

PERFORMANCES & EVENTS

Presenting live concert and opera performances from around the world, and reviews of archived music-making available online to stream where you want, when you want

St John's College Chapel, Cambridge & online

Choir of St John's mark their latest CD launch with a live-streamed evensong, May 18

The Choir of St John's College, Cambridge is soon to release the fifth disc on its distinctive imprint with Signum of music by Ralph Vaughan Williams, including the Mass in G minor (reviewed in this issue). On the day of its release Evensong is to be live-streamed from St John's College Chapel by Classic FM via Facebook, a first for both the choir and Classic FM. Music for the service will include Vaughan Williams's *O, clap your hands* as well as *Lord, thou hast been our refuge* and the hymn *Come down, O love divine*.

[facebook.com/ClassicFM/](https://www.facebook.com/ClassicFM/), sjcchoir.co.uk

Gothenburg Concert Hall & online

Kent Nagano conducts Mahler's Third, May 19

Mahler's Third Symphony makes up the entirety of this concert played by the Gothenburg Symphony under the baton of visiting conductor Kent Nagano, with the Gothenburg Symphonic Choir and – encouragingly from an educational perspective – the choir from the local Brunnbo School. The contralto soloist is homegrown too – Anna Larsson.

gse.se

Orchestra Hall, Detroit & online

Jennifer Koh plays Chris Cerrone concerto world premiere, May 26

Tchaikovsky's *Pathétique* may be a major core work in this concert conducted by Leonard Slatkin, followed by Stravinsky's *The Rite of Spring*. However, the programme as a whole is far from being run-of-the-repertoire-mill, because it opens with two world premieres by two of America's rising young composers. First, *Diamond Rain* for orchestra by Roshanne Etezady. Then a new Violin Concerto by Chris Cerrone, featuring Jennifer Koh as soloist. Plus, you can get a feel for these two composers' very individual voices beforehand if you so wish, because much of their music is streamed online. So, for Etezady in orchestral mood, try her three-movement *Anahita* recorded for Tresona Multimedia by the University of Michigan Symphony band. Then to get a feel for the feast of overlaid textures and sonorities in Cerrone's string writing, head to SoundCloud for his *High Windows* Concerto for String Quartet.

dso.org

Würzburg Kaisersaal & online at BR-Klassik

Camerata Salzburg and the Schumann Quartet, May 26

Camerata Salzburg aren't so regularly to be spotted on UK shores, which is a shame because they're rather marvellous. Still, you can at least view them remotely this month, because BR-Klassik has done us the favour of live-streaming a particularly appealing concert they're performing as part of the Mozartfest Würzburg, directed by Hartmut Haenchen for which they're joined by the Schumann Quartet and clarinettist Annelien Van Wauwe. Actually, this concert will be a feast for the eyes before they've even played a note, because it's hosted by the lavish Baroque Keisesaal of Würzburg castle. As for the programme itself, this features Karl Amadeus Hartmann's Chamber Concerto for Clarinet, String Quartet and String Orchestra completed in 1935, sandwiched between two C major symphonies by Mozart: the *Il re pastore* Symphony and the *Jupiter*.

br-klassik.de

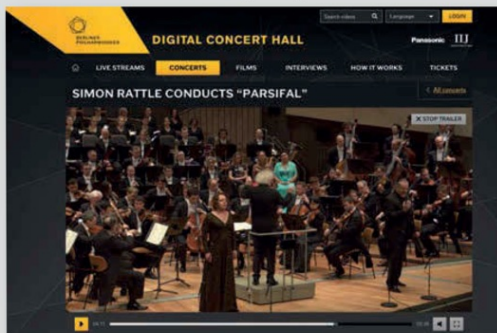
Staatsoper Munich & online

New production of Janáček's *The House of the Dead*, June 26

Janáček's powerful final opera depicting the harshness of life in a Siberian gulag returns to Bavarian Opera in a new production from Frank Castorf, conducted by Simone Young. You can see it in Munich between May 21 and

ONLINE OPERA REVIEW

Sir Simon Rattle's last opera performance in Berlin, fresh from the Baden-Baden festival, before he steps down



Wagner

Rattle puts his years of experience conducting *Parsifal* in the pit, most recently at the Baden-Baden Easter Festival, to shape a forward-moving account that never falls back on stately pieties. In the Berlin Philharmonic's palette of transparent tones and often hushed dynamics, the forests of Monsalvat and Allemonde (home to

Golaud and Mélisande) have never seemed so adjacent.

The singers, too, are alive to an imagined dramatic context; the absence of music stands on the stage of the Philharmonie helps us as well as them. Expression and movement are restrained but always telling, especially in the work of Franz-Josef Selig as the opera's unreliable narrator, Gurnemanz. His monologues are gripping, challenging

accounts of lived and remembered history, not so tonally lustrous as recent interpreters such as René Pape or (from the younger generation) Georg Zeppenfeld, but the nearest we have just now to a Hans Hotter.

Fresh from Dmitri Tcherniakov's production at the city's Staatsoper, Nina Stemme is strong on the cursed and cursing sides of Kundry, less so as irresistible

seductress, though Evgeny Nikitin's virile Klingsor doesn't give her much to work with (or against). She and Stuart Skelton in the title-role build edge-of-seat tension during their long and tricky Act 2 duet; there is also a magnificently untrammelled, vocally sumptuous Amfortas from Gerald Finley, who together with Skelton ensures that the opera's climax arrives not on the gorgeously played Good Friday Meadow but drives through to the final, reconciling encounter between king and hero.

The Berlin Radio Choir are an impressively suave and uniform bunch of knights, almost too much so in Act 3. Their polished assurance notwithstanding, this is so much more than another stand-and-deliver concert *Parsifal*, and a fitting capstone to Rattle's tenure in Berlin.

Peter Quanttrill

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