



ctogenarian

Welcome, welcome, welcome!

Welcome to/welcome back to *Octogenarian*, your friendly reviewer and lobbyist for Bristol's classical music scene. If you're new to the building, well done for finding us; if you're returning, we hope you're glad to see our rosy, pork-filled faces again. This issue is shorter than usual due to acute laziness on behalf of the writers and acute lack of concentration of a hung-over readership. We hope you enjoy the first of this season's pamphlets which features a review that tells you more about the ITV series *Morse* than it does the Schubert piano concert that St. George's hosted last Friday.

We have of course included our prize winning pig-of-a-crossword that can win you a packet of Skittles. Complete the puzzle and be the first to submit your answers online at www.octogenarian.co.uk in order to taste the Skittles rainbow and have your name emblazoned in issue 21 as the winner. Below we include a picture of famed three-time winner from the past **Thomas Porter** to prove that you can leave a lasting legacy in this harsh, macaroon-infested world – simply by winning our prize.

Of course re-reading the previous issues, leaving comments, blogging and all sorts of dorky activity can happen at our website which is now live and will be updated every two weeks. I must stress that we **welcome material from all** and if you are at all interested in writing for this pamphlet (anything from reviews, articles and news items to enraged rants and reports on vicious flower arranging) do get in touch with us. Either online or, if you're really lazy, e-mail us: arpamusicproductions@gmail.com. All that is left to say is that we hope you get to hear some of the classical music that is on over the next two weeks. Below is a digestible table showing what's on, when, where and at what price and we've even highlighted our favourite in the Pick of the Nose. As we would say if we were your mum, 'you have no excuse NOT to go and annoy the silvery haired concert people'. Here's to your mum... Your mum.

Thank you.

This is Thomas Porter (Humus Snorter) with his well-deserved sweetsies. He one it once... can you?



Upcoming Concerts:

When?	Where?	Who?	What?	How Much?
1.00pm Thursday 4th October	St. George's (Great George St.)	Iuventus Ensemble/ Thomas Hull (Clarinet)	Mozart/Weber	FREE for students
7.30pm Thursday 4th October	Colston Hall (Colston St.)	Bournemouth Symphony Orchestra	Mozart/Holst <i>The Planets</i>	£8 under-26 (£5 BSO 'Vibes')
7.30pm Saturday 6th October	St. George's	Bristol Classical Players/Stephen Hough (piano)	Delius/Hummel/ Hough/Elgar <i>Enigma variations</i>	£9 cheapest
1.05pm Tuesday 9th October	Colston Hall, Hall 2 (Colston Street)	Andri Björn Róbertsson (tenor)/ Manon Ablett (piano)	It's a surprise!	£5
1.15pm Wednesday 10th October	Vic Rooms	Rupert Marshall-Luck (violin/viola)/ Matthew Rickard (piano)	Gurney/Sainsbury/ Pickard	FREE
1.00pm Thursday 11th October	St. George's	Mandhira de Saram (violin)/ Nathan Williamson (piano)	Bartók/Vaughan Williams/ Tchaikovsky	FREE for students
19.45 Saturday 13th October	St. George's	Brandon Hill Chamber Orchestra/ Ashley Fripp (piano)	Lutoslawski/ Rachmaninov/ R. Strauss	£13 cheapest
Wednesday 17th October	Vic Rooms	Nathalie Chalkley (soprano)/ Chris Hopkins (piano)	Debussy/Liszt/ Rachmaninov	FREE

Pick of the Nose:

3.00pm Sunday 14th October	Colston Hall	London Philharmonic Orchestra/ Sol Gabetta (cello)	Prokofiev/Elgar Cello Concerto/ Sibelius Symphony no.2	£8 under-26 (£5 BSO 'Vibes')
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Paul Lewis Schubert Cycle Concert VIII
St. George's, Bristol, 28.09.12, 7:30pm
f11

Paul Lewis has been playing a lot of Schubert at old dears who love him. Bless them: they've not been so close to such a 'handsome young man' heaving and sighing for years, it's no wonder they pour what lusty love and amorous admiration they have left toward him. The clamour Mr. Lewis received before he'd even struck a note led me to believe that in the previous concerts leading to this finale of a Schubert cycle he must have saved a few lives, cured world poverty something like that. It turns out this was not the case - he has simply charmed the audience. His Beethovenesque frown and considered, grumpy, shaking of locks seem unlikely tools to win a crowd more used to serving tarts to children at local fetes but the phenomenon of the 'sublime artist' is, as Yoda might say, strong with this one.

Paul Lewis began by smashing the piano about a bit. His lack of consideration for any dynamic less than *forte* was surprising - for all I mock the Simon Rattle + Beethoven impersonator, his performances have touched me before, and not a little inappropriately. The opening of the concert put me in mind of Chief Inspector Endeavour Morse and his oh-so-churlish comment to his Sergeant "When will you learn to read the *undertones* Lewis?". Nonetheless, the first piece, *Sonata no. 19*, produced some moments; the slower second movement (despite still being deafening) was beautiful and the chasing of parts in the final movement bordered on Tom and Jerry but was fun and showed of an agility in the pianist to rival a jelly-cast of Beth Tweddle. We then had *Sonata No. 20*. The piece itself interested me less but it was performed better as Lewis relaxed his death grip and realised this was a concert, not a 'High Striker' competition at the fairground. The applause that led us out for the interval (which was an annoyingly long 25 minutes... Why?) was as deafening as Lewis' opening salvo - I couldn't work out if the old dears really had loved every moment or whether their hearing aids

had packed in and they were left without sensitivity to the volume of their clap (yuck) - I presume the latter.

What Lewis produced in the second portion to complete this St. George cycle really was sublime. *Sonata no. 21*, written in the final months of Schubert's life, is a fitting swansong for a composer whose music is so deft and beautiful. Lewis was now caressing the keys in a way one wouldn't of thought possible from the first ten-or-so minutes and extracting all the delicate expression Schubert would have wanted. Furthermore the grunting had all but ceased. Did I mention that each and every crescendo began with Lewis emitting a low grunt which climaxed a millisecond before the piano reached its pinnacle? - annoying even when the most charming of all grunTERS, Glenn Gould, plays Bach but so frustrating and distracting at this concert. That this stopped after the break is damning on Lewis because the screaming at the piano in the first half must have been deliberate. Once he began to play the music with which he was most secure and with which he was meaningfully engaging, he stopped shouting at the keys. Ergo, humming/screaming/grunting at the instrument is a marketing tool to make everyone believe that Paul Lewis is actually Beethoven and I don't like it.

Suffice to say that this was a really good concert but the performer himself nearly ruined it - I refer back to good-old Morse: "Careful Lewis!".

Parabola Huxley-Git

* Sergeant Lewis ** Denise Lewis Hamilton *** Paul 'Louie' Lewis **** Huey Lewis and the News ***** Detective Inspector Endeavour Morse

Across

1. The Doctor, subject of our newest Dr.'s inaugural gangsterly research seminar (9th Oct) (3)
2. Shortened opening. Stringy Elgar piece preceding an(d) Allegro. (5)
7. One of the best names in Polish music: sweet little piece programmed at St. G.'s on 13th. (10)
8. Noisy Alex _____, David Schwimmer's favourite musical critic. (4)
9. Nicholas _____, gastronomic musicologist who wrote Music's 2 across. (4)
10. ¿E-flat, is, Spanish, no? (2)
11. Richest Choir book (and schoolboys) in the country. (4)
12. _____ Nelsons, monolithic Latvian conductor. (6)

Down

1. The original Eurhythmic - this composer sure did have the moves! (8)
3. Dvorák's most famous 'American' utterance. (3,5)
4. Egyptian god, brother (and husband!) of Isis. A couple evoked in *Die Zauberflöte*. (6)
5. Symphonies are a Hall-mark of this Bristol music venue. (5)
6. 'Lucky' Austrian opera composer. A Classic! (5)
10. If this giant record label won a T.V. award, it would be slightly punny. (1,1,1)

