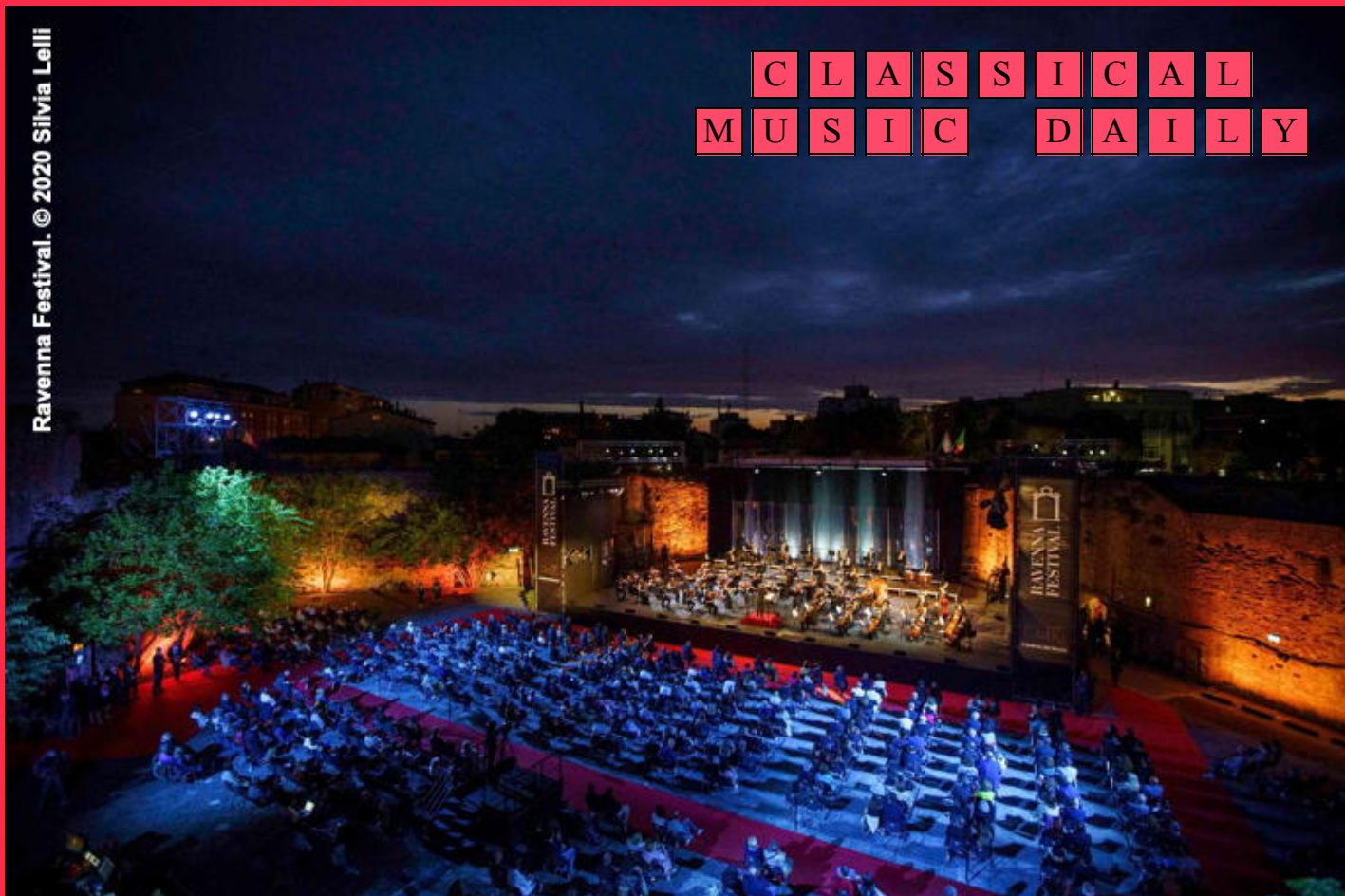


CLASSICAL MUSIC DAILY



A Miracle in Ravenna — Issue 138, 1 July 2020

Giuseppe Pennisi: For the last thirty one years, Ravenna has had a major festival in the Summer and for the last eighteen years a shorter but dense festival in the Fall, in addition, of course, to the regular opera and concert seasons. For Summer 2020, it was announced a major interdisciplinary initiative almost as vast and as complex as that of Salzburg: ten different venues (including a modern concert hall for an audience of about three thousand and a nineteenth century opera house for some nine hundred) and a calendar with some 150 performances of concerts, ballets and plays. The program was suspended due to the coronavirus. Like Salzburg, Ravenna did not cancel it but awaited for the situation to evolve.

In mid-May, a new program was put forward to the authorities. The authorization was enacted almost in June. On 21 June, Riccardo Muti was in the pit conducting the Cherubini Orchestra in a Mozart concert. A real miracle. The entire town made efforts to help the revised program to be implemented.

The new program entails forty events, almost all of them in the Rocca Brancaleone, a fortress built by the Venetians in the fifteenth century, when the Republic was controlling the Adriatic coastlines and sea. The main courtyard could host an audience of a thousand, but for the festival, only three hundred seats are available in order to maintain social distancing. The concerts last about a hour and a half without intermissions. Tickets and programs are paperless and mailed to the smartphones of audience members. Sanitation rules are applied very strictly.

It was very hard to get tickets to the inaugural concerts, also because of the large number of local authorities and enterprises supporting the festival. However, the concert was offered in streaming and enjoying by a million listeners and viewers (including your reviewer), mostly from Germany, Japan and the United States, in this order. The performance of the Cherubini Orchestra under Muti's baton was superb; they rendered a very Italian Mozart, with delicate phrasing, contrasting sentiments and colours as well as ambiguity. A tremendous success.



Riccardo Muti conducting the Cherubini Orchestra on 21 June. Photo © 2020 Silvia Lelli

I attended the 24 and 25 June concerts that dealt with baroque music and an homage to Beethoven.

On 24 June, the program featured *Il Trionfo del Tempo e del Disinganno* (The Triumph of Time and Disillusion). This is a Lenten oratorio commissioned of the young Handel by Cardinal Benedict Pamphilj, a refined aesthete, on the theme of the fleetingness of physical beauty and youth. There are only four characters/singers and an orchestra of eighteen instrumentalists (including the concertmaster at the harpsichord). It had its debut at the Rome Pamphilj Palace in May 1707 — it is not known whether it was presented in concert form or in a staged form — probably as a part of a musical evening in which a banquet was also served. Modified, expanded and with rhythmic translation in English, it was revived at Covent Garden in 1737 and 1757 — Handel, therefore, worked on this work throughout his life, aware of the richness and innovation of his youthful score. Over the years, many musical numbers were 'borrowed' and embedded in other works, for example *Rinaldo*. [READ MORE ...](#)

Giuseppe Pennisi also writes about the replanned Salzburg Festival and about the return of Rome's musical life.

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Malcolm Miller: A stunning world premiere of *Lockdown Suite* for solo piano by British composer Malcolm Singer, superbly played by Anthony Hewitt, formed the highlight of an online concert devoted to Singer's music on 22 June 2020, presented by the Orpheus Sinfonia, an orchestra for young professional musicians. The online concert formed the twenty-fourth concert of the imaginative series *Adjourned but Still in Session*. This is one of the innovative ideas characteristic of the orchestra's approach, tackling the hurdles of the COVID-19 period with thirty-minute programmes of all kinds, 'live-streamed' on *YouTube* by the orchestra's freelance musicians.

More than just a concert, the performances on this occasion were interlaced with a Zoom interview with Malcolm Singer conducted by the Orpheus Sinfonia's Artistic Director Thomas Carroll, who elicited fascinating anecdotes about Singer's education in Britain and the USA and encounters with influential mentors and colleagues such as Ligeti, Nadia Boulanger and Yehudi Menuhin, amongst others.

Singer recalled how in the mid-1970s he had brought his newly composed flute solo piece *Mittim* (1974) to the then-blind Boulanger who displayed her uncanny aural abilities in noticing tiny details. Played here evocatively by Pasha Mansurov, it came across as an engaging work displaying a refreshing atonality, melodic invention, and rhythmic variety and momentum. Singer spoke about his time as Director of the Yehudi Menuhin School for some nineteen years, where Thomas Carroll had been his pupil, later colleague. Singer's moving *Elegy* for solo violin (1999) composed for Menuhin's funeral held at the Menuhin School, recalled as a 'chaotic and sad time', was eloquently played here by Boris Kucharsky. Bell-like left hand pizzicato formed a sonorous pedal point over which Kucharsky projected the soulful polyphony to its intense climax, where a fresh and vibrant lyrical theme emerges to the foreground, a quotation from Bloch's *Avodah*, composed for Menuhin in his youth. [READ MORE ...](#)



Malcolm Singer

CLASSICAL MUSIC NEWS — A POT PLANT AUDIENCE

The American Boston-based Lorelei Ensemble has released David Lang's *love fall* (2012, revised in 2016 for women's vocal ensemble) on the Cantaloupe Music label. The work is a meditation on the timelessness of love, weaving together details from mediaeval re-tellings of the *Tristan and Isolde* story with tales from more modern works by Lydia Davis, Marie de France, Gottfried von Strassburg, Bérout, Thomas of Britain and Richard Wagner. Details: loleleiensemble.com

One of the first UK chamber orchestras to regather and perform together as lockdown eases is the London Mozart Players, whose socially distanced concerts began again on Monday 15 June 2020 at Westfield Shopping Centre at Shepherd's Bush in West London, to mark the first day of trading with a programme of Mozart, Elgar, Skalka & Stahl and Tchaikovsky, also broadcast via *YouTube* and *Facebook/Classic FM*. A further two similar concerts will mark the reopening of churches to congregations — Saturday 4 July at St Giles Cripplegate in London: Grieg, Vaughan Williams and Copland — and the last official day of home-schooling — Wednesday 22 July at Mansfield College, Oxford — Vivaldi's *The Four Seasons* with Jennifer Pike as soloist. Details: londonmozartplayers.com

Israeli-American cellist Amit Peled is featured on a new Naxos recording of Schubert's String Quintet in C, Op 163, D 956, with the Aviv Quartet, released on 12 June. The album also includes Schubert's String Trio in B flat, D 581. It was recorded at the Eglise de Chateau-D'Oex in Switzerland. Details: naxos.com

On 22 June 2020, initiating activity at the Liceu following the COVID-19 pandemic, *Concierto para el bioceno* was streamed live on the Liceu's website from Barcelona. A string quartet performed Puccini's *Crisantemi* for an audience of 2,292 plants from local nurseries. The concert was an initiative of artist Eugenio Ampudia and the Liceu, with the Max Estrella Gallery and curator Blanca De La Torre. The plants were subsequently delivered to 2,292 healthcare professionals, specifically at the Hospital Clinic of Barcelona, accompanied by a certificate from the artist. Details: liceubarcelona.cat



Concierto para el bioceno

The deadline for the 2021 Donatella Flick Conducting Competition (27 February to 1 March 2021) has been extended until 13 August 2020 because of applicants' difficulties preparing videos of themselves conducting large ensembles.

The first prize of the thirty-fifth Irving M Klein String Competition, carrying a purse of US\$ 13,000, has been awarded to nineteen-year-old Canadian-born violinist Gabrielle Després. Thousands worldwide watched eight semifinalists via *YouTube* livestream 6-7 June 2020 compete for cash prizes and performance contracts. A distinguished jury of seven convened remotely to determine winners, which were announced on the afternoon of Sunday 7 June 2020 online.

On 10 July 2020 Dacapo Records will release the first recording of Carl Nielsen's complete music for the play *Moderen* (The Mother), written for a gala celebrating the reunification, in 1920, of Southern Jutland with Denmark — one of the most important events in Denmark in the twentieth century. This year the one hundredth anniversary of the reunification is celebrated, and this recording provides a new picture of the Danish National composer Carl Nielsen as a composer for the theatre.

Chandos Records will release the first recording of English composer Ethel Smyth's 1930 masterwork *The Prison* on 7 August 2020. The recording is conducted by James Blachly with his Experiential Orchestra and Chorus, featuring soprano Sarah Brailey and bass-baritone Dashon Burton as soloists. Appropriately given Smyth's role in the Suffragette movement in England, the August release date coincides with the one hundredth anniversary of the Nineteenth Amendment which gave women the right to vote in the United States. The recording, by Grammy-Award winning producers Blanton Alspaugh and Soundmirror, took place in February 2019. The album is recorded in Surround Sound and available as a Hybrid CD.

The fifth Manhattan International Music Competition — honorary president Ivo Pogorelich — could be a very rewarding and enriching experience for talented musicians wishing to perform at Carnegie Hall or record a CD. The winners' concert will take place at Carnegie Hall on 29 December 2020 — the last event of the year.

We mark the passing of Jane Parker-Smith, Ryan Anthony, Nikolai Fadeychev, Nicolas Joël, Victor Feldbrill, Lucy Scarbrough, Katsuhisa Hattori, Daniel Stolper, Edith Thallaug, Allan Evans, Marcello Abbado, Rosemarie Wright, Janine Reiss, Marion Zarzeczna and Myroslav Skoryk. [READ MORE ...](#)

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CD SPOTLIGHT — OUT OF THE ORDINARY



'... a new and beautiful reading ...'

Giuseppe Pennisi: At the beginning of the summer, while civilised society and the world of music in particular are reopening following the pandemic, Sony Classical is releasing an important new CD. It represents an extraordinary event in the etymological meaning of the term — 'out-of-the-ordinary': a studio recording of an opera, not a CD based on live performances retouched by skilled sound engineers, and an innovative reading of Verdi's masterpiece *Otello*.

To the best of my memory, before this *Otello*, the last major studio recording was Wagner's *Tristan und Isolde*, produced in 2003 by EMI Classics, with Plácido Domingo and Nina Stemme as protagonists and Antonio Pappano at the helm of the Royal Opera House complexes. The artistic outcome was excellent but the cost was such that *The Economist* prophesied that this would have been the last time an opera would be recorded in a studio. The prophecy has largely come true, mostly thanks to the technology that allows 'cleaning up' of recordings of various live performances to obtain a CD without background noise or other imperfections.

However, Michele Dall'Ongaro, President of the National Academy of Santa Cecilia and Music Director Antonio Pappano took up the challenge and convinced Sony to produce a studio recording of a major opera. They had an ace up their sleeves: the recording debut of Jonas Kaufmann in the taxing role. (He had debuted it on stage at the Royal Opera House in London in 2017. There is a live DVD, acoustically much less fascinating than this new CD.) There are round and perfect sounds here, like those taught at the beginning of stereophony, by John Culshaw: a prodigy of technique, but also of artists. The sound engineer for this CD is Jakob Händel. [READ MORE ...](#)

Giuseppe also listens to Simon Rattle's BR Klassik recording of Wagner's *Die Walküre* and to Leonard Bernstein's *Songfest* from Wolf Trap Opera on Naxos.

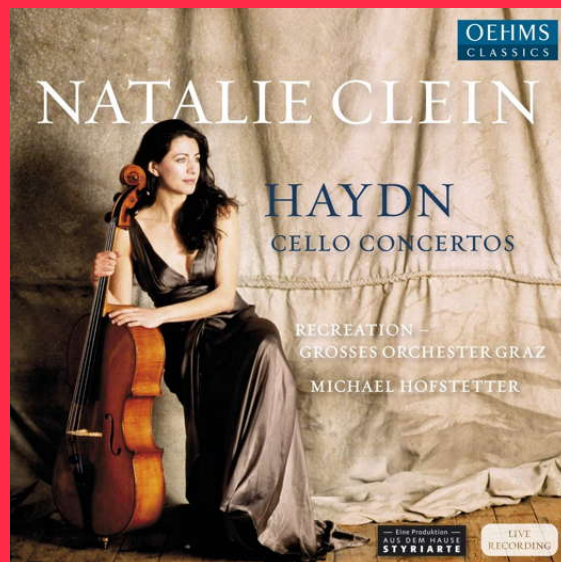
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Gerald Fenech: Among the cello concertos written by Franz Joseph Haydn (1732-1809), only two are deemed to be authentic: the first in C composed in the convoluted manner of the early 1760s and the second in D in the classical style of the 1780s. Anthony von Hoboken, the man who compiled the complete works catalogue of the composer, listed four more cello concertos, but none of them can really lay a claim to authenticity.

Indeed, the original score of the C major is likewise lost, but the existing copy is authenticated by Haydn's entry in the 'draft catalogue' in his own handwriting. It was composed prior to 1765 for Josef Franz Weigl, the cello soloist of the court orchestra in Eisenstadt, and the work is in purely 'gallant' manner with broad, frequently ornate melodic arches, drum basses in the outer movements and a beautifully expressive *Adagio*.

The second in D dates from 1783 and was written for the famous Bohemian cellist Anton Kraft. This concerto, with its lyrical *Allegro moderato*, a Romanza-style *Adagio* and a rousing and good-humoured *Rondo*, is one of Haydn's most attractive concertos and remains to this day a favourite with cellists of all ages.

These ebullient pieces are Haydn at his light-hearted best. Wit, humour, melodic invention and lyricism abound, and the brilliant and sparkling playing of Natalie Clein brings out all the beauty of this music. Indeed, her innate musicality and genuine advocacy of these scores are absolutely incomparable, and her effortless virtuosity is consistently at the service of the composer.

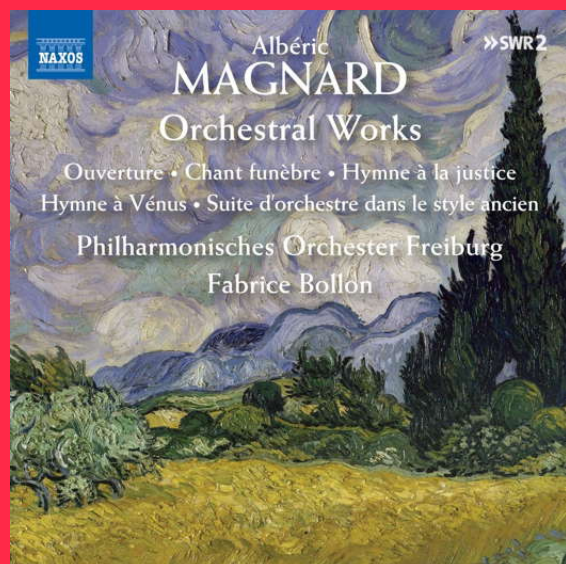


'... the brilliant and sparkling playing of Natalie Clein brings out all the beauty of this music.'

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Gerald also reviews historical recordings of Beethoven by Hans Rosbaud on SWR Classic, David Monrad Johansen's Piano Concerto on CPO, Liszt, Schubert and Brahms from Christopher Park, Christoph Eschenbach and the NDR Elbphilharmonie Orchester on Capriccio, Prokofiev's Symphonies Nos 3 and 6 from Pietari Inkinen and the Deutsche Radio Philharmonie on SWR Musik, Widor's organ symphonies played by Wolfgang Rübsam on Naxos, Reformation music played by the Chicago Gargoyle Brass and Organ Ensemble (MSR Classics) and the late Mariss Jansons conducting the Bavarian Radio Symphony Orchestra in music by Rodion Shchedrin / Bizet and Respighi on BR Klassik.

[MORE REVIEWS BY GERALD FENECH ...](#)



'The quality of the performances by Philharmonisches Orchester Freiburg and conductor Fabrice Bollon is exemplary and complimentary to the work of this minor master.'

Geoff Pearce: Albéric Magnard (1865-1914) is a composer unknown to me, except by reputation. His output was relatively small. He was a student of Vincent D'Indy and certainly showed the same fine gift for orchestration that his teacher possessed. From what I can tell from listening to this disc, and from my forays into his symphonies, this composer needs to be heard a lot more, as he has a well-crafted command of his art and his music is very palatable.

The disc starts with a work written in 1895 entitled *Ouverture*, Op 10. It starts in a bold and rousing fashion but shortly after settles down to a slower more tranquil section which is full of contrast. Magnard shows immediately that he is a master of the orchestra and has a finger for melody and atmosphere. The music is never boring as he intersperses dramatic passages to contrast the more tranquil sections.

The second work, *Chant funèbre*, his Opus 9, was written as a tribute upon the death of his father, with whom he had a rather complicated relationship, but nevertheless, he was very shaken with his father's death. This work moved me a lot. It is slow and brooding and one can feel the sorrow in every phrase. After the introduction, there is a beautiful passage in

which a sad oboe solo soars over a rather slow descending chord movement in the lower strings and brass. This in turn gives way to a very tender and touching melody which returns to the oboe theme and is a kind of cortège. To me this is the masterpiece on this disc. It has moments of great sadness, affection and acceptance over its twelve minutes.

The composer had a strong sense of justice and was an outspoken supporter of Alfred Dreyfus. This inspired him to write *Hymne à la justice*, Op 14 in 1902, by which time, Dreyfus had been pardoned.

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Ona Jarmalavičiūtė: In Bern, Switzerland, in December 2018, a unique CD was recorded, presenting exclusively works for violin by the father of the movement which others, against his will, call minimalism — Philip Glass. This satisfying recording celebrates the continuing international popularity of the minimalist style and the durable appeal of Glass and his characteristic arpeggiated texture. The composer manipulates his concept of 'additive process' or 'music with repetitive structures' into a very personal compositional trend and the pieces on this recording — the Violin Concerto No 2 'American Four Seasons' and the Sonata for Violin and Piano — are drawn towards this standard, at the same time excelling on a broader emotional complexity.

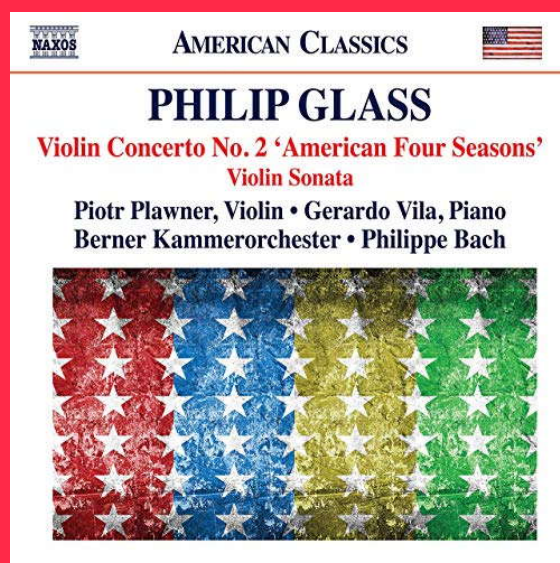
A Polish soloist of rare excellence, Piotr Pławner, brings all of his technical finesse and subtle interpretive instincts to turn these pieces into a superb performance. The violinist reached international acclaim as a first-prize winner of the Tenth H Wieniawski International Competition and the Munich-based ARD Competition in 1995. To this day, with a Tomasso Balestrieri violin in his hands, he has performed in nearly all European countries and in Arab states. With a strong presence in both Poland and Western Europe, he has specialized in the music of Polish composers, often performing neglected works. Pławner's virtuosity mastering repertoire of different epochs has really prepared him for the interpretational responsibility for Glass and Vivaldi works for violin.

Pławner often plays modern works from a variety of musical directions. This time, learning these Glass masterpieces, he makes his interpretation unique and it flows well with high quality well-miked sound. He meets every presented challenge with apparent ease using subtle interpretive instincts. His recording partners — pianist Gerardo Vila and synthesizer player Annika Guy — blend well in both Baroque and postmodernist music. Gerardo Vila accompanies Pławner's violin through all the technical challenges of the piano part. Annika Guy brings alive the keyboard part rounding out the performance. Leading one of the largest orchestras in Switzerland — the Bern Chamber Orchestra — is Philippe Bach — a versatile operatic and symphonic conductor, working in musically diverse countries. Even as a world-renowned conductor, he is remembering his Swiss roots and becoming the vital force in bringing this Bern Chamber Orchestra recording to life.

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Stephen Francis Vasta: A number of mainstream 'Italian' operas actually began life speaking French. Verdi's *Don Carlo* was originally *Don Carlos*, and *I Vespri Siciliani* first hit the boards as *Les vêpres siciliennes*. (The process went both ways: *Il trovatore* was tweaked and slightly rewritten for the Paris Opera's *Le trouvère*, while *I Lombardi* would be substantially recomposed as *Jérusalem*.) Before that, some of Donizetti's operas travelled a similar path. *La fille du régiment* was, until the mid-twentieth century, performed as *La figlia del reggimento* (when it was performed at all -- those nine high Cs, y'know). *La favorita* is less central, clinging to the margins of the repertoire, but it was originally the French *La favorite*. The Dynamic issue, documenting a 2018 Florence performance, allows us a rare opportunity to hear the work as the composer and his librettists originally intended.



'The magic of this iconic figure in American music is still aweing listeners.'



'... Fabio Luisi projects the score with refinement and character.'

Reverting to the original French libretto changes the character of the music, even if the score has remained the same in both versions. The more immediate, 'spoken' quality of the language infuses the impassioned music with a measure of restraint. French vocal techniques, too, based on the language's frontal placement, generally produce lighter instruments than does Italian training; ironically, however, all the participants in the Florence performances, including the conductor, appear to be Italians or fellow-travelers!

That conductor is an important contributor to this recording's success: Fabio Luisi projects the score with refinement and character. The Prelude is brooding; the orchestral introduction to Inès' little choral song is graceful; the various *marziale* (or martial) passages are buoyant. At the same time, Luisi doesn't ignore, or shortchange, the music's full-blooded Italianate roots: the second- and third-act finales roll along, building steadily.

The conductor plays the big set pieces with real insight. *Spirto gentil*, as the big tenor aria normally goes, can fall into a sort

of gummy stasis; here, Luisi invests it, as *Ange si pur*, with a steady two-in-a-bar flow, with some effective segmented phrasing to the coda. And the buoyant lift with which he invests the cabaletta of *O mon Fernand* compensates for any slight loss of sweep. [READ MORE ...](#)

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PROFILE — BEAUTIFUL THINGS

Ona Jarmalavičiūtė: Croatian-American recording artist, composer, and performer Nenad Bach is a citizen of the world. He has performed all over the globe with such artists as Luciano Pavarotti, Bono, Brian Eno, Indigo Girls, Richie Havens, Garth Hudson, Grateful Dead and many more. In 1998 he made a compilation album with Bruce Springsteen, Leonard Cohen and Allen Ginsberg. In addition to his own records, Nenad has scored many features and short films. Most importantly Nenad Bach nurtures a dream informed by his quest for universal justice and deep longing for world peace. In this interview, the musician and peace activist elaborates on his everyday rituals, future projects and growth as a music maker.

You are from Croatia, you spend most of your career in America and you travel around the world. How are these different cultures affecting you creatively?



Nenad Bach (born 1954)

Nenad Bach: It is interesting that every culture, every government, every state, has something that is exceptionally good. The world could pick the best things from each country and recreate them in their own country. Maybe Croatia is not as developed as the US or Switzerland or Lithuania, but there are some very good things that other countries don't have. Traveling opens your mind, whether you like it or not.

Music is an important way to communicate between cultures. English folk songs and Jamaican Reggae are familiar all around the world. Croatia has an *a cappella* folk tradition called 'klapa' (which means group) performed by amateurs but nonetheless some of the best singers on the planet. I have been involved in taking that music around the world by producing seven CDs of klapa groups, four in Super Audio CD (SACD). Two of the CDs are by female klapa groups, which is a modern evolution of the tradition.

One of the groups I produced, Klapa Sinj, joined me in a three-city tour of the US — New York City, Washington DC and Chicago — where we integrated their traditional songs into my rock-and-roll performance. They did not restrict their singing to the stage: they sang everywhere they went — airplanes, airport terminals, buses, Chicago

City Hall, on streets waiting for the light to change, and more. Without fail, everyone around them just froze and basked in the sounds they made. I encourage everyone to listen to and share this amazing musical tradition.



Klapa Sinj

OJ: *What opened your mind the most when you moved to the USA?*

NB: I was searching for freedom, but as far as I know, there is no freedom yet. A political problem in Croatia during communism was that you couldn't say things. Even now you can say more things, but not everything that you want to say. A major issue in the US is the property tax, when you pay to the government for something that you own. That is a total contradiction in itself. It's a big disappointment because you have to pay a fee to the government to enjoy your own home. We are back in feudalism and don't even know it.

OJ: *How did you become a peace activist?*

NB: In search of freedom you find beautiful things. And you realize that people all around the world have the same desires — to have a good job and some security in their lives. They all want peace. That's why world peace is one of my themes. That is something I learned during traveling — peace is what the people desire. The whole concept of *world peace in one hour* is very prominent in my life. I have basic steps on how to achieve it. It may sound lunatic, but for me, it looks realistic.

OJ: *How does the situation around world peace look today?*

NB: In my opinion, the First World War was stopped by Spanish flu, not that one side defeated the other. The flu started in January 1918 and the world war ended in November 1918. The war took twenty million lives but the flu took over fifty million lives. Now we have the Corona Virus. Fighting is going only in Libya and Syria, where there is almost no Corona. As soon as the Corona comes to Libya and Syria, it will be the end of the war.

OJ: *Was there a moment or situation when you realized that you wanted to be a peace activist and dedicate your life to this theme?*

NB: Yes. I lived in a communist society and I remember the election one year, I was in high school at the time. They gave me a piece of paper for voting. There were seventeen people on the list and I asked them: *how many people can I choose*. They said that I must select all seventeen. It insulted me deeply. It felt like an insult to human intelligence. After that, everything they said felt false to me. Such a system had to fail, because it was based on nothing, but fear only. I searched for something better, which I guess I found. There is corruption here as well but in a different way. I followed people who fought for peace — from Gandhi to John Lennon. They all spoke the truth and I place value on the truth.

Finally, my country of Croatia fought a war of independence from the former Yugoslavia. I never questioned the integrity of the World Court before. But now I learned that the highest court of humanity is corrupt. For example, the failure to prosecute the people responsible for the genocide in Vukovar, Croatia by prosecutor Carla Del Ponte. Why can't the prosecutors be prosecuted?

OJ: *What power do you think music has to speak the truth?*

NB: The power of music is like the power of love — it's undeniable. When you strike the right chords, it goes directly to the heart of the listener, without any brain interaction. All around the world, when you play music — people pay attention to it. The Woodstock music festival helped to stop the Vietnam War.

The atmosphere of the room changes when someone picks up an instrument and starts playing. There is something magical about music that you can't compare to anything else. What it is, physically — just moving air, practically or spiritually — magic.

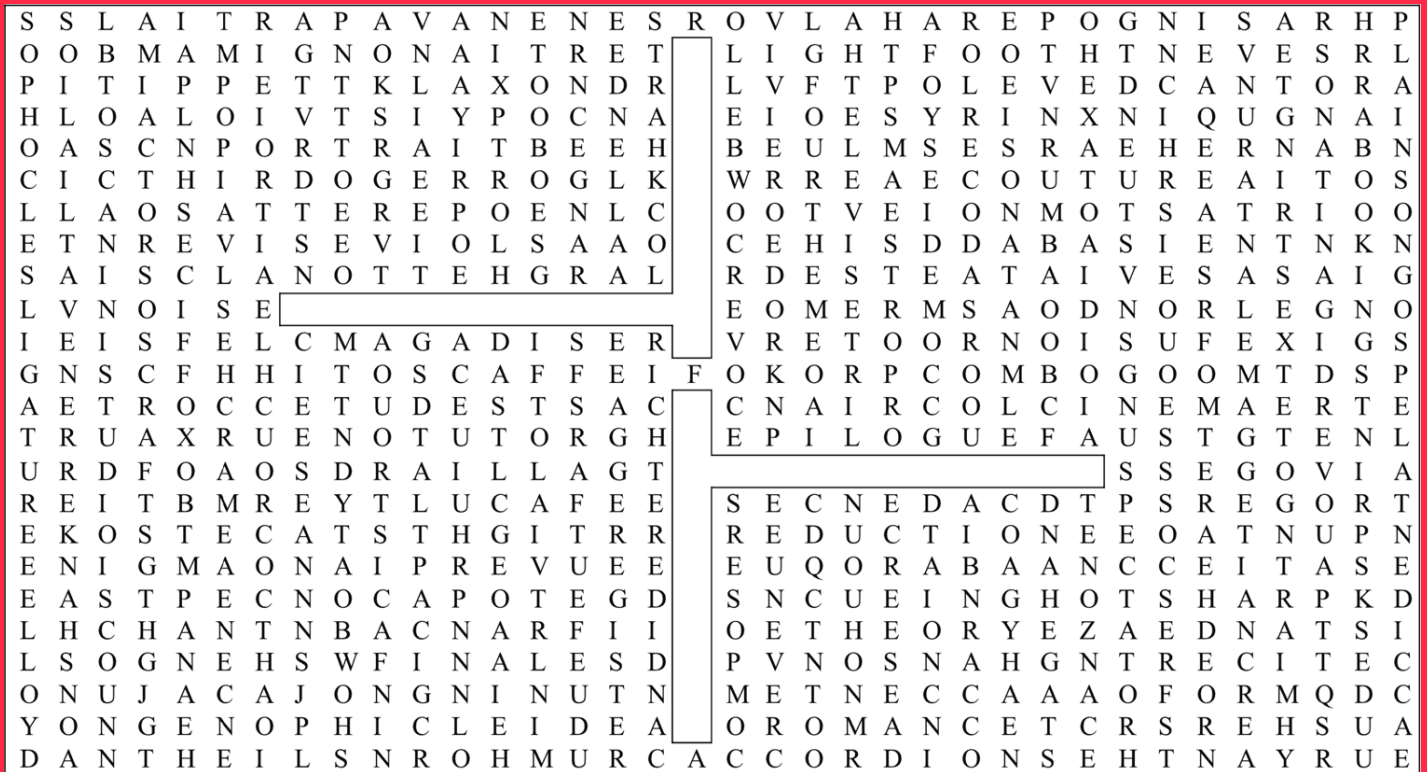
OJ: *How did music come into your life?*

NB: My grandfather played the violin and my father played the violin and piano. When I was seven years old I inherited the violin from my father. On the very first day I had it I sat on the bow and broke it! But I got a new bow and I played violin for approximately twelve years in school in Rijeka. [READ MORE ...](#)

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RESOLUTION — A CLASSICAL MUSIC WORD PUZZLE

Allan Rae: Here is another word puzzle for your entertainment. Last month's puzzle contained a small error, which has now been corrected, and this new puzzle has been thoroughly checked by two different people.



| | | | | | | |
|-------------|------------|------------|-----------|-----------|-------------|------------|
| Accent | Accidental | Accordions | Actors | Allende | Antar | Antheil |
| Antiphonal | Baroque | Barr | Basie | Bookings | Boxoffice | Cadences |
| Cajon | Cajun | Candide | Cantor | Canzonet | Capote | Casts |
| Chant | Cinema | Clefs | Codas | Combo | Comedies | Composers |
| Concept | Consonant | Copyist | Couture | Cover | Cowbell | Crafts |
| Crouch | Crumhorn | Cueing | Desks | Develop | Dodecaphony | East |
| Epilogue | Enigma | Etudes | Euryanthe | Faculty | Faust | Figuration |
| Finales | Floorshow | Form | Fourth | Franca | Frescos | Fusion |
| Galliards | Gamelan | Gospel | Guqin | Halvorsen | Hanson | Ives |
| Klaxon | Larghetto | Legno | Lialios | Ligature | Lightfoot | Lloyd |
| Lockhart | Locrian | Maestro | Magadise | Mambo | March | Microtone |
| Mignon | Modulated | Moog | Noise | Nuances | Oboes | Opera |
| Operettas | Ophicleide | Orrego | Ostinatos | Overtones | Partials | Pavane |
| Phrasing | Piano | Plainsong | Polymeter | Polytonal | Portrait | Prints |
| Progression | Prokofieff | Punta | Range | Recite | Reduction | Reggae |
| Register | Rehearse | Resolution | Revenue | Revise | Revue | Richter |
| Rodeo | Rogers | Romance | Rondo | Root | Rota | Rumba |
| Satie | Scordatura | Segovia | Sequences | Seventh | Sextet | Shanker |
| Sharp | Sheng | Showboat | Signature | Sophocles | Sonata | Sonatina |
| Spectator | Stagehand | Stand | String | Studio | Syrinx | Tacet |
| Tasto | Tavener | Technique | Techno | Televise | Tertian | Theme |
| Theory | Third | Tights | Tippett | Tonal | Tone | Tosca |
| Toscanini | Trio | Truax | Tuning | Tutor | Undertone | Ushers |
| Verdi | Viola | Viols | Vivier | Yongen | | |

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