

A brush with Scriabin

Audiences to see red at Amsterdam's Concertgebouw



HEARING COLOURS:
artist Norman Perryman at work

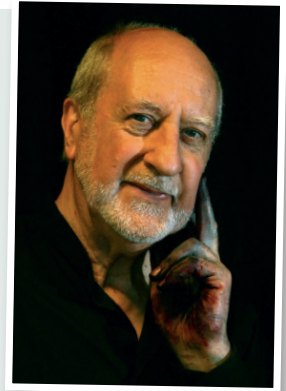
So, we know what Scriabin's music sounds like, but what does it look like? No, not a daft question. On 23 and 24 September, artist Norman Perryman will be accompanying the Royal Concertgebouw's performance of *Poème d'extase* by painting abstract images on glass plates that will be projected onto

large screens in the concert hall – all in time with the music. 'The images will be floating colours that will be made to form various shapes reaching upwards and outwards,' says Perryman. 'The audience will be able to see what they wish in the abstracts. They're suggestively sensual, but there's nothing explicit.'

Scriabin is an apposite choice – the Russian composer's music has been known to incur multi-sensual responses in listeners and he even scored his 1910 *Prometheus* to include an instrument that would project colours into the room depending on which key was pressed. When Scriabin drew up that keyboard, he chose red for C, the key in which *Poème d'extase* is written. So, will that dictate Perryman's

Painting music

Scriabin's *Poème d'extase* is not the first work that Norman Perryman has illustrated live, as he explains. 'The most well-known one I've done was Musorgsky's *Pictures at an Exhibition* with Sir Simon Rattle (and the CBSO) 17 years ago. I've also done Stravinsky's *A Soldier's Tale* with the Netherlands Philharmonic, again in the Concertgebouw, Takemitsu's *From me flows what you call time* – I have a special feeling for Takemitsu – and Huang Ruo's *Confluences*, conducted by Ilan Volkov. In future, I'd like to move onto more contemporary music by composers such as Augusta Read Thomas, as there are a lot of them who are thinking in visual terms.'



choice of colour for his artwork?

'Actually there are gently flowing greys, greens and pinks to start with, but they explode into burnt sienna and reds as the caressing grows towards the fiery emotional climax.'

Scriabin is Composer of the Month, written by pianist Yevgeny Sudbin (p56); see also www.normanperryman.com.

RISING STAR Great artists of tomorrow

Caroline Goulding violinist

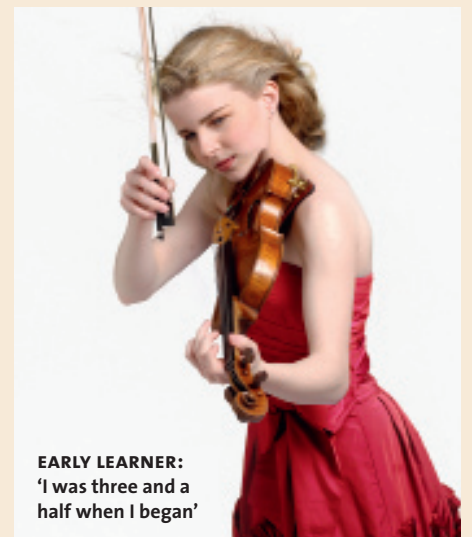
'I wondered why I had never heard of this very special performer,' reflected composer John Corigliano on hearing Caroline Goulding play a year ago. 'Now I know – she's 16.' Twelve months on, and Goulding continues to build on a CV that would look impressive wielded by someone several years her senior. She has won the prestigious Aspen Festival Concerto Competition, made her first commercial recording (for Telarc), performed as a soloist with a 'Big Five' orchestra (the Cleveland Orchestra) and already plays a Stradivarius (the pleasingly named 'General Kyd'). Mind you, she started early. 'I was three and a half when I began,' she tells *BBC Music Magazine*. 'I have two older brothers, who were playing saxophone and trumpet. I was fascinated by their instruments, and so one of them said to my parents "Why don't you get her an instrument of her own?" I

'When you're noticed at a young age, you do get labelled a prodigy'

had the choice of piano or violin. I'm glad I made the choice that I did.'

The two brothers, she says, have since diverted their attention towards athletic pursuits, leaving her as the musical 'oddball in the family'. Her parents, however, have bent over backwards to meet their oddball's needs. When Caroline's teacher in Michigan, Paul Kantor, accepted a new post in Ohio, the entire Goulding family upped sticks to the neighbouring state so she could continue learning with him: 'That was a huge sacrifice that my parents made for me. That was so selfless.'

For her first disc, a solo recital CD with pianist Christopher O'Riley, Goulding was allowed to choose her own line-up of her favourite short pieces and encores – the resulting mix of Kreisler, Corigliano, Vieuxtemps, Gershwin and even some Cape Breton Island fiddling is vibrant stuff. Next, she says, she'd like to record a disc with an orchestra, but in the meantime there's an inconvenient, if obvious, tag to be shed: 'When you're noticed at a young age, you do get labelled



EARLY LEARNER:
'I was three and a half when I began'

a prodigy. But I don't like to consider myself one, as my ultimate goal is to become a true musician. I'm currently learning to appreciate maturity. When I was younger, I didn't see the difference between playing fast and loud, and true artistry. I'm learning that there's more to it.'

Interview by Jeremy Pound