

Muesli News & Events:

- Monday Morning Music on www.burstradio.org.uk (9-11am): Tune in to Monday Morning Music to get your week-started with a dose of music, comment and musical japery. This week’s guests are the founders of the Hill House Collective – Bristol’s finest multi-discipline arts collective who will talk of their upcoming concert in the Victoria Rooms. The Work of the Week will be chosen for the first time by joined co-co-presenter and weather-girl extraordinaire Mo Mowlam.
- CHOMBEC Lecture : Conservatism and English Music (Stephen Johnson) TONIGHT! 5:15pm Auditorium, Victoria Rooms English music in the first half of the 20th century has a reputation for conservatism. While continental modernists surged forward, many of their English contemporaries seemed unable to disentangle themselves from pastoral nostalgia. But there are notable exceptions, and the more one looks below the stylistic surface, the more original some of these allegedly backward-looking composers reveal themselves to be.
- Better off dead? Living composers, the academy and musicological method Tuesday 01 March 2011, 4:30pm Victoria's Room,,Victoria Rooms Benjamin Skipp (Oxford) delivers what promises to be a controversial and polemical paper questioning the role of composition as research... Considering he gives this paper to a group of (mildly piqued) rebels with (some semblance) of a cause he should be in for a rough time once he invites questions.
- FREE talk given by Jonathan James, Wednesday 9th March Victoria Rooms (room tbc) 8pm Jonathan James, the conductor of the Bristol Ensemble, will be give a lecture/lead a discussion about the Beethoven piano cycles which will be performed (by Freddy Kempf no-less!) in the Colston Hall over the next few months
- Informal Concert Series (3) Friday, 23rd February 2011 1:15pm Don’t miss the chance to hear an eclectic concert given by members of the Bristol University Music Department.

Across:

- 2) “A needle pulling thread...” (2)  
4) Wagner’s harpists must count these well, afterwards they will be tired and could do with a \_\_\_\_ (4)  
5) Genre of music intended for a mass-market. Generally disliked by Octogenarians (3)  
6) Is it a computer programme or a composer? (8)  
8) “Prince \_\_\_\_\_” protagonist in opera by three Russians but NOT Stravinsky... that would have just been egocentric (4)  
9) “The town of \_\_\_\_\_” little known opera by Leonardo Balade (5)  
10) It could be said of composers while waiting for inspiration. [Sounds like] A short pastoral poem or piece of music (4)  
12) When soaking wet an alto’s voice gets higher (Abbrev.) (3)  
13) Institution that should “Educate, inform and entertain” (and ban German music during WWII) (1, 1, 1)  
14) Adolf’s instrument (not Hitler's) (3)

Down:

- 1) (Michael Ellison’s favourite two-letter) Turkish instrument... The sound a horse makes (2)  
2) Venue for chamber music, slaying the dragons of poor acoustics (2, 7)  
3) This advance in playback technology revolutionised pop music and saw Sgt. Pepper’s three course meal replace the Seafood Medley (1, 1)  
4) Writer of operas [deconstruction clue: the Bristolian mother of a character in Friends said this when pregnant] (7)  
5) Parisians exclaim this as the blossom starts to appear – fourth word of Stravinsky’s seminal work (9)  
7) Trombonists jerk it, others do it while skiing (5)  
11) Pat the digital radio technology dry (1, 1, 1)

Submit solutions to ak6750@bristol.ac.uk, first correct response wins a Daim Bar

The lucky winner last time (of a Toffee Crisp no-less) was:

Michael Butterfield

Congratulations to kith and kin

We welcome submissions of reviews from all; to submit a review, to write regularly, to receive this publication by e-mail or for any other query please contact: ak6750@bristol.ac.uk



Octogenarian

Bine ai venit! Bine ai venit! Bine ai venit!  
Bine ai venit to the thirteenth issue of Octogenarian, your friendly reviewer and lobbyist for Bristol’s music scene. This fortnightly issue sees the continuation of our series of despotic rants – Hosni Mubarak has found some extra time on his hands and has submitted his enraged nasal lament on concert etiquette. We have reviews of Tallis’s *Farty Port Motet* (spoonerism provided ably by Captain J. L. Pickard) and Colston Hall’s provision of SaurKraut. Excitingly, we have a very special report from our wandering correspondent in London detailing the first preview of ENO’s newly commissioned Opera *Anna Nicole*. Also, for your digestive pleasure we convinced Dr. David Allinson, visiting lecturer *par excellence*, to navigate the rocky waters of our incisive eight questions... much is revealed!  
Of course we have slapped down a teasing crossword to puzzle your brainbox and pass a few of the more ordinary minutes in your day with musical quizzing. Huge congratulations go to Michael Butterfield – who blasted last weeks jumbo crossword out in record time and takes his comeuppance of a Toffee Crisp with pride; he has chosen to display his name in the delightful (and almost-naughtily named) *Kunstler Script* well done... well done indeed. This weeks prize is the oft-forgot Swedish offering the ‘Daim’ bar (I know, I thought it was still called ‘Dime’ too).

Thank you.

Upcoming Concerts:

When?	Where?	Who?	What?	How much?
7.30pm Wednesday 23 February	St. George’s	International Baroque Players	<i>Apollo and Dionysus</i> Platti/Telemann/ J.S.Bach	£7 student
1pm Thursday 24 February	St. George’s	Woodwind Soloists of the OAE	Bach/Schickhardt/ Telemann/Handel/ Purcell	£5 student
7.30pm Friday 25 February	St. George’s	Mikhail Kazakevich (piano)	<i>Pathways to Satie</i> Liszt/Wagner/ Schumann/Debussy/ Satie	£5 BUMS
6pm Saturday 26 February	Showcase Cinema De Lux	The Metropolitan Opera (Live Feed)	Gluck – <i>Iphigénie en Tauride</i>	£10 student
7.30pm Saturday 26 February	St. George’s	BUMS Chamber Choir and Orchestra	Gabrieli/Prideaux/ Britten/Mozart/Handel/ Williams	£6 student
1.05pm Tuesday 1 March	Colston Hall 2	Rachel Lane (clarinet) /Jennifer Carter (piano)	Who knows...?	£3.50 BUMS
7pm Tuesday 1 March	Showcase Cinema De Lux	The Metropolitan Opera (‘Encore’)	Gluck – <i>Iphigénie en Tauride</i>	£8 student
1pm Tuesday 3 March	Colston Hall 2	James Lisney (piano)	<i>Romantics III</i> Liszt/Beethoven	£4 student
7.30pm Tuesday 3 March	Colston Hall	Bournemouth Symphony Orchestra	R.Strauss/Mahler	£8 under-26s
7.30pm Friday 4 March	St. George’s	Fretwork	Bach <i>Goldberg Variations</i>	£5 BUMS
7.30pm Saturday 5 March	St. George’s	Metropolitan Orchestra	Shostakovich/ Tchaikovsky	£5 students
1.05pm Tuesday 8 March	Colston Hall 2	Elena Sancho (soprano)/Maria Camahort (guitar)	Who knows...?	£3.50 BUMS
7.45pm Tuesday 8 March	St. George’s	Corelli Orchestra/ Glevum Consort	Purcell/Vivaldi	£10 student

Pick of the Nose:

7.30pm Tuesday 3 March	St. George’s	Ralph Towner/Paulo Fresu	<i>Chiaroscuro etc.</i>	£21 (Maybe £5 BUMS)
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## 8 Questions innate seconds:

In the spirit of friendly-fire we asked Dr. David Allinson eight questions, here are his 8 answers:

2. The station approach as when I see it I'm either heading towards lovely Bristol students or back to London where I can sleep!
3. I bought lots of pop on vinyl as a kid, so probably an embarrassing single like *The Frog Chorus*; first CD was Corelli *Concerti Grossi* – I was obsessed with them in my teens
4. I'm a Cheese-and-onion kind of chap, but in recent years I've developed pretensions of grandeur, so I'm going for concoctions like 'Yarrow Valley cheddar, hand-drizzled in vinegar, each crisp individually cooked by nuns'
5. On my 'phone' – Gombert Motets by Stephen Rice's Brabant Consort; at home: a CD of 'Electronic 80s' and on the record player an LP of Clerkes of Oxenford
6. Thomas Tallis, without a doubt. His music shines with humanity & integrity
7. Carpet to walk on, laminate to sniff and lino to wear
8. Is there a prize for drinking beer, passing comment and scratching?

**Questions:** 1. How are you? 2. Which is your favourite street in Bristol? 3. What was the first C.D./tape/record you ever bought? 4. What is your favourite flavour of crisps? 5. What's the C.D./tape/record in your car stereo right now? 6. Which composer would you most like to have as a brother? 7. Carpet, laminate or lino? 8. If you had to be sportsman, which sport would you choose?

Vienna Tonkünstler Orchestra  
Colston Hall  
Wednesday 9th February 7.30pm £8

After getting a tip-off about the quality of this orchestra from a highly respected source, I decided to forgo the opportunity of looking 'super-cool' by attending *Elektrostatic* in Colston Hall 2 on this jam-packed night of mid-week musical entertainment, admit my cultural inadequacy, and go main-stream with Mozart, Brahms and Beethoven. I'm sure I was looked down upon by Bristol's cultural elite, but as I took my seat in an impressively full-ish balcony, I felt excited none the less at the prospect of some canonical quality from the Austro-German Masters. First on the list was *Overture to The Marriage of Figaro*, but I was shocked when a horn introduction introduced a different classical overture to my ears. It turned out to be Weber's *Overture to Oberon* - the person who puts out everyone's music had mistaken his or her Ms for Ws, apparently! - but it proved a piece well worth the mistake, which brought out the orchestra's incredibly 'light' Viennese sound-world (think Viennese whirl... now forget them because they're disgusting). I'm telling you, the sound that Andrés Orozco-Estrada got out of this orchestra really made you sit up,

listen, and think 'this orchestra sounds incredible'. It was that incredible. Next followed Brahms's genre-defying *Piano Concerto no.1*, played by young American virtuoso Natasha Paremiski with a modesty befitting one far more mature: her unassuming virtuosity and sensitivity was matched by the orchestra - quite literally in this piece - who were evidently both impressed and inspired by the 23-year-old's musicality. The tension-filled mammoth first movement climaxed and subsided into a second movement not unlike a post-coital cigarette. After a cold shower of an interval came Beethoven's *7th Symphony*. I tell you, it was stunning. Conductor, orchestra and music seemed fused into a meta-being of pure harmony, expanding and contracting like some giant Orphic lung. A more life-affirming performance I never did see: the players at the end of the concert seemed to agree, all smiles, handshakes and embraces, all evidently and utterly genuine. And to top it off they played *Figaro* after all!

Vishti Misra-Collins

## Rant of the fortnight:

*Right in the Schnoz* by Mr. Mubarak:

Everybody nose about concert etiquette: no clapping in between, no coughing during, no phones, no crisps, sweetie wrappers or corned-beef sandwiches wrapped in layer upon layer of greaseproof paper, no talking, humming, head bobbing, key-jingly-jangling, snoring etc etc etc. I'm fine with this list; these constrictions are there for a very good reason: if you can enjoy Debussy whilst ruffling about in your handbag to find your lip-salve that you absolutely must apply whilst enjoying Debussy, it doesn't mean other people enjoy the sound of you enjoying Debussy in this particular listening style. In fact, I want to ADD to the list! (This is very unfashionable nowadays.) I want to ban people from exhaling through over-constricted nasal cavities, wet or dry. For me, the whistly nose is a big no no, whether you've got a cold, just realised that this Liszt rhapsody still has another 18 minutes of thumb-and-finger twiddling to go, or have a medical problem. Last week I had a surround-sound of heavy-nosers contributing a lot of hot air indiscriminately to the slow movement of Brahms's Piano Concerto no.1, Beethoven's 7th Symphony and even Figaro. Another example: remember Derek, the shiny-shoed Russian 'cellist'? [see edition 4] Well, this chappy would tack on his own satisfied cadenza after every lyrical passage he played: I doubt Shostakovich wrote 'a loud exhalation of breath through a dried up, constricted nasal cavity' as a performance direction to the third desk 'cellist in his 10th symphony, though I might have to consult Dr. Fairclough about it.

In the words of Ned Flanders, probably the most tolerant character in the whole of the history of... animated television: BREATHE THROUGH YOUR DAMN MOUTH!

Right, you get the point. You nose I'm right.

Hosni Mubarak

\* Jafar from *Aladdin*    \*\* Farnborough    \*\*\* Regina Spektor's *Far*    \*\*\*\* *The Animals of Farthing Wood*    \*\*\*\*\* *Far East Movement*

**Royal Opera House**  
**12th February 2010 (preview) £10**

Drugs, sex, plastic surgery, filthy language and fried chicken. Words not commonly associated with the Royal Opera House, but with the descent of the biographical opera about larger-than-life cult celebrity *Anna Nicole*, you better get used to broadening your operatic horizons to include themes that will make your pedicured, classical toes curl.

The first act opens with a Greek tragedy style chorus who colloquially invite the audience into the debauched world of Anna. Stood next to a cactus, an eye-wateringly lurid pink caravan and a group of buff bodyguards, they eventually reveal the protagonist atop a golden chair. The chorus suddenly wield microphones in her face as she proclaims that she wants to 'blow you all'. And that's the beginning.

The language is brutally crass. It's not just the odd F word - the libretto (penned by Richard Thomas, infamous librettist of *Jerry Springer: The Opera*) is littered with expletives that shouldn't be heard in the senior common room of an all boy's school, let alone the most prestigious opera house in England. But the high level of polished singing from the stellar cast of Eva-Maria Westbroek, Gerald Finley, Susan Bickley and Alan Oke allows the words to course through the air with bite and sincerity. The cast and creator have vehemently defended the work, stating that it is not a 'mopera' (a mock opera - my word - clever,eh?) but a 21<sup>st</sup> century interpretation of the story of the tragic diva. In the hands of lesser artists, the production would be nail-bitingly embarrassing; instead we are spoiled by the impeccable artistry of some of today's leading singers. On a slightly different note, there is even a cameo by John Paul Jones, bass player of Led Zeppelin to boot to satisfy all you rock fans out there.

Antonio Pappano conducts with great bravado. The music has hints of Stravinsky with the use of high wind and also Sondheim with frenzied, jazzy numbers that are incredibly catchy (I found myself singing the refrain to a song about Fried Chicken in the toilet during the interval). With wonderfully jazzy vamps, adventurous instrumentation and Turnage's trademark rhythmic drive, the music is exciting and, most importantly, instantly accessible.

*Anna Nicole* is a candid experiment, scrutinising the world of tabloid culture and the demise of one of its victims. All performances have sold out but if you have the chance to get hold of a return ticket then this production is an absolute must. Alternatively, BBC Four shall be showing the production later this year.

If you want to have a listen to some more Turnage then try '*Blood on the Floor*' for jazz quartet and ensemble and one of his other operas, *The Silver Tassie*.

Claudio Disraeli

Exultate singers, David Ogden (cond.)  
 St George's  
 Sunday 13th Feb, 7.30pm

Sitting as I was, in the balcony at St Georges, you always get a good view of the conductor's head and David Ogden was no different, with a well polished shine almost obscuring the demurely dressed choir. That is, with the exception of the scarves worn by the female members, which caused me to spend the entire concert trying to figure out whether there was a pattern - were all the sops in red scarves? Or was it a seniority thing? It was very hard to tell. Perhaps a reader can enlighten me.

Nonetheless, despite this puzzle, I managed to listen to some of the music they sang, and they sang it very well indeed, with a well balanced program and some scorchingly good pieces of music. Of particular note was an enterprising performance of Tallis's *Spem in Alium*, the mind-boggling 40 part motet, with 8 choirs of 5 parts each. The choirs were spread out across the balcony, providing the quadraphonic effect that Tallis has intended, and giving a very strong sense of the music moving not just in time, but also in space as the polyphony was passed around from choir to choir.

Other highlights were a pair of secular songs for choir, soloist and piano by Lili Boulanger, a French composer at the beginning of the twentieth century who died at the young age of 24. I had been entirely unaware of her existence prior to this concert, but apparently she has an asteroid named after her, so she can't be entirely unknown. Still, she wrote some fine music, and the two pieces performed, *Hymne au soleil* and *Soir sur la plaine* were tremendously enjoyable, full of light and melancholy in equal parts. Well worth checking out.

The only slight downer on the concert for me was the choice of the last two pieces. *Shenandoah* and *Ol' Man River* sung in a bad African-American accent. There was really no need. None at all.

Geraint Bell-Top