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SOUNDS OF AMERICA



Bradyworks, VivaVoce and conductor Peter Schubert record Tim Brady's Symphony No 3, Atacama

rock and assorted contemporary techniques that vividly conjure the terrors in Letelier's texts. At the end of the fourth movement, 'Telegrama', a burst of machine-gun fire puts the narrative in jolting context.

Brady's 50-minute journey is relentless and affecting, especially as shaped with urgent commitment by the combined forces of VivaVoce and Bradyworks. The musicians, led by Peter Schubert, bring striking definition to the score's agitated evocations of a period, like the Holocaust, that Letelier and Brady won't allow the world to forget. **Donald Rosenberg**

Mazzoli

Song from the Uproar:

The Lives and Deaths of Isabelle Eberhardt

Abigail Fischer *mez* Isabelle Eberhardt

Celine Mogielnicki, Amelia Watkins *sops*

Kate Maroney *contr* **Tomas Cruz** *ten* **Peter Stewart** *bar*

NOW Ensemble / **Steven Osgood**

New Amsterdam © NWAMO42 (65' • DDD • T)



Mazzoli's opera based on the writings of Isabelle Eberhardt

The original cast recording of Missy Mazzoli's hour-long multimedia chamber opera

Song from the Uproar showcases a young composer working with the compelling material provided by the life and visually rich writings of Isabelle Eberhardt (1877-1904). An unconventional Swiss expat nomad, novelist, passionate romantic and spiritualist, Eberhardt travelled the North African desert on horseback, often dressed as a man. At the age of 27 she drowned in a flash flood.

Pulling together phrases and ideas from Eberhardt's journals, Mazzoli bonds with the emotionally charged words, dealing on different levels with the intertwined issues of being a woman and being free. The musical settings vary in their use of sound but all adopt a generally meditative pace to describe the death of her family, her arrival in Africa, falling in love, what the composer calls the 'elation of self-discovery', and death. The performances by the NOW Ensemble, mezzo-soprano Abigail Fischer and five vocalists are authoritative; each of the 15 tracks starts up at once into its own pace and mood. In 'I have arrived', a gently piping flute seduces an instrumental-electronic array; in '100 names for God', Mazzoli dazzles with babble. There's a honky-tonk Broadway hit; and an insistent, haunted finale immerses the listener in the poet's death. New

Amsterdam Records has also released a limited-edition version with a hand-printed cover that folds out into a poster designed by film-maker Stephen S Taylor, who collaborated with Mazzoli and director Gia Forakis to produce the world premiere in 2012.

Laurence Vitte

'American Classics'

Barber Piano Sonata, Op 26 Copland

Piano Variations Griffes Roman Sketches, Op 7

B Weber Fantasia (Variations), Op 25

Lori Sims *pf*

TwoPianists © TP1039152 (63' • DDD)



Staple US piano works from Western Michigan professor

The superb musicianship and flexible virtuosity Lori Sims reveals both in recital and in her off-the-cuff masterclass keyboard demonstrations manifest themselves throughout this release. She captures the Copland Variations' stark and stern idiom with wide dynamic contrasts and strong rhythmic focus. These qualities also are apparent in Ben Weber's Fantasia, although the variation with rapid two-note phrases

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