



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

*Schurmann and Penderecki — Issue 135, 1 April 2020*

We mark the passing, last month, of Zoltán Peskó, Krzysztof Penderecki, Hertha Töpper, Naomi Munakata, Olle Holmquist, Martinho Lutero Galati, Donatien Laurent, Jennifer Bate, Gerard Schurmann, Anatoliy Mokrenko, Edward Tarr, Helmut Stern, Enrique del Portal, Kenneth Kafui, John Tooley, Hsiao Feng Hsien, Doriot Anthony Dwyer, Charles Wuorinen, Anton Coppola, Martin Davorin-Jagodić, Elinor Ross and Günther Müller.

May they all rest in peace.

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**ENSEMBLE — FINAL CONCERT REVIEWS FOR SOME TIME?**

**Barbara Sealock:** The interpretive genius of Paul Lewis is well-established given his finely-tuned insights, prodigious talents and soaring musical imagination in which he totally inhabits the music.

As a result, he has received wide international acclaim, a host of awards and honours in recognition of his place among the great pianists of his generation, and there is much more ahead.

Known for specializing in the central European repertoire, he has devoted periods of focus on Beethoven's — as well as Schubert's — piano repertoires and presented cycles of both.

Mere words can hardly convey the profound experience of the soul-charged and spellbinding concerts he presented recently with the Chicago Symphony Orchestra led by Sir Andrew Davis in glorious, bar-raising performances of Beethoven concertos, No 1 and No 4, that reached highest levels of perfection.



Paul Lewis. Photo © 2018 Kaupo Kikkas

It was a virtual *tour de force* of the iconic works at a level seldom heard-full of lucid energy and imagination, color and sensitivity, with the most extraordinary insights into the composer's mind and spirit.

The technical prowess of Paul Lewis practically defies belief. Fingers fly effortlessly over the keys unfurling hidden nuances at daunting speeds across a palette of colors illuminating story elements, underlying emotions and Beethoven's inner world.

Shifting moods — poignancy, pathos, tenderness — a dream sequence, whispered conversations — are elegantly discernible and subtly described. [READ MORE ...](#)

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**Mike Wheeler:** No handshakes between conductor, soloist and leader on this occasion — amid proliferating public health advice, Thierry Fischer, Tasmin Little and Duncan Riddell, respectively, greeted each other with fist bumps. It brought smiles to what could have been a more subdued occasion in the circumstances — Royal Concert Hall, Nottingham, UK, 11 March 2020.



Tasmin Little

Not that there was any danger of that once Little, the Royal Philharmonic Orchestra and Fischer launched into their engaging account of Mozart's Violin Concerto No 4. Reducing the number of orchestral strings helped to produce a rich but not over-upholstered sound. Little's first entry was pert and fresh-sounding, and she engaged in some playful backchat with the orchestral violins. A poised reading of the second movement saw her throwing off some charming approximations of birdsong in the higher-lying passages and bringing a meditative calm to the cadenza. In the finale Mozart juggles gavotte-like courtly manners with something more skittish. The mood-changes were handled adroitly, Little was disarmingly open-hearted in her solo rustic episode, and the pay-off was a study in collective elegance.

Before the Mozart came the Overture to Borodin's *Prince Igor*, as pieced together by Glazunov. The sombre introduction had the sense of a weighty tale unfolding, but a not inappropriate degree of brashness kicked in once the quicker music started, and the latter galloping music had plenty of spring. [READ MORE ...](#)

**Mike Wheeler:** Tom Poster set up a veritable cat's cradle of composer associations and homages in his recital, ending this season's Sunday morning series in the Royal Concert Hall, Nottingham — Nottingham, UK, 8 March 2020.



Tom Poster

He began with the shifting character pieces that make up Robert Schumann's *Kinderszenen*, bringing out the quirkiness of 'Kuriose Geschichte', the inward moments of 'Glückes Genug', and the child's bravado of 'Ritter von Steckenpferd'. The fairy-tale imps and goblins of 'Fürchtenmachen' leapt out with alacrity, and there was a deliciously woozy quality to 'Kind in Einschlummern'.

Schumann was one of the first to hail Chopin's arrival in print, and Chopin, together with Grieg, dominated the rest of the programme. Clara Schumann's 'Nocturne', the second piece in her *Soirées Musicales*, Op 6, has some Chopinesque moments, but she's her own woman, Poster making a particular delight of the lilting pastoral episode. (Incidentally, Robert quoted from the piece in the last of his Op 21 *Noveletten*; Poster missed a trick by not including that.)



'Contemplation', which opens Book 1 of Cheryl Frances-Hoad's *Homages*, is a nod to Grieg, in which Grieg-ish harmonies are apt to take a jazz-like turn. As throughout, Poster handled its tracteries with a finesse that in lesser hands could easily have degenerated into mannerism. Not here. [READ MORE ...](#)

Mike also listens to the Derby Concert Orchestra, the Hallé Orchestra and to Sinfonia Viva's 'Energy' schools event.

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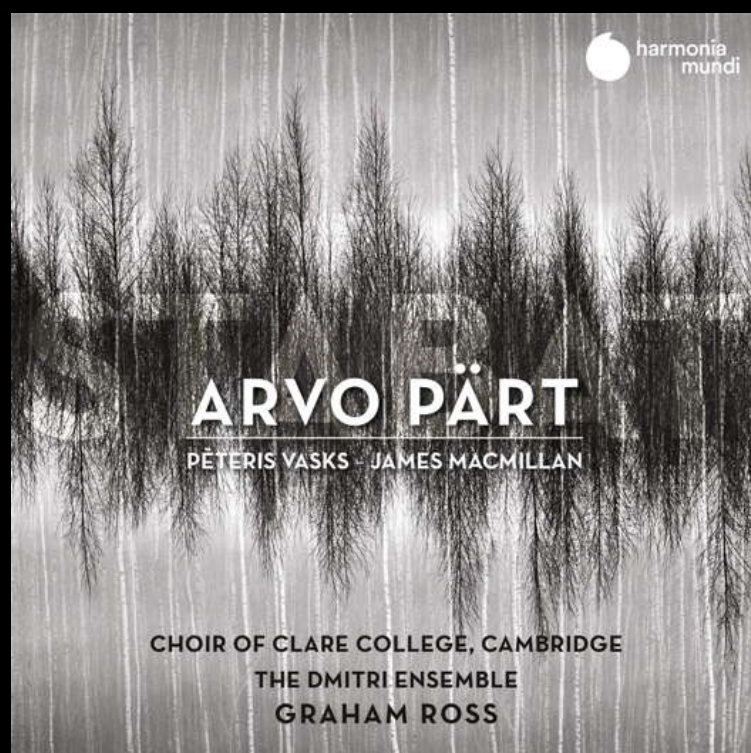
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## CD SPOTLIGHT — EFFERVESCENT BEAUTY



'This recording from the Choir of Clare College Cambridge under the direction of Graham Ross cements their position as one of the finest church ensembles in the country ...'

**Patrick Maxwell:** Arvo Pärt's distinctive *tintinnabuli* style has created for him a niche in the world of contemporary classical music. Whilst composers such as Philip Glass, Steve Reich and in a different way La Monte Young have explored the new ways of what became known as 'minimalism' in opera and traditional music formats, Pärt has taken on a more religious theme. His style, which became popular after the success of *Für Alina* in 1976, has become almost unmistakable. It evokes both the serenity, and harsh dissonance, of many themes, all based around that of deep religious experience, all composed by a man who has experienced the sight of loss as a musical exile under Soviet repression.

This recording from the Choir of Clare College Cambridge under the direction

of Graham Ross cements their position as one of the finest church ensembles in the country, far outpacing the renown of King's College of the same city. This recording takes two other composers along with Pärt at the centre, with the works of Pēteris Vasks of Latvia and James MacMillan of Scotland, creating a CD that is full of the effervescent beauty which pervades all three composers' work.

The first work, Pärt's *Da pacem, Domine*, is based around the musical conversation of four voices, with a note from the soprano part being countered by the deep, probing harmonies below. It has some echoes of the early music that the composer studied when he forced himself into artistic exile in 1968.

The second piece, *The Woman with the Alabaster Box*, sets words of St Matthew, and uses the influence of a well-used minimalist device, that of drones, whereby one voice holds a note whilst others swirl around it in harmonies. The homophonic texture evokes the steps, the slow narration of Jesus' words in the bass. Textual clarity is hard at this point, but more could have been achieved for more vivid contrast between the voices. The piece, forever mixed with an inner dissonance, resolves into a serene D major.

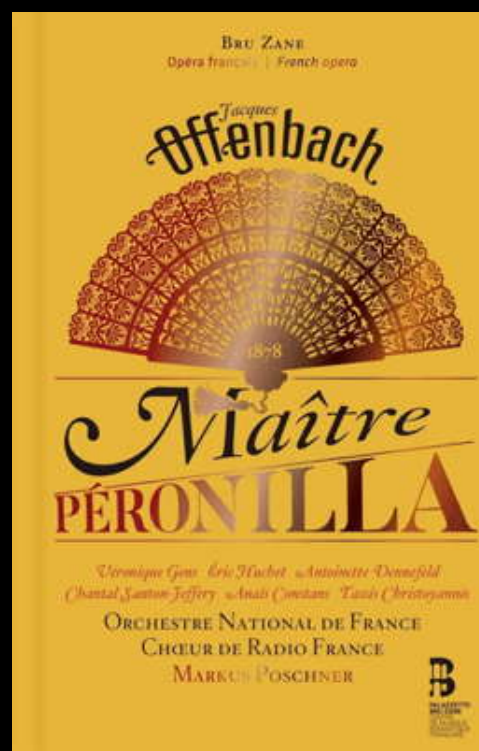
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**Giuseppe Pennisi:** This is a precious recording of an almost unknown work by Offenbach: *Maître Péronilla*, an *opéra bouffe* in three acts of 1878. It is the first time that it is offered unabridged — in the past, some of its numbers had been included in anthologies of Offenbach's operatic work. It is presented in two CDs inserted in a hard cover book of 174 pages. The book includes the libretto and interesting studies by musicologists such as Alexandre Dratwicki, Gérard Condé, Jean-Claude Yon and Étienne Jardin as well as press reports about the 1878 debut. It is a new release by that mine of goodies which is the Venice-based Palazzetto Bru Zane Centre de Musique Romantique Française.

This *opéra bouffe* or *opéra comique* — the terminology is a matter of debate — has been forgotten for one hundred and forty years. However, it is worth proposing the work again either in concert version or as a high quality recording (like this one) granted that a fully staged production may be too costly as it entails twenty-two characters and at least eighteen singers, some of them doubling up in more than one role.

The libretto is by the composer, together with Charles-Louis-Étienne Nutter and Paul Ferrier. The sub-title is *La femme à deux maris*; the working title during the preparation of the libretto and composition had been *Frimouskino*, which Offenbach had drafted in the late 1860s. Composed in Nice, Offenbach asked Nutter and Ferrier to help him with the song lyrics as his regular collaborators, Meilhac and Halévy, had distanced themselves in order to concentrate on other projects. Premiered at the Théâtre des Bouffes Parisiens, performances of Offenbach's work were discontinued after less than two months, and Léon Vasseur's operetta *Le timbale d'argent* returned to the Bouffes Parisiens.

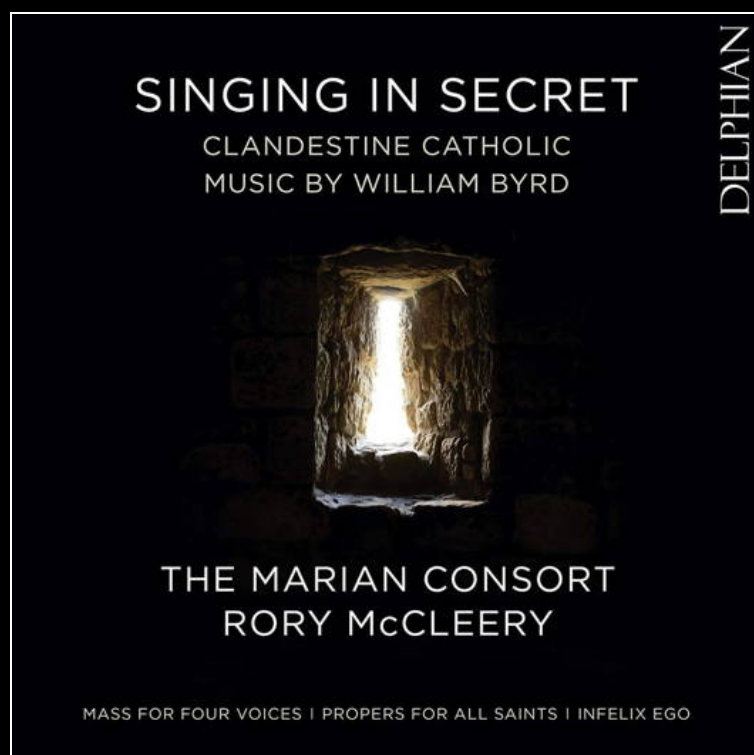


'... this is a book and two CDs to enjoy and to make an elegant gift.'

The libretto is not one of the best Offenbach worked on, and could very well have been one of the determinants for its demise from Paris theatres. It is a rather involved intrigue about marriages with a solution in a rather funny court of law. Some situations are hilarious; some are not. However, the score is very refined, at least at par with Offenbach's other operettas and with anticipations of his incomplete masterpiece, *Les contes d'Hoffmann*. [READ MORE ...](#)

Giuseppe also listens to *Didone abbandonata* — *Cantatas and arias* on CPO, and to Busoni's *Turandot* and *Arlecchino* on Capriccio.

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'Absolute joy from beginning to end.'

**Gerald Fenech:** The course of sacred music in sixteenth century England was not a straightforward one, as prevailing musical genres and styles were influenced by the new ideas of individual composers, by trends imported from mainland Europe, and most important of all, by the political and religious upheaval which afflicted the life of England at this time. The reformation begun by Henry VIII, which was slightly slowed down by a short Catholic resurgence under Mary Tudor, culminated in the Elizabethan settlement which demanded every citizen to conform to the new religion. English Catholics found themselves hemmed in from all sides, and a severe persecution ensued. Offenders were severely punished, even by a horrendous death.

It was in this dark climate that William Byrd (1539/40-1623), arguably the greatest English Renaissance composer, lived and worked. Byrd was an ardent and devout Catholic, and as such a recusant, but being a Gentleman of the Chapel Royal and a favourite of Queen Elizabeth, he was spared, to some extent, the ire of the Protestant reformers. Byrd's music strongly reflects his recusancy, but more striking is the fact that the composer managed to find a way how to write music for the Catholic rite and still remain unmolested.

The music on this recording is, indeed, a testament not only to Byrd's brilliance as a composer, but also to his great sense of judgement on how to keep a balance between two opposite religious poles. The programme revolves around the Mass for 4 voices punctuated by eight Motets of the utmost beauty. [READ MORE ...](#)

Gerald also listens to *The Neoclassical Skalkottas* and to orchestral music by Louise Farrenc on Naxos, to Mahler's Symphony No 6 conducted by Netopil on Oehms Classics, to music by José Serebrier on BIS, to Idil Biret playing César Franck on IBA — The Idil Biret Archive, to choral music by Kenneth Leighton on Delphian and to orchestral music by Max von Schillings on CPO.

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**Geoff Pearce:** I knew of Gian Francesco Malipiero (1882-1973), principally as a teacher, and had previously reviewed a disc of some of his early music. The best known of a number of composers from this very musical family, he produced a large number of works, including operas and symphonies. This disc presents a couple of world premiere recordings and is of considerable interest.

The disc starts with the four movement Symphony No 6 'Degli archi' (Of the strings) from 1947. In the opening movement, bright and vivacious, it is immediately apparent that the Orchestra della Svizzera italiana under Damian Iorio exhibits a strong string section. The music is tonal and easy to listen to.

The second movement, *Piuttosto lento*, is elegiac in nature, with a beguiling nostalgia.

The short, dancelike *Allegro, vivo* provides contrast to the calm of the previous movement. Again, the string forces perform admirably, and this is an interesting movement to listen to, with its contrasting musical elements and textures.

The last movement is the longest and most varied. After a slow introduction, there are a few changes in both mood and tempo before it ends on a slow, sad note. [READ MORE ...](#)

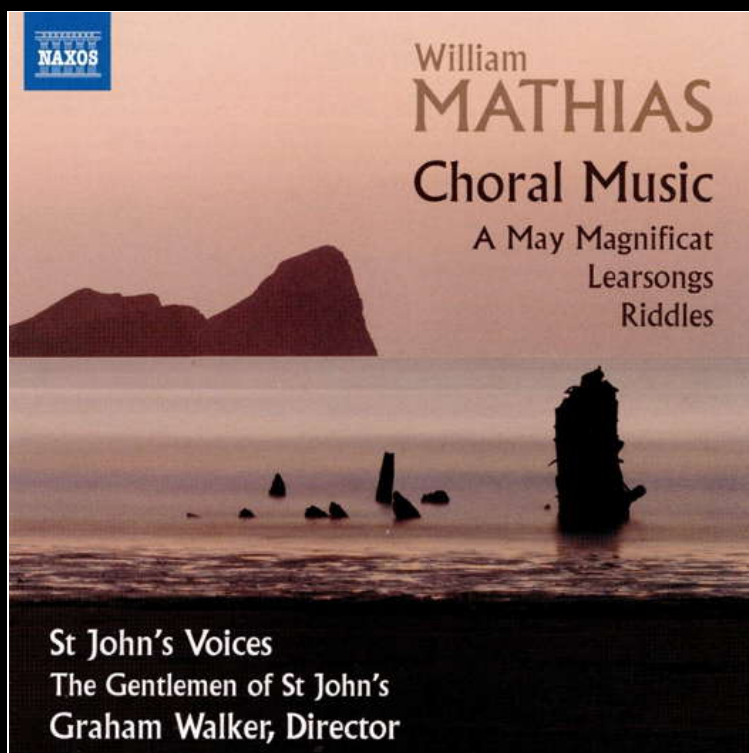
Geoff also listens to Weinberg cello concertos on CPO and to Palestrina's *Tu es Petrus* on MSR Classics.

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'This excellent Naxos disc is well worth exploring, and performances from all concerned are very fine indeed.'





'... each moment ... truly captivates and draws further.'

John's Voices and the Gentlemen of St John's for this first recording dedicated to the memory of the creative work of William Mathias. The CD was made in March 2019 at the College Chapel and in the year 2020 reached the hearts of many as it climbed to the No 10 spot in the Official UK Charts Specialist Classical Chart Top 30.

Graham Walker admits having a special connection with the music of Mathias which encouraged him to cherish the legacy of the composer on this recording. Walker remembers his privileged meeting with the composer in Bangor in 1998 when the former was only a ten-year-old chorister at St John's College, Cambridge. A few years later, in the early 2000s, Walker was instantly charmed by the sound of Mathias' *Learnsongs*.

The effect on the conductor was so strong that even while he was reading *The Owl and the Pussycat* to his children, he would automatically hear Mathias' melody orbiting in his thoughts. The choristers of St John's Voices also felt enchanted and found Mathias' music hugely enjoyable to sing. No surprise, their first recording is inseparably bound to the creativity of great Welsh composer.

The CD presents a wide variety of memorable and never previously recorded compositions. Listeners are immersed in familiar magic of sacred sound in *A May Magnificat* and *Jesus College Canticles* and introduced to the charming secular *Learnsongs* (1988) and *Riddles* (1987). [READ MORE ...](#)

**Ona Jarmalavičiūtė:** William Mathias (1934-1992) must be one of the most underappreciated great Welsh composers. A child prodigy born into a family of musicians, he started playing piano at the age of three and first composed music at the age of five. Over a life of only 57 years, Mathias left huge amounts of pieces, written with his unique and imaginative touch, on the Anglican choral tradition. He composed in almost every genre including three symphonies, numerous concertos as well as chamber and instrumental works. Throughout the different genres, Welsh flavors, as well as influences of Stravinsky, Bartók, Tippett and Gershwin are felt. Joyful choral compositions were not part of singers' common repertoire until conductor Graham Walker joined forces with St

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**Paul Sarcich:** Future music historians may well dub the early 21st century as 'The Age of Crossover'. So many styles get melded in both popular and 'serious' music these days that boundaries become blurred, sometimes to the point of total fluidity, which annoys purists but delights those of a more embracing viewpoint. Do not be put off by the main title *Harmony of Dissonance* either — this is 'dissonance' only compared with the diatonic basis of western European folk music — to modern ears very little of this will seem seriously dissonant.

Despite the subtitle *Traces of Croatian Tradition Singing*, there are more than traces of traditional Croatian song here, in fact the greater number of tracks are given over to the Harmonija Dissonance Ensemble — nine women who perform traditional material in traditional style, albeit in arrangements by Joško Čaleta, an ethnomusicologist and expert in the music of the Croatian coastal and hinterland areas. The Ensemble's sound and style will be familiar to anyone who has heard stylistically similar Balkan music such as Bulgarian women's singing.

Sitting against their material are jazz-rock inflected takes on traditional songs, arranged by Zoran Ščekić and performed by the Jazz Orchestra of the Academy of Music in Zagreb, essentially a big band with added violins, flute, piccolo and clarinet. The whole enterprise thus has academic credentials backing it up, as disparate as the two groups at first seem. Oddly though, the two groups only perform together on four tracks, which seems a bit of a wasted opportunity, given the 31 that comprise the album.



'The recording of the women is very clear and detailed, the big band has some balance problems ...'

So the first requirement for the listener is to have some liking for the sounds of traditional Balkan music as sung in the distinctive microtonally-inflected manner of women's choirs from the area. It's not all open-throated singing and raw fifths though: three tracks, *Procvitala kitica fiole*, *Šenice bilice* and *Ovamo dođi, sokole*, display a soft-voiced, lyrical approach that is wholly attractive. At the other extreme lies the full-on party atmosphere of *Ko bi reka*, complete with shouts, whoops and tambourines. In between lies a wealth of Croatian song expertly sung by the Ensemble, which will cause no problem to fans of this sort of music.

Whether they can make the transition to jazz versions, or whether jazz mavens can make the backward journey, must remain an open question. Ščekić indulges in a lot of quirky writing, nothing that would disturb those up with trends in modern jazz, and he does stay true to the spirit of the original material, but sometimes there is an air of trying a bit too hard. Many of the tracks are quite short, but on a couple of the longer ones, like *Na Neretvu misečina pala* and *Zapjevaj mi, jaranice moja*, where the writing stretches out to embrace extended solos and build a larger-scale jazz framework, I found a more satisfying listen in terms of the development of ideas. Having said that, Ščekić is a very experienced arranger and knows how to exploit the forces he has. [READ MORE ...](#)

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## LIFE UNDER QUARANTINE — SUGGESTIONS FOR THE CLASSICAL MUSICIAN

**Gordon Andrew R:** Life alone can be difficult at the best of times. Thanks to our mammalian heritage, humans do need companionship. With the arrival of the Corona Virus and the lock down of some countries (with more to follow most certainly), people are quarantined in their homes.

Many are not used to this. They were free to come and go, and indeed, most spent their days *out* of their homes. Now, they have to stay in.

In Italy, spontaneous street concerts are going on as people open their windows and sing to their neighbours. That's a wonderful thing, but evening comes and it's time to go to bed — or, we would all like a bit of quiet.

So, what do you do in the enforced solitude?

For some, solitude is a source of pain because troubling thoughts enter their minds — going out and living a life was part of dealing with those troublesome thoughts.

[The Desert Fathers knew all about this, though they erroneously called the thoughts *bad demons*. They had a few suggestions for dealing with them. Only a few, and most are encumbered by a religiosity that we do not share].

Back to the question: What do you do?

I will offer a few suggestions, and if the editor likes them, I will offer a few more every day while quarantines go on.

Musicians' Quarantine suggestions:

1. Practice your instrument.
2. Relearn an old piece from your repertoire.
3. Learn a *new* piece.
4. Learn a *modern* piece of music.

[Crucial Aside: Many musicians are ensemble musicians. Only pianists and the like get to play music not needing any other assistants. They have an advantage here. Other musicians are less fortunate — conductors least of all, because the music does not exist until they have an orchestra. I will offer suggestions for ensemble musicians in a moment].

5. Listen to *YouTube* videos of those pieces. If the performances are good, tell the musicians in the comment sections. If you think a good word makes you happy, imagine what a good word will do for someone else who is also in quarantine!
6. If you know of a musician who you admire and they have a webpage with contact information write them a polite and significant letter congratulating them on their musicianship and their creativity. Thank them for their influence on you (if they had that), and thank them for the joy they have given you. Make it a brief message, and do not burden them with multiple letters. If they reply, consider deeply if you should write a further letter. In most cases it is not appropriate.

And now for you ensemble forlorn musicians:

7. There *are* pieces for *every* music instrument that are designed as solo works. Learn one. Or two. Or thirty.



Quarantined Italians,  
singing from their homes



Suggestions: Bach solo violin and cello works. Also transcribed for viola.

Every other instrument has a large repertoire of such music. Do you *really* need me to make a list???

8. Singers: Learn a Gregorian Chant. No other musicians are required.



The opening of the eighth century plainchant *Ubi caritas et amor, Deus ibi est*

9. Set up your computer for a *FaceTime* video call, and have a jam session with another musician. Record it so you can both glory in your success.
10. Contact a *living* composer and ask him/her to write you a quarantine composition for your instrument. Pay him or her, *or* pay him/her by recording it and posting it to social media. (Someone needs to do a *#ClassicalQuarantineMusic*)

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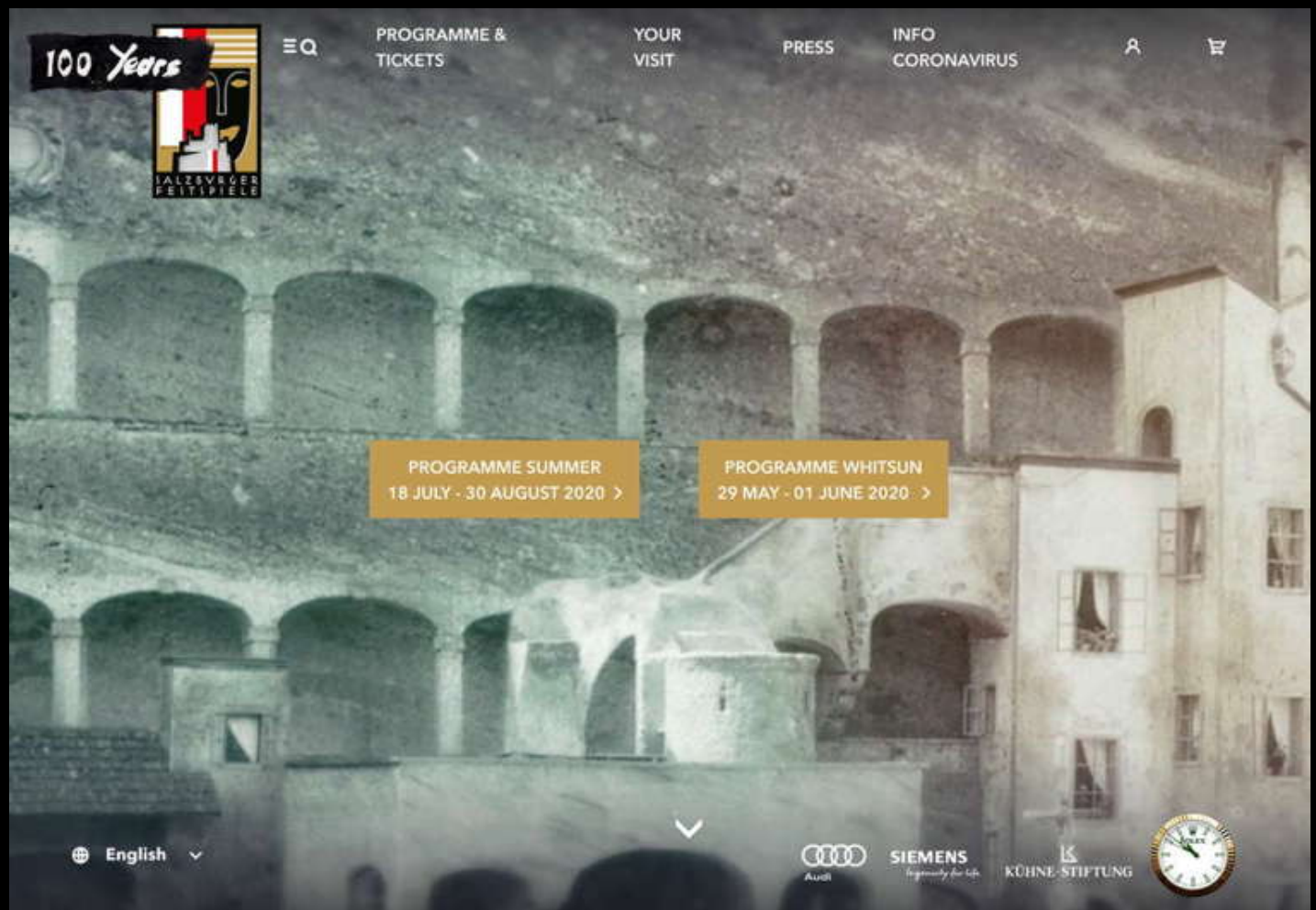
The quarantine suggestions in this article are being updated every day. If you have any ideas of your own, [contact us](#) and we'll add yours to the list.

## SALZBURG CENTENARY AND THE PANDEMIC

**Giuseppe Pennisi:** Will the 2020 Salzburg Festival take place? It depends, of course, on the Covid-19 pandemic that is having an adverse impact on all activities as well as on our daily lives and work.

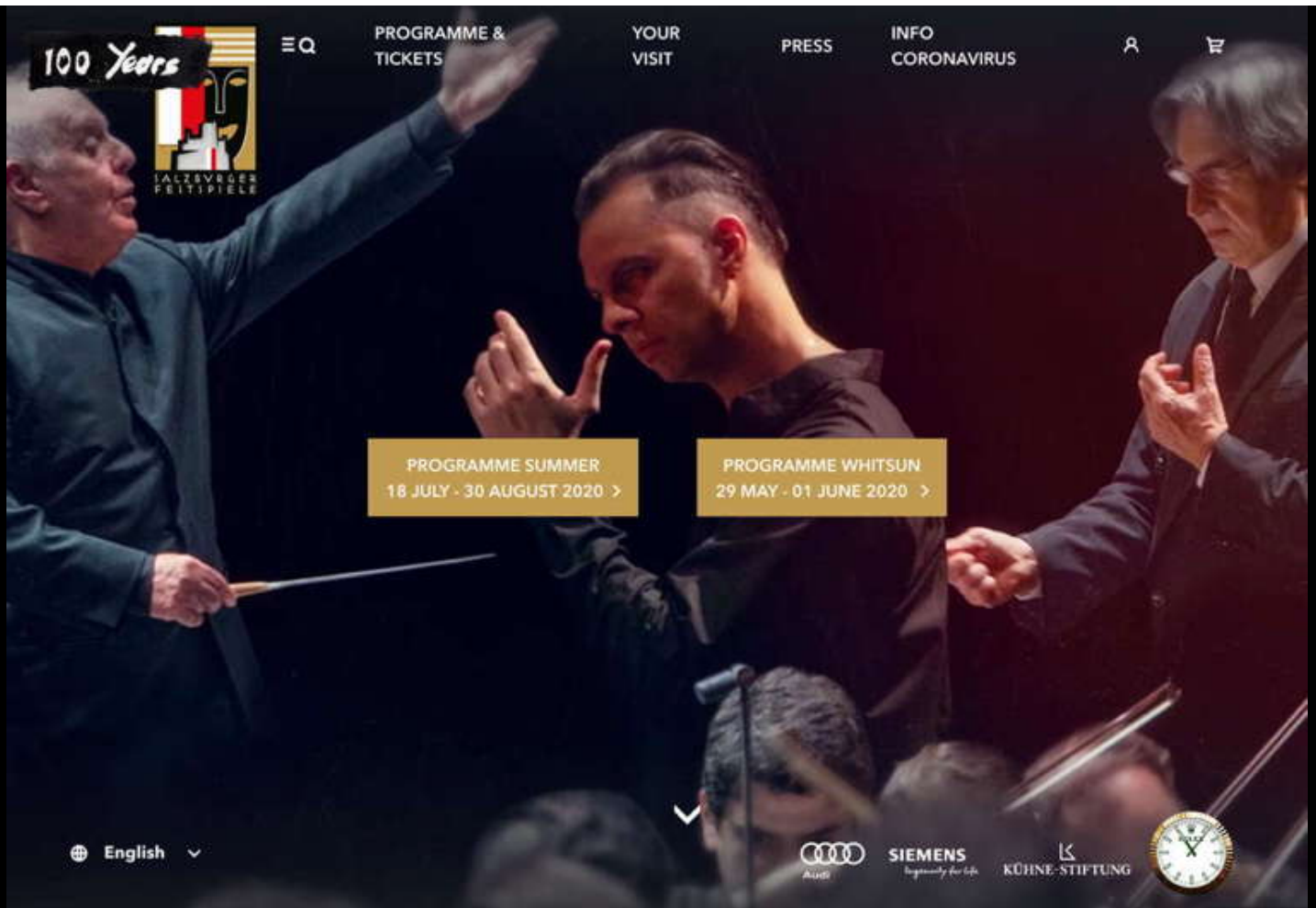
This year's summer festival is quite special because it turns one hundred years old. The Centenary Festival 18 July-30 August 2020 has a theme that relates to the initial ideas of its 'founding fathers': the interaction between the individual and the community and the

idea that society and the world can change through a community effort. The Festival was founded as 'one of the first acts of peace' after the Great War. One hundred years later, the *Ouverture spirituelle* is in the sign of peace and such is the thread that connects the festival's various works, more than two hundred performances in fifteen different places for forty-four intense days with an audience expected from eighty countries of which half are non-Europeans.



A screenshot of the Salzburg Festival homepage, which shows continuously moving background video. This image shows the Felsenreitschule, the former riding school which is now a performance venue.

A world without peace is shown, for example, in some proposals of the Festival, such as Mozart's *Don Giovanni*, Strauss' *Elektra* and Shakespeare's *Richard III*. On the other hand, in Mussorgsky's *Boris Godunov*, Nono's *Intolerance 1960* and Handke's *Zdenak Adamec*, a world premiere, entire populations cross borders or seek to build communities in search of peace. The underlying theme of the festival is articulated in various ways. It includes, for example, Donizetti's *Don Pasquale* with his accent, on the one hand, of comparing generations and, on the other, of women's liberation, and *Das Bergwerk zu Falun* by von Hofmannsthal, in which happiness is found coming out of its own shell. The new production of *Maria Stuarda* by Schiller emphasizes that the confrontation/clash is between two queens, both tormented and in search of peace. There's also the new staging of Puccini's *Tosca* in which the two protagonists try to escape from an oppressive world.



Another screenshot of the Salzburg Festival homepage with continuously moving background video, showing (from left to right) conductors Daniel Barenboim, Yannick Nézet-Séguin and Riccardo Muti

The Centenary Festival is also a tribute to Hoffmannsthal, Reinhard and Strauss, as their works are central to the event. For the Centennial, there will also be a series of special events whose full schedule will be available in May. The most important is a large exhibition, in preparation from the beginning of 2019, which from 25 April until 31 October 2020 will occupy various floors of the Neue Residenz — once the Palace of the Prince Archbishop. Entitled *The Great Theatre of the World*, the famous work of Calderon de la Barca staged, in the early years of the Festival, by Reinhardt in the adaptation by Hofmannsthal, the exhibition traces the hundred years of the Festival, through artifacts which are difficult to see. It is intended to be a journey through a hundred years of European culture to show that, even in the most difficult years — ie during Nazism — the Festival has always been (or has always tried to remain) faithful to the original intentions of its 'founding fathers'. [READ MORE ...](#)

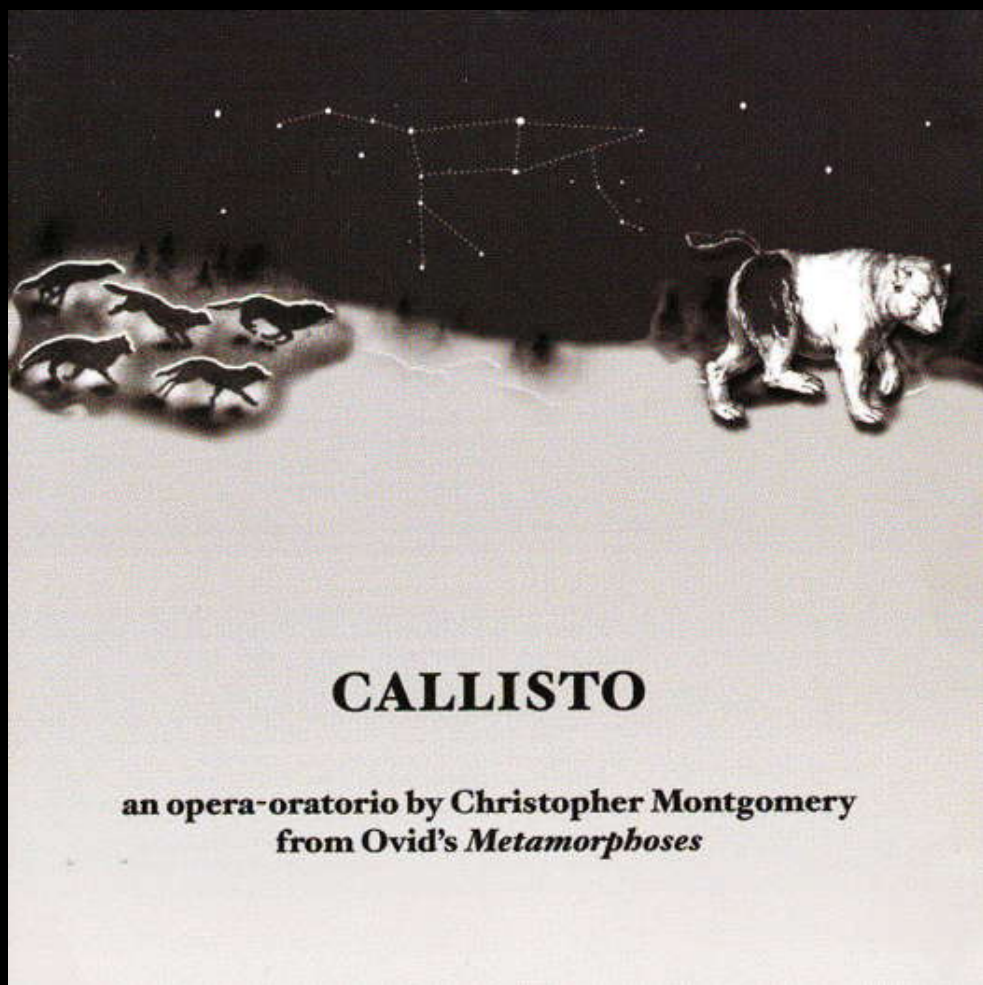
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## SOMEWHAT DELAYED REVIEWS — CHRISTOPHER MONTGOMERY'S 'CALLISTO'

**Endre Anaru:** One of the great masterpieces of Latin literature is an epic series of legends by Ovid. Ovid was a poet in Rome during the reign of Augustus, who was cast out of court for some even now unknown reason, and exiled to a barren, obscure and culturally dead city on the Black Sea. Ovid there took up the theme of transformation as the basis for his vastly important poetry. The poem has been admired ever since by Latin scholars, painters, other poets — Shakespeare seems to have cared for it greatly, by occultists (who find fragments of magical lore lurking in the text), and by mythologists who also find curious lore of pagan legend. There have been many translations of it — including one attributed to Edward de Vere by the anti-Stratfordian supporters. The *Metamorphoses* are a vast encyclopaedia of knowledge, wisdom and poetical beauty.



*Callisto* — an opera-oratorio by Christopher Montgomery from Ovid's *Metamorphoses*

One of the legends is the sad — indeed, horrifying — tale of Callisto:

A beautiful nymph, dedicated to the virgin goddess Diana, is seen by Jupiter, ravished by the lustful God, expelled by her companions for her shame — that is *not* fair, terrorized by Juno, Jupiter's jealous crazed wife/consort, and after horrifying experiences hardly deserved by a young woman, is eventually transformed into ... well, no spoilers.

This work is described as an 'opera-oratorio', but for those of us who might not know, what might be the reason for the use of the two terms. An oratorio is usually a large-scale choral, orchestral narrative on religious themes, performed without costumes. *The Messiah* by Handel is the best example. Ovid's poem is a compendium of pagan legends, and hence counts as a religious work.

But, an opera is a different form, staged theatrically, with emphasis on the characters, their suffering — usually — and often with a romantic story. In this work, the drama is obvious, the romantic element horrifying and the characters at the mercy of forces beyond their cognizance. For these reasons, I can see why the composer conjoins the terms opera and oratorio to describe his music.

The composer writes: 'To preserve the beauty of Ovid's poem, I have chosen not to use a libretto, but to set the original language.' For a modern performance subtitles might be used, but for this recording, an English speaking narrator tells us the story.

Christopher Montgomery is an American composer, long based on the East coast in the vicinity of the two great cities there: New York and Boston. He studied with Stefan Wolpe and Roger Sessions, obtaining his graduate degree (1958) from Princeton, and so has impeccable modernist credentials. [READ MORE ...](#)

## GEORGE COLERICK — A FOND FAREWELL



George Colerick.  
Photo © Jane East

English writer, publisher and *Classical Music Daily* contributor George Colerick passed away in London on 10 February 2020, aged ninety-four.

George was born in London on 4 December 1925 and grew up in Birmingham. For most of his adult life he lived in London, but often visited other capital cities to hear a large range of music. His interests included musicology, humour in music, north-west Europe, sociology and Ipswich Football Club.

His books include *Romanticism and Melody* (in two volumes), and *From The Italian Girl to Cabaret*, a specialised study in musical humour.

A mutual friend introduced George to this magazine's editor, Keith Bramich, in 2014, and from then until early this year, they remained firm friends, meeting to listen to and discuss opera, operetta, vocal and symphonic music. During this period George also provided regular features for these pages.

### READ GEORGE COLERICK'S FEATURES

This newsletter is a monthly taster for our high quality and colourful online classical music magazine, published every day since January 1999. Founded by the late Basil Ramsey and current editor Keith Bramich.

The editorial and advertising copy deadlines for our May 2020 newsletter are both Monday 27 April 2020. [Contact us here.](#)

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