
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 January to 30 June. 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 *Up-Close* (première) – **11 March** Stockholm, Konserthus / Sol Gabetta (vlc), Amsterdam Sinfonietta; (UK première) – **18 March** London, Barbican / same performers.

LOUIS ANDRIESEN *Anais Nin* (UK première) – **14 April** London, Queen Elizabeth Hall / Christina Zavalloni (sop), London Sinfonietta. *Life* (UK première) – **7 May** London, LSO St Luke's / Bang on a Can. *Rosa Suite* (arr. Rundell) (première) – **7 May** London, Barbican / BBC Symphony Orchestra c. Clark Rundell.

LERA AUERBACH String Sextet (première) – **10 April** New York, Alice Tully Hall / Chamber Music Society of Lincoln Center.

GERALD BARRY *Feldman's Six-Penny Editions* for ensemble (première) – **10 March** London, Queen Elizabeth Hall / London Sinfonietta c. Thomas Adès. *The importance of Being Earnest*, opera in 2 acts (première) – **7 April** Los Angeles, Walt Disney Concert Hall / soloists, Los Angeles Philharmonic c. Thomas Adès.

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

HARRISON BIRTWISTLE Piano Trio (première) – **7 April** Celle, Schlosstheater / Lisa Batiashvili (vln), Adrian Brendel (vlc), Till Fellner (pno).

ENRICO CHAPELA *Nanobots* (première) – **11 April** Bury St Edmunds, The Apex / Britten Sinfonia.

CHAYA CZERNOWIN *The Quiet* for orchestra divided into 3 groups (première) – **11 February** Munich, Herkulessaal / Bavarian Radio SO c. Brad Lubman.

SEBASTIAN CURRIER *Digital Mist* (première) – **6 May** Washington, DC, Library of Congress / Colin

Jacobsen (vln), Bruce Levingston (pno). *Time Machines* (première) – **7 May** New York, Avery Fisher Hall / Anne-Sophie Mutter (vln) / New York Philharmonic / Alan Gilbert.

MICHAEL DAUGHERTY *Fire and Blood* (UK première) – **17 April** London, Barbican / Vadim Gluzman (vln), LSO c. Kristjan Jarvi.

AVNER DORMAN *Astrolatry* (première) – **25 March** Birmingham, Alabama / Alabama Symphony Orchestra c. Justin Brown.

DU YUN *Mantichora* (première) – **20 January** Berkeley, CA, University of California, Zellerbach Hall / Berkeley Symphony c. Joana Carneiro. *An Angel's Bones* (première) – **7 May** Philadelphia, Mann Center for the Performing Arts / composer (narrator), International Contemporary Ensemble.

PHILIP GLASS *Les Enfants Terribles* (première) – **17 June** Prague, National Theatre.

GEORG FRIEDRICH HAAS String Quartet No. 6 (première) – **23 January** Salzburg, Mozarteum / Hagen Quartet.

WILFRIED HILLER *Chagall-Zyklus II* for clarinet, double-bass and piano (première) – **27 March** Munich / Laszlo Kuti (cl), Slawomir Grenda (db), Oliver Triendl (pno). *Ophelias Schattentheater* for speaker, string quartet and O-Daiko (première) – **17 April** Munich, Blackbox / Elisabet Woska (spkr), Henschel Quartet, Carl Amadeus Hiller (O-Daiko).

SIMON HOLT *everything turns away* (première) – **1 March** Paris, Musée d'Orsay / Britten Sinfonia. *The Torturer's Horse* (première) – **23 March** London, Wigmore Hall / Nash Ensemble.

TOSHIO HOSOKAWA Horn Concerto *Moment of Blossoming* (première) – **10 February** Berlin, Philharmonie / Stefan Dohr (hn), Berlino PO c. Simon Rattle.

KAMRAN INCE *The Invasion* (première) – **25 April** Gallipoli, Dardanelles / Austrian Military Band & ensemble of Turkish musicians c. composer.

JOUNI KAIPAINEN String Quartet No. 6, *The Terror Run* (première) – **13 February** Hamburg, St Pauli Kirche / Meta4 Quartet.

ELENA KATS-CHERNIN *Re-Collecting ASTORoids* (première of revised version) – **5 February**

Brisbane, Powerhouse Theatre/Queensland Symphony Orchestra c. Benjamin Northey. *Selenite City* (première) – **15 April** London, Cadogan Hall/Giovanni Guzzo (vln), Anne Lovett (pno), Verdandi Camerata c. Jean-Louis Gosselin.

ANDERS KOPPEL Viola Concerto (première) – **10 February** Sønderborg, Denmark/Anna Augustinsson (vla), Sønderjyllands Symfoniorkester c. Ari Rasilainen.

PETER LIEBERSON *Remembering JFK (An American Elegy)* (première) – **20 January** Washington, DC/Morgan Freeman (narrator), National Symphony Orchestra c. Christoph Eschenbach.

JAMES MACMILLAN Piano Concerto No. 3 (première) – **14 April** Minneapolis/Jean-Yves Thibaudet (pno), Minnesota Orchestra c. Osmo Vänskä.

STUART MACRAE *Gravity* (première) – **7 April** Glasgow, City Halls/BBC Scottish SO c. Donald Runnicles.

PETER MAXWELL DAVIES *Kommilitonen!* (première) – **18 March** London, Royal Academy of Music/RAM Orchestra c. Jane Glover.

NICO MUHLY *Two Boys* (première) – **24 June** London, Coliseum/English National Opera.

THEA MUSGRAVE *Towards the Blue* (première) – **27 January** London, Wigmore Hall/London Winds & Endellion Quartet c. Michael Collins. *Snow* (première) – **27 January** London, Walthamstow, St Mary's Church/Gillian Keith (sop), Gail Hennessy (ob d'amore), Reiko Ichise (vla da gamba).

PERNØRGÅRD *Star-Barcarole* (première) – **12 February** Redwood City, CA/Redwood Symphony c. Eric Kujawsky.

ANDREW NORMAN Concerto for theremin and orchestra (première) – **13 April** Heidelberg, Stadthalle/Carolina Eyck (theremin), Heidelberger Philharmoniker c. Cornelius Meister.

HELMUT OEHRING *POEndulum* (première) – **7 May** Glasgow, Old Fruitmarket/David Moss (voice), BBC Scottish SO c. Ilan Volkov.

KRZYSZTOF PENDERECKI *Powiało na mnie morze śnów*, song-cycle for soli, chorus and orchestra (première) – **14 January** Warsaw, Philharmonie/Wioletta Chodowicz (sop), Agnieszka Rehlis (mezzo), Mariusz Godlewski (bar), Sinfonia Varsovia c. Valery Gergiev.

AUGUSTA READ THOMAS *Radiant Circles* (première) – **10 March** New Haven, Connecticut/New Haven Symphony c. William Boughton.

STEVE REICH *WTC 9/11* (European première) – **7 May** London, Barbican/Kronos Quartet.

CHRISTOPHER ROUSE Symphony No. 3 (première) – **5 May** St Louis, Powell Symphony Hall/St Louis Symphony Orchestra c. David Robertson.

POUL RUDERS Symphony No. 4 (première) – **20 January** Dallas, TX, Medterson Symphony Center/Dallas SO c. Roberto Minczuk. *Dreamland* (première) – **22 June** Finland, Crusell Festival.

ESA-PEKKA SALONEN *Dona Nobis Pacem* (première) – **4 February** Paris, Théâtre du Chatelet, Presences Festival/Maitrise de Radio France c. composer.

FAZIL SAY Wind Quintet, op. 36 (première) – **1 April** Berlin, Konzerthaus/Members of the Konzerthaus Orchestra.

ENJOTT SCHNEIDER Organ Symphony No. 10, *BACH* (première) – **20 January** Oporto, Cathedral/Hansjörg Albrecht (org).

RODION SHCHEDRIN Double Concerto for piano, cello and orchestra '*Romantic Offering*' (première) – **9 February** Lucerne/Martha Argerich (pno), Mischa Maisky (vlc), Luzerner Sinfonieorchester c. Neeme Järvi.

MARK-ANTHONY TURNAGE *Grazioso!* (European première) – **1 April** Manchester, University/Psappha.

UNSUK CHIN *Gougolon* (UK première); *Rocaná* (London première); *Šu* (UK première) – **9 April** London, Barbican Centre/London Sinfonietta c. Stefan Asbury & BBC Symphony Orchestra c. Ilan Volkov, with Wu Wei (sheng). *Fanfare chimérique* (première) – **15 April** Paris, Centre Pompidou/Ensemble intercontemporain c. Patrick Davin.

JÖRG WIDMANN Oboe Concerto (première of full 5-movement version) – **27 January** Salzburg, Mozarteum/Heinz Holliger (ob), Camerata Salzburg c. composer. *Souvenir bavarois* (première) – **3 February** Cincinnati/Cincinnati Symphony Orchestra c. Paavo Järvi.

HERBERT WILLI ABBA-MA (*Echo of Peace*) for chorus and orchestra (première) – **30 April** Saarbrücken/National Choir of Korea, Deutsche Radiophilharmonie Saarbrücken Kaiserslautern c. Christoph Poppen.

IANNIS XENAKIS (d. 2001) *Metastaseis A* (première of this version) – **5 February** La Jolla, CA/La Jolla Symphony c. Steven Schick.

Books Received

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

The Whistling Blackbird – Essays and Talks by Robert Morris. University of Rochester Press, £55.00.

Leon Kirchner by Robert Riggs. University of Rochester Press, £45.00.

John Cage – Begin Again by Kenneth Silverman. Knopf, £40.00.

Selbstlose Musik by Karel Goeyvaerts, edited by Mark Delaere. Musiktexte, £00.00.

The New Percy Grainger Companion edited by Penelope Thwaites. Boydell, £45.00.

Meinrad Schütter 1910-2006 by Ute Stoecklin. Müller & Schade, 40.50 Euros.

Benjamin Britten: Letters from a Life, Volume 5 edited by Mervyn Reed & Nicholas Cooke. Boydell, £45.00.

Mozart and the Nazis by Erik Levi. Yale University Press, £25.00.

Imogen Holst: A Life in Music edited by Chris Grogan. Revised paperback edition. Boydell, £19.99.

CONTRIBUTORS

Martin Iddon has twin research interests in composition and musicology. As a musicologist, his work has focused especially on the Darmstadt New Music Courses and the composers and music featured there. His compositional work has been performed in Germany, Italy, Canada, the United States and the UK, and has been broadcast on BBC Radio 3. He currently lectures in Music at the University of Leeds.

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory. He first met Virgil Thomson in 1973, subsequently studied with him, and remained a friend until Thomson's death in 1989.

Erling E. Guldbrandsen is 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. 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.

Christina K. Guillaumier is a graduate of the Universities of Oxford and St Andrews. Her PhD was on the genealogy of musical ideas in the music of Sergei Prokofiev. She is currently lecturer in Creative and Contextual Studies at the Royal Scottish Academy of Music and Drama. Her research interests focus on Prokofiev, Russian music, modernism and opera.

Iain Quinn is a Doctoral Fellow in the Department of Music, Durham University and Director of Music and College Tutor at the College of St. Hild and St. Bede. His recent editions of the organ works of Samuel Barber and Carl Czerny are published by G. Schirmer and A-R Editions respectively. www.iain-quinn.org

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 has published books on Penderecki, Ives, Schnittke and Rostropovich, performed in more than 40 countries, and recorded the complete cello music by Rachmaninov, Prokofiev, Shostakovich,

Schnittke, Roslavets, A. Tcherenpnin, 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*. His special interests include Symbolism circa 1900, modern European vocal music and contemporary Anglo-American folk singers.

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, solo pianist, performing in a wide variety of genres.

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.

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.

Christian Carey is a composer, performer, and music theorist. He is Senior Editor at the contemporary classical website *Sequenza 21* (www.sequenza21.com) and teaches at Westminster Choir College in Princeton, New Jersey.

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 *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.

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

Peter Roderick is a musicologist with interests in 20th-century Italian music and the relationship between music and political ideology. In 2010 he completed a doctorate at the University of York on music in Italy after Mussolini (*Rebuilding a Culture: Studies in Italian Music after Fascism, 1943-53*). He has given papers at recent ICMSN, RMA and AMS conferences, and has published work in *Contemporary Music Review* on Dallapiccola's *Canti di Prigionia*

Tim Rutherford Johnson writes on contemporary music for the *Guardian*, *INTO*, *Tempo* and his blog, *The Rambler*. He is currently preparing the 6th edition of the *Concise Oxford Dictionary of Music*.

Helen Thomas is currently completing her PhD research into how the metaphorical language composers used in the 1950s and 1960s relates to the emergent temporal meanings in their music. She is an hourly-paid lecturer at Liverpool Hope and Lancaster Universities and a keen amateur oboist.

Benjamin Skipp works in Oxford University as College Lecturer in Music at Hertford College, as well as Junior Research Fellow at St Peter's College. His research focuses on contemporary music, and he has recently presented on Arvo Pärt at conferences in Boston and London.

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.

Richard Leigh Harris (b.1956) is a pianist, harpsichordist and composer. Based in Bristol, he is a visiting tutor in Composition at the Birmingham Conservatoire and is a part-time lecturer in the Oxford University Department for Continuing Education.

Geoffrey Alvarez is a conductor and composer: he was a prizewinner in the Tansman 6th International Composers' Competition, Łódź, Poland 2006. He is also the inventor of Gravesian analysis; the application of Robert Graves's Historical Grammar of Poetic Myth detailed in *The White Goddess* to musical discourse. He currently chairs an annual international composition prize with his orchestra, the Alvarez Chamber Orchestra; German composer Torsten Herrmann received the first prize in the 2010 competition for *Pivot*. Opera director Keith Warner is involved in the preparation of Alvarez's dream in five operas: *The King's Last Prophecy*.

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*.

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.