

Britain since Britten day -BSC - BSYC - Kokoro - Canticum

How sweet the music was

BEAUTY is alive and thriving; that is the only conclusion to be drawn following the evening concert in this day-long mini festival featuring music post Britten.

Four ensembles and 14 works by different composers, few of which would worry even conservative music lovers, filled the hall with glorious sound.

Making a pick of the crop cannot do justice to the programme.

Involving all forces; the Bournemouth Symphony Chorus, the chamber choir Canticum, Dorset Youth Orchestra and members of Kokoro under Mark Forkgen's affirmative direction in Howard Goodall's Psalm 122 espouses variety of style with immense authority, interspersing each verse with its Latin translation and finishing in dramatic climax.

Nicholas Maw's *One Foot in Eden Still, I Stand*, elicited serene melody and John Woolrich's poignantly attractive *In the Mirrors of Asleep* proved most inventive.

One of my favourite folk songs, *O Waly, Waly*, was superbly presented by the BSC in John Rutter's cogently crafted arrangement and Herbert Chappell's *How Sweet the Moonlight* (BSC-first performance) was exquisitely sung a cappella.

Ian Wilson introduced his *Timelessly this*, an eerie evocation of mist-shrouded standing stones.

The DYO's performance of Joby Talbot's *Sneaker Wave* was tremendous.

Mike Marsh

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