

Quarternotes

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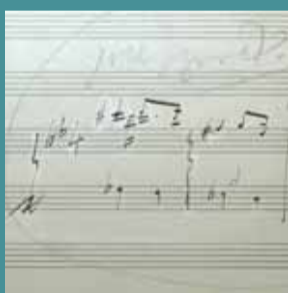


Photo: Clifford Brown by Francis Wolff © Mosaic Images

B&H launches Jazz strand

Boosey & Hawkes is pleased to announce the addition of a new Jazz strand to its musical offering. This initiative, centred at B&H's New York office, was launched with the signing of eminent pianist/composers Chick Corea and David Benoit, and a worldwide agency agreement for the distinguished Second Floor Music catalogue, which features some of the best-known compositions of the bop and post-bop eras. Boosey & Hawkes will represent all forthcoming works from these catalogues, including concert pieces, media scores, and album tracks.

Chick Corea (b.1941)

is one of the most admired and prolific jazz composers of our time. First gaining notice for his work with Miles Davis's ensembles in the late 1960s, he quickly established himself as a groundbreaking leader in his own right. His catalogue ranges from solo pieces for piano to large-scale classical concert works, from straight-ahead jazz to avant-garde explorations, hard-hitting fusion, and world music. Boosey & Hawkes will be the exclusive agent for both existing works (from 1995) and forthcoming pieces.

Corea's latest concert work, *Piano Concerto No. 2 - The Continents*, was premiered in July as part of the Vienna Jazz Festival's tribute to Mozart's 250th anniversary. Composed for solo piano and chamber orchestra, the work was performed by members of the Bayerische Kammerphilharmonie, joined by Corea's own group: Marcus Gilmore (drums), Hans Glawischnig (bass), and Tim Garland (bass clarinet, flute, and saxophones) with the composer as piano soloist. Corea then embarked on a major tour of the concerto to Italy, Germany, Switzerland, Spain and Turkey.

Photo: Michael Grecco



Chick Corea



David Benoit

David Benoit (b.1953)

is not only a gifted contemporary jazz pianist and composer, with 25 solo recordings to his credit including many top-sellers, but also a sought-after conductor who has directed the Los Angeles Philharmonic, San Francisco Symphony and Dresden Philharmonic and is music director of the Asia-America Symphony Orchestra. He has scored several films and television shows, including more than ten years of composing music for Charles Schultz's *Peanuts* TV specials on CBS. His works under the new publishing deal with B&H include two symphonic scores, *Kobe* and *Something's Gotta Give*, and Benoit is currently composing a new work for soprano sax, acoustic guitar and orchestra.

"As a jazz pianist and recording artist, I have been looking for opportunities to expand my career as an orchestral composer and conductor," says Benoit. "Signing with Boosey & Hawkes has given me an amazing opportunity to do so. Being a huge fan of B&H composers like Leonard Bernstein, Aaron Copland and John Adams, I am especially honoured to be part of this prestigious publishing company."

Second Floor Music

is one of the most important catalogues in the field of straight-ahead jazz, with more than 3500 works. Clifford Brown (above), Ray Bryant, Kenny Dorham, Roy Hargrove, J.J. Johnson, Hank Mobley, Rene Rosnes, Bobby Watson, and James Williams are only a few of the major figures represented. Moreover, the exclusive world-wide agency agreement with Second Floor Music gives B&H the ability to license recordings by many jazz greats of the post-war era for film, television, and commercial uses.

The Second Floor Music catalogue includes the historic 1939 releases on Blue Note Records (Albert Ammons, Meade Lux Lewis), together with such well-known titles as *Lona* (Mario Bauza recorded by Chick Webb's orchestra), *Boperation* (Howard McGhee and Fats Navarro), *Something in B Flat* and *Cuban Fantasy* (Ray Bryant), *Frame for the Blues* (Slide Hampton), *Long as You're Living* (Julian Priester/Tommy Turrentine), and *Una Mas* (Kenny Dorham).

For the latest on jazz from Boosey & Hawkes, visit www.boosey.com/jazz

Turnage in the USA

Mark-Anthony Turnage is enjoying an ever-rising profile in North America, with numerous performances by major US orchestras over recent years, and a highly successful residency at Tanglewood this summer including a powerful account of *Blood on the Floor*. The coming season brings the first commission resulting from his Chicago Symphony Orchestra residency, *From All Sides*, premiered under the baton of Esa-Pekka Salonen on 25 January.



Photo: Henry Chhab/ArenaPAL

Not only a suite of orchestral character pieces, the new work is also Turnage's first created specifically for dance, with the performance at Symphony Center being choreographed by Jorma Elo for Hubbard Street Dance Chicago. Following three performances with the Chicago Symphony,

Hubbard Street Dance takes the ballet into repertoire at the Harris Theater in April.

From All Sides adopts the form of six short ballet scenes with distinct moods and rhythmic profiles, contrasting with many of Turnage's recent works composed as single, cumulative musical spans. The opening *Fanfare* for wind and brass consists of three paeans first heard separately then combined. *Snapshots*, in lighter vein, introduces the strings and was written as a tribute to Oliver Knussen. *Slow Dance* is the most intense movement, based on a Bachian descending phrase and highlighting chamber groupings. *Tango* picks up the tempo, emphasising pizzicato strings. *Collage* combines many of the earlier ideas, leading straight into the continuously energetic *Moto Perpetuo* finale.

The New Year also heralds the first US performance of Turnage's 'asteroid' *Ceres* with the Boston Symphony conducted by Robert Spano (4/5/6/9 January). Plans are underway for the US premiere of *From the Wreckage*, recently released on disc by Deutsche Grammophon with Håkan Hardenberger as soloist (00289 477 6150).



Steve Reich has long enjoyed popularity from a wide spectrum of listeners, crossing over from classical to pop, and in recent years he has engaged with remix artists who draw upon his music for inspiration. In honour of his 70th birthday Nonesuch has released a new single of commissioned remixes by Four Tet and Alex Smoke together with a track by Ruoho Ruotsi, the winner of a BBC Radio 1 competition, selected by the composer

(NS006T). This single follows on the highly successful *Reich Remixed* album, released in 1999 (Nonesuch 79552).

Reich's newest score, *Daniel Variations*, travels extensively over the coming months following its premiere on 8 October at the Barbican's festival *Phases - The Music of Steve Reich*. The work can be heard at Carnegie Hall in New York (22 October), then on a tour of Portugal and France including a performance at Cité de la Musique in Paris (14 November), and at Walt Disney Concert Hall in Los Angeles (28 January).

The Japan Art Association has awarded Reich its prestigious Praemium Imperiale for Music, worth 15 million yen (£69,000) in recognition of his contribution to the arts. Globally acknowledged as cross-cultural ambassadors, past recipients have included Leonard Bernstein, Pierre Boulez, Oscar Peterson, Ravi Shankar and Dietrich Fischer-Dieskau.

For full information of Reich birthday events visit www.reich70.com

van der Aa After Life ovation

Seldom has the premiere of a contemporary opera by a young composer been greeted with such a unanimous round of critical and public praise. Michel van der Aa's new stagework *After Life* proved to be a highlight of the Holland Festival in June, with six sold-out performances, signalling the true emergence of a major creative talent. Het Parool hailed van der Aa as "the forerunner of a new generation of composers who think in video as well as in audio terms. Inescapable conclusion: *After Life* is a masterpiece."

"This truly fabulous new opera deserves to go on tour worldwide" *De Trouw*

After Life is based on the film by Japanese director Hirokazu Kore-Eda, set at a way station between earth and heaven for the recently deceased. Only if the transit passengers can select a defining moment from their life can they proceed onwards. The selected memories are filmed on video and then played back, prompting a dramatic



Photo: Netherlands Opera/Hans van den Bogaard

Michel van der Aa's *After Life*, premiered by Netherlands Opera at the Holland Festival

collision between past and present. It is this exploration of memory in musical as well as theatrical terms that is so central to van der Aa's aesthetic, with his own production in Amsterdam expertly synchronising the different media.

"Michel van der Aa is the hottest property in Dutch music at the moment... Van der Aa's piece combines the imaginary with the real, intercutting the fictional operatic action with documentary video interviews... As the 100-minute piece goes on, the boundary between the two blurs until the four interviewees are seen on video encountering the operatic characters, so that their touching stories seem to infuse the fantasy with something much more directly emotional." *The Guardian*

"Opera, theatre and video mesh together into a massive *Gesamtkunstwerk* that could only have been created by the hand of one single genitor. The often perfect transition from stage to video and the synchronised tempo changes of music and image pave the way for opera in the 21st century." *NRC Handelsblad*

"The beautifully measured mix of instrumental music and electronics, which resounded through the Muziekgebouw, was executed with an unusual degree of perfection. The opera's strength lies in Van der Aa's virtuoso melding of all those different elements into a new whole." *De Telegraaf*

A new ensemble work by Michel van der Aa receives its premiere performances by MusikFabrik in Cologne (11 February), Klangforum Wien at the Konzerthaus in Vienna (14 March), and the Asko Ensemble in Amsterdam (24 April).

Glanert Caligula

Detlev Glanert introduces his new opera *Caligula*, staged in Frankfurt and Cologne this autumn

What first interested you in creating an operatic adaptation of Albert Camus's play *Caligula*?

I'd written operas where a group of characters interact with each other, but what struck me about *Caligula* was the way in which Camus creates a drama surrounding one person who dominates all the others. This offered a new adventure to me.

Historians have questioned the exact nature of Caligula's madness. How do you view Camus's depiction of this?

Camus is not interested in the historic background to Caligula's madness, such as the murder of family and friends as he grew up, or the epilepsy inherited from Caesar. The opera starts with the death of his sister and lover Drusilla, which unhinges him and sends his inner sense increasingly out of balance. He is not, however, a madman but rather an intelligent, rational creature who skilfully experiments with human beings, just like Hitler or Stalin. And the horrific truth is that we understand him, because we all have the capacity to become such a monster.

Caligula describes himself as "the only free man in the Roman Empire". What does the drama tell us about the nature of freedom?

Camus understood the nature of the dictator, that his total freedom breeds terror. Uncontrollable, with no boundaries of convention, nature, politics, or morals, the result is chaos – the flattest form of existence. And those in his court are trapped as if in a closed room with no escape. In this claustrophobic world Caligula sets up his human laboratory in which he forces the characters to react like chemical agents – they have no alternative, other than death.

The mirror is a potent symbol in this opera. Does it here reflect the true nature of human society as in your opera *The Mirror of the Great Emperor*?

Not in the same way. The physical mirror in the imperial bedroom only allows Caligula to see himself – it is a reflection of his inner voices. But Caligula functions also as a metaphorical mirror to the other characters, as he reveals the truth of society through the dictator's cynical role as 'great teacher of the people'.

Have you adopted the structural elements found in the play?

There are a series of dialogues in which Caligula provokes the characters around him, always revealing an aspect of his own mind. Also running like an accelerating ritornello is the theme of death, starting with Drusilla's before the curtain rises and ending with



Photo: © Iko Freese

Caligula's murder by the conspirators. I had to find a musical counterpart to the centrality of Caligula within the dramatic structure, and decided to associate him with a 29-note chord, from which the material for all the other characters could be drawn, as if they are only aspects of the emperor.

How have you characterised through voice type?

I was interested in the notion that the natural speaking pitch has dropped over the centuries, so rather than writing the lead roles for soprano and tenor, Caligula is

a baritone and his wife Caesonia a mezzo. The servant Helicon is a countertenor, as historically he could well have been a eunuch. Overall there is a dark tinge to the vocal tessitura.

How do you musically depict Caligula's inner thoughts?

The chorus, in its offstage capacity, plays a major role, expanding Caligula's inner life. Their material is centred in his tessitura, elaborating his thoughts until their voices become bigger than his own. I also use a tape at the beginning and end of each act, containing heartbeats and sounds of breathing, from which the music evolves, and into which it expires.

Camus offers great opportunities for plays within the play. How have you adapted these for the opera?

Camus was much closer to the theatre than many of his contemporaries such as Sartre. *Caligula* is particularly rich in set pieces, such as the Act 3 circus presentation of the emperor as Venus where I have the characters playing percussion. There is also Caligula's dance and the charades of his supposed death, playing a horrible joke on the would-be conspirators. Best of all is the absurd poetry contest with the emperor acting as referee with a whistle – this comic scene before the final tragedy shows how well Camus knew his Shakespeare.

What role can the opera composer have in exposing truths about society and politics?

When I'm asked if music can change society I have to

answer "No". A composer can, however ask the right questions, even if he cannot always provide the correct answers. What I've attempted in all my operas is to find subjects that can engage modern audiences. *Joseph Süß* or *Jest, Satire, Irony of Deeper Meaning* may be set in a historic period, but the issues they raise are burningly relevant today. Even in a small provincial town, an ideological devil like Caligula could appear. As he cries out, when murdered: "I am still alive".

Glanert

Caligula (2005-06)

Libretto by Hans-Ulrich Treichel after Albert Camus

Christian Pade *Director*

Markus Stenz *Conductor*

Frankfurt Opera

7/13/15/18/20/22/28 October

Cologne Opera

30 November

2/8/14/21 December

7/14/17/20 January 2007

Monk in Hamburg



Photo: © Jesse Froman

Meredith Monk presented a full-evening programme of her works at the Laeiszhalle in Hamburg in May, including the European premiere of *Possible Sky*. This version included vocal contributions from Monk and her co-singers Theo

Bleckmann and Allison Sniffen, combined with the Hamburg Symphony Orchestra conducted by Bradley Lubman. The performance was warmly received, as noted by the *Hamburger Abendblatt*: "Meredith Monk is a phenomenon who creates happiness and can only be admired breathlessly."

"She develops simple, archaic structures that remain flexible, playful, open to all changes, as is usual in the folk traditions of the world... patterns change continually and are kept shimmering through ever new variants of timbre... Monk's trademark remains clearly discernible." *Die Welt*

Monk's latest multi-media work, *Impermanence*, is presented by her ensemble at the BAM Next Wave Festival in New York on 1-5 November. Celebrations of life and meditations on death combine to create a haunting evocation of the passage of time, expressed through a flow of music, song, video, and dance. A new album of Monk's piano music will be published by Boosey & Hawkes in 2007.

Oehring antarctic tempest

"The Theater Basel managed to stage a coup with *UNSICHTBAR LAND*." So the *Basler Zeitung* summed up Helmut Oehring's acclaimed new stagework. Though the composer has explored many facets of music theatre, opera and dance over the past decade, the new stagework (translated as *Invisible Land*) can be counted his most ambitious to date, with its fusing of Shakespeare and Shackleton, early music and contemporary experimentalism.

"It is a great mixture of Baroque sounds, modernism, fin-de-siècle aesthetics and images from the polar sea – a revue with hard cuts between scenes and sounds as well as sophisticated transitions that only opera – among all art forms – can offer." *Basler Zeitung*

"Helmut Oehring has tackled a big subject: he combines Shakespeare's last drama, *The Tempest*, together with diary reports of the English polar explorer Shackleton from his catastrophically failed expedition to Antarctica ... Numerous

layers are piled on top of each other, as regards the music, the narrative, the stage... Oehring organises the overall form into seven seamlessly connected 'days' in accordance with Shackleton's counting of the days in his diary..." *Neue Zürcher Zeitung*

Neue Zürcher Zeitung

"Excerpts from Purcell's stage works provide the second layer for Oehring's score: the symphony orchestra sits in the pit while the Baroque ensemble plays on stage level, albeit tuned in a Baroque temperament a semitone lower. Initially, sections of the different styles follow in succession. Increasingly, though, they overlap and penetrate each other until musical picture puzzles are formed..." *Frankfurter Allgemeine Zeitung*

Frankfurter Allgemeine Zeitung

"Voices emerge seemingly from nowhere. The choir sings quietly lamenting chords, slowly gathering in strength ... Immediately, there it is, the cool shimmering atmosphere that penetrates the soul and keeps you on the edge of your seat for almost two hours." *Die Welt*

Helmut Oehring's *UNSICHTBAR LAND* in its premiere staging by Theater Basel



Photo: Theater Basel

Gruber hidden agenda



Photo: Johnny Vaccaro

HK Gruber's new orchestral work, *Hidden Agenda*, was given first performances by the BBC Symphony Orchestra in August at the Lucerne Festival and the BBC Proms, conducted by the composer. The title refers to an unexpected 12-tone row in one of Mozart's scores, which became a guiding principle in the creation of the new score. This parallels the search for a popular tune in Gruber's first violin concerto ... *aus schatten duft gewebt*, only revealed in the closing bars. But in *Hidden Agenda* the borrowed material is much more deeply embedded, and the orchestral forces surrounding it much more confrontational:

"The new, 13-minute *Hidden Agenda* took his preferred modes of polyphonic density and relentless, Bergian, jazz-inflected tutti to a scarcely credible extreme. This was music as tantalising as it was substantial." *Sunday Times*

Gruber's next premiere is a new work for trumpet solo, banjo, accordion and strings, written for Håkan Hardenberger as a follow-up to *Aerial* which has received over 40 performances and a Deutsche Grammophon recording (477 615). The new Gruber work was co-commissioned by the Amsterdam Sinfonietta, Essen Philharmonie and Swedish Chamber Orchestra, to be unveiled in Essen on 26 May. Forthcoming CD releases include a new recording of *Frankenstein!!* with *Dancing in the Dark* on Chandos, with the BBC Philharmonic conducted by Gruber.

Bernstein West Side Story 50th

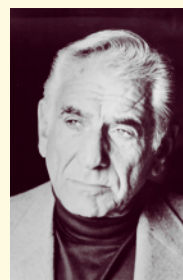


Photo: © Susann Bätz, Berlin (DG)

26 September 2007 marks the 50th anniversary of Leonard Bernstein's *West Side Story*, a work that has transcended the boundaries of its genre to become an American cultural icon. Bernstein and his collaborators – librettist Arthur Laurents, lyricist Stephen Sondheim, and director-choreographer Jerome Robbins, whose idea it was to update Shakespeare's *Romeo and Juliet* to a contemporary urban setting – merged the literary and the topical, the sophisticated and the vernacular, into a seamless dramatic whole. While *West Side Story* cannot be performed in its entirety as a concert work, specific selections from the music can be incorporated into your programming.

Symphonic Dances from West Side Story

(23 minutes)

the well-known orchestral suite including *Prologue, Somewhere, Scherzo, Mambo, Cha-Cha, Meeting Scene, Cool Fugue, Rumble and Finale*.

Concert Suite No.1 (20 minutes)

for soprano and tenor soloists and orchestra, emphasizing the love scenes between Maria and Tony. It contains *Maria, One Hand One Heart, Somewhere* and the *Balcony Scene*.

Concert Suite No.2 (15 minutes)

for vocal soloists (S,3M,T,2Bar), chorus and orchestra, focusing upon the ensemble numbers including *I Feel Pretty, Jet Song, America* and the *Tonight Quintet*.

Please note that individual movements from suites may not be rearranged or deleted. For a full guide to performing music from the work in concert programmes please visit the News section at www.boosey.com/bernstein

The 90th anniversary of Bernstein's birth is celebrated in 2008.

Adams A Flowering Tree

The latest collaboration between John Adams and Peter Sellars, *A Flowering Tree*, is premiered at the Vienna Festival on 14 November, forming a centrepiece to the New Crowned Hope festival celebrating the 250th anniversary of Mozart's birth. The opera will then travel onwards for performances in Berlin, San Francisco, London, Amsterdam and New York. As with his nativity drama *El Niño*, it is intended that *A Flowering Tree* will co-exist as a stage and concert work.

Picking up the Mozart theme, the new opera has parallels with *The Magic Flute* through its adaptation of a folk tale, here from Southern India, describing a young couple undergoing rituals and trials to discover the transfiguring power of love. Adams sets the tale simply, with a small cast of three singers and chorus, conjuring the magical atmosphere with an orchestra including recorders, harp and celesta, not least in the scenes where the heroine of the tale transforms herself into the flowering tree.

Synopsis

In the 2000-year-old South Indian folk tale *A Flowering Tree*, a beautiful girl named Kumudha devises a plan to help her impoverished family: she transforms herself into a tree, from which she and her sister gather the fragrant flowers, weave them into garlands, and sell them at the marketplace. They carefully perform the ritual, which requires two pitchers of water for Kumudha to turn into the tree, and two pitchers of water for her to turn back into human form. The local prince spies on her and wants her for his wife. After their wedding, the prince commands Kumudha to perform the transformation for him. She complies, but his sister watches from a hiding place and, envious of her sister-in-law's powers, forces Kumudha to perform the ritual for her and a group of her friends. After Kumudha turns into a tree, they break her branches, tear off her flowers, and abandon her, neglecting the water ritual which would revert her back into human shape. Trapped in a netherworld, not quite tree, not quite human, Kumudha is eventually rescued by a band of minstrels, who incorporate her into their travelling act because she can sing exquisitely. Meanwhile the prince, distraught at his wife's disappearance, wanders through the country as a beggar. After a long time he ends up at his sister's palace (she has since become a queen). Barely recognizing him, she takes him in. When she hears about a travelling minstrel troupe and a strange tree-woman with a heavenly voice, she summons the broken hybrid to



Photo: © Getty Images

Nyman marimba concerto



Photo: Mike Perou/Warner Classics

Michael Nyman's new marimba concerto, *gdm*, received its premiere from Colin Currie at the Tivoli Hall in Copenhagen on 3 August conducted by Hannu Lintu. The work was co-commissioned by the Tivoli Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and De Doelen, with further performances planned on 25 November in Rotterdam with the Netherlands Philharmonic Orchestra conducted by Steven Sloane, and in Liverpool in October 2007 again conducted by Lintu.

Nyman's *gdm* is both a tribute to the Routemaster bus, the iconic London jump-on/jump-off double-decker, and a condemnation of the 'ghastly dehumanised moron' who took the decision to take the bus out of general operation in December 2005. Just as the bus was an effective single carrier of passengers for 50 years, so the marimba bears the main driving material of the work, varied progressively through eight sections. Each of the marimba riffs is taken up by the orchestra, while the soloist changes course with faster, irregular subdivisions.

Nyman's opera *Love Counts*, charting the unlikely relationship between a boxer at the end of his career and a university mathematics lecturer, receives its Austrian premiere at the Tiroler Landestheater in Innsbruck on 8 October – the opera's third production – and is shortly to be released on Michael Nyman Records. The staging of *Love Counts* at the Almeida Theatre in July received admiring reviews, recognising Nyman's successful exploration of new emotional territory:

"Here is tenderness, love, subtle eroticism, and human growth — explored through a plot refreshingly direct, and a winning libretto that finds poetry in the colloquial... a good show: warmly eccentric, boldly humane." *The Times*

Flowering Tree



the palace, in hopes it will help the prince. At once the prince recognizes his wife's voice, and with pitchers of water restores her to her human self.

Synopsis © Sarah Cahill

John Adams's earlier operatic collaborations with Peter Sellars continue to travel widely. In recent years *Nixon in China* has enjoyed major revivals in Chicago and London, the *Death of Klinghoffer* has been staged in Prague, Helsinki, Rotterdam and at the Edinburgh Festival and adapted into a prize-winning film, and *Doctor Atomic* receives its European premiere at the Holland Festival next June. David Robertson conducts first performances of the new *Doctor Atomic Symphony* with the St Louis Symphony on 16 March and at Carnegie Hall in New York on 31 March. This 25-minute reworking of orchestral music from the opera draws upon the Overture,

Oppenheimer's Baudelaire soliloquy, the electrical storm music, *Batter my heart*, and the culminating *Countdown* music.

Adams

A Flowering Tree (2006)

Opera in two acts
Libretto by John Adams and Peter Sellars adapted from the ancient Indian folktale and poetry in translations by Attipat Krishnaswami Ramanujan
Commissioned by New Crowned Hope (Vienna), San Francisco Symphony, Barbican Centre (London), Lincoln Center for the Performing Arts (New York) and the Berliner Philharmoniker

14/16/17/19 November 2006
Vienna Festival
Orquesta Simón Bolívar and Schola Cantorum of Caracas/Adams

21/22 December 2006 (concert)
Berliner Philharmoniker/Simon Rattle

1/2/3 March 2007 (concert)
San Francisco Symphony/Adams

10/12 August 2007
Barbican, London
Orquesta Simón Bolívar and Schola Cantorum of Caracas/Adams

24 May 2008
ZaterdagMatinée, Amsterdam (concert)
Radio Filharmonisch Orkest Holland/Adams

2009
Lincoln Center, New York

Lindberg Violin Concerto

Magnus Lindberg has followed his concerti for piano, cello and clarinet with a new *Violin Concerto* written for the young Georgian-born, Munich-based virtuoso Lisa Batiashvili.

Commissioned by Lincoln Center for the Performing Arts, in association with the Barbican Centre, Casa da Música-Porto, and the Swedish Chamber Orchestra, the *Violin Concerto's* premiere took place at the Mostly Mozart festival in New York with the resident orchestra conducted by Louis Langrée. The scoring reflects the Mozartian orchestra of strings plus pairs of oboes, bassoons and horns, but the idiom is very much Lindberg's own.

"Lindberg is a flinty purist in an age of stylistic promiscuity. The new-music world has become a chaotic MySpace of predilections... but 48-year-old Lindberg is having none of it. He has been steadily turning out hyperactive, bright-skinned works in which the frenzied surface whirls around a dense core of logic... Lindberg was not about to write some postmodern neo-Mozart just for the sake of an anniversary. Relevance will have to wait... The young and spectacularly poised violinist Lisa Batiashvili played the world premiere as if she had grown up with the piece." *New York Newsday*

Lisa Batiashvili in the premiere of Magnus Lindberg's *Violin Concerto* at Lincoln Center, with the Mostly Mozart Orchestra conducted by Louis Langrée.



Photo: © New York Times/Hroyuki Ito

"A glittery and jittery little showpiece that steadfastly refuses to show off. It toys inventively with intricate expressive impulses... Despite its complexity, Lindberg's 25-minute opus insists on making friendly sounds, the exposition taut and tense, the dynamic values subdued, the harmonic clashes relatively mild. Lisa Batiashvili played the forbidding solos with dauntless ease, fiddling elegantly while Lindberg's rhetoric burned. It was a staggering achievement, appropriately cheered." *Financial Times*

"Lisa Batiashvili played the solo violin line with energy and agility, and a tightly focused sound that wove easily in and out of the orchestral fabric... The lengthy, riveting cadenza near the end of the work is full of beauty and surprise, and it samples the full gamut of violin technique, from pizzicato to sliding and trilling, to lush melodies in double stops. Ms. Batiashvili made the most of its showpiece qualities but also maintained its internal coherence." *New York Times*

Further performances of the new *Violin Concerto* include the European premiere by the Swedish Chamber Orchestra and Thomas Dausgaard in Orebro on 5 October, and Portuguese, Danish and UK premieres to follow in 2007, all with Lisa Batiashvili as soloist. Lindberg's most recent orchestral work, *Sculpture*, is also travelling widely in early 2007, with Jukka-Pekka Saraste conducting the Italian, German and Swedish premieres.

Neuwirth trumpet worldviews



Photo: Piska Kellner

"So now she has done it!" wrote the Salzburger Nachrichten of Olga Neuwirth's much anticipated concerto for her own favourite instrument, the trumpet. "She found a way into the heart – and was rightly celebrated." The strikingly successful premiere of "...miramondo multiplo..." took place on the prestigious stage of the

Salzburg Festival on 20 August, with the dream team of Håkan Hardenberger as soloist, the Vienna Philharmonic Orchestra and conductor Pierre Boulez.

"... a brilliant rivalry between the elements... a precisely staged feast of orchestral colours." *Süddeutscher Zeitung*

Commissioned by the Salzburg Festival, Radio France and the Stockholm Concert Hall Foundation, the concerto has further performances featuring Hardenberger as soloist scheduled with the Royal Stockholm Philharmonic Orchestra and Alan Gilbert (29 March) and the Orchestre Philharmonique de Radio France in Montpellier (December 2007). The Dutch premiere takes place at a ZaterdagMatinée concert in Amsterdam (9 June).

"Neuwirth has created a compact work for trumpet... [which] represents a multifarious observation and admiration of the world (miramondo multiplo). She lures the listeners into a skilfully joined, shimmering realm of random memory tableaux, where you meet, for example, Miles Davis, Berg, Mahler, Messiaen and even Handel." *Die Presse*

"In her 20-minute work for trumpet and orchestra, Neuwirth does not employ the concerto principle in the sense of rival friction. Rather, she creates, as in a kaleidoscope, a fulfilled ideal of peaceful cooperation, of coexistence based on freedom... The five movements draw the listener into a labyrinth of memories, where Handel's *Lascia ch'io piango* meets the fanfare out of Mahler's 5th symphony, and snatches of a Stravinsky march meet the jazz idiom of Miles Davis... the solo protagonist is led via numerous uncertainties, dangers and delusions to freedom." *Frankfurter Allgemeine Zeitung*

"Each of the five movements, all called *Aria*, tells its own complex stories. Together, they create a multidimensional, richly faceted perspective. The dramatic eruption, over which the trumpet soars unperturbed, is followed by whirring and floating and an invocation of Mahler. The third movement is moving along with urgency, the fourth leads to a peacefully quiet, iridescent glowing, the last aria is characterised by an involved passionate dialogue with a fanfare finale." *Kronen Zeitung*

2008 Elliott Carter CENTENARY

Plans are underway for Elliott Carter's centenary in 2008, celebrating a century's life in music and introducing recent works from his Indian summer of composition.

The premiere of Carter's new song cycle for mezzo and ensemble, *In the Distances of Sleep*, takes place at Carnegie Hall on 15 October, featuring Michelle de Young and the Met Chamber Ensemble conducted by James Levine. Carter has been an admirer of Wallace Stevens' poems since first reading them in the early 1930s, but thought them challenging to set to music because of their quick changes of character, use of irony and employment of unusual words. As his late style matured the composer found a way forward in 2003, starting with one of Stevens' most remarkable poems, *Puella Parvula*, which seemed to epitomise for Carter the poet's special point of view. The final 15-minute work sets six poems in all.

Carter is currently completing a new *Horn Concerto* for the Boston Symphony Orchestra conducted by Levine, planned for premiere in 2007. His new *Intermittences* for piano has been toured by Peter Serkin in the USA and Germany, and Carter is writing a companion piece for Pierre-Laurent Aimard. Recent orchestral works awaiting premieres in key territories include the highly attractive *Three Illusions*, *Boston Concerto*, and *Soundings*, together with large ensemble works such as *Reflexions* and the compact piano concerto *Dialogues*.

Ideal for festival celebrations is Carter's mercurial opera *What Next?*, recently staged at the Tanglewood Festival in an effective triple bill with Hindemith's curtain-raiser *Hin und Zurück* and Stravinsky's *Mavra*. The Los Angeles Times described *What Next?* as a "concise masterpiece of the absurd... impeccable and full of sophisticated surprises". Carter provided a further star-turn in Tanglewood, reciting the title role in Stravinsky's *The Soldier's Tale*, with Milton Babbitt as the Devil and John Harbison as the Narrator, the historic event being masterminded by James Levine.

For works information visit www.carter100.com. To discuss your centenary plans please email composers.uk@boosey.com



Photo: © 2006 Breakthru Peter Ltd and Se-Ma-Fo

Peter and the Wolf, a new animated film, was premiered with the Philharmonia Orchestra at the Royal Albert Hall in London last month in honour of the 70th anniversary of Prokofiev's work. Directed by Suzie Templeton, the film was produced at the Se-Ma-Fo studios in Poland using stop-frame model animation.

A Journey of the Soul

The music of **Sofia Gubaidulina**

12-14 January 2007 Barbican, London

highlights include

Friday 12 January
7.00 pm Barbican Hall
Triptych "Nadeyka" (world premiere complete)
Sharon Bezaly/Gidon Kremer/
BBC Symphony Orchestra/
Kremerata Baltica/Martyn Brabbins

9.30 pm St Giles Cripplegate
The Canticle of the Sun
Alexander Ivashkin/BBC Singers/
Stephen Cleobury

Saturday 13 January
1.00 pm St Giles Cripplegate
String Quartets Nos. 1 and 2
Royal String Quartet

8.00 pm Barbican Hall
Fairytale Poem
Offertorium
Pro et Contra
Leonidas Kavakos/
London Symphony Orchestra/
Valery Gergiev



Photo: © Japan Art Association

Sunday 14 January
2.00 pm St Giles Cripplegate
String Quartets Nos. 3 and 4
Royal String Quartet

5.00 pm LSO St Luke's
Introsus
Hour of the Soul
Nicolas Hodges/Richard Benjafield/
Karen Cargill/Guildhall Symphony Orchestra/
Mikhael Agrest

8.00 pm Barbican Hall
The Light of the End
Under the Sign of Scorpio (UK premiere)
Alleluja
Friedrich Lips/BBC Singers/
BBC Symphony Orchestra and Chorus/
Valery Gergiev

Presented by the BBC Symphony Orchestra
for full information and Box Office visit www.barbican.org.uk

Elgar/Payne P&C6 revealed



Anthony Payne examines Elgar's manuscripts at the British Library

Edward Elgar's *Pomp & Circumstance March No.6* received its belated world premiere at the BBC Proms on 2 August, arranged from the composer's sketches and orchestrated by Anthony Payne, following up his successful realisation of the sketches for *Symphony No.3*. Andrew Davis conducted the BBC Symphony Orchestra in the premiere performance, and a recording for Chandos is planned, to be conducted by Richard Hickox.

Elgar had always intended to compose a final march to complete his set of six, but at his death in 1934 only sketches were found, with the musical material probably dating from the early 1930s. Most of the manuscripts had been lodged at the British Library but it was the rediscovery of three more pages at the Royal College of Music, clearly in Elgar's hand and marked P&C 6, that provided Anthony Payne with the impetus to complete the arrangement at the request of the Elgar family.

Elgar's music for the sixth march, as revealed by Payne, is very different in tone to the confident ebullience and swagger of the first. There is a distinctly valedictory feel to the quick-march section alternating with a trio that is marked *nobilmente* but is wistful in melodic character. This makes the piece closer in mood to sections of *Symphony No.3*, sketched in the same period, when 'pomp and circumstance' was clearly viewed from a different perspective.

"It is astonishing how convincingly Payne gets inside the Elgar sound. The little subversions - the way he second-guesses how Elgar might have striven to spice up his musical language - make the results here even more intriguing. There are the familiar fingerprints, not least the skirling horns and piccolo, but the shifting metre lends uncertainty and the use of sleigh-bells, a throw-back to his *Cockaigne Overture*, reminds us just how far we have journeyed. Sir Andrew Davis and the BBC Symphony Orchestra delivered a ripping performance." *The Independent*

MacMillan Sun-Dogs resound



Photo: Eric Richmond/ArenaPAL

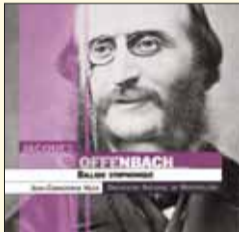
Premiere performances of James MacMillan's new choral work *Sun-Dogs* took place in the US and UK in August. *Sun-Dogs* is a four-way co-commission between the IU Jacobs School of Music at Indiana University, the Three Choirs Festival, the Netherlands Chamber Choir and the Soundstreams Festival in Canada.

The premiere of *Sun-Dogs* took place in Bloomington on 6 August with the Contemporary Vocal Ensemble conducted by Carmen Helena Téllez, and the first European performance followed on 10 August in Hereford with the Three Choirs Festival chorus conducted by the composer. The Canadian premiere will be given by massed choirs at the Soundstreams Festival in Toronto on 5 November again under MacMillan's baton. The Dutch premiere is scheduled at a ZaterdagMatinee concert on 21 April 2007 in the Concertgebouw in Amsterdam, with the Netherlands Chamber Choir conducted by Marcus Creed.

Sun-Dogs is an 18-minute *cappella* setting of texts by the award-winning poet and novelist Michael Symmons Roberts, whose earlier collaborations with MacMillan have included *Quickening*, *Parthenogenesis*, *Raising Sparks* and the libretto for a new opera, *The Sacrifice*, to be premiered by Welsh National Opera in 2007. The text of *Sun-Dogs* is richly allegorical and iconographic with a deep well of Christian symbolism. The metaphors are complex, evoking a range of emotions and images, dark and terrifying one minute, radiant and ecstatic the next.

James MacMillan is firmly established as one of Europe's leading choral composers: he was invited by the Association of British Choral Directors as a guest speaker at its conference at the Sage in Gateshead this summer, providing two sessions entitled *A Composer's Lifelong Love of the Choir and Music, Modernity and the Sacred*. Plans are underway for the premiere recording next year of MacMillan's major choral work *Quickening* on the Chandos label.

Offenbach orchestral gems



A very welcome side-effect of the Offenbach Edition Keck's provision of definitive performing scores of the composer's stageworks is the renewed availability of much of his music for orchestral forces in quality editions. The opéras-bouffes are rich in preludes and melodramas and Jean-Christophe Keck has collected 75 minutes of these onto a new CD on the Universal Classics Accord label, featuring the Orchestre National de Montpellier (476 8999). The disc contains more than 30 items, all performable by chamber orchestra forces upwards.

As well as music from Offenbach's most performed works, such as *Orphée aux Enfers*, *La Vie Parisienne* and *La Périchole*, the disc also includes highly attractive but less familiar gems such as the Act I preludes to *Barbe-Bleue* and *Les Bergers*. The CD concludes with an irresistible five-minute waltz suite, *Souvenirs d'Aix-les-Bains*, heard for the first time in its original orchestration. Just as Keck the editor has succeeded in returning to Offenbach's original intentions, after more than a century of dubious misarrangements, so Keck the conductor steers a clear course between the twin interpretive dangers of superficiality and heavy-handedness that have done much to malign unfairly the composer's reputation.

Among other major orchestral rediscoveries, the *Grand Concerto* for cello and orchestra has travelled widely since its reappearance in 2004, with soloist Jerome Pernoo and conductor Marc Minkowski touring the work in France, Germany, Austria and Italy. Offenbach's skills as a cellist can also be observed in his pedagogical *Cours méthodique* for cello duet, with the first of the six progressive volumes now published on sale in the Offenbach Edition Keck.

Shostakovich Limpid Stream

Of the stageworks of Shostakovich surveyed by the Mariinsky Theatre and the Bolshoi in London this summer, the major rediscovery was the composer's score for *The Limpid Stream*, drawing plaudits from press and public alike. The Times described it as "a cracking new staging that deserves to be that ballet rarity — an instant classic... All in all, the best new ballet to come out of Russia in years."

"The *Limpid Stream* was the work that ended Shostakovich's career as a ballet composer, such was the official disapproval heaped upon it after its premiere in St Petersburg in 1935. Alexei Ratmansky, who completely re-choreographed it for the Bolshoi in 2003, didn't have to worry about toeing the party line and was free to do whatever he wanted with Shostakovich's jolly music and Piotrovsky and Lopukhov's lighthearted libretto. His new production



The Bolshoi Ballet presents Shostakovich's *The Limpid Stream* at Covent Garden

honours them both with wit and compassion, and a stream of wonderful — and very funny — choreography." *Sunday Times*
"Light, funny, filled with the hoariest of conventions and broad as a babushka's hips, *The Limpid Stream* is one of ballet's guilty pleasures." *The Independent*

New Recordings

John Adams

The Dharma At Big Sur/ My Father Knew Charles Ives
BBC Symphony Orchestra/
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Leonard Slatkin
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Hail Bop! A Portrait of John Adams
Documentary by Tony Palmer
NVC Arts DVD 5101148572

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Berliner Philharmoniker/Simon Rattle
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James Gilchrist/Bournemouth Symphony Orchestra
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Roderick Williams/Sacconi Quartet/Iain Burnside
Naxos 8.557963

HK Gruber

Aerial
Mark-Anthony Turnage

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Håkan Hardenberger/
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Orchestra/Peter Eötvös
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Maureen Gallagher/Gregory Hesselink
Bridge 9183

James MacMillan

A Scotch Bestiary/ Piano Concerto No.2
Wayne Marshall/
BBC Philharmonic/
James MacMillan
Chandos CHAN 10377



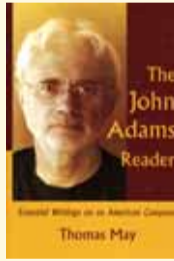
Peter Maxwell Davies

A Portrait (2 CDs, 113p book by Roderic Dunnett)
excerpts including *Eight Songs for a Mad King/ The Martyrdom of St. Magnus/ Symphony No.6/The Doctor of Myddfai*
Naxos 8.5581891-92

New Books

The John Adams Reader

Essential Writings on an American Composer
edited by Thomas May
Amadeus Press
ISBN 1574671324
Hardback £15.25



Prokofiev's Ballets for Diaghilev

by Stephen Press
Ashgate
ISBN 0754604020
Hardback £55.00

Stravinsky: The Second Exile, France and America

by Stephen Walsh
Jonathan Cape
ISBN 0224060783
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John Adams

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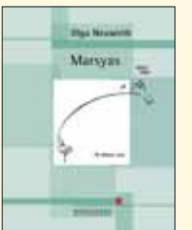
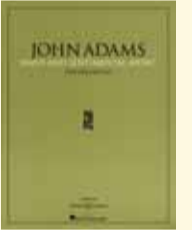
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