
Daniel Kidane

Selected Reviews

Dream Song

Chineke!, Queen Elizabeth Hall, London (April 2018)

"It is to Kidane's credit that his piece, *Dream Song*, didn't provide a facile mood of optimism and celebration. Rather the reverse, in fact. The words, sung with powerful conviction by Roderick Williams and echoed by the Chineke! choir, seemed trapped in a realm of dreamlike oppression, the tense string lines shot through with threatening brass. Just as one felt a sense of light dawning, the piece came to an end. It felt like a powerful but enigmatic sketch for something that ought to be much bigger-boned." – **Ivan Hewett, *The Telegraph***

"*Dream Song* is an ambitious, densely scored setting, for baritone (Roderick Williams), choir (the Chineke! Chorus) and orchestra, of fragments from Martin Luther King's 'I have a dream' speech, which underpins a declamatory vocal line with insistent brass riffs and choral tone clusters, though the textures brighten as we reach the final assertion of "Let freedom ring." – **Tim Ashley *The Guardian***

"If we expected Gospel-flavoured pastiche, Kidane delivered a shock. This turned out to be a sombre, shadowed piece, the hum and stab of anxiety and trepidation carried by the strings as Roderick Williams forcefully phrased King's words of hope." – **Boyd Tonkin, *theartsdesk.com***

Zulu

Royal Scottish National Orchestra, Glasgow Royal Concert Hall (November 2017)

"Kidane's sound world is inevitably Western, of course, but I liked the way he refracted it through something "other" so as to give it a different colour, with contrasting sound textures and energy patterns giving it its momentum." – **Simon Thompson, *bachtrack.com***

Six Etudes

Mahan Esfahani, Recital, Wigmore Hall, London (July 2016)

"The *Six Etudes* of 30-year-old Daniel Kidane brought us right up to the present, offering textures of great finesse and shards of Ligetian playfulness (even adding an intentionally jarring hotel reception bell to the sixth)." – **Harriet Smith, *Financial Times***

Sirens

Sounds of Shakespeare, BBC Philharmonic Orchestra, Bridgewater Hall, Manchester (April 2016)

"Daniel Kidane's *Sirens* plunged from sonnets 153 to 154 to a pulsating, foot-tapping Mancunian nocturne, topped off with a queasy morning-after." – **Geoff Brown, *The Times***

Daniel Kidane

Selected Reviews

"...well-attuned to the homoeroticism of Shakespeare's poems; creating a febrile sense of a heady cruise through Manchester's gay village. Daniel Kidane's propulsive, eclectic piece, *Sirens*, soaked up influences of jungle, dubstep and R&B sampled from a trawl through the city after dark." – **Alfred Hickling, *The Guardian***

"Grit, certainly, in a score infused with animal energy and visceral drive, but despite the frenetic ride through that myriad landscape of club scene *hommages*, it was mapped and navigated with meticulous control; the orchestration, characterised by a transparency of instrumental texture, was handled not just with rhythmic wit but also a searing clarity of purpose." – **Pamela Nash, *bachtrack.com***

Tourbillon

UK-DK, Michala Petri and Mahan Esfahani, OUR 6.220611 (SACD: 66:27) (February 2015)

"Kidane, who was born in 1986, has composed an interesting work not based on a whirlwind, as the title might suggest, but on a watch mechanism that bears that same name. In horology, a tourbillon counteracts the effects of gravity on a watch's escapement. Kidane writes, "Both instruments take on the idea of breaking away from gravity but at the same time are restrained by moments of tranquility." The recorder and the harpsichord are equals in this work, which, while lacking the rhythms of jazz, has something of modern jazz's spontaneity and jaggedness. I'm glad that it was included on this disc because, among all the sweets, it gives listeners something meaty on which to chew." – **Raymond Tuttle, *Fanfare***

"Tourbillon, the contribution of the youngest composer on the disc, British shooting star Daniel Kidane, born in 1986, was written for Michala and Mahan's CD – a work partly disturbingly mono-manic and circling around itself, partly highly virtuosic, but with lyric moments." – **Heinz Braun, *Klassik Heute***

Flux and Stasis

Fournier Piano Trio, Park Lane Group New Year Concert Series (November 2011)

"The fine Fournier Piano Trio introduced the 24-year-old composer Daniel Kidane. They gave the world premiere of his *Flux and Stasis*, nine compelling minutes of tautly constructed, vibrantly imagined movement and colour, inspired by a mirage that Kidane experienced in Eritrea. No mere piece of impressionistic indulgence, this self-energising music would fire the imagination even without its hidden "programme". It made me keen to hear more both of Kidane and of the Fournier Piano Trio themselves."

– **Hilary Finch, *The Times***

Daniel Kidane

Selected Reviews

"Much more of a stretch for them was Flux and Stasis by Daniel Kidane, the result of the young composer's travels in East Africa in 2009 and his experience of and musical reaction to a mirage, an easily explained natural phenomenon and one with just as easily understandable visionary implications. In terms of the music's resources of string harmonics and tremolos, and chordal mightiness for the piano, Kidane has perhaps drunk deep at the Messiaen oasis, but the 10-minute piece did speak of stridently lit mysteries, and did so with rigour and assurance. In short, it worked, and the Fournier players were keenly alive to its glittering soundworld." – **Peter Reed, *Classical Source***

Metamorphosis

Pei-Jee Ng, Royal Northern College of Music

"Later that night, your intrepid correspondent braved a recorder quintet in order to hear in the same programme the Australian cellist Pei-Jee Ng premiere *Metamorphosis* by the Royal Northern College of Music student Daniel Kidane. It proved a splendid piece, in free variation form, and was superbly played. The composer told me that he is a violinist but has not yet written for solo violin. I hope he will. *Journeying Songs* by David Matthews (also present) uses variation form in a different but equally interesting way. Again Ng played with fine command and control..." – **Tully Potter, *The Strad***

"With Ng we finally got the real thing - an artist whose age is irrelevant to his musical maturity...To Daniel Kidane's quietly impressive new *Metamorphosis* he brought stature, concentration and a beguiling range of sonorities." – **Andrew Clark, *Financial Times***

"Cellist Pei-Jee Ng's performance of...Daniel Kidane's *Metamorphosis* [was] strong and expressive."

– **Anna Picard, *The Independent***

LSO Soundhub Scheme

"Daniel Kidane's works are packed with incident and expression, braiding together sounds and entwining groups of instruments to create a meta-instrument that deftly weaves through novel timbres."

– **London Philharmonic Orchestra**