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BACH ANGELA HEWITT

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Two legends to reward, one to remember

One of the privileges of *Gramophone* is that we get to celebrate some of the greats of our age, and know that readers and colleagues in the music world will celebrate with us. This year's *Gramophone* Classical Music Awards placed two such artists particularly prominently on a pedestal for applause: Sir James Galway, winner of our Lifetime Achievement Award, and Sir Neville Marriner, recipient of an Outstanding Achievement Award. It is not a privilege we take lightly (nor, clearly, do others – no lesser figures than violinist Kyung-wha Chung and pianist Alfred Brendel offered their time to present each with their Awards).

In all such cases, we honour artists whose lifetime's contribution has profoundly enhanced music-making in some way. In Galway's case the flute – its reception, reputation and repertoire – is richer than it was back at the beginning of his career when he played under Karajan as Principal Flute of the Berlin Philharmonic.

Marriner's imprint, meanwhile, can be found in hundreds of superb recordings which brought eclectic repertoire to many followers, not least in concertos where his wisdom and generosity of spirit have encouraged many soloists of younger generations to great heights of attainment. As with Galway, the role of recording has been a vital part of his career, part of his advocacy of music, but also approached specifically and separately as an art in its own right.

Developing music, nurturing the next generation, relishing recording. These things can also be said of another great figure, the conductor and harpsichordist Christopher Hogwood, whose death



was announced just as we were preparing to send this edition of *Gramophone* to the printers.

Hogwood was one of the driving forces of the early music movement, which, from the 1970s onwards, radically transformed both our knowledge of a whole era of repertoire, but also our understanding of how that music, and indeed all music, should be played. 'If anybody deserves the title of a pioneer, Christopher Hogwood does,' says Barbican Managing Director Sir Nicholas Kenyon in his opening to an hour-long podcast made for Hogwood's 70th birthday three years ago (currently available to listen to on our website). His fascination with exploring performance techniques leaves a legacy not just in period ensembles such as the Academy of Ancient Music which he founded, but also in the sound of many groups, of myriad sizes and specialisms. Far from just an early music expert, he was also an advocate of more modern composers, including Martinů, who themselves were fascinated with the music of the era with which Hogwood had made his name.

As for the next generation, the AAM – since 2006 in the hands of those he did so much to inspire – will continue not as a monument to his name, but to his belief in the continual progression of music-making. And recording? Hogwood was prolific, not least for Decca's L'Oiseau-Lyre label. A 50-CD retrospective released by the label in May (the first of a series), of which 37 recordings feature Hogwood and the AAM, is a perfect place to explore his brilliance. We will pay full tribute in our next edition.

martin.cullingford@markallengroup.com

THIS MONTH'S CONTRIBUTORS



'I first heard Zino Franchescatti play Walton's Violin Concerto when I was a teenager and instantly fell in

love with what must be one of his most passionately felt works,' says **JEREMY DIBBLE**, author of this month's Collection. 'It's fascinating to see how the performing tradition has developed since its premiere with Heifetz in 1939.'



'Writing my Specialist's Guide was a great chance to immerse myself in a broad assortment of

extraordinary music and excellent performances on disc,' says **DAVID VICKERS**. 'It was a rewarding way to personally commemorate the 250th anniversary of the death of Rameau – the greatest of all French Baroque composers!'



GEOFFREY NORRIS, author of this month's profile on Vasily Petrenko, has always found him impressive in

conversation: 'You can see how his drive, musical excellence and charm have had such an impact on the RLPO,' he says. 'I was fascinated to find out how he might bring this potent amalgam of qualities to bear on his new job in Oslo.'

Gramophone, which has been serving the classical music world since 1923, is first and foremost a monthly review magazine, delivered today in both print and digital formats. It boasts an eminent and knowledgeable panel of experts, which reviews the full range of classical music recordings. Its reviews are completely independent. In addition to reviews, its interviews and features help readers to explore in greater depth the recordings that the magazine covers, as well as offer insight into the work of composers and performers. It is *the* magazine for the classical record collector, as well as for the enthusiast starting a voyage of discovery.

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 • 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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EDITORIAL

Phone 020 7738 5454 Fax 020 7733 2325
 email gramophone@markallengroup.com
EDITOR AND PUBLISHER Martin Callingsford
DEPUTY EDITOR Sarah Kirkup / 020 7501 6365
REVIEWS EDITOR Andrew Mellor / 020 7501 6367
ONLINE AND FEATURES EDITOR
 James McCarthy / 020 7501 6366
SUB-EDITOR David Thresher / 020 7501 6370
ART DIRECTOR Dinah Lone / 020 7501 6689
PICTURE EDITOR Sunita Sharma-Gibson / 020 7501 6369
AUDIO EDITOR Andrew Everard
EDITORIAL ADMINISTRATOR Libby McPhee
THANKS TO Marija Duric Spare and Hannah Nepil
EDITOR-IN-CHIEF James Jolly

ADVERTISING

Phone 020 7738 5454 Fax 020 7733 2325
 email gramophone.ads@markallengroup.com
SALES MANAGER
 Esther Zuke / 020 7501 6368
SENIOR SALES EXECUTIVE
 Luke Battersby / 020 7501 6373

SUBSCRIPTIONS AND BACK ISSUES

0800 137201 (UK) +44 (0)1722 716997 (overseas)
subscriptions@markallengroup.com

PUBLISHING

Phone 020 7738 5454
GROUP BUSINESS DEVELOPMENT MANAGER
 Luca Da Re / 020 7501 6362
MARKETING EXECUTIVE Julian Halse / 020 7501 6372
DIGITAL AND MARKETING DIRECTOR
 Matthew Cianfarani
DATA AND DIGITAL DEVELOPMENT DIRECTOR
 Tom Pollard
PRODUCTION DIRECTOR Richard Hamshere / 01722 716997
PRODUCTION MANAGER Jon Redmayne
CIRCULATION DIRECTOR Sally Boettcher / 01722 716997
SUBSCRIPTIONS MANAGER Chris Hoskins / 01722 716997
PUBLISHING DIRECTOR Siân Harrington
CHIEF EXECUTIVE OFFICER Ben Allen
CHAIRMAN Mark Allen

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