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## 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 April to 30 September 2012. 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.*

ELAINE AGNEW *Dark Hedges* (première) – **4 August** London, Royal Albert Hall Proms / Ulster Youth Orchestra c. JoAnn Falletta.

SIMON BAINBRIDGE *The Garden of Earthly Delights* (première) – **18 August** London, Royal Albert Hall Proms / Anne-Marie Owens (mezzo), Andrew Watts (counter-ten), London Sinfonietta Voices, Birmingham Contemporary Music Group c. Nicholas Collon.

GERALD BARRY *Long Time* for SATB choir (première) – **4 May** Cork, St Fin Barre's Cathedral / National Chamber Choir of Ireland c. Paul Hillier.

GEORGE BENJAMIN *Written on Skin* (première) – **7 July** Aix en Provence, Grand Théâtre de Provence / Christopher Purves (bar), Barbara Hannigan (sop), Bejun Menta (counter-ten), dir. Katie Mitchell, Mahler Chamber Orchestra c. composer

HARRISON BIRTWISTLE *In Broken Images* (UK première) – **24 May** London, Queen Elizabeth Hall / London Sinfonietta c. David Atherton. *Gigue Machine* (UK première) – **11 August** London, Royal Albert Hall Proms / Nicolas Hodges (pno).

CHARLOTTE BRAY *At the speed of stillness* (première) – **29 July** London, Royal Albert Hall Proms / Aldeburgh World Orchestra c. Sir Mark Elder.

GAVIN BRYARS *Psalms 141* (première) – **10 May** Penarth, All Saints Church, Vale of Glamorgan Festival / Ars Nova c. Søren Kinch Hansen. *Overworlds* (première) – **18 May** Leeds, County Arcade / Memboers of Orchestra of Opera North, Opera North Children's Chorus c. Justin Doyle. *After the Underworlds* (première) – **12 August** London, Royal Albert Hall Proms / National Youth Brass Band c. Bramwell Tovey.

ELLIOTT CARTER *Two Controversies and a Conversation* (première) – **8 June** New York, Metropolitan Museum of Art / Colin Currie (perc), Eric Huebner (pno), New York Philharmonic c. David Robertson.

JOHN CASKEN *Inevitable Rifts* for string quintet (UK première) – **11 May** University of Manchester, Martin Harris Centre / Qutuor Daniel with Petr Prause (vlc).

BOB CHILCOTT *The Angry Planet* (première) – **5 August** London, Royal Albert Hall Proms / Children's Choirs from London Boroughs, BBC Singers, The Bach Choir, National Youth Choir of Great Britain c. David Hill.

FRANCISCO COLL *No seré yo quien diga nada* (première) – **12 April** Torrevieja, Auditorio / Nicolas Hodges (pno), Valencia Youth Orchestra c. Manuel Galduf.

CARL DAVIS *The Last Train to Tomorrow* (première) – **17 June** Manchester, Bridgewater Hall / Hallé Orchestra and Choir c. composer.

RICHARD DUBUGNON *Battlefield Concerto* for 2 pianos and double orchestra (UK première) – **8 August** London, Royal Albert Hall Proms / Katia & Marielle Labèque (pnos), BBC Symphony Orchestra c. Semyon Bychkov.

BRIAN ELIAS *Electra Mourns* (première) – **11 August** London, Royal Albert Hall Proms / Susan Bickley (mezzo), Nicholas Daniel (cor anglais), Britten Sinfonia c. Clark Rundell.

MICHAEL FINNISSY Piano Concerto No. 2 (UK première) – **11 August** London, Royal Albert Hall Proms / Nicolas Hodges (pno), Britten Sinfonia c. Clark Rundell.

TIM GARLAND *Agro Alegría* (première) – **10 August** London, Royal Albert Hall Proms / composer (sax), National Youth Jazz Orchestra c. Mark Armstrong.

ALAN GIBBS *Glasgow Evening Service in A* for choir and organ (première) – **10 June** Glasgow University Memorial Chapel / Chapel Choir c. James Grossmith, Kevin Bowyer (org). *Glasgow Toccata* for organ (première) – **11 June** Glasgow University Memorial Chapel / Kevin Bowyer (org).

DETLEV GLANERT *Solaris* (première) – **18 July** Bregenz Festival / Moshe Leiser, Patrice Caurier (dir), Prague Philharmonic Choir, Vienna SO c. Markus Stenz.

HOWARD GOODALL *The Rosslyn Psalm* (première) – **8 May** Roslin, Rosslyn Chapel / National Youth Choir of Scotland c. Christopher Bell.

DEIRDRE GRIBBIN *The Binding of the Years* for piano and orchestra (première) – **25 May** Dublin, National Concert Hall / Finghin Collins (pno), RTÉ National Symphony Orchestra c. Alan Buribayev.

ORLANDO GOUGH *Common Wealth* (première) – **3 June** London, on the Thames / The Jubilant Commonwealth Choir c. composer.

HELEN GRIME *Night Songs* (première) – **25 August** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Oliver Knussen.

RAYMOND HEAD *...life's reflection...* for violin and piano (première) – **21 April** Robert Gibbs (vln), Oliver Davies (pno), composed in honour of Alan Gibbs's 80th birthday. Raymond Head has also just published Gustav Holst's previously-unpublished piano work, *Piece for Yvonne* (Skydance Press).

GAVIN HIGGINS *Der Aufstand* (première) – **12 August** London, Royal Albert Hall Proms / National Youth Brass Band c. Bramwell Tovey.

MATTHEW HINDSON *Faster* (première) – **27 June** Birmingham, Hippodrome / Birmingham Royal Ballet, chor. David Bintley.

YORK HÖLLER *Doppelspiel* (première) – **1 June** Essen-Werden, Haus Fuhr / Tamara Stefanovich and students (pnos).

TOSHIO HOSOKAWA *Threnody to the victims of the Tohoku Earthquake 3.11* for solo viola (première) – **29 May** Tokyo, Kioi Hall / participants in second round of The 2nd Tokyo International Viola Competition.

EMILY HOWARD *Calculus of the Nervous System* (première) – **21 August** London, Royal Albert Hall Proms / City of Birmingham SO c. Andris Nelsons.

FUNG LAM *Endless Forms* (première) – **18 July** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Jiří Bělohávek.

RUED LANGGAARD (d. 1951) *Symphony No. 11, Ixion* (UK première) – **28 July** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Thomas Dausgaard.

NICOLE LIZÉE *The Golden Age of the Radiophonic Workshop (Fibre-Optic Flowers)* (première) – **24 July** London, Royal Albert Hall Proms / Kronos Quartet.

JAMES MACMILLAN *Gloria* (première) – **23 June** Coventry Cathedral / Ian Bostridge (ten), Choral Society of Coventry Cathedral, St Michael's Singers, CBSO brass and percussion c. composer.

*New-made for a king* (première) – **23 June** Farnham Maltings / Farnham Youth Choir c. Andreas Klatt. *Credo* (première) – **7 August** London, Royal Albert Hall Proms / Manchester Chamber Choir, Northern Sinfonia Chorus, Rushley Singers, BBC Philharmonic c. Juanjo Mena.

DAVID MATTHEWS *Three Birds and a Farewell*, op. 118 (première) – **5 May** London, King's Place / English Chamber Orchestra c. Paul Watkins. Performed as part of the three-day event 'Inner Voices: the Music of Sibelius and David Matthews' at King's Place.

THEA MUSGRAVE *Loch Ness – A Postcard from Scotland* (première) – **5 August** London, Royal Albert Hall Proms / National Youth Orchestra of Scotland, BBC Scottish SO c. Donald Runnicles.

OLGA NEUWIRTH *Remnants of Songs ... an Amphigory* (UK première) – **13 August** London, Royal Albert Hall Proms / Lawrence Power (vla), Philharmonia Orchestra c. Susanna Mälkki.

PER NØRGÅRD *Symphony No. 7* (UK première) – **9 August** London, Royal Albert Hall Proms / BBC Philharmonic c. John Storgårds.

KLAUS OSPALD *Sopra un basso rilievo antico sepolcrale ...* for choir, bass tuba, four percussionists and live electronics (première) – **28 April** Witten, Saalbau / Klaus Burger (bass tuba), musicians of the WDR Symphony Orchestra Cologne, Chorus of WDR Cologne c. Rupert Huber, with live electronics by Experimentalstudio des SWR.

KRZYSZTOF PENDERECKI *De natura sonoris No. 3* (première) – **11 May** Copenhagen, Koncerthuset / Danish Radio SO c. 6 selected participants of the Malko Competition for Young Conductors. String Quartet No. 3 (version for string orchestra) (première) – **16 June** Munich, Pinakothek der Moderne / Munich Chamber Orchestra c. Alexander Liebreich.

JULIAN PHILIPS *Sea and Stars* (première) – **16 June** London, Cadogan Hall / Anna Dennis (sop), Matthew Brook (bar), Royal Philharmonic Concert Orchestra & Ealing Choral Society c. Jonathan Williams. *Sorrowfull Songs* (première) – **23 July** London, Cadogan Hall Proms / Tenebrae c. Nigel Short.

GWYN PRITCHARD *Music for Prince Achmed in China* (for six players) (première) – **12 April** Weimar, 'Mon Ami' Goetheplatz / Ensemble Marges. Performed alongside a screening of Lotte Reiniger's 1926 animated film *Die Abenteuer des Prinzen Achmed*

NED ROEM *Our Town* (first European staging) – **29 May** London, Guildhall School of Music & Drama / Prod. Stephen Metcalf, c. Clive Timms.

KAIJA SAARIAHO *Laterna magica* (UK première) – **17 July** London, Royal Albert Hall Proms / BBC Philharmonic c. Juanjo Mena.

JOSÉ SÁNCHEZ-VERDÚ *Paraíso corrido* (String Quartet No. 9) (première) – **6 June** Hannover-Herrenhausen, festival 'frei, aber einsam' / Szymanowski Quartet.

FAZIL SAY *4 Cities*, sonata for cello and piano (première) – **26 June** London, St Vedast Alias Foster / Nicolas Altstaedt (vlc), José Gallardo (pno).

RODION SHCHEDRIN *Cleopatra and the Snake* (première) – **28 May** Salzburg, Grosses Festspielhaus / Anna Netrebko (sop), Mariinsky Theatre Orchestra c. Valery Gergiev.

MARK SIMPSON *sparks* (première) – **8 September** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Jiří Bělohávek.

ALVIN SINGLETON *Different River* (première) – **10 May** Atlanta, GA, Symphony Hall / Atlanta Symphony Orchestra c. Robert Spano.

MARTIN SMOLKA *Agnus Dei* (première) – **14 July** Stuttgart, evangelical church of Stuttgart-Gaisburg / SWR Vokalensemble, chamber choir of the Kopernikus-Gymnasium at Wasseralfingen c. Marcus Creed

DAVID DEL TREDICI *Bittersweet* (première) – **8 June** New York, The Firehouse Space, Brooklyn / Beth Levin (pno), Brooklyn New Music Collective.

MARK-ANTHONY TURNAGE *Canon Fever* (première) – **13 July** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Edward Gardner.

UNSUOK CHIN has won the Ho-Am Prize, the most prestigious prize within the arts sector in Korea, awarded annually in five areas of achievement. *cosmigimmicks* (première) – **26 April** Amsterdam / Nieuw Ensemble c. Celso Antunes.

CARL VINE Piano Concerto No. 2 (première) – **22 August** Sydney, Opera House / Piers Lane (pno), Sydney SO c. Hugh Wolff.

HUW WATKINS Piano Quartet (première) – **19 June** London, St Leonard's Church Shoreditch / The Schubert Ensemble.

JÖRG WIDMANN *Zirkustänze*, suite for piano (première) – **2 May** New York, Carnegie Hall / Andras Schiff (pno).

### Books Received

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

*Gustav Holst and India* by Raymond Head. Skydance Press, £12.50 (downloadable pdf £15.00).

*Burma's Pop Music Industry* by Heather Maclachlan. Boydell & Brewer, £55.00.

*Blackness in Opera* edited by Naomi Andre, Karen Bryan and Eric Saylor. University of Illinois Press, \$35.00.

*Lutyens, Maconchy, Williams and 20th century British Music* by Rhiannon Mathias. Ashgate, £60.00.

## CONTRIBUTORS

*Bob Gilmore* is a musicologist from Northern Ireland. He studied at York University, England, Queens University Belfast, and, on a Fulbright Scholarship, at the University of California, San Diego. He is author of *Harry Partch: a biography* (Yale University Press, 1998), and editor of *Ben Johnston: Maximum Clarity and other Writings on Music* (University of Illinois Press, 2006). Both books were recipients of the ASCAP-Deems Taylor Award 'for works of excellence on American music'. More recently he has written about spectral music and is presently completing a much-awaited biography of the French-Canadian composer Claude Vivier. He also writes regularly about the new music scene in Ireland, and is founder and keyboard player of Trio Scordatura, an Amsterdam-based ensemble specializing in microtonal music. He teaches at Brunel University in London.

*Klaas Coulembier* is a PhD researcher at the musicology department of the University of Leuven (B). His research is primarily concerned with the temporal analysis of music since 1950.

*Michael Hooper* is an Australian musicologist based in London. A research fellow at the Royal Academy of Music, his current research focusses on Christopher Redgate's collaborations with composers.

*Klaus Lippe* studied musicology, philosophy and sociology in Cologne (M.A., 1995). In 1999 he was awarded a scholarship (Ferneyhough) by the Paul Sacher Foundation in Basle. He has been a Research Fellow at the Alban Berg Gesamtausgabe in Vienna since 2000.

*Alan Gibbs* has written and edited books on Holst and already contributed articles on related subjects to *Tempo*. He is also a composer, a former pupil of Seiber, and serves on the Mátyás Seiber Trust.

*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.

*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*. His first book *The Very End of Air* was published in 2011 (Oversteps Books).

*Tim Mottershead* has reviewed for *Tempo* since 2005, having contributed articles on books, concerts, and recordings. He is also active as a reviewer of theatre.

He is a composer, and solo pianist, performing in a wide variety of genres.

*John Wheatley* is an architect and, having been elected Freeman of the City of London, became Master of the Company of Chartered Architects from 1990 to 1991. He is an enthusiastic committee member of the London Sinfonietta, writes reviews on modern/new music for *Tempo* and, since his article 'The Sound of Architecture' appeared in October 2007 (Vol. 61 No. 243), has become engaged in a programme of illustrated lectures, uniting music with architecture and the Sussex Downs.

*Jill Barlow* is a freelance writer, music critic and pianist, based in St Albans and London area. After eight years as weekly music critic for the *St Albans/Watford Observer* she has now moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999. She also reviews for leading London-based newspapers and writes educational features.

*Mike Smith* was formerly Director of Music at King Edward VI College, Stourbridge, where he also taught English. Since retiring from that post he has been active as a pianist, piano teacher and composer, and writer (on railways, as well as music). He has also contributed to surveys of British wild plant distribution. His research interests are in English music, mainly Byrd and Elgar, and in the relationship between words and music in song.

*Michael Searby* is presently a Principal Lecturer in Music at Kingston University where he has taught since 1990. He has written extensively about the music of the Hungarian composer György Ligeti including the book *Ligeti's Stylistic Crisis: Transformation in his Musical Style 1974–85* published in 2009 by Scarecrow Press and three articles for *Tempo* on the music of Ligeti, covering the Chamber Concerto, postmodernist tendencies in Ligeti's music and the Horn Trio.

*Arnold Whittall* is Professor Emeritus of Musical Theory and Analysis at King's College London.

*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*.

*Raymond Head* is a composer, teacher and Holst scholar with a long interest in the music of John Foulds and Gustav Holst; he has edited Holst's *A Piece for Yvonne* and a *Wind Quintet* (1903) in Urtext editions for the first time. They are published by Sky

Dance Press. His compositions are numerous in all genres and his Russian setting of the *Ave Maria* has recently received many performances.

*Peter Palmer* is working on a book on Swiss composers, provisionally sub-titled 'Between Idyll and Revolt'. Under another hat he contributes reviews of contemporary English and American folk music to *fRoots*.

*Howard Skempton* is a composer and also a composition tutor at Birmingham Conservatoire.

*Bret Johnson* is a qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.

*Peter Reynolds* is a composer and writer on music living in Cardiff. He is a part-time member of staff at the Royal Welsh College of Music and Drama and Composer-in-Residence for Young Composer of Dyfed.