
NEWS SECTION

Composers

Notes of premières of new works run from three months before to three months following publication of this issue, i.e. from 1 October 2008 to 31 March 2009. There is therefore a three-month overlap between issues, and omissions and late news for the three 'following' months of the current issue will be picked up in the three 'prior' months of the next one. News of more distant forthcoming premières is given more briefly; full details will be found in subsequent issues.

MICHAEL VAN DER AA *The Book of Disquiet* (première) – **2 January** Linz / Klaus Maria Brandauer (actor), Bruckner Orchester Linz c. Dennis Russell Davies. *Spaces of Blank* (première) – **19 March** Amsterdam, Concertgebouw / Christianne Stotijn (mezzo), Royal Concertgebouw Orchestra c. Ed Spanjaard.

HANS ABRAHAMSEN String Quartet No. 3 (première) – **15 October** Oslo, Jacobs Kirken, Ultima Festival.

JOHN ADAMS String Quartet (première) – **29 January** New York, Juilliard School / St Lawrence String Quartet.

JULIAN ANDERSON New work (première) – **12 March** Cleveland, OH / Cleveland Orchestra c. Franz Welser-Möst.

LOUIS ANDRIESEN *The Hague Hacking* (première) – **16 January** Los Angeles, Walt Disney Concert Hall / Katia & Marielle Labèque (pnos), Los Angeles Philharmonic c. Esa-Pekka Salonen.

FRANK MICHAEL BEYER *Zu den Inseln* (première) – **27 November** Munich / opus21musikplus c. Konstantia Gourzi.

ELLIOTT CARTER *Tintinnabulation* (première) – **2 December** Boston, MA / NECPercussionEnsemble c. Frank Epstein. *Interventions* for piano and orchestra (première) – **4 December** Boston, MA / Daniel Barenboim (pno), Boston Symphony Orchestra c. James Levine. Horn Concerto (UK première) – **11 December** Birmingham, Symphony Hall / Elspeth Dutch (hn), CBSO c. Sakari Oramo. *Matribute* (UK première) – **11 December** London, Queen Elizabeth Hall / Ensemble Intercontemporain c. Pierre Boulez. *Duettino* (première) – **12 December** New York, Carnegie Hall / Rolf Schulte (vln), Fred Sherry (vlc). *Mad Regales*; *Sound Fields* (UK premières); *Wind Rose*

(première) – **16 December** London, Barbican / BBC Symphony Orchestra c. Oliver Knussen.

FRIEDRICH CERHA *Wiener Kaleidoskop* (première) – **25 October** Vienna, Konzerthaus / Vienna PO c. HK Gruber.

JOHN CORIGLIANO *Winging It* (première) – **19 February** New York, Symphony Space / Ursula Oppens (pno).

SEBASTIAN CURRIER *Group Dynamics* (première) – **13 November** Louisville, KY / University Wind Ensemble & Chorus c. composer.

BRETT DEAN *Songs of Joy* (première) – **2 October** Liverpool, Philharmonic Hall / Peter Coleman-Wright (bar), Royal Liverpool Philharmonic Orchestra c. Sir Simon Rattle. *Polysomnography* (UK première) – **4 October** London / Lars Vogt (pno), Ensemble Wien-Berlin.

KARSTEN FUNDAL Viola Concerto (première) – **13 November** Odense, Koncerthus / Raphael Altino (vla), Odense Symphony Orchestra c. Michael Schönwand.

JOHN HARBISON *A Clear Midnight* (première) – **29 March** Bloomington, IN, Indiana University / University Choir c. John Poole.

HANS WERNER HENZE *Elogium Musicum* (première) – **21 October** Leipzig, Gewandhaus / Gewandhaus Orchestra & Choir c. Riccardo Chailly.

ROBIN HOLLOWAY Quartettino No. 1 (première) – **14 January**; Quartettino No. 2 (première) – **11 February**; Quartettino No. 3 (première) – **18 March** Cambridge, West Road Concert Hall / Endellion Quartet.

SIMON HOLT *St Vitus in the Kettle* (première) – **23 January** Cardiff / BBC National Orchestra of Wales c. Thierry Fischer. *Mantis* (première) – **16 February** Chicago, Stradivari Music & Arts Center / Callisto Ensemble.

ANDERS KOPPEL Cello Concerto (première) – **12 March** Odense, Koncerthus / Michaela Fukacova (vlc), Odense SO c. Christian Badea.

GEORGES LENTZ *Birrunng* for 11 solo strings (première of new version) – **5 October** / Luxembourg, Philharmonie / Orchestre de Chambre du Festival d'Echternach c. Nicolas Brochot.

- BENT LORENTZEN *Jeppe od Bjerget* (première) – **6 March** Aarhus / Den Jyske Opera.
- JOHN MCCABE *Christ's Nativity* (première) – **20 December** Liverpool Cathedral / Cathedral Choir c. David Poulter.
- TOD MACHOVER *Skellig* (première) – **24 November** Gateshead, The Sage / dir. Braham Murray, Northern Sinfonia c. Garry Walker.
- STEVEN MACKAY *Beautiful Passing* (première) – **24 October** Manchester / Leila Josefowicz (vln), BBC Philharmonic c. Juraj Valcuha.
- JAMES MACMILLAN *Lament of Mary, Queen of Scots* (première) – **16 January** Glasgow / Lorna Anderson (sop), Jamie MacDougall (ten), Haydn Trio Eisenstadt.
- SIR PETER MAXWELL DAVIES *The Five Acts of Harry Partch* (première) – **9 November** Portsmouth, Cathedral / Patricia Orr (sop), David Kimberg (bar), Chamber Choir of Portsmouth Grammar School, Choristers of Portsmouth Cathedral, London Mozart Players c. Martyn Brabbins.
- DOMINIC MULDOWNY *Four from Arcady* (première) – **5 October** Fort Worth, TX / Fort Worth Opera c. Joseph Illick.
- THEA MUSGRAVE *Cantilena* (première) – **5 October** London, King's Place / Nicolas Daniel (ob), members of the Chilingirian String Quartet. *Taking Turns* (première) – **13 November** Banff, Duff House, sound festival / Scottish Flute Trio.
- OLGA NEUWIRTH *Lost Highway Suite* (première) – **25 November** Paris, Cité de la musique, Festival d'automne / musikFabrik c. Stefan Asbury.
- PER NØRGARD *Symphony No. 7* (première) – **29 January** Copenhagen, Koncerthuset DR / Danish Radio SO c. Thomas Dausgaard.
- HELMUT OEHRING GOYA *II – Yo lo vi* (première) – **11 October** Berlin, Philharmonie / soloists, Rundfunkchor Berlin, Deutsches Symphonie-Orchester Berlin c. Ingo Metzmacher. *Gunten* (première) – **16 October** Basle / Ensemble Phoenix c. Jürg Henneberger. *Windesser* (première) – **14 December** Berlin, Berlinische Galerie / Christiane Paté (accordion), Matthias Badczong (bass cl), Roland Neffe (perc).
- TARIK O'REGAN *Vocemea* (première) – **19 November** London, Westminster Cathedral / Combined choirs of St Paul's Cathedral, Westminster Abbey and Westminster Cathedral c. Martin Baker.
- ARVO PÄRT *O-Antiphonen* (première) – **21 October** Amsterdam, Musiekgebouw / Cello Octet Conjunto Ibérico c. Elias Arizcuren.
- KRZYSZTOF PENDERECKI *String Quartet No. 3* (première) – **21 November** Warsaw, Krzysztof Penderecki Festival / Shanghai Quartet; (US première) – **21 February** Montclair State University / Shanghai Quartet.
- ANDRÉ PREVIN *Owls* (première) – **2 October** Boston, MA / Boston Symphony Orchestra c. composer.
- BERNARD RANDS *chains like the sea* (première) – **1 October** New York, Lincoln Center / New York Philharmonic Orchestra c. Lorin Maazel.
- EINOJUHANI RAUTAVAARA *Our Joyful'st Feast* (première) – **21 December** Helsinki, Kallio Church / Helsinki Chamber Choir c. Nils Schweckendiek.
- DAMIAN REES *Symphony No. 2 for percussion and orchestra* (première) – **29 November** Treorchy Parc / Sarah Cresswell, Rhondda Symphony Orchestra c. Huw Gareth Williams.
- CHRISTOPHER ROUSE *Oboe Concerto* (première) – **5 February** Basil Reeves (ob), Minnesota Orchestra c. Osmo Vänskä.
- DAVID SAWER *Skin Deep* (première) – **16 January** Leeds, Grand Theatre / Geoffrey Dolton, Janis Kelly, Heather Shipp, Andrew Tortise, Luke Pollock, Chorus and Orchestra of Opera North, dir. Richard Jones, c. Richard Farnes.
- GUNTHER SCHULLER *Where the World Ends* (première) – **5 February** Boston, MA / Boston Symphony Orchestra c. James Levine.
- JAY SCHWARTZ *Music for Voices and Orchestra* (première) – **29 November** Stuttgart / SWR Vokalensemble Stuttgart, SWR Radio Symphony Orchestra c. Matthias Pintscher.
- KURT SCHWERTSIK *Now you hear me, now you don't* (première) – **3 February** Edinburgh / Colin Currie (perc), Scottish Ensemble.
- JOHANNES MARIA STAUD *Für Bálint András Varga* (première of extended version) – **16 December** Vienna, Konzerthaus / Wiener Klaviertrio. *Segue* (première) – **20 February** Berlin, Konzerthaus / Jean-Guihen Queyras (vlc), Konzertorchester Berlin c. Lothar Zagrosek.
- TAN DUN *The First Emperor* (European première) – **4 October** Saarbrücken, Saarländisches Staatstheater, dir. Daniel Krief, c. Constantine Trinks.
- JOHN TAVENER *Tu ne sais pas* (première) – **20 March** Philadelphia, Kimmel Center for the Performing Arts / Sarah Castle (mezzo), Chamber Orchestra of Philadelphia c. Ignat Solzhenitsyn.

AUGUSTA READ THOMAS Violin Concerto No. 3 (première) – **16 January** Paris, Salle Pleyel / Frank-Peter Zimmermann (vln), Orchestre Philharmonique de Radio France c. Andrey Boreyko. *Absolute Ocean* (première) – **22 January** Houston, TX / Paula Page (hp), Twyla Robinson (sop), Houston Symphony Orchestra c. Hans Graf. *Traces* (première) – **26 January** Baltimore, MD / Amy Dissanayake (pno).

MARK-ANTHONY TURNAGE *A Constant Obsession* (première) – **5 March** London, Wigmore Hall / Mark Padmore (ten), Nash Ensemble c. Martyn Brabbins.

PARAM VIR *Hayagriva* (US première) – **20 January** Chicago / Fulcrum Point c. Stephen Burns.

CLAUDE VIVIER (d. 1983) *Deva et Asura* (première) – **8 October** Berlin, Konzerthaus / ensemble united-berlin c. Andrea Pestalozza.

JÖRG WIDMANN *Etude V* for violin solo (première) – **19 October** Würzburg, Neubaukirche / Sinn Yang (vln).

HUGH WOOD Violin Concerto No. 2 (première) – **23 January** Milton Keynes / Alexandra Wood (vln), Milton Keynes City Orchestra c. Siân Edwards.

Books Received

(A listing in this column does not preclude a review in a future edition of *Tempo*)

Nijinsky's Bloomsbury Ballet. Reconstruction of the Dance and Design for Jeux by Millicent Hodson. Pendragon, £50.00.

Messiaen's Explorations of Love and Death. Musico-poetic Signification in the 'Tristan Trilogy' and Three Related Song Cycles by Siglind Bruhn. Pendragon, £22.50.

Elliott Carter. A Centennial Celebration edited by Marc Ponthus. Pendragon, £25.00.

Charles Ives Reconsidered by Gayle Sherwood Magee. University of Illinois Press, \$35.00.

The Great Transformation of Musical Taste. Concert Programming from Haydn to Brahms by William Weber. Cambridge University Press, £50.00 / \$99.00.

Landscapes of the Mind. The Music of John McCabe compiled and edited by George Odam. Guildhall School of Music & Drama Research Studies 6. Ashgate, £35.00.

Directory of Classical Themes by Denys Parsons. Piatkus, £11.99.

Composing for Japanese Instruments by Minoru Miki. University of Rochester Press, £45.00.

Hallelujah Junction by John Adams. Faber & Faber, £18.99.

The Cambridge Companion to Shostakovich edited by Pauline Fairclough and David Fanning. Cambridge University Press, £48.00 / \$95.00 (hardback), £19.99 / \$36.99 (paperback).

Schoenberg by Malcolm MacDonald. The Master Musicians Series. Oxford University Press, £18.99 / \$35.00. (Second, much revised edition.)

CONTRIBUTORS

Julian Anderson was Professor of Composition at Harvard University from 2004 to 2007 and is now Professor of Composition and Composer in Residence at the Guildhall School of Music and Drama. He is currently writing a piece for the Cleveland Orchestra, to be premièred in March 2009 and a new work jointly commissioned by the Asko Ensemble and the Rambert Dance Company.

John Palmer graduated in Piano Studies from the Conservatory of Music in Lucerne, Switzerland, having undertaken courses in composition and experimental improvisation with Edison Denisov and Vinko Globokar. Further studies include composition with Jonathan Harvey and conducting with Alan Hazeldine at the Guildhall School of Music. His music is regularly performed worldwide and has been awarded international prizes in France, Japan, Switzerland, Austria and the UK; he is also active as a musicologist. From 1990 to 2000 he taught at Oxford University and the University of Hertfordshire; since then he has been Professor at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany.

Marc Jensen is a composer, performer, and improviser, who recently received his Ph.D. in composition from the University of Minnesota. Jensen's work can best be described as composed frameworks for improvisation, musical structures without content. His principal teachers have included Pauline Oliveros, Alvin Curran, Alex Lubet, and Doug Geers. Dr. Jensen holds a teaching certificate through the Deep Listening Institute, and has edited several books on Deep Listening. He is the author/composer of *Open Spaces: Environmental Listening and Sounding*, soon to be available from the Deep Listening Institute, and has published articles in *Perspectives of New Music*, 1/1, the *Musical Times*, and *Cinema Journal*.

Hugh Collins Rice is a composer, who until recently taught at Oxford University.

Christian Carey is a composer, performer, and music theorist. He's written about Babbitt, Carter, Wuorinen, and Shapey for *Signal to Noise*, *Musicworks*, and *Sequenza 21*. He is an Assistant Professor of Music at Westminster Choir College of Rider University in Princeton, New Jersey.

Martin Anderson, after 20 years in economics, writes on music for a variety of publications, including *The Independent*, *International Record Review*, *International Piano* and *Pianist* in the UK, *Fanfare* in the USA and *Klassisk* in Norway. He publishes books on music as Toccata Press; his CD label, Toccata Classics, was inaugurated in 2005.

Malcolm Miller is a musicologist and pianist, currently Associate Lecturer at the Open University, Director of the 'Forum for Israeli Music' of the Jewish Music Institute, SOAS, University of London, lecturer at Huron University (USA) and the City Lit. He is editor of *Arietta*, Journal of the Beethoven Piano Society of Europe, and a contributor to a wide variety of journals.

Rodney Lister, composer-pianist, lives in Boston, Massachusetts, and teaches at the New England Conservatory and at Boston University. *Somewhere To Get To*, a CD of his recent music, was released in 2005 by Arsiv Audio.

Robert Stein reviews CDs of new works for *International Record Review* as well as being a regular contributor of concert, book and CD reviews to *Tempo*.

Jeff Dunn is a freelance writer and critic for *San Francisco Classical Voice*. He holds a B.A. in music and a Ph.D. in geologic education. A composer of piano and vocal music, he is a member of National Association of Composers, USA and president of Composers Inc., a Bay Area organization that sponsors new chamber music and concerts.

Sarah Collins is a part-time lecturer at the University of Queensland, Australia. Her research is in the area of esoteric trends in English music of the early 20th century. She is currently preparing a biography of English composer Cyril Scott.

Paul Conway is a freelance writer and music critic, specializing in 20th-century and contemporary British music. He has reviewed for *Tempo* since 1997 and *The Independent* since 2000 and has provided sleevenotes for Lyrita, Dutton and Nimbus discs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

Jill Barlow is a freelance writer, music critic and pianist, based in the St Albans and London area. After eight years as weekly music critic for the *St Albans Observer* she has now moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999.

Tim Mottershead has been performing Indian classical music with the group Raga Jyoti for more than ten years, during which time they have performed in venues across the UK and have also performed for Ravi Shankar. Their most recent performance, 'Divinity', took place in September 2008 at the Lowry, Salford. Tim arranged the music for an ensemble of more than 30 Indian and Western performers, including sitars, veenas, bansuri, tabla, and santoor.

Peter Palmer has contributed to numerous music periodicals since 1971 as well as *New Grove* and *MGG*. He was founding editor of *The Bruckner Journal*. He has undertaken translation work for music publishers in the USA and Europe. His special interests include Symbolism circa 1900, 20th-century German and English songs and contemporary folk singers.

Raymond Head is a composer, teacher and a Holst scholar. Also, he is a musical adviser to the Holst Birthplace Museum, Cheltenham, Gloucestershire and is writing a book about teaching. He has recently edited the late Jack Dobbs's folksong arrangements for publication.

Bret Johnson is a practicing solicitor. His main musical activities are as an organist and choir director, and he regularly contributes articles for leading journals and newspapers on American music.

Guy Rickards is a regular contributor to a variety of periodicals, including *Gramophone*, *Tempo*, *International Piano* and *Nordic Sounds*. He is the author of two biographical studies (*Hindemith*, *Hartmann and Henze* and *Jean Sibelius*, both for Phaidon Press) and is engaged on a life-and-works study of Harold Truscott.

Emma Gallon is currently in her second year of doctoral study at Lancaster University. Her primary research interests include narrativity, contemporary music and opera, and her thesis will investigate musical narrativity in works by Thomas Adès.

Bernard Hughes is a composer living in London. Recent pieces include a children's opera on a story from the Bengali collection *Tun-tunir Boi*.

Colin Clarke studied music theory and analysis at King's College, London under Arnold Whittall and V. Kofi Agawu. He contributes to a wide variety of journals, including *Fanfare* and *Classic Record Collector*.

Zeynep Gülçin Özkişi is a Research Assistant and PhD candidate at the Department of Music, Faculty of Art and Design, Yildiz Technical University, Istanbul, Turkey.

David Nice is a writer, broadcaster and lecturer with a special interest in Russian music. The first volume of his Prokofiev biography, *From Russia to the West 1891–1935*, was published in 2003 by Yale University Press; he is currently working on the second.