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PLAY TIME

COMING SOON



Czech pianist Libor Novacek's third recording on Landor is devoted to works by Johannes Brahms, mapping the composer's path from youth to maturity.

CD Brahms  
 ARTIST Libor Novacek  
 LABEL Landor Records  
 CD NO LAN285  
 AVAILABLE 15 September

The Guildhall graduate signed his contract after winning the Landor Records Prize in 2005, releasing CDs of Liszt and French and Czech music the following year. He was also awarded fourth prize at the 2006 AXA Dublin International Piano Competition.

The latest disc, which includes rarely performed pieces such as Three Intermezzi, Op 117, will be introduced at his Wigmore Hall recital on 4 June.



Recorded at the Kammermusiksaal of the Berlin Philharmonic, this is American pianist Simone Dinnerstein's second release on Telarc.

The disc features works by Bach and Beethoven, and the world

CD The Berlin Concert  
 COMPOSER Various  
 ARTIST Simone Dinnerstein  
 LABEL Telarc  
 CD NO 80715  
 AVAILABLE 29 September

premiere recording of American composer Phillip Lasser's *Variations on a Bach Chorale*.

Dinnerstein gained an international following after the release of her debut CD – a recording of the *Goldberg Variations*. The album shot to the number one spot on the US Billboard Classical Chart in its first week. Time will tell whether her latest offering fares as well in the UK.



The latest release from American composer John Adams is a recording of his operatic collaboration with stage director Peter Sellars.

CD Flowering Tree  
 COMPOSER Mozart  
 ARTISTS John Adams, Peter Sellars  
 LABEL Nonesuch Records  
 CD NO 7559 799 651  
 AVAILABLE Late September

*Flowering Tree* is based on a combination of Mozart's *The Magic Flute* and ancient Indian folklore. Its main themes are magic, transformation and the dawning of moral awareness.

The opera was commissioned as part of Vienna's New Crowned Hope Festival to celebrate the 250th anniversary of Mozart's birth.



WITH A TWIST

London-based composer and artist Troy Banarzi started out writing music for *Newsnight* and *Richard & Judy*. He now performs at venues such as London Zoo and Tate Britain. His new album, *Euphonika*, features creepy, haunting works based on circus and fairground music

How did you begin making music?

I started working for a production music company, composing off-the-shelf music for use in TV, films and adverts. This was my training in composition, where I eventually learnt to write in all sorts of styles – Bollywood, electronica, minimalism, you name it!

I then enrolled on a postgraduate course at Trinity College of Music, where I explored the experimental music scene and started developing new ways of thinking about music and art.

Your new album, *Euphonika*, defies categorisation. How would you describe it yourself?

I'd describe it as a sonic fairground, a musical freak show. Musically, it's based on the mechanical music you might have heard if you were at a fairground a hundred years ago.

What is it about circus and carnivals that inspires you on this record?

At its heart, *Euphonika*'s an exploration of the line between fantasy and reality, of how we relate to animate and inanimate objects. I decided to use the carousel organ as a musical starting point as, for me, the fairground's an obvious place where we happily suspend reality in favour of fantasy.

Who are the musicians that feature on the recording?

The string players are an existing string quartet called the Badke Quartet, who I met at college, and the other players are all friends or friends of friends. It was important to me that everyone playing was open to the concept – I didn't want a bunch of session musicians who I didn't know, because I think you'd notice the lack of commitment in the recording.

You've performed at London Zoo, which some might consider an odd choice of venue. Did you enjoy the concert?

That was fun. It was actually in the reptile house, which is very long and reverberant. The toy piano was the predominant instrument and the acoustics worked really well for it. I remember it was quite dark and atmospheric, with a greenish light coming from the reptile cells. I'm a great advocate of music out of the concert hall, as I often get bored when I'm stuck in a chair watching a stage, even if the music's fantastic.

What are you working on at the moment?

I'm working on a performance art piece called *The Missing*, which is my most ambitious work to date. It'll start with a procession of monks walking sombrely through the courtyard of Somerset House singing a requiem for London and evolve into a surround-sound installation, which I'm working on with sound artist Scanner.

Release details: Troy Banarzi – *Euphonika*; The Old Hand Recording Company; out 7 July

Photos: Troy Banarzi © Richard Davies; Simone Dinnerstein © Lisa Marie Mazzucchi; John Adams © Deborah O'Driscoll