

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

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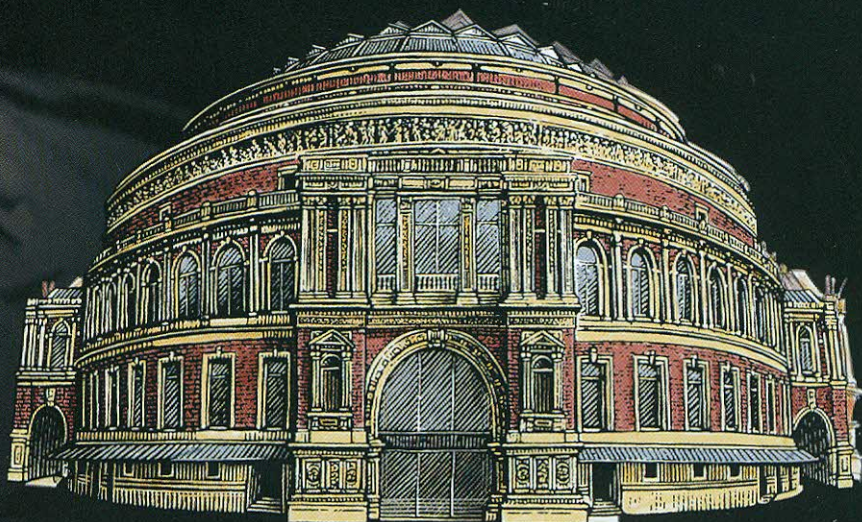
## WWI

**From Vaughan Williams to Schoenberg,  
the composers whose music was  
shaped by the horrors of war**



## THE PROMS 2014

- *Sir Neville Marriner at 90*
- *Sir John Tavener premiere*
- *Sakari Oramo on the Last Night*
- *Full listings and broadcast details*



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## 'Today's ideas turn into tomorrow's initiatives'

**D**uring the month of May, a team from *Gramophone* travelled to Vienna for a conference called Classical:NEXT. Record labels, distributors, artists and journalists spent several days in meetings, exchanging ideas, concerns and release schedules. Such events are a good moment to take stock of what's happening in the recording industry, and to ponder the future. Today's ideas turn into tomorrow's initiatives.

This year felt – refreshingly, for it has been a difficult few years for classical recording – rather upbeat. Sales of CDs have been declining for a number of years now, but labels seem to have adjusted to the new reality and seem confident in their current business models (I make no apologies for sounding so corporate, a label has to think like a business to survive). Physical releases will not be going away any time soon.

Downloading, however, has also become a solid part of most companies' sales and plans, with some impressive successes when a particular release has resonated widely, and high-resolution downloading is capturing the interest of a growing market.

The big unknown is streaming. As discussed in this column before, streaming – be it through the already established giant Spotify, or relative newcomer Qobuz, who we're delighted to welcome this month as supporters of our Artist of the Year Award – is here to stay, and for many people, particularly the youngest generation of listeners, it's now the main way they choose to access music. Record companies and retailers are debating how to adjust to this and how to find, collectively, an approach that works.



*Martin*

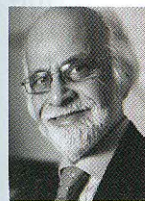
In the meantime, many are making the most of the opportunities to reach listeners who might not otherwise have bought a classical record anyway. Traditionally, the recording industry has always been creative in the way new realities are addressed: streaming is today's challenging new reality, and from a number of conversations I had in Vienna I think we can expect to be reporting on some interesting attempts at addressing it in the months ahead.

But what was most heartening was meeting label after label with recording and release schedules rich in imaginative pairings of artist and repertoire. Put aside the way the music reaches the listener for the moment, and I imagine such conversations bear a remarkable similarity to that of decades past. Label executives with excellent ears and a dose of courage pushing our expectations, signing new talent, and packaging the whole beautifully. Musicians applying their art to repertoire both familiar and unfamiliar, enriching our appreciation and understanding of music we already know, and taking us on fascinating journeys of discovery.

We've chosen 10 such artists for the shortlist of this year's Artist of the Year, the one *Gramophone* Award that we invite you, our readers, to vote on. Take a look at our feature on page 28 and let us know which artist you feel has really contributed something very special to classical music this year. And while you're doing that, our critics will be busy listening to the hundreds of discs in contention for the category awards, more of which soon...

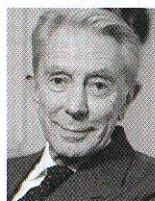
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### THIS MONTH'S CONTRIBUTORS



'Never in the top 10 for popularity but nonetheless a connoisseur's musician,' says **NALEN ANTHONI**

of Pierre Monteux, the subject of this month's Icons. 'For many years have I venerated the redoubtable artistry of this conductor,' he continues, 'and now I'm being afforded the privilege of saying exactly why.'



**GEOFFREY NORRIS** has written in this issue about the huge number of international orchestras

making their Proms debuts this season. 'The appearance at this year's Proms of so many different orchestras from all over the globe set me thinking,' he says. 'Does the old adage about an orchestra's distinctive sound still hold true?'



**PHILIP CLARK** is the author of this month's cover story which ties in with the WWI centenary Proms concerts. He

wanted to write a piece that approached the conflict by starting with the innocence of 1913, and then projected forwards to after the conflict. 'How did the war change music,' he asks, 'or would composers have likely changed anyway?'

**THE REVIEWERS** Andrew Achenbach • Nalen Anthoni • Mike Ashman • Philip Clark • Alexandra Coghlan • Rob Cowan (consultant reviewer) • Jeremy Dibble • Peter Dickinson • Jed Distler • Duncan Druce • Adrian Edwards • Richard Fairman • David Fallows • David Fanning • Iain Fenlon • Fabrice Fitch • Jonathan Freeman-Attwood • Caroline Gill • Edward Greenfield • David Gutman • Lindsay Kemp • Philip Kennicott • Tess Knighton • Richard Lawrence • Ivan March • Ivan Moody • Bryce Morrison • Jeremy Nicholas • Christopher Nickol • Geoffrey Norris • Richard Osborne • Stephen Plaistow • Peter Quantrill • Guy Rickards • Malcolm Riley • Marc Rochester • Julie Anne Sadie • Edward Seckerson • Hugo Shirley • Pwyll ap Siôn • Harriet Smith • Ken Smith • David Patrick Stearns • David Thresher • David Vickers • John Warrack • Richard Whitehouse • Arnold Whittall • Richard Wigmore • William Yeoman

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