Thomas Adès - In Seven Days (2020)

Concert Paraphrase on "Powder Her Face" for two pianos (2015) 1. I 5:12 2. II 1:22 3. III 7:44 4. IV 1:53 5. Berceuse from "The Exterminating Angel" for piano (2018) 5:31 Mazurkas for piano 6. No. 1, Moderato, molto rubato 1:57 7. No. 2, Prestissimo molto espressivo 2:22 8. No. 3, Grave, espressivo 3:54 "In Seven Days" for piano and orchestra (2008) 9. I. Chaos - Light - Darkness (Live) 7:52 10. II. Separation of the Waters into Sea and Sky - Reflection Dance (Live) 4:14 11. III. Land - Grass - Trees (Live) 5:49 12. IV. Stars - Sun - Moon (Live) 3:02 13. V. Creatures of the Sea and Sky (Live) 3:23 14. VI. Creatures of the Land (Live) 2:31 15. VII. Contemplation (Live) 1:56 Kirill Gerstein (piano) Thomas Adès (piano) Tanglewood Music Center Orchestra Thomas Adès (conductor)

Kirill Gerstein's decade long relationship with British composer and pianist Thomas Adès is reflected through this latest release from myrios classics. Recorded in the luxurious acoustics of the Symphony Hall in Boston, the three Mazurkas for solo piano feature alongside the world premiere recordings of Berceuse from The Exterminating Angel and the concert paraphrase on Powder Her Face for two pianos performed with the composer. Together with these works is In Seven Days for piano and orchestra which anticipated Adès's recent piano concerto written, like Berceuse, especially for Kirill. The live performance was captured in the Seiji Ozawa Hall as part of the 2018 Tanglewood Music Festival, with Adès conducting the Tanglewood Music Centre Orchestra. ---prestomusic.com

One might offer various explanations for why the music of Thomas Adès became so consistently popular in the late 2010s, but one is certainly that he found a really sympathetic interpreter in pianist Kirill Gerstein. Accordingly, this group of new Adès pieces (the Concert Paraphrase on Powder Her Face is a world premiere) featuring Gerstein would be a good place

to start with the composer. Gerstein gets the peculiar combination of modern unease in Adès' music with the characteristic forms of the 19th century: here berceuse, mazurka, and the most antiquated of all, the concert paraphrase. These are without exception fine examples of Adès' rhythmic tension, and the set of three mazurkas, fully observant of that dance's rhythm but fully of the present day, make up an excellent slice of the composer's aesthetic. In Seven Days -- it is the seven days of Creation that are referred to and quite evocatively depicted -- the piano provides washes of color. The work is not a piano concerto, but an orchestral work with a piano part, and Gerstein scales back his intensity accordingly. Adès himself is the conductor in this lovely live performance from the Tanglewood Festival in Massachusetts. A thoroughly absorbing release for anyone from total newcomers to Adès to those who have followed him from the start. ---James Manheim, AllMusic Review

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