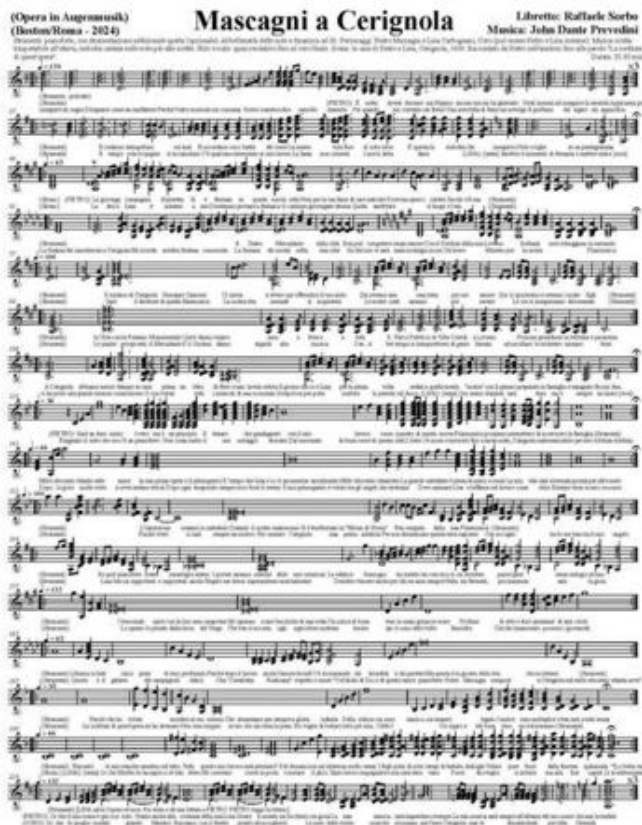


MASCAGNI A CERIGNOLA



OPERA IN AUGENMUSIK

Classical Music Daily

Eye Music — Newsletter Issue 187, November 2024

In *Augenmusik* ('eye music'), the notation contains graphical features which appear as visual art to the performer(s) or to someone viewing the score, but which are not noticeable by the listener.

Mascagni a Cerignola, the world's first *Augenmusik* opera, was written between June 2023 and March 2024 as a collaboration between composer John Dante Prevedini and librettist Raffaele Sorbo.

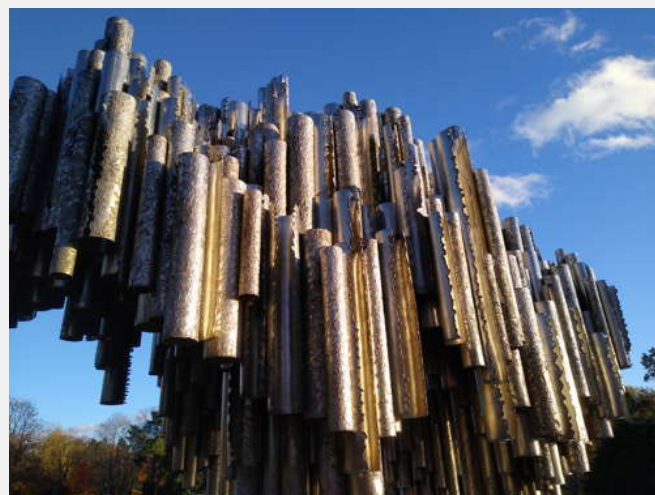
Mascagni a Cerignola was recorded during Summer 2024 by tenor Jared Alexander Wise and mezzo-soprano Allison Messier, accompanied by the composer on piano.

[READ MORE](#)

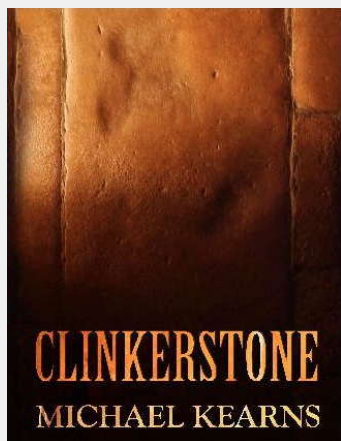
[WATCH THE RECORDING ON YOUTUBE](#)

Classical Music Daily visited Finland in October and published various news and other items.

[READ OUR RECENT ITEMS ABOUT FINLAND](#)



Eila Hiltunen's 1967 Sibelius Monument in Sibelius Park, Helsinki, Finland in October 2024. Photo © Keith Bramich



Canadian-born luthier and writer Michael Kearns' new novel, *Clinkerstone*, published by Troubadour Publishing Ltd, draws on his experience as a violin maker to provide an adventure story with a strong musical connection.

The International Opera Awards in Munich rewarded two organisations from Finland - Savonlinna Opera Festival and Finnish National Opera. Portuguese pianist Maria João Pires has been awarded the Praemium Imperiale 2024 by the Japan Art Association. Twenty-four-year old Canadian pianist Jaeden Izik-Dzurko won the twenty-first edition of the Leeds International Piano Competition. Montreal-based Chinese mezzo Jingjing Xu won top prize in Finland's ninth Mirjam Helin Singing Competition.



Elim Chan. Photo © Simon Pauly

Intermusica has signed up Hong Kong-born conductor Elim Chan. Community MusicWorks in Providence, Rhode Island, USA has a new building, and we bid farewell to the music typesetting software *Finale*, which is being replaced by *Dorico*. Charles Hazlewood's British Paraorchestra, bringing together professional disabled and non-disabled musicians, returns to Manchester UK on Friday 15 November 2024 to perform Henryk Górecki's Symphony No 3, Op 36, known as the *Symphony of Sorrowful Songs*, at the Royal Northern College of Music. [READ OUR LATEST CLASSICAL MUSIC NEWS HERE](#)

THE BIRD HAS FLOWN



British broadcaster and journalist Elizabeth Alker, featured in publicity for BBC Radio 3's *Saturday Breakfast*

Peter King: I miss Elizabeth Alker. The bright and breezy voice of *BBC Radio 3's Saturday Breakfast* had been bringing a taste of northern cheer to the start of the weekend for five years. Then, one morning in early October 2024, I discovered that the bird had flown. [READ MORE](#)

OBITUARIES IN SEPTEMBER AND OCTOBER 2024



September and October 2024 classical music obituaries.

Those listed below appear in left-to-right then top-to-bottom order in the image above.

We remember Jorge Arriagada, Amaury du Closel, Dominic Cossa, Mimis Plessas, Terje Bjørklund, Rohan de Saram, Richard Dyer, Peter Tiboris, Viktor Lyadov, Ben Thapa, Lucine Amara, Władysław Słowiński, Alexander Goehr (late August), Garbis Aprikian, Barbara J Owen, John Barstow, Mary Mogil, Adam Abeshouse and Leif Segerstam, some of the many people who were lost to the classical music world during September and October 2024. May they rest in peace. [READ MORE](#)

SOMETHING EVERY DAY AT CLASSICAL MUSIC DAILY

Classical Music Daily has been completely free to access, with a new item every day, since we rebranded and re-launched in January 2019. If you visit our site at the same time each day, there will always be something new to read.

You can use *Classical Music Daily's* search feature to search over twenty-five years of features, reviews, news and other articles. There's a search box on the right hand side of most of our pages, including the home page. [SEARCH DIRECTLY FROM HERE](#)

Please consider helping us in a practical way by making a donation or by sponsoring a feature. 100% of each feature sponsorship now goes to the feature's author. [DONATE](#) [SPONSOR A FEATURE](#)

AI AND THE MODERN MUSIC TO COME

A P Virag: I am interested in this question: Who will spend time studying, practising, working to create even a little four bar Blues piece when AI can do it with a few prompts?

I suggest no one.

And that will be a loss.

Wait, did I say no one? I didn't mean that. But, I must explain further.

AI will be able to create 'songs' in any style you like. It can probably write symphonies or will be able to soon - well, there is a completion of Beethoven's Tenth, but I refer to an out-and-out from the ground up original symphonic scope composition. Suppose someone started with say these prompts:

Music for Symphony;
With large orchestra;
Musical Influences: Gustav Mahler, Messiaen and Varèse;
In five movements (*Allegro*, *Scherzo*, *Interlude*, *Adagio*, Fugal Chorale *Finale*);
Last movement with texts on the Gnostic nature of the world.



An image generated by artificial intelligence (AI) software using the prompts above

Click enter and within a few spins of the hard drive - do hard drives spin anymore? I am old - and the music may/will pour out. [READ MORE](#)

resounding echoes

with
Robert
McCarney



Since our previous PDF newsletter was published two months ago, **Robert McCarney** has produced another nine programmes in his latest chronological aural survey of lesser known twentieth century works, as the series fast approaches music from the year 1930.

The titles of his programmes alone indicate the variety to be experienced:

Joy!
The Be All and End All
What's in a name?

Kids' Stuff
The Obscure Wait
The blood-dimmed tide

Play It Again, Tom
Boiled alive!
It tolls for thee

Most episodes play for typically 20-25 minutes and include short samples of the works being discussed.

[LISTEN NOW](#)

COMPOSERS, INDIVIDUAL OR COLLECTIVE?

For recent audio-visual classical music content, have you seen our October 2024 newsletter, *Composers, individuals or collective?*, led by **John Dante Prevedini**? It runs for nearly forty-nine minutes, and includes contributions from Jane Stanley, Robert McCarney, David Arditti, Halida Dinova and Keith Bramich.

[WATCH THIS VIDEO](#)

ENSEMBLE — AN EXCITING NEW PERFORMANCE SPACE



The newly restored Jacobs Music Center in San Diego

Ron Bierman: Shortly after the waterfront's Rady Shell opened in 2021, I was standing in a short line behind San Diego Symphony CEO Martha Gilmer and complimented her on the Rady's awesome state-of-the-art sound system. Then, as an afterthought, I suggested the Rady's sound was better than that of Symphony Hall. Her reply was a terse, determined, 'We're fixing that'.

And have they ever!

I've sometimes been critical of the Hall's sound in reviews and am delighted to report that after four years of physical and acoustical renovation the sound more than matches that of the Symphony's surprisingly good outdoor venue. No more muddy bass or high-pitched ringing after trumpets blare; and where your seats are isn't as important as it was. The difference is especially noticeable at the back of the main floor where eight rows of seats were removed to eliminate the deadening of the sound under the balcony's overhang.

The San Diego Symphony Orchestra now has both a hall and an outdoor venue worthy of the quality of its excellent conductor and musicians, and on a par with the best in the country for sound quality.

The program that opened the restored Jacobs Music Center was designed to celebrate and delight, and it succeeded on both counts with a well-chosen variety of six favorites bookended by two short fun pieces by contemporary composers. The first of those was an appropriately named Symphony commission, *Welcome Home!! Fanfare for Brass and Percussion* by Texu Kim. It was a perfect way to show off new hall acoustics and the stirring quality of the brass and percussion sections.

[READ MORE](#)



Korean-American composer Texu Kim (born 1980)

Ron Bierman: There were only two pieces on the San Diego Symphony's program for the second weekend of the first season in the newly renovated Jacobs Music Center. But one of them was **Mahler's** Symphony No 2, *Resurrection*. At about ninety minutes, it is one of the longest ever written.

During conductor **Rafael Payare's** exciting performance, no one was nodding off, or even tempted to glance at a phone. Though a phone did elude its owner for three muffled rings before the transgressing audience member got it out. It managed one last defiantly louder ring before the press of a muting icon.

The sound was more likely to have gone unnoticed during the first piece on the program, contemporary Viennese composer Thomas Larcher's *Time: Three Movements for Orchestra* (a San Diego Symphony co-commission with four other symphony orchestras). Its length is a more modest twenty minutes, but it includes a greater variety of instruments than even the large orchestra the Mahler demands.



Austrian composer Thomas Larcher (born Innsbruck, 1963) studied composition with Erich Urbanner at the University of Music and Performing Arts in Vienna. Photo © 2007 Richard Haughton

Almost all the difference is in the percussion section, which was called on to signal each of the work's three movements by the tapping of a wooden block. I counted six percussionists on the stage, and the score calls on them to play more than twenty different instruments including Lightweight paper, a Waterphone (with bow), Sandblocks, Cowbell, and Wooden board. Not just any board, one made of '23mm laminated spruce'.

Being a city lad, I've never heard a cowbell on a cow but have a fond memory of hearing it on a recorded Carnegie Hall concert. Benny Goodman's drummer Gene Krupa used it to cue Goodman's brass for the wailing finish of 'Sing, Sing, Sing.'

But perhaps I digress.

So, what was my impression of Larcher's piece?

[READ MORE](#)

[READ RON BIERMAN'S LATEST REVIEWS](#)

Fareed Curmally: The increasingly well-heeled and knowledgeable audiences in Mumbai were treated to two weekends of very high standards of music making last month. The Jamshed Bhabha Theatre, unique and resplendent as the central diamond of the multiple theatre complex called the National Centre for the Performing Arts (NCPA), has received orchestras from around the world as well as a few opera productions in its long history of more than fifty-five years. The similarly named centre in Beijing has only been seventeen years in existence and should not be confused with the more varied one in Mumbai built by the Tata business empire. It was inaugurated with a visit by **Lord Yehudi Menuhin**, his sister **Hephzibah** and his brother-in-law Louis Kentner.



Interior of the NCPA's Jamshed Bhabha Theatre in Mumbai, India

Since 2001, **Zubin Mehta** has appeared at the Jamshed Bhabha Theatre mostly biannually with top level visiting orchestras and soloists. On that occasion The Israel Philharmonic Orchestra (IPO) was invited with soloist Pinchas Zuckerman in **Beethoven's** Violin Concerto. Between 2001 and 2016 Zubin Mehta visited Mumbai on eight more occasions.

Prior to 2001, Zubin Mehta has visited with both American orchestras where he had been principal conductor - first, the Los Angeles Philharmonic Orchestra (with **André Watts**) and the New York Philharmonic way back in the late 1970s and early 80s. At that time, the Jamshed Bhabha Theatre had yet to be built and all major concerts in Mumbai were held at the Shanmukananda Theatre in Sion where to this day artists like Anoushka Shankar and Zakir Hussain perform. It is the largest capacity theatre in Mumbai but it is in the bustling north-central part of the city.

Over the years, the Jamshed Bhabha Theatre (JBT) has been host to all the visiting symphony orchestras including all orchestras that came with Maestro Mehta including the Israel Philharmonic on at least a further four occasions, the Vienna Philharmonic orchestra (twice), the Munich and Bavarian Radio Symphony orchestras (once each), the Maggio Musicale Fiorentino (twice) and the Australian World Orchestra. Mehta chose the Israel Philharmonic Orchestra where he was conductor for life and emeritus for his eightieth birthday celebrations in April 2016. The pair of concerts streamed world wide on *medici.tv* included Pinchas Zuckerman and Amanda Forsyth in the **Brahms** Double Concerto. [READ MORE](#)

This review is dedicated to the memory of my friend Giuseppe Pennisi.

I first met Giuseppe in September 2018 during my first and only visit to Parma thus far. We spoke incessantly during the four operas we saw, seated together in press seats. I always chatted with him and his French wife Patrice during the 'ridotti'. He was modest but not shy and his spoken English mirrored his writing as to the manner born. It was only much later that I realised how conversant he was with all repertoire, not just operas. He had written glowingly of a piano recital by an Italian pianist - Chopin's 24 *Études* - which we both had heard separately, months before he passed away.

Fareed Curmally

[READ FAREED CURMALLY'S LATEST REVIEWS](#)



Andrew Manze. Photo © Benjamin Ealovega

Mike Wheeler: Conductor Andrew Manze has come a long way from his days as a violin soloist in baroque repertoire. Now, he is equally at home conducting twentieth-century British orchestral music, which is what we got in this concert by the Royal Liverpool Philharmonic Orchestra - Royal Concert Hall, Nottingham, UK, 24 October 2024.

Walton's score for the film *Battle of Britain* was at the centre of a row with the producers, who bone-headedly rejected it because there wasn't enough to fill a commercial record release, and commissioned a replacement from Ron Goodwin. It was only when the film's star, Laurence Olivier, put his foot down, that they agreed to include even the small section 'Battle in the Air'. This launched the concert, its swirling energies kept taut. For some reason, it came without its opening fanfare, 'Spitfire Music', though it had been advertised.

Pianist Mark Bebbington, who was to have been the soloist in Bliss's Piano Concerto, had to withdraw, and his place was taken by Guy Johnston, in **Bliss's** Cello Concerto. Written for **Rostropovich**, this is one of the composer's later works, worlds away from his *enfant terrible* image of the 1920s. In the perky, occasionally acerbic opening to the first movement, Johnston was sensitive, but rather more reticent than I was expecting, and the orchestra's contribution also felt somewhat under-characterised. The eerie passage for cello and woodwind at the end, though, had plenty of atmosphere.

Are we now so familiar with **Holst's** *The Planets* that we overlook its sheer originality? Holst had serious doubts about the value of success to creative artists, and you can see his point, especially in a performance as vividly colourful and engrossing as this. The slow-build treatment given to 'Mars' was an effective way into a performance full of raw, relentless clamour, with Gary Curtin's tenor tuba solo having a suitably swaggering air. 'Venus' was the perfect balm, Timothy Jackson's serene horn solo setting up the calm, swaying woodwind figures. Leader Thelma Handy and principal oboist Helena Mackie added their floating lines to the prevailing sense of active stillness. A puckish account of 'Mercury' had all the airy fleet-footedness you could wish for, and a deliciously crisp ending.

'Jupiter' generated, for the most part, the right kind of holiday atmosphere, with the three-in-a-bar central section swaying like some giant pendulum. The big tune, though, felt surprisingly sombre to begin with, and a touch of the grandiose even started to creep in, which I'm sure wasn't Holst's intention. But the final bars had jollity to spare. [**READ MORE**](#)

Mike Wheeler: As John Wilson said in his spoken introduction, while Rachmaninov's Symphony 'drops into your lap', the Shostakovich 'gets under your skin'. Sheku Kanneh-Mason has made something of a speciality of Shostakovich's First Cello Concerto, and his command of both No 2's technical demands and its expressive world was equally assured. His unaccompanied opening was hushed to the point of suggesting the composer hardly daring to voice his thoughts. Shostakovich's tart woodwind scoring was pin-sharp; Kanneh-Mason's dialogues with principal horn Chris Parkes had real humanity, in contrast to the xylophone-flute-pizzicato strings mechanisms elsewhere. At the end, Kanneh-Mason's playing withdrew into an inner world - perhaps one of feigned indifference.



Sheku Kanneh-Mason. Photo © 2024 Chris O'Donovan

Unfortunately, he broke a string part-way into the second movement, but when he returned from backstage with a replacement fitted, the movement began again with no loss of focus. The cello's jaunty and defiant quotation of Odessa street-song 'Bubliki, kupite bubliki' (Bread rolls, buy my bread rolls) provoked a ferocious argument from the orchestra, xylophone (not separately credited) and horn leading the way.

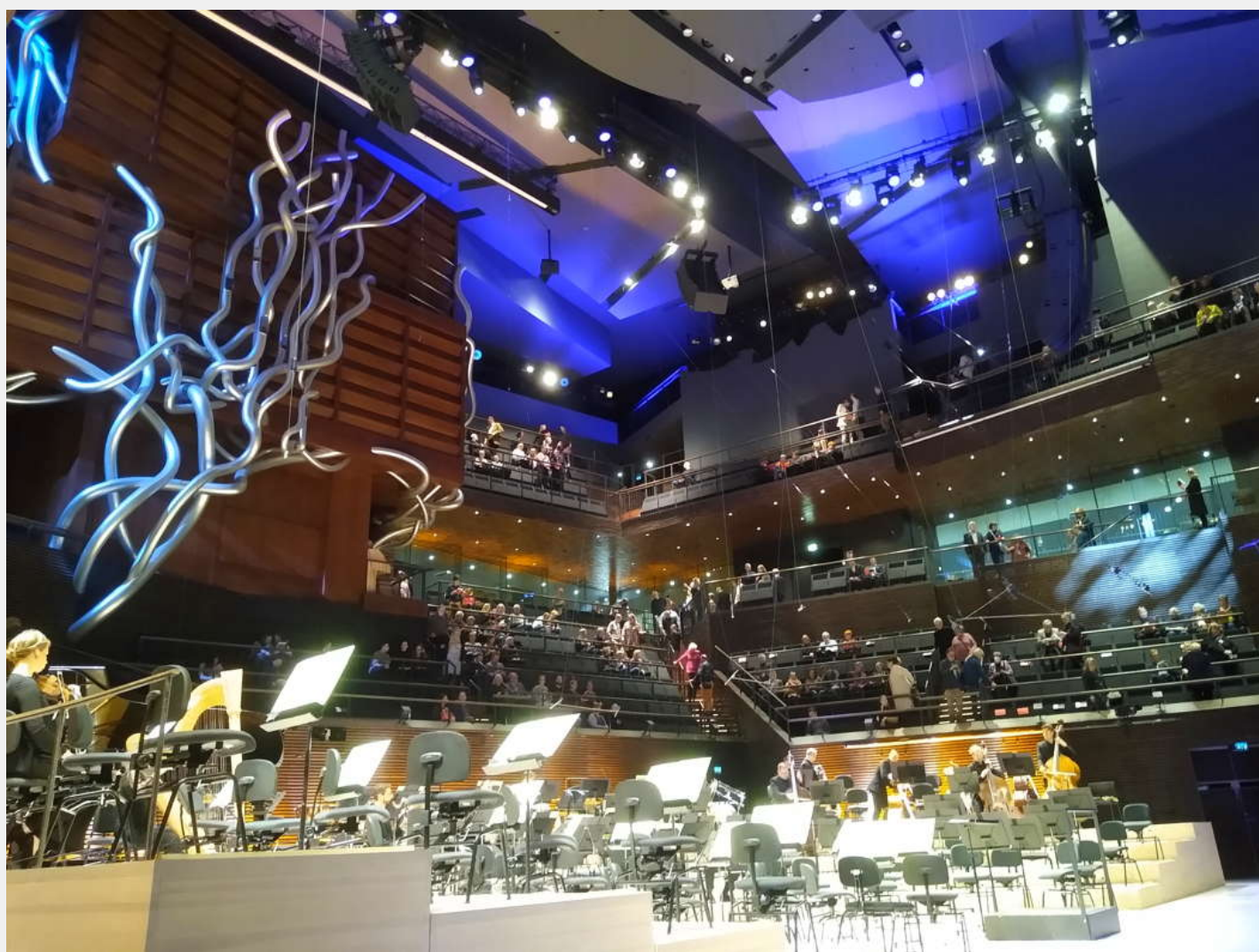
[READ MORE](#)

Mike also writes about Turkish pianist Can Çakmur's Nottingham recital, Sinfonia Viva's leader Sophie Rosa with pianist Ian Buckle at a music and poetry event, the BBC Philharmonic Orchestra conducted by John Storgårds, Clare Hammond with Anna-Maria Helsing at the helm of the BBC Concert Orchestra and young composers at the BBC's very first Proms in Nottingham's Albert Hall.

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

Keith Bramich: There were surprises, both visual and aural, waiting for me at the Helsinki Music Centre last night. This big, glass-fronted modern building sits in a wide, flat, open pedestrianised area, near to its neighbours: the Sibelius Academy and Helsinki City Library. Approaching the Music Centre's main entrance, one can't miss a huge display screen near the doors, showing a mixture of commercial advertising with forthcoming concerts and other events.

Inside, the main concert hall is dominated by what looks like a huge sculpture of sprawling pipes at the back of the stage, perhaps representing some kind of tree. This is actually part of the Music Centre's new organ, which was unveiled in January this year, and made possible due to a significant donation from the late **Kaija Saariaho**. Made by Rieger Orgelbau in Austria, it has one-hundred-and-twenty-four stops, is the world's largest modern concert hall organ and when the swell shutters are open, one can see the organ pipes inside. The bizarre-looking piping on the outside of the case is actually the wind system, supplying air to the (sounding) internal pipes, and is both functional and aesthetic - referring artistically to the Pompidou Centre in Paris and to Eila Hiltunen's still controversial 1967 Sibelius Monument nearby in Helsinki (which you can see on the first page of this newsletter).



The Helsinki Music Centre's new organ, top left, above the stage area. Photo © 2024 Keith Bramich

The new orchestral work on last night's programme (25 October 2024) was by Japanese composer Noriko Koide (born 1982), who studied in Tokyo with Masao Endo, Yutaka Fujiwara, Akira Fukada and Toshio Hosokawa, and also in the Netherlands, where her teachers included Wim Henderickx, Martijn Padding and Yannis Kyriakides. Her music uses a large variety of unusual timbres and textures, plus performing techniques borrowed from oriental music. [READ MORE](#)

[READ KEITH BRAMICH'S LATEST REVIEWS](#)

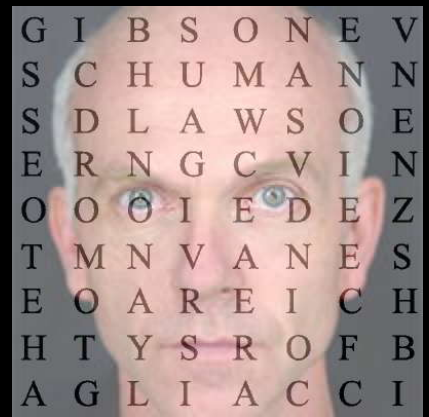
[READ OUR LATEST CONCERT REVIEWS HERE](#)



CLASSICAL MUSIC WORD-SEARCH PUZZLES

Canadian composer **Allan Rae's** classical music word-search puzzles, including the latest, *Pettine* and *Oswald*, are [here](#).

The left image is a detail from the *Pettine* puzzle, in which is hidden the word 'Pettine', superimposed over a photo of Italian-American concert mandolinist, teacher, composer and instrument designer Giuseppe Pettine (1874-1966).



The right image is a detail from the *Oswald* puzzle, in which is hidden the word 'Oswald', superimposed over a photo of Canadian composer, saxophonist, media artist and dancer John Oswald (born 1953).

SPOTLIGHT — ENJOYABLE AND COLOURFUL

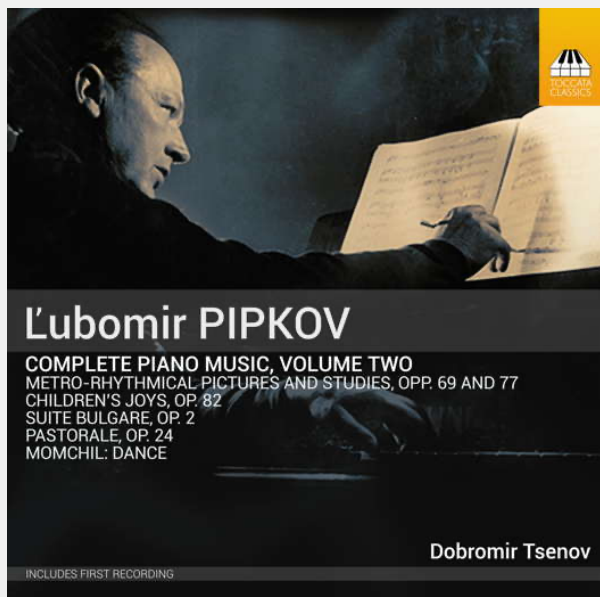
Geoff Pearce: I have always considered that I am fairly well read on classical composers, but as I grow old, I realise that I have barely scratched the surface, and am finding new composers, almost on a daily basis. I have to admit never having heard of Richard Franz Stöhr (1874-1967) or any of his music. He was well regarded in Austria and was a colleague of many musical and intellectual luminaries of his age. Because he was Jewish, he lost his academic positions when the Nazis annexed Austria, but was able to emigrate to the US, where he spent the rest of his life as a composer, teacher and music librarian. He was on the staff at The Curtis Institute in Philadelphia and one of his students was Leonard Bernstein. Stöhr's music is firmly entrenched in the nineteenth century styles and this perhaps is one reason why his considerable output receives scant recognition these days.

The first work on this recording is *Per Aspera ad Astra*, a festival overture for concert band composed in 1942, which was a very productive year for the composer. It is an odd little work, quite quirky and interesting, but not what I would consider great music. The title means 'Through Adversity to the Stars' so there is a feeling of pomp to it, and I cannot help but wonder if the composer wrote this tongue in cheek.

The 'Musical Poem' *Two Roads to Victory (Through Arms - Through Love)*, Op 79b, was also written in the same year, for similar forces, but with the addition of solo parts for violin and flute. This is also a strange quirky piece. It starts quite ominously and reminds me rather of a funeral march. It becomes more triumphant and migrates to a major key, but this does not last long and the minor sombreness returns until a waltz appears. The music is lighter from here on, although it sort of vacillates between a playful dance mood, a tender slower waltz and some rather grotesque overblown moments. But this is actually an enjoyable and colourful piece. [READ MORE](#)



'The orchestral playing by Sinfonia Varsovia and direction by Ian Hobson are excellent ...'



'Tsenov's commitment, stylish playing and clarity of execution are outstanding ...'

Geoff Pearce: I can honestly say that L'ubomir Pipkov (1904-74) was totally unknown to me until this recording. He is well-known in his native Bulgaria, and quite widely performed there, but performances of his works are rare elsewhere. Performances that do occur outside his country are rare indeed, but his music, especially the symphonic works, were appreciated by people such as Shostakovich.

The first work on the disc is the *Suite Bulgare*, Op 2, composed in 1928 whilst the composer was a student in Paris, studying with Paul Dukas and Nadia Boulanger. These six contrasting pieces are refreshing and enjoyable. The rhythms and harmonies are quite different and sound a little odd to one who is more accustomed to listening to music from Western Europe. Perhaps some of Bartók's piano works based on folk music from the same region would be the most similar. [READ MORE](#)

Geoff Pearce:

This very interesting recording by fine pianist Hanni Liang features works of women composers. I am familiar with some of the music of two of these - Dame Ethyl Smyth and Sally Beamish, but three are new to me: Errollyn Wallen, Chen Yi and Eleanor Alberga.

Ethel Smyth (1858-1944) is a fascinating composer whose music I have enjoyed for much of my life. When I was young, she was considered, by those that I know, as an interesting eccentric, but most of her work was unknown and unplayed, at least in my region of the world. Somewhere I picked up a copy of a biography which contained many photos of her and a lot of extracts from letters and her own writings, but this was many years before I actually heard any of her music. [READ MORE](#)



'I was very impressed with the originality of this programme.'

Geoff Pearce:

Adrian Sutton (born 1967) is not a composer I was familiar with, as mostly he is known for composing music for theatre productions. This changed in 2022 when he received a devastating terminal cancer diagnosis, and decided that he was going to concentrate on writing music for the concert hall. Most of the works on this disc have been the result of this new focus, including the Violin Concerto that he wrote whilst he was undergoing chemotherapy. I admire this man's spirit, and that he was determined not to see himself as a victim, and when this is backed up by real imagination and talent, the result is a quite remarkable disc.

The Violin Concerto (2023) is in three movements, and was inspired in part by Vaughan Williams' *The Lark Ascending* and Richard Bach's book *Jonathan Livingston Seagull* as well as the composer's own observations of watching seagulls in flight from different coastlines. [READ MORE](#)



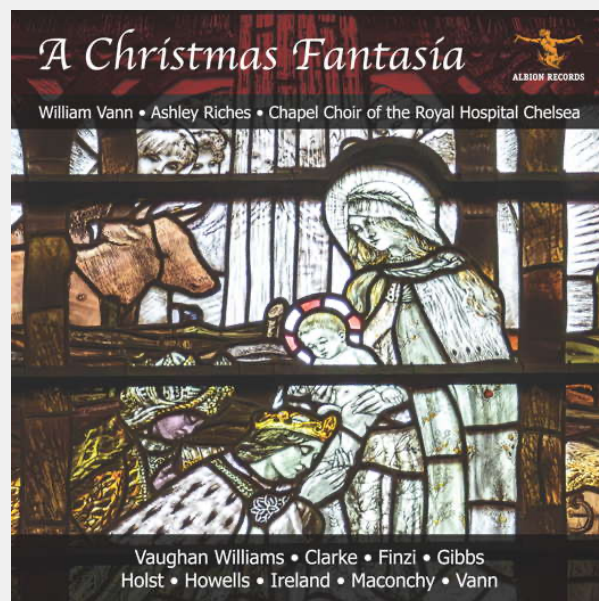
'The BBC Philharmonic is on top form ...'

Geoff also listens to music for winds by Brian Elias on Signum Classics, to Frank Martin's music with flute on Brilliant Classics, to music by Robert and Clara Schumann played by Nick Daniel and Julius Drake on Chandos and to Emma Black's *The Privileged oboe* on the Ars Produktion label.

GEOFF PEARCE'S LATEST REVIEWS

Gerald Fenech: Although the Feast of the Nativity of the Lord is still some weeks away, we are already being given the chance to taste afresh the sounds of, maybe, the most popular time of the year. *A Christmas Fantasia* is a collection of carols and fantasias written mainly by **Ralph Vaughan Williams** and his friends and former students. The exception is a new carol composed by the album's director, William Vann, setting a poem by **Ivor Gurney**.

The two most substantial works are Vaughan Williams' own *Fantasia on Christmas Carols* which never lost its popularity since it was first produced in 1912, and **Gustav Holst's** *Christmas Day*, a fantasy on old carols dating from 1910. [READ MORE](#)



'An enthralling compilation, flawlessly performed, that should prepare the listener for the celebrations of Christmastide ...'



'... performances are as charming as they are abundantly sensitive.'

Gerald Fenech: Gustav Holst (1874-1934) was one of England's foremost composers during the first half of the twentieth century. A music teacher noted for the excellence of his orchestration, his music combines an international flavour, based on the styles of Ravel, Stravinsky and others, with a continuation of English Romanticism.

The son of a Swedish father and English mother, Holst studied at the Royal College of Music in London. His solo instrument was the trombone and, for some years after leaving the college, he made his living as a trombone player in the Carl Rosa Opera Company and various other orchestras. He became music master at St Paul's Girls' School in 1905 and director of music at Morley College in 1907. These were in fact the most important of his teaching posts which he retained until his death in 1934. Holst's pioneering methods, which entailed a rediscovery of the English vocal and choral tradition, were influential in musical education in many English schools. [READ MORE](#)

Gerald also reviews André Campra's *Messe de Requiem* on Harmonia Mundi, a new recording by Roberto Alagna celebrating the singer's sixtieth birthday, on Aparté, choral music by Hubert Parry on the Regent Records label and a compilation of old Vaughan Williams recordings, played by Frederick Grinke, on Albion Records. [READ GERALD FENECH'S LATEST CD REVIEWS](#)

John Dante Prevedini: *The Establishment Sessions* is the recent self-released digital album by the Daniel Pelton Collective of chamber music composed and arranged by the group's leader, Calgary-based composer and saxophonist **Daniel Pelton**. Pelton has been recognized for his initiative in helping revitalize the city's community music life during the height of the COVID crisis from 2020 to 2021, a task he undertook as that year's Composer in Residence of the Calgary Public Library. That project resulted in the Collective's first album, *The Gold Coin Sessions*, which was released in January 2022.

This year's follow-up release is the result of a concert which took place in February 2022, in partnership with the Kensington Sinfonia, at The Establishment Brewing Company. Pelton's goal as stated in the album's supplemental materials, to 'bridge the gap between the world of Classical music and bar crowds', resulted in a novel classical-crossover concert program that eventually earned the support of the Canada Council of the Arts to be recorded as this studio release.



'... a successful investigation into the perennial question of classical music's broader accessibility ...'

The half-hour album consists of five single-movement works, for string quintet plus percussion and alto saxophone, which showcase the breadth of Pelton's crossover approach. The first piece, *Moving On*, opens at a medium tempo with a highly ostinato sax solo and proceeds in a blend of quadruple and asymmetric meters. Allusions to various popular and folk styles are apparent, though the music maintains a consistent precision and deliberateness of orchestration that is essentially classical in its architecture. This balance between stylistic influences is something which audibly underpins the structure of the remaining music on the album as well. [READ MORE](#)

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

Michael Kieran Harvey Collection

Sonata #7 • Four Ballades • Lawyers • Death Cap Mushroom



'Harvey has taken up the gauntlet thrown down by Zappa, added his own massive creativity and offers a challenge to listeners ...'

Endre Anaru: This stunningly gifted Australian pianist and composer has a very clear background idea that motivates his compositions, his technique, his chord progressions, his compositional textures, his melodic outlines and his extra-musical performance practice.

In order to find your way with [Michael Kieran] Harvey you must know the key: the music of **Frank Zappa** and especially the piano versions of his compositions.

In works like *Little House I Used To Live In* and *It Must Be A Camel*, Zappa - who was not a pianist as is Harvey and so his works are much simpler in texture - lays out the manner, mode and character for his music. Harvey has been deeply affected by it. (A detailed commentary and excellent analysis is at the **Move Records** website with a review of the 48 Fugues.) For example, it should be remembered he wrote 48 Fugues for Frank Zappa (released on Move Records).

From this seed sound and ideation Harvey has evolved his own manner, not in imitation, but in extension and development of mood, manner and technique. He has

reached out with his overwhelming piano technique to grasp at realms that Zappa did not. [READ MORE](#)

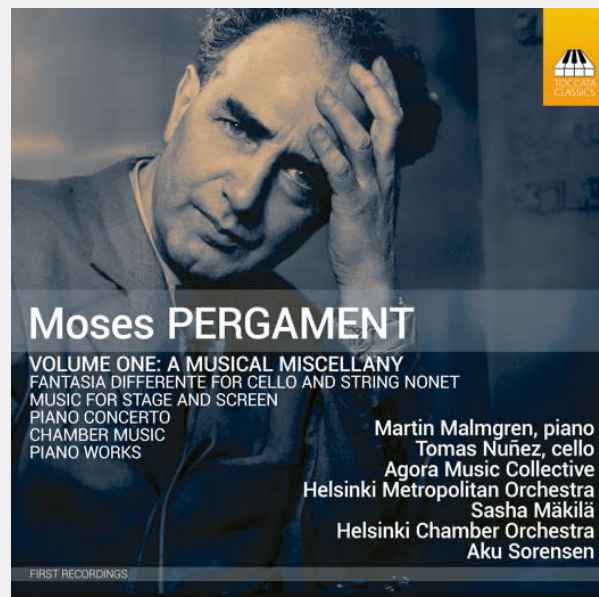
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Keith Bramich: Moses Pergament is not a name that springs readily to mind in today's classical music world, but many post-World War II European Jewish folk were very familiar with his song cycle, *Den judiska sången* ('The Jewish Song') for soloists, choir and orchestra. Steeped in Yiddish culture, it sets Jewish poems and also words by the Swedish writer Ragnar Josephson (1891-1966) to portray the Jewish people as strong and free, worlds apart from the hateful nationalistic view of the Third Reich or indeed the equally worrying events of today's Middle East.

Pergament was born in 1893 into a very musical Orthodox Lithuanian Jewish family in Helsinki, during Finland's Russian period. His studies included periods in St Petersburg, Stockholm and Berlin, he moved to Sweden in 1915, became a Swedish citizen in 1918, worked for a while as a conductor in Berlin, wrote musical criticism for a Swedish daily newspaper, very gradually began to get commissions to compose, and died in Stockholm in 1977, aged eighty-three.

In his long, detailed and fascinating notes accompanying **Toccata Classics'** new CD, *Moses Pergament Volume One - A Musical Miscellany*, Swedish pianist Martin Malmgren, based here in Finland, and the general producer of this recording, argues in depth that jealousy, anti-semitism and Pergament's mixed-race 'outsider' background were all responsible for his being generally ignored and forgotten as a composer. Maybe this album will help to redress that? [READ MORE](#)

Keith also listens to Arnaud Fillion's Kune on the Phasma-Music label.



'All the performances here are excellent.'

[READ KEITH BRAMICH'S LATEST REVIEWS](#)

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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Founded by the late **Basil Ramsey** and current editor Keith Bramich.

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