

PURCELL

TWELVE SONATAS OF THREE PARTS

THE KING'S CONSORT

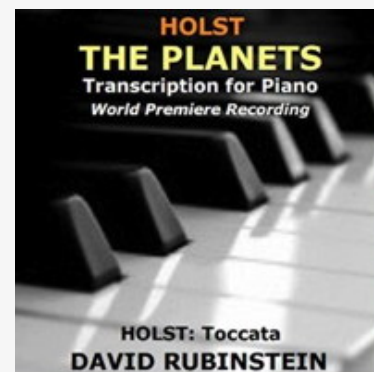


**Music & Vision**  
classical music newsletter

*Deceptive Simplicity – Issue 94, 1 January 2016*

Alice McVeigh: 'What can one say when confronted with perfection? The balance is exquisite, the style sublime: a deceptive simplicity permeates the whole. It's hard not to imagine its being recorded in some bucolic place (I've recorded in a few such, ancient churches in Worcestershire, for example) to the accompaniment of herbal tea, distant sheep-studded hills and unclouded summer skies. Robert King never misses: his tempi sound divinely inspired ... Bernardini and Daniel twine together like a pair of seraphs ... A perfectly-judged sense of peaceful cooperation is effused around Ichise and Sayce.' (Purcell: Twelve Sonatas of Three Parts, Vivat Music Foundation *VIVAT 110*)

Andrew Schartmann: 'Holst himself transcribed the suite for two pianos to increase distribution during and after the Great War, but a two-hand version remained elusive. Part of the reason, one might guess, is that Holst's colorful score is difficult to translate into the piano's rather uniform palette, thus opening the door to a more liberal transcription that stresses the pianistic idiom. Despite this possibility, however, Rubinstein opts "to stay as true as possible to the spirit of Holst's orchestration". And he succeeds brilliantly much of the time, never more so than with "Saturn: The Bringer of Old Age". The movement's suspended chords and contemplative character fit the piano like a glove, and Rubinstein's performance highlights the music's mysterious tone.' (Holst: *The Planets* - Transcription for Piano, Musicus Recordings, *MUSICUS 1011*)



'... impressive musicality ...'

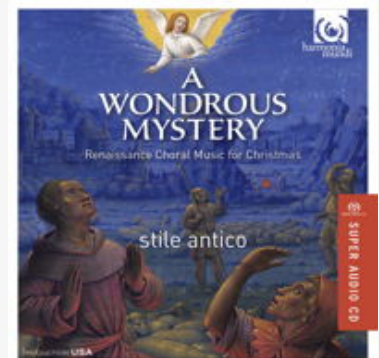


'... this music really suits these two performers like a glove ...'

Geoff Pearce: 'I cannot recommend this disc strongly enough, and I am sure that those new to Schulhoff's music will want to know more, and that he will truly gain in popularity, with nearly two hundred works in wide-ranging genres and styles. (He was especially influenced by jazz.) He could not ask for better than Eka Gogishashvili and Kae Hosoda-Ayer — this music really suits these two performers like a glove, and I am thirsting to hear more. Bravo MSR Classics.' (Erwin Schulhoff: Music for violin and piano, *MS 1560*)

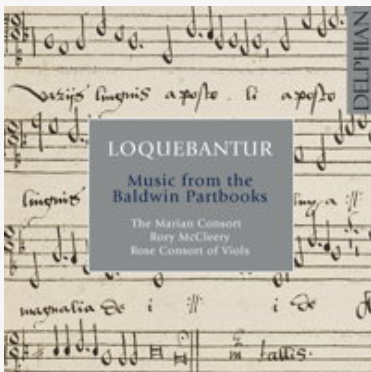
Geoff also praises the sacred music of Georgy Sviridov on Toccata Classics (*TOCC 0123*).

Gerald Fenech: 'The Christmas music gathered on this distinguished issue was composed by some of the most highly regarded European composers of the late sixteenth and early seventeenth centuries, working in both the Roman Catholic and Lutheran Church traditions. The latter yielded predominantly carols with a German text, often in popular style and with simple settings, while Latin polyphony was the cornerstone of the former. Running as a thread through the programme is Clemens non Papa's "Missa Pastores quidnam vidistis" based on the motet of the same name.' (A Wondrous Mystery - Stile Antico, harmonia mundi *HMU 807575*)



'... performed with breathtaking freshness, balance and gracefulness ...'

Also on harmonia mundi, Gerald recommends a three CD set of the music of Arvo Pärt, directed by Paul Hillier (*HMX 2908730.32*).



'The Marian Consort's delivery is clean, unembellished and wholly uplifting ...'

Gerald also recommends music from the Baldwin Partbooks on Delphian (*DCD34160*), Maurice Green overtures on Cedille (*CDR 90000 152*), and listens to Nigel Clarke's music for strings (*TOCC 0325*), Gregory Rose's *Danse Macabre* (*TOCC 0284*), and Fernando Lopes-Graça for string quartet and piano (*TOCC 0254*), all on the Toccata Classics label.

The late Howard Smith welcomed J S Bach and his contemporaries played on the double bass (MSR Classics *MS 1440*) and contemporary music played by eighth blackbird (Cedille

*CDR 90000 133*).

Keith Bramich enjoys three CDs of Christmas music: a selection of refreshingly different carols from Canada (Stairwell Carollers *SC15-12*), wonderfully carefree Czech and Moravian carols (Navona Records *NV6010*) and *December Celebration* — a sequence of new American Christmas music (Pentatone *PTC 5186 537*).



'... interesting and different.'

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## ASK ALICE – ON THE FEAR OF LEAVING DALLAS

Maria: Hey Alice,

Did y'all over there know that those Dallas wimps aren't darkening the doors of little ol' Europe this here year?

I read all about it on this here site below.

But, seriously, have you ever heard anything quite so funny? Talk about precious! Still, it's their loss. See you in June! – Believe me, I'll be coming ...

### Dallas Symphony citing security concerns cancels tour



Alice McVeigh: Yes, the irony is really almost too delicious. Here is a gun-toting, gun-slitting, ill-educated, violently Republican state, constantly whinging about seceding. (Yes, please secede from the Union!!! Where can I sign a petition to support Texas seceding from the Union???) And these poor babies - unquestionably intelligent, well-educated, extremely accomplished classical musicians - are in a blue funk about visiting Britain, Switzerland, Germany and a few other other of the least violent places in the world.

Well, we've got the LSO, the Berlin Philharmonic and a few other orchestras that can play the Dallas Symphony into a cocked hat over here already, so my view is to let them eat cake (in other words: tour Mississippi, Tennessee and Arkansas). But don't fergit yer guns, guys and gals!!! Them places are even more dangerous than *Texas*!!!! LOL!!!!!!

Seriously, though, this kind of craven behaviour makes me ashamed to be American. And this kind of decision rejoices the hearts of terrorists, ISIS and Trump. It's the kind of decision that means the terrorists *win*.

See you in June. Can't wait. Will take to you some of the prettiest castles in the world, near me: Hever Castle, Leeds Castle - and Winston Churchill's place as well, Chartwell, is just down the road. Charles Darwin used to live ten minutes from me. And hey, if you'd like to hear a couple of orchestras in London, better than any orchestra in Texas, we can do that too ...

Alice

PS And now to something super-serious. The National Orchestra of Belgium, no less, may disappear and be amalgamated into an opera orchestra. Please sign the petition *here* to support it:

**National Orchestra of Belgium petition**

... and support Belgium's musicians!!!!

**More episodes of 'Ask Alice' ...**

**Ask Alice your classical music-related questions ...**

## A PAINTERLY PRODUCTION – LIVE PERFORMANCE REVIEWS

Maria Nockin: 'The production by William Kentridge was breath taking. He and designer Catherine Meyburgh worked with common materials including India ink on paper and devised numerous projections to tell Lulu's story in a deceptively simple manner. Even the fabric of Greta Goiris's costumes sometimes had paper attachments. Lulu's final dress looked as though it might be made of paper, too.



Johan Reuter as Dr Schön is shot by Marlis Petersen in the title role of Berg's *Lulu* at New York Metropolitan Opera. Photo © 2015 Ken Howard

'Kentridge and co-director Luc de Wit moved their singing actors through the story in a realistic progression

with some graphic Freudian accents. The background for multiple projections, Sabine Theunissen's set was simple and functional. Urs Schönebaum's lighting created the necessary ambience that unified the various aspects of this unique production, while Matthew Diamond's cinematic direction allowed the movie theater audiences to see views of the performers that were not available to those in the closest and most expensive seats in the opera house.

'Marlis Petersen has been singing Lulu for twenty years and she said she would not sing Lulu in another run of performances. Her acting is passionate and she sings this impossibly difficult role with marvelous coloratura. Petersen's Lulu sees herself as the sum of what men say she is. She does not seem to have an idea of self as separate from the opinions of others. Petersen gives a most intelligent interpretation of Lulu. Johan Reuter portrays Dr Schön, the lover she eventually kills, and Jack the Ripper, the man who eventually kills her. His voice was strong and his appearance virile.' [Read more](#)



A scene from Tchaikovsky's *The Nutcracker* at Teatro dell'Opera di Roma. Photo © 2015 Yasuko Kageyama

Giuseppe Pennisi: 'Teatro dell'Opera di Roma has a new ballet director: Eleonora Abbagnato, Italian-born but a long time resident of Paris where she is étoile of the Opéra. *The Nutcracker* (premiered on 20 December 2015 and on stage until 8 January 2016) is her debut as ballet producer in Italy. Normally, *The Nutcracker* is shown as a rather sweet story. Few reviewers recall that the original *Casse-Noisette et le Roi des souris* by E T A Hoffmann, the 1816 tale that Tchaikovsky's ballet is drawn from, is quite a crude *Bildungsroman*, a growing-up-to-maturity story. The ballet was composed by Tchaikovsky when he was working on his Symphony No 6, a very tormented period of his life, just a few months before his suicide. As a matter of fact, *The Nutcracker* score is morbid and sensual (like that of Symphony No 6) rather than joyful as presented in the original Petipa 1892 choreography. The *coup de théâtre* in this new production is the choreography by Giuliano Peparini and the orchestra direction by David Coleman, along with a selection of three young casts, alternating in various performances.' [Read more](#) Giuseppe was also at *Giovanna D'Arco* at La Scala and Wagner's *Siegfried* in Palermo, and listened to Christmas music in Rome.



A curtain call at London's National Gallery at the concert *Music in the Time of Goya*.  
From left to right: Nina Corti, Amaia Azcona, Eduardo Frías, Helen Glaisher-Hernández, Elena Jáuregui, Isabel María Martínez, Violeta Barrena, Evva Mizerska and Cressida Wislocki. Photo © 2015 Alan Barnes

Derek Murray: 'One of the highlights of the evening for me, however, was the set of Granados 'Tonadillas' performed by soprano Amaia Azcona and pianist Helen Glaisher-Hernández, a duo of almost telepathic consonance, who treated us to authoritative and emotive interpretations of exceptional polish — I don't mind admitting that their poignant "La maja dolorosa No 2" brought a tear to my eye. Billed as "a unique voice amongst the new generation of Spanish sopranos" Azcona combines solid technique with a rare expressive aptitude of disarming sincerity. In Glaisher-Hernández she has the perfect accompanist — her satisfyingly understated playing predicated on a compelling *mestizaje* of classical refinement and Latin feel. The pianist momentarily stole the show, however, in Obradors' fiendishly difficult *El víto* which Glaisher-Hernández dispatched with bravura and panache.' [Read more](#)



Mishka Rusdie Momen. Photo © 2014 Benjamin Ealovega

Mike Wheeler: 'Mishka Rushdie Momen's CV tells us she studied with Imogen Cooper at the Guildhall, as well as with Alfred Brendel and Richard Goode, and with András Schiff at his summer classes in the Menuhin Festival at Gstaad — pianists' pedigrees don't come much more impressive than that.



'Hugh Morris, Master of Music at Derby Cathedral'

'The promise was more than amply borne out by her all-Chopin recital for Derby Chamber Music (Multi-Faith Centre, Derby University, UK, 4 December 2015), beginning with a powerful account of the Second Ballade, whose gentle barcarolle-like opening was disrupted by an angry account of the stormy music that throws it off-course. The minor-key ending has rarely sounded quite so dark.'

Mike was also at Hugh Morris' first concert with Derby Cathedral Choir, and listens to the Prague Symphony Orchestra, the Derwent Singers, the Cann Twins and Christmas concerts by the Sitwell Singers, Derby Concert Orchestra and Derby Choral Union.

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## CLASSICAL MUSIC NEWS



Julia Ionides (1942-2015).  
Photo © 2004 Keith Bramich

Norwegian National Ballet announces new directors.

We mark the passing of Kurt Masur, Luc Brewaeys, Stella Doufexis, Aafje Heynis, John Eaton and Jean Deplace.

We also say goodbye to two much-missed *M&V* contributors - Robert Anderson, whose name will be familiar to regular readers, and Julia Ionides, who only wrote once for the magazine, but whose influence behind the scenes was

considerable. [Read more ...](#)



Robert Anderson (1927-2015).  
Photo © 2003 Keith Bramich

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.

The editorial and advertising copy deadlines for our February newsletter are both Wednesday 27 January 2016. [Details here.](#)

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