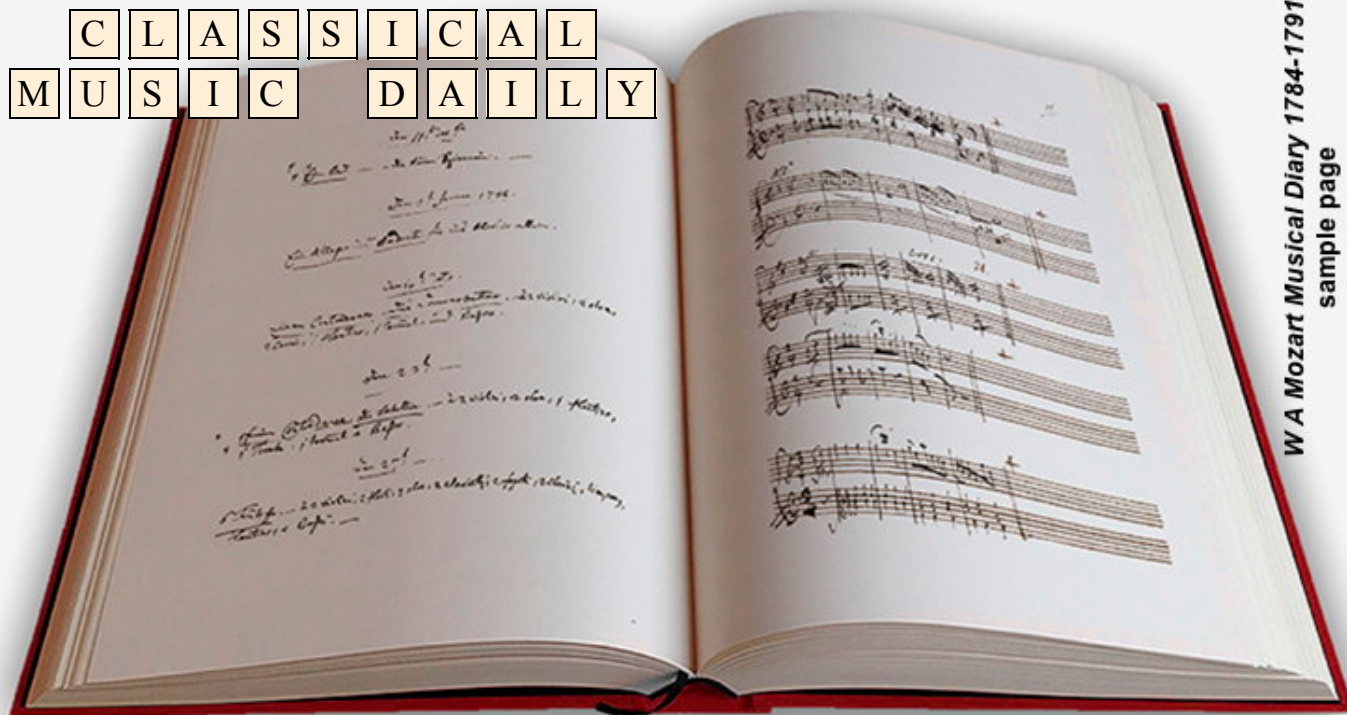


C L A S S I C A L  
M U S I C D A I L Y



W A Mozart Musical Diary 1784-1791  
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*Power and Agility – Issue 121, 1 May 2018*

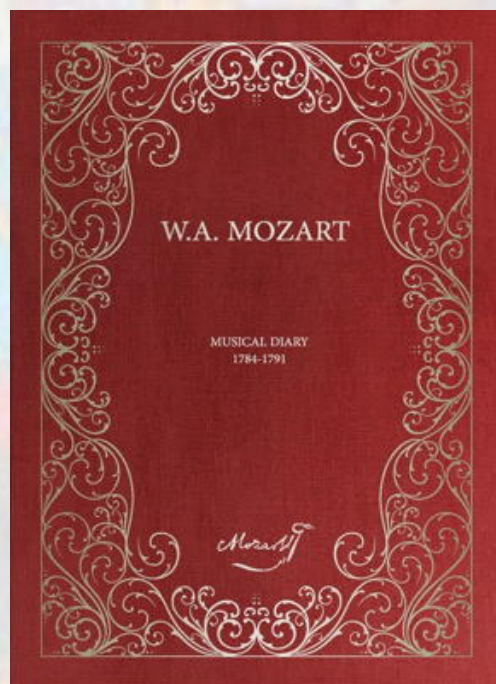
**BOOK REVIEW – AN ELEGANT PUBLICATION**

**Daniel Schorno:** *W A Mozart Musical Diary 1784-1791* is a recently published luxury limited facsimile edition of Mozart's own thematic catalogue by the French Éditions des Saintes Pères / SP Books.

The original diary is held in the British Library, having been acquired by Austrian novelist, playwright and passionate collector of manuscripts Stefan Zweig in 1935 and later bequeathed first to the British Museum and Library subsequently, by his heirs.

The historical importance of the Musical Diary both for aiding Köchel in compiling his definitive 'Werkverzeichnis' in the nineteenth century, and for later scholars and admirers alike in gaining glimpses of Mozart's prodigious musical last seven years of his life and career, stands undisputed.

Previous twentieth century editions issued by Reichner of Vienna and New York and more recently by the British Library online have facilitated access to the diary / catalogue for the interested reader. The 2018 edition by Saintes Pères / SP Books, in a limited imprint of 1,000 copies and trading at a not unusual but respectable price of £/€180 or US\$230 for such publications, excels in offering a clean reproduction, free of the print-throughs marring the online version, printed on high quality ivory colored paper and hardcover bound in two rugged volumes further encased in a decorated open box.



W A Mozart: Musical Diary 1784-1791.  
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1901 portrait of Ethel Smyth by John Singer Sargent

Colourful English composer Ethel Smyth was born in Sidcup, Kent on 22 April 1858. Noted for being an outspoken lesbian and for her militancy, she was imprisoned in 1911 for her part in the suffragette movement — amongst other things, she wrote *The March of the Women* — the anthem which helped British women to win the vote in 1918. She studied music in Leipzig and Berlin, and left over two hundred works for posterity, including the Mass in D and two good operas — *The Wreckers* and *Der Wald*. Smyth was the first female composer ever to be performed at New York Metropolitan Opera, and it was not until 2016 that the Met programmed another female composer's work. Smyth died in Woking on 9 May 1944, aged eighty-six.

During her lifetime, Smyth's work was dismissed by critics as a 'novelty' due to her being a strong female composer who generally lived as she wished to, during a period when doing so while female was considered a threat to the social fabric. In

more recent times, she has slowly gained recognition as a musical titan.

The choral symphony *The Prison* (1930) is Ethel Smyth's last large-scale work, for soprano, baritone, chorus and orchestra. Never before heard in the USA in its full orchestral garb, it sets an impassioned text, tailor-made for the composer by her great soulmate Harry Brewster. Written in an intensely personal and impeccably controlled musical voice, *The Prison* calls out the lies we tell ourselves about ourselves, deploring the vanity that imprisons us, and urges us to grasp the searing truth that can be our only sure path to immortality. Now is absolutely its moment.

The Cecilia Chorus of New York and director Mark Shapiro will give the first New York performance of this work at the Stern Auditorium / Perelman Stage in Carnegie Hall at 8pm on Friday 11 May 2018. The solo soprano and baritone roles will be performed by Chelsea Shephard and Tobias Greenhalgh respectively. This performance of the James Blachly edition of *The Prison* is the second phase of a joint initiative which also saw it performed by the Johnstown Symphony Orchestra and its music director James Blachly in Philadelphia on 7 April 2018.

**Don't miss the seven-minute YouTube video about Smyth and this work.**

The 11 May concert ends with Mozart's Requiem in the version completed by Robert Levin.



Hereford Cathedral Choir at the Shrine of St Thomas of Hereford

The choir of Hereford Cathedral will make history when it becomes the first Anglican cathedral choir to sing at a Papal Mass at St Peter's Basilica since the Reformation, singing alongside the choir of the Sistine Chapel on Friday 29 June 2018. The Papal Mass will celebrate the Feast of Saints Peter and Paul and is one of the Vatican's biggest services of the year.

The invitation has been received as part of the Pope's ecumenical programme of creating dialogue respecting each Christian church's diversity, while also celebrating common ground.

Michael Tavinor, Dean of Hereford, said: 'In October 2019 we begin a year's celebration for the 700th anniversary of the Canonisation of St Thomas of Hereford in 1320. Cantilupe was one of the last Englishmen to be canonised before the Reformation. I see this as a sharing in our common heritage and our visit to Rome, this year, will be the first in a series of exciting events in which we celebrate all that unites us and brings us closer to Christ and to the life and witness of his saints.'

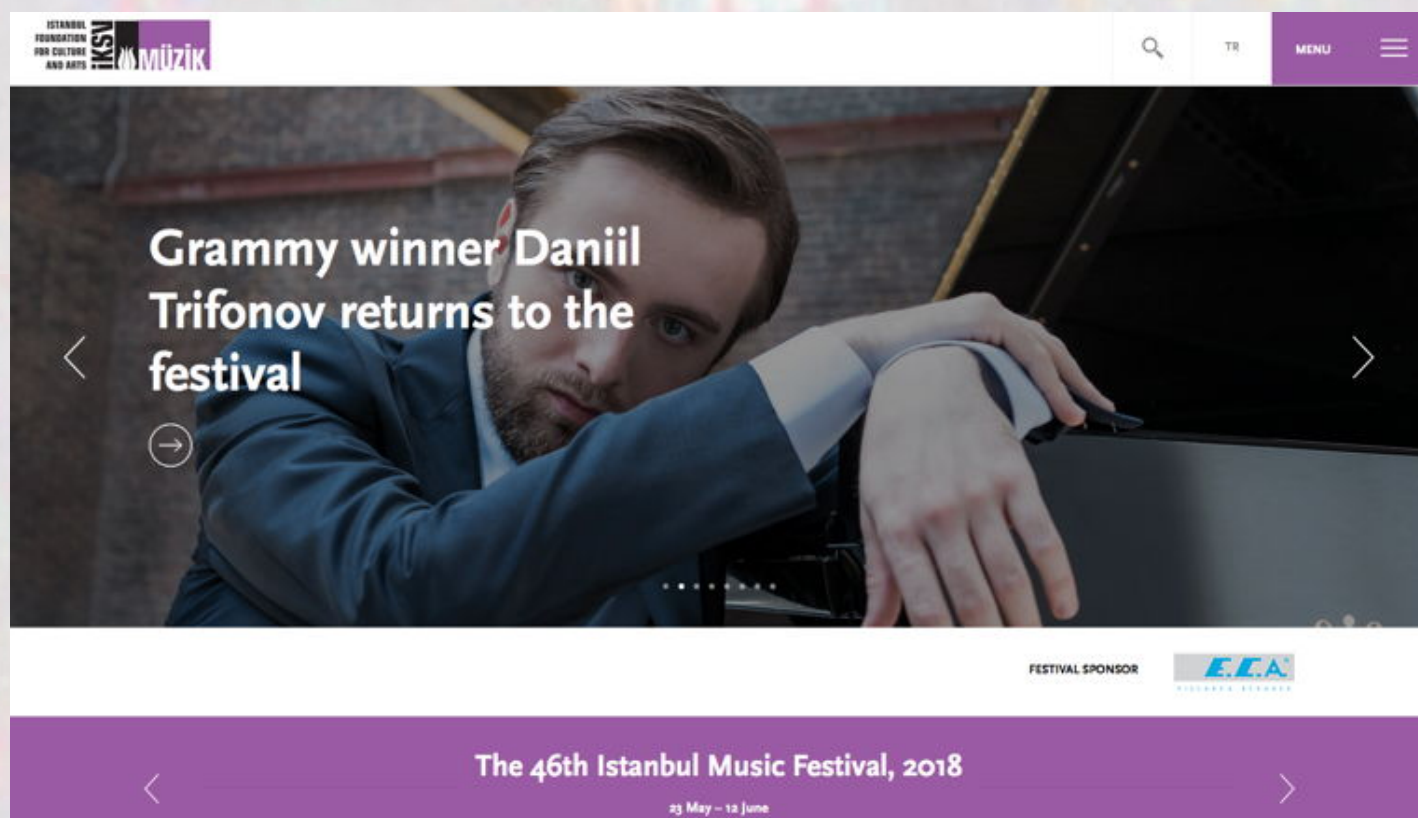
Thomas Cantilupe, the 45th Bishop of Hereford in 1320, was one of the last Englishmen to be canonised before the Reformation, as St Thomas of Hereford. The cathedral will be marking the 700th anniversary of his canonisation in 2020. The mediaeval shrine of St Thomas at Hereford Cathedral is one of the few to have survived from that period and contains a relic of St Thomas, on loan from Stonyhurst College.

As part of the trip, the two choirs will also sing a concert in the Sistine Chapel celebrating the music of the Roman Catholic and Anglican churches for members of the Vatican,

Ambassadors to the Holy See and other invited guests. The two choirs will combine for some items for which Geraint Bowen, the cathedral's director of music, has been invited to share the direction with the director of the Sistine Chapel Choir, Massimo Palombella.

Geraint Bowen, Director of Music at Hereford Cathedral, said: 'This invitation is a great honour for our choir and we are all hugely looking forward to such a wonderful opportunity. We shall be performing works by composers including Byrd and Palestrina, and in particular it will be a very special way of commemorating the centenary of the death of the composer C H H Parry to combine with the Sistine Chapel Choir to sing his beautiful motet *My soul, there is a country*.'

The relationship with the Sistine Chapel Choir is part of a collaborative and ecumenical partnership that includes Her Majesty's Chapel Royal and the Castle Church Wittenberg, Saint Thomas Church Fifth Avenue New York and Hereford Cathedral.



The screenshot shows the website for the Istanbul Music Festival. At the top left is the logo for the Istanbul Foundation for Culture and Arts (IKSV) and the festival name 'müzik'. A search icon and 'TR' are visible in the top right. The main banner features a photograph of Grammy winner Daniil Trifonov playing a piano. The text on the banner reads 'Grammy winner Daniil Trifonov returns to the festival'. Below the banner, it says 'FESTIVAL SPONSOR' with the E.C.A. logo. A purple bar at the bottom of the banner contains the text 'The 46th Istanbul Music Festival, 2018' and '23 May - 12 June'.

#### 46th Istanbul Music Festival — 23 May-12 June 2018

Our new page of classical music festivals, summer schools and competitions is **now online**. Is your event listed? If not, follow the links on the page to add it. This is a growing list of international events to help you plan your travels this summer and beyond.

For example, you could join Berwang Music Holidays in the beautiful Tyrolean village of Berwang for two weeks of music and holiday making. The course includes a choir, a string ensemble and a wind ensemble that spend some time working independently and some time in a variety of combinations. On free days there are excursions, and it's also possible to go walking in the mountains or simply relax by the village pool.

The main work for 2018 is Haydn's *Nelson Mass*, which will be performed in Berwang village church, and as a full mass in Stams Abbey. A wide variety of other music will also be studied, including, for the choir, Monteverdi's *Beatus vir*, John Rutter's *Feel the Spirit* plus part songs and madrigals. There will be opportunities for string players to work

together as a string orchestra, to work in smaller groups and to play chamber music with piano and/or wind players. All groups will study a variety of music from different periods and in different styles.

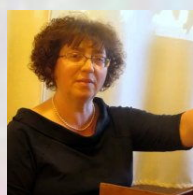


**Berwang International Holiday Music Course, 18 August-1 September 2018**

Instrumentalists and singers will experience the joy of making music whilst striving for excellence and combining intensive music-making with holiday activities in the beautiful Austrian Tyrol. Players and singers of all standards are welcome to attend, but those with some experience of singing in choirs or playing in orchestras and/or ensembles are likely to get the most out of the course. Listeners are also welcome to attend. All the music and holiday activities take place in English. A Junior Course, designed for children aged 6-13 to have fun through group singing, voice training, movement, acting and improvisation, will also be run. The course will aim to foster the joy of singing whilst striving for excellence.

The choir and course director is Tim Brown, assisted by Joe Fisher, strings, Stephen O'Regan, wind, Nathalie Goldberg, junior course and Zvika Vogel, assistant choral director and repetiteur. The course administrator is Jean Burrows.

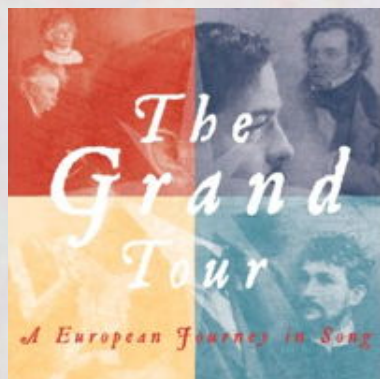
The Berwang Holiday Music Course was founded by Henry and Nora Cummings in 1959 to take singing students from the Royal Academy of Music in the UK on a music holiday in the Tyrol. It has always contained a mixture of musical and non-musical holiday activities. The course began in Ehrwald, and was run every two years, but soon moved to the village of Berwang and, in time, became an annual event, invited instrumentalists in addition to singers, and began to attract participants from other countries rather than just the United Kingdom.



**Marina Minkin**

Italico Splendore and Villa della Regina present the tenth 'Musica in Villa' — summer courses in music interpretation, which run from 26 August until 2 September 2018 in the seventeenth century Vila della Regina, Turin, Italy. The courses are organised for young graduate conservatory students, and for all who want to dedicate a week to the intense study of music, plus concerts and social life. The costs are low, the level of teaching quality high, and there's also an opportunity to perform every evening.

The full list of tutors is: Alessandro Andriani, Carmelo Andriani, Claudio Andriani, Roland Baldini, Guido Boselli, Drora Bruck, Annamaria Giaquinta, Marina Minkin, Patxi Montero, Stefano Marocchi, Vito Paternoster, Monica Piccinini, Fabio Ravasi and Barbara Tartari.



Oxford Lieder Festival

The seventeenth Oxford Lieder Festival (12-27 October 2018) will celebrate a rich tapestry of music, words and performance in European song and will showcase the pinnacles of the repertoire while exploring wider cultural influences.

International stars including Louise Alder, Sarah Connolly, Véronique Gens, James Gilchrist, Thomas Oliemans, Christoph Prégardien, Kai Rüttel, Carolyn Sampson, Toby Spence and Camilla Tilling, together with prize-winning young artists, take part in a wide range of concerts and related events.

Sholto Kynoch, founder and Artistic Director of the Festival, has just been elected a Fellow of the Royal Academy of Music in the Academy's 2018 Honours.

In a new collaboration with the Bodleian Library, Oxford Lieder is co-hosting the Albi Rosenthal Fellowship: a three-month residency at the Bodleian, this year specifically for a composer. American composer Ross S Griffey has been appointed and, as well as his residency at the Bodleian Library, in October he will lead a composition workshop at the Oxford Lieder Festival and give a talk on his research, with some of his existing work being heard. Following the residency, Oxford Lieder will commission a major new cycle — based on his research in the Bodleian — to be premiered at the 2019 Festival.

Oxford Lieder presents other events throughout the year, including a Spring Weekend of Song, as well as recitals across the country through the Oxford Lieder Young Artist Platform. Exceptional young professional duos apply for the Young Artist Platform, and this year's winners — selected through 45-minute audition recitals at the Spring Weekend — are: Harriet Burns (soprano) and Michael Pandya (piano) and Jessica Dandy (contralto) and Dylan Perez (piano). They give a series of recitals in music clubs, societies and festivals nationally, as well as showcase recitals at the Festival in October.

The award-winning Brook Street Band is delighted to launch its tenth recording for AVIE records. 'Handel: Sonatas for Violin and Basso Continuo' (AV2387) will be released on 1 June 2018.

Cellist and director Tatty Theo says: 'Over recent years The Brook Street Band has performed and recorded much of Handel's instrumental chamber music. After our 2016 release of 'Handel Trio Sonatas for two violins and basso continuo' (which completed our survey of the complete Handel trio sonatas), it seemed the natural progression to explore the violin sonatas. These are pieces which we've known and loved and have



Avie AV2387

played together for the past twenty years. They are also pieces with a complicated composition and publication history, which needed a little bit of detective work in unpicking!

The recording contains all the violin sonatas which carried Handel's name during his lifetime, and presents a vibrant picture of musical life and some of the musicians in Rome and London, the two cities where Handel was living at the time of the works' composition. In contrast to this, the setting for the four days of recording sessions was the beautiful Great Barn at Oxnead Hall in Norfolk UK, and The Brook Street Band was inspired by the building's historic atmosphere and the quality of the stunning and tranquil Norfolk light.

For a composer as well known as George Frideric Handel, the history of his violin sonatas is extremely complicated. There is no definitive answer to the question 'how many violin sonatas did he actually compose?': it rather depends whom you ask, and when. The first complete edition of Handel's works, assembled and published by Friedrich Chrysander in the late nineteenth century, ascribes nine works to the violin. Stanley Sadie (writing in 1971) attributed only seven to Handel, and Terence Best (in 1982) only five. The problem stems from the lack of autograph manuscripts. Of the nine sonatas presented on this disc, only five can be supported by the existence of an autograph manuscript.

Despite the missing autograph manuscripts for four of the pieces, The Brook Street Band also 'politely' suggests the firm possibility that Handel could have composed these sonatas. The fact that no autograph manuscript survives isn't indicative one way or the other. In many respects, the music is so Handelian in style, including its use of particular keys, and typical in so many melodic and harmonic aspects, that Handel could easily have been the composer. He was certainly happy to have them published in London in the 1730s under his name!

The Brook Street Band has also considered who the works might have been composed for, spanning an unusually long period of forty years. In particular, the D major violin sonata (whose autograph manuscript graces the cover of the CD booklet and is reproduced inside) is somewhat enigmatic. It is justifiably one of Handel's most famous sonatas, but composed *circa* 1750, long after any other chamber music, towards the end of Handel's life. Why was this? Why did Handel compose it then? Was it written for a special player? BSB cellist Tatty Theo considers these questions and takes steps to unravel the mystery within the accompanying CD booklet.

These are stunning works, showing the development of a musical genius, and allowing us an insight into the domestic music-making scene, putting names and faces to the characters that surrounded Handel and who might have been the intended recipients of this wonderful music.

Violinist Rachel Harris writes: 'I love playing these works — they are brilliantly crafted, and conjure up a vivid picture of musical life in Handel's London. It has been fun to research and imagine who might have performed the pieces during Handel's lifetime, and breathe new life into these pieces. Everyone always loves a good detective story!'

Handel himself left ambiguous instructions as to whether the pieces should have harpsichord accompaniment, or both harpsichord and a bowed bass, such as the cello. Early publications of the works from the 1730s differ in their specifications. Handel's own autographs contain changes, mistakes and re-workings (as you'll see from the CD's cover); if something isn't stated, it doesn't necessarily mean it wasn't intended. Handel

would have assumed his musicians to be familiar with the conventions of the times.

Harpichordist Carolyn Gibley writes: 'We decided to record all nine sonatas with the continuo accompaniment of both cello and harpsichord throughout. This rich continuo instrumentation enables us to closely match Handel's melodic and harmonic lines, helping us to highlight and mirror the conversational and often equal dialogue between the parts, so typical in Handel's gorgeous and sensual writing.'

Since its formation in 1996 by baroque cellist Tatty Theo, The Brook Street Band has established itself as one of the country's foremost interpreters of Handel's music. The name comes from the street in London's Mayfair where George Frideric Handel lived and composed for most of his working life.



Huguette Tourangeau (1940-2018)



Graciela Agudelo (1945-2018)



Michel Sénéchal in *Platée*

We mark the passing of Huguette Tourangeau, Graciela Agudelo and Michel Sénéchal.

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## PROFILE — ELAINE ALVAREZ



Elaine Alvarez. Photo © Fay Fox

**Ron Bierman:** I spoke in late March with Elaine Alvarez who sang the lead in the San Diego Opera production of *Florencia en el Amazonas* by Mexican composer Daniel Catán and librettist Marcela Fuentes-Berain. Alvarez told me that when she got a call from the San Diego Opera General Director David Bennett, 'I was at a train station in France, and it was cold. I started jumping up and down! And he was like, "Do you think you're going to be ready to sing this? Is this in line now with where your voice is?" And I'm like, a hundred percent! Yes! Yes! Yes!' *Florencia* appealed to her Latin heritage, she knew her voice was ready, and Spanish was her first language. She'd sung Beatrice in Catán's earlier opera *Rappaccini's Daughter* and was delighted with the opportunity to make her San Diego debut with another of his works.

Alvarez enjoyed performing even as a toddler. Her mother, Yasmin Alvarez, was a music teacher in Cuba. She continued her studies in Miami where Elaine was

born, going on to become a music professor. 'There was always music in my house.' Yasmin, intrigued by the 'Mozart effect', experimented. She noticed her daughter was constantly singing and imitating her. And every time Mozart's harp and flute concerto was played, 'I would freak-out in my crib jumping up and down'. A little later it became clear Alvarez loved the reactions she got when she was performing. Her mother plays classical piano and guitar but learned early-on she wasn't comfortable playing for an audience. 'She got all the stage fright and it skipped me (laughs). There are all these photographs of me as a toddler standing on the coffee table performing for my grandparents, and there were so many people living in my house, I always had a big audience!'

She's gone on to much bigger audiences after attending the Manhattan School of Music, the Music Academy of the West, the Academy of Vocal Arts, and studying with, among others, Renata Scottò and Marilyn Horne. She won the Marilyn Horne Foundation Competition and also spent two summers with Horne at The Music Academy of the West in Santa Barbara that 'were unbelievably informative' because of the high caliber of people she met and worked with.

'My first voice teacher trained me as a lyric coloratura.' (She continues to warm up with coloratura passages to maintain youthful agility.) 'The majority of what I worked on in undergraduate and grad school was Bel Canto ... The great thing about that is it's quite healthy, as long as you're moving your voice flexibly, naturally, you're not going to do any

damage to it. That era doesn't require a lot of weight in the sound.' The teacher told her it was obvious she'd be a bigger voiced soprano, but if she pushed too hard she'd risk blowing out her voice. 'Of course I wanted to sing Puccini and Verdi, but my teacher said, "Nope, nope. We're doing song literature, we're keeping it light." Towards the end of grad school I sang Mimi for the first time ... Mimi was a perfect fit from the beginning. This was when I felt home for the first time. This was my voice.'

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## CONCERT AND CD REVIEWS

This month, as usual, we have a selection of new concert and CD reviews by Maria Nockin, Mike Wheeler, Giuseppe Pennisi, Gerald Fenech, Stephen Francis Vasta and Geoff Pearce. Please visit the pages below on our website to explore these reviews.

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