

Quarternotes

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Adams spring premieres

Los Angeles and San Francisco play host to two John Adams premieres: *The Gospel According to the Other Mary* and *Absolute Jest* for string quartet and orchestra.



Photo: Matthew Imaging

John Adams with Gustavo Dudamel

The latest large-scale work by John Adams, created during his tenure as Creative Chair of the Los Angeles Philharmonic, is a new full-evening oratorio. *The Gospel According to the Other Mary* is premiered on 31 May under the baton of Gustavo Dudamel at Walt Disney Concert Hall. Based on the New Testament stories of Lazarus and Jesus' Passion and incorporating contemporary American poetry, the work takes a fresh approach to the combination of materials that the composer pioneered so successfully in *El Niño*.

The text for the *Gospel* is compiled by Adams's long-time collaborator Peter Sellars and, as with *El Niño*, the oratorio is intended to co-exist as a work for the concert hall and the stage. The *Gospel* will be premiered in a concert version, and returns to Los Angeles in a staged production by Sellars in Spring 2013 followed by an international tour. The work is commissioned by the LA Philharmonic with the Barbican, Lincoln Center, Lucerne Festival, Zaterdag Matinee at the Concertgebouw Amsterdam, and Cité de la Musique in Paris.

March brings the world premiere of *Absolute Jest*, Adams's new work for string quartet

and orchestra, commissioned by the San Francisco Symphony and Carnegie Hall, and featuring the St Lawrence String Quartet which has extensively toured the composer's 2008 *String Quartet*. The premiere in San Francisco on 15 March is conducted by Michael Tilson Thomas as part of his American Mavericks series, with the orchestra touring in its centennial season to Chicago, Ann Arbor and New York. *Absolute Jest*, which draws upon the energy of the Beethovenian scherzo, will be heard in Europe for the first time in 2013, including a performance by the London Symphony Orchestra conducted by Adams at the Barbican next January.

The first London staging of Adams's *The Death of Klinghoffer* by Tom Morris, opening at English National Opera on 25 February, is a co-production with the Metropolitan Opera for its 2014/15 season. *Nixon in China*, which celebrates its 25th anniversary this year, receives two major productions: a new staging by Chen Shi-Zheng at the Théâtre du Châtelet in Paris in April, and San Francisco Opera's presentation in June of Michael Cavanaugh's production first seen at Vancouver Opera.

Jenkins The Peacemakers

Karl Jenkins conducted the world premiere of *The Peacemakers*, for chorus and orchestra, at Carnegie Hall in New York on 16 January. The hour-long work draws on texts by a range of iconic figures who have extolled peace and tolerance, including Mahatma Gandhi, Nelson Mandela, Mother Teresa and Martin Luther King, and promises to be a major addition to the choral repertoire alongside the composer's much-performed *The Armed Man: A Mass for Peace* and *Requiem*.

The Carnegie Hall performance was presented by Distinguished Concerts International New York, and launched a second Global Sing for Peace campaign which will run throughout 2012. In May Jenkins conducts the UK premiere tour of *The Peacemakers* visiting Bridgewater Hall in Manchester (19 May), the Royal Festival Hall in London (20), St David's Hall in Cardiff (23) and Symphony Hall in Birmingham (27).

The EMI Classics recording of *The Peacemakers* is released internationally in March, bringing together the combined choral forces of the Rundfunkchor Berlin, City of Birmingham Symphony Orchestra Youth

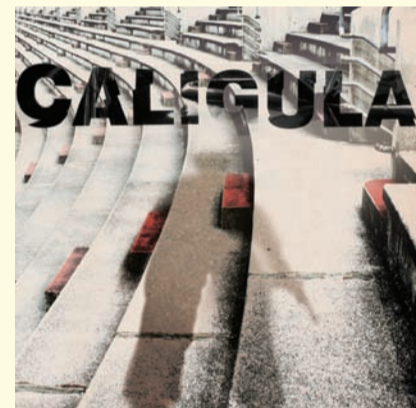


Choir and The Really Big Chorus, with violinist Chloë Hanslip, soprano Lucy Crowe and the London Symphony Orchestra conducted by the composer (EMI 509990-843782-2). Vocal scores of *The Peacemakers* will be published by Boosey & Hawkes to tie-in with the new CD.

The most recent Jenkins choral work is *Songs of the Earth*, to be premiered by the BBC National Orchestra and Chorus of Wales and Welsh County Youth Choirs in Cardiff on 4 March. The 30-minute score was commissioned by BBC Radio 3 as part of Music Nation which counts down to the London 2012 Cultural Olympiad. Jenkins describes how "I turned to ancient Greece, birthplace of the original games, and Greek mythology for inspiration and for how the Greeks perceived the creation of Earth. For text I have used my own 'mythical' language, first used in the *Adiemus* project."

Following its successful premiere of Jenkins's *Gloria* in 2010, The Really Big Chorus has commissioned a second score for chorus and orchestra. The 20-minute work, which again explores Greek classical themes, is premiered at the Royal Albert Hall in London on 8 July.

Glanert in London



Glanert's newest opera, *Solaris*, based on the visionary sci-fi novel by Stanislaw Lem, is premiered at the Bregenz Festival on 18 July. The production by Moshe Leiser and Patrice Caurier is conducted by Markus Stenz. In the orchestral sphere, Glanert's new homage to Brahms for the BBC Scottish Symphony Orchestra is unveiled in Glasgow on 22 March under the baton of Donald Runnicles. Last month brought a tour of *Insomnium* by the German Youth Orchestra and the US premiere of *Shoreless River* from the National Symphony in Washington.

A new production of Detlev Glanert's opera *Caligula*, a powerful exploration of totalitarian politics based on the play by Albert Camus, opens on 25 May at English National Opera in London. Though Glanert is one of the most widely performed German operatic composers of his generation, this new production by Benedict Andrews is the first staging of any of his full-evening operas in the UK. The London performances introduce a new English translation by Amanda Holden, the cast is led by Peter Coleman-Wright, and ENO forces are conducted by Ryan Wigglesworth. *Caligula* was premiered in Frankfurt and Cologne in 2006 and recorded for Oehms Classics.

The opera starts at the point when the Emperor Caligula's sister and lover Drusilla is dying. After hiding himself for three days he returns, unhinged, into a chilling new clarity of understanding. He announces that he will marry the moon and launches a regime of terror upon his courtiers. He sets out to prove that he is the only free human, destroying all around him until he is truly alone and ready to claim immortality.

Glanert describes how "Camus understood the nature of the dictator, that his total freedom breeds terror. He is not 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. Even in a small provincial town, an ideological devil like Caligula could appear. As he cries out, when murdered: 'I am still alive!'"

New at boosey.com

Spanish website

Boosey.com has recently expanded with a new website area providing enhanced online services for the Spanish-speaking community worldwide. This coincides with Boosey & Hawkes in New York taking over direct representation of the catalogue in Central and South America (excluding Argentina, Uruguay and Venezuela where Barry Editorial remains the agent). For further information contact composers.us@boosey.com. > www.boosey.com/espanol



To view the Spanish website, scan the code below with your smartphone. Download the scan app from www.i-nigma.com



Online Scores

The Online Scores area launched last year is proving highly popular, offering a free library of full scores for immediate online viewing.

The number of scores has grown to over 600, with recent additions linked to the centenaries of Markevitch (2012), Britten (2013) and Panufnik (2014) plus a collection of major Stravinsky works.

> www.boosey.com/onlinecores

Web documentaries

The latest video composer profiles added to the Audio Visual area are of HK Gruber, filmed in Vienna, and David Del Tredici in celebration of his 75th birthday in March.

A documentary on Kurt Schwertsik follows in the coming months, joining the videos featuring Michel van der Aa, Andriessen, Birtwistle, Carter, Jenkins and Reich.

> www.boosey.com/av



Commissions

The Royal Philharmonic Society and the Britten-Pears Foundation have announced a series of major co-commissions to mark Britten's centenary and the RPS's bicentenary in 2013. Six leading international composers have been commissioned to write works for different ensembles that reflect the range of Britten's compositional output, including symphony orchestra, children's choir and tenor with piano.

The commissions include a new ensemble work by Magnus Lindberg to be premiered by the Birmingham Contemporary Music Group and a new song-cycle by Harrison Birtwistle, setting texts by David Harsent, written for Mark Padmore and Till Fellner. The six works will be premiered and performed nationally and internationally during 2013.

A new Britten 100 website is due to be soft launched by the BPF in April, including an overview of centenary performances, with the full site going live to the public on Britten's birthday 22 November, one year ahead of the centenary itself. Please contact us with your performance plans by emailing composers.uk@boosey.com.

Lindberg Piano Concerto No.2

Magnus Lindberg's new concerto for Yefim Bronfman is premiered by the New York Philharmonic on 3 May, conducted by Alan Gilbert.

Twenty years have passed since your first piano concerto. What prompted a return to the genre?

I always had in mind the idea of returning to write another piano concerto, but I was first occupied with a series of concertos for other instruments: cello, clarinet and violin. It was when I got to know pianist Yefim Bronfman in New York that things came together. It seemed the ideal situation that the work should be the last major commission under my residency with the New York Philharmonic, as I wanted to write a half hour concerto with full symphony orchestra and I had got to know Yefim's special pianistic world and the players in the orchestra.

Your first piano concerto explored the French sensibility of Ravel and Debussy: is this the territory of your second?

The first concerto was written for Paul Crossley, an outstanding exponent of the music of Ravel, Debussy and Messiaen, so those composers inevitably shaped that soundworld. Yefim Bronfman also plays French music, but is equally associated with the more muscular works of Bartók and Prokofiev, and the Romanticism of Rachmaninoff, so the second concerto needed to have wider-ranging roots. If the first concerto looks to Ravel's G major concerto, the second is closer in spirit to his left hand concerto. I also wanted the new work to survey my own pianistic experience, from Kraft in the mid-'80s through *Related Rocks* to the present.



Photo: Hayata Chiharu/AvantPAL

How does being a pianist yourself influence your writing?

For me, writing for the piano is a direct, physical activity. So, I didn't want to approach the work in an abstract way, almost ignoring the characteristics of the instrument. The span of the piano repertoire is overwhelming compared to other instruments and comes with a lot of baggage. I worked through a lot of styles when performing as a pianist, including ten years playing in a keyboard duo, and had to get to grips with pieces by Cage, Stockhausen, Berio and Zimmermann. I don't believe it is easy or even fruitful any more for a composer to invent a completely new universe for the instrument but, rather, the complexity of pianistic history needs to be absorbed into a personal language. I've tried to achieve this, not through post-modern style-hopping, but rather through a structure that creates a tension between different modes of expression.

What is the relationship between the soloist and the orchestra?

In my first piano concerto, the constellation of possible relationships is explored, so in the first movement there is a traditional classical dialogue, in the second an extreme opposition between soloist and orchestra, and in the third the orchestra wins the battle subsuming the soloist into becoming an orchestral instrument. However, as I've progressed through the cello, clarinet and violin concertos I've developed a much less rigid approach. In the new concerto, the piano leads with its own world and the interaction with the orchestra is more about how the material itself is communicated.

How does the soloist's material reflect the piano's unusual ability to cover both the vertical and horizontal dimensions?

Of all instruments, the piano can provide everything without the need of the orchestra: chords and melodies, percussive and lyrical writing. So it is definitely the leading voice, stating material or providing rapid passage work, with the orchestra in pursuit. An extreme case of this would be the Lisztian idea of the concerto, but I haven't gone that far. I haven't sought extreme virtuosity as an ambition for the solo part, but rather hope the virtuosity is transmitted instead through the music as a whole. As in the Ravel left hand concerto, where there are only eight minutes of tutti in the entire work, I haven't been afraid to let the soloist play alone. When together, I've had to be careful of balance with such a large orchestra, making sure the solo texture is differentiated from that of the ensemble.

How does the concerto relate to traditional three-movement expectations?

Though the concerto runs continuously, there are three clear sections, which evolved naturally during composition. The first presents everything in expository fashion, the second is a contrasting slow movement with cadenza, and the third is a more direct, straightforward finale. The sections are bound together because they all use the same material, but the later movements are not traditional variations of the first. As in the *Clarinet Concerto* you'll hear recognisable, exclamatory motives, almost like characters in a drama. The tension and structure comes from the journeys and points of arrival and departure, with blurs and blends of identity as I explored in *GRAFFITI*.

Do you have any plans to add the new concerto to your repertoire, as you did with the first?

When I wrote the first piano concerto I had no plans to perform it, but then ten years later I accepted the challenge and took a taste of my own medicine. It's the same here. Who knows what happens in the future – perhaps I may come to regret making it so demanding! That's why, at present, I'm more than happy to have it safely under the expert fingers of Yefim Bronfman.

Lindberg Piano Concerto No.2 (2010-12) 25'

Commissioned by the New York Philharmonic, Royal Concertgebouw Orchestra Amsterdam and Gothenburg Symphony

3-5 May 2012 (world premiere)
Lincoln Center, New York
Yefim Bronfman/New York Philharmonic/Alan Gilbert

Chapela Magnetar in LA



Photo: Live Aens

Johannes Moser, electric cello soloist in Chapela's MAGNETAR

Mexican composer Enrico Chapela, as noted by the *Los Angeles Times*, "has many musical sides that he integrates without any apparent sense of conflict. He has played guitar in a heavy metal band. He has studied advanced musical electronics in Paris and applied the uncanny harmonic concepts of the French spectralists to his work. He also retains his connection to more conventional Mexican music."

This composer summary was prompted by the world premiere of Chapela's *MAGNETAR*, a new electric cello concerto for Johannes Moser, premiered by the Los Angeles Philharmonic and Gustavo Dudamel in October. The work is co-commissioned by the City of Birmingham Symphony Orchestra and the São Paulo Symphony Orchestra, with performances in the UK and Brazil following in future seasons.

MAGNETAR's title comes from the pulsars or neutron stars that are the most magnetic phenomena in the universe. The electric cello produces its sounds via electromagnetism and Chapela has derived the pitches for the soloist from data collected by astrophysicists from three magnetars. The cello part combines sounds from an effects patcher, including delay, granulation, and spectral freeze, to create its otherworldly soundscape.

Following an opening movement that features a cadenza that represents according to the composer a magnetar's "quiet and peaceful times" and a second movement that "falls into a cool jam", the third movement, entitled *Brutal* "bursts from nowhere into a fully distorted e-cello that leads into a brutal riff, that gradually builds up to the giant final flare". Reviewing the premiere, *MAGNETAR* was described by *Musical America* as "...an ebullient, wide-ranging work that gleefully embraces a range of genres – everything from movie music to jazz to rock-and-roll and much more..."

"A major e-cello concerto... rich in jazz, rock, and Latin-American influences, and quotations, that are seamlessly integrated... For 25 minutes, Chapela charts a riveting narrative of sounds that create their own reality of love, excitement, and drama ... The crowd roared."

Strings Magazine

Bernstein Wonderful Town tour

31 March sees the curtain go up on a new production of Bernstein's *Wonderful Town*, combining three Manchester companies: The Royal Exchange Theatre, The Hallé Orchestra and The Lowry arts centre. The cast is headed by Connie Fisher, star of London's West End production *The Sound of Music*, and musical forces are conducted by Mark Elder. Following the Manchester run, the production tours throughout the UK until 7 July, visiting 12 cities and amounting to 87 performances in all. This April sees *Wonderful Town* receive its Russian premiere in a Moscow production conducted by Wayne Marshall.

2012 is the 50th anniversary of Bernstein's *West Side Story* and celebrations include screenings of the classic 1961 film accompanied by live orchestra at the Royal Albert Hall in London between 22 and 24 June. The re-mastered film is shown in high definition with the original vocals and dialogue, while the Royal Philharmonic Concert Orchestra is conducted by Jayce Ogren. This follows similar events at the Hollywood Bowl with the Los Angeles Philharmonic last summer, with a cheering crowd of 22,000, and with the New York Philharmonic and Chicago Symphony Orchestra last autumn.

This year is also the 40th anniversary of Bernstein's *Mass*, and Kristjan Järvi conducts the stagework following his acclaimed recent recording on Chandos. The Adelaide Festival stages a new production on 9/10 March, with Jubilant Sykes repeating his role of the Celebrant, and further performances under Järvi are planned in Europe. Wayne Marshall was conductor for a revival of *Candide* in Vincent Boussard's production at the Schillertheater in Berlin last autumn and for a new staging at the Teatro dell'Opera in Rome last month.



Gruber Northwind Pictures



Photo: Lucerne Festival

The premiere of HK Gruber's newest orchestral work, *Northwind Pictures*, proved to be the highlight of his residency at the Grafenegg Festival in September. Further performances followed rapidly in Bucharest with the Tonkünstler Orchestra at the Georges Enescu Festival and in Tallinn as part of an all-Gruber programme at the NYDD Festival. The new work received its first performance in the UK this month with the composer conducting the BBC Philharmonic Orchestra in Manchester.

"An orchestral tableau skilfully conceived with great vitality..." *Die Presse*

Northwind Pictures draws upon music from Gruber's modern fairy-tale opera *der herr nordwind*, setting a text by HC Artmann, which was premiered at the Zürich Opera in 2005. Rather than being an operatic suite, the composer describes the 25-minute single-movement work as "closer in spirit to a symphonic poem, as Stravinsky's *Chant du Rossignol* is related to his opera *The Nightingale*". Gruber's selection of music focuses on the most illustrative sections of the opera, hence the 'pictures' of the title, including the stormy entrance of Mr North Wind, dance sequences, the preparation of the feast at the monastery and the battle of the baseball thugs.

"Gruber makes use not only of simple motifs from the opera; he has created an independent, highly effective piece. The wind machine turns, the thunder sheet resounds, there are jazzy insertions, big trumpeting winds and an excellent cello solo... Gruber is on his best form as we know it, creating

Britten Thirteen Diversions

Christopher Wheeldon

In the lead-up to the Britten centenary in 2013 choreographers have been exploring the balletic potential of the composer's orchestral music. Christopher Wheeldon selected Britten's *Diversions* for piano (left hand) and orchestra for his recent dancework *Thirteen Diversions*, unveiled at American Ballet Theater last season. Its success has prompted an immediate revival with four performances at the Metropolitan Opera House in New York between 24 and 26 May.

"Mr Wheeldon responds vividly to its theme-and-variations construction... His choreography throughout is full of handsome geometries and refreshing contrasts, its energies beautifully focused... its changes of mood are sharp, its pas de deux are stellar, its corps ensembles are spatially impressive and everything is chic." *New York Times*

Christopher Wheeldon's new Britten ballet *Thirteen Diversions* at Am...

New choreo

by Christopher Wheeldon, David Bintley, K...



Photo: Rosalie O'Connor

Ginastera Concierto Argentino

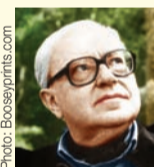


Photo: Booseyprints.com

Not heard since its premiere over 75 years ago, Alberto Ginastera's *Concierto Argentino* returned to the concert stage in December with pianist Barbara Nissman, providing the centrepiece of the *Viva Ginastera!* festival at the University of

Michigan. The two later piano concertos are widely performed but the earlier work, written in 1935 when the composer was only 19, has remained almost completely unknown. Written for Hugh Balzo, Ginastera withdrew the concerto after its first performance but a manuscript copy was discovered recently by Barbara Nissman in the Fleischer Collection in Philadelphia. Nissman gained permission from the composer's widow Aurora Nátola-Ginastera to perform and record the work.

Themes found in *Concierto Argentino* hint at works that followed shortly after in Ginastera's young career, including melodies that appear in the ballet *Panambi* (1934-36), *Three Argentine Danzas* (1937) and *Suite des Danzas Criollas* (1946). Throughout the work Latin-infused dance tunes can be heard, together with romantic melodies and bravura piano writing. The reintroduction of the *Concierto Argentino* provides fascinating contexts for the composer's development at this early age and for his later piano works.

In 2010 *Alberto Ginastera: A Research and Information Guide* by Deborah Schwartz-Kates was published by Routledge, providing the first English-language resource for Ginastera studies in preparation for his centenary in 2016.

music which can also be fun, which surmounts all boundaries between tonality and the avant-garde." *Kurier*

A new percussion concerto by Gruber, written for Martin Grubinger and entitled *into the open...*, is due for premiere at the Vienna Konzerthaus in October. *Frankenstein!!* continues to attract high profile performances, with the New York Philharmonic and Berliner Philharmoniker in recent months and at the Bregenz Festival this summer. Gruber's 70th birthday is celebrated in January 2013.

"The evening's success was the world premiere of Christopher Wheeldon's *Thirteen Diversions*... Like the lighting and the costumes, Mr Wheeldon's choreographic tableau alternates in physical and emotional emphasis to match the changing sensibility of the music... the images on stage are constantly transforming and continually stunning." *Ballet-Dance.com*

Wheeldon's earlier Britten ballet, *VIII*, using the composer's *Frank Bridge Variations* was created for Hamburg Ballet in 2001 where it was combined in a triple bill with John Neumeier's *Voice of the Night* set to *Serenade* and Jiří Kylián's classic *Forgotten Land* danced to *Sinfonia da Requiem*. Another version of the *Frank Bridge Variations* to become a staple of the repertoire is Hans van Manen's choreography for Dutch National Ballet.

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Krzysztof Pastor & Wayne McGregor



Britten The Prince of the Pagodas

David Bintley

Britten's only original ballet score was *The Prince of the Pagodas*, a full-evening three-act work composed in 1956 for the Royal Ballet in London. A new choreography by David Bintley was greeted with a standing ovation at its opening night in Tokyo last October, effectively returning the score to its Far East origins. The Japanese premiere staging at the New National Theatre, featuring the Tokyo Philharmonic Orchestra conducted by Paul Murphy, was a co-production between National Ballet of Japan and Birmingham Royal Ballet, who will present the new production in the UK in 2014.

David Bintley's version combines an updated plot with all-new choreography, relocating the outer acts to Japan. The visual world of the new staging draws inspiration from the Japanese ukiyo-e paintings by Kuniyoshi, providing the nightmarish creatures encountered by the Princess as she journeys to Pagoda Land in the central act. This imagery complements Britten's score which incorporates the gamelan sonorities and tonalities that made such an impact on him when travelling to East Asia in 1955/56 and coloured many of his later works.

Kenneth MacMillan's 1989 choreography of *The Prince of the Pagodas*, in which the role of Princess Rose was first danced by the young Darcey Bussell, is revived by the Royal Ballet in London in June 2012. This and the Birmingham staging in January/February 2014 provide balletic bookends around the Britten centenary in 2013.

Górecki And the rain will pass...

Krzysztof Pastor

The music of Henryk Mikolaj Górecki, combining folk-style energy with monumental pathos, has proved popular with leading choreographers around the world, but its Polish roots have found particular resonance in the danceworks of Krzysztof Pastor. His new full evening ballet, *And the rain will pass...*, using Górecki's *Beatus Vir*, *Quasi una fantasia* and *Kleines Requiem für eine Polka*, was premiered at Polish National Ballet in March last year to acclaim with further performances this season. *Dance Europe* described it as "a work of major importance: a fusion of dance, music and drama that marks a coming of age for the company".



David Bintley's new choreography of Britten's *The Prince of the Pagodas* for the National Ballet of Japan

"With this new ballet Krzysztof Pastor has given his homeland a precious gift: an epic ballet indelibly stamped with a Polish identity. Henryk Górecki, a composer who writes in the vernacular of Poland, was Pastor's obvious choice and the music for the three sections has, as well, a spiritual resonance, neatly balancing the universal with the national. Situated between the ideological power blocks of fascism and communism, Poland has endured more than its fair share of tragedy... as the people and stories emerge from the flow of history the ballet finds its rhythm and drives inexorably onward." *Dance Europe*

Other Górecki works choreographed by Pastor include *Third Symphony* for the Great Theatre Ballet in Warsaw (1994) and the *Harpichord Concerto* in *Moving Rooms* for Dutch National Ballet (2008). Notable Górecki ballets have also been created by Mats Ek (*Pointless Pastures*, *She Was Black and A Sort Of*), Hans van Manen (*Polish Pieces*), Lucinda Childs, Nacho Duato, Nils Christie and Johann Inger.

And the rain will pass... at Polish National Ballet



Photo: Ewa Krasucka

Turnage Undance

Wayne McGregor

A pioneering three-way collaboration between composer Mark-Anthony Turnage, choreographer Wayne McGregor and visual artist Mark Wallinger created *Undance*, premiered at Sadler's Wells in London in December. Wallinger's starting points were Richard Serra's *Compilation of Verbs* and the human motion studies of photographer Eadweard J. Muybridge, leading Turnage to create an eight-movement score built from pairs of action verbs. Muybridge's mesh grid appears as a barrier between the live dancers on the front stage and Wallinger's desynchronised film of the same dancers behind.

"The relationship between dance and music is lucid. Turnage's brilliantly coloured, and stridently rhythmic score has distinct sections. Within each are moments of lovely, graphic accord with the choreography: a slow plangent loop of melody that drives a sequence of wheeling arm movements, a thick cluster of rhythms that accompany an elaborate wrestling duet..." *The Guardian*

"Turnage has responded with a score that is highly varied in texture and colour. Themes are introduced, laid open, symmetrically flipped, and reduced to single shafts of sound that hang blade-like in the air... a playful collaboration brimming with ideas." *The Observer*

Ballet is forming an increasing strand of Turnage's activities. Last summer saw a new Wayne McGregor choreography of *Blood on the Floor* at the Opéra Bastille in Paris. In July Turnage's new ballet score for Alastair Marriott and Christopher Wheeldon will be unveiled by The Royal Ballet at Covent Garden as part of the London 2012 Cultural Olympiad. Other ballets featuring music by Turnage include Heinz Spoerli's *Peer Gynt* (*Scherzoid* and *Crying Out Loud*), in the repertoires of Zürich Ballet and the Staatsballet Berlin, and *From All Sides* choreographed by Jorma Elo for Hubbard Street Dance Chicago.



Undance, music by Mark-Anthony Turnage, choreographed by Wayne McGregor at Sadler's Wells

Carter new song-cycles



Two new song-cycles by Elliott Carter were premiered in New York concerts to celebrate his 103rd birthday in December. As the *New York Times* reported, *Three Explorations* is "a substantial new song-cycle, built on stanzas from T S Eliot's *Four Quartets*", scored for baritone, winds and brass, and "couched in a rugged but inviting harmonic language. Usually it is hard to say exactly how or where Mr Carter has rounded the edges of what was once a forbidding style, but here it is clear: the vocal line, though chromatic, is supple and shapely, and responsive to Eliot's involved, introspective text."

A birthday concert at the 92nd Street Y, organised by cellist Fred Sherry with a top-notch roster of musicians, included the world premiere of *A Sunbeam's Architecture*. Commissioned by the Berlin Staatskapelle and Daniel Barenboim, the European premiere is planned for 2013. The *New York Times* described the work as "an inventive, urgent 12-minute work for tenor and a 19-piece instrumental ensemble, which sets six poems by e e cummings, offering Mr Carter's astute take on the elusive, seemingly fanciful words... At the end Mr Carter basked in an ovation and listened as the musicians played and sang *Happy Birthday*, with some interpolated bursts of Carterian instrumental complexity."

Dean Fire Music



Brett Dean's new orchestral work, *Fire Music*, was premiered in Stockholm in November, providing a highlight of the Tonsätarfestival at the Konserthuset. In his most extensive retrospective to date, the five concerts saw Dean perform in multiple roles – as composer, violist and conductor – with the Royal Stockholm Philharmonic Orchestra and chamber musicians. *Fire Music* receives its Australian premiere on 24 February as a new dancework by Graeme Murphy with Australian Ballet giving performances in Melbourne and Sydney. On 17 March the UK premiere by the BBC Symphony Orchestra and David Robertson forms part of the Total Immersion day of Dean's music at the Barbican in London.

"... a fascinating, effective piece, brilliantly performed."

Svenska Dagbladet

"*Fire Music* is inspired by the bushfires that ravaged Australia a couple of years ago. It is possible, of course, to extricate this image from the musical experience, but otherwise it was not difficult to hear how the fire took hold

of the grass, leapt up to the treetops and set entire forests aflame, before the flutes – spread out over stage and gallery – sowed the seeds of a more beautiful world."

Dagens Nyheter

"The ominously rumbling introduction creates the sensation that something terrible is coming this way, a feeling that is enhanced by an electric guitar solo. The combination of large orchestra and three instrumental groups distributed around the auditorium builds a sonic topography that reinforces the drama of the piece." *Svenska Dagbladet*

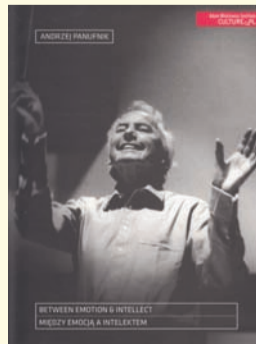
"Dean doesn't stop at the ashes and smoke – the very devastation – but studies the role of fire in Australia's history, in the smoking rituals of the aborigines and other traditional ceremonies. He often takes this kind of dramatic historical event as the departure point of his compositions, but then lets the music take over on the strength of its own inherent logic." *Arbetarbladet*

Brett Dean Total Immersion day 17 March 2012 Barbican, London

11.00 am <i>Intimate Decisions</i> Brett Dean viola	3.00 pm <i>Bliss</i> Screening of film of Australian Opera production
1.00 pm <i>Polysomnography</i> <i>Voices of Angels</i> <i>Wolf-Lieder</i>	8.00 pm <i>Testament</i> <i>The Lost Art of Letter Writing*</i> <i>Carlo</i> (new version) <i>Fire Music*</i>
Jenevieve Moore soprano Guildhall Chamber Ensemble Brett Dean	Renaud Capuçon violin BBC Singers BBC Symphony Orchestra David Robertson *UK premiere

Panufnik

The Adam Mickiewicz Institute has released a new guide to Andrzej Panufnik's music, *Between Emotion and Intellect*, which is an invaluable resource in the preparations for the composer's centenary in 2014. The box contains a documentary film by Krzysztof Rzaczyński in which the composer's son Jeremy retraces his father's footsteps, including archive footage of his momentous return to Warsaw in 1990 after 36 years.



DVD guide

Also within the box is a booklet by Beata Boleslawska-Lewandowska, in English and Polish, including biographical notes on Panufnik, essays on his music, and notes on the recorded works on the accompanying CD. The disc includes complete recordings of *Symphony No. 10*, *Tragic Overture*, *Violin Concerto*, *Lullaby* and *Sinfonia Sacra*.

For a copy of the Panufnik guide, and a sampler CD exploring the composer's entire output, contact composers.uk@boosey.com

Mackey Stumble to Grace



Photo: Jane Ritchey

The first performance of Steven Mackey's new piano concerto *Stumble to Grace* was described in the *St Louis Post-Dispatch* as "a real *tour-de-force*" for its soloist Ori Shaham at its premiere in September. Conducting the St Louis Symphony, David Robertson "made it all seem like absolute fun", presenting "the well-prepared world premiere of an important new work".

Whereas Mackey's much-admired violin concerto *Beautiful Passing* focused on the end of life, his piano concerto looks at the earliest years, finding a musical metaphor for the development of a young child: "Inspired, Mackey says, by observing his toddler 'learning to become human', *Stumble* opens as a child's consciousness might: with sounds like tuning, a little song on the celeste, odd bits of percussion. When the piano enters, it's with plunkings that could be a child's first grabs at the keys."

"*Stumble* becomes more coordinated and graceful as it grows, with jazzy elements and complex rhythmic effects. A little tune on the piano is picked up by the percussion, the concertmaster and handed around to the other instruments. By the end of the concerto, the piano is in perpetual motion, playing against the rest of the world, as represented by the conductor and orchestra, and knocking away everything the orchestra can throw against it, including the shrill blast of a police whistle." *St Louis Post-Dispatch*

Steven Mackey's *Beautiful Passing* was performed by violinist Leila Josefowicz and the National Symphony

Chin update

Unsuk Chin's opera *Alice in Wonderland* receives its fourth staging this summer, opening in St Louis on 13 June. James Robinson's US premiere production follows those by Achim Freyer in Munich (also released on DVD by Unittel), Mira Bartov in Geneva and Helen Malkowsky in Bielefeld. A new reduced orchestration will be heard for the first time, commissioned by Opera Theatre of Saint Louis, featuring double woodwind and more modest brass, percussion and string forces. This makes *Alice in Wonderland* readily performable in smaller opera houses.

January brought the first performances of the expanded version of Chin's *Gougālōn*, now with six movements and a duration of 25 minutes, featuring the Ensemble Intercontemporain and Susanna Mälkki in Paris and Cologne. A further Paris performance takes place on 29 March in a special event for schoolchildren at Cité de la Musique, where the work's sources in Korean street theatre are coupled with the St Petersburg Shrovetide fair depicted in Stravinsky's *Petrushka*. *Gougālōn* is proving to be one of Chin's most frequently performed scores, heard in nine countries since its premiere two years ago.

in Washington last month, and his new work, *Tonic*, for the Chamber Orchestra of Philadelphia is unveiled on 12 February. Mackey's performances as electric guitarist range from *Physical Property* with the Jack Quartet in the American Mavericks series in New York on 25 March to the UK premiere of *Four Iconoclastic Episodes* with violinist Anthony Marwood and the strings of the Academy of St Martin-in-the-Fields at Cadogan Hall in London on 7 June.



A new German-language book on the music of Unsuk Chin, entitled *Im Spiegel der Zeit*, has been published (Schott 978-3-7957-0760-6).

The contents include introductions by Kent Nagano and George Benjamin, an interview by Stefan Drees with Chin talking about her youth in South Korea, articles by

the composer on Ligeti and a selection of her scores, plus a range of commentaries and interviews. The book as a whole provides an informative survey of Chin's output from *Acrostic-Wordplay* (1991) through to her sheng concerto *Šu* (2009).

This season has seen the launch of Chin's new role as Artistic Director of the Philharmonia Orchestra's Music of Today concerts in London.

New Recordings

Michel van der Aa

Up-close
Sol Gabetta/
Amsterdam Sinfonietta
Disquiet DVD DQM 04



Louis Andriessen

Life
Bang on a Can
Canteloupe CA21074

Michael Daugherty

Fire and Blood/Flamingo/Ladder to the Moon
Alexandre Da Costa/
Orchestre Symphonique de Montréal/Pedro Halffter
Warner Classics 2564 67195-7

Jacob Druckman

The Seven Deadly Sins
Richard Zimdars
Albany TROY1310

Simon Laks

L'Hirondelle inattendue
Karol Rathaus
Le Lion amoureux Suite/Prelude
Polish Radio Symphony
Orchestra/Lukasz Borowicz
EDA Records 35

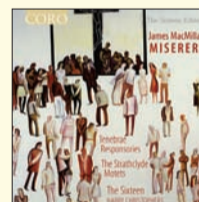


Todd Machover

Sparkler/Jeux Deux/Hyper-Dim-Sums/...but not simpler...
Michael Chertock/iO Quartet/
Odense Symphony Orchestra/Paul Mann
Bridge 9346

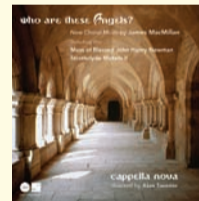
James MacMillan

Seraph
Alison Balsom/
Scottish Ensemble
EMI Classics 6785902



Miserere/Tenebrae Responsories/Strathclyde Motets
The Sixteen/Harry Christophers
Coro 16096

Mass of Blessed John Henry Newman/Strathclyde Motets II/Who are these angels?
Cappella Nova/Alan Tavener
Linn CKD 383



Kiss on Wood/After the Tryst/A Different World/Fourteen Little Pictures
Gregory Harrington/Simon Mulligan/Caroline Stinson
Estle Records 391651

Andrzej Panufnik

Symphonic Works vol.4
Sinfonia Elegiaca/Sinfonia Sacra/Symphony No.10
Konzerthausorchester Berlin/Lukasz Borowicz
CPO 777 683-2

Einojuhani Rautavaara

Incantations/Towards the Horizon
Colin Currie/Truls Mørk/
Helsinki Philharmonic Orchestra/
John Storgårds
Ondine ODE 1178-2



Steve Reich

Phase to Face
Documentary film by Eric Darmon and Franck Mallet
Euroarts DVD 3058128

Mark-Anthony Turnage

A Constant Obsession/Grazioso!/A Slow Pavane/Three for Two/Four Chants
Nicky Spence/Chamber Domaine/Thomas Kemp
Resonus Classics RES10106

MacMillan choral news

2012 choral highlights include the premiere of James MacMillan's new *Gloria* at Coventry Cathedral on 23 June, commissioned to commemorate the 50th anniversary of the consecration of the new cathedral – a major symbol of rebirth for the city and nation after the bombing raids and destruction of the last war. The premiere is part of the 2012 Cultural Olympiad, and the work links with the 50th anniversary of Britten's *War Requiem*, first performed in the new Coventry Cathedral in 1962.

MacMillan, like Britten, has written for a leading tenor soloist of his time and the choral forces include the distinctive timbre of children's choir, used so effectively by the composer in such works as *Quickening*. The 20-minute *Gloria* is accompanied by organ, brass and timpani and the first performance features soloist Ian Bostridge with the composer conducting members of the City of Birmingham Symphony Orchestra, the Saint Michael's Singers and a children's choir drawn from Coventry schools.



Photo: Philip Galloway

Recent MacMillan choral works have been surveyed in a series of new choral discs. *Miserere*, recorded by The Sixteen under Harry Christophers (Coro 16096), prompts potential pairings with similar settings by Allegri, Palestrina and Lassus. Cappella Nova's new disc (Linn CDK 301) includes the second set of *Strathclyde Motets* and the *Mass of*

Blessed John Henry Newman first performed at Pope Benedict's UK pilgrimage masses in 2010. Scored for cantor, congregation and organ, the *Mass* has an optional SATB chorus as heard on the disc, with further options employing brass and timpani for festive or outdoor celebrations.

Last year also saw an acclaimed Hyperion disc by the Choir of Wells Cathedral including the recent *Jubilata Deo* and the first recording of *Le Tombeau de Georges Rouault* for organ (CDA 67867). New choral works and *Cantos Sagrados* are on a release by the Birmingham Conservatoire Chamber Choir conducted by Paul Spicer (Regent CD348).

In Memoriam: Tony Fell (1931-2011)



Robert Antony Fell, who died on 6 December aged 79, was Managing Director of Boosey & Hawkes Music Publishers (1974-96).

Tony Fell modernised the historic publishing company in terms of management, marketing and international outlook, while navigating a series of financial challenges threatening its very existence. Most importantly, he appointed David Drew and together they renewed the emphasis on signing leading contemporary composers from around the world.

Following his retirement from Boosey & Hawkes, Tony Fell was Chairman of the Royal Philharmonic Society (1997-2005), revitalising its mission and establishing a clear focus on giving support to new music and to young musicians.

Composer Tributes

HK Gruber During the day Tony Fell was the most far-seeing manager one could imagine, steering the company safely through several critical storms. In the evening he would either attend the world premieres and concerts of his composers or would pick up his cello and play string quartets with friends and leaders from the publishing scene. With care and continuity Tony made sure that his composers at Boosey & Hawkes would always feel cherished and well looked after. I owe him countless moments of inspiration and encouragement.

John Adams I will miss seeing him among a clutch of backstage well-wishers, his eyes popping with excitement and his broad grin bearing away. He was, and he always will remain in my mind as the living example of 'the Common Man', that ideal of humanity, optimism and humility imagined by Aaron Copland, a person whom in many ways he so closely resembled.

James MacMillan I first met Tony in the Royal Festival Hall when I was conducting *The Confession of Isobel Gowdie* with the Philharmonia in 1991. A few months later I was meeting him again to discuss my future with Boosey and Hawkes. It was an exciting time for me, and I associate Tony in my mind with those happy days. He was always a joy to be with - his conversations at concert intervals and then in the bar or restaurant afterwards were delightful, expert and thought-provoking.

Robin Holloway Behind the brio, one was always aware of the common sense, good judgement, experience, practicality: the complement and compatibility with the late David Drew made for a marvellous team; between them they turned the Company around from near-stagnation towards vitality and health.

Harrison Birtwistle Tony Fell was known to me as a renowned publisher long before he asked me to join him at Boosey and Hawkes in 1995. This was for me something of a new beginning with the promise of a fresh publisher relationship. Though Tony was soon to retire, through the intervening years the resonance of his presence has remained as mentor and friend. It is this enduring friendship that means most to me.

Steve Reich Working with Tony was working with a visionary publisher and musician who understood and appreciated the music I and others were composing. He believed a publisher didn't just print scores, they needed to be active worldwide in seeking performances and advancing the careers of their composers. He succeeded in doing just that. Tony Fell established the model Boosey and Hawkes is still following with such great success.

For complete versions of these composers' tributes and musical memorials by Andriessen and Schwertsik visit www.boosey.com/tonyfell

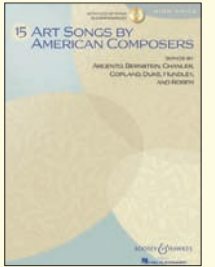
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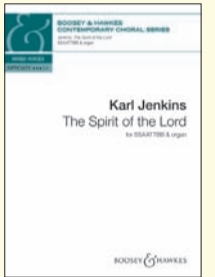
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John Adams

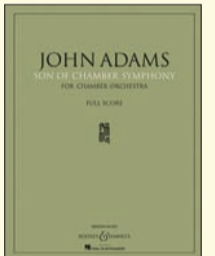
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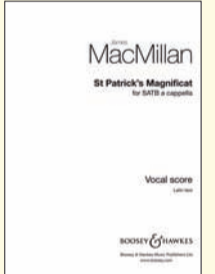


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