



## *Moral Obligation — Issue 77, 1 August 2014*

Pianist and conductor Daniel Barenboim, in an article published on 24 July 2014 in the UK's *Guardian* newspaper, reiterates his long-standing conviction that there can be no military solution to the current Israeli-Palestinian conflict in Gaza. As one of very few citizens of both Israel and Palestine, he sees the conflict as not political, but human, and solvable only if the two sides can talk about security for Israel, justice for Palestine, and begin to feel compassion (which, in Barenboim's view, should be a moral obligation) for one another.

The many comments on this article are mostly sympathetic to Barenboim's humanity and compassion, with one person suggesting that it's 'probably the most sensible article written about the problem in a long while'. The comments exhibit the usual heavily polarised views, typical of most discussion on this subject. A few claim that Barenboim is wrong about the conflict not being political, that any prospect of discussion is very far off, and that he shouldn't have the temerity to compare himself with the average Palestinian. One person predicts that Ramallah will eventually lose interest in Barenboim, and another simply advises: 'get rid of your Israeli passport Daniel!'

There can be no doubt that Barenboim, with a self-confessed heavy heart, is genuine in his wishes for the region. His family settled in Israel in 1950. With his friend, the late Palestinian American intellectual Edward Said, he founded the Barenboim-Said Foundation to develop education through music, and the West-Eastern Divan Orchestra, which brought together young Israeli and Palestinian musicians, helping to remove some of the fear of those on the other side of the wall. As another tentative ceasefire begins, we can only hope that peace, love and compassion prevail.



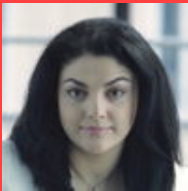
In other news, the King's Consort returns on disc to music by Purcell, the UK's first complete performance of Schubert's songs takes place in October 2014, Royal Opera announces a new interactive online experience, and Finnish conductor Sakari Oramo has two new CD releases out this summer.



We mark the passing of Carlo Bergonzi, Lorin Maazel and Oscar Yatco.

**Read this news in detail ...**

## EXPERTS ON MORALITY? — QUESTIONS FROM NEW WRITER GEOFF PEARCE



'Some of our readers may have heard about the recent canceling of Georgian soprano Tamar Iveri's contract for her role in Verdi's *Otello* in the current Australian Opera production ... Whilst I think that such comments are deplorable and should be discouraged, I wonder whether sacking the performer was the correct way of handling the situation? Perhaps we make too much out of our 'celebs' when we expect them all to have an impeccable public image? In reality, they are as human as the rest of us, and make the same mistakes. It is easy to overreact.'

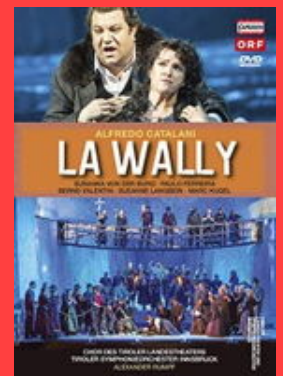
### Geoff Pearce discusses intolerance in public life ...

In Geoff's first article for *M&V*, he asks, as an oboist, whether we've lost something precious in our search for perfection, and his conclusions are challenged in a four-paragraph rejoinder from Alistair Hinton:

### Sameness in Performance?

## MUCH COURAGE — ALFREDO CATALANI'S *LA WALLY* ON DVD

'Catalani died far too young, but at least he was able to launch one repertoire opera, unlike the recent scores of slaughtered Middle East children. If you wish, dear reader, to have any idea what this opera is about, the *La Wally* booklet will offer scant assistance. We are told the heroine loves scaling mountain cliffs to gather eagle eggs, and that she abseils down to rescue a near moribund lover. A mere glance at the otherwise admirable Susanna von der Burg suggests the instant heartfelt advice: "Don't think of it, dear lady." Meanwhile, a copy of Kobbé-Harewood will sort out the plot.' - Robert Anderson, who discovers fine music-making by this team from Innsbruck on the Capriccio label.



### Browse our recent DVD reviews ...

## FESTIVALS AND OTHER LIVE PERFORMANCE IN AUGUST 2014

Lebanon's Baalbeck International Festival runs through the whole of August. The Beverly Hills International Music Festival runs from 1 to 11 August, Aspen continues until 17 August, Glimmerglass runs until 24 August, Salzburg continues until 31 August and Bregenz until 25 August. Italy's Livorno Festival begins on 25 August. Switzerland's Verbier Festival ends this weekend.

The Dutch premiere of Judith Bingham's *The Very Distant Days* can be heard in Maastricht on Saturday 2 August. The Schoenfeld International String Competition runs from 18-25 August in Harbin, China. Latvian National Opera performs Prokofiev's *The Love for Three Oranges* in Riga. The Bloomsbury Singers and clarinettist Janet Hilton travel to France to celebrate choral conductor John Poole's eightieth birthday year with a concert in Bellac on 23 August.

In New York, the Mark Morris Dance Group gives several performances of *Acis and Galatea*, Paavo Järvi and the Deutsche Kammerphilharmonie Bremen play Brahms, Lincoln Center's Mostly Mozart continues until 23 August, and New York Choral Society's *Annual Summer Sings* continue throughout the month, taking in Vivaldi's *Gloria*, Orff's *Carmina Burana* and Requiem masses by Fauré, Brahms and Mozart.

The Edinburgh International Festival runs from 8 until 31 August. George Vass' Nova Music Opera continues its UK tour with an appearance at the 2014 Presteigne Festival (21-26 August in Powys, Wales, also celebrating the centenary of Andrzej Panufnik), performing two new operas: *Prometheus Drowned* by Stephen McNeff and *Airborne* by Cecilia McDowall. The Purbeck Chamber Music Festival runs in Dorset from 29-31 August. The Beethoven Piano Society of Europe's Regent Hall Summer Festival continues until 8 August in London. Worcester's Three Choirs Festival — Peter Nardone's first festival as Artistic Director — ends this weekend. On 9 August, James Weeks and the Orlando Chamber Choir run an all-day workshop on William Byrd's *Great Service*.

Coming soon — live performance in August 2014

Add your concert here if not listed

## ENSEMBLE — SMILES ALL ROUND — FAWZI HAIMOR IN DERBY



'Conductor Fawzi Haimor came with an impressive CV which has taken him, at thirty-one, to the post of Resident Conductor of the Pittsburgh Symphony Orchestra. He and Sinfonia Viva seem to have hit it off in a big way, to judge from the smiles all round at the end of the concert.' — Mike Wheeler reports from Derby on Sinfonia Viva's recent performance of Haydn, Wagner, Sibelius and Beethoven, joined by Leonard Elschenbroich for Schumann's Cello Concerto. He also reports on operas by Dvořák, Gluck, Rossini and H K Gruber, chamber music and an opera gala, all from the Buxton Festival, and on the first of this summer's Derby Cathedral organ recitals - beginning with Nigel Ogden, Roy Massey and Robert Quinney.

Bill Newman makes a welcome return to *M&V*, and to London's Wigmore Hall, to hear a special recital by Nicolai Demidenko, and also listens to Marcos Madrigal's recital, also in London, for the Keyboard Charitable Trust.

Giuseppe Pennisi experiences a tryptych of ballet on tour, Opera Barga's low-cost but high-quality production of Francesco Gasparini's *Il Bajazet*, and Wagner's *Der Ring des Nibelungen* at the Tyroler Festspiele Erl.



From left to right: Thomas Gazheli as Alberich, Michiko Watanabe as Wellgunde, Yukiko Aragaki as Woglinde and Misaki Ono as Flosshilde in Wagner's *Das Rheingold* at Tiroler Festspiele Erl. Photo © 2014 Franz Neumayr

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## CD REVIEWS - A HUGE ENJOYABLE SET



'Despite Von Bülow, for me Strauss has always been Richard II; and how cleverly he plotted his operatic course. Devoted equally to *Così fan tutte* and *Tristan*, he managed to do justice to both composers in fifteen works where an easy fluency is matched by the ability to produce the great moment when required. These recordings range from 1964 to 2001, but there is no range in quality, even when the performances are live. Strauss has invariably been a delight to sing and play, as these discs abundantly make clear. If there is one main thread running through these works, it is Strauss's fascination with the Classical myths of ancient Greece, whether the librettist be Hofmannsthal or Josef Gregor. Such tales account for a third of the operas.' — Robert Anderson samples the Richard Strauss complete operas in a new boxed set from Deutsche Grammophon. He also listens to a notable performance of Peter Dickinson's *The Judas Tree* on Heritage, and to music for violin and piano by Khachaturian on Nimbus Alliance.

Ron Bierman listens to an unusual flute recital by Amy Porter on the Equilibrium label, featuring music by American composers Eldin Burton, Robert Beaser, Michael Daugherty and Christopher Caliendo.

Howard Smith says 'Harmonia mundi has struck oil ...' when listening to Poulenc's *Stabat Mater* featuring Carolyn Sampson and Daniel Reuss, and also listens to Gwendolyn Mok playing Brahms and to *Cold Dark Matter* — music for cello and guitar, both on MSR Classics, to *Delights and Dances* — new works for string quartet and orchestra on Cedille, to Joseph Summer's *Shakespeare Concert Series* on Navona, and music from Trio Voce on Con Brio Recordings.

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## ASK ALICE — PAUL SILVERTHORNE AND MICHAEL GRIFFIN

'Being a violist is not a physical thing so much as a state of mind ... To be a violist you've got to be interested in how things work. Even in the most seemingly dull part, you begin to realise how uninteresting it really is.' — Paul Silverthorne talks to Alice McVeigh, excited about her new writing assignment, and Alice also discusses Michael Griffin's *Ten Tips for Choral Conductors*. [More ...](#)

[Ask your classical music-related questions ...](#)

## NEW RELEASES — CDS, DVDS AND BOOKS RECEIVED

See (and hear) information about the latest material received by *M&V* for review, and keep track of the status of these items, as they pass through our review process:

### New Releases

This newsletter, edited by Keith Bramich, is a monthly taster for Basil Ramsey's high quality and colourful online classical music magazine, published every day since January 1999.

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