

Classical Music Daily



Part of modern-day (Fort) Calgary's Heritage Park. Photo © 2023 Keith Bramich

Time and Time Again — Issue 176, December 2023

PROFILE — CANADIAN VIOLINIST KATHLEEN PARLOW (1890-1963)

Esdras Mugatik: The Pre-Raphaelites were a Victorian era movement of visual artists in approximately the second half of the nineteenth century. Taking the ideas of a 'return to nature' in a manner that they presumed preceded the work of the late Renaissance painter Raphael, with also a return to an imaginary medieval world, these artists created a vast body of greatly influential work that charmed, moved and in many ways defined Victorian England. Of course, they fell out of fashion (until the 1960s when fifty British pounds could get you a masterpiece). Still, according to some sources, they remained favoured decorative backgrounds of period piece films and television series for years. Their works are receiving more attention and even some respect from modern critics and connoisseurs. [READ MORE](#)

NEW SPONSORSHIP — A TIME THERE WAS

Last month we received an article sponsorship for Roderic Dunnett's 2013 feature *Last Gasp of Boyhood*, which is a review, first published exactly ten years ago today, of Jubilee Opera's *A Time There Was* — a production marking the 2013 Benjamin Britten centenary.

Roderic Dunnett: For a quarter of a century **Jubilee Opera** has been lifting the standards of children's opera in Britain to standards that match anything in Europe. [READ MORE](#)

Jubilee Opera's founder and artistic director, Jenni Wake-Walker, recently retired, and the new team, artistic director Nick Fowler, vocal coach and music director Elizabeth Elliott, administrator and chaperone Sue Knight, prop maker and chaperone Conca Goyder and chaperone Sara Hinton, are recruiting various key people. [READ MORE](#)

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THE POLITICAL SYMPHONY — CLASSICAL MUSIC AND PROTEST

Jeffrey Neil: 'Oboes have a gentle, plaintive quality, but they can be penetrating enough when the composer asks them to be', Chancellor Christ, the head of the University of California's Berkeley campus, declaims in a warm, playful voice at the 3 November 2023 performance of the UC Berkeley Symphony Orchestra. Before the stage stands a group of students silently holding up battered-looking posters declaring, 'Chancellor Christ sent students to Santa Rita Jail' and 'Hispanic Silencing Institution'.



The protest at the UCB Symphony Orchestra concert on 3 November 2023 with, behind, Carol Christ and the UC Berkeley Symphony Orchestra

The protest threatens to occlude not just the oboe, but the coherence of the entire performance — or at least the attention of the audience. There's no small irony here: on the stage, the chancellor in the expected role of pedagogue, elucidating the personality and role of each section of the orchestra for **Benjamin Britten's *Young Person's Guide to the Orchestra***; in front of the stage, students attempting to 'penetrate' the guard of the academic magisterium, and unlike the oboe, regardless of what 'the composer asks them to be'.

The symphony plays on. 'When I first saw them, I lost focus', admits Andrew Shin, a violinist in the UC Berkeley Symphony Orchestra. The protesters yelled briefly at one point, and he recalls the musicians responded with vigor: 'When they started to yell, we got louder and canceled their voices out'.

Doctoral student and violist Saagar Asnani perceived it somewhat differently:

I don't think our orchestra really minded their presence. The protestors had a right to courteous protest, which they exercised (except for the shout at the end). Had they simply left quietly, I don't think it would have been much of an issue at all.

The protest got me thinking, first about why it felt like a violation of a sacrosanct rule, that everybody off the stage should be imperceptible — seen and not heard. There is a tacit shared belief among contemporary classical music audiences that the purpose of the concert is primarily, if not solely, to experience 'personal feelings of sublimity', as the BBC's Tom Service explains in his segment, 'Why Are Classical Audiences So Quiet?' But I wondered if protest and communal expressions of joy or angst could play a more vital role in the concert hall at a time when global strife is roiling the world. [READ MORE](#)

SPOTLIGHT — RAISING THE PROFILE



'... brilliant sound and attractive presentation.'

world's major orchestras, generating a significant legacy of audio and video recordings. Bernstein was also a critical figure in the modern revival of the music of **Gustav Mahler**, in whose music he was most passionately interested.

A lifelong humanitarian, Bernstein worked in support of civil rights, protested against the Vietnam War, advocated nuclear disarmament, raised money for HIV/AIDS research and awareness, and engaged in multiple international initiatives for human rights and world peace. Bernstein's musical career was constantly aimed at making people happy with his music-making, and his vast recorded repertoire can vouch for that. Indeed, this quote sums it all up:

I do not want to spend the rest of my life doing as Toscanini did, studying and restudying fifty pieces of music. It would bore me to death. I want to conduct, play the piano and compose.

Now, what about 'Maestro'? Starring Bradley Cooper as Leonard Bernstein, this is a film, which is also directed by Cooper, about the life of the legendary maestro, with specific focus on his marriage to his wife, the Chilean-American actress Felicia Montealegre.

The film follows the relationship between the two, from when the couple met at a party in 1946 up until Felicia's death following a struggle with lung cancer in 1978. [READ MORE](#)

Maestro, the biographical film drama about Leonard Bernstein and his wife Felicia Montealegre, will be available to stream on *Netflix* from 20 December 2023, following its limited release to selected cinemas from 22 November.

Gerald also listens to *La Harpe Reine* from Xavier De Maistre on harmonia mundi, to *Verismo* from the Royal Liverpool Philharmonic Orchestra and Domingo Hindoyan on Onyx, to Hasse's *L'Olympiade* on Profil and to Chopin's piano concertos on Solo Musica. [READ GERALD FENECH'S LATEST CD REVIEWS](#)

Gerald Fenech: Leonard Bernstein (1918-1990), a prodigious *tour-de-force* of a musician, is definitely one of the greatest, if not the greatest, musical genius to come out of **America** during the **twentieth century**. Composer, conductor, pianist, music educator, author and humanitarian, he has left an indelible mark in world music, and continues to be the subject of animated debates even unto this day. Indeed, he was the first American conductor to receive international acclaim, and his career is bedecked with several honours and awards.

As a composer, Bernstein wrote many genres, including symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and piano pieces. Still, he will always be remembered for the Broadway musical, *West Side Story*, which still commands regular performances worldwide.

Bernstein was the first American-born conductor to lead a major American symphony orchestra, the New York Philharmonic, and also led most of the

Paul Sarcich: Here we have an album of new music for a woodwind orchestra, composed by British composers and conducted by a British conductor (Shea Lolin) but recorded in Prague with musicians from the Czech Philharmonic, including some of their principal players. The wind orchestra concerned is basically the wind section of a standard concert band: flutes, oboes, bassoons, and most of the clarinet and saxophone families. It is not a combination heard that often, although various amateur groups do exist in England, and if one hoped for some new and interesting sounds in listening to this, one gets them.

Because most of these pieces were written for such amateur groups, none of this music is *avant garde* in any way, it all comes under the 'accessible' umbrella, but that does not mean simplistic or 'written down'. These are all experienced composers who know how to get results out of an ensemble within restrictions.

Philip Sparke is probably best known as a brass band composer but has written extensively for wind band as well. His *Overture for Woodwinds* is a good concert opener, starting with an ominous unison opening but settling into a more open texture based in fifths, then a skippy *allegretto* which has the higher winds jumping about but is also highly melodic. It's all bright, playable, exploits all the instruments well and employs a wide palette of colour. In this it sets the tone for the whole album.

Gary Carpenter's *Pantomime* is based on music written for a production of *Aladdin*, so we must expect some eastern colour, and indeed an evocative Prologue gives some quasi-eastern scene setting, but also introduces some comic elements evoking old theatre music, a definite 20s/30s feel to some of it, which Carpenter states in the notes is all part of the plan.

Various character pieces follow, including an oriental oboe solo for a lonely Aladdin, a Polka full of hi-jinks (quite a circusy feel here), a love duet for Aladdin and the Princess (lovely work by the oboe and alto sax soloists), A Grand March which takes the mickey out of the bureaucrats — somehow Mahler creeps into this! — and a Waltz-Finale which, although subtitled 'Depravity', does sound like a jolly fun ball that you could take your deb daughter to.

It's all great fun and very theatrical of course, but one problem I have with it is that when the writing gets busy, the lines can get thick and various elements compete with each other, especially in the danger area for winds — the tenor-baritone register. This can obscure what's going on and make it difficult to follow the argument.

Dreamtide by Christopher Hussey is the first of two of his pieces on the disc, originally written for choir on poems about dreams. *Twilight Haze* opens with suitably light airy textures (and some breath sounds) on close but pleasurable harmonies. All parts of the ensemble range are exploited in creating some arresting sonorities, in a very effective piece of atmospherics. *Wild Reality* uses a 5/4 motor rhythm (on a monotone for quite a while) often with shifting accent patterns, contrasted with long-note chords or melodic lines on top. It produces a kind of overall effect of stasis, and comes off as carefully controlled and constructed rather than wild. *Dream Within a Dream* is an exercise in various quartet combinations at first, all slow and contemplative chords and lines until a tenor sax solo weaves in and out, the piece rising to a climax before returning to the opening textures of the first movement. [READ MORE](#)



'... some new and interesting sounds ...'

[READ PAUL SARCICH'S LATEST CD REVIEWS](#)



Herman D. Koppel Composer & Pianist

MOSES

Songs • Pieces for the piano

Janus
core

Geoff Pearce: I was not familiar with the Danish composer **Herman D Koppel** (1908-1998), but I had heard of him and am certainly familiar with his daughter Lone Koppel who performed with the Australian Opera for a number of years. I played in the orchestra for a production of *Jenufa* back in the 1970s in which she starred in the title role. Her on-stage presence was spellbinding and her singing was sumptuous. It was very interesting to hear her in her father's work *Moses* which was completed in 1964. This recording was made the following year.

I received this for review as an online version and all the tracks between the two CDs were sort of mixed up, making listening and selecting less than ideal for reviewing purposes.

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'... full of interest, and it showcases the considerable talents of the Koppel family and associated artists.'

John Dante Prevedini: *Oblivion* is an opera in one act with music and libretto by the US-based composer John Aylward, recently released by New Focus Recordings in a performance featuring tenor Lukas Papenfusscline, baritone Cailin Marcel Manson, baritone Tyler Boque, soprano Nina Guo, violist Laura Williamson, cellist Issei Herr, contrabassist Greg Chudzik and guitarist Daniel Lippel. In addition, the performance — which was recorded in June 2022 at the Bombyx Center for Arts and Equity in Florence, Massachusetts — features Aylward on electronics, Stratis Minakakis as music director and conductor and Tianyi Wang as electronic sound design assistant. The sixty-four-minute album is available in CD and digital format and includes a substantial booklet featuring a composer's note on the opera, a synopsis of the scenes, production photographs and the entire libretto. To paraphrase Aylward's synopsis from the liner notes, *Oblivion* reimagines the *Purgatorio* of Dante Alighieri in the form of a modern dramatic archetype with influences from the writings of Joseph Campbell. Over the course of an instrumental prologue and six scenes, the opera tells the story of two recently deceased souls who awaken to find themselves as wanderers (Boque and Guo) in a mysterious room, having no memory of their lives on earth.

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[READ JOHN DANTE PREVEDINI'S LATEST CD REVIEWS](#)



'... enigmatic and philosophically challenging ...'



Endre Anaru: ... I turn to *The Well-Tempered Clavier* performed on harpsichord by Francesco Cera (FC). He performs both books of this phenomenal collection that must stand like two Himalayan peaks. I use that metaphor to remind us that these pieces (as sets) are among the most amazing of artistic creations of all. We might forget that by long acquaintance. We do tend to become inured (implying bored) by that which we see often. Perhaps we have forgotten just how *big* these two sets are. To have performed them is itself a great achievement. It is like hearing someone has come back from climbing Mt Everest. Though many now do it as a bucket list activity, the achievement is still enormous.

Congratulations Maestro Cera!

When we hear an artist performing we forget that there are others. When you hear Laurence Olivier recite a sonnet you don't think of Judi Dench. And when you hear Judi Dench recite a sonnet, you don't think of Olivier. You are drawn into the acoustic philosophic, poetical realm created by that particular artist at the particular time. Let it be so and don't wallow in comparative texts

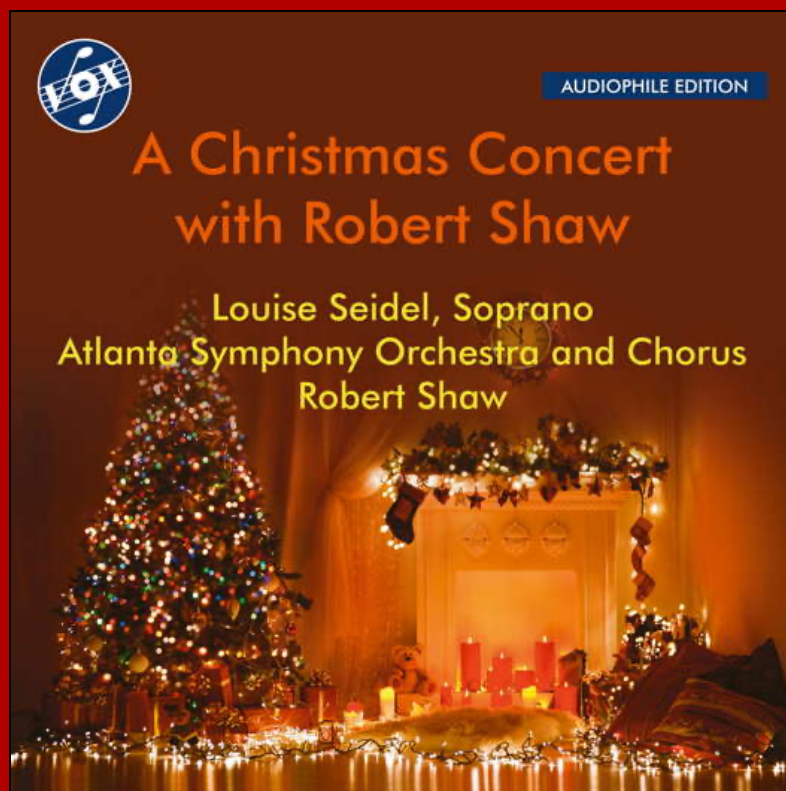
'He gives voice to the voices and instead of just a dry plain reading we hear an enlivened elocution. It is as if he recited the music for us.'

which really only try to show the reviewer's knowledge base. Stay in the moment. [READ MORE](#)

[READ ENDRE ANARU'S LATEST CD REVIEWS](#)

Keith Bramich: American conductor Robert Shaw, active from about 1941 until shortly before his death in 1999, is best known for his work with choirs. This recording of Christmas music, made in Atlanta, Georgia, USA in December 1975, features Shaw's work with both the Atlanta Symphony Orchestra and the Atlanta Symphony Chorus. First issued on two LPs as *Nativity* in 1976, this 2023 re-release features sparkling new high resolution transfers from the original analogue master tapes. Apparently the original recording was in quadraphonic, which it might be possible to hear in this Naxos transfer with the right equipment.

The album opens with a magical and atmospheric version of *O come, O come, Emmanuel* on tuned percussion, as veteran composer and arranger Alice Parker (born 1925) keeps us waiting for nearly a minute before the voices enter. [READ MORE](#)



'... an intriguing glimpse of the work of Robert Shaw and his Atlanta Symphony Orchestra and Chorus from nearly fifty years ago.'

Our reviews of recorded music are worth exploring in more detail than shown here. They are all illustrated with short sound samples, usually chosen by the author of each review, and each review has a detailed information page about the album under scrutiny. We also publish a long list of new releases, normally once each month.

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ENSEMBLE — A WAKE-UP CALL

Ron Bierman: This concert of music by **Richard Wagner** and contemporary composer **Carlos Simon** was originally scheduled for a newly renovated symphony hall at the Jacobs Music Center. Construction delays forced a move to the waterfront's Rady Shell amphitheater. A test of the hall's anticipated acoustic improvements instead became another aged test for that outdoor facility's own amazing sound (though I sometimes think the sound crew should crank up the volume on speakers away from the stage).



The Rady Shell on San Diego's waterfront. Photo © 2023 Gary Payne

Both *Wake Up: A Concerto for Orchestra* by Simon and **Lorin Maazel's** arrangement of *Ring Without Words* feature an unusually large orchestra. Simon adds rhythm instruments not often heard on a classical concert stage. I counted, for example, roughly twenty cymbals, many of them no larger than the width of a hand. [READ MORE](#)

Ron Bierman: San Diego Opera's opening for this season featured the high-powered singing and emotional depths of soprano Latonia Moore and mezzo-soprano J'Nai Bridges. The duo's more than capable backing was provided by a near full complement of the San Diego Symphony conducted by Bruce Stasyna.



Soprano Latonia Moore (left) and mezzo J'Nai Bridges at the *Grammy Greats Unite* concert. Photo © 2023 Karli Cadel

Stasyna is the Resident Conductor and Chorus Master for San Diego Opera and has been on the conducting rosters of the New York City and Boston Lyric Operas. He conducts with vigorous authority. The orchestra opened the concert with a fleet reading of the bubbly overture from *The Marriage of Figaro* and later returned for a regal-sounding 'Polonaise' from *Eugene Onegin*.

Soprano Moore came to the stage first with 'Allora rinforzo i stridi miei ... Or sai chi l'onore' from Mozart's *Don Giovanni*.

The relatively long aria brought immediate attention to her seemingly effortless power and soaring sustained high notes.

Mezzo-soprano J'Nai Bridges chose the seductive 'Mon cœur s'ouvre à ta voix' from *Samson and Delilah* by Saint-Saëns for her first aria. [READ MORE](#) [READ RON BIERMAN'S LATEST FEATURES](#)

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Mike Wheeler: Pasticcio, juke-box musical — whatever you want to call it, *The Masque of Might* is an 'eco-entertainment' — Opera North's description — devised by David Pountney, who also adapted the texts as appropriate, to a compilation of numbers from various odes and stage works by Purcell, the originals of which were helpfully listed in the printed programme — Theatre Royal, Nottingham, UK, 9 November 2023.

The scenario's cosmic scope was established by the opening video of stars and planets, the backdrop to the overture, taken from Purcell's score for Thomas Shadwell's Shakespeare adaptation *The History of Timon of Athens the Man-hater* (and there's a clue there as to how things develop).



Andri Björn Róbertsson as Nebulous in Opera North's production of *Masque of Might*. Photo © 2023 James Glossop

The allegorical figures of Nebulous and Elena, in extravagant baroque theatrical costume, look down on the Earth in concern — 'Ye twice ten hundred deities', from *The Indian Queen* — as the future tyrant Diktat is born in an enormous pram, welcomed by the Sycophants — Tousel Blond and Strumpet Ginger, in brightly coloured suits and clown make-up — to the opening numbers of *Come Ye Sons of Art*.

The adult Diktat is warned by Nebulous, now a climate activist, and his co-activist Scrofulous, about the state of the planet, but he throws them into prison, along with others, including Elena, who voice their despair — the short anthem *Hear my Prayer, O Lord* — as Nebulous is executed.

Elena's lament — 'O let me weep', from *The Fairy Queen* — forms a powerful curtain number to Part 1.

Part 2 finds Dikat putting on his strong ruler act — 'Great Diocles the boar has kill'd', adapted, from *Dioclesian* — with Elena forced to join in the adulation, as cheerleaders spell out Diktat's name in semaphore — 'Sing anthems' also from *Dioclesian*.

But opposition starts to grow — 'I fly from the place where flattery reigns', from *The Indian Queen* — and even Tousel and Strumpet are persuaded to change sides. Two new figures, Sceptic and Activist, appear, and Sceptic calls on nature to rise up against Diktat — 'Arise ye subterranean winds' from *The Tempest*, not now thought to be by Purcell, but a real show-stopper, all the same. [READ MORE](#)

Mike Wheeler: The National Symphony Orchestra of Ukraine's recent UK tour included a Nottingham concert that was every bit as highly-charged as expected — Royal Concert Hall, Nottingham, 4 November 2023 — as, no doubt, were the other tour dates.

The orchestra, and conductor Volodymyr Sirenko, were joined by the Boyan Ukrainian Male Voice Choir and Zahrava Ukrainian Ladies Choir to open the concert with the Ukrainian national anthem, and in the interval, Nottingham Ukrainian Ensemble gave a short performance in an upper-level foyer.

And it was with Ukrainian music that the concert itself began. Borys Lyatoshynsky's twenty-minute tone poem *Grazhyna* was written in 1955 to mark the centenary of the death of Polish poet Adam Mickiewicz. Based on his narrative poem of the same title, it tells the story of the Lithuanian princess who leads her army against invading Teuton knights. She is killed but a stranger arrives to complete what she started. He turns out to be her husband, Prince Litavor. But instead of a victory celebration, he joins Grazhyna on her funeral pyre.

In the atmospheric opening, the winding viola line representing the river flowing past Grazhina and Litavor's castle was a mere whisper, against a plangent-toned cor anglais theme standing for Grazhina herself. The cellos led an abrupt change of mood. The Teutons' hymn was suitably loud and brassy, leading to a pile-up of Grazhyna's and the Teutons' themes, but however intricate the textures, the details all came across. Orchestra and conductor nicely caught the mixture of public gravitas and personal grief in the funeral march, with Grazhina's theme now a lament. The river-music's fade-out was nicely judged.



Volodymyr Sirenko



Antonii Baryshevskiy. Photo © Valentyn Kuzan

Soloist Antonii Baryshevskiy didn't so much start the unaccompanied opening to Beethoven's Fourth Piano Concerto as coax it into life. It was symptomatic of playing that combined strength and delicacy, in a performance emphasising the work's lyrical character, while at the same time ensuring a strong current of energy. His self-composed cadenza went way beyond anything Beethoven would have recognised, verging on the expressionistic, and his pick-up afterwards had something of an improvisational quality. In the second movement's dialogue, the strings were positively gruff, the piano almost pleading in response, and the ending sounded a genuinely poignant note. As the finale emerged from this, the playing turned frisky and capricious, with the piano and orchestra exchanging some entertaining banter, stamping and emphatic one moment, serene the next, all admirably straight-faced, and culminating in another madcap cadenza. An engrossing, refreshing performance all round. Baryshevskiy's encore was the contemplative *Agnus Dei* by Ukrainian-Dutch composer Maxim Shalygin.

[READ MORE](#)

Mike also listens to Opera North's *La Rondine* and *Falstaff*, to Jonathan Dove's *For An Unknown Soldier*, to music by J S Bach, Howells, MacMillan, Puccini, Reger, Sibelius and Vaughan Williams, to a recital by Petr Limonov, to Vaughan Williams, George Walker and Tchaikovsky played by the strings of Sinfonia Viva and to Lyadov, Tchaikovsky, Chopin and Rachmaninov played by Pavel Kolesnikov and the Royal Philharmonic Orchestra conducted by Vasily Petrenko.

[READ MIKE WHEELER'S LATEST FEATURES](#)

Keith Bramich: Born in Cyprus in 1969, composer Yannis Kyriakides moved to the UK in 1975, where he studied musicology at York University, and has been living in the Netherlands since 1992. His teachers included **Louis Andriessen** and **Dick Raaijmakers**, and he undertook research at Leiden University on concepts of multimedia composition. He has created about two hundred works, won many prizes for his compositions and he teaches composition and multimedia at the Royal Conservatoire in Den Haag.

While visiting friends in Amsterdam last weekend, I experienced a full length Sunday afternoon concert of Kyriakides' creations, held on 26 November 2023. Het Orgelpark, the concert venue, describes itself as 'the international concert stage in Amsterdam for organists, composers and other artists' and is a converted church next to Amsterdam's Vondelpark.

In 1994 the Parkkerk was repurposed, initially housing dance classes and an IT company, and then taken over by the Utopa Foundation in 2003 and converted into the current Orgelpark. Activities include commissioning of music, concerts, study facilities, masterclasses and symposia. As well as restoring the building's Sauer organ, seven other organs, of various kinds, have been installed in the concert hall, making it a very unique space.

The first half of the concert, consisting of two first performances, was a showcase of the less conventional multimedia aspects of Kyriakides' work, beginning with *Gaze Units* for soprano, organ and video projection. The organ contribution was invisible as far as the audience was concerned, with our full attention guided to soprano Michaela Riener. She stood on stage, behind a translucent gauze, so that we could see her singing. A video camera pointing at her face sent her image to facial recognition software which was used to project a computerised face mask, overlaid with the points and dots from which it was constructed, onto the gauze in front of the singer. This grey, seemingly lifeless mask, with two eyes, a nose and a mouth, but otherwise devoid of human features, blinked, sang and turned its head in different directions, copying the singer.

Riener sang, very expressively, a series of words and phrases describing facial expressions and commands. Examples were 'look up and around', 'glance', 'squint', 'blink', 'slitted eyes' and 'wide-eyed'. We could see her singing and looking in different directions, but the computerised face, in front of her, was many times bigger than hers, and there was a bizarre disconnect between the two. [READ MORE](#)



Michaela Riener performing Kyriakides' *Gaze Units* at Amsterdam's Orgelpark. Photo © 2023 Keith Bramich

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CLASSICAL MUSIC NEWS — HÉLÈNE GRIMAUD — BETWEEN THE NOTES

The new documentary on the life and career of French pianist, writer, human rights activist and wildlife conservationist Hélène Grimaud will be shown at AMC Empire 25 Theater in Times Square, New York, USA on 5 December 2023 at 8pm. Directed and produced by David Serero in partnership with **Deutsche Grammophon**, this film offers an intimate look into Grimaud's life and the challenges she faced throughout her journey through unique interviews.

The winners of the 2023 International Opera Awards were announced on 9 November at Teatr Wielki, Polish National Opera in Warsaw. American mezzo **Marilyn Horne** received the lifetime achievement award. English/Italian conductor and pianist Antonio Pappano received (for the second time) the conductor award. Munich-based Bayerische Staatsoper was opera company of the year (also for the second time) and also received the new production award for its recent production of **Sergei Prokofiev's War and Peace**. Russian soprano Aigul Akhmetshina won the female singer award and American baritenor Michael Spyres the male singer award. Polish baritone Andrzej Filończyk received the young singer award.

The Lindemann Performing Arts Center, located centrally in the Perelman Arts District at Brown University, Providence, Rhode Island, **USA**, opened on 21 October 2023. The opening of the one-hundred-and-one-thousand square foot facility, designed by REX/Joshua Ramus and managed by Brown Arts Institute (BAI), marks a watershed moment for the arts on Brown's campus, as it prepares to host a range of internationally renowned artists and inaugurate a new chapter of expanded academic and artistic programming.

Solomon's Knot will open the Christmas Season at the Wigmore Hall, **London, UK** on Thursday 7 December 2023, performing **Johann Sebastian Bach's Magnificat**, three hundred years after the work was first performed by the composer in Leipzig, on Christmas Day, 1723.

After years of research and preparation, the newest addition to the ranks of professional symphony orchestras in the United States — the National Contemporary Orchestra ('NCO') — was officially launched a few days ago. Under the direction of music director Andrew J Lyon, the National Contemporary Orchestra begins its journey with the mission of performing and promoting orchestral repertoire written in the late twentieth and early 21st centuries, while establishing an atmosphere of learning, partnership, growth and exploration for audiences and musicians alike. Audiences will enjoy programs focused on works whose tonality and structure are similar to those of Igor Stravinsky and Leonard Bernstein.

We mark the passing of **David Del Tredici, Miroslav Kůra, Mobil Babayev, Haris Xanthoudakis, Harald Heckmann, Ryland Davies, Yuri Temirkanov, Evgeny Shiryayev** and **Vladimir Urbanovich**.

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CLASSICAL MUSIC WORD PUZZLES

Canadian composer **Allan Rae's** classical music word puzzles, including the latest, *Steiner*, are [here](#).

On 1 January 2024 this magazine will celebrate its 25th anniversary. We are planning an online party via Zoom on 28 December 2023 which will become our January newsletter, looking back to what has happened over the last 25 years and also looking forward to what might happen in the future. Please join us if you can. [READ MORE](#)

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