



One to remember:
contralto Kathleen
Ferrier in 1947

so worth listening to – even better than I remembered. I rediscovered her way of using her sound to go through the lines and words – her German diction is absolutely fantastic. She is an idol.

And also...

I enjoy **hiking** and this summer I spent a week of vacation up in the East Tyrol, close to the highest mountain in Austria. I used to live in the archipelago of Lofoten in Northern Norway, which is famous for its mountains and beauty, whereas now I live in Oslo. Being in the mountains, with the flowers, the air and the streams – just like in *The Sound of Music* – connects a lot with being an artist, for me.

Marianne Beate Kielland's Sibelius Orchestral Songs is out on Lawo Classics on 23 September

Joby Burgess Percussionist



I love opera. Recently, I went to Glyndebourne to see **Puccini's** *La bohème*, with Gabriella Reyes as Mimì, and the

production was simply incredible. The set and costumes were very monochrome, with every shade of grey, and they had the tenor Christopher Lemmings cast as a silent Death – thin, gaunt and wearing a tall Victorian hat and long overcoat – who moves ever closer to Mimì throughout the entire production. It brought a truly dark and sinister edge to it.

Eddie Henderson's *Mahal* is a supercool album, and perfect for the hot, dry summer days we've been having recently. It's on that jazz-funk tip leading into the disco era, and the band on it is simply fantastic. I grew up listening to Herbie Hancock's *Head Hunters*, and this album has quite a few of the same players, but it's expanded so there are about ten or eleven of them. It's upbeat, beautiful and perfect for either driving or for lounging around the pool.

The British rapper **Little Simz's** fourth album, *Sometimes I Might be Introvert*, was released

Music to my ears

What the classical world has been listening to this month

Marianne Beate Kielland

Mezzo-soprano



I have recently discovered **Bernstein's** last major composition, which is for two singers and

orchestra or piano, called *Arias and Barcarolles*. It's a great discovery, but amazing I didn't know it before. He composes music with so much meaning, describing many parts of life. And this piece has so many different styles: it crosses over to cabaret and almost jazz, as well as contemporary music and melodic tunes. I've been listening to a recording by baritone Christian Immler and mezzo Anna Stéphany, and they are just great.

I listen to a lot of vocal music. There's a Latvian Radio Choir recording of the Ukrainian

composer **Valentin Silvestrov** called *To Thee We Sing*, and it's so atmospheric. In a way it sounds as if it's sent from heaven – it's not earthly. When I want to relax or take my mind away from my work, it's a great recording just to

Silvestrov's music is so atmospheric – it sounds as if it's been sent from heaven

space out to. It's the most beautiful recording I know.

I'm a big fan of the contralto **Kathleen Ferrier**, and I have just rediscovered her voice. I don't listen much to the music I work with in general as I try to find my own way, but lately I listened to her performing a couple of songs of Schubert I was going to sing. She's

READER CHOICE

Brian McGuire Hove

Though I expect the British weather will have returned to raincoats-and-boots by the time this issue of *BBC Music Magazine* is published, I am currently sitting in 30-plus temperatures and enjoying the sunny sounds of **Canteloube's** *Chants d'Auvergne*. Though most people are familiar with the famous 'Baïlèro', Canteloube works his folksy, seductive magic through the whole set. And no-one is more charming in this work than my favourite soprano, the late, great Victoria de los Angeles.

late last year and has just been nominated for the Mercury Music Prize. It is produced by the brilliant Inflo, who comes from an R&B background and has this incredible ear for what he wants in terms of colour and little bits of reference. The album is like a long journey, with some longer tracks and very short tracks that are almost like orchestral interludes, and it is all beautifully woven together.

And also...

I often like to read novels in the setting where the story takes place. And so, while I've been



Summer sounds: Eddie Henderson in 1979

in the south of France, I've been reading **F Scott Fitzgerald's** *Tender is the night*. It's the most gorgeous story of tortured love and reminiscing about all those places on the French Riviera. It's a beautiful read and not too heavy, and went perfectly with a chilled French white.

Joby Burgess's 'Percussionist's Songbook' is out on Signum on 30 September

Jodie Devos Soprano



I've been listening to an album called *Violetta y el Jazz* by **Emiliano González Toro**. He's a great tenor and works a

lot in Baroque music, but he also does crossover projects with Thomas Enhco – who does all the arrangements and plays the piano. So that has been a great album for me to discover. Most of the time I listen to non-classical music; I grew up with rock and pop, and classical music came to me late in my life.

Ben Mazué is a great French singer and I've been listening to a lot of his music, especially an album called *Paradis*. He's written for other musicians in France; he's

CRITIC'S CHOICE



Tony Coombs Lisburn

I really enjoyed Mervyn Cooke's survey of Brazilian music (September), but can I also request a mention for the jazz singer **Luciana Souza**? Though her album *The Book of Longing* – soulful settings of poems by Christina Rossetti, Emily Dickinson et al – rightly enjoyed a lot of acclaim in 2018, I think she's at her best on her 'home patch' in 2002's *Brazilian Duos*. Non-Portuguese speakers like me may want to have the words to hand, but even if you don't, the incredible vocal work in these songs is amazing. And above all, she and the three guitarists who accompany her seem to be having great fun!

more a lyricist, but he can also sing. It's a bit like rap, but we call it 'slam' in France – actually, it's more like recitative in classical music in that you have the music and he speaks the text. He creates beautiful texts about love; he's quite a storyteller.

Music always brings me back to a memory, and something I've been listening to quite recently is **Mozart's** Piano Concerto No. 21. I heard it for the first time in a ballet – *Ballet for Life* by Béjart, which featured music by Queen and Mozart. It's also how I discovered 'You Take My Breath Away', which was on the English album I did. So that ballet has been very important in my life.

And also...

I read a book recently that I've been really passionate about; it's called *Betty* by **Tiffany McDaniel**. It's the story of this Cherokee girl born in 1960s America and how it has been difficult for her family to find their place in the world and in society. I like to read before bed – it's one of the only times I have to focus; but I live in Paris, so I also enjoy taking my book to a café and just sitting and reading.

Jodie Devos's 'Bijoux perdus' is out on Alpha Classics on 23 September

Our Choices The BBC Music Magazine team's current favourites

Charlotte Smith Editor

Summer festival season can sometimes seem like an embarrassment of riches, but attending a Glyndebourne production and standout BBC Prom over a single weekend was nothing short of sensational. First up was **Donizetti's** *Don Pasquale* showcasing soprano Erin Morley's brilliant tone and commanding stage presence. The next day was Marin Alsop and the Vienna Radio Symphony Orchestra in Prokofiev's Third Piano Concerto with Benjamin Grosvenor – whose delicate Ravel *Jeux d'eau* encore was utterly magical.

Jeremy Pound Deputy editor

Part of my stay in Boulder (see p.66) involved watching Peter Oundjian guide four talented students through **Debussy's** String Quartet, an experience that prompted me to return to a recording I've not listened to in a while. Coupled with quartets by Ravel and Fauré, the Debussy is the work with which the Ébène Quartet made their



mark back in 2009, winning our Newcomer Award. Delicate and dramatic, it's also supremely elegant.

Michael Beek Reviews editor

I was delighted to stumble across a recent gala concert stream to celebrate the re-opening of the **Sydney Opera House** on YouTube. The hall has undergone a massive internal renovation to improve the facilities and acoustic. The Sydney

Symphony Orchestra, which just turned 90, gave a rousing performance of Mahler's Second under chief conductor Simone Young.

Rebecca Franks Freelance contributor

Sometimes an instrument needs a champion to bring it into the light, and **Carolina Eyck** (left) is doing sterling work with the theremin. Watching her play is like witnessing a magic trick, as the sound is conjured from the interaction of the hands with invisible electromagnetic forces. It was fascinating to hear Eyck playing Kalevi Aho's *Eight Seasons* at the BBC Proms this summer.

Alice Pearson Cover CD editor

Some muzak playing in a shop reminded me of **Rachmaninov's** *Symphonic Dances* and I simply had to reacquaint myself with this work. I love the blend of the old Russian style and his perspective from the US: the addition of the alto saxophone, rare in Russian music of that time, is masterful.