

TONIGHT Jonathan James at the Victoria Rooms:

The much-vaunted ‘talker about music’ Jonathan James will talk about the Beethoven Piano Concerto Cycles that the Bristol Ensemble will be performing over the next couple of months with Freddy Kempf. A rare treat for the brain-box and the event is FREE, so come to the Vic Rooms to hear what he has to say. It's not your everyday lecture...

Monday Morning Music on www.burstradio.org.uk (9-11am):

Always striving to ruin your Monday morning, Engelbert, Hump and Dink will be playing an operatic extract as the Work of the Week this week and have a very special... contemporary guest lined up to reveal all. Always broadcast in the nude, this really is one not to be missed.

Research Seminar, Tuesday 15th March 4:30pm: Dr. Evangelia Rigaki (Trinity, Dublin)

(Victoria’s Room, The Victoria Rooms)

Composer of contemporary opera Evangelia Rigaki will talk about some of her recent pieces. A remarkable composer with a staunchly forward-looking, optimistic musical language, this talk promises to be fascinating and illuminatory.

Beachy Head Wickham Theatre, Cantock's Close, 7:30pm:

Joe and Matt are making a documentary. Whilst reviewing their footage they make a startling discovery that will take their film in an unexpected new direction - the blurred image of a man jumping from the cliffs. Beachy Head is a powerful look at the ripple effects of one man's decision to take his life. – cool.

Three vignettes on the introduction of controlled trials in medicine, Thursday 10<sup>th</sup> March 4:00pm: Professor George Davey Smith.

(LG08, Canynge Hall, Clifton)

George Davey Smith is Professor of Clinical Epidemiology at University of Bristol, honorary Professor of Public Health at University of Glasgow and visiting Professor at London School of Hygiene and Tropical Medicine. He's also Scientific Director of ALSPAC and Director of the MRC Centre for Causal Analyses in Translational Epidemiology.... and he’s giving a talk.

Week-long music department residency of Dr. Óscar Mascareñas (University of Limerick):

As we move steadily toward the Christian fasting/feasting period medievalists are taking over the music department – Dr. Óscar Mascareñas is visiting the department all this week, holding a workshop this afternoon with Schola Cantorum, and on Friday giving a concert with versatile performing group *Choreosonographies*. Following the concert they will be hosting a workshop on their music and dance that melds the medieval with the contemporary and highlights multifarious issues for the composer as well as performer. The residency began well yesterday afternoon with a fascinating and provocative research seminar on how and why medieval music demands a truly modern-feeling performance practice – thank you very much!

Across:

- 1. Short informative pamphlet explaining rock concert/concept (4)
- 3. Hit 'n' Slap the heavy beats of this Bristol-born electronic music (1, 1, 1)
- 4. French paper clip, it plays *The Acrobat* etc. (8)
- 8. Oops we did it again! O no! / Cataloguing prefix (2)
- 9. Golden Germanic river, source of all Wagnerian life (5)
- 11. Composer Vincent \_\_\_\_\_ liked 'cool' alternative music, and Zack Braff films, D’idn't he? (4)
- 12. Most physical constituent of Greek tragedy or *Gesamtkunstwerk*, do it to 3 across (5)

Down

- 1. Saint or British composer's favourite forbidden fruit... (5)
- 2. Marguirite from Gounod's *Faust* enjoys this Bath Ale (3)
- 3. Do this with a beat in 3 across, not with a clanger (4)
- 5. Weber opera (6)
- 6. Prince Charlie, the Yon' Banks of Loch Lomond, lovely British folksong word (6)
- 7. Barefoot virtuoso percussionist, and a Lady to boot (7)
- 10. Anna Nicole did this... Oh Dear (2)

Submit solutions to ak6750@bristol.ac.uk, first correct response wins a tube of Smarties

The lucky winner last time (of a Daim bar) was:

Hilary Dunford

Congratulations to you and all your Swedish confectionary loving friends

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



# ctogenarian

Hoşgeldiniz! Hoşgeldiniz! Hoşgeldiniz!

Hoşgeldiniz to the fourteenth issue of Octogenarian, your friendly reviewer and lobbyist for Bristol’s music scene. This fortnight we have for you (and your mum) a special ‘domestic’ issue, ignoring our self-imposed remit and focusing on in-house activity (that is the University of Bristol Music Department) more than the wider Bristol experience. There are morsels of critique from Ricardo Mopsy-Tuppett on the gargantuan BUMS chamber music fest held at St. George’s last week as well as the Epigram’s contemplations on the first Contemporary Music Venture concert proudly sponsored by the Octogenarian – the second of which is to be held next week... Wednesday March 16th at 8pm! Be there or be a four-sided parallelogram. Seeing as you’re going to CMV 2, you may as well go to Elektrostatic TONIGHT 8pm at Colston Hall 2. These two concerts represent a rare purple patch for contemporary music in Bristol, so show your support to the continuation of art music!

Continuing our series of totalitarian screamings on culture we’ve managed to convince despot extraordinaire General Pinochet to present a delightfully tasteful and relatively delicate rant explaining the myriad reasons to inadvertently miss a concert.

We have a particularly special prize for our crossword this week – the charmingly juvenile tube of Smarties... we’re sure this will be highly contested so have put together a taught but tough puzzle for you to waste your time on. Last week’s successful procrastinator (with a delightfully presented submission) was Hilary Dunford, who chose to present her name in Garamond – nice choice; student-legend has it that essays written in Garamond produce a higher percentage of first class marks... and so it seems a higher percentage of Daim bars too!

All that remains is to appeal for writers! Octogenarian is struggling under the weight of being forced to cease operations from our Cambodian sweat shops and are having to produce all reviews using locally-sourced musicians and organic ink, thus we welcome submissions of reviews, letters, rants, obscure composers – anything you would like to see in this pamphlet can be here... just e-mail ak6750@bristol.ac.uk!

Thank you.

### Upcoming Concerts:

When?0	Where?	Who?	What?	How much?
8pm Wednesday 9 March	Colston Hall 2	Elektrostatic	<i>Mus-ecology</i> Martin Kizko	£7 student
1pm Thursday 10 March	St. George’s	James Lisney	<i>Romantics IV</i> Liszt/Schubert	£4 student
7.30pm Thursday 10 March	St. George’s	EU Chamber Orchestra/Charlie Siem (violin)	Warlock/Mozart/Liszt/Haydn	£11 or £5 BUMS
7.30pm Saturday 12 March	St. George’s	The Tanner/ Poznansky/May Trio	Haydn/Schumann/Weber/ Tanner/Gaubert/Lynch/ Martinu	£5
1.05pm Tuesday 15 March	Colston Hall 2	Carter Wind Quintet	Who knows...?	£3.50 BUMS
7.30pm Thursday 17 March	Colston Hall	Bournemouth Symphony Orchestra/Nicola Benedetti (violin)	Liszt/Szymanowski/ Rachmaninov	£8 under-26s
5pm Saturday 19 March	Showcase Cinema De Lux	The Metropolitan Opera (live feed)	<i>Lucia di Lammermoor</i> Donizetti	£10 student
7.30pm Saturday 19 March	St. George’s	City of Bristol Choir/Orchestra	<i>Mass in B minor</i> J.S. Bach	£9 student
4pm Sunday 20 March	St. George’s	Bristol Ensemble/ Choir of Royal Holloway	Haydn/MacMillan <i>Seven Last Words</i>	£7 students
1.05pm Tuesday 22 March	Colston Hall 2	Flutando	Who knows...?	£3.50 BUMS
5pm Saturday 19 March	Showcase Cinema De Lux	The Metropolitan Opera (‘Encore’)	<i>Lucia di Lammermoor</i> Donizetti	£10 student
7.30pm Tuesday 22 March	Colston Hall	Bristol Ensemble/ Freddy Kempf	Vaughan Williams/ Beethoven/ Ravel	£15 (possibly student reductions)

### Pick of the Nose:

8pm Wednesday 16 March	Auditorium	Rob Miller (trumpet)/David Bednall (Organ)	CMV Concert 2 Student Compositions/ Hakim/Pickard	FREE
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You may have notice that the voices of these pages tend to stay away from vocalising on concerts that are geographically and metaphorically 'close to home'. No need to explain why here, but after the fantastic BUMS Chamber Choir and Orchestra concert at St. George's, I decided to make an exception and to take this opportunity to congratulate and to thank all involved. Although it promised and indeed proved to be an extraordinarily long concert, there was not a boring moment in the whole 2½ hours of music. Chamber Choir, conducted by Harriet Pridmore, began the concert with Britten's *Hymn to St. Cecilia*, which was sung with compassion and confidence: particularly spectacular were soprano soloists Anastazja Kociolkowska and Anna Teare. Next Giovanni Gabrieli's richly polyophonous *Jubilate Deo* sang out in St. George's brilliant acoustic: the choir were indeed in glorious voice. 3rd-year James Prideaux's own *Jubilate Deo* followed: a delightful mix of crunchy clusters and rhythmic replies, once again well performed by a choir boasting the composer himself among its ranks. After a large-scale and lengthy stage re-jig, the members of Chamber Orchestra took to the stage, as did their conductor Claire Lampon followed by piano virtuoso and 'the thinking man's' (i.e. this

reviewer's) heart-throb', Cordelia Lynn. Everybody knows and loves Mozart's *Piano Concerto No.21 in C major*, which I suppose is both the performer's blessing and it's curse: when the firebrand virtuoso got a little excited, there was obviously little Claire or the orchestra could do to reel her in. Apart from these very occasional runaway moments, though, and a rather bizarre choice of chromatically anachronistic-sounding cadenzas, the performance was a real pleasure to behold. Choir and orchestra joined forces in a wonderful and incredibly loud second half. Despite the somewhat bewildering 'get-up' of the six vocal soloists - who didn't really have a big enough part to warrant the ball-gowns and tiaras - Handel's *Utrecht Te Deum* was vibrant and powerful, and Vaughan Williams's magnificent *Toward the Unknown Region* finished the concert with a tremendous bang. Well done and thanks to all involved in such a great concert.

## Rant of the week:

There are myriad great reasons to go to concerts: the uplifting of the spirit; the opportunity for a doze; the witnessing of genius; the avoidance of work; the broadening of one's musical experience; the filling of occasionally comfy seats (oh, what a gloriously welcome treat!); the enriching of one's human experience; the filling of a bored hour; the experiencing of delicious, ephemeral, beautiful sound; the post-concert socialising; the taking of the moral high-ground when inquisitors demand information on one's previous whereabouts; the opportunity of hobnobbing; the seizing of the day; the sense of glee at one's consumption of cheap entertainment (compared with the theatre, pop music and film); the bathing of the ear and brain during or after the stressful working day; the fun of it; the writing of reviews to scratch that egotistical itch to see one's name in print; the 'getting-out'... *et cetera, et cetera, et cetera*. Rarely discussed, however, is the catalogue of 'good' reasons to *miss* concerts, as we found out so painfully over the last week...

1. Financial constraints – We all know by now (having read 13½ issues of this pamphlet) that concerts are cheap, that they cost next to nothing, and sometimes that very sum... However, occasionally we are all left staring down the barrel of the rent gun, not moving a muscle, hoping that Amazon haven't sneaked a surprise on us and that nothing will be forcibly removed from our accounts until rent-day passes and we can legitimately pay money for fun stuff again. I'm afraid that reviewer Herbie Volavon-Caravan – scheduled to review last week's B.S.O. concert at Colston Hall – could not stump up the £8 required and hence could not delight our readers with the usual portion of witty and succinct words-about-music (and so much more!) as desired to appease our appetites.

2. Illness – Bach's *Goldberg Variations* performed on viols by the provocative and exciting ensemble Fretwork is not something to be missed... However, an oh-so-benevolent consideration for fellow audience-members – who, as so eloquently outlined by my mate Hosni in last edition's 'Rant', would surely not have appreciated the sporadic accompaniment of sniffles, rummages (for tissue) and sneezing – meant that L. J. Kreshnik could only review a bowl of cold chicken soup, and that was really boring.

3. LATENESS! (AARRGH) – Leaving late is something that is done, by most, on a daily basis and in almost all cases it doesn't matter (we're talking 3 minutes, not 30). Thus, Jimmy Heraldeson's arrival at St. George's 14 seconds after the Corelli Orchestra had struck up the Purcell – all because of an inaccurate watch – meant that what was sure to have been an insightful and polemical foray into the realm of authentic performance practice in the 26th Century could not burst forth into the world of amateur music journalism: a real shame.

I have no solutions, I offer no excuses – we at the Octogenarian are un(der)-funded and cannot pay our reviewers; we have insufficient influence to affect a life-style change involving more fruit, veg and pre-emptive anti-biotics; and we cannot mitigate for the battery life of a knock-off Rolex.

This is the sorry status of the venerable volunteer reviewers for this oh-so-shabby-but-so-well-meaning publication.

\* Shameless plug    \*\* Ear plugs    \*\*\* Organ with a plug on it    \*\*\*\* But...    \*\*\*\*\* Continental adaptor for a three-pin plug

**Tom Robinson** reviews a new university concert series featuring compositions and performances by postgraduate music students.

The evening of the 2nd of February saw the launch of a new concert series showcasing the compositions of postgraduate students. The project, the brainchild of students ~~Arthur Kagan-Pak~~ and ~~David Fay~~ (with financial support from the university), will consist of a total of four events, for each of which the organisers have engaged a selection of professional musicians to perform music written for the occasion.

The first Contemporary Music Venture (as the series is called) featured solo pieces for snare drum and trombone. It began with a selection of music by established composers. Drummer Jonathan Godsall got the night off to a good start by stomping his way from the back of the concert hall in time to his drumsticks, before going on to demonstrate his instrument's incredible range in a composition by Áskell Masson which features a series of huge crescendos. We were then treated to an excerpt from John Cage's 'Concert for Piano and

Orchestra' from trombonist Steve Rockney, in (and with) a bowler hat, which set a tone of good-humour that was kept up for the rest of the evening.

The student-composed pieces were interesting and engaging across the board. I will mention a selection of them here to give an impression of the evening's variety. Laura Bell's 'Snarle' was a dramatic piece that evoked the hunt of a lion. It was full of surprises, from Godsall's march around the drum at the start of the composition to the occasional roar of frustration (presumably at his escaped prey). Keegan-Bole's own contribution followed, another, more melodic and exploratory piece for the drummer. Later, the snare's theatricality was evoked again in Eduardo VC's 'What Hope', which combined gunshot-like drum effects with a taped remix of a speech by the President of Mexico. The pieces for trombone were extremely impressive for a set of unaccompanied melody lines: my favourite piece, 'Extrusions'

by Vyvyan Hope-Scott, explored an initially simple set of harmonies in greater and greater complexity. Kostas-Tsioulakis' 'Obsidian', however, continues to play on my mind—it featured a few phrases of eerie harmonics that no-one yet has been able to explain to me.

The success and good-humour of the evening was largely down to Godsall and Rockey, each of whom gave an impression of real engagement with the pieces which they had helped to produce. (I was told that the musicians introduced themselves and their instruments to the composers in October, and assisted during the period of composition.) The next concert in the series will be held on the 16th of March, and will feature music written for organ and trumpet, and ought not to be missed.

The good-natured Keegan-Bole also provided a generous plug for the Elektrostatic music series at the Colston Hall, whose end-of-season festival begins on the 8th of May.

# CONTEMPORARY MUSIC VENTURE CONCERT 2

# David Bednall (Organ)

# Rob Miller (Trumpet)

Wednesday March 16th 8pm  
Auditorium, Victoria Rooms **FREE**

## 8 Questions innate seconds:

We asked singer/conductor and motivational speaker Harriet Pridmore eight questions, here are her eight answers...

1. I'm good thanks
2. Bellevue crescent (where I live right now)
3. Shaggy - *It Wasn't me*
4. Ready Salted
5. My gym playlist it starts with the band 'Mélée'
6. Country villa
7. Oboe [answered within one second] ... Or Bassoon
8. Lamb Dansaak with home-made naan and onion Bhajia

**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.Would you prefer: a country villa, a City-centre penthouse, a Georgian terrace or an eco-hut on the outskirts of Hove? 7. If you could play one instrument that you currently do not... Which would it be? 8. What was the last great meal that you had?