



"The best horn concerto of the last 10 years!"

Ondrej Vrabec - solo horn and Assistant Conductor of the Czech Philharmonic

"I find his piano and chamber music to be remarkable, imaginative, beautiful, and original. Finding an inner voice that speaks to the world is a precious gift." [Jura Margulis - pianist]



"A finely wrought new addition to the viola and piano repertoire" [of Pietà - viola/piano - Carlos María Solare - The Strad]



"These discs confirm no mean artistry within the solo piano domain. ...the writing is of a technical and expressive range indicating a wide knowledge of 20th-century pianism."

[Richard Whitehouse - Gramophone Magazine]

"His works have a fine construction and a kind of inner "soaring" that is impressive. They embrace universal humanistic values." [Oana Tomai - pianist]

"Seabourne's compositional style reveals rigorous craft and respect for tradition. His music wilfully disregards recent stylistic trends; however, it sounds distinctively modern. Unlike a lot of contemporary music, Seabourne's writing rewards both the accomplished performer and the attentive listener."

[Max Lifchitz - New York]

"His musical language is very much his own, clear and strong, never sentimental, yet with great inventiveness for rhythms and harmony. And there is a deep thoughtfulness about it, that makes one sit and dwell further...."

Mario Ramon Garcia - pianist]

"Seabourne's piano works do not strive for an orthodox modern expression. Their position in contemporary music is characterised by a rare element of consistency, in which both old and new synthesise. And it is essential listening."

[Milan Bator - Hudební Rozhledy]

"I find your grip of composition and use of instrumental colours really excellent. Your music is so full of interest and energy as well as being obviously quite emotional, almost romantic in parts - so very approachable, neither incomprehensibly complex and dense, nor childishly minimalist." [Sir Charles Mackerras]

"It is a serious and substantial work; convincing and well written." [Steven Isserlis - 'cellist]

"Ambitious, questing and pointedly European in outlook the music of Peter Seabourne avoids easy answers. Clearly Seabourne is a composer with whom to reckon, his music combining a demonstrably Romantic rhetoric with an always audible and yet never facile approach to tonality."

[Richard Whitehouse - Musical Opinion]

"Peter Seabourne's Pietà is a powerful work that casts a real spell over the listener revealing him to be a composer of immense emotional clout."

[Bruce Reader - Classical Reviewer]



BRITTEN • SEABOURNE

Seabourne: Pietà; Britten: Elegy; Lachrymae Georg Hamann (viola), Akari Komiya (piano) Sheva Contemporary SH 137 58:02 mins

Peter Seabourne's *Pietà* (2007) was partly inspired by the eponymous statues of Michelangelo and is a five-movement work for viola and piano. Seabourne's expressive and accessible score chimes well with Britten's lyrical works, and the rich tonal palette of Hamann's playing is beautifully showcased in the work's demanding viola line.



"Only rarely have we had from a modern composer a world of piano music which is so cohesive to the ear, and pursued with such consistency. ...to be recommended!"

[Carsten Dürer - Piano News]

"They are amazingly inventive, especially with regard to rhythm, and sitting through all three books in a single session is a far from onerous activity. The harmonic colourings and drive of these works call to mind someone like Prokofiev, and do not suffer by comparison: the Studies of Invention deserve a wide audience." [Byzantion - Music Web international]

Die erste CD der Mainzer Virtuosi ist da

Wolfgang Ströcher - Kammerorchester spielt Konzertsopranen des disziplinären Katarinensingers ein - Töls von Lyrik inspiriert

von Sebastian Br

"This is song for you alone" ist ein Konzert für Violine und Streichorchester des englischen Komponisten Peter Seabourne (geb. 1964). Ingeborg ist ein Werk des Gedichtes "Stark ist ein Land für dich allein" des deutschen Dichters Stefan George. Es kommt aber etwas anders leicht herbeizugewandt über wie die Gedichtstrophe, sondern will, beidseitig und anknüpfend.

Der Brno-Böhmische spielt den Virtuosen mit vielen Entschlossenheiten, bis sich im zweiten Satz verabschiedet. Diese disziplinären Streichorchester-Konzerte orientieren sich stark an musikalischen Experimenten. Das gilt als Konsequenz, hat aber den Vorzug, dass sich die emotionale Aufregung der Musik gut nachvollziehen lässt.



Allgemeine Zeitung