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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. 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.*

LOUIS ANDRIESEN *Life* (UK première) – 7 **May** London, LSO St Luke's / Bang on a Can All-Stars.

GEORGES APERGHIS *Champ-Contrechamp* (première) – 20 **August** London, Royal Albert Hall Proms / BBC Singers, London Sinfonietta c. David Atherton.

JUDITH BINGHAM *Everlasting Crown* (première) – 17 **July** London, Royal Albert Hall Proms / Stephen Farr (organ).

LUKE BEDFORD *Seven Angels* for 7 singers and 12 instruments (première) – 17 **June** Birmingham, CBSO Centre / Birmingham Contemporary Music Group dir. John Fulljames, c. Nicholas Collon.

HARRISON BIRTWISTLE Oboe Quartet (première) – 8 **May** Witten / Heinz Holliger (ob), Swiss Chamber Soloists. *Angel Fighter* (UK première) – 20 **August** London, Royal Albert Hall Proms / BBC Singers, London Sinfonietta c. David Atherton. Violin Concerto (UK première) – 7 **September** London, Royal Albert Hall Proms Christian Tetzlaff (vln), BBC Symphony Orchestra c. David Robertson.

RICHARD BLACKFORD *Not in Our Time* (première) – 11 **September** Cheltenham, Town Hall / Bournemouth Symphony Orchestra & Chorus c. Gavin Carr.

WALTER BRAUENFELS (d. 1954) *Fantastic Appearances on a Theme of Hector Berlioz* (UK première) – 5 **September** London, Royal Albert Hall Proms / Pittsburgh Symphony Orchestra c. Manfred Honeck.

ELLIOTT CARTER *Conversations* (première) – 1 **July** Aldeburgh, Snape Maltings / Colin Currie (perc), Pierre-Laurent Aimard (pno), Birmingham Contemporary Music Group c. Oliver Knussen. Flute Concerto (UK première) – 28 **July** London, Royal Albert Hall Proms / Emmanuel Pahud (fl), BBC National Orchestra of Wales c. Thierry Fischer.

SEBASTIAN CURRIER *Time Machines* for violin and orchestra (première) – 2 **June** New York, Lincoln Center / Anne-Sophie Mutter (vln), New York Philharmonic c. Alan Gilbert.

PASCAL DUSAPIN *Morning in Long Island – Concert No. 1* for large orchestra (première) – 18 **July** London, Royal Albert Hall Proms / Orchestre Philharmonique de Radio France c. Myung-Whun Chung. String Quartet No. 6, *Hinterland* (première) – 27 **July** London, Royal Albert Hall Proms / Arditti Quartet.

THIERRY ESCAICH *Evocation III (on 'Nun Komm den Heiden Heiland')* (UK première) – 4 **September** London, Royal Albert Hall Proms / composer (organ).

SEBASTIAN FAGERLUND *Oceano* (première) – 17 **July** Kustavi, Finland / Jan Söderblom (vln), Tiila Kangas (vla), Markus Hohti (vlc).

GRAHAM FITKIN Cello Concerto (première) – 31 **August** London, Royal Albert Hall Proms / Yo Yo Ma (vlc), BBC Symphony Orchestra c. David Robertson.

MICHAEL GORDON *Rewriting Beethoven's Seventh Symphony* (première) – 7 **May** London, Barbican / BBC Symphony Orchestra c. Anton de Ridder.

HANS WERNER HENZE *Phaedra* (US première) – 3 **June** Philadelphia, Kimmel Center / Opera Company of Philadelphia, dir. Robert B. Driver, c. Corrado Rovaris.

ANDERS HILLBORG *Cold Heat* (UK première) – 27 **August** London, Royal Albert Hall Proms / Tonhalle Orchestra Zurich c. David Zinman.

ROBIN HOLLOWAY Fifth Concerto for Orchestra (première) – 4 **August** London, Royal Albert Hall Proms / BBC Scottish SO c. Donald Runnicles.

OLLI KORTELUNGAS *Seven Songs for Planet Earth* (première) – 22 **May** Washington, DC / Choral Arts Society of Washington, Children's Chorus of Washington, soloists & orchestra c. Joan Gregoryk.

THOMAS LARCHER Double Concerto for violin, cello and orchestra (première) – 18 **August** London, Royal Albert Hall Proms / Viktoria Mullova (vln), Matthew Barley (vlc), BBC Scottish SO c. Ilan Volkov.

JAMES MACMILLAN *Clemency* (première) – **6 May** London, Royal Opera House, Linbury Theatre / dir Katie Mitchell, Britten Sinfonia c. Clark Rundell.

COLIN MATTHEWS *No Man's Land* (première) – **21 August** London, Royal Albert Hall Proms / Ian Bostridge (ten), Roderick Williams (bar), City of London Sinfonia c. Stephen Layton.

SIR PETER MAXWELL DAVIES *Musica Benevolens* (première) – **10 September** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Edward Gardner.

MARK NEIKRUG Clarinet Quintet (première) – **1 June** Portland, OR, Chamber Music Northwest / David Shifrin (cl), Orion String Quartet.

MATTHIAS PINTSCHER *Mar'eh* for violin and orchestra (première) – **11 September** Lucerne Festival / Julia Fischer (vln), London Philharmonic Orchestra c. Vladimir Jurowski; (UK première) – **24 September** London, Royal Festival Hall / same artists.

HANNU POHJANNORO Concerto for 4 horns and orchestra (première) – **15 April** Tampere, Finland / Tampere Philharmonic Horn Quintet, Tampere PO c. Ernest Martinez Izquierdo.

STEVE REICH *Mallet Quartet* (UK première) – **8 May** London, LSO St Luke's / Amadinda.

POUL RUDERS *Dreamland* (première) – **22 June** Finland, Crusell Festival.

KURT SCHWERTSIK *Eisberg nach Sizilien* (première) – **29 April** Mannheim, Nationaltheater / dir. Johannes Schmid.

LEIF SEGERSTAM Symphony No. 224 (première) – **5 April** Munich / Akademisches Sinfonieorchester c. composer. Symphony No. 228 (première) – **6 May** Tampere, Finland / Tampere Philharmonic Orchestra c. composer.

JOHANNES MARIA STAUD *Tondo* for orchestra (première) – **1 May** Dresden, Semperoper / Dresden Staatskapelle c. Christoph Eschenbach.

JOBY TALBOT *Alice's Adventures in Wonderland* (Canadian première) – **4 June** Toronto, Four Seasons Centre, National Ballet of Canada. Orchestration of PURCELL Chaconne in G minor (première) – **14 August** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Jiri Belohlávek.

JOHN TAVENER *Popule Meus* (UK première) – **3 September** London, Royal Albert Hall Proms /

JOAN TOWER *Stroke* (première) – **13 May** Pittsburgh, PA / Pittsburgh SO c. Manfred Honeck.

MARK-ANTHONY TURNAGE *Grazioso!* (UK première) – **1 April** Manchester, University / Psappha Contemporary Music Ensemble.

UNSUKE CHIN *Scenes from Alice in Wonderland* (première) – **2 April** Oporto, Casa da Música / Claire Booth (sop), Susan Bickley (mezzo), Orquesta Sinfonica do Porto c. Olari Elts.

KEVIN VOLANS Piano Concerto No. 3 (première) – **22 August** London, Royal Albert Hall Proms / Barry Douglas (pno), BBC Symphony Orchestra c. Jiri Belohlávek.

JUDITH WEIR Fanfare (première) – **15 July** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Jiri Belohlávek.

### Books Received

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

*Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music* edited by Brian Hulse and Nick Nesbitt. Ashgate, £65.00.

*Metapoetics. Aphorisms, Thoughts & Maxims on Life, Art & Music* by Christopher Wintle. Plumbago, £25.00.

*Composer au XXIe siècle* edited by Sophie Stévanec. Vrin, £26.00.

*Franz Liszt et l'esperance du bon larron* by Alain Galliari. Fayard, £22.00.

*Seeing Mahler: Music and the language of anti-Semitism in fin-de-siècle Vienna* by KM Knittel. Ashgate, £55.00.

*Carl Nielsen and the idea of modernism* by Daniel Grimley. Boydell, £50.00.

*Lennox and Freda* by Tony Scotland. Michael Russell Publishing, £28.00.

*The Musical Language of Pierre Boulez. Writings and Compositions* by Jonathan Goldman. Cambridge University Press, Music Since 1900 Series, £55.00.

## CONTRIBUTORS

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

*Erling E. Guldbrandsen* has been professor at the Department of Musicology, University of Oslo since 2004 and is leader of the PhD programme in musicology, arts, and the history of ideas since 2006. After his PhD research at the University of Oslo in 1990–95 he was a post-doctoral research fellow there 1997–2000, and associate professor 2000–2004. From 1990 on he studied Boulez's music at IRCAM and at the Paul Sacher Foundation, Basle, and he delivered his Doctoral dissertation at the University of Oslo in 1995: *Tradisjon og tradisjonsbrudd. En studie i Pierre Boulez: 'Pli selon pli – portrait de Mallarmé'* [*Tradition and Rupture in Post-War Modernism. A Study in Pierre Boulez's 'Pli selon pli – portrait de Mallarmé'*]. The thesis was awarded His Majesty the King's Gold Medal Prize in 1996. It was published at the Scandinavian University Press, 1997. Guldbrandsen has more recently published widely on Boulez, Wagner, Mahler, music history and aesthetics. The first and second instalments of his interview with Pierre Boulez, which took place in 1996, appeared in the January 2011 and April 2011 issues of *Tempo* respectively.

*Richard McGregor* is Professor of Music and Director of Research and Graduate Studies at the University of Cumbria. He has published extensively on the music of Peter Maxwell Davies, and also on works by James MacMillan and Wolfgang Rihm. In addition to these he has written articles concerning composers' views of their spirituality, and on the nature of musical inspiration. His compositions are held at the Scottish Music Centre.

*James Simon Telford* is a composer presently studying for a BMus degree at the University of Edinburgh under Nigel Osborne, Peter Nelson and Yati Durant. Next year, he intends to continue cultivating his interests in composition, musicology and performance through study at masters level.

*Chris Swithinbank* is a British-Dutch composer based for the last five years in Manchester, UK, where he completed his Masters. In September 2011 he takes up a place on the one-year Cursus 1 at IRCAM in Paris.

*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.

*Rodney Lister*, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory.

*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.

*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 CDs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

*Tim Mottershead* has reviewed for *Tempo* since 2005, contributing articles on books, concerts, and recordings. He is also active as a reviewer of theatre. He is a composer, and a solo pianist who performs in a wide variety of genres.

*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 moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999. She also reviews for London-based newspapers and writes educational features.

*Julian Anderson* is currently writing an opera for English National Opera, to be premièred in the 2013–14 season. He is also Composer in Residence with the London Philharmonic Orchestra. His *Comedy of Change* was recently given its US première by the New York Philharmonic under their chief conductor Alan Gilbert in their 'CONTACT' series. Current and recent articles include papers on Dutilleux, Fernéyhough, Messiaen, Enescu and Nicholas Obouhow.

*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. Dr Hooper's book, *The Music of David Lumsdaine: Kelly Ground to Cambewarra*, will be published by Ashgate in 2011.

*Erik Levi*, Reader in Music and Director of Performance at Royal Holloway University of London is an experienced broadcaster, critic and performer. His most recent books are a co-edited volume with Florian Scheduling entitled *Music and Displacement* (Scarecrow, 2010) and *Mozart and the Nazis* (Yale University Press, 2010).

*Peter Palmer* has contributed to numerous music periodicals since 1971 as well as *New Grove* and *MGG*. His special interests include Symbolism circa 1900, modern European vocal music and contemporary Anglo-American folk singers.

*James Percival* is studying for the Master's degree in Musicology at the University of Manchester, where he is writing a dissertation on the music of Delia Derbyshire. He read Music at the University of Oxford, and studied composition with Martin Suckling.

*Clemens Gresser* works as a music librarian, and is interested in indeterminate music as well as issues of 20th-century music and politics. In 2004 he completed a Ph.D. at the University of Southampton:

'(Re-)Defining the relationships between composer, performer and listener: Earle Brown, John Cage, Morton Feldman and Christian Wolff'. He has published on the composers of his Ph.D., and Frederic Rzewski.

*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*.