
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.

MICHAEL VAN DER AA *After Life* (UK première) – **15 May** London, Barbican / Asko|Schönberg Ensemble, Netherlands Opera c. Otto Tausk, dir. Composer.

HANS ABRAHAMSEN *Wald* (UK première) – **6 August** London, Royal Albert Hall Proms / Claire Booth (sop), Birmingham Contemporary Music Group c. George Benjamin.

JULIAN ANDERSON *Bell Mass* (première) – **26 June** London, Westminster Abbey / Choir of Westminster Abbey c. James O'Donnell. Anderson has been appointed composer in residence to the London Philharmonic Orchestra and has composed for them a short fanfare, premiered on **30 June** at the Royal Festival Hall by the LPO Brass c. Vladimir Jurowski.

LOUIS ANDRIESEN *Anais Nin* (première) – **10 July** Siena, Accademia Musicale Chigiana / Cristina Zavalloni (voice), Nieuw Amsterdam Peil.

HARRISON BIRTWISTLE *The Corridor* (US première) – **27 May** New York, Merkin Hall / SIGNAL c. Brad Lubman.

ELLIOTT CARTER *What Are Years* (US première) – **12 July** Tanglewood Festival / Tanglewood Music Center Orchestra c. James Levine. (Swiss première) – **1 September** Lucerne Festival / Olivia Stahn (sop), Lucerne Festival Academy Ens c. Pierre Boulez.

CHAYA CZERNOWIN *Lovesong* (première) – **12 June** Freiburg, Morat-Institut / ensemble recherche.

TANSY DAVIES *Wild Card* (première) – **8 September** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Jiří Bělohávek.

BRETT DEAN *Recollections* (UK première) – **6 July** Cheltenham, Pittville Pump Room / Birmingham Contemporary Music Group c. composer. *Epitaphs* (première) – **12 July** Cheltenham, Pittville Pump

Room / Australian Quartet with composer (viola); (US première) – **15 August** Santa Fe, New Mexico / Orion Quartet with composer (viola). *Bliss* (European première) – **2 September** Edinburgh, Festival Theatre / Opera Australia dir Neil Armfield, BBC Symphony Orchestra c. Elgar Howarth.

DAVID DEL TREDICI *Facts of Life* (première) – **29 April** New York, Symphony Space / David Leisner (gtr).

JAMES DILLON *La Navette* (UK première) – **19 August** London, Royal Albert Hall Proms / BBC Scottish SO c. Martyn Brabbins.

JONATHAN DOVE *A Song of Joys* (première) – **11 September** London, Royal Albert Hall Proms / BBC Singers & SO c. Jiří Bělohávek.

JOE DUDDLELL. *Skotos Variations* (première) – **30 August** Presteigne Festival / Tom Gould (vln), Tom Poster (pno).

ALISSA FIRSOVA *Bach Allegro* (première) – **14 August** London, Royal Albert Hall Proms / Royal Philharmonic Orchestra c. Andrew Litton.

GRAHAM FITKIN *PK* (première) – **30 August** London, Royal Albert Hall Proms / BBC Proms Family Orchestra and Chorus c. composer and Lincoln Abbotts.

JEAN GILLOU *Répliques* for large organ and chamber organ (première) – **9 June** Munich, 2010 Organ Days / Johannes Skudlik & composer.

DETLEV GLANERT *Insomnium* (première) – **27 May** Munich, Philharmonie / Munich PO c. Christian Thielemann.

PHILIP GLASS *Icarus at the Edge of Time* (multi-media work with Brian Greene) (première) – **2 June** New York, Alice Tully Hall / narrator, Baltimore Symphony Orchestra; (UK première) – **3 July** London, South Bank Centre / narrator, London Philharmonic Orchestra c. Marin Alsop. *In the Penal Colony* (UK première) – **15 September** London, Royal Opera House, Linbury Theatre – Music Theatre Wales.

ALEXANDER GOEHR *TurmMusik / Tower Music* for baritone, 2 clarinets, brass and strings (première) – **9 June** Manchester, BBC Studio 7 / Nigel Robson (bar), BBC Philharmonic c. HK Gruber. *Shadow of Night* for counter-tenor and viol consort (première) – **18 June** London, King's Place / Michael Chance

(counter-ten), Fretwork. *Viola Sonata* (première) – **30 June** London, Wigmore Hall / Lawrence Power (vla), Simon Crawford-Phillips (pno).

ORLANDO GOUGH *A Ring a Lamp a Thing* (première) – **18 June** London, Royal Opera House, Linbury Theatre / Melanie Pappenheim (sop).

DARON ERIC HAGEN *Amelia* (première) – **8 May** Seattle / Seattle Opera, Kate Lindsey, William Burden, dir Stephen Wadsworth, c. Gerard Schwarz

JONATHAN HARVEY String Quartet No. 4; *Hidden Voice 2* (premières) – **26 August** Tokyo, Suntory Hall / Quatro Piacerri, Tokyo PO c. Numajiri Ryusuke.

HANS WERNER HENZE *Gisela* (première) – September / Ruhr Triennale.

ROBIN HOLLOWAY *RELIQUARY: Scenes from the life of Mary, Queen of Scots, enclosing an instrumentation of Schumann's 'Gedichte der Königin Maria Stuart'* (première) – **9 September** London, Royal Albert Hall Proms / Dorothea Röschmann (sop), BBC Philharmonic c. Gianandrea Noseda.

TOSHIO HOSOKAWA *'Für Walter'* for saxophone and piano (première) – **16 August** Geisenheim, Rheingau Music festival / Marcus Weiss (sax), Yukiko Sugawara-Lachenmann (pno). *Woven Dreams* for orchestra (première) – **28 August** Lucerne Festival / The Cleveland Orchestra c. Franz Welser-Möst.

NICOLAUS A. HUBER *An die Musik* for ensemble (première) – **12 June** Freiburg.

ROBERT HUGILL *When a Man Knows*, one-act opera (première) – **13 June** London, St John's Church, Waterloo / FifteenB Opera c. David Roblou.

GABRIEL JACKSON *In nomine Domini* (première) – **19 August** London, Cadogan Hall Proms / BBC Singers c. David Hill.

KARL JENKINS *Zhi Jiangnan* (première) – **28 April** Shanghai, Grand Theatre / Chorus and Orchestra of Shanghai Opera House c. Zhang Guoyong. *Gloria* (première) – **11 July** London, Royal Albert Hall / The Really Big Chorus c. Brian Kay.

JOUNI KAIPAINEN String Quartet No. 6 (première) – **26 July** London, Cadogan Hall Proms / Meta4.

RUED LANGGAARD (d. 1952) *Music of the Spheres* (UK première) – **11 August** London, Royal Albert Hall Proms / Inger Dam-Jensen (sop), Danish National Vocal Ensemble, Concert Choir & Symphony Orchestra c. Thomas Dausgaard.

JAMES MACMILLAN *Bring us, O Lord God* (première) – **1 May** Oxford, Sheldonian Theatre / Schola Cantorum c. James Burton. *Tota pulchra es* (première) – **8 July** Washington, DC, Basilica of the National

Shrine of the Immaculate Conception. *Ave Maria* (première) – **27 July** Windsor, St George's Chapel / Boys, Girls and Men of All Saints Northampton c. Lee Dunleavy with Richard Pinel (organ). *Meditation* for organ (première) – **11 August** Edinburgh, St Michael and All Saints / Philip Sawyer (organ).

MARTIN MATALAN *Lignes de fuite* (UK première) – **2 September** London, Royal Albert Hall Proms / BBC National Orchestra of Wales c. François-Xavier Roth.

DAVID MATTHEWS *Dark Pastoral*, based on the fragment of the slow movement of the Cello Concerto by VAUGHAN WILLIAMS (première) – **5 September** London, Royal Albert Hall Proms / Stephen Isserlis (vlc), BBC Concert Orchestra c. Paul Daniel.

STEPHEN MONTAGUE *Wilful Chants* (première) – **8 August** London, Royal Albert Hall Proms / BBC Symphony Chorus c. Stephen Jackson.

THEA MUSGRAVE *Ithaca* (première) – **19 August** London, Cadogan Hall Proms / BBC Singers c. David Hill.

BETTY OLIVERO *Neharot, Neharot Spheres* (UK première) – **21 August** London, Royal Albert Hall Proms / Lawrence Power (vla), I Fagiolini, Britten Sinfonia c. Ryan Wigglesworth.

TARIK O'REGAN *Latent Manifest* (première) – **14 August** London, Royal Albert Hall Proms / Royal Philharmonic Orchestra c. Andrew Litton.

ARVO PÄRT Symphony No. 4, *Los Angeles* (UK première) – **20 August** London, Royal Albert Hall Proms / Philharmonia Orchestra c. Esa-Pekka Salonen.

GWYN PRITCHARD *Ariel Dreaming* for recorders, cimbalom, accordion & percussion (première) – **28 April** Weimar, 11th Spring Festival for Contemporary Music / Ensemble Kozmosz.

EINOJUHANI RAUTAVAARA *Fanfara per Fagotti* (première) – **1 July** Porvoo Cathedral / Avanti! Ensemble. *Towards the Horizon* (première) – **30 September** Minneapolis / Truls Mork (vlc), Minnesota Orchestra c. Osmo Vänskä.

ALBERT SCHNELZER *A Freak in Burbank* (UK première) – **23 August** London, Royal Albert Hall Proms / Swedish Chamber Orchestra, Örebro c. Thomas Dausgaard.

GUNTHER SCHULLER *Where the World Ends* (UK première) – **20 July** London, Royal Albert Hall Proms / WDR Symphony Orchestra, Cologne c. Semyon Bychkov.

PETER SCULTHORPE *Kyrie* (première) – **15 May** Canberra International Music Festival / ACCC Chapel Canberra, Chamber Ensemble c. David Pereira. String Quartet No. 18 (première) – **5 June** Melbourne / Flinders Quartet.

RODION SHCHEDRIN *Dies Irae* for 3 organs and 3 trumpets (première) – **5 June** Nuremberg, St. Lorenz Cathedral, International Organ Week / Edgar Krapp, Matthias Ank, Dominik Bernhard (organs), Lutz Randow, Till Weser, Thomas Forstner (trumpets). Oboe Concerto (première) – **18 June** Amsterdam, Concertgebouw / Alexei Ogrintchouk (ob), Royal Concertgebouw Orchestra c. Mariss Janssons.

BENT SØRENSEN *La mattina* for piano and orchestra (UK première) – **25 August** London, Royal Albert Hall Proms / Leif Ove Andesnes (pno & c.), Norwegian Chamber Orchestra.

MORTON SUBOTNICK *Jacob's Room*, chamber opera (première) – **5 August** Bregenz Festival.

MARK-ANTHONY TURNAGE *Out of Black Dust* (UK première) – **13 June** London, Barbican / LSO Brass Ensemble. *Hammered Out* (première) – **26 August** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. David Robertson.

EDGARD VARÈSE (d. 1965) *Étude pour Espace*, performing version by CHOU WEN-CHUNG (UK première) – **16 April**; *Amériques* (UK première of original version) London, Royal Festival Hall / National Youth Orchestra c. Paul Daniel.

HUW WATKINS *Five Larkin Songs* (première) – **3 June** Ludlow, Assembly Rooms / Carolyn Sampson

(sop), composer (pno). Violin Concerto (première) – **17 August** London, Royal Albert Hall Proms / Alina Ibragimova (vln), BBC Symphony Orchestra c. Edward Gardiner.

JÖRG WIDMANN *Liebeslied* (première) – **12 June** Freiburg, Morat-Institut / ensemble recherche. *Intermezzi* (première) – **10 August** Salzburg Festival / András Schiff (pno).

Books Received

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

Jazz Icons: Heroes, Myths and the Jazz Tradition by Tony Whyton. Cambridge University Press, £55.00 / \$95.00.

BBC Music in the Glock Era and After. A Memoir by Leo Black, edited by Christopher Wintle with Kate Hopkins and drawings by Milein Cosman. Plumbago Books, £17.99.

Song in Gold Pavilions. Ronald Stevenson on Music edited by Chris Walton. Sun Press (SUN MeDIA Stellenbosch), ZR180.

Composing in Words. William Alwyn on his Art edited by Andrew Palmer. Toccata Press, £35.00.

Comrades in Art. The Correspondence of Ronald Stevenson and Percy Grainger 1957–61 with Interviews, Essays and other Writings on Grainger by Ronald Stevenson, edited by Teresa R. Balough. Includes supplementary CD of Stevenson's lecture-recital 'An Evening with Percy Grainger' given at White Plains, NY in 1987. Toccata Press, £35.00.

CONTRIBUTORS

Christopher R Wilson is Professor of Music at the University of Hull. His primary research investigates music/words in early modern English literature and music. He has published several books on Shakespeare music and Thomas Campion. He has also published articles on 19th- and 20th-century music/words including the 'Songs' chapter in the *Ridout* (ed.) *The Music of Howard Ferguson* (Thames, 1989).

Justyna Humięcka-Jakubowska is assistant professor at the Department of Musicology of Adam Mickiewicz University in Poznań (Poland). She graduated from the University of Technology in Poznań (as an electrical engineer) and received her PhD from Adam Mickiewicz University in 2005 (*Determinanty barwy dźwięku w dwudziestowiecznych technikach kompozytorskich w świetle teorii Alberta Bregmana* [The determinants of the timbre of sounds in twentieth-century composition techniques in the light of Bregman's conception]). She specializes in the areas of analysis, history, theory and aesthetics of 20th-century music as well as music perception, cognition, music acoustics and physiology of hearing. She is the author of *Scena słuchowa muzyki dwudziestowiecznej* [The Auditory Scene of 20th-Century Music] (Poznań, 2006) and a number of articles.

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

Cecilia Livingston is a Master's student in Composition at the Faculty of Music, University of Toronto, where she was also accepted for a Master's in Musicology. She will begin her DMA in Composition there this fall. She has studied with Christos Hatzis, Alexina Louie, Norbert Palej and Alexander Rapoport. She is currently working on a long piece for soprano and percussion (*Song of Rage, Song of Fear*), and is writing a major paper investigating the grotesque and the sublime in opera in the early 20th century. Her work is funded by a scholarship from the Social Sciences and Humanities Research Council of Canada.

Michael Hooper is a musicologist based in London. His research concerns recent British and Australian music; his book *The Music of David Lumsdaine: 1966–1980* is forthcoming. As a performer he is particularly interested in new music for the mandolin.

Donata Premeru, musicologist, broadcaster and writer, studied at the Zagreb Academy of Music and London University. As the first musicologist at Radio Belgrade, she was one of the founders and chief editor of its weekend music programme 'Stereorama', on which she still works and broadcasts, along with contributions to the III programme. A book of her

interviews with many contemporary composers is in preparation. She has contributed to many papers and cultural reviews in the former Yugoslavia, Italy and the UK.

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.

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*.

Helen Thomas, after a decade in music publishing followed by a career break for family, now lectures in music at Liverpool Hope University and administers The Cornerstone Festival. She is working on a PhD researching metaphor as a tool for the analysis of non-purposive music.

Tim Mottershead has been a reviewer for *Tempo* since 2005, having contributed articles on concerts, books, and recordings. He is also active as a theatre reviewer. He is a solo pianist, and also keyboard player with the band *Cold Flame*. In 2010, he will be undertaking a UK tour with his Indian group *Raga Jyoti*.

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 sleeve notes for Lyrita, Dutton and Nimbus discs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

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.

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.

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

Tim Rutherford-Johnson is contemporary music editor for /Grove Music Online/. He is researching the reception of post-war music from Poland and Hungary at Goldsmiths College, London, and has published articles on György Kurtág and Ian Wilson. He reviews regularly for *New Notes* magazine.

Alexander Ivashkin is a writer, cellist, and conductor, Professor of Music and Director of the Centre for Russian Music at Goldsmiths, University of London. He published books on Penderecki, Ives, Schnittke and Rostropovich, performed in more than forty countries, and recorded the complete cello works by Rakhmaninov, Prokofiev, Shostakovich, Schnittke, Roslavets, A. Tcherpnin, Kancheli, Gubaidulina, Korndorf and Smirnov for Chandos, Naxos and BMG.

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.

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*.

Peter Reynolds is a composer, writer and lecturer on music living in Cardiff. He is Artistic Director of PM Ensemble and the Lower Machen Festival and is a part-time member of the academic staff at the Royal Welsh College of Music and Drama.

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.



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