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## Virtuosic Pintscher Work Debuts With Soloist Weilerstein

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By **Keith Powers**

BOSTON – Alisa Weilerstein and the Boston Symphony Orchestra performed Matthias Pintscher's deeply contemplative new nocturne for cello and orchestra, *un despertar*, inspired by an Octavio Paz poem.

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## *Death In Venice*: Cast Is Ripe, But Staging Is Green

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By **Rebecca Schmid**

BERLIN – In Graham Vick's new staging of Benjamin Britten's final opera, it was hard to reconcile Deutsche Oper Berlin's high musical standards with a production that seemed to spurn any sense of Apollonian beauty.

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## Bittersweet Opera Reflects On Cuba And Gay Struggle

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By John Fleming

MIAMI – Jorge Martín’s *Before Night Falls*, which deals in freedoms sexual, political, and artistic, received its second production, by the Florida Grand Opera. The work was inspired by the charismatic gay Cuban writer Reinaldo Arenas.

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## Lyricalism Layered In *Words Of Love* By Samuel Adams

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By Nancy Malitz

CHICAGO – *many words of love*, freely inspired by *Winterreise*, took its bow at the Chicago Symphony under Riccardo Muti and travels east in early 2018. Its imaginative arc suggests the earth breathing or, perhaps, sighing.

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## Disney's World: Perfect American, According To Glass

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By **Richard S. Ginell**

LONG BEACH, Calif. – In what is one of Philip Glass' most fascinating operas, the story of Walt Disney in *The Perfect American* is given its U.S. premiere by plucky Long Beach Opera. But don't expect the Disney family to approve.

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## Bolcom's *Dinner*: Worst Of Times, But Vibrant Opera

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By **Michael Anthony**

MINNEAPOLIS – The Minnesota Opera gave the world premiere of William Bolcom's *Dinner at Eight*, a calamitous tale of Depression-era America and a circle of the dysfunctional rich, after the play by Kaufman and Ferber.

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## Salonen Concerto Loops Cellist Into Cosmic Virtuosity

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By Nancy Malitz

CHICAGO – Esa-Pekka Salonen likens his cadenza-rich Cello Concerto, premiered by Yo-Yo Ma, to a comet with a tail. Now headed to New York, London, and Hamburg, it shimmers with hypnotic counterpoint and digital loops.

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## Juilliard Quartet's Perdurable Mann For All Seasons

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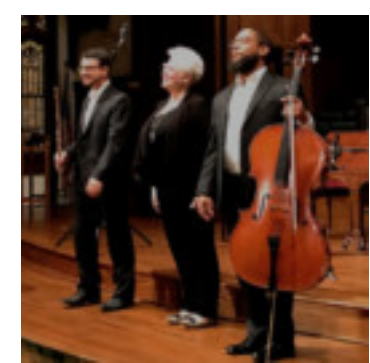
By Paul E. Robinson

DIGITAL REVIEW – Robert Mann had it all. Endurance. Discipline. Love of music. He led the Juilliard String Quartet for 51 years and some 6,000 performances. At 96, the violinist looks back on a life that seems almost impossible.

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## Around the U.S.



### Olmos Ensemble Pays Tribute To Women Composers

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By Mike Greenberg

SAN ANTONIO – Drawn from the San Antonio Symphony, the musicians broke an old habit by presenting works by four composers without a spare Y chromosome, too often the price of admission to concert programs.



### Auerbach's *Dreams* Concerto Holds Up A Personal Mirror

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By David J. Baker

NEW YORK – Her fourth violin concerto, Lera Auerbach's *NYx: Fractured Dreams*, is named for the Greek goddess of night, with a doff of the uppercase Y to the city that nurtured her. The New York Philharmonic premiered it.



## Visiting Viennese Affirm Heritage In Schubert, Strauss

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By James L Paulk

NEW YORK – For its annual weekend at Carnegie Hall, the Vienna Philharmonic led by Franz Welser-Möst played works by composers it pretty much owns, including Schubert (Symphony No. 9) and Strauss (*Ein Heldenleben*).

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### Around Canada



## Oddly Enough, Schafer Non-opera Makes Good Opera

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By Colin Eatock

TORONTO – Armed with a quasi-Wagnerian ethos, R. Murray Schafer’s massive, twelve-part cycle called *Patria* dwarfs Wagner’s *Ring*. Now Soundstreams has fashioned *Odditorium* from four excerpts, with a part for singing head.

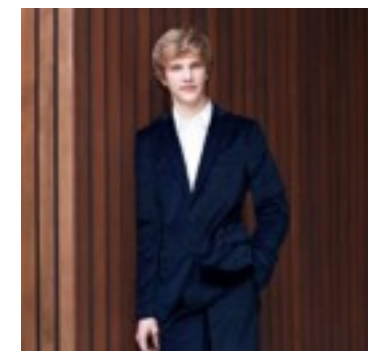


## Eloquent Sextet Stretches Bounds Of Vocal Art

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By David Gordon Duke

VANCOUVER – The ensemble Nordic Voices presented works by a trio of living Norwegian composers, including Lasse Thoresen (right), plus music by Goffredo Petrassi and György Ligeti. The performances were magisterial.



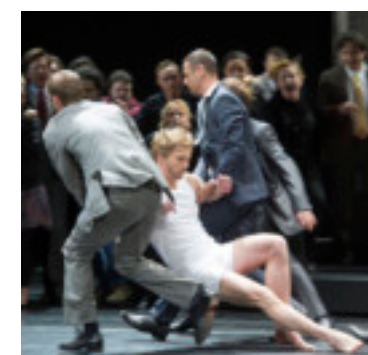
## In Deft Schumann, Pianist Shows His Star Power At 21

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By Colin Eatock

TORONTO – Canadian pianist Jan Lisiecki has grown into a tall young man. He perches precariously on the edge of the bench and doesn’t quite know what to do with his knees. Fortunately, he knows exactly what to do with his hands.

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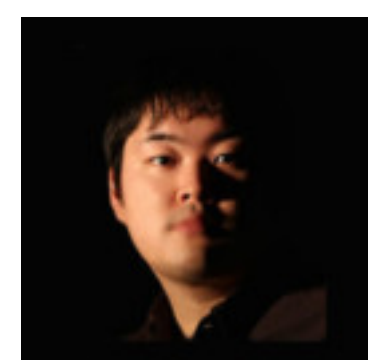


## Scartazzini Opera Fails To Shock In Berlin Premiere

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By **Rebecca Schmid**

BERLIN – Deutsche Oper Berlin’s production of Andrea Lorenzo Scartazzini’s *Edward II* has a scandalous veneer in weaving the tale of the doomed 14th century British king and his gay lover. The audience takes it all in stride.

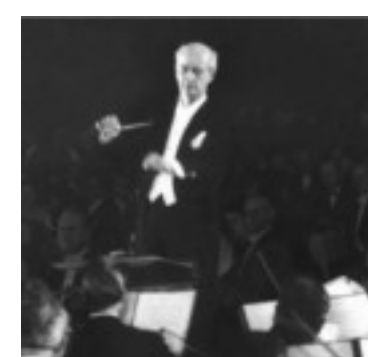


## Music From Japan: Sounds Are Novel, Style International

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By **Susan Brodie**

NEW YORK – Yuta Bandoh’s sensuous *Seesaw* for violin, piano, and spatially-placed string trio had its world premiere among works by seven others in a weekend devoted to new directions in Japanese contemporary music.



## New Light On Nazi Rule In Orchestras Of Vienna, Berlin

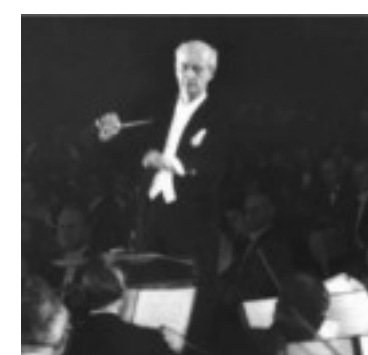
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By **Paul E. Robinson**

BOOK REVIEW – *The Political Orchestra* by Fritz Trümpi provides important new information and a broader context for understanding how the two greatest orchestras in the German-speaking world were affected by politics.

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### Issues in the Arts

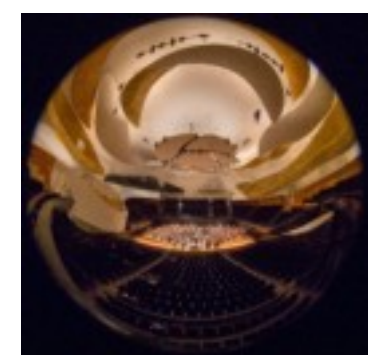


## New Light On Nazi Rule In Orchestras Of Vienna, Berlin

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By **Paul E. Robinson**

BOOK REVIEW – *The Political Orchestra* by Fritz Trümpi provides important new information and a broader context for understanding how the two greatest orchestras in the German-speaking world were affected by politics.



## Hear, Hear! New Halls Diverge In Acoustic Designs

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By **Nancy Malitz**

When it comes to concert hall acoustics, controlled comparisons are difficult, but the temptation was irresistible on a Chicago Symphony tour of new halls in Paris, Hamburg and Aalborg, Denmark, followed by two old gems.



## Critics, Gathered In Charleston, Honor A Leader

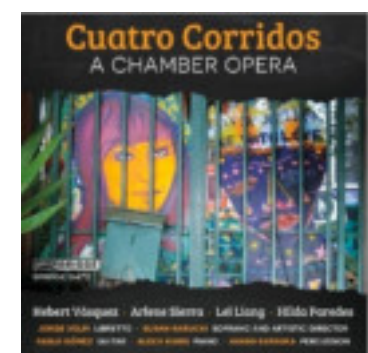
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By **John W. Lambert**

IN MEMORIAM – Robert Paul Commanday, who died in 2015 at the age of 93, was fondly remembered in Charleston, S.C., where the Music Critics Association of North America heard a tribute to his guiding force in a transitional age.

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## Disc and Stream



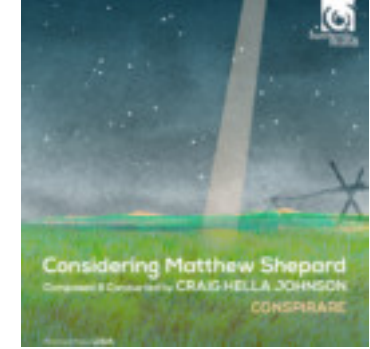
## ‘Song-Cycle’ Opera Cuts To Core Of Human Trafficking

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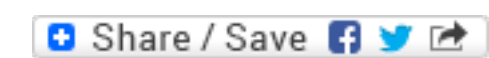
By **Richard S. Ginell**

DIGITAL REVIEW – *Cuatro Corridos*, now on CD, is a disturbing 2013 monodrama starring Susan Narucki about sexual trafficking on the California/Mexico border with music by four composers, two Mexican and two American.



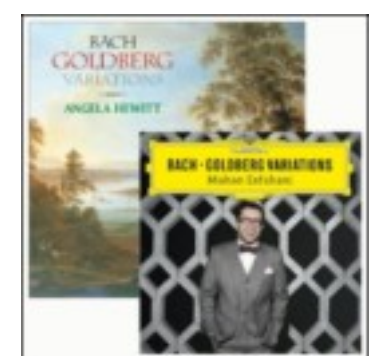


## Power Of Music Transmutes Cruelty To Hope

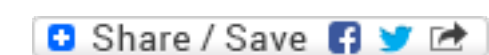


By **Paul E. Robinson**

DIGITAL REVIEW – Conspirare artistic director Craig Hella Johnson’s *Considering Matthew Shepard* is a masterpiece, the essence of which will still speak to us, especially at times of loss and suffering, for years to come.



## Novel Keyboards In *Goldberg* Feats Accent Variation



By **Arthur Kaptainis**

DIGITAL REVIEW – Angela Hewitt has recorded Bach’s *Goldberg Variations* using her own Fazioli piano, and Mahan Esfahani has employed a Huw Saunders harpsichord based on a Thuringian model of c. 1710, tuned with sharp keys in mind.

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## MCANA Hosted Blogs



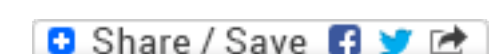
## John Adams on Record – Part Two



By Richard S. Ginell: From Out of the West  
Here is Part Two of my updated, expanded, 70th birthday discographical survey of John Adams’s music, ...



## John Adams On Record – Part One



By Richard S. Ginell: From Out of the West

My most vivid memory of John Adams was way back near the beginning of his career, ...



## A Paris Opera 2017-18 Season to Enchant

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By Susan Brodie: Toi Toi Toi!

“Laissez-vous porter”—let yourself be carried away—is the motto of the Paris Opera’s 2017-18 season, and the upcoming program provides ...

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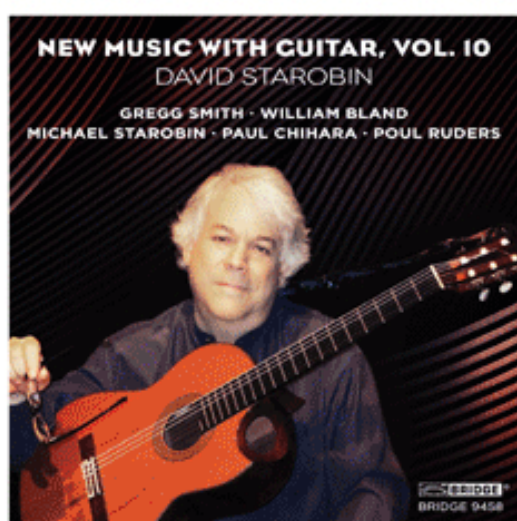
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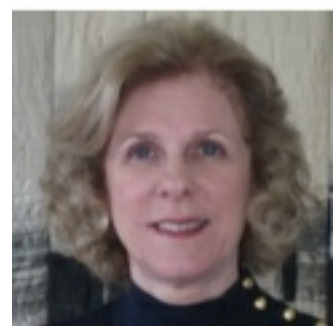
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## MUSIC CRITICS ASSOCIATION CREATES ANNUAL AWARD FOR BEST NEW OPERA



Barbara Jepson  
MCANA President

I am pleased to announce the creation of the MCANA Award for Best New Opera, to be given annually beginning in spring of 2017. Presented by the [Music Critics Association of North America](#) (MCANA), the award will honor the composer and librettist of an opera that received its world premiere in North America during the preceding year. The winning composer and librettist will be profiled here at *Classical Voice North America*. [Full story](#) →

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