

Metzmacher riding high in the US



Peter Savory and Stephen Lumsden from Intermusica with Kurt Masur and the LPO's Serge Dorny

LPO & Masur in Athens

In March the London Philharmonic was resident at the Athens Megaron for a Beethoven project conceived and directed by the Orchestra's Music Director Kurt Masur. Four concerts were given in the state-of-the art hall - including symphonies 6,7 and 9 - the last featuring soloists including Sergei Leiferkus and Katerina Karnéus, as well as the Greek Radio Chorus. Capacity audiences greeted the Orchestra and Masur with an extraordinary reception. Many had queued for hours to secure tickets, the concerts having been officially sold out for many months. Plans are underway for a return visit by the orchestra to Athens in the season 2003/04.

German conductor **Ingo Metzmacher** reached a pinnacle of achievement in the United States earlier this year.

Following on from a remarkable week at the San Francisco Symphony Orchestra in January, he returned to the US in February for an impressive three-week run of engagements that included debuts with the Chicago Symphony and New York Philharmonic as well as a return to the Boston Symphony where he is appearing in three consecutive seasons. All three appearances garnered an extraordinary response from the orchestras, public and critics confirming Metzmacher's rise as one of the most exciting conductors on the world scene.

In typically wide-ranging programmes, Metzmacher's three appearances included works by Haydn, Mozart, Beethoven, Strauss, Stravinsky, Messiaen, Ives and Hartmann. His Mozart and Beethoven performances were singled-out for special praise; "*a classicist's dream*" (New York Times), "*admirably organized readings*" (Chicago Tribune), "*fresh and engaging*" (Boston Globe). Ives, one of Metzmacher's passions, was performed in both Chicago and Boston; "*Metzmacher and the orchestra set every sonic strand in clear, sharp perspective*" (Chicago Tribune) and Hartmann, played in Chicago and New York, received astonishing attention in the run-up to the concerts and in the concert reviews; "*Metzmacher clearly feels Hartmann's music in his bones*" (Classics Today), and "*Metzmacher... drew a performance from the Philharmonic players that tapped the intensity of Hartmann's work*" (New York Times).

In his London Symphony debut earlier in the season, Metzmacher scored another great success with the critics:- "*the final catharsis was terrific*" (Financial Times on Stravinsky's *Rite of Spring*). Back in Hamburg where he is General Music Director of the Opera and Philharmonic Orchestra, he has new productions this spring of *Katya Kabanova* and, with Peter Konwitschny, Strauss' seminal work *Der Rosenkavalier*.

Intermusica
News

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Intermusica News

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Intermusica in Vienna IAMA Conference Special

Intermusica artists and projects enjoy extensive exposure in Vienna. Current highlights include conductor **INGO METZMACHER** who appears regularly with the Vienna Symphony Orchestra at both the Konzerthaus and the Musikverein and in 2003 makes a major debut with the Vienna Philharmonic Orchestra. Another artist collaborating with the Vienna Philharmonic Orchestra (and many other Viennese institutions) is composer **HK GRUBER** who in the year of his 60th birthday fulfils a life-long wish to write a new work for that orchestra (to be conducted at its premiere in January 2003 by Sir Simon Rattle). **CLAUS PETER FLOR** has a long-standing and successful relationship with the Vienna Symphony and returns to them again at the Musikverein in 2004. He has also toured with them to Japan (both the Vienna Symphony and the Vienna Radio Symphony have visited Japan through Intermusica's touring department). **RICHARD HICKOX** has appeared on several occasions in Vienna with various orchestras including at the Easter Festival and can look forward later this year to his debut at the Vienna State Opera. Pianists **RICHARD GOODE** and **ANDREAS HAEFELIGER** have both had recent triumphs in recital at the Konzerthaus (for which they have received immediate reinventions) and with orchestras in both halls. **LEONIDAS KAVAKOS** will be a regular performer in Vienna in his new role as Principal Guest Artist of the Camerata Salzburg and also makes his debut with the Vienna Symphony in 2003 at the Musikverein. **MIDORI** gives her first Vienna recital for more than 10 years in October 2002. Orchestras coming to Vienna with Intermusica include the Rotterdam Philharmonic with Gergiev and two concerts of the Hamburg Philharmonic Orchestra under Ingo Metzmacher in 2003 as part of a ten-concert European tour.

FOR IMMEDIATE RELEASE

Claus Peter Flor to continue as Principal Guest Conductor of the Dallas Symphony Orchestra

NEW AGREEMENT EXTENDS CONTRACT THROUGH 2005
Dallas -The Dallas Symphony Association is pleased to announce that Claus Peter Flor has agreed to continue as Principal Guest Conductor through the 2004-2005 season. Flor was named to the post in June 1999 and has since led many memorable performances of music by the Viennese masters including Mozart, Haydn and Beethoven, as well as a variety of other composers. His new contract runs through May 31 2005, and will require him to conduct three weeks of classical subscription concerts each season.

Dallas Symphony Orchestra President Dr Eugene Bonelli says, "The Dallas Symphony is delighted to announce the

reappointment of Claus Peter Flor as Principal Guest Conductor. He has added an important artistic dimension to the performances of the orchestra and he is highly regarded by our audiences. This reappointment ensures that we will continue to have the benefit of his particular repertory and musical insights as the orchestra charts its artistic future."

Flor says, "I am honored to be invited to continue my relationship with the Dallas Symphony Orchestra. It has been my pleasure over the past seasons to establish a wonderful relationship with both the orchestra and the audience here in Dallas. I look forward to sharing exciting concert experiences in seasons to come."



Composer? Conductor? Chansonnier? **HK Gruber** celebrated the many facets of his creativity with two major appearances at Carnegie Hall in March this year.

HK Gruber brings pandemonium to Carnegie Hall

New York audiences were given a fascinating introduction to HK Gruber's work and influences in a composer-feature concert as part of Carnegie Hall's Making Music series. Gruber introduced and conducted the all-Gruber programme, which included his early *Six Episodes for Piano* and the New York premiere of his *Cello Concerto*. The following night, joined by the Philadelphia Orchestra and Sir Simon Rattle, he performed his best-known work *Frankenstein!!* which has received more than 1,000 performances since its premiere almost 25 years ago (also conducted by Rattle). Gruber's extraordinary work brings together musical influences from across the twentieth century, combining twelve-tone techniques, cabaret, folk-song, neo-classicism, a battery of percussion, paper bags and much more. Gruber took centre-stage at Carnegie Hall, revelling in the unique role of "Chansonnier" which combines singing-speaking, playing toy instruments and a good dose of madness and mayhem.

Gruber is now enjoying a phenomenal level of visibility in North America, with the US and Canadian premieres earlier this year of his trumpet concerto *Aerial* with the Los Angeles Philharmonic and Toronto Symphony Orchestra, performances of *Frankenstein!!* with the Seattle Symphony, and in July the Aspen Music Festival's staging of his opera *Gloria von Jaxtberg*. Next season, Gruber will conduct the Los Angeles Philharmonic New Music Group and St Paul Chamber Orchestra and will perform *Frankenstein!!* with the Cleveland Orchestra and Vancouver Symphony.

Refined Ehnes impresses London

Following **James Ehnes's** double nomination for the best Classical Album in the Juno Awards 2002 for his recordings of Bruch's First and Third Violin Concerti with Orchestra Symphonique de Montreal/Charles Dutoit and French Showpieces with Orchestra Symphonique de Quebec/Yoav Talmi, Ehnes has recently been announced as the winner for his recording of the Bruch. Ehnes already holds one Juno award, Best Solo Classical Album 2001, for his recording of Bach's Partitas and Sonatas for Solo Violin on Analekta, the recording for which he also won the 2002 Cannes Classical Award for Young Artist of the Year. In March Ehnes performed Mozart's rarely heard Second Violin Concerto with Sir Andrew Davies and

the BBC Symphony Orchestra in London: "The playing was both cultivated and genial, using a violin tone of rare beauty to find in the music its delicacy, rhythmic vitality and refinement of shaping. There is ease and grace to his playing, but it is underpinned by mature insights" (The Daily Telegraph, March 2002). He returns to London for his UK recital debut at the City of London Festival on 27 June 2002.



Kavakos brings joy to Salzburg

In November **Leonidas Kavakos** gave his first concerts with the Camerata Salzburg as their newly appointed Principal Guest Artist; in this programme Kavakos performed as soloist in Mozart's Violin Concerto No 5 and Beethoven's Second Romance and then as director in Schubert's Fifth Symphony.

These concerts, part of their abonement series, were hugely successful and were followed soon after by a performance in January in the Mozartwoche in Salzburg. The January concert received rave reviews: *"as a conductor, he [Kavakos] seems, now and then, to follow in the footsteps of Sándor Végh (founder and former musical director of the orchestra): inspiring the players with his animated gestures rather than simply beating time"* (Salzburg Nachrichten). These concerts marked the start of what should prove to be an extremely exciting relationship – future plans for the orchestra and Kavakos include major European tours as well as regular performances in Salzburg and Vienna.

In the autumn, Kavakos performed again with the BBC Symphony Orchestra and Leonard Slatkin in London and Macau. The London performance of the Korngold concerto was much admired: *"Kavakos was right there with his soaring delivery of the main theme, and his languorous unfolding of the first movement's easygoing lyricism"* (The Times, 31 Oct 01). Later in the year, Kavakos returned to London for two performances of Beethoven's Triple Concerto with the London Symphony Orchestra with Ingo Metzmacher conducting, and Steven Isserlis and Stephen Hough as his fellow soloists.

Other highlights of early 2002 include memorable performances with the Gothenburg Symphony Orchestra and Neemi Järvi of Szymanowski's Second Violin Concerto, and also his debut with the Orchestre de Paris with Paganini's Second Violin Concerto.

Percussionist strikes out

Colin Currie has been bringing youth, vibrancy and energy to concert halls around the world with performances of percussion concerti by James MacMillan, Christopher Rouse, HK Gruber and Michael Daugherty.

In the US he was soloist with the Dallas Symphony earlier this season and will play two programmes with the Minnesota Orchestra in a British-themed festival in July, as well as making his New York debut in May at the Lincoln Center. In Europe Currie has performed recently with the MDR Orchester Leipzig, BBC Symphony Orchestra and next month appears with the Deutsche Oper Berlin, Bournemouth Symphony and Scottish Chamber Orchestra. He looks forward to his debut later this year with the Royal Concertgebouw Orchestra in Amsterdam.

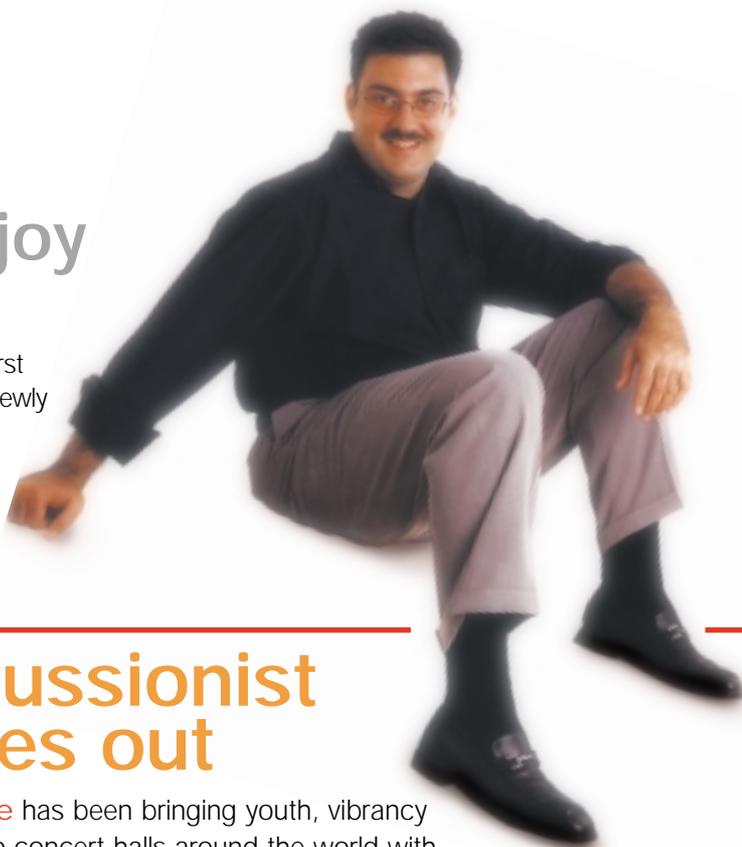
In April, Currie gave the world premiere of a stunning new work *Snowblind* for percussion and strings by up-coming young British composer Joe Duddell, in Edinburgh, Glasgow and across Scotland with the BT Scottish Ensemble and broadcast by BBC Radio 3.

Globe-trotting MacMillan

James MacMillan has been conducting his own music and more in concerts across Europe and Australia.

Earlier this season James MacMillan conducted the Sydney Symphony and West Australian Symphony Orchestras, including world premieres by Australian composers Brett Dean and Mary Finsterer. In the Netherlands he conducted the Residentie Orkest and two programmes with the Rotterdam Philharmonic, combining his own works with music by composers such as Britten, Mendelssohn, Torke and Maxwell-Davies. In the UK, he conducts the world premiere of the Royal Ballet's choreography of his *Tryst* at the Royal Opera House and continues in his role of Composer-Conductor of the BBC Philharmonic, with whom he recently recorded his *Magnificat* for Chandos, and works with the Britten Sinfonia and Birmingham Contemporary Music Group.

MacMillan continues to be one of the most frequently performed composers of our day, and his music is programmed by major orchestras around the world. Looking ahead, he is writing new orchestral works for the Los Angeles Philharmonic, London Symphony Orchestra, Minnesota Orchestra, NHK Symphony and BBC Philharmonic.



Goode on the move

Richard Goode embarked on a major tour of German cities in January this year, performing Mozart's Piano Concerto K466 with the Academy of St Martin in the Fields and Sir Neville Marriner.

The tour included concerts in Munich, Vienna, Frankfurt and Cologne and immediately afterwards Goode gave a stunning recital in the Berlin Philharmonie as part of the Berlin Philharmonic's series Klavier um Vier. Goode has been giving masterful and compelling recitals wherever he plays including recently at the Vienna Konzerthaus, London's Barbican, in Lisbon and Brussels. Richard Goode is also performing with orchestras at the highest level on both sides of the Atlantic, including the New York Philharmonic and Boston Symphony Orchestras. He has a five-concert residency at this year's Edinburgh Festival.

Haefliger at the summit

Andreas Haefliger continues to be invited by major orchestras and conductors around the world.

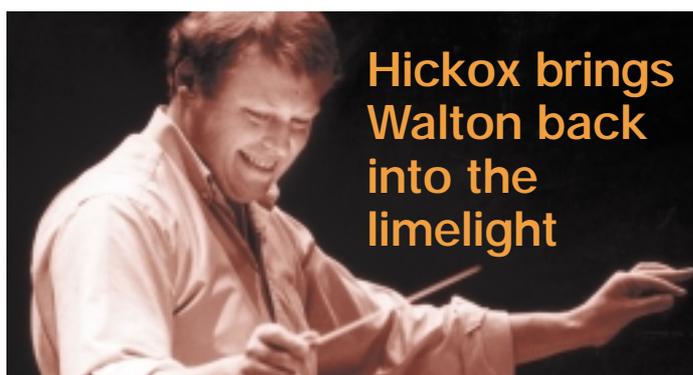
Over recent months Haefliger has enjoyed successes with the Chicago Symphony, Boston Symphony, Munich Philharmonic, NDR Symphony Orchestra, St Paul Chamber Orchestra, Danish National Radio Orchestra and BBC Philharmonic. He gave the world premiere in March of a new concerto for piano and flute by Michael Colgrass, specially commissioned by the Boston Symphony Orchestra for Haefliger and his distinguished flautist wife Marina Piccinini. Haefliger looks forward to performances of Messiaen's massive Turangalila Symphony with the Milwaukee Symphony Orchestra in June, and his Salzburg Festival debut this summer with the Camerata Salzburg.

Skrowaczewski back in Japan

Stanislaw Skrowaczewski's close relationship with the NHK Symphony Orchestra continues to be a great success.

In April he conducted the orchestra in seven concerts, in NHK Hall, Suntory Hall and in Nagoya. The three programmes included Bruckner's fourth and ninth symphonies, as well as his own *Concerto for Orchestra*, an arrangement for strings of Bruckner's Adagio from the String Quintet, and Szymanowski's Second Violin Concerto.

In January this year Skrowaczewski was awarded the Cannes 2002 Prize for Best 18th/19th-Century Orchestral Recording for his complete Bruckner Symphony cycle with the Saarländischer Rundfunk Orchester. With the same orchestra he has also recently recorded three of his own compositions for Albany Records, which came out earlier this year (see Record Shelf for details).



Hickox brings Walton back into the limelight

This year Richard Hickox won two Gramophone Awards (Best Orchestral and Record of the Year) for his recording with the London Symphony Orchestra of Vaughan Williams' Symphony No.2 – in the original version, featuring around 20 minutes of ravishingly beautiful additional material. Flushed with success, he went on to spearhead a major Walton retrospective with the Philharmonia at the Royal Festival Hall performing all the major orchestral works, plus his one-act opera *The Bear* (with the City of London Sinfonia) – all broadcast by BBC Radio 3 – and culminating in a semi-staged performance of *Troilus and Cressida*. His engagements abroad since January have taken him from the Seattle Symphony to the Sydney Opera House (for *Lady Macbeth of the Mtensk District*) via the Hamburg Philharmonic, and in April he made his first international tour as Principal Conductor with the BBC National Orchestra of Wales to major German venues including the Frankfurt Alte Oper.

CLAUS PETER FLOR

"A great performance is not necessarily the one we expect, but one that drills the music right into us. This was a stirring performance, and a great one."

Mozart: Requiem – Dallas Symphony Orchestra (The Dallas Morning News, 16 November 2001)

MARIN ALSOP

"Alsop already seems to have this audience eating out of her hand. To judge from their performance, the orchestra already seem to have established a fine rapport with her, too."

Bournemouth Symphony Orchestra (The Guardian, 18 January 2002)

RICHARD HICKOX

"Never before had I been so convinced of the urgent necessity of every bar, every note. In Hickox's masterly performance with the Philharmonia, the cumulative rhythmic tension of the first movement was built and sustained by a shrewd understanding of the music's shifting points of gravity."

Walton: First Symphony – Philharmonia Orchestra (The Times, 2 March 2002)

MATTHIAS BAMERT

"Bamert may not be a barnstorming Beethovenian, but his account of the Fifth Symphony was unusually interesting. This is hardly the most loveable of Beethoven's symphonies, and perhaps its cause is not helped by the fact that so few performances of it are truly ear-opening. But Bamert got much closer to the work's idealism than many more glamorous conductors."

Beethoven: Fifth Symphony – Philharmonia Orchestra (The Times, 18 March 2002)

CHILINGIRIAN STRING QUARTET

"The Chilingirian Quartet's interpretation, first-rate in its intonation of accidentals, harmonic proportions, rhythmic phrasing and dynamic nuances, does full justice to these superb scores."

Recording Chausson and D'Indy (Répertoire, January 2002)

PAUL MCCREESH

"The challenging nature of McCreesh's approach is such that the *St Matthew Passion* recording he's due to make for DG after Easter is already one of the most hotly anticipated Baroque discs."

BBC Music Magazine, March 2002

STANISLAW SKROWACZEWSKI

"Conducting without a score, he never hurried, but he wrestled an intensity from the orchestra that few conductors ever manage."

Bruckner: Seventh Symphony – National Symphony Orchestra (Washington Post, 2 November 2001)

LOUIS LORTIE

"A highpoint of the evening was without a doubt the Ravel G Major Concerto. Louis Lortie executed the virtuosic brilliance and rhythmic vitality of the outer movements with astounding lightness and an enticing subtlety of touch. The slow movement was wonderfully expressive, as was the piano's long opening monologue and the ensuing dialogue with the woodwind."

Ravel: Piano Concerto in G – Dresdener Staatskapelle (Dresdener Neueste Nachrichten, 24 December 2001)

COLIN CURRIE

"This world premiere performance was stunningly well-played, both by the irrepressible Currie and the Ensemble."

Duddell: Snowblind – BT Scottish Ensemble (The Herald, 5 April 2002)

BBC National Orchestra of Wales

Richard Hickox continues to provide inspirational leadership to the **BBC National Orchestra of Wales**. Following their much acclaimed UK tour in November last year with baritone Bryn Terfel, they have just returned triumphant from Germany where they gave six concerts, including performances in Frankfurt, Düsseldorf and Stuttgart. To packed houses night after night, Hickox and his award-winning orchestra presented a rich variety of central-European Romantic masterpieces, with soloists Viviane Hagner and Daniel Hope.

The **London Symphony Chorus** won two Grammy awards for their performance in the LSO's recording of Berlioz's *Les Troyens*. In the last few months they have given concerts with **Pappano**, **Hickox** and **Alsop**, and toured in Italy and Greece. A busy summer includes four concerts at the BBC Proms!



Midsummer baroque feast

Intermusica has put together three major projects in the coming months with the world's finest period instrument orchestras. Following on from their success at the Edinburgh International Festival last year, the **Freiburg Baroque Orchestra** come to London in June. Conducted by Ivor Bolton they will present a concert version of *Zaide*, as part of the Lufthansa Baroque Festival. **The Academy of Ancient Music**, another regular Intermusica partner, travel to Turkey for the International Istanbul Music Festival where they perform Mozart and Haydn under the baton of their founder and director **Christopher Hogwood**. And to complete a month rich in baroque delights, the **Venice Baroque Orchestra** with their director **Andrea Marcon**, riding high on the success of their award-winning recordings for Sony, make their long-awaited Spanish debut with a performance in Madrid in the stunning surroundings of the Palacio de Aranjuez. The Orchestra, with soloist **Giuliano Carmignola** (pictured above), also travel to Jerusalem for their debut at the **Israel Festival**. Looking further ahead, the **Venice Baroque Orchestra** have other major debuts to look forward to in August when they will perform at the BBC Proms and at the Concertgebouw, Amsterdam, again with **Giuliano Carmignola**.

Camerata Salzburg

The elegant city of Salzburg was much in evidence in Birmingham in February with the **Camerata Salzburg's** residence at Symphony Hall. Entitled Mozart-Haydn: Three Glorious Years, the series of orchestral and chamber concerts focused on the extraordinarily creative output of Mozart and Haydn in the years 1784-1786. With **Howard Shelley** as soloist/director, the collaboration was a resounding success, with critics praising the *"beautifully balanced accounts... which held the audience spellbound"*.

Summer preview



The **BBC Symphony Orchestra** appear at the **Lucerne Festival** in two concerts – one with their Chief Conductor **Leonard Slatkin** and the other with

Pierre Boulez. The **BBC Singers** also appear with Boulez and stay on in Lucerne for a further concert with Ensemble Intercontemporain.

The **BBC Philharmonic** perform in Germany at both the Rheingau and MDR Musiksommer festivals with Intermusica artists **Gilbert Varga** and **Ewa Kupiec**. Elsewhere in

Germany, the **Basque National Orchestra** give two concerts at the Schleswig-Holstein Festival, with their Music Director **Gilbert Varga** and violinist **Leonidas Kavakos**.

Paul McCreech & the **Gabrieli Consort & Players** make their debut at the Lincoln Center's Mostly Mozart Festival in New York, with a performance of Handel's early oratorio *Esther*.

European voices

Intermusica is now the world exclusive manager of **Simon Halsey's** extraordinary choir, **European Voices**. Formed for close collaboration with Sir Simon Rattle, the choir has had some notable achievements in the past, including plaudits for its performance of *Parsifal* at the Proms a couple of seasons ago. Later this month the choir will give three performances of the *St John Passion*, in Paris and London, with the Orchestra of the Age of Enlightenment and **Rattle**. Future plans include Bernstein's *Wonderful Town* in Berlin, and *Idomeneo* in Berlin and Lucerne.



NDR goes Swiss

As this newsletter goes to press the **NDR Orchestra** and **Christoph Eschenbach** are setting off for a tour of Switzerland, including concerts in Zurich and Geneva. Soloist on the tour is the Chinese pianist **Lang Lang**, who will play Tchaikovsky, and the programme also includes an NDR commission - *Spiegel und Fluss* by Wolfgang Rihm.



Russian National Orchestra



The **Russian National Orchestra** recently visited Athens and gave wonderful performances of Tchaikovsky, Scriabin and Taneyev under the direction of **Mikhail Pletnev**. Future plans with Intermusica include a tour of the Far East.

Spanish Fiesta

In the next few months two major symphony orchestras visit Spain under the auspices of Intermusica. **Ingo Metzmacher** and his **Hamburg Philharmonic Orchestra** give concerts in May in Madrid and Barcelona. The programme includes music of Ives, Varèse and Beethoven, and **Hélène Grimaud** will be soloist in



Ravel's Piano Concerto. In early July the **Royal Philharmonic Orchestra** returns to Spain to give the closing concerts of Spain's foremost festival - Granada. Under the leadership of **Daniele Gatti** this Orchestra goes from strength to strength and is receiving invitations from important festivals around the world. Programmes in Granada will include Mahler's Fifth Symphony, Stravinsky's *Firebird Suite*, Brahms' Violin Concerto with Julian Rachlin and music from Wagner's *Götterdämmerung*.



THIERRY FISCHER's UK guesting this spring has included: BBC National Orchestra of Wales, Hallé Orchestra and the Northern Sinfonia. This summer he conducts *Pierrot Lunaire* with Anja Silja in Geneva and gives the premiere of a new double concerto for trumpet and trombone by Christian Lindberg (soloists: Håkan Hardenberger and the composer himself) at the Sion Festival. He also has a three-week tour with the

Australian Chamber Orchestra, including concerts in Sydney and Melbourne. His latest CD releases are with the Ulster orchestra on Hyperion (Saint-Saëns, Francaix) and with NDR Hannover on Berlin Classics.

MATTHIAS BAMERT gives his first London appearance as Associate Guest Conductor of the Royal Philharmonic Orchestra on 1 June in the Royal Festival Hall, taking the programme on to Glasgow and Edinburgh. His guest appearances this spring included the Hamburg Philharmonic, MDR Leipzig, Helsinki Philharmonic, Toronto and Houston symphonies; and in March he replaced an indisposed Sawallisch in the Philharmonia's Beethoven cycle in London with Murray Perahia as soloist.



At the start of the season, world-renowned violinist **MIDORI** was awarded the prestigious 2001 Avery Fisher Prize. At an awards ceremony in the Lincoln Center in New York, Nathan Leventhal, the Chairman of the Avery Fisher Artist Program stated: "*The Avery Fisher Prize stands for unparalleled excellence and Midori embraces that excellence both in her prodigious musical accomplishments, as well as in her vision for children*

through Midori & Friends." She was later awarded the title of Instrumentalist of the Year 2002 by Musical America. Midori's next European recital tour will be in August including the Salzburg Festival, preceded by a visit to Germany in June to record Bruch's First Violin Concerto with the Berlin Philharmonic and Mariss Jansons.

The Netherlands Radio Choir have announced **SIMON HALSEY** as Chief Conductor starting next season. Halsey, who is also Chief Conductor of the Berlin Radio Choir and City of Birmingham Symphony Chorus, is currently Chief Guest Conductor of the Netherlands choir and in March took them to Milan for performances of Bach's *St Matthew Passion* with Riccardo Chailly and the Orchestra Sinfonica di Milano Giuseppe Verdi. Earlier this year at the Salzburg Easter Festival Halsey brought together the Prague Philharmonic Choir, Arnold Schoenberg Choir and Tölzer Knabenchor for performances of Wagner's *Parsifal* with the Berlin Philharmonic and Claudio Abbado, to celebrate Abbado's last season as artistic director of the festival.



MARIN ALSOP gave us a taste of things to come when she returned to the Bournemouth Symphony for two programmes as Principal Conductor Designate this Spring (Bartok, Hindemith, Tchaikovsky). She also conducted the London Symphony Orchestra's Walton Centenary Concert in the Barbican and the London Philharmonic in the Royal Festival Hall, gave a Michael Torke premiere in Glasgow and sat on the jury of the BBC

Young Musician Conductor Finals.

Earlier this year **GILBERT VARGA** made two spectacular debuts in the US with the Minnesota Orchestra and St Paul Chamber Orchestra. In Minneapolis, he was joined by Radu Lupu in a programme of Mozart and Bartók and in St Paul his programme included Kodaly's *Dances from Galanta* and Bruch's First Violin Concerto with Leila Josefowicz as soloist, as well as works by Rossini, Respighi and Schoenfield.



A regular performer in the major German cities, **EWA KUPIEC** appeared in recital at the Berlin Philharmonie in March as part of their prestigious Klavier um Vier series, with a powerful programme: Chopin's Second Sonata, Liszt's *Funerailles* and Janacek's *On the Overgrown Path*. This performance was met with great praise from the German press: "*In her spacious phrasing she created blooming, confident songs from shy*

stirrings. Once again, Ewa Kupiec rose above the mournful and developed the finale like a powerful storm... It was hard to imagine that there was any space left for more mourning, yet Ewa Kupiec performed with aplomb Liszt's 'Funerailles', whose extrovert pathos overshadows Chopin's burial visions... Ewa Kupiec wove silken carpets of sound out of Janacek's simple configurations and over these she laid the full-voiced Moravian songs. She also knew to keep the tension going up until the final note..." (Der Tagespiegel, March 2002).

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Record Shelf

A selection of recent releases by our artists:

**THIERRY FISCHER/
HYPERION/FRANCAIX/
ULSTER ORCHESTRA**

"With winning performances of novel repertoire, this disc augurs well for Thierry Fischer's new partnership with the Ulster Orchestra" (Observer) - their first release on Hyperion in a series of French repertoire.



**CHOIR OF KING'S COLLEGE,
CAMBRIDGE/EMI/VIVALDI**

King's most recent release on the EMI label of Vivaldi's *Gloria* is their third collaboration with the Cambridge based Academy of Ancient Music. Vivaldi's masterpiece is given a fresh and uplifting performance by one of the leading collegiate choirs under the direction of Stephen Cleobury.



**CHILINGIRIAN QUARTET/
CHANDOS/MCEWEN**

The Chilingirians are recording ten of JB McEwen's 19 quartets, and this is the first in the series to be released. McEwen was a Scottish composer writing in the first half of the 20th century in a particularly Scottish idiom but with echoes of Vaughan Williams, also strongly influenced by Debussy and Ravel. Ravishing music, it deserves to be rediscovered and this series by such distinguished champions should put him back on the map.



**GILBERT VARGA/CLAVES RECORDS/
ORQUESTA SINFONICA DE EUSKADI**

As Music Director of the Orquesta Sinfonica de Euskadi, Varga recently recorded disc of Ravel works with the pianist Joaquin Alchucharro. This was reviewed in Gramophone Magazine as "lively, characterful playing: The orchestra throughout the disc is prompt and lively, and for once you can hear at the very beginning of the Left-hand Concerto what the double bassoon notes are. Their very best playing comes in "Alborada", of a dry, nervous, springy humour".



**STANISLAW SKROWACZEWSKI/
SAARBRÜCKEN RADIO SYMPHONY
ORCHESTRA/ALBANY RECORDS**

Stanislaw Skrowaczewski conducts a disc of his own works featuring his *Passacaglia Immaginaria*, Chamber Concerto and Concerto for Clarinet in A and Orchestra, with the clarinetist Richard Stoltzman. This new recording shows Skrowaczewski continues to be as busy off, as he is on, the podium.



**JAMES EHNES/QUEBEC SYMPHONY
ORCHESTRA/ANALECTA**

Including works by Saint-Saëns, Milhaud, Chausson, Massenet and Berlioz, this recording has already received outstanding reviews in the British press: "Ehnes spins the folk and operatic influences with modest panache, able to coo sweetly yet dig in deeply with the bow when necessary... Ehnes revels in the vibrant rhythms and clashing "wrong-note" harmonies".



**EWA KUPIEC/MARINA PICCINIINI/
CLAVES RECORDS**

Ewa Kupiec has released a disc of Eastern European works for flute and piano with American flautist Marina Piccinini. It includes works by Taktakishvili, Schulhoff, Bartok, Dohnanyi and Martinů.

