

Quarternotes

February 2008

2008/1

Included in this issue:

Birtwistle
Interview exploring
The Minotaur's labyrinth



MacMillan
from passionate opera to
St John Passion



Turnage
Bernard Haitink premieres
Chicago Remains



Andriessen
towards Dante's *Commedia*
in Amsterdam



Elliott Carter, the elder statesman of American music whose 100th birthday falls on 11 December 2008, is the focus of attention around the world this year with a series of festival features, concert profiles and new recordings.

Celebrations in the USA were launched with the Juilliard School's *Focus! Festival: All About Elliott* last month, featuring more than 30 Carter works with the opening and closing concerts conducted by Pierre Boulez and James Levine. An extensive five-day retrospective is offered at the Tanglewood Festival of Contemporary Music (20-24 July), including world premieres of *Sound Fields* for string orchestra and *Mad Regales* for six solo voices, and culminating with the Boston Symphony Orchestra performing his magnum opus *Symphonia: sum fluxae pretium spei*.

In Europe centenary events began with major features in Madrid and Turin, and continue via concerts in Amsterdam, Paris, Berlin, Lucerne and Vienna to a birthday concert on 11 December in London by the Ensemble Intercontemporain conducted by Boulez. The birthday also brings the New York premiere at Carnegie Hall of *Interventions* for piano and orchestra, featuring Daniel Barenboim as soloist and the Boston Symphony Orchestra conducted by Levine. Carnegie Hall has just announced Carter as its featured composer for the 2008/09 season.

For a full diary of Carter centenary events and a video interview with the composer visit the special website at www.carter100.com.

Horn Concerto premiere in Boston
With premieres continuing into his 100th year, there has been no relaxing of Carter's compositional activity, but as the Boston Globe noted, "more impressive than the

Elliott CARTER 2008 CENTENARY



Photo: Meredith Heuer

Elliott Carter has not only reached his 100th year but has also composed new works for the celebrations.



Photo: Bayerische Theaterakademie

Carter's *What Next?* staged in Munich in November in a double bill with Puccini's *Gianni Schicchi*. The opera was also staged at the Miller Theater in New York in December and a new production is planned by the Neue Oper in Vienna in November.

composer's productivity has been the vitality of the music he has been writing. The new *Horn Concerto* is no exception." The first performance took place on 15 November with the Boston Symphony and its principal horn James Sommerville, conducted by James Levine.

Sommerville crossed the Atlantic last month to give the Dutch premiere at the Concertgebouw in Amsterdam with the Radio Kamer Filharmonie conducted by Peter Eötvös, and further European performances are scheduled for Settembre Musica in Turin and Milan and by the City of Birmingham Symphony Orchestra and Sakari Oramo on Carter's birthday itself.

"Carter gives the soloist a workout in some rapid figurations, but the dominant character of this piece is surprisingly lyrical... He uses the horn's long solo lines as opportunities for vivid experiments in timbre, as if challenging the soloist to see how many masks he can don in quick succession. Sommerville rose gamely to the challenge, navigating the passagework with apparent ease and demonstrating a wide kaleidoscope of tone, by turns powerfully focused, darkly veiled, raspy and aggressive, and brightly gleaming. The composer was on hand to take two bows, smiling widely, and then surely repairing off to write more music." *Boston Globe*

"It is a thoroughly agreeable piece - lucid in its mix of sonorities, rhythmically vital, brilliant in exploiting the horn's resources and outgoing in a way that befits a concerto. Its single movement comprises seven brief sections, each pitting the horn, which plays virtually non-stop, against a different orchestral grouping. A legato line is heard against muted brass, florid passages vie with a battery of percussion. The 11-minute piece should have a bright future..." *Financial Times*

Jenkins Stabat Mater premiere

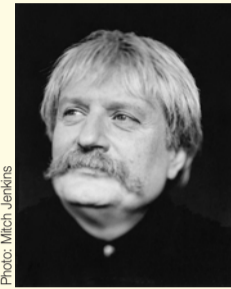


Photo: Mitch Jenkins

Following the worldwide success of *The Armed Man* and *Requiem*, Karl Jenkins has composed a new *Stabat Mater* to be premiered at Liverpool Anglican Cathedral on 15 March. One of

the major events in Liverpool's City of Culture celebrations, the first performance features young Lithuanian mezzo Jurgita Adamonyte and the Royal Liverpool Philharmonic Orchestra and Choir, conducted by the composer. The *Stabat Mater* is simultaneously released on CD by EMI (509 2832) and a vocal score is published by Boosey & Hawkes (9790-060-11952-1).

In the *Stabat Mater*, as with his earlier works for choir and orchestra, Jenkins interpolates the Latin sacred texts with settings of sympathetic poetry. The themes of weeping, desolation and prayer, as Mary sees her son on the cross, are reflected in Persian and ancient Babylon texts translated into English by poet Grahame Davies, a lament by Carol Barratt, and the hymn *Ave Verum Corpus*.

The composer writes: "I tend to look outside the purely western European tradition for inspiration and freshness, so apart from setting the religious text I have also included words by ancient writers from what is now the Middle-East. My *Stabat Mater* will also feature some indigenous instruments such as the riq and darabuka, and a female vocalist will conjure sounds and techniques characteristic of the area."

Jenkins explored his Welsh roots in the recent EMI album *This Land of Ours* (509 0932), with arrangements for brass band and male voice choir of popular melodies, hymns and opera favourites as well as the *Pie Jesu* from *Requiem* and *Benedictus* from *The Armed Man*. A choral collection from the album for male voices and keyboard will be published by Boosey & Hawkes this summer.

Reich Double Sextet unveiled



Photo: Wolfgang Bergmann

Steve Reich's latest work, *Double Sextet*, receives its premiere by the ensemble Eighth Blackbird on a US tour between March and May including concerts in San Francisco, Carnegie Hall in New York, Washington and Chicago. European performances follow including the UK premiere on 21 November as part of Liverpool's European City of Culture festivities.

The 22-minute work has two performing options, either as a live sextet of flute, clarinet, violin, cello, vibraphone and piano playing against a pre-recorded sextet on tape, or as an ensemble of 12 instrumentalists. Steve Reich writes: "By doubling an entire chamber ensemble one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet* all instruments are strings to produce one large string fabric. In *Double Sextet* there is more timbral variety through the interlocking of six different pairs of percussion, string and wind instruments."

Steve Reich is the featured composer at Tokyo Opera City's Composium (21-25 May) comprising concerts, a 'conversation with the composer', and the Takemitsu Composer's Competition. Two programmes by Ensemble Modern and Synergy Vocals conducted by Bradley Lubman include *Music for Eighteen Musicians* and *Proverb* together with the Japanese premiere of *Daniel Variations*. Other national premieres of this recent work are in Turin (4 March) and Amsterdam (29 November) and the first recording is released by Nonesuch this spring.

Reich's success in the dance world continues with Wayne McGregor's ballet to the *Dolly* movement from *Three Tales* travelling to San Francisco Ballet, and a *Steve Reich Evening* by Anne Teresa De Keersmaecker's Rosas company touring in Belgium, France, Italy, Austria and Germany through to June.

New webshop launched www.boosey.com/shop

A new and expanded online shop has been recently launched.

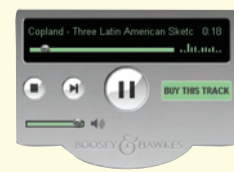
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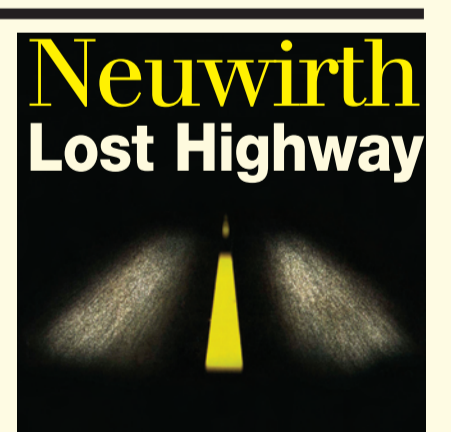


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Olga Neuwirth's remarkable operatic adaptation of David Lynch's cult film travels to London for its UK premiere by English National Opera, opening on 4 April at the Young Vic theatre. The new production is by Diane Paulus with video design by Philip Bussmann and musical forces conducted by Baldur Brönnimann. *Lost Highway* has enjoyed successful productions in Austria, Switzerland and the USA and its premiere recording on Kairos by Klangforum Wien was awarded a Diapason d'Or (KAI 0012542).

ENO is creating an interactive project around the *Lost Highway* production: please visit www.eno.org/eno_interactive.

For a trailer and interviews visit <http://enolosthighway.blip.tv/>.

Birtwistle The Minotaur

Harrison Birtwistle discusses his new opera which takes the stage at Covent Garden in April.

What first attracted you towards the Minotaur myth?

It was just part of a bundle of myths that interested me and, initially, it didn't necessarily stand out as a story suitable for operatic treatment. The arrival of a scenario by Friedrich Dürrenmatt prompted renewed interest but the essential problem remained the Minotaur himself. He is half-man and half animal, so what does this mean dramatically? Like a lot of projects I needed a way in, and this came in discussions with the poet David Harsent, who suggested separating the two aspects, rather like Jekyll and Hyde. When the Minotaur dreams, he dreams as a man and questions his whole existence.

This is your second opera with David Harsent as librettist, following Gawain. What draws you to his work?

We understand each other. I discovered he'd written a sequence of poems called Mr Punch, and then I found we shared similar poetic interests. He is particularly good at creating landscapes, and the language that those landscapes demand. That is very important to me. I've never needed to request things in advance as he knows what I find interesting. It's only when I'm composing the piece that I might need to request changes. Then I usually ask him to go deeper, to go darker, or to expand the moment.

How did you develop the characters of the opera?

The good thing about myth is that the basic storyline is known by the audience, so you can do things with it. But the characters are not known as real human beings – the danger is that they can just inhabit an invented narrative. So we looked for ways into the myth to make it work for the stage, for instance by having the dreaming Minotaur speak to his mirror image. All three main characters, the Minotaur, Ariadne and Theseus, are caged and looking for an

Drawing: Simon Harsent



escape route from their predicaments. For Theseus the answer is the ball of twine, but where does it come from? It is not as if Ariadne just buys it from a shop. So in the opera the twine is provided by the Oracle as a solution to her questions. These are the sorts of things we worked on.

The idea of a labyrinth has been central to many of your works. Did all paths lead to the new opera?

The importance of the labyrinth in my music is really a personal compositional matter, so the fact that a maze is central to this story is largely co-incidental. As in many of my recent pieces I've tried to create a single continuous line running like a thread.

Sometimes it's a melody, sometimes it's proliferated into harmony, or it may be silenced for dramatic reasons and then resume.

How does the path through the opera relate to the nature of time?

There is a linear narrative in the sense that you can enter the maze and later come out of the same door, but your route can be different each time and this is important dramatically. There are three ritual labyrinth sequences in the opera: in the first a single Athenian 'innocent' is ravished and gored by the Minotaur, in the second the remaining group is slaughtered, and in the third Theseus slays the Minotaur. At the end of the first and second sequences the Minotaur sleeps and dreams, whereas at the end of the third he awakes fully as a human, only to find eternal sleep. I've also inserted three Toccatas of 'composed silence' in which time stops, allowing the drama to have the space just to tick over.

Do you have particular stage pictures in your mind?

The starting point was the image of a beach, with Ariadne walking 'this shoreline like a flightless bird' when she sees the sails of Theseus's ship and a means of escape. But beyond that the stage is really an open psychological space for the director. Even when the 'innocents' enter the maze, Ariadne and the chorus are somehow present too, observing and participating in the ritual sacrifice. Imagining John Tomlinson on stage in the lead role was integral to the whole project and I fully intended it to be a vehicle for him. I've heard him sing in *Punch and Judy* and *Gawain* and I modelled the vocal range on that of Hagen, one of his greatest Wagner roles.

The vocal part of the Minotaur involves much more than singing.

Yes. In his bull-state he seems to roar incoherently as he strives to communicate, drawing the victims towards the centre of the labyrinth, whereas in his dream sequences he sings conventionally. When Theseus confronts him the Minotaur moves from his animal to his human state. He recovers the powers of speech fully at the moment of recognition, but his language disintegrates as he dies.

Your vocal writing seems less angular in recent stageworks. Is this a practical or a musical development?

Both. I've moved towards a more consonant style of writing for the voice to make the lines sound more natural and to help the text come over. In compositional terms I've lessened the overlapping of the pitch layers. There are still dramatic highs and lows for each line but generally the voice occupies a narrower, more comfortable, space within the spectrum.

How do the various choral groups function in the opera?

The main chorus is referred to as The Crowd and they are fickle like at a football game. They can be insulting and goading the Minotaur to acts of violence at one moment, or singing a lament over the victims or the dying Minotaur at the next. Then there are smaller choral groups, like the 'innocents' or the vulture-like Keres headed by solo voices. In this opera I see all the choral singers as physical characters on stage, rather than functioning as a backcloth.

Having completed another opera, how do you view the genre?

My view hasn't changed. I'm still most interested in intimate drama. The challenge with the machinery of a large opera house is how to still allow the small-scale human details to come through.

Birtwistle

The Minotaur (2005-07)
(world premiere)

Opera in 13 scenes

Libretto by David Harsent

Commissioned by The Royal Opera

Antonio Pappano *Conductor*

Stephen Langridge *Director*

Alison Chitty *Designer*

The Minotaur: John Tomlinson

Ariadne: Christine Rice

Theseus: Johan Reuter

Snake Priestess: Andrew Watts

Royal Opera, Covent Garden

15/19/21/25/30 April, 3 May 2008

The Royal Opera, Covent Garden, London

www.roh.org.uk



Photo: Hanna Chielia

MacMillan The Sacrifice tours



James MacMillan's new opera *The Sacrifice*, premiered by Welsh National Opera on 22 September, was hailed by *The Independent* as "a score of real brilliance" and by the *Daily Telegraph* as "something rare, a new opera with instant appeal". Following its premiere in Cardiff, conducted by the composer in a staging by Katie Mitchell, the opera toured to seven UK cities, including a London performance at Sadler's Wells Theatre.

MacMillan worked again with award-winning poet and novelist Michael Symmons Roberts, following their collaborations on *Raising Sparks*, *Parthenogenesis* and *Quickenings*. *The Sacrifice's* "Mabinogion-inspired plot is strong: a marriage takes place across a sectarian divide, arranged in the hope of achieving peace but subsiding into terrible violence... There are nearly three hours of impassioned, richly melodic music, appreciated by the audience who cheered composer, singers and orchestra warmly." (*Evening Standard*)

"...a huge, eloquent score that deserves a hearing."

Evening Standard

"*The Sacrifice* offers as many thrills as *Tosca*, as much agony as *Peter Grimes*, more violence than *Elektra* and *Salome* combined and a suspense quotient to rival *Lady Macbeth of Mtsensk*. MacMillan's expertly crafted music has easy-to-identify theme tunes and gut-wrenching climaxes, with a closing tableau of which Verdi himself would have been proud... Michael Symmons Roberts has furnished an excellent libretto, built in half-rhymed couplets that leave acres of space for the music. MacMillan sets the words gratefully, with a central duet for soprano and baritone ("Your heart is my homeland") that is more beautiful than anything in modern opera." *Financial Times*

"His trump card is that he knows how to write for the voice, and – no less vital – how to accompany it; his ear for balance and texture is superb, and there are many pages in *The Sacrifice* that were plainly being sung with delight – I'm thinking of the passionate Act II duet for the daughter and her discarded lover, and the delicately ornate soprano aria at the very end, a gem... He uses uncomplicated ingredients – simple chords, long, eloquent string lines – working them into dense combinations or leaving them open. He has great sustaining powers; his polyphonies really work through and take the ear with them." *The Independent*

"...the applause at the end was as warm as any I've heard for a new commission. For MacMillan has created a modern opera for people who dislike modern opera... Few operas enjoy premieres as well-executed as this." *Independent on Sunday*

"...there are wonderful passages: a ravishing love duet underpinned by gorgeously folksy orchestration; Verdi-like declamations for the warlords; a choral threnody that summons the anguished modes of Eastern Europe to haunting effect; and a breathtakingly sonorous choral finale." *The Times*

Colin Davis to premiere St John Passion

Of the new works composed following completion of *The Sacrifice*, the largest-scale is MacMillan's setting of the *St John Passion*, receiving its premiere from the London Symphony Orchestra and Chorus at the Barbican on 27 April. The work is dedicated to Colin Davis who conducts the premiere as part of his 80th birthday celebrations. Co-commissioners are the Boston Symphony Orchestra, the Eduard van Beinum Foundation at the request of the Royal Concertgebouw Orchestra Amsterdam, and the Rundfunkchor Berlin.

The composer has long dreamt of composing a *St John Passion*, with early inspiration stirred by singing the Good Friday plainchants and later explorations of the subject in his *Seven Last Words*. He writes of the new work: "the scoring is for one principal soloist, Christ – a baritone, a chamber choir which carries the Narrator's words, a large chorus which takes all the other text, including the characterisation of the other main players in the drama, and orchestra. The instrumental approach was to make a sparse and lean texture, while maintaining the potential for full dramatic climaxes where necessary."

Other MacMillan premieres in the coming months include a new orchestral suite of *Three Interludes* from *The Sacrifice* performed by the BBC Philharmonic in Manchester (22 Feb), a double choir motet for the Bath Camerata (21 Mar), and a Southbank Centre commission for the Takács String Quartet (21 May).

Andriessen towards La Commedia

Los Angeles audiences were granted a preview taster of Louis Andriessen's much anticipated Dante-inspired stagework *La Commedia*, which opens at the Holland Festival on 12 June. *The City of Dis* or *The Ship of Fools*, which forms the first part of the 'film opera', was premiered at Disney Hall by the Los Angeles Master Chorale on 18 November conducted by Grant Gershon. The Los Angeles Times described Andriessen's new work as "brilliantly disquieting" with "the bright, brazen sound that is unmistakably his":

"Despite a certain resemblance to the worst scenes from Baghdad, Andriessen's *Dis* is a universal city. And this most urban of composers celebrates sex in the city and compassion, while acknowledging death and destruction... Andriessen is as deadly serious a composer as any I know, but he also has a fully developed sense of irony and wondrous appreciation of, and perhaps fondness for, folly... Andriessen likens *The Ship of Fools* to a metaphor for life – namely, we sail through existence doing business, getting drunk, muddling through.

"Instrumental combinations proved breathtaking. A solo viola, solo alto and guitar, in a kind of Stravinskian bebop, announce "a thousand angels fallen from heaven". A contrabass clarinet and electric bass guitar together are "turbid waves". Clattering metal are Messiaen taken to a new dimension. The storm at the end wickedly rattles a listener's bones." *Los Angeles Times*

Andriessen

La Commedia (2004-08)
(world premiere)

Film opera in five parts

Texts by Dante, Vondel and others, and from the Old Testament

Electronic inserts by Anke Brouwer

Commissioned by the Netherlands Opera

Reinbert de Leeuw *Conductor*

Hal Hartley *Director*

Beatrice: Claron McFadden

Dante: Cristina Zavalloni

Lucifer: Jeroen Willems

Asko Ensemble/Schoenberg Ensemble/Synergy Vocals

Netherlands Opera

12/14/15/16/17/18 June 2008

Holland Festival

Koninklijk Theater Carré, Amsterdam

www.dno.nl



Photo: Francesca Patella



Painting: Dante and La Commedia by Domenico di Michelino / © Birkbeim Art Library / Duomo, Florence, Italy

Gruber trumpet busking



HK Gruber's new concerto for solo trumpet, banjo, accordion and strings, *Busking*, is premiered on 17 May in Amsterdam by Håkan Hardenberger. The soloist has worked closely with Gruber, giving over 40 performances of *Aerial* over the past decade and recording the work for Deutsche Grammophon and *Exposed Throat* for BIS. *Busking* is a co-commission by the Amsterdam Sinfonietta, Essen Philharmonie, Swedish Chamber Orchestra and Saint Paul Chamber Orchestra, and during his exclusivity period Hardenberger has performances already planned in the Netherlands, Germany, Sweden, Austria and the USA.

In *Busking* Gruber explores the trumpet's association with street music enjoyed by the 'proletariat', such as in New Orleans jazz. In parallel with Picasso's painting *Three Musicians* (1921) the solo instrument in the concerto is partnered by banjo and accordion which act as popular music equivalents of harpsichord and organ, and bristle against any possible halo effect from the string orchestra.

Hardenberger was particularly attracted to the lively *Bear Dance* which ends Act I of Gruber's opera *Der Herr Nordwind*, and this reappears to provide the folkloristic flavour in the first of *Busking's* three linked movements. The E₁ trumpet is employed here and makes way for the flugelhorn in the slow second movement, with the soloist playing and singing sustained notes simultaneously to create a three-part choral effect. The fast third movement introduces the C trumpet against furious strings, building through a cadenza with bucket mute, to a final section full of polytonal and polymetric games.

Turnage Chicago Remains

"Of the countless pieces of music inspired by Chicago, none that I have heard captures the true grit of our town better than Mark-Anthony Turnage's *Chicago Remains*. Perhaps it took a visiting outsider from Britain to get it right." So wrote the *Chicago Tribune* of Turnage's new orchestral work, premiered by the Chicago Symphony under the baton of Bernard Haitink on 25 October – a highlight of the composer's residency with the orchestra.

"Turnage's punning title refers both to the tough grandeur of the city – particularly as extolled by Carl Sandburg in his famous *Chicago Poems* – and its fabled ability to reinvent itself. The composer hears Chicago as a Nelson Algren-like city on the make, a modern metropolis of pile-driver shocks, perpetually shifting meters and blunt, unruly beauty.

"... a 16-minute soundscape that is big, busy and outgoing." *Chicago Tribune*

"With guttural clarinets, marimba, sandpaper blocks and pizzicato strings spitting out eighth-notes, the city grunts itself awake. This sharply accented 10-note scale, reappearing in various forms throughout the piece, is answered by swaying syncopations... Peeling trumpets circle the orchestra like gulls. Rattling gourds and clanging Japanese temple bells suggest the restless winds that whoosh through the concrete canyons of downtown.



Turnage with Bernard Haitink rehearsing Chicago Remains

"Turnage's pounding percussion spurs the music to ever louder and more frenzied levels of activity before the music sinks, exhausted, into the quiet final third of the piece, a kind of spent benediction heralded by winds singing over the undertow of gently rocking strings... When *Chicago Remains* was over, I wanted to hear it again... Turnage has added an impressive new piece to his considerable oeuvre." *Chicago Tribune*

Also unveiled in the autumn was Turnage's *A Prayer Out of Stillness*, coupling virtuoso bassist John Patitucci with string orchestra. Following its premiere in October by the Swedish Chamber Orchestra the work was performed at the NYDD Festival in Tallinn, by the Scottish Chamber Orchestra and the Trondheim Symphony Orchestra.

Forthcoming Turnage highlights include London and Helsinki premieres of *Riffs and Refrains* with Michael Collins as clarinet soloist. *Lullaby for Hans*, written as an 80th birthday tribute for Hans Werner Henze, is performed by the London Philharmonic Orchestra in London, Vienna and on a Far East tour in March conducted by Vladimir Jurowski. June brings the first complete performance of Turnage's *Three Asteroids* to accompany Holst's *Planets Suite*, with the San Francisco Symphony presenting the US premieres of *The Torino Scale* and *Juno* in addition to *Ceres*.

Oehring Goya

Helmut Oehring has embarked on a major cycle of Goya-inspired works for a range of performing forces – orchestral music, string quartet, oratorio and opera. The first in the series, *GOYA I*, was premiered at the Donaueschingen Festival in October with the South West German Radio Orchestra conducted by Rupert Huber. Central to all four planned works is Goya's etching *Yo lo vi* (I saw it) from his *Los Desastres de la Guerra* (The Disasters of War) sequence depicting the irrational horrors of the Napoleonic Wars in Spain.

The significance of *Yo lo vi* for Oehring is that the suffering of the war victims is captured by Goya through the figure of a child, with the French invaders not seen in the picture. This approach prompted a score exploring an event from triple perspectives: first-hand experience, second-hand treatment in documentary or artistic form, and the triggering of memories by the reported material.

Another artist important for the new orchestral work is Beethoven, who Oehring recognises as a spiritual brother of Goya: struck by deafness, isolated in society, disappointed in his revolutionary ideals, and seeking the creation of "tangible moments" (Oehring).

Ingo Metzmacher premieres the oratorio component of the cycle, *GOYA III*, with the Deutsches Symphonie-Orchester at the Berlin Philharmonie in October 2008. Metzmacher has conducted *VERLORENWASSER* with the Bavarian Radio Orchestra and *Das BLAUMEER* with the DSO and signalled his continuing close association with Oehring in an interview with the Berliner Tagesspiegel: "Helmut Oehring is for me one of the best contemporary German composers. He is familiar with both classical and non-classical music, he thinks intelligently about music and has an individual, original voice. I find that particularly important. Many composers can write well, but only a few are really distinctive."



Goya etching, Yo lo vi

Mingus & Duke



American standards

Boosey & Hawkes has expanded its jazz catalogue thanks to a new agreement with Jazz Workshop Inc, representing the music of **Charles Mingus** (1922-79). One of the most important figures in 20th century American music, Mingus was a virtuoso bass player, accomplished pianist, and renowned bandleader and composer. The *New Yorker* wrote of his music: "For sheer melodic and rhythmic and structural originality, his compositions may equal anything written in western music in the twentieth century."

Boosey & Hawkes is now administering Jazz Workshop's rights to Mingus's compositions for synchronization and choreographic uses, and plans are underway to make certain works available for hire in the near future. The rights are represented throughout the world with the exception of Japan and certain territories in Europe. Jazz Workshop Inc will continue to handle all other rights to the Mingus catalogue directly.

An agreement has also been signed for Boosey & Hawkes to represent the works of renowned composer, **Vernon Duke** (aka Vladimir Dukelsky) (1903-69). Under the name of Vernon Duke he enjoyed a highly successful Broadway and film career, and was one of the composers, along with Berlin, Gershwin, Porter, Rodgers, Arlen and Kern, who contributed to *The Great American Songbook*.

Among the standards Duke wrote (and which B&H will now have the ability to license) are *April in Paris*, *Autumn in New York*, *I Can't Get Started* and *Taking a Chance on Love*. He collaborated with many of the most celebrated lyricists of the era, including Johnny Mercer, Ira Gershwin, Ogden Nash and Sammy Cahn. His works have been performed by a 'who's who' of jazz and popular musicians, with classics such as *April in Paris* being recorded by artists including Tony Bennett, Count Basie, Charlie Parker, Wynton Marsalis, Billie Holiday, Benny Goodman, Frank Sinatra and Thelonious Monk.

As Vladimir Dukelsky he was also an admired composer of concert music. Born in Russia he studied under Glière and was influenced particularly by Prokofiev and Lourié. He composed *Zephyr and Flora* for Diaghilev's Ballets Russes with choreography by Massine and scenography by Braque, and his symphonies were championed by Koussevitzky. Naxos has recently released a new recording of his piano and cello concertos, written for Rubinstein and Piatigorsky (8.559286).



The Snow Queen, choreographed by Michael Corder for English National Ballet. The new three act ballet is set to music by Prokofiev including The Stone Flower, arranged by Julian Phillips.

Adams Son of Chamber Symphony



John Adams's *Chamber Symphony* has proved to be one of the most successful new ensemble works of the past 15 years, having received over 300 performances to date. So there was naturally keen anticipation for its successor, *Son of Chamber Symphony* and, as the *Los Angeles Times* noted at its November premiere, "John Adams has a 'Son' that he can be proud of". Stanford Lively Arts played host to the first performance with Alarm Will Sound conducted by Alan Pierson.

"This 25-minute opus bursts with technical prowess and cogent wit." *San Francisco Chronicle*

"*Son* is as difficult as his original chamber symphony, if not more so. The first movement sets out to the accompaniment of a rhythmic motif lifted from the Scherzo of Beethoven's Ninth Symphony, then nervously yet confidently scurries all over the place, changing meters all the time. Absorbing its interesting details will require many listenings. The last movement is one of those Adams bucking-bronco blastoffs, riveting and full of surprises.

"*Son of Chamber Symphony* has an assured future. Co-commissioned by Carnegie Hall and the San Francisco Ballet, it will receive its New York premiere in February. Choreography to it by Mark Morris will be unveiled in the spring. But even without such insurance, a kid with these goods should have no problem making his way in the world." *Los Angeles Times*

"The scrappy, punkish processes of the *Chamber Symphony* have given way to a more unified vision. In *Son of Chamber Symphony*, all the instruments pull together to create a single overarching narrative - one with multiple strands, to be sure, but without the anarchic energy that can come from the clash of truly independent voices. The music, in other words, has become more symphonic than chamber. That produces a more orderly and comprehensible kind of rhetoric, and in the new work, ideas unfold with a compelling kind of logic." *San Francisco Chronicle*

"...driven by spiky rhythms, chasing its own tail down trails that diverge, crisscross, vanish and re-emerge with a yelp... The second movement is different: those strumming, thrumming strings, quietly glowing, with chirruping winds and ravishing melody for first violin and cello. There are plumes of colour, hints of tango, maybe even boogie-woogie - and then the third movement with its telegraph rhythms and pulsing arpeggios (Nixon dancing?)." *Mercury News*

Holloway Fourth Idyll



The latest in Robin Holloway's series of Idylls for chamber orchestra, characterised by the composer as "light, playful and lyrical", was premiered in November by the City of London Sinfonia conducted by Richard Hickox. *Fourth Idyll* is performed by its

co-commissioners in the coming months: the Hong Kong Sinfonietta on 27 March, and the Vasteras Sinfonietta on 24 April. Playing continuously, the work moves through a mosaic of fast sketches and linking

passages, including "a sort of English hoe-down", a waltz movement and a scherzo.

Holloway's new wind quintet, *Five Temperaments*, commissioned by the Britten Sinfonia, was premiered in Leeds last month. The group travels to Krakow on 2 February to give the Polish premiere, returning for a UK tour including a performance on 6 February at the Wigmore Hall in London. On 29 March the Residentie Orchestra gives the Dutch premiere of Holloway's much-performed Debussy arrangement *En blanc et noir*, and in May Nacho Duato's choreography of *Glided Goldbergs* for the Compania Nacional de Danza travels to the Festspielhaus in Baden-Baden.

Glanert Double concerto



Detlev Glanert's new *Double Concerto* for two pianos and orchestra receives its premiere in Glasgow on 15 March, with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins. The work was created thanks to the Borletti-Buitoni Trust, with the piano duo of Simon Crawford-Phillips and Philip Moore winning a fellowship in 2004 and deciding to spend their funding on the commissioning of the new double concerto.

Glanert explores the idea of 'double-play' on a number of levels. The solo keyboard parts could not be heroic in the Romantic sense – as the composer notes "a double hero is no hero" – but rather they combine to "view the same things through two pairs of eyes. This 'superpiano' provides the foreground while the orchestral part is often a mirror reflection forming a background."

Glanert was fascinated to see the Pathfinder images of Mars, and was intrigued that the physical features of the planet had been given names from European mythology as if "man interprets unknown landscapes with known things". The concerto's nine movements are named after Martian landscape features, from Nirgal Vallis to Elysium Mons, viewed as if across space.

The curtain goes up on Glanert's new music theatre work, *Nijinsky's Diary*, at the Aachen Theatre on 6 April. The famed dancer wrote his diary in the last six weeks before his committal to an asylum at the age of 30. As well as memories of his childhood and collaborations with Diaghilev, the text reveals his disintegrating present state and his bizarre visions for the future. The drama is shared between male/female pairs of singers, actors and dancers, with a supporting instrumental ensemble split between stage and pit.

Rachmaninoff rarities on disc

Acclaimed Russian pianist Denis Matsuev introduced London audiences to some of Rachmaninoff's less familiar works at the Queen Elizabeth Hall in December, at a concert promoted by the Serge Rachmaninoff Foundation. In addition to *Piano Concerto No. 1* and the revised version of *Piano Sonata No. 2*, Matsuev performed the recently rediscovered *Suite for Piano in D minor* and *Fugue in D minor*. The solo works are included on Matsuev's new Rachmaninoff disc on Sony BMG's Red Seal label (88697155912), performed on the piano at the composer's home, the Villa Senar on Lake Lucerne.



was soon authenticated as being in the composer's hand.

Whereas the *Suite* provides an intriguing glimpse of Rachmaninoff's development as a composer, with hints towards many later works, the *Fugue in D minor* stands as a bravura recital piece in its own right, providing Matsuev with a highly effective encore at his London concert. The *Fugue* was set as an exercise by Rachmaninoff's harmony, counterpoint and composition teacher Anton Arensky, and the composer's treatment of the Baroque toccata theme is highly characteristic in both pianistic and poetic terms. A missing page from the manuscript was recently located in the Glinka Museum, restoring the complete work for performance and, like the *Suite*, it is now available in the Russian Music Publishing edition, distributed by Boosey & Hawkes.

Following the BBC Philharmonic's recent recording of the Dante-inspired opera *Francesca da Rimini* (Chandos 10442), the Serge Rachmaninoff Foundation is supporting a second project centred on *Symphony No. 1*, critically mauled at its premiere but enjoying a revival of interest in recent years. The BBC Philharmonic records the work for Chandos under the baton of Gianandrea Noseda and takes it on a European tour in November 2008. The Foundation is also promoting *The Bells* to Scandinavian audiences with a series of Rachmaninoff gala concerts in Stockholm, Helsinki and Oslo conducted by Jukka-Pekka Saraste.

"Matsuev may be young, but he's already effortlessly world-class, a great in the making." *The Independent*

The *Suite in D minor* originated in an orchestral work written by Rachmaninoff in 1891, the year he graduated from the St. Petersburg Conservatoire. The composer soon realised that his *Suite* was too ambitiously scored to be performed by the restricted number of instruments in the Conservatoire orchestra, so he created a piano transcription and played this at a concert the following spring. The score was delivered to his mentor Tchaikovsky, who warmly praised the music, but the manuscript then vanished for a century. It was only recently that the *Suite* resurfaced as an untitled set of pages discovered at the Glinka Museum in Moscow in the collection of Rachmaninoff's piano teacher, Alexander Ziloti, and it

Schwertsik Hardenberger divertimento



Håkan Hardenberger gave the first performance of Kurt Schwertsik's new *Divertimento* for trumpet and orchestra at the Philharmonie in Essen on 19 December. In characteristic fashion, Schwertsik subverts expectations of the echt-classical Viennese title with strong hints of the city's 1920s Golden Age. Kristjan Järvi conducted the premiere with the Tonkünstler Orchestra, and Hardenberger joins him for further performances in March and April at the Musikverein in Vienna and the Festspielhaus in St Pölten, and with the Royal Scottish National Orchestra in Glasgow in April 2009.

"The *Divertimento* was colourful and opulent in its range of sounds, rhythmically accented and exciting... We heard sophisticated dialogues between the singing and springing trumpet and the orchestra, writing that was capricious and rhythmically fiery as well as melodic, and music rich in tone colour." *Westdeutsche Allgemeine Zeitung*

"Music emerges which evades stylistic categorisation and which can be listened to with pleasure, whether it be the stumbling, satirising march in 5/4 time, the expansive night song or the crafty capriccio... No technical tightrope act was too difficult for Hardenberger. He performed with bravura, criss-crossing the range of the instrument to reach the virtuosic high-point of the finale, ending with a trumpet monologue." *Neue Rhein Zeitung*

Schwertsik's future plans include a full-evening ballet based on Kafka's *America* for the Landestheater in Linz for the 2009/10 season and an orchestral work for the Salzburg Mozarteum Orchestra for premiere in October 2008.

Concert Openers, Fanfares & Encores



Boosey & Hawkes offers new programming ideas with a double CD sampler of concert openers, fanfares and encores. The first disc offers works between 8 and 16 minutes suitable for preceding a concerto or short symphony, and the

second disc has works under 8 minutes to get the concert off to a brisk start or provide the perfect encore.

Programmers are invited to request a copy of the sampler by contacting: composers.uk@boosey.com

Rorem American classics

The rediscovery of Ned Rorem's music continues apace with the recent CD release of *Piano Concerto No. 2* and the *Cello Concerto* on Naxos (8.559315). This is the fourth Rorem orchestral disc on Naxos's American Classics series, following the three symphonies, a coupling of the concertos for violin and flute, and the *Double Concerto*. The new disc was selected by *Gramophone* as an Editor's Choice, with the comment: "Better late than never, these Rorem premieres are irresistible".



"How remarkable that two such delectable concertos should be receiving their world premieres on disc. The *Second Piano Concerto* (1951) was written for Julius Katchen... Since then it has lain dormant until its present revival by Simon Mulligan whose brilliance, ideally

matched by José Serebrier, is worthy of Katchen himself. Here the ghosts of Ravel, Françaix, Gershwin, Stravinsky and, most of all, Poulenc, jostle for attention. Yet Rorem's idiom is as personal as it is chic... The finale, 'Real Fast', is an irresistible tour de force.

"In the *Cello Concerto* Rorem happily eschews a conventional form, giving programmatic subtitles to each section... offering Wen-Sinn Yang a rich opportunity, whether playing *primus inter pares* or revelling in Rorem's alternating nostalgia and effervescence. Finely recorded, it's a clear winner." *Gramophone*

Rorem's most recent opera *Our Town*, based on the play by Thornton Wilder, has been performed at five American opera houses since its premiere in 2006, and is awaiting its first European staging. The composer is collaborating again with *Our Town's* librettist J.D. McClatchey on a youth opera, *Little Nemo*, and is orchestrating a collection of songs for performance by Susan Graham, both due for premiere in 2009.

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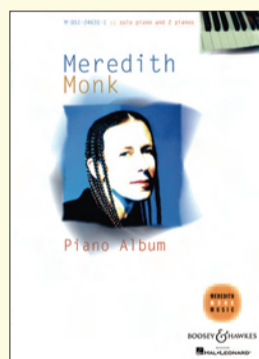
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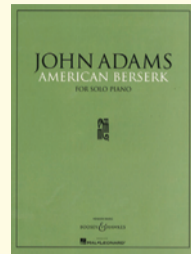
Boosey & Hawkes's publishing relationship with Meredith Monk takes a further step forward with the release of the first piano album of her music (9790-051-24631-1 £12.99). Developed in close collaboration with the composer, the edition captures the definitive form of a number of pieces for solo piano or two pianos that have evolved through performance, including variant versions as options. Inspiration for the keyboard works ranges from the composer's Eastern European roots in *St. Petersburg Waltz*, Gottschalk's travel diary in *Railroad*, an Edgar Allan Poe death-dance in *Phantom Waltz*, and silent movie depictions of the French capital in *Paris*.

The composer writes: "I studied piano throughout my childhood. I was always drawn to 20th century music, particularly Mompou, Satie and Bartók. In my own piano music, I have tried for directness, asymmetry, and above all transparency which allows for implied space and silence to underline the composition. The music is seemingly simple but the intricacy of detail and the combination of expressivity and restraint create a challenge for the performer; every gesture is exposed and clear. Since the heart of my work is composing music for the voice, melodic invention, variety of timbre and spontaneity within a rigorous form are aspects that I attempt to bring to my piano music."

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