North American LIVE CHOICE

20 LIVE EVENTS FOR NOVEMBER IN NORTH AMERICA

Brian Wise brings you the BBC Music Magazine guide to the very best concerts and opera around the US and Canada.

1. COLORADO SYMPHONY
   Boettcher Concert Hall, Denver, Colorado, 1-2 November
   Tel: 303-623-7876
   Web: www.coloradosymphony.org
   In 2002 Marin Alsop (see p108) established the Taki Concordia Fellowship, designed to give female conductors much-needed performance opportunities. This year's winner is Karina Canellakis. She and Alsop trade off on the podium for this concert, featuring Mahler's Symphony No. 1, Mozart's Symphony No. 39 and John Adams's Short Ride in a Fast Machine.

2. LOS ANGELES OPERA
   2-15 November, Dorothy Chandler Pavilion, Los Angeles, California
   Tel: 213-972-8001
   Web: www.laopera.org
   Purcell's Dido and Aeneas and Bartók's Bluebeard's Castle – two one-act operas with tragic heroines – comprise this intriguing double bill directed by Barrie Kosky. Imported from Frankfurt Opera, it features mezzo Paula Murrihy as Dido and baritone Liam Bonner as Aeneas; while baritone Robert Hayward and mezzo Claudia Mahnke appear as Bluebeard and Judith. Reviewing a 2013 performance in Edinburgh, the Guardian noted that the 'stylish production has its flaws' but 'makes sense of each work and shines new light on both'.

3. ALISA WEILERSTEIN
   Severance Hall, Cleveland, Ohio, 6, 8 & 9 November
   Tel: 216-231-1111
   Web: www.clevelandorchestra.com
   Cellist Alisa Weilerstein (pictured centre) made her professional debut with Cleveland at age 13 and has been a regular guest since. Now 32, she returns for Elgar's Cello Concerto. Giancarlo Guerrero also conducts two other 20th-century works: Arvo Pärt's Cantus in Memory of Benjamin Britten and John Adams's tour de force from 1985, Harmonielehre.

4. VARÈSE'S AMÉRIQUES
   Walt Disney Hall, Los Angeles, 6, 7 & 9 November
   Tel: 323-850-2000
   Web: www.laphil.com
   The Los Angeles Philharmonic is putting greater emphasis on multimedia this season, particularly in a new evening series named 'in/SIGHT'. It launches with performances of Varèse's Amériques, conducted by Esa-Pekka Salonen, with a video by Refik Anadol, an Istanbul native who moved to Los Angeles to study digital media at UCLA. The ranks of the LA Philharmonic will be swollen with extra percussion, including sirens.

5. ALL-ORGAN WEEKEND
   Verizon Hall, Philadelphia, 6-8 November
   Tel: 215-893-1999
   Web: www.philorch.org
   Organ enthusiasts will have their calendars full this month (see Choice 14). The Philadelphia Orchestra's 'Art of the Pipe Organ' festival offers three organ concertos (by Jongen, GuilIANt and Paulus) played by three organists (Peter Conte, Paul Jacobs and Ken Cowan, respectively) on Verizon Hall's pipe organ. Yannick Nézet-Séguin also conducts Elgar's Enigma Variations and an arrangement of Buxtehude's Chaconne in E minor.

6. SCHUBERT'S WINTERREISE
   Alice Tully Hall, NY, 11 November
   Tel: 212-721-6500
   Web: www.whitelightfestival.org
   A multimedia production of Schubert's Winterreise by South African artist William Kentridge was among the highlights at this summer's Aix-en-Provence Festival. It comes to Lincoln Center's White Light Festival, with
baritone Matthias Goerne and pianist Markus Hinterhäuser. At the Center are Kentridge’s 24 stop-action films, which provide commentary on the song cycle.

7 PIERRE-LAURENT AIMARD PLAYS BACH
Kimmel Center, Philadelphia, 11 November
Tel: 215-569-8080
Web: www.pcmsconcerts.org
Pianist Pierre-Laurent Aimard took a season-long sabbatical last year to devote time to studying JS Bach’s Well-Tempered Clavier. He emerged with a new recording of the labyrinthine work and a number of performance dates for the current season. Aimard will bring plenty of insights to Book I.

8 BOSTON SYMPHONY ORCHESTRA
Symphony Hall, Boston, 13-18 November
Tel: 888-266-1200
Web: www.bso.org
In his first season as the music director of the Boston Symphony Orchestra, Andris Nelsons is bringing some of his longtime collaborators to town. Among them is Swedish trumpeter Håkan Hardenberger, who, while fairly unknown in the US, gets the spotlight in four performances of Brett Dean’s trumpet concerto Dramatis personae. (This is receiving its American premiere.) Also on the bill are Stravinsky’s The Rite of Spring and Tchaikovsky’s intensely Romantic Hamlet.

9 MONTEVERDI’S VESPERS
First Congregational Church, Berkeley, California, 13 November
Tel: 510-642-9988
Web: www.calperformances.org
Apollo’s Fire, the Cleveland period-instrument group, is taking Monteverdi on the road this month, with a seven-city tour of the Vespers of 1610. Considered this ensemble’s signature work, it is filled with soaring arias, duets and choruses. Renowned early music conductor Jeannette Sorrell leads this touring production, with dates on the West Coast and Midwest, including Trinity Cathedral, Cleveland (1 Nov) and St Mary on The Falls, Olmsted Falls (2 Nov).
Concert halls of America

Morton H Meyerson Symphony Center

This impressive structure is at the heart of Dallas’s cultural Arts District and, as well as being the home of the Dallas Symphony Orchestra, it regularly hosts the Dallas Wind Symphony and other ensembles. Designed by architect IM Pei and acoustician Russell Johnson’s Artec Consultants, the centre opened in September 1989. Its lavish interior, the Eugene McDermott Concert Hall, was built in the European shoebox style and boasts a 4,535 pipe Fisk Opus 100 organ. Abstract artworks by Ellsworth Kelly and Eduardo Chillida can be found within the venue.

- **Capacity:** 2,062
- **Resident Orchestras:**
  - Dallas Symphony Orchestra
- **Location:** 2301 Flora Street, Dallas
- **Completed:** 1989

10 **TAFELMUSIK: THE GALILEO PROJECT**

Wortham Theater Center, Houston, Texas, 13 November

Tel: 713-524-5050

Web: www.dacamera.com

In this multimedia show, early music ensemble Tafelmusik pays homage to the astronomer Galileo with the help of images from the Hubble Space Telescope. The show commemorates Galileo’s first public demonstration of the telescope by combining works by Monteverdi, JS Bach, Vivaldi and others with Hubble images and narration.

11 **CHICAGO SYMPHONY ORCHESTRA**

Orchestra Hall, Chicago, 13-15 November

Tel: 312-294-3000

Web: www.cso.org

The Chicago Symphony pays tribute to the composer/conductor Pierre Boulez around his 90th birthday. Pablo Heras-Casado leads the Chicago Symphony in his first full orchestra piece, Figures-Doubles-Primes, plus Stravinsky’s Four Studies, Debussy’s Ibérie and Bartók’s Third Piano Concerto (with the compelling young soloist Alice Sara Ott).

12 **NEW YORK POLYPHONY**

Church of St Mary of the Virgin, New York, 15 November

Tel: 212-854-7799

Web: www.millertheatre.com

The acoustically vibrant Church of St Mary of the Virgin near Times Square hosts New York Polyphony for an evening of Spanish liturgical music. The male vocal quartet presents works by Morales, Guerrero and Victoria. Palestrina’s vivid and dramatic Gaudent in coelis concludes the evening on a radiant note.

13 **SIMÓN BOLÍVAR STRING QUARTET**

Walter Reade Theater, NY, 16 November; Pickman Hall, Cambridge, Nr Boston, 18-19 November

Tel: 212-721-6500; 617-482-6661

www.lincolncenter.org; www.celebrityseries.org

The Simón Bolívar String Quartet, an El Sistema offshoot, comprises of principals from the Simón Bolívar Symphony, makes its New York and Boston debuts. For both programmes, the quartet pairs Latin and European repertoire: Ginastera’s String Quartet No.1 with Brahms’s String Quartet No.1. The Boston dates also include Mendelssohn’s Second String Quartet.

14 **LA PHIL WITH CAMERON CARPENTER**

Walt Disney Concert Hall, Los Angeles, 20-22 November

Tel: 323-850-2000

Web: www.laphil.org

Maverick organist Cameron Carpenter joins Gustavo Dudamel and the Los Angeles Philharmonic for a programme marking the tenth anniversary of the Disney Hall pipe organ. The line-up features two ’organ’ symphonies, including the premiere of Stephen Hartke’s Symphony No. 4 along with Saint-Saëns’s beloved Symphony No. 3. Carpenter also performs his arrangement of Scriabine’s Piano Sonata No. 2, while Barber’s Toccata Festiva opens the proceedings.

15 **ST PAUL CHAMBER ORCHESTRA**

Multiple locations, Saint Paul, Minnesota, 20-23 November

Tel: 651-291-1144

Web: www.thespresco.org

Patricia Kopatchinskaja, whom The Telegraph has dubbed the ’wild child of classical violin’, conducts the St Paul Chamber Orchestra from the soloist desk. Three pieces refer to her Eastern European heritage: Bartók’s Romanian Folk Dances, Tigran Mansurian’s Concerto No. 2, and a traditional Romanian rhapsody, with Kopatchinskaja’s father, cimbalom player Viktor Kopatchinsky. Mendelssohn’s Violin Concerto No. 1 caps the unusual programme.

16 **NATIONAL SYMPHONY ORCHESTRA**

Kennedy Center, Washington DC, 20-22 November

Tel: 800-444-1324

Web: www.kennedy-center.org

Garrick Ohlsson joins the National Symphony Orchestra for Busoni’s gloriously excessive Piano Concerto. Ohlsson is arguably the foremost champion of his unwieldy piece (five movements, complete with male chorus in the finale) having recorded it in 1989. Rossen Milanov also conducts Stravinsky’s Firebird Suite.
The American conductor on her Taki Concordia Fellowship

You established the Taki Concordia Conducting Fellowship in 2002. What does it offer female conductors?

My aim was to create opportunities for talented women to get experience. Each winner has the opportunity to go to various orchestras – either with me or with some of my wonderful colleagues around the world – and conduct part of a concert. They receive coaching and feedback, as well as things like image consultancy and resume building through a partnership we have with Colorado Women’s Chamber of Commerce. It’s like an apprenticeship and each year we try to tailor it to the specific winner.

How does the selection process work?

Conductors apply through the Taki Concordia Fellowship website (takiconcordia.org) and their videos are reviewed by a panel of musicians, conductors and administrators. I generally receive upwards of 60 applications for each fellowship.

What made this year’s winner, Karina Canellakis, stand out?

What we’re always looking for – and it was especially obvious in Karina – is a huge musical personality. She’s also very expressive with her gestures and that came through excellently in her video.

Why do you think there are still so few female conductors?

I don’t think I could point to any one reason. The music industry is a microcosm of the broader world and if we look at the broader world we can see, to differing degrees, that women in major leaderships are the exception. It’s part of a societal conditioning – we’re not used to it so it doesn’t happen. But I do think (and maybe I am the eternal optimist here) that the landscape is changing. Of our nine winners of the Taki Concordia Fellowship, three are American music directors, three have been or are assistant conductors with major orchestras and two have founded their own orchestras. But things won’t change on their own – women need to become major mentors and actively change the dynamic.

Have any particular incidents of prejudice remained with you?

People have said very silly things over the years like, ‘It’s OK if women conduct Mozart, but they can’t conduct Mahler’. But what I have taken from things people say without thinking is that this prejudice is insidious – it’s always there whether people address it or not. I have to say that I much prefer being able to speak about it out loud because, when you hear it said, you can debunk it and try to fight against it.

What advice would you give conductors early in their careers?

The advice I would give anybody pursuing something they are passionate about is that the real key to success is not giving up. Real perseverance and constantly trying to improve are two characteristics that almost always make success inevitable.

See Choice No. 1