

The MUSIC & VISION Classical Music Newsletter

ISSUE 64, 1 JULY 2013

\* CURLEW RIVER - BRITTEN CELEBRATED IN ITALY

<http://www.mvdaily.com/2013/07/curlew.htm>

'Curlew River is a deeply moving parable based on a Japanese noh play. Although the action is moved to East Anglia in medieval times, the plot is the same. Pilgrims are crossing a river to reach a sanctuary. With them is a madwoman who had lost her mind when her twelve-year-old boy was left to die on that river bank. She acquires her peace and her mind again when the humble ferryman (who witnessed the boy's death) tells her "The dead shall rise again, And in that blessed day, We shall meet in heav'n."

Giuseppe Pennisi reports from Rome on the Britten centenary, *Rienzi*, *Dido and Aeneas*, three one act operas exploring the condition of women, Pappano's *Un Ballo in Maschera* and a half-baked *Don Pasquale*. He also travels to cover *Gotterdammerung* at La Scala, the opening night of the Maggio Musicale Fiorentino, and asks whether Gluck's *Il Trionfo di Clelia* has a future beyond its recent performance at the Teatro Comunale di Bologna.

Mike Wheeler hears a spine-tingling Monteverdi *Vespers* in Derby Cathedral, and is impressed by the BBC Philharmonic's Grieg and Sibelius, by two Halle Orchestra concerts, the Mavron Quartet, and by the restrained intensity of the City of London Sinfonia's Faure *Requiem* tour.

Los Angeles Philharmonic's *The Marriage of Figaro* delights Maria Nockin, who also writes about a memorable *Tosca* at the same venue, Liszt's *Dante Symphony* and Estevez's *Cantata Criolla* in Phoenix, and about Handel's *Giulio Cesare* live in HD from New York Metropolitan Opera - the last broadcast of their season.

Jane Glover's *St John Passion* is enjoyed by Barbara Sealock, and Malcolm Miller listens to the music of Viennese emigre composers, including Georg Tintner's *The Ellipse*, and also to music by Simon Bainbridge.

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

-----  
\* IN THE NEWS - COMPETITION WINS FOR JAMIE BARTON AND CELSO ALBELO

Jamie Barton wins Cardiff Singer of the World 2013, Celso Albelo takes the Giuseppe Lugo Prize and Vadym Kholodenko collects three prizes at

the 2013 Cliburn Competition (where Leonard Slatkin publishes a very candid diary). Christian Vasquez makes his debut with the Tokyo Philharmonic, Desiree Rancatore makes her Spanish debut, and opera comes to the Presteigne Festival, courtesy of Sally Beamish, Clara Glynn and the Britten Centenary. The British Library marks the Britten anniversary with special events and a digitisation project. John McCabe writes a new orchestral piece for the Henry Wood Proms and new label VIVAT releases the first volume in the Allegri Quartet's series of Beethoven string quartets.

We also mark the passing of Henrik Otto Donner, Hugh Maguire, Richard Marlow, Robert Weisz, Bruno Bartoletti, Elliot del Borgo, Mario Bernardi, Harold Shapero, Henri Dutilleux and Steve Martland.

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

-----  
\* POP MUSIC AND THE CLASSICAL IDIOM

'Classical music appears in the most unlikely of places. Throughout the 1980s, for instance, it was surprisingly common to find some of the world's greatest works dressed up in an 8-bit suit. What exactly do I mean by "an 8-bit suit"? Try to imagine the rich orchestration of the Nutcracker Suite reduced to bleeps and bloops. That's right: Tchaikovsky a la Super Mario.'

Andrew Schartmann continues his weekly illustrated Musical Tidbits series with video games, creative quotations and hefty doses of Mozart, Bach and Pachelbel.

<http://www.mvdaily.com/2013/06/videogames.htm>

-----  
\* FESTIVALS AND CONCERTS - MUSIC TO SOOTHE THE REVOLTING BARONS

First performance of John McCabe's Joybox at the Henry Wood Proms; Wagner's Die Walkure at the National Theatre in Taipei, Taiwan; Fleurs de Lys - The Barons' Revolt in Clun, Shropshire, UK; Verdi's Sicilian Vespers in Katonah, NY, USA; Japan Philharmonic Orchestra's subscription concerts in Suntory Hall, Tokyo.

On the festival scene there's Verbier; Glasperlenspiel in Tartu, Estonia; West Cork Chamber Music; Washington DC Choral; Gloucester Three Choirs; Musica Sacra a Roma; Festival 500 - choral festival and symposium in St John's Newfoundland, Canada; Ihlombe - South African Choral Festival in Cape Town, Pretoria, Johannesburg and Soweto; Rhapsody Children's Music Festival in Vienna, Salzburg and Prague; the International Johannes Brahms Choir Festival and Competition in Wernigerode, Germany; the Melodia South American Music Festival in

Buenos Aires and Rio de Janeiro; and Toscana Music Festival at Montecatini Terme, Italy.

More listings online:

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

Add your concerts to our database here:

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

-----  
\* IMPERIAL POWER - PERGOLESI'S LA SALUSTIA

'It is never easy to decide whether operatic history is more entertaining than reality. In this particular case opera is the loser, despite the precocious skill of the youthful Pergolesi. Sallustia was indeed wife to Alexander Severus, but so loathed by the jealous mother-in-law Julia Mamaea that she was driven from the palace and exiled to Libya. The ex-empress's father attempted some sort of coup, but was executed for rebellion. Yet the work's opening chorus is historical enough, as it celebrates the accession of Alexander after the murder of Elagabalus, the salacious details of whose reign I dare not share with any respectable citizen.'

Robert Anderson writes about DVDs of Pergolesi's La Salustia on Arthaus and Verdi's La Battaglia di Legnano on C Major Entertainment.

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

On CD, Howard Smith listens to Jennifer Koh playing Bach on Cedille, to chamber music by Kurt Rohde on innova, music by Michael Mauldin on Navona, to music for viola and piano by 20th century female composers on MSR Classics, to Berlioz overtures from the Bergen Philharmonic on Chandos, and to Didone abbandonata by Johann Adolph Hasse on Naxos.

Ron Bierman listens to American saxophone concertos on MSR Classics, and to Strauss and Respighi violin sonatas played by Tasmin Little and Piers Lane on Chandos.

Bill Newman reviews a trio of saxophone discs on Cala and MSR Classics, and Gerald Fenech listens to the voice of Joan Sutherland on Regis, to Spanish early music in the new world on Navona, to the Richafort Requiem on Hyperion and to sacred choral music by Samuel Sebastian Wesley on Chandos.

Patric Standford discovers the fine ensemble playing of Trio Solis and explores Kirk Trevor's persuasive championship of orchestral music by James Cohn (both discs on MSR Classics), and Divine Art's warm and generous tribute to composer Antony Hopkins.

Andrew Schartmann is fascinated by Lorin Maazel's perspective on Schubert's symphonies (3 discs, BR Klassik) but rejects Don Freund's quirky performances of J S Bach on Navona.

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

-----  
\* MODERN BOW OR BAROQUE BOW? - ALICE McVEIGH ANSWERS YOUR QUESTIONS

'My own favourite teacher (William Pleeth, Jacqueline Du Pre's "cello daddy") once confided to me that, despite his own son's cleverness at the baroque cello, that his own preference in such a case was for a modern cello with a baroque bow. Without arrogance (I hope!!!) I might add that I've found his advice sound, in both the St John's and the St Matthew Passion solos.'

Cello bowing and repertoire questions, reminiscences of the late Janos Starker, and cello/tennis elbow :

<http://www.mvdaily.com/2013/06/passion.htm>

-----  
This email newsletter, edited by Keith Bramich, is a pale text-only shadow of Basil Ramsey's high quality and colourful online classical music magazine, updated every day since January 1999.

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