgar. Michael Tremberth listens to Jaqueline Tu, Ensemble 111 and Thibauld Back de Surany.

On the other side of the pond, Gregory Moomjy has some harsh criticism for a very popular performance of Offenbach's 'La Perichole' at New York City Opera, and Maria Nockin takes in an enjoyable performance of Mozart's 'Marriage of Figaro' at Arizona Opera which gave no hint that the company's general director, Scott Altman, was about to hand in his resignation.

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

* THE ANATOMY OF MUSIC - HYBRID THEMES

'In the 1990s, music theorist William E Caplin made an important discovery. He found that composers combined features of the sentence and period to achieve a wider spectrum of formal possibilities, which in turn resulted in more nuanced expressive ends. The ubiquity of these so-called hybrid themes in the repertoire makes them a fascinating subject of study, since they reveal much about common compositional processes.'

Andrew Schartmann continues his weekly illustrated Musical Tidbits series with a composition exercise for the reader and some musical analysis:

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

* CONCERTS THIS MONTH

Tannhauser in Copenhagen, A Child of Our Time in London, Vaughan Williams' Sea Symphony in New York and The Merry Widow in Athens, plus (if you're quick) a second chance to hear Keiko Takano's 'Spring Moon' in London.

On the festival scene there's Venezia in Musica - a choir competition and festival in Venice, Costa Barcelona Music Festival 2013, Bury St Edmunds Festival, Cantate Croatia and the Jeunesses International Music Competition - Piano Competition 2013 in Bucharest.

More listings online:

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

Add your concerts to our database here:

<http://www.cadenza.org/events/add.php>

* IL PRETE ROSSO

Susan Budig's short poem 'The Life of Antonio Vivaldi' about Venice's 'Red Priest' is composed in the form of a classical rondeau:

<http://www.mvdaily.com/2013/05/prete.htm>

* FROM CRETE TO LOCKSBOTTOM - LIFE OF OUR CLASSICAL MUSIC AGONY AUNT

Whilst answering questions from our readers, professional cellist and writer Alice McVeigh also manages to put the boot into both eBay and London's American Embassy:

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

This email newsletter is edited by Keith Bramich, but it's merely a pale text-only shadow of Basil Ramsey's high quality and colourful online classical music magazine, updated since January 1999 every day at midnight GMT :
<http://www.mvdaily.com/>
