



Something Rich and Strange – Issue 109, 1 May 2017

Mike Wheeler: 'The Coull Quartet's return visit to Derby Chamber Music was their third appearance here, by my reckoning, and there could scarcely have been a more emphatic, exhilarating, or exhausting conclusion to the current season (Multi-Faith Centre, Derby University, Derby, UK, 21 April 2017). The evening began with a slightly under-characterised reading of Mozart's E flat Quartet, K 428. There was clarity in the textures, but also something circumspect about the playing. All the same, the serenade-like quality of the second movement was finely projected, and the players' clipped, dapper way with the minuet was appealing, as was their effective handling of the disruptive silences at the end of the finale.

'But while the Mozart was a touch colourless, the rest of the concert was anything but. Shostakovich's Eleventh Quartet got a searching performance that teased out the moments of desolation, the wry humour of the second of the work's seven short continuous movements, and its more savage, bitter counterpart in the fifth. There was relish, too, for the work's more arresting sonorities, such as the fourth movement's buzzing first violin over brusque comments from the other three instruments. The transition from the sombre sixth movement into the fragile seventh was a withdrawal into a private space, Shostakovich enigmatic to the last.

'Beethoven's Op 130 famously has two finales, the so-called "Grosse Fuge" and the lighter *rondo* he was persuaded to replace it with when it was felt to be too taxing for both players and audience. The Coull Quartet went with the Fugue, and though there were moments when the first violin seemed oddly reticent, the performance thoroughly vindicated the work's original form.' **Read more ...**

Mike also listens to wind chamber music, to pianist Alexei Grynyuk, to the Sitwell Singers — an unusual concert shared with chamber musicians, to Derby Bach Choir singing J S Bach, and to Deirdre Bencsik and the Derwent Singers in choral music from Norway: 'Choral conductor and composer Knut Nystedt (1915-2014) has been one of Norway's best-kept secrets for too long. Whatever the position outside the UK, his strikingly idiomatic and imaginative writing for choirs deserves to be much better known and more frequently performed here.



Knut Nystedt (1915-2014)

'Composed in 1986, his *Stabat Mater* is scored for unaccompanied chorus and solo cello, and at around fifteen minutes is one of the most compact settings of this text in the repertoire. The Derwent Singers, conducted by Richard Roddis, made it the climax of their concert of music for Holy Week (St Mary's Church, Derby, UK, 8 April 2017), exploring its fluctuating emotions with complete assurance. Sinfonia

Viva's principal cellist, Deirdre Bencsik, did the same with the cello part, that plays continuously, underpinning the choral textures and providing an independent prelude, interludes between some of the verses, and meditative postlude following an abrupt choral cut-off on the last verse.' [Read more ...](#)

Finally, Opera North brought two further productions to Nottingham, and Mike was in the audience for *The Snow Maiden* and *La Cenerentola*: 'Part Two of Opera North's fairy-tale season, Rossini's take on the Cinderella story, *La Cenerentola*, has none of the usual panto trappings — no pumpkins, no mice, no midnight, no glass (or even fur) slipper — just the magic that comes from the characters' human interactions ...



Sunnyboy Diadla as Prince Ramiro and Wallis Giunta as Angelina in Rossini's *La Cenerentola* at Opera North. Photo © 2017 Alastair Muir

'Amid a cast of Opera North regulars it was a real pleasure to welcome two outstanding newcomers. With an open, easy upper range able to take on all Rossini's demands, South African tenor Sunnyboy Dladla gave a touching portrait of Ramiro, authoritative one moment but all at sea when his emotions are engaged. And who could blame him when the Cinderella of Canadian mezzo Wallis Giunta crossed his path?

'Both singers had the agility for some of Rossini's most spectacular vocal writing, and they made a deeply moving scene out of their first meeting. Cinderella's final aria, fizzing with absolutely secure coloratura, was not just a vocal show-stopper; in Collins' production it became a bring-down-the-house song-and-dance number.' **Read more ...**

Giuseppe Pennisi: 'For decades, *Andrea Chénier* has been one of the most popular titles of the late nineteenth century. Normally classified as a 'verismo' opera, its premiere was in 1898 at La Scala, and thus after Mascagni's *Cavalleria Rusticana* and before Puccini's *Tosca*. I would think that it has greater affinity with 'Po Valley Grand Opera', a category of musical theatre which had a comparatively short period of success. After Verdi's melodrama had exhausted its role, composers and theatre managers were searching for a new style and borrowed elements from the French grand opera: historical context, sets with special effects, ballets within the opera, and great voices. In addition, a rich orchestration was borrowed from Wagner. It was a comparatively short period which flourished between Bologna and Milan. Most of the operas of the composers of this school (Franchetti, Rossi) are now seldom staged. Only *La Gioconda* by Ponchielli and both *Andrea Chénier* and *Fedora* by Giordano are still frequently performed. Two of the reasons are the very high production costs and the need for very special voices.



A scene from Umberto Giordano's *Andrea Chénier* at Teatro dell'Opera di Roma. Photo © 2017 Yasuko Kageyama

'*Andrea Chénier* has not been staged at Teatro dell'Opera di Roma for the last forty two years, although a good production was seen in the 1996 open air Summer season. The

current staging is a co-production with La Fenice Theatre in Venice. Even though the direction is entrusted to a rather iconoclastic movie director (Marco Bellocchio), the production is traditional and set in France, 1789-1792, thus from the start of the Revolution to its bloodiest period. I would have imagined that Bellocchio and his team (Gianni Carluccio for sets and lighting, Daria Calvelli for costumes and Massimiliano Volpini for choreography) could have updated the action to 1917 — we are in the centenary of the Russian Revolution — and set it in St Petersburg or Moscow. Yet the audience loved the traditional painted sets and the deluxe costumes.' [Read more ...](#)



In the centre, from left to right: Andrea Giovannini as the Abbé, Anna Malavasi as the Countess de Coigny, Graziano Dallavalle as novelist Pietro Fléville and members of the chorus in Umberto Giordano's *Andrea Chénier* at Teatro dell'Opera di Roma. Photo © 2017 Yasuko Kageyama

Also in Rome, Giuseppe was in the audience for Donizetti's *Maria Stuarda*, and he travelled to Naples for Richard Strauss' *Elektra*: 'In popular opinion, San Carlo Theatre in Naples is one of the cradles of Italian opera with programs entirely geared to Italian comic operas and melodramas. Yet one of the most accurate Italian musicologists, the late Giorgio Gualerzi, demonstrated that San Carlo Theatre is where Richard Strauss' operas are most frequently performed in Italy. On 9 April 2017, I was sitting in a side box to listen to and see *Elektra*, not a new production but a revival of a much acclaimed 2003 staging which in that year was awarded the Premio Abbiati — the Oscar Prize for Opera awarded by the Italian National Association of Music Critics. I remember I saw the production in December 2003 and I was thoroughly enthralled by it.

'The special feature of the 2003 production was the full fusion between the drama (or rather the tragedy) and the music. The stage director was Klaus-Michael Grüber, who died in 2008. The stage set was by Anselm Kiefer who is not a stage setting professional but a sculptor and a painter — among the best known in Germany. Kiefer had been

convinced by Grüber to join forces with him in this undertaking. In the revival, Ellen Hammer, Grüber's long-term assistant, revamped the production with utmost care to be as faithful as possible to the 2003 original. The musical cast has, of course, entirely changed over the last thirteen years.' [Read more ...](#)



Renée Morloc as Klytämnestra with two of her servants in Richard Strauss' *Elektra* at Teatro San Carlo di Napoli.
Photo © 2017 Luciano Romano

Back in Rome, Vladimir Jurowski conducted Zemlinsky and Mahler as part of the National Academy of Santa Cecilia's two day symposium *1884-1934 — The second Viennese School*, Antonio Pappano conducted the same organisation's J S Bach *St John Passion*, and the Istituzione Universitaria dei Concerti introduced what was (for Italy) a rare performance of William Walton and Edith Sitwell's *Façade*: 'Music by modern British composers is not often played in Rome. The main exceptions are Benjamin Britten and William Walton. The Istituzione Universitaria dei Concerti (IUC) — the concert organization of the oldest and best known universities in Rome (La Sapienza) does introduce a British composer or two almost every year in its regular concert season, held in its magnificent Grand Hall. The concert I attended was held on 22 April 2017. Its program central point was *Façade* by William Walton preceded by a short symphony by Alfredo Casella.'

'*Façade* (also known as *Façade — An Entertainment*) is a series of 21 short poems by Edith Sitwell. The poems are not sung but recited, with musical rhythm, over an instrumental accompaniment by Walton. The poems and the music exist in several versions. In Rome, the "definitive" 1951 version was performed with a small ensemble from the Roma Sinfonietta orchestra, conducted by Fabio Maestri. Two outstanding British singers (tenor Ian Bostridge and soprano Sophie Daneman) recited the poems with a musical touch over a carpet of orchestral music.'

Façade — An Entertainment was first performed privately in the Sitwell family's London house on 24 January 1922. It is known that, after the public performance in 1923, Virginia Woolf wrote to her sister that she had not understood much. *Façade — An Entertainment* achieved both fame and notoriety for its unconventional form. In fact, the short piece (45 minutes) refers to the world of music hall and jazz, at times in a very explicit manner: some poems are titled *Polka*, *Something Lies beyond the Scene*, *Valse*, *Popular Song*, *Fox-Trot* and *Old Sir Faulk*. At other times the manner is more subdued. [Read more ...](#)



Ian Bostridge singing Walton's 'Façade' in Rome. Photo © 2017 Damiano Rosa

Maria Nockin: 'It doesn't seem possible that the Metropolitan Opera presented its first performance of Wolfgang Amadeus Mozart's *Idomeneo* in 1982, but that is the case. The original premiere of the opera took place at the Cuvilliés Theatre in Munich on 29 January 1781, two days after Mozart's twenty-fifth birthday. The reason the opera is not as well known as *Don Giovanni* or *The Marriage of Figaro* is that it is an *opera seria*, written in a style that was fading from view in the composer's era. All the characters are associated with Agamemnon in some way, and the libretto contains many allusions to the Trojan War. The story revolves around the title character's hastily made vow to sacrifice a human being to Neptune in return for safe passage through a storm. If the god allows the king to live, the king will sacrifice the first person he encounters. Unfortunately, that person turns out to be his son, Idamante. Psychologically, a great deal goes on in this opera, but there is little on stage action as one character after another sings a beautiful aria.

'On Saturday 25 March 2017, the Met transmitted *Idomeneo* in HD to seventy countries

around the world. I saw the encore on 29 March. In it, Matthew Polenzani sang the title role, which Luciano Pavarotti and Plácido Domingo had sung during previous presentations of this production. Since Polenzani's voice is lighter than either of the aforementioned singers, he sang the decorative Munich version of the character's main aria *Fuor del Mar* ('Away from the Sea'). Both Pavarotti and Domingo sang the plainer Viennese version. Dramatically, Polenzani has come a long way since he was new at the Met, but vocally he has always been a magnificent talent.



Matthew Polenzani as Idomeneo, principals, and chorus in New York Metropolitan Opera's production of Mozart's *Idomeneo*. Photo © 2017 Marty Sohl

'Radiant-voiced Nadine Sierra is a young soprano just emerging on to the opera scene. Already she is a poised and confident performer who can meet all the technical demands of coloratura singing while portraying a convincing character. She sang the role of Ilia with exquisite phrasing, and her portrayal was enchanting.

'In the trouser role of Idamante, Alice Coote sang with clean, clear coloratura. She was a credible, dignified young man who, like many invaders before her, had fallen in love with a woman of the conquered people. When Idamante and Ilia sang together, the sound was exquisite.

'Although Elza van den Heever commanded the stage and sang her difficult dramatic music in perfect eighteenth century style, her acting seemed a bit broad for filmed close-ups.

'Alan Opie gave a strong performance as Arbace, King Idomeneo's confidante, while Noah Baetge sang the High Priest with robust tones.' [Read more ...](#)

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The Norwegian women's choir Cantus. Photo © Geir Vidar Nubdal

Norway's all-female choir Cantus unveils its new album, *Northern Lights*, to be released on 12 May 2017 ahead of Norway's National Day on 17 May 2017, which sees processions and celebrations throughout the streets, with women wearing their bunads. The recent signing to Decca Records sees the choir embark on a new chapter in its musical journey, bestowing audiences with the magical sounds of Cantus and reflecting the musical heritage of Norway.

Now in its nineteenth year, Tel-Aviv's Felicja Blumental International Music Festival (15-20 May 2017) combines, in one week, chamber, orchestral and vocal music, plus films, plays and folk music. In 2016 the festival established the Bikur Moledet day, which explores the compositions of Israeli composers abroad.

Quatuor Arod (Jordan Victoria, violin, Alexandre Vu, violin, Corentin Apparailly, viola and Samy Rachid, cello), one of the leading lights of the young generation of string quartets, has signed an exclusive recording contract with Erato. Founded in 2013, with all four members in their early twenties, this Paris-based ensemble has already captivated chamber music lovers in concerts at such prestigious venues as the Auditorium of the Louvre in Paris and the Verbier Festival in Switzerland. They quickly came to international attention when they won the coveted First Prize of the 2016 ARD International Music Competition in Munich.

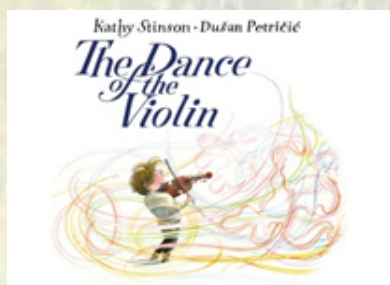
Erato has also recorded Berlioz's complete *Les Troyens* in Strasbourg for release in November 2017. The full forces of the Strasbourg Philharmonic Orchestra, three choirs and sixteen hand-picked soloists united on 15 and 17 April 2017 under the baton of

veteran Berlioz specialist John Nelson for two five-hour concerts of the epic opera *Les Troyens* ('The Trojans'), in what *Forum Opéra* has already declared 'the music event of the year' and 'The Troyens of the century'. Erato had the honour of recording this French operatic milestone for release in November 2017.



Joyce DiDonato sings *Les Troyens* in Strasbourg. Photo © 2017 Gregory Massat

Following the success of *The Man with the Violin*, a children's book which garnered more than twenty awards and prompted the creation of a new concert of the same title, Annick Press published a new story on 14 March 2017 which focuses on a seminal childhood moment of internationally acclaimed American violinist Joshua Bell. Written by Kathy Stinson and illustrated by Dušan Petričić, the book focuses on what can happen when one is given a second chance, and is titled *The Dance of the Violin*.



The Dance of the Violin
by Kathy Stinson
and Dušan Petričić

As a young violin student, Joshua Bell learns about an international competition to be held in Kalamazoo, Michigan, USA. He chooses a piece of music which his teacher suggests may be too difficult, but Joshua is determined: it's a piece of music he loves. At the competition, Joshua experiences the usual jitters. Once his name is called, he strides to the stage and begins to play, but almost immediately, he makes a mistake. As he is about to walk off the stage, he asks the judges if he could try again. They agree, and this time the playing is impeccable.

Dušan Petričić's brilliant illustrations, full of movement and color, capture the sounds of Joshua's violin from the missed notes, to the swirling, uplifting strains of the perfectly executed piece. Children will readily empathize with Joshua's misstep, but they will also

learn the value of being given a second chance.

Madeleine Dutoit is researching the 'wellness benefits' of music-making, and specifically the relationship between community music ensembles and flow theory. As part of her research in applied psychology at the University of Liverpool, and as a music teacher and violinist in a community orchestra herself, she is inviting members of community music ensembles to participate in her research by completing a very short survey, which can be found at the link below.

Looking for musicians to participate in research about the Flow Theory & Community Music Ensembles

For more information and to participate please visit

www.musicandflow.com

Complete a short
survey and help
spread the word
about the benefits
of making music
together.



Madeleine Dutoit, researching the 'wellness benefits' of music-making, invites participation in her research

This survey is aimed at investigating the phenomena of flow experience and social facilitation within the context of playing an instrument in a community music ensemble. The flow theory investigates how individuals achieve an optimal state of activity, happiness and creativity when they are totally engaged, immersed or absorbed in what they are doing. The social facilitation theory argues that the presence of others elevates the arousal level experienced by an individual.

Garsington Opera has been shortlisted for the UK's Royal Philharmonic Society Music Award, in the *Opera and Music Theatre* category, for its 2016 production of Mozart's *Idomeneo*, director Tim Albery, designer Hannah Clark. The cast included Toby Spence, Caitlin Hulcup, Louise Alder, Rebecca von Lipinski, Timothy Robinson, Robert Murray and Nicholas Masters and was conducted by Tobias Ringborg. The lighting designer was Malcolm Rippeth and movement director Tim Claydon. **Read Roderic Dunnett's review of this production.**



The impending sacrifice of Idamante: Robert Murray as the High Priest, Toby Spence as Idomeneo, Caitlin Hulcup as Idamante and Louise Alder as Ilia in Garsington Opera's *Idomeneo*, as reviewed in July 2016 by Roderic Dunnett. Photo © 2016 Clive Barda

The other organisations shortlisted in this category are Opera North for its *Ring Cycle* and Royal Opera House for its production of Philip Venables' opera *4.48 Psychosis*. (Venables' opera is also nominated in the *Large-scale Composition* category.) Also shortlisted, but in the *Audiences and Engagement* category, is Birmingham Opera's #DnA (*Dido and Aeneas*). Welsh National Opera was shortlisted in the *Concert Series and Festivals* category for *Figaro Forever* — new productions of Rossini's *The Barber of Seville*, Mozart's *The Marriage of Figaro* and Elena Langer's *Figaro Gets a Divorce*.

Garsington Opera has established a reputation for producing opera of professional quality performed in a setting of extraordinary beauty. A programme of well-known operas with discoveries of lesser-known works is presented over two months each summer. The very best performers from around the world are engaged, and rising stars from within Britain are showcased.

This year's Garsington Opera festival, running from 1 June until 30 July 2017, presents Handel's *Semele*, Debussy's *Pelléas et Mélisande*, Mozart's *Le nozze di Figaro* and

Rossini's *Il turco in Italia*. It concludes with *Silver Birch*, a large-scale work for a professional cast with local community participants of all ages, commissioned by Garsington Opera from British composer Roxanna Panufnik and librettist Jessica Duchén.

RPS Music Award winners will be announced on Tuesday 9 May 2017. The annual awards, in thirteen categories, decided by independent panels, honour musicians, composers, writers, broadcasters and inspirational arts organisations. This year's awards celebrate outstanding achievement in 2016.

We also mark the passing of Gordon Langford, Manfred Jung, David Angel and María Luisa Ozaita.

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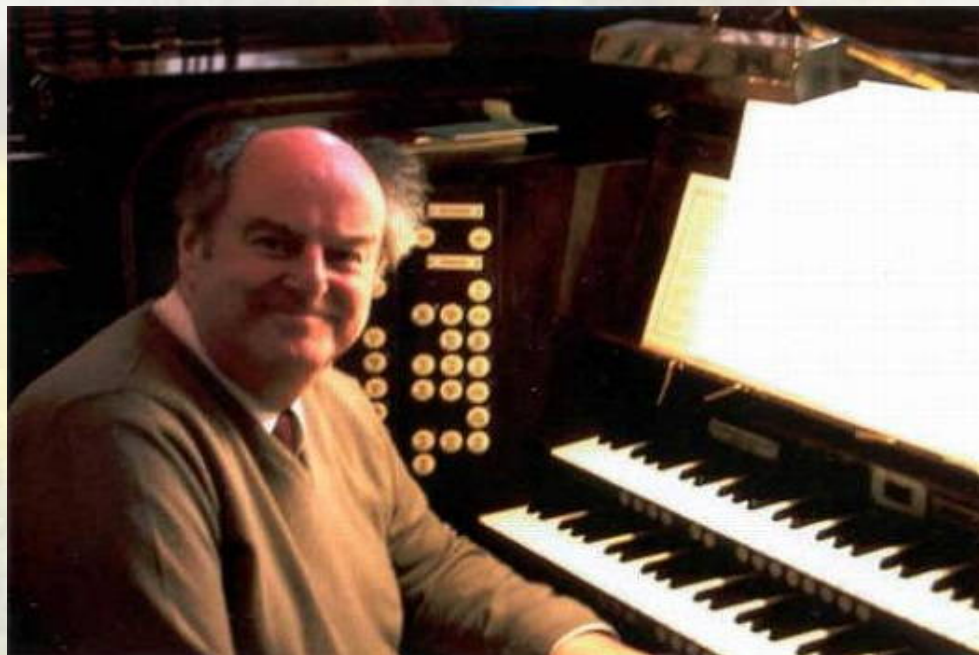
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SPECIAL FEATURE — ARMSTRONG GIBBS' *ST LUKE PASSION*

Roderic Dunnett: 'The English composer Cecil Armstrong Gibbs (1889-1960), whose *Passion according to St Luke* has just received what is almost certainly its premiere performance in The Cathedral of All Saints, Derby, UK by the cathedral's Voluntary Choir, is one of that collection of British composers whose music was unjustly neglected from the 1960s onwards. This was largely owing to their allegiance to tonal idioms, deemed to be of the past, in preference to the "modern" and Serialist elements then coming into vogue.

'The existing pencil vocal score of the *Passion*, which is undoubtedly the only source, strongly suggests that here is a major work that remained unperformed. It is characterised as "*The Passion according to St Luke* by C. Armstrong Gibbs, for soloists, choir and piano

or organ: vocal score, pencil, dated, 66 pages and title page".



David Johnson, to whom credit goes for bringing to life Armstrong Gibbs' *Passion* according to *St Luke*

'Now at last a knowledgeable and enterprising musician has taken up the cudgels on its behalf. David Johnson, formerly assistant organist at Derby Cathedral, stumbled across the *Passion* amongst some Armstrong Gibbs manuscripts at the Britten-Pears Library in Aldeburgh, and was struck by the cogency of the writing — far too good to be left in a drawer or on the shelf.

'So with the assistance of Dr Nicholas Clark, the librarian at Aldeburgh — which is home to most of Gibbs' *Nachlass* of writings, letters, scores and manuscripts — Mr Johnson obtained a copy of the pencil MS and set about proofing and editing it for performance. The task proved not too onerous, for, as he explains, Gibbs' writing was quite legible, and the music not too badly in need of editing, adapting or "realising". This task, such as it was, and the business of typesetting it for the first time, he willingly undertook.

'The result is that David Johnson has generously furnished us with a very acceptable new, essentially "unknown" 1950s work, in a largely tonal idiom but with many interesting additional touches, chromaticism and so on, suitable for performing by any choral society, or — arguably — by even a good or accomplished parish choir.



Cecil Armstrong Gibbs at home with his wife Honor, and (right) their son David, who was killed in Italy in 1943. The *St Luke Passion* may relate to his death. Photos: the Armstrong Gibbs Society

'At Eastertide, Stainer's well-known and much lauded *The Crucifixion* is often performed. So, very occasionally, is Charles Wood's *St Mark Passion*. Wood was one of Gibbs' composition teachers; another was E J Dent. His organ teacher, fifteen years his senior, was briefly the influential composer Cyril

Rootham, later organist of St John's College, Cambridge, who was also one of Gibbs' friend Arthur Bliss' teachers.

'But that *The Passion according to St Luke* should have languished for so long without being recovered seems an injustice. Now Armstrong Gibbs' work, full of feeling, has at last been aired, conducted with spirit and insight by David Johnson, with Hugh Morris, Director of Music at Derby Cathedral taking the important organ part.

'Armstrong Gibbs — he fervently disliked the name Cecil — was, it has been said, one of those many English composers who, without pretensions to "significance" or greatness, left "much attractive and worthwhile music without which we would be the poorer". But perhaps, when his output comes to be assessed as a whole, he was more than that.

'Gibbs (a contemporary of Eric Coates, Ernest Bullock, Gurney, Bliss and Howells), who admired Debussy but abhorred Schoenberg and Wagner, employing chromaticism but never rendering it as integral as that, was notably prolific. Recordings of his considerable *oeuvre* have appeared slowly, although virtually none of it is choral.' **Read more ...**

CD SPOTLIGHT — NOSTALGIC OR PROPHEPIC?



Lucas Ball: 'Listening to this recording may be a nostalgic experience, not because there is anything nostalgic about the repertoire, but because of the orchestra's history. One would be forgiven for having the thought: Remember when there was such an ensemble as Stuttgart Radio Symphony Orchestra? Being part of a trend of German orchestras disappearing since the early part of the 1990s, the ensemble has been noted by *The Guardian* and *Strad* magazine for having merged in 2016 with the SWR Baden-Baden and Freiburg Symphony Orchestra.

'... there is a great sense of direction in this recording.'

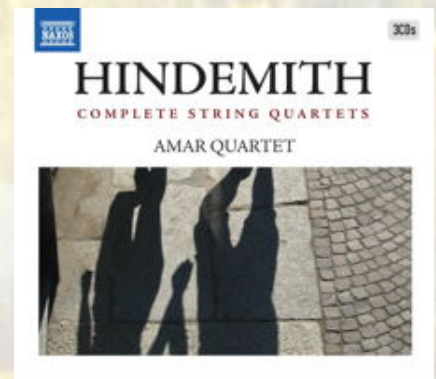
'It is almost as though in writing Symphony No 2 in E minor, Op 27, Rachmaninov was prophesying this decline (or the trend for

German orchestras to merge, at least) decades before. You can hear echoes of it (if you want hear echoes of it, that is) in Rachmaninov's romanticism throughout this recording of Symphony No 2 where conductor Neville Marriner goes with the expansiveness of the composition and where sudden *crescendi* and *diminuendi* are handled with affecting impact.

'Softer moments have subtle control as well.

'Strident brass and strings passages are contrasted with manic, cheeky passages and here too, Marriner always seems in control *tempi*-wise. (Marriner's *tempo* choices are always suitable in all four movements.) Because of the dynamics, there is emotional impact.' (*Rachmaninov: Symphony No 2; Vocalise — Sir Neville Marriner, Capriccio Encore C8010*)

Gerald Fenech: 'Paul Hindemith (1895-1963) is considered as one of the most consummate musicians of the twentieth century. He exerted great influence on the music of the Weimar Republic, but his career was severely curtailed on the advent of Hitler's rise to power. Indeed, Propaganda Minister Joseph Goebbels vilified Hindemith as a "charlatan" and "atonal noisemaker", and as early as 1933 his teaching activities were blatantly hampered. He was forced to take voluntary leave of absence from the "Hochschule", and all radio broadcasts of his music as well as public performances were banned. Further persecution induced the composer to seek pastures new in Switzerland and then the USA, becoming an American citizen in 1946, where his music found the recognition it deserved.



'... each rendition is an endless source of pleasure, where precision and attention to detail are the consistent hallmarks of some breathtaking music-making.'

'His seven pieces in the genre were composed in different periods of his compositional development and all reflect the experience of a distinguished string player. The First dates from 1914-15 and is influenced by the late Romantics, notably Brahms, and the tragic events of World War I.

'The Second is a dynamic, bracing and pithy work with a clever series of variations which parody romantic excesses, and virtuosic finale. It was written in 1918 when Hindemith was a soldier on active duty.' (*Hindemith Complete String Quartets — Amar Quartet*, Naxos 8.503290)

Gerald also listens to Philip Higham playing J S Bach's cello suites on Delphian (DCD34150), to two Toccata Classics discs of music by Bronius Kutavičius (TOCC 0200) and Heinz Tiessen (TOCC 0291), and to Arvo Pärt's *Kanon Pokajanen* (harmonia mundi HMC 905274).

Roderic Dunnett listens to Weinberger orchestral music (*Weinberger: Overture; Bohemian Songs and Dances; Passacaglia, Capriccio* C5272) and the late **Howard Smith** listened to two albums on the divine art label, Anthony Goldstone's *The Piano at the Carnival* (dda25076), and Panayiotis Demopoulos' piano album *Nuages* (ddv24142) plus Elizabeth Buccheri and Richard Boldrey's *Romantic Music for Piano Four-Hands* (Cedille CDR 7002).

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BACKGROUND IMAGE



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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 June 2017 newsletter are both Friday 26 May 2017. [Details here.](#)

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