
News Section

Composers

JOHN ADAMS is writing a new work for the Netherlands Radio Philharmonic. Chamber Symphony (Israeli première) –30 June/Tel Aviv/Israel Contemporary Players c. Zsolt Nagy.

THOMAS ADÈS. *Brahms* (première)–30 June/London, Royal Festival Hall/Matthias Goerne (ten), Philharmonia c. Christoph von Dohnanyi.

PAUL AYRES. *The Christ*, oratorio (première)–17 November/London, St Peter's Church Ealing/The Petrus Singers, Ealing Youth Choir, local instrumentalists c. composer.

GERALD BARRY. *God Save the Queen* (première)–6 May/London, Royal Festival Hall/massed children's chorus, London Sinfonietta c. Martyn Brabbins. *Six Marches* for string quartet (première)–24 June/Bantry House, West Cork Chamber Music Festival/RTE Vanburgh Quartet; (UK première)–10 July/Cheltenham Festival/same performers.

JÜRIG BAUR. *Konzertante Suite* for cello and orchestra (première)–24 June/Kiel/Frauke Rottler-Viain (vlc), Philharmonisches Orchester Kiel c. Ulrich Windfuhr.

DAVID BEDFORD. *The City and the Stars* (première)–14 July/London, Royal Festival Hall/Crouch End Festival Chorus and Orchestra c. David Temple.

GEORGE BENJAMIN has been appointed Henry Purcell Professor of Composition at King's College, London, in succession to Harrison Birtwistle.

JÖRG BIRKENKÖTTER. *Paysage neuf* (première)–26 May/Saarbrücken/Petr Sadlo (perc). *Départ* (première)–29 June/Dortmund/Ensemble ExVoCo.

SIR HARRISON BIRTWISTLE. *There is something Between Us* (première)–30 June/London, Royal Festival Hall/Matthias Goerne (bar), Philharmonia orchestra c. Christoph von Dohnanyi.

CONRAD BOEHMER. *In illo tempore* (UK première) – 20 May/London, Purcell Room/Nicolas Hodges (pno).

DIANA BURRELL. *Alleluia* (première)–5 May/London, St John's Smith Square/Vasari Singers. Burrell is composing a work for piano and brass for performance at this year's Huddersfield Festival.

MARTIN BUTLER. *A Better Place* (première)–4 July/London, English National Opera/Dir. Lenka Udovicki, c. Paul Daniel. Butler has completed a commission for chorus and orchestra for the Oxford Bach Choir and the Britten Sinfonia. He is also composing a piano concerto.

ELLIOTT CARTER. Oboe Quartet (première)–2 September/Lucerne Festival/Heinz Holliger (ob), Ruth & Thomas Killius, Thomas Demenga. Cello Concerto (première)–27 September/Chicago/Yo-Yo Ma (vlc), Chicago SO c. Daniel Barenboim.

JOHN CASKEN. *God's Liar* (première)–6 July/London, Almeida Opera at King's Cross/c. Ronald Zollman.

RICHARD CAUSTON. *Inventions in One Part* (première)–15 June/London, Warehouse/Karl Lutchmayer (pno). Concerto for percussion and gamelan (première)–4 July/Cheltenham Festival/Evelyn Glennie (perc.).

BRETT DEAN. *Leunig Parables* (première)–7 July/Melbourne/Adelaide Chamber Orchestra. *Dispersion* (première)–9 November/Adelaide/Adelaide Symphony Orchestra c. David Alan Miller.

PETER EBEN. *Cusanus-Meditation* (première)–24 May/Bernkastel-Kues/Thomas Klose (ten), Bonn Chamber Choir, Mládi Chamber Orchestra, Bonn c. Peter Henn.

PETER EÖTVÖS. *Three Sisters* (UK première)–25 August/Edinburgh Festival/concert performance. *Snatches of a Conversation* for double-trumpet solo and ensemble (première)–25 November/Basel, European Music-month/Marco Blaauw (tpt), Ensemble Phoenix Basel c. Jürg Henneberger. Eötvös has recently been appointed principal guest conductor of the Göteborg Symphony Orchestra.

BRIAN FERNEYHOUGH. *Stelae for Failed Time* (première)–13 June/Paris, IRCAM/Neue Vocalsolisten Stuttgart c. Manfred Schreier. *Opus Contra Naturam* (London première)–28 June/London, Goldsmiths International Conference on 20th-century Music/Ian Pace (pno). Both these works are satellites of the opera *Shadoutime* which Ferneyhough is currently composing, scheduled for a première at the Munich Biennale of 2004.

MICHAEL FINNISSY. *Casual Nudity* (première)–19 May/London, BMIC/Ixion c. composer. *The History of Photography in Sound* (European première)–13 October/Leuven, Belgium 'Transit' Festival/Ian Pace (pno).

ANTHONY GILBERT. *Unrise* (première)–22 June/London, Spitalfields festival/RNCM Wind Ensemble c. Timothy Reynish.

DETLEV GLANERT. *Karikaturen* (première of orchestral version)–13 November/Basel/RPO c. Matthias Bamert.

PHILIP GLASS. *Voices* for didgeridoo, organ and narrator (première)–25 May/Melbourne/Melbourne Symphony Orchestra. Cello Concerto (première)–21 October/Beijing/Julian Lloyd-Webber (vlc), China Philharmonic Orchestra c. Yu Long.

ALEXANDER GOEHR. *Overture with Handelian Air* (première) – 16 June/Halle, Handel Festival/Orchestra of the Halle Opera House c. Roger Epple. ... *second musical offering (GFH, 2001)* (première)–10 September/London, Royal Albert Hall proms/BBC Symphony Orchestra c. Leonard Slatkin.

HENRYK MIKOLAJ GORECKI. *Salve, sidus Polonorum* (UK première)–18 August/London, Royal Albert Hall Proms/BBC SO and Chorus c. Stephen Jackson.

HK GRUBER. Concerto for chamber orchestra (première) –9 November/Basle/London Sinfonietta c. composer.

JOHN HARBISON. *North and South* (première)–13 May/Chacago, Illinois/Chicago Chamber Musicians.

JONATHAN HARVEY. *Sweet/Winterhart* (première)–2 June/Bath Festival/Madeleine Mitchell and Joyful Company of Singers. *Bird Concerto with Plainsong* (première)–11 July/Cheltenham Festival/Joanna McGregor (pno), Sinfonia 21 c. Martyn Brabbins.

STEFAN HEUCKE. *Il cantico di frate sole* for chorus, soloists, organ and percussion (première)–19 May/Recklinghausen/Monika Meier-Schmid (sop), Marina Sandel (alto), Berthold Schmid (ten), Stefan Geyer (bass), Karl Echle (org), Torsten Müller (perc), Städtischer Chor Recklinghausen c. Wolfgang Fromme.

PAUL HINDEMITH (d.1963). Sonata for 10 Instruments (1917–fragment) (première)–22 June/Heimbach/Wasserkraftwerk. Sonata for solo violin, op.11 no.6 (première)–24 June/Heimbach/Christian Tetzlaff (vln).

YORK HÖLLER. *Der ewige Tag* (première)–14 September/Cologne/WDR Orchestra and Choir c. Semyon Bychkov.

HEINZ HOLLIGER. *COncerto? ... cErtO! Con solo per tutti (perduti? ...)* (première)–17 May/Cologne/Chamber Orchestra of Europe c. composer. Violin Concerto No.4 (première of fourth movement)–22 June/Zurich Festival/Thomas Zehetmair (vln), Tonhalle Orchestra c. composer. Partita for piano (première)–12 September/Berlin Festwochen/András Schiff. Holliger is writing a new work for viola and orchestra.

ROBIN HOLLOWAY. Quartet Movement (UK première) –6 July/Takacs Quartet; Serenade in B flat (première)–13 July/London Winds; both at Cheltenham Festival.

TOSHIO HOSOKAWA. *Voiceless Voice in Hiroshima* (première)– 4 May/Munich, Herkulesaal/Bavarian Radio Chorus and SO c. Sylvain Cambreling.

DAVID JOHNSON. *Shandon Blues* (première)–5 June/London, BMIC/Vamos!

ELENA KATS-CHERNIN. Piano Concerto No.2 *Ragtime* (première)–6 September/Cardiff, Coal Exchange/Ian Munro (pf), BBC National orchestra of Wales c. Brad Cohen.

VOLKER DAVID KIRCHNER. *Ahasver*, scenic oratorio (première)–9 May/Bielefeld, Stadttheater/dir. Andrzej Woron, c. Dirk Kaftan.

GRAHAM KOEHNE. *Tivoli* (première)–5 June/Adelaide/Australian Ballet chor. Graeme Murphy.

PETER LIEBERSON. *Rilke Songs* (première)–6 May/New York, Alice Tully Hall/Lorraine Hunt-Lieberson (mezzo), Judith Gorman (pno).

GYÖRGY LIGETI. *Etude XVIII* for piano (première)–11 May/Vienna/Pierre-Laurent Aimard (pno).

MAGNUS LINDBERG is writing a new string quartet for performance at the Ultima Festival in Oslo and the Huddersfield Festival. *Cantigas* (UK première)–27 November/London, Royal Festival Hall/Philharmonia c. Esa-Pekka Salonen.

STEVEN MACKEY. *Inside Out* (première)–28 July/Vancouver/Brentano Quartet.

JAMES MACMILLAN. *Inês de Castro* (Portuguese première) –7 June/Oporto/Scottish Opera w. Helen Field and Jon Garrison, c. Richard Armstrong. *The Birds of Rhiannon* (première)–26 July/London, Royal Albert Hall Proms/The Sixteen, BBC Philharmonic c. composer. *Heycocka Te Deum* (première)–3 May/New York City/Brooklyn Youth Chorus c. Dianne Berkun.

STUART MacRAE. *Joindre* (première)–19 August/Edinburgh Festival, Queens Hall/Britten Sinfonia Soloists c. James Macmillan.

DAVID MATTHEWS. *A Congress of Passions* (première)–23 May/Bury St. Edmunds/Michael Chance (counter-ten), Nicholas Daniel (ob), Britten Sinfonia c. Nicholas Cleobury. String Quartet No.9 (première)–15 June/Neustadt/Mandeling Quartet. *Three Roman Miniatures* (première)–2 August/Deal festival/Catriona Scott.

NICHOLAS MAW. *Narration* for solo cello (première)–3 May/Manchester International cello Festival/Ralph Kirschbaum.

SIR PETER MAXWELL DAVIES. *High on the Slopes of Terror* (première)–31 August/Glasgow/Chetham's Symphony Orchestra c. Stephen Threlfall.

JOHN McCABE. *The Woman by the Sea* (première)–12 September/London, Wignore Hall/Yoshiko Endo (pno), Rubio Quartet.

RICHARD MILLS. Symphony (première)–5 September/Sydney Opera House/Sydney SO c. composer.

STEPHEN MONTAGUE. *Texas Pulp Fiction* (première)–13 May/Oxford Contemporary Music Festival/Nosferatu. *When Dreams Collide* (première)– 22 July/Chichester Cathedral c. John Lubbock.

ISABEL MUNDRY. *Panorama ciego* (première)–2 June/Berlin/Daniel Barenboim (pno & c.), Berlin PO.

MARLOS NOBRE. *Sonata Breve* (première)–25 June/London, Wigmore Hall/Clélia Iruzun (pno).

PER NORGARD. String Quartet No.9, *Into the Source* (première)–10 August/Santa Fe Chamber Music Festival/Orion Quartet. *Unendlicher Empfang* (US première)–13 August/Tanglewood Festival.

HELMUT OEHRING. *Stille.Macht* (première)–31 August/Frankfurt/Blindman Saxophone Quartet.

KRZYSTOF PENDERECKI. Concerto grosso for 3 cellos and orchestra (première)–22 June/Tokyo/Boris Pergamenschikow, Truls Mork, Han-Na Chang (vlcs), NHK Symphony Orchestra c. Charles Dutoit.

TOBIAS PICKER. Cello Concerto (première)–12 August/London, Royal Albert Hall Proms/Paul Watkins (vlc), BBC Symphony Orchestra c. David Robertson. *Thérèse Raquin* (première)–28 November/Dallas, Opera House/Sara Fulgoni etc, c. Graeme Jenkins.

MATTHIAS PINTSCHER. *Demier espace avec introspecteur* for accordion and cello (première)–2 September/WDR Cologne/Studio Neue Musik.

- ANTHONY POWERS. ... *further in shadow* ... for oboe and orchestra (première)—20 March/Cardiff University. Powers has written *A Picture of the World* for 16-part chorus and counter-tenor with clarinet, on texts of Wittgenstein, to a commission from the BBC Singers for the Warsaw Autumn Festival.
- ANDRÉ PREVIN. *Tango, Song and Dance* (première)—26 August/Lucerne/Anne-Sophie Mutter (vln), Lambert Orkis (pno).
- ALWYNNE PRITCHARD. *Impossibility* (première)—20 May/London, Pavilion Theatre/Apartment House.
- STEVE REICH. Triple Quartet (UK première)—11 July/Cheltenham Festival/Smith Quartet.
- WOLFGANG RIHM. *Savarzer und roter Tanz* (UK première)—18 May/Manchester, RNCM/RNCM Symphony Orchestra c. André de Ridder.
- JENNY RODITI. *Spirit Child* (première)—17 May/London, Ocean/Lontano c. Odaline de la Martinez, dir. Martin Lloyd-Evans.
- CHRISTOPHER ROUSE. *Seeing* (European première)—25 July/London, Royal Albert Hall Proms/Emanuel Ax (pno), BBC SO c. Leonard Slatkin. *Raptured* for multiple cellos (première)—5 May/Manchester, Bridgewater Hall/100 cellists in Manchester International Cello Festival. Clarinet Concerto (première)—17 May/Chicago/Larry Combs (cl), Chicago SO c. Christoph Eschenbach.
- KAIIJA SAARIAHO. *Song for Betty* (première)—18 May/Los Angeles/LA Philharmonic Orchestra c. Esa-Pekka Salonen. *Nymphæa Reflections* (première)—16 August/Elmhorn/Sinfonietta Cracovia c. John Axelrod.
- STEFFEN SCHLEIERMACHER. *Glaub haft* (première)—10 June/Hannover/Ensemble Avantgarde.
- SALVATORE SCIARRINO. *Due Nottumi crudeli* (première)—16 June/London/Nicolas Hodges (pno). *Il clima dopo Harry Partch* (UK première)—18 June/London/Nicolas Hodges (pno), BBC Symphony orchestra c. Leonard Slatkin.
- PETER SCULTHORPE. *Music for Federation* (première)—9 May/Canberra, Great Hall of Parliament/Melbourne SO c. Markus Stenz.
- RODION SHCHEDRIN. Piano Concerto No.5 (première)—17 May/Berlin, Philharmonie/Olli Mustonen (pno), Berlin PO c. Lorin Maazel.
- GIL SHOHAT. Symphony No.3, *Sinfonia del fuoco* (première)—5 May/Tel Aviv/Israel Chamber Orchestra c. Philippe Entremont. *Préludes Book I (da Debussy)* (première)—13 June/Tel Aviv/Israel Symphony Orchestra c. M. Rodan.
- DMITRI SHOSTAKOVICH (d.1975). *Suite on Finnish Folksongs* (première)—1 September/Kaustinen/Anu Komi (sop), Tom Nyman (ten), Ostrobothnian Chamber Orchestra c. Juha Kangas. (Russian première, Moscow, 19 September.) This recently-discovered work was composed in 1939.
- HOWARD SKEMPTON. *The Bridge of Fire* (première)—27 May/York, Early Music Centre/BBC Singers c. Bo Holten. *Le menu mélodique* (première)—4 June/Salisbury Festival. *Song of Songs* (UK première); *Lamentations* for bass voice and theorbo (première)—17 July/Cambridge, Trinity College Chapel, Conference on Music and Healing/Paul Hillier, Nigel North.
- HILARY TANN. *The Grey Tide and the Green* (première)—28 July/Cardiff, Welsh Proms/Royal Liverpool Philharmonic Orchestra c. Owain Arwel Hughes.
- JOHN TAVENER. *Ekstasis* (première)—11 May/Brighton Festival/Brighton Youth Orchestra c. Andrew Sherwood. *Mystagogia* (première)—14 August/London, Guildhall/ London Schools Symphony Orchestra c. Martin Pring.
- ANDREW TOOVEY. Percussion Concerto (première)—19 May/London, BMC/IXION c. Michael Finnissy.
- DAVID DEL TREDICI. *Gay Life*, song cycle (première)—3 May/San Francisco/William Sharp (bar), San Francisco Symphony c. Michael Tilson Thomas.
- MARK-ANTHONY TURNAGE. *Bass Inventions* for double-bass and orchestra (première)—16 May/Amsterdam, Concertgebouw/Dave Holland (db), Asko Ensemble c. Peter Rundel. *A Quick Blast* for wind orchestra and percussion (première)—15 July/Cheltenham Festival/BBC Symphony orchestra c. Martyn Brabbins. *When I Woke* (première)—17 September/Vienna, Volksoper/Bryn Terfel (bar), Orchestra of the Volksoper c. Paul Daniel. *Dark Crossing* (première)—12 November/Basle, European Music-month/London Sinfonietta c. Oliver Knussen.
- PETERIS VASKS. Piano Quartet (première)—30 June/Bantry, West Cork Chamber Music Festival/Florestan Piano Trio w. James Boyd (vla).
- KEVIN VOLANS. *Zeno at 4am* (première)—18 May/Brussels/Handspring Puppet Company, Duke Quartet.
- JOHN WOOLRICH. *Shard* for piano (première)—17 May/Cambridge/Thomas Adès (pno). *Elegy* (première)—3 July/Cheltenham Festival/Steven Isserlis (vlc), Alexander Lonquich (pno). *Pianobook 9* (première)—8 August/ Dartington International Summer School/Stephen Gutman (pno).
- CHARLES WUORINEN. *Cyclops (2000)* (première)—16 May/London, Purcell Room/London Sinfonietta c. Oliver Knussen.
- HANS ZENDER. *Mnemosyne (Hölderlin lesen IV)* (première)—4 May/Witten/Salome Kammer (voice), Arditti Quartet.

Books received

A listing in this column does not preclude a review in a future edition of Tempo.

The Music of Maurice Ohana by Caroline Rae. Ashgate, £45.00.

Marigold. The Music of Billy Mayerl by Peter Dickinson. Oxford University Press, £29.95 (includes CD of original recordings by Mayerl).

Music, Electronic Media and Culture edited by Simon Emmerson. Ashgate, £40.00.

Debussy in Performance by James R. Briscoe. Yale University Press, £22.50.

Revealing Masks. Exotic Influences and Ritualized Performance in Modernist Music Theater by W. Anthony Sheppard, no price quoted.

(continued on p. 72)

the two made a certain number of suggestions, all of which I accepted, adhering rigidly to my principle that the composer's wishes come first, whatever my own opinion' – and goes on to speak of a 'Translation, in collaboration with Benjamin Britten and Peter Pears...' (see 'Letters to the Editor', *Tempo* 113 [June 1975], 62).

The Envy of the World:

p.120: '[the 'Britten issue' of *Music Survey*] was about to reappear in book form as *Benjamin Britten: a commentary on his work by a group of specialists*' (See also *Benjamin Britten*, p.315). This is a bizarre misrepresentation of the book (1952), which does not contain a single article from the journal's 'Britten issue'.

p.196: 'Vaughan Williams, who had somehow heard of [Keller's] violin-playing, eventually secured his release [from wartime internment]'. Keller's own report is that Vaughan Williams actually *heard* him play (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran', *Tempo* 195 [January 1996], 7). As for the 'somehow', VW's chairmanship of the 'Home Office Committee for the Release of Interned Alien Musicians' was presumably a factor (see James Day, *Vaughan Williams* [OUP; 3rd ed., 1998], p.76).

p.197: Carpenter's statement that the 'submediant obsession' of the 'Harry Lime' tune was regarded by Keller as 'the musical equivalent of *coitus interruptus*' makes for readable copy, but rests on a misreading of the text (as does the reference in *Music Analysis* 5:2-3 [1986], 347). In his psychoanalytically informed discussion of this 'extended *appoggiatura*, a suspense by a prolonged suspension' Keller actually speaks 'more precisely' of 'a prolonged *coitus*' (see 'The Harry Lime Theme', *Music Survey* Vol.3 No.4 [June 1951], 283-5).

p.198: 'His first title [at the BBC] was 'Chief Assistant (Chamber Music and Recitals)'. This was in fact Keller's second BBC post; his first was that of Music Talks Producer (see Hans Keller, *1975 (1984 Minus 9)* [London, 1977], p.14).

p.198: 'Keller's first Functional Analysis broadcast had been given...on 7 December 1958, and was devoted to Mozart's Piano Concerto in C, K.503'. Carpenter refers to what was actually a broadcast of FA No.3 (the fourth to be written, but the third in order of BBC transmission); FA No.1 (wordlessly analysing Mozart's String Quartet in D minor, K.421) had been heard on 7 September 1957.

p.201: Here I acknowledge that Carpenter's value as a secondary source exceeds my own: the contemporaneous remarks of Keller and Jeremy Noble on the 'Piotr Zak' spoof of 1961 naturally take precedence over what (with all due respect) were their recollections 24 and 34 years after the event (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran', *Tempo* 195 [January 1996], 12).

I readily concede that in writing these books Carpenter was not attempting to satisfy the 'Keller specialist'; on the other hand, 'facts is facts'. What is more, since in *The Envy of the World* Carpenter not only cites (see p.382) a publication which *accurately* presents some of this data, but also thanks two knowledgeable scholars (p.410) for their assistance, there would seem to be the real danger of an unreliable source being considered authoritative – all the more so given that a corrected 'second edition' is unlikely to appear and that these errors were not picked up by the original reviewers.

Finally, as proof that no 'holier-than-thou' quality attaches to these attempts at factual rectification I submit evidence of my own recognition that to err is not only human, but also jolly easy: Milein Cosman Keller has rightly drawn my attention to the way my reference to the 'unhappy first marriage' of Keller's mother (see the report on the 'Hans Keller Symposium', *Tempo* 217, p.57) misleadingly creates the impression that the marriage was already failing, and that Franz Schreker's passionate feelings for Grete must have been returned or encouraged. I am informed that neither was the case; readers within reach of a copy will therefore kindly 'pencil in' a brief reference to this correction.

37 Madingley Road
Cambridge

(concluded from p.69)

Dialogues with Boulez by Rocco Di Pietro. Scarecrow Press, Inc., \$35.00.

Quinze Analyses musicales. De Bach à Manoury by Claude Helffer. Edition Contrechamps.

William Walton: Muse of Fire by Stephen Lloyd. Boydell & Brewer, £45.00.

Fauré and French Musical Aesthetics by Carlo Caballero. Cambridge University Press Music in the 20th Century, £45.00.

Stravinsky's Late Music by Joseph N. Straus. Cambridge University Press Studies in Music Theory and Analysis, £45.00.

The Music of Toru Takemitsu by Peter Burt. Cambridge University Press Music in the 20th Century, £45.00.

morton feldman

1926-1987



To mark the 75th anniversary of the
birth of Morton Feldman
Universal Edition is pleased
to announce that the cost of
all Feldman scores will be

reduced by 40%

Offer valid from 2nd January 2001

For sales and information please contact:



Universal

Universal Edition (London)
48 Great Marlborough Street
London W1F 7BB

SHOWROOM:

Freephone: 0800 525566
Freefax: 0800 525567
e-mail: retail@mdsmusic.co.uk

PERFORMANCE PROMOTION:

Telephone: 020 7437 6880
Fax: 020 7437 6115
e-mail: promotion@ue-london.demon.co.uk