

Student auditions for *Nutcracker* at Oakland Ballet

Classical Music Daily



Transformation — Newsletter Issue 191, March 2025

Jeffrey Neil: When I mentioned to a friend, who is a retired singer and dancer, that I was going to the ballet, she asked, 'San Francisco or Oakland?' I told her I was attending 'Graham Lustig's *The Nutcracker*' to which she responded, 'I love Oakland Ballet. *They have soul.*' For her, it was not just about the performance, but the work they do in the community, such as their workshops at the children's hospital where she was a physical therapist.

This was my second time enjoying *The Nutcracker* at the Paramount Theater and my first time talking to artistic director of the Oakland Ballet Company, Graham Lustig. It is altogether a different experience from the production at The War Memorial Opera House where patricians sit in seats that typically cost several hundred dollars and go up to over a grand. Director Graham Lustig's charming production has its own spin, as in his unique addition of the dancing snowballs to Act I's concluding scene, 'In the Frozen Forest'. His choreography of 'Coffee' departs from classical ballet in a sultry interpretation that highlights the submerged eroticism in the source texts that inspired Tchaikovsky.

Graham Lustig has tried to make the ballet not just entertaining - indeed not just relevant - but also an experience that turns the audience into participants. Lustig sends dancers to lead workshops at schools and hospitals where people can experience classical music and other kinds of music with their own bodies, rather than obediently wedged into chairs to gawk at professional ballerinas.

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[READ JEFFREY NEIL'S LATEST FEATURES](#)



Graham Lustig, who studied at the Royal Ballet School in London UK, has been artistic director of Oakland Ballet since 2010

ENSEMBLE — DRAMA, INTRIGUE AND PASSION



Ryan Vaughan Davies as Ruiz, Michael Fabiano as Manrico and Rachel Willis-Sørensen as Leonora in Adele Thomas' production of Verdi's *Il Trovatore* for The Royal Opera. Photo © 2025 Camilla Greenwell

Frances Forbes-Carbines: I'd like to extend an apology to all attendees at the press night of *Il Trovatore* at the **Royal Opera House** in London, UK on Wednesday 26 February 2025 who had to suffer my enthusiastic whistling of Verdi's *Anvil Chorus* in Covent Garden's Paul Hamlyn Hall, the huge glass conservatory in which champagne is served, in the interval of the same. Sorry. Though also not sorry - that tune is a banger.

In terms of its drama, *Il Trovatore* is a glorious revenge-fest. Curses are uttered, threats of vengeance are made and enacted, and in this production there's a wonderful scene midway in which nuns fight with soldiers and gypsies in a scene that looks like it's been taken straight out of a Hieronymous Bosch painting. The nuns rain down ineffectual punches on the soldiers - the bemused soldiers struggle to contain the ladies of Christ with their swords and spears. Props to director Adele Thomas - she's clearly done her homework regarding fifteenth century attire, mannerisms and *mise-en-scène* and it shows.

I was delighted at the use of fifteenth century imagery throughout the production: the graphics were very convincing as based on those found in illuminated manuscripts, a little wonky here and there as per the artistry of that century. The costumes were excellent, garters and hoes, although I did not understand the stripey costumes of the gypsies who famously sing the *Anvil Chorus* - that said, they were very visually striking and effective.

Richard Bratby, chief classical music critic of *The Spectator* and formerly a concerts manager of the Royal Liverpool Philharmonic and City of Birmingham Symphony Orchestras, writes in the programme that:

Il Trovatore is a masterpiece: a blast-furnace of musical and dramatic inspiration from a pivotal moment in Verdi's career.

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Frances Forbes-Carbines: *Festen* (The Celebration) at the **Royal Opera House** in London was, without hyperbole, magnificent. Acclaimed contemporary English composer **Mark-Anthony Turnage** (*Anna Nicole*, *Coraline*) and librettist Lee Hall (*Billy Elliott*) came together with director **Richard Jones** (*La bohème*, *Samson et Dalila*) to adapt Oscar-winning filmmaker Thomas Vinterberg's (*The Hunt*, *Another Round*) 1998 Danish film, and they have truly produced a triumph. It's far from easy viewing, however. Turnage said of producing an opera from such traumatic film material content that he made the music quite lyrical so as to offset the pathos of the libretto: had he made the decision to write music that was angst-filled 'then that would have been hopeless'.



A scene from Mark-Anthony Turnage's 2025 opera *Festen* at Covent Garden. Photo © 2025 Marc Brenner

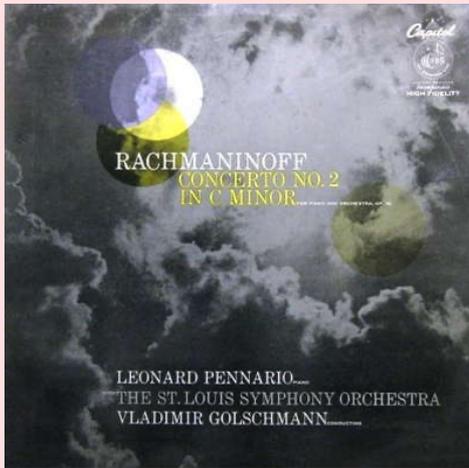
Musically, *Festen* is nothing short of a masterpiece. Former director of the Association of British Orchestras and current arts consultant Sir Mark Pemberton told me:

*At a time of cuts in public funding, it was a bold move for the Royal Opera to commit to including a new production this season. But it's an investment that has definitely paid off. Not only has *Festen* achieved critical success, but it's brought the punters in too. And crucially, the demographic of the audience is younger and more diverse. It's obvious why. *Festen* has name-recognition from the original film, but more importantly it is the best new opera of recent years. So good, in fact, that I went twice! Combining the emotional heft of the drama with a lyrical and powerful score, it's proof that contemporary opera is not the preserve of an elite, but a gateway into the artform for a wider audience.*

I was particularly delighted with how the Royal Opera House treated the whole of the auditorium as though it were part of the stage: each chair had on it a gilded invitation to the sixtieth birthday party of one of the main characters, with salutations written in Danish, and in the middle during the conga scene at the party, a section of the ceiling opened to let colourful streamers unwind down gracefully into the reaching hands of the audience. [READ MORE](#)

Frances also writes about two productions at English National Opera - **Thea Musgrave's *Mary, Queen of Scots*** and Mozart's *The Magic Flute*.

[READ FRANCES FORBES-CARBINES' LATEST REVIEWS](#)



Capitol Records P-8302 (1964)

Ron Bierman: I don't remember why the first classical recording I bought was Rachmaninov's second piano concerto with Leonard Pennario and the St Louis Symphony. Maybe it was the album cover's romantic photo of a dark night sky with a full moon amid billowing clouds. Unlike some, though that was more than sixty years ago, I've never tired of hearing the concerto, and never heard a performance I didn't enjoy.

Through no fault of his, Yunchan Lim's with the London Symphony Orchestra (LSO) led by chief conductor Sir Antonio Pappano came close to one.

The first movement began promisingly with Lim's perfectly paced solo crescendo into the first theme with full orchestra, and the LSO lived up to its reputation as one of the finest in the world with lush heart-warming strings and bold brass. Pappano, perhaps unfamiliar with the new hall's perfect acoustics and carried away by the theme's power and beauty, turned the piece into something that would have

fit well amidst Rachmaninov's *Symphonic Dances* rather than the concerto.

Lim smashed fingers into the keys as if wanting to break them and, seated not far from the piano, for long stretches I couldn't hear a note he played. He might have been miming, whether for angry chords meant to stand out or his no doubt spectacular runs up and down the keyboard. Though often not meant to be dominant, they should at least be audible accompaniment. [READ MORE](#)



South Korean pianist Yunchan Lim playing Rachmaninov in La Jolla. Photo © 2025 Ken Jacques

Ron also listens to music by Billy Childs, Sergei Prokofiev, Nikolai Medtner and Ludwig van Beethoven played by Alexander Malofeev, the San Diego Symphony Orchestra and conductor Rafael Payare on 1 February 2025. [RON BIERMAN'S LATEST REVIEWS](#)

Mike Wheeler: Whatever attracted **Dvořák** to the gruesome fairy tales that form the basis of the four symphonic poems he composed towards the end of his life, they certainly demonstrate his ability to sustain a compelling musical narrative. The Prague Symphony Orchestra and conductor Tomáš Brauner began their programme - Royal Concert Hall, Nottingham, 11 February 2025 - with the second of them, *The Noonday Witch*, a cautionary tale of a mother who threatens her increasingly fractious child with the witch of the title if he doesn't behave himself. They caught the amiably folksiness of the opening, with string tone that was both rich and clear, turning to icy tremolandos, backed by muted brass, as the witch appeared. The theme accompanying father's return home felt a little subdued, but the laments for solo oboe - Liběna Séquardtová - and clarinet - Martouš Kopáček - formed a quiet, eloquent moment, before Dvořák pulled out everything for the Wagnerian final calamity.

Gabriela Montero was the soloist in a performance of **Prokofiev's** Piano Concerto No 3 that gave every aspect of this multi-faceted work its due, from the lyrical opening clarinet duet, to the bustling, breezy music surrounding the piano's first entry, exuberant pounding energy from both soloist and orchestra, withdrawn episodes and rhythmically alert passages that reminded us that Prokofiev was one of the great ballet composers, all while avoiding any hint of the music breaking up into disjointed sections. In the gavotte-like theme for the second movement's variations, the orchestra was crisply rhythmic, Montero a little freer. But there was no sense of them being at odds, here or as they moved through the variations, from knockabout chase, to weightier matters, to utter stillness, coloured by wraith-like string sounds. The finale began firmly, with stealthy pacing from the orchestra. There was tenderness in the quiet episodes, Montero going on to produce both wry pirouette figures, and deep introspection, as required. Then, in the hectic final section, the sparks really flew.

Montero is a noted improviser, and for her encore, she did something I've previously encountered only in organ recitals - she announced she would play an improvisation, and invited members of the audience to suggest themes. She picked two - 'The Girl From Ipanema' (full disclosure: that was my suggestion), and the theme from Ravel's *Bolero*. [READ MORE](#)



Gabriela Montero.
Photo © Anders Brogard



Tomáš Brauner with members of the Prague Symphony Orchestra

Mike Wheeler: Derby Chamber Music's Young Artists' recital, a new venture for the organisation, introduced us to performers we can expect to hear from again - Multi-Faith Centre, Derby University, Derby, UK, 9 February 2025. In the first half, seventeen-year-old Derby violinist George Boyes was joined by Benjamin Frith (replacing Beate Toyka, who unfortunately had to withdraw with an injured hand). The first movement of Mozart's Violin Sonata in F, K 377, got off to a bold start, and continued with plenty of impetus, and some neatly-turned dialogues between the two players.

After a deeply thoughtful reading of the opening *Adagio* from J S Bach's Sonata for solo violin No 1, Boyes and Frith joined up again for the second movement of Dvořák's Violin Concerto, which Boyes is due to play complete with Derby Concert Orchestra in May. They steered their performance deftly from gentle musing into something more forceful. Inevitably, Dvořák's orchestral colours were missed, but Boyes knew when to let the violin line take flight, and Frith was a sympathetic partner. That was evident, too, in 'La Fontaine d'Aréthuse' (Arethusa's Fountain), the first of Szymanowski's *Mythes*. Boyes handled the tricky high-lying opening with complete assurance, with Frith providing a vivid wash of piano sound. The ascent to the climax, and its dissolution at end, were both finely judged.

They ended their half of the recital with Vittorio Monti's great violin party-piece, *Csárdás*, graceful first section leading to foot-tapping second with winning charm and energy.

After the interval, it was the turn of double bassist Laurence Flower, currently leading the bass section in the National Youth Orchestra of Great Britain, and pianist Alexander Kwon, studying at Magdalene College, Oxford.

Henry Eccles was a member of a musical family active in London in the late seventeenth and early eighteenth centuries, who eventually moved to Paris. He published a set of sonatas for violin and continuo in 1720, of which No 11 has been transcribed for double bass and piano at least twice, including the version we heard, by New York teacher and orchestral player Frederick Zimmerman. I'm not sure his transcription was totally convincing, but Flower and Kwon did their best to keep it airborne.

Giovanni Bottesini was something of a nineteenth-century double bass megastar. In the first and most popular of his three *Elegies*, Flower balanced the agreeable hum of the bass's bottom notes with eloquent lyricism higher in the instrument's range. Czech bassist Adolf Mišek published three sonatas, the second in 1910. The performance showed how forceful the instrument can be, when needed, and it can also dance, as in the third movement furiant. [READ MORE](#)

Mike also listens to Sibelius, Mozart and Tchaikovsky from the London Philharmonic Orchestra, to Sinfonia Viva Winds, to the Sitwell Singers and to Nottingham piano recitals by Siqian Li and Ethan Loch.

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Young Artists' Recital

Part 1. Derby violinist George Boyes (soloist, youth orchestra leader and prize winning student) and renowned pianist Beate Toyka will play works by Mozart, Bach, Dvořák, Szymanowski and Monti

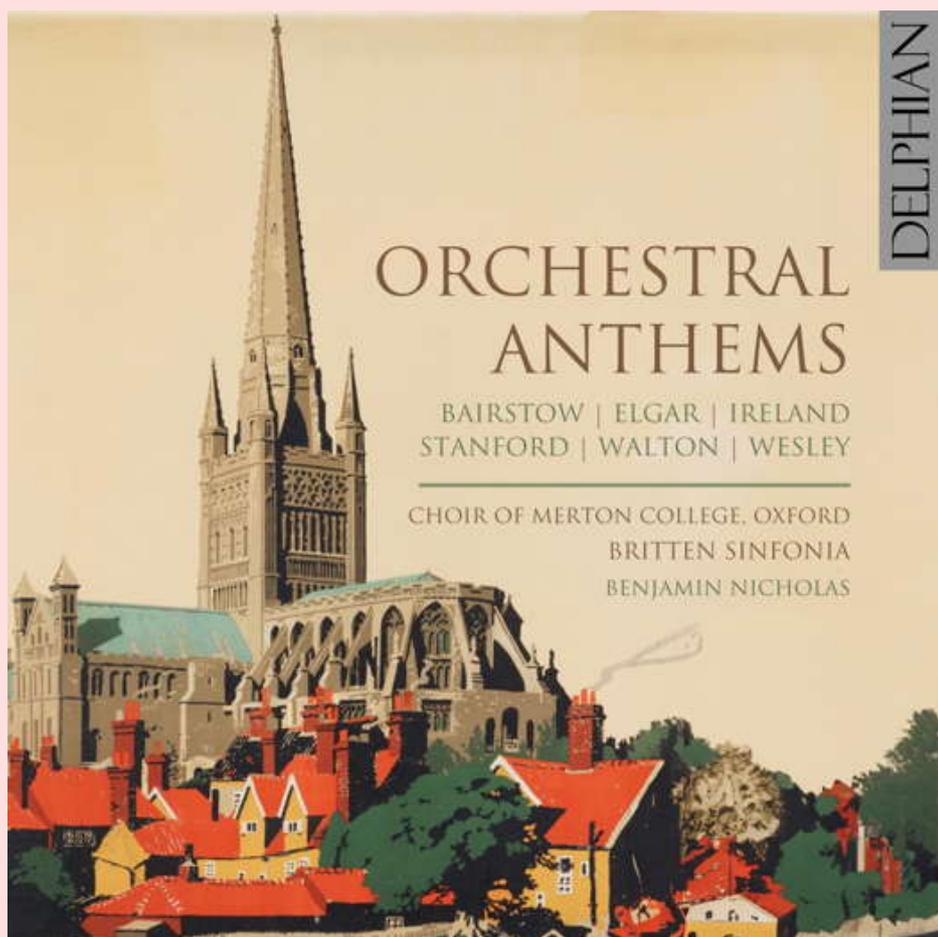
Part 2. Laurence Flower (Principal Double Bassist, National Youth Orchestra) and Alexander Kwon (Principal Orchestral Keyboard Player, NYO) will play works by Eccles, Bottesini, Mišek and Flower

**The Multi-Faith Centre
University of Derby, Kedleston Road**

Sunday 9th February at 4.00 pm

Tickets available at the door from 3.30 pm or online through derbychambermusic.org/tickets.php (no booking fee)
Single £19 – Concessionary £18
Students, Registered Disabled, Unemployed £7
Young persons aged 18 and under FREE

AMPLE FREE PARKING



Gerald Fenech: This moving disc has as much to do with the interpreters as with the composers themselves. The collaboration between **Delphian Records Ltd** and the Choir of Merton College, Oxford has enriched the sacred choral catalogue with many a fine issue, and this latest helping is no exception. Indeed, *Gramophone* described this choir as one of the UK's finest and most exciting university ensembles that are presently much in demand.

In addition to singing in the thirteenth century chapel during term-time, an extensive touring schedule has seen the choir perform in the USA, Hong Kong, Singapore, France, Germany, Italy, Denmark and Sweden, and in 2016 the choir sang the first Anglican Service in St Peter's Basilica in Rome, which was broadcast on *BBC Radio 3*. Merton College Choir has also performed with a number of major ensembles, including recent concerts with The King's

'This imaginative compilation is certain to enhance the choir's reputation no end ...'

Singers, Britten Sinfonia and the Royal Philharmonic Orchestra.

As cited above, this choir has recorded extensively with Delphian Records. In 2020 its recording of **Gabriel Jackson's *The Passion of Our Lord Jesus Christ* (DCD 34222)** won the *BBC Music Magazine 2020 Choral Award*. In 2023 the choir made its debut at London's Barbican on Good Friday with a performance of **J S Bach's *St John Passion***.

This imaginative compilation is certain to enhance the choir's reputation no end, as the items on the programme are so exciting in terms of both lyrics and music. **Edward Elgar's** 'Light out of Darkness' from the oratorio *The Light of Life* sets things going followed by **Charles Villiers Stanford's** Evening Service in A.

Edward Bairstow and **Ralph Vaughan Williams** complete the middle section of this programme with *Lord, thou hast been our refuge* and *Prelude on Rhosymedre* respectively.

The tail end belongs to **Samuel Sebastian Wesley's** *Ascribe unto the Lord*, **John Ireland's** *Greater love hath no man* and **William Walton's** *The Twelve*.

What a *tour de force* of absolute beauty awaits the listener. Music that is inspiring, glorious, invigorating and most of all entrancing, to remind us that another life awaits us all when eyes are closed. Benjamin Nicholas keeps things flowing with mercurial precision and gracefulness, and the Britten Sinfonia's response is consistently intense and uplifting.

This is an exceptional recording of some superb compositions that are crying out to be heard more frequently - exhilarating stuff in pristine sound quality, eye-catching presentation and profusely detailed annotations. Strongly recommended.

Gerald Fenech: When one talks about Denmark in musical terms, the composer that readily comes to mind is Carl Nielsen (1865-1931). And with good reason, because Nielsen broke all musical barriers of the past and forged a new path for twentieth century composers. But during Nielsen's career, many a Danish composer also contributed much to Danish music. Among these none stands out more tellingly than **Rued Langgaard** (1893-1952). Born on 28 July 1893 in Copenhagen, Rued quickly established himself as a boy genius when at the age of eleven he had a stunning debut as an organist and organ improviser, and at age nineteen he had his first symphony premiered by the Berlin Philharmonic.

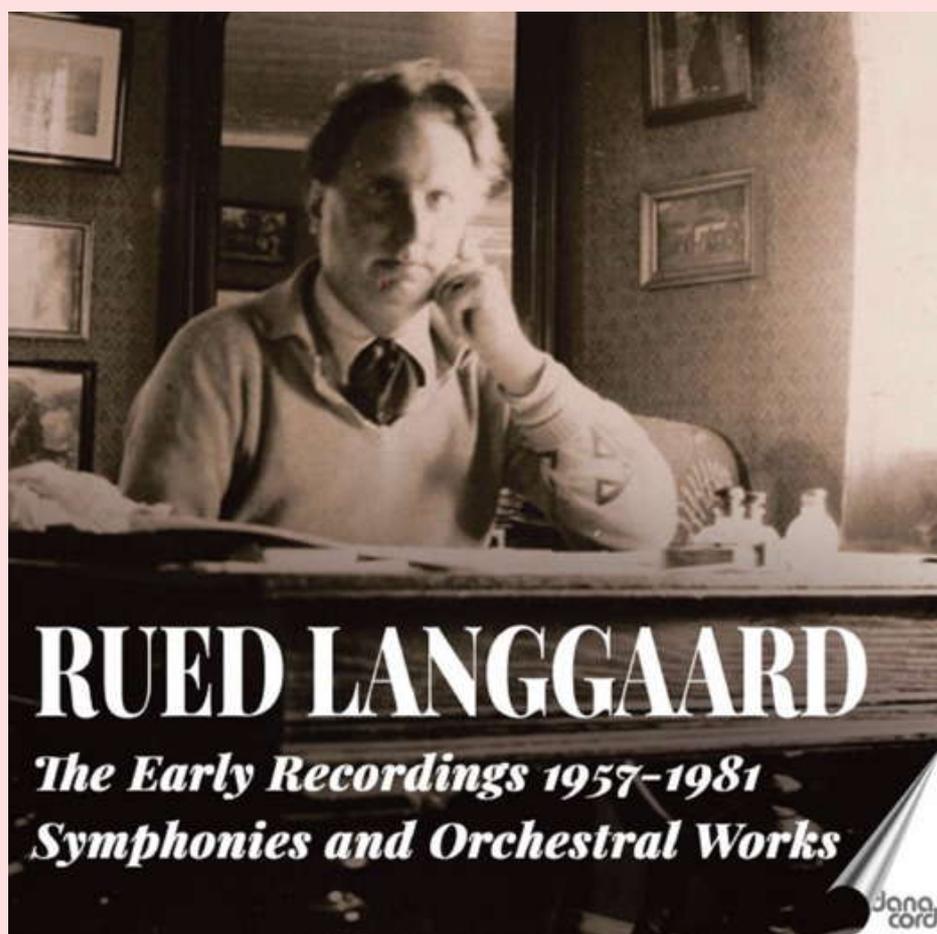
In the early 1920s Langgaard experienced a short-lived interest in his symphonic works, where his Nos 2, 4 and 6 and *The Music of the Spheres*, his most progressive work, were performed in Denmark. Still, an artistic breakthrough did not materialize as hoped, the main reason being on how the composer was viewed. Indeed, Langgaard was regarded with considerable scepticism as being eccentric and introverted, and after he had his opera *Antikrist* rejected by the Royal Theatre in the mid-1920s, he turned his back on modernism and directed open criticism at Danish musical life.

Langgaard's religious and symbolically coloured perception of music harmonized poorly with the anti-romantic attitude which, inspired by Nielsen, became dominant in Denmark. The composer was side-tracked, and it was only in 1940 that he obtained a permanent position as cathedral organist in Ribe. After his death on 10 July 1952 aged only fifty-eight, it seemed that he would remain a parenthesis in Danish music history. But around 1965 a renaissance for his music set in and really took off in the 1990s. Today, most of his works are recorded and published. His music is also a success internationally; indeed, the opera *Antikrist* was premiered in 2022 at the Deutsche Oper, Berlin to raving reviews.

Langgaard's music is characterized by an unusually large stylistic variation. His works are often complex and unconventional in their form and are driven by a striving towards expressive, image-creating and visionary expressions.

The nine works on this compilation show the full breadth of expression in the composer's music from 1907 to 1951, and this exciting journey which includes, among other orchestral works, Symphonies Nos 4, 6 and 16 and *The Music of the Spheres*, is full of wonderful twists and turns that stimulate the mind and keep the listener enraptured with a sense of anticipation of what's coming next. These are works that are not easy to penetrate, but repeated listening will certainly lead you to discover the many beauties encapsulated in these scores.

These recordings were made between 1957 and 1981, so do not expect sound quality to be what we are used to experiencing nowadays. Whatever the case, performances are consistently uplifting and overflowing with an ardour that draws in the listener with a desire to uncover the secrets of Langgaard's musical language and testament.



'... performances are consistently uplifting ...'

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Geoff Pearce: I had never heard of **Anatoly Alexandrov** (1888-1982) before, but I had heard Clarisse Teo before, so my interest was raised when I heard of this new release, which is the first of the complete sonatas of Anatoly Alexandrov, comprising fourteen sonatas in all, written over much of the composer's productive life. I don't really understand why this important composer of the Soviet Union would fall so dramatically into obscurity. Perhaps it was because he was a Soviet composer? In any case, he is quite a remarkable composer, particularly of piano music, because this was his chosen instrument and he was an acclaimed performer.

Alexandrov studied with Nikolai Zhilyayev, Sergei Taneyev and Sergei Vasilenko (theory), Alexander Ilyinsky (composition) and Konstantin Igumnov (pianoforte) and later went on to teach at the Moscow Conservatory, and taught Aram

'Technically and musically, Clarisse Teo is certainly up to the demands of the music ...'

Khachaturian and Samuil Feinberg, amongst others. He had a somewhat retiring personality and preferred to live a quiet life.

As well as being a very fine pianist, Singaporean Clarisse Teo also plays violin and viola and has invested much time and effort to write very comprehensive notes about the composer and each of the piano sonatas she presents over three CDs. This is laudable indeed, and shows what high regard she has for this composer.

As I said, the recordings are presented on three CDs and they appear in numerical order. The composer, though, tended to revise works, so some of the earlier ones appear in later versions.

The first three sonatas are in one-movement, the fourth is in three movements, as are most of the remaining sonatas, with the exception of No 5 (with the second movement being a theme and variations), and the final sonata, both of which are in two movements.

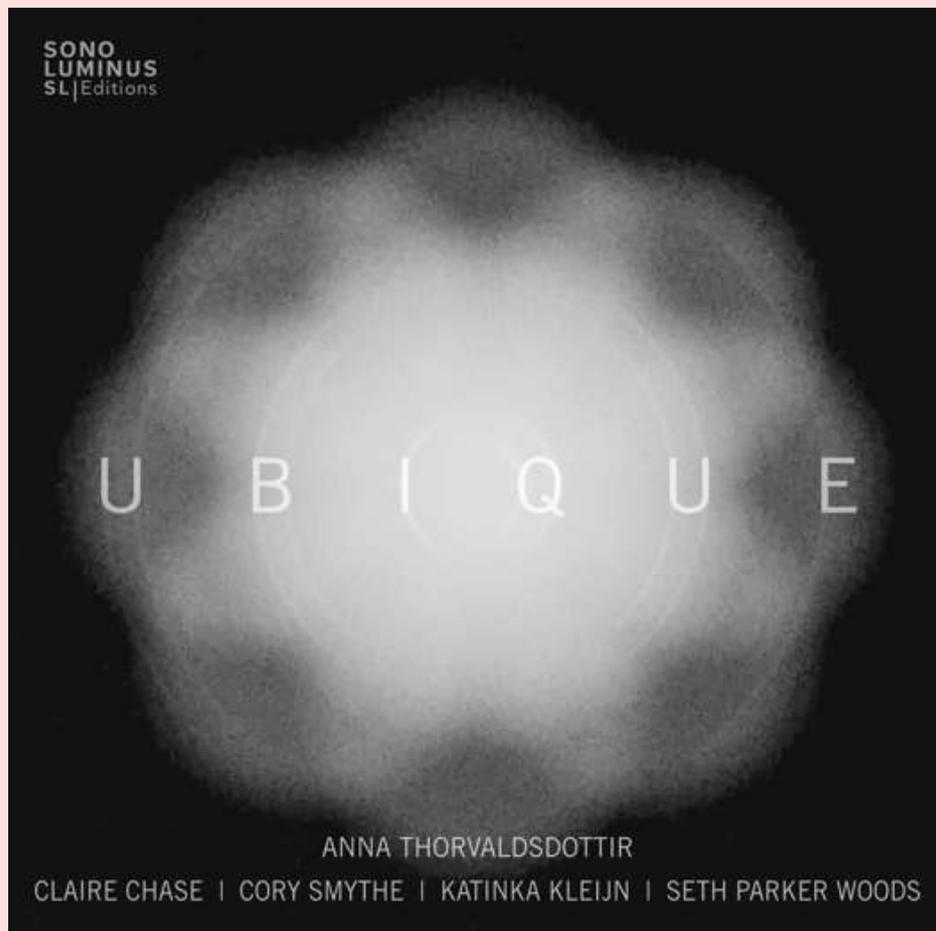
Alexandrov's main early influences were probably Rachmaninov, Scriabin and perhaps Nikolai Medtner, but his style did evolve and his student Samuil Feinberg also became a major influence. The early sonatas seem to owe much to Scriabin, those in his middle period would be harder to categorise - perhaps Medtner would be more of an influence - but he was a composer who charted his own course and while each sonata is consigned a key, and the music is quite tonal, chromaticism is also an important aspect of his music too.

I regard this as a very important release of a fine and sadly neglected composer. His piano music is very listenable, fresh sounding, and often impressively virtuosic, yet never in a cheap flashy sense, and three of the sonatas - 7, 9 and 12 - are recorded here for the very first time. Technically and musically, Clarisse Teo is certainly up to the demands of the music, the recording quality warm but clear, and if you are a lover of piano music, particularly of Eastern European composers, you are going to enjoy this release.

Geoff Pearce: I do not remember hearing anything before of this Icelandic composer, **Anna Thorvaldsdóttir**. I was attracted to the idea of listening and then writing this review because the composer has a fine reputation, has had works performed by many major orchestras and has been widely acclaimed. The composer's notes state that this work is conceived with the notion of being everywhere at the same time.

Ubique is forty-five minutes in duration and is written in eleven parts, for flutes, grand piano, two cellos and pre-constructed electronics. It was given its first performance in May 2023:

UBIQUE was commissioned for the tenth cycle of Claire Chase's Density 2036 project, a twenty-four-year initiative to create a new repertory for the flute leading up to the centennial of Edgard Varèse's groundbreaking 1936 flute solo, Density 21.5. Each year until 2036, Chase will commission, premiere, and record an adventurous new program of flute music.



'... at times the flute, and also the cello, sound almost like a human voice.'

This not the sort of album that I can give a part-by-part account of, but would urge listeners to keep an open mind and listen with a really good set of speakers or headphones. There are melodic fragments, drones, various sound effects and places where one can feel a contraction or an expansion of musical ideas. The lengths of the parts varies a great deal, the second one being the longest at ten and a half minutes, and the shortest part seven at thirty-seven seconds long.

There are some incredibly beautiful and evocative sections here, and at times the flute, and also the cello, sound almost like a human voice. I like the presentation on this disc where the eleven parts are presented individually and then the final track is where the whole work is performed.

The soundscape is varied and one is not bored, even in the longest part (No 2), and I do think that the emotional impact is quite startling, but you do need to hear the whole thing without distraction. The artists listed above are fantastic, especially Claire Chase, but it is an amazing collaboration by all parties.

[READ MORE](#)

Geoff also listens to chamber music by Ian Stephens on Divine Art, by Michel Merlet on MSR Classics, and to Bridge and Franck piano quintets, again on MSR Classics. [GEOFF PEARCE'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.

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CLASSICAL MUSIC NEWS — SIGNIFICANT ANNIVERSARIES



Malin Broman. Photo © Arne Hyckenberg

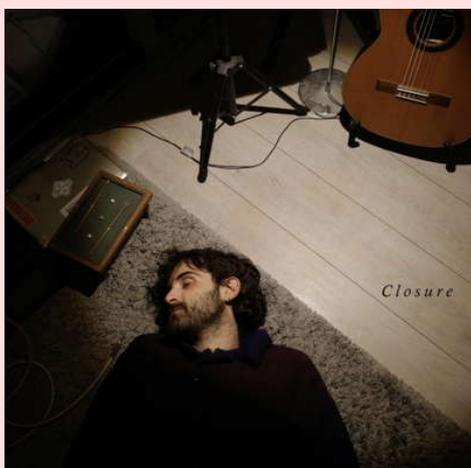
Swedish violinist **Malin Broman**, who celebrates her fiftieth birthday in May this year, has been appointed musical director of The Nordic Chamber Orchestra. Her three-year tenure will commence with the 2025-26 season.

Five composers are creating new work for the Yamaha Disklavier - for the first time, the Conlon Collective and the Muziekgebouw in Amsterdam, Netherlands, are co-hosting a composition residency. For two weeks, five composers are working on new pieces for the Yamaha Disklavier, a computer-controlled piano with unique sound and texture capabilities. In a presentation at 4pm on Friday 7 March 2025 at Muziekgebouw Studio 1, the newly developed work can be heard for the first time. There is also room for reflection and discussion. The Conlon Collective is committed to new music for automatically playing instruments, with a special focus on the Disklavier. For this residency, Maud Peters, Christian Johannes and Robert Nettleship have been invited to work with the instrument for two weeks. From the Conlon Collective, Boris Bezemer and Daniel Schorno are participating. [READ MORE](#)



Conlon Collective/Muziekgebouw 2025 composition residency

Applications are now open for the all-new Shanghai International Musician Competition, and the deadline for applications is 31 March 2025. This new event is the brain child of Finnish-German pianist and conductor Ralf Gothóni, and aims to challenge pianists to demonstrate their versatility across four disciplines: solo performance, chamber music, lied accompaniment and conducting from the keyboard. [READ MORE](#)



Greek singer/songwriter Pericles Makris will be visiting London UK to perform a new orchestral arrangement of his song *Sunny Days (Closure)*. The event, 7.30pm on Saturday 29 March 2025 at Jacksons Lane Community Centre in Highgate, North London, is a memorial concert for computer science professor George Franklin Coulouris (who joined *Classical Music Daily* in 2023 to discuss **artificial intelligence and music**), and also features music by Beethoven and Brahms. Pericles Makris is a musician, based in Brussels, who spans his creations in various styles and genres, working together with friends to create works of personal emotional value. [READ MORE](#)

Pericles Makris: *Closure*

We recently used *Classical Music Daily's* database of musicians to generate a new series of pages called 'significant anniversary' pages, which can be viewed [here](#).

We also have an [article explaining more about this](#), and how you can view significant anniversaries for next year and subsequent years.

This year's significant anniversaries, in addition to Malin Broman, previously mentioned, include ninetieth birthdays of Arvo Pärt, Terry Riley and Aulis Sallinen, while Itzhak Perlman, Victoria Bond and Judith Lang Zaimont all reach the milestone of eighty, and those yet to become seventy in 2025 include Bob Chilcott, Nikolai Demidenko, Toshio Hosokawa and Ian Venables.

The classical music world is also celebrating some major anniversaries of those no longer with us ... Orlando Gibbons died four hundred years ago, Alessandro Scarlatti died three hundred years ago, Antonio Salieri died two hundred years ago, and Johann Strauss the Younger was born that same year. The big one, probably, as we don't know the exact date, is the five hundred years since the birth of Giovanni Pierluigi da Palestrina. [READ MORE](#)



Giovanni Pierluigi da Palestrina (circa 1525-1594)

RECENT CLASSICAL MUSIC OBITUARIES



From left to right: Simon Lindley, Ilkka Kuusisto, Vladimír Válek (photo © Tomáš Vodňanský / Czech Radio), Denis Wick, Maria Tipo, Edith Mathis (photo © 1992 EuroArts), Hans-Peter Lehmann (photo © 2010 Heiko Jacobs), Ana María Iriarte, Paul Plishka and Peter Schmidl

We mark the recent passing of many classical musicians, including English organist, composer, conductor and teacher Simon Lindley, Finnish broadcaster, composer, conductor, manager, organist and teacher Ilkka Kuusisto, Czech conductor Vladimír Válek, British trombonist Denis Wick, Italian pianist Maria Tipo, Swiss soprano Edith Mathis, German opera director Hans-Peter Lehmann, Spanish mezzo-soprano and teacher Ana María Iriarte, American bass Paul Plishka and Austrian clarinettist Peter Schmidl. [READ MORE](#)

CLASSICAL MUSIC WORD-SEARCH PUZZLE — BOUZOUKI

Canadian composer **Allan Rae**'s latest classical music word-search puzzle, *Bouzouki* has been published to keep you busy, if you have time.

The image on the right has been derived from a small section of this puzzle (which includes the word 'bouzouki'), superimposed over a picture of part of a bouzouki.

You'll find well over twenty of these puzzles linked from **Allan Rae's page**, and we're currently publishing one each month.



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