



Photo: Annemarie Heinrich

The run up to the centenary of Alberto Ginastera in 2016 offers the opportunity to explore the output, with his colourful orchestral works taking pride of place. As in the well-known suite from the ballet *Estancia*, he explored his native Argentinean landscape with rich imagination in *Pampeana No.3*. This three-movement pastorela is built on symphonic principles, with outer poetic depictions of the Pampas surrounding an impetuous central movement. Another symphonic triptych, *Ollantay*, looks back to Incan mythology with the son of the Earth battling against the son of the Sun. His largest score exploring pre-Colombian legends was *Popol Vuh*, left incomplete at his death but now performed with the extant seven movements, vividly depicting the creation of the Mayan world.

Beyond South American works exploring his cultural roots Ginastera increasingly sought ways to blend his personal background with European traditions. An amusing collision of cultures comes with his *Overture to the 'Creole' Faust* which wittily describes a gaucho's reactions to seeing Gounod's opera in Buenos Aires. A more bracing overture is *Iubilium*, a symphonic celebration of the 400th anniversary of the Argentinean capital, moving swiftly from fanfares, through a chorale to a rhythmic final section.

A neo-classical flavour informs *Varaciones concertantes*, in which a chamber orchestra supports a sequence of variations highlighting solo instruments with sparkling clarity. *Estudios Sinfónicos* follows a parallel journey for full orchestra, exploring microtonal and aleatoric techniques in this later phase of Ginastera's output, but with the same extraordinary ear for colour.

Copland new from old



Photo: Roman Freulich

Two new editions re-examine original versions of the *Clarinet Concerto* and *Quiet City*, classic Copland scores from the 1940s. The composer was attracted in 1948 to the prospect of writing a concerto for Benny Goodman, the 'King of Swing', as the clarinetist had already championed new pieces by Bartók and Hindemith. Goodman imposed no compositional stipulations on Copland but, after sending off the score, he received a letter back from Goodman saying "With a little editing, I know we will have a good piece". At the first playthrough Goodman requested a number of changes, particularly regarding high notes and stamina issues in the last movement, which Copland grudgingly accepted.

The score was published including the requested changes but, surprisingly for Copland, Goodman did not feel comfortable premiering the concerto for two years until 1950, after which it became the most performed of the clarinetist's commissions and rapidly established itself in the repertoire. Since then concerto soloists have wavered between the published score and what were believed to be Copland's original intentions. The new edition offers both alternatives, including the higher options from the composer's 1948 manuscript score as *ossias*, and is published both as a clarinet and piano reduction and in the Hawkes Pocket Score series.

Although *Quiet City* is familiar as an orchestral work, the work's roots were in incidental music that Copland composed for an Irwin Shaw play about a troubled man who renounces his Jewishness and poetic aspirations. A key scene took place in Central Park in the night when the main character hears a trumpet, reminding him of his brother who played the instrument. Copland's score included the trumpet, together with clarinet, saxophone and piano, but the play was rejected and the music was never heard in the theatre.

The composer reused much of the material for his 1941 orchestral version of *Quiet City*, and a waltz found its way into Copland's score for the film *Our Town*, but some of the music ended on the cutting room floor. The complete original music for instrumental quartet can now be heard again thanks to a new concert version assembled from Copland's manuscripts by saxophonist Christopher Brelochs, with parts available from Boosey & Hawkes. The original *Quiet City* has been recorded on the Sono Luminus label with *Gramophone* describing how "the score sounds fresh and haunting" and the *American Record Guide* writing of how the "arrangement is superb and should immediately find a place alongside its more famous sibling".

Concerto per corde reworks material from his second string quartet for string orchestra, demonstrating his admiration for the primitivism of Bartók. With string sonorities dominating his later output, his *Glosses* on themes of Pablo Casals imaginatively explores Catalan melodies immortalised by the cellist, pitting string orchestra against a distant string quintet. An alternative version of *Glosses*, recomposed for symphonic forces, provides the closest work in Ginastera's output to a Concerto for Orchestra.

Future issues will explore Ginastera's operas, concertos, suites and cantatas. For a new guide to the composer's music, please email composers.uk@boosey.com.

Glanert Frenesia



Photo: Iko Freese/DRAWA

Detlev Glanert's *Frenesia*, the title referring to the Italian for 'frenzy', is the newest orchestral score resulting from his composer residency with the Royal Concertgebouw Orchestra. Following the premiere in Amsterdam in January, further performances by co-commissioners take place this month in Cologne with the Gürzenich Orchestra and Markus Stenz, and David Robertson conducts the Australian and US premieres with the Sydney Symphony in August and the St. Louis Symphony Orchestra next April.

The premiere of the 20-minute *Frenesia* was coupled with *Ein Heldenleben* and the composer has described how it could offer an alternative view to the heroic deeds in Strauss's work, "not in any critical sense, but rather because the piece is against the traditional Romantic view of grand heroism, which I think is no longer possible after historic events leading to 1945." Like *Heldenleben* the work grows from a muscular opening idea which contains the embryo of much that follows. Corporeal analogies are followed by Glanert as he describes *Frenesia* as "a portrait of the modern human being, with his physicality, his nervous system, muscles and movements."

"The atmosphere was set with large musical gestures and long and short fragments, alternating between the rugged, mysterious and provocative. Maestra Xian Zhang was firmly in control of this exciting new piece." *De Trouw*

The RCO has been performing Glanert's music regularly since 2007 and has released recordings of *Theatrum bestiarum* and *Shoreless River* on its own RCO Live label. Amsterdam audiences also heard the Dutch premiere of Glanert's opera *Calligula* in a concert performance in the ZaterdagMatinee series last December. On the operatic stage *Calligula* recently received its South American premiere at the Teatro Colón in Buenos Aires, in the ENO production by Benedict Andrews, and November brings the German premiere of *Solaris*, based on the science fiction novel by Stanislaw Lem, at Cologne Opera.

Chen Joie Eternelle



Photo: Liu Hui

Qigang Chen's new trumpet concerto for Alison Balsom, entitled *Joie Eternelle*, receives its world premiere on 1 July at the Forbidden City Concert Hall in Beijing with the China Philharmonic conducted by Long Yu. A second Chinese performance follows on 4 July at the Shanghai Concert Hall to open the Music in the Summer Air festival. Balsom and the concerto then travel with the China Philharmonic to Europe, including the orchestra's first appearance at the BBC Proms on 19 July.

The new concerto's title refers to a generic melody drawn from the tradition of Beijing Opera. *Qu Pai (Eternal Joy)* is an important tune from the repertoire of Kun opera, one of the classic forms of Beijing Opera. The original tune is delicate and graceful, yet also has an unyielding, instantly identifiable character. Qigang Chen first heard the melody as a small child, in the famous Kun opera *Peony Pavilion* by Tang Xian Zu.

The composer describes how "subsequent encounters with the tune as an adult have always evoked childhood memories. I have decided to use the original title of *Eternal Joy* because it also seems to me to have a quasi-religious connotation. When commissioned by the BBC Proms and other organisations to write this work, I thought it was the perfect opportunity to reincarnate this unforgettable tune with the sound of the trumpet, a very Western instrument. By doing so, I hope to fully explore the expressive range of the instrument, from the exquisite to the muscular."

Chen's future works include a new orchestral commission from the Hong Kong Philharmonic, Radio France and the Royal Liverpool Philharmonic.

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Strauss opera fans wanting to fill their shelves have been treated to special box collections in honour of the composer's 150th anniversary. Deutsche Grammophon offers all 15 operas in a box of 33 CDs, including Solti's classic *Elektra* with Birgit Nilsson and *Die Frau ohne Schatten* with Julia Varady and Plácido Domingo, and a live *Arabella* from Munich with Lisa della Casa and Dietrich Fischer-Dieskau. All the rarer operas are there, from the youthful *Guntram* and *Feuersnot* to the Indian summer of *Die Liebe der Danae* and *Capriccio*, with Jessye Norman in the *Four Last Songs* thrown in as a filler.

A Warner Classics box of 10 operas on 22 discs draws upon EMI best-sellers with Elisabeth Schwarzkopf as the Marschallin in Karajan's *Der Rosenkavalier* and the Countess in Sawallisch's *Capriccio*. Highlights from the rarer repertoire include Lucia Popp switching from comic turns as the composer's wife in *Intermezzo* to sylvan lyricism in *Daphne* and an uncut *Die Schweigsame Frau* with Theo Adam as the curmudgeonly sea captain. For those who prefer their Strauss on stage, Arthaus has boxed DVDs of seven productions selected by the Strauss Family, from a historic 1965 Salzburg *Ariadne*, via Harry Kupfer's Vienna *Elektra*, to the recent Berlin *Die Liebe der Danae* production by Kirsten Harms.

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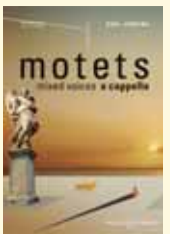
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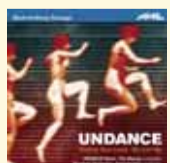
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Quarternotes

June 2014

2014/2

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Interview about *Tales from the Vienna Woods*



Górecki
Long-awaited premiere of *Symphony No. 4* in London



MacMillan
Acclaim in Amsterdam for *St Luke Passion* premiere



Ginastera
Explore repertoire before the centenary



Maxwell Davies & Birtwistle at 80

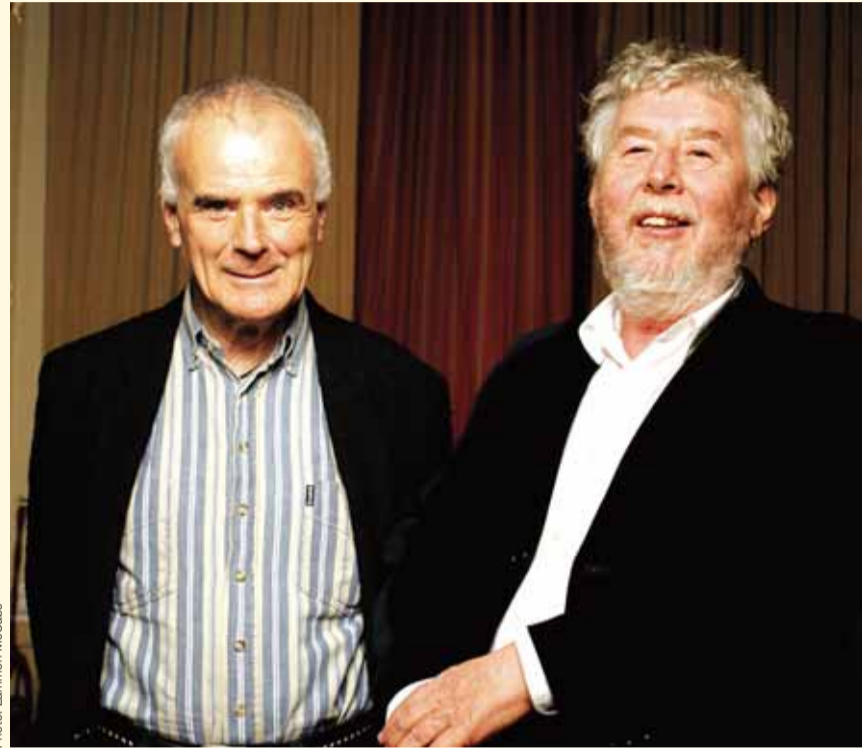


Photo: Eamonn McCabe

Two modernist masters, enfants terribles of the 1960s, now knights of the realm, pass the 80 years mark this summer.

Born in 1934, Sir Harrison Birtwistle and Sir Peter Maxwell Davies both reach their 80th birthdays this year, on 15 July and 8 September respectively. Musical celebrations around the world embrace festival features, concert performances and opera stagings, new books and recordings.

Summer festivities for 'Harry and Max' began last month with a major five-concert Birtwistle retrospective at the Barbican in London and a focus at the Brighton Festival. Maxwell Davies's music took centre-stage at the St Magnus Festival, which the composer founded after moving to the Orkney Islands in the 1970s, and at the Bath Festival.

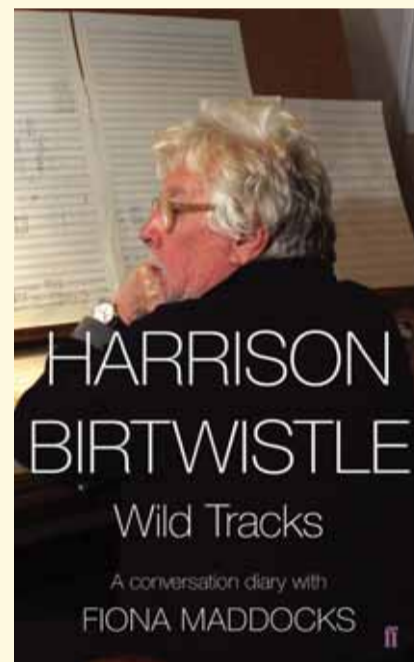
The focus shifts to the BBC Proms in London between July and September with performances of 21 works shared between the composers. Birtwistle highlights include two distinctive orchestral works: *Night's Black Bird* exploring themes of Elizabethan melancholy (30 July) with the BBC

Philharmonic under Juanjo Mena, and the millennial *Exody*, foreshadowing *The Minotaur* with its labyrinthine journeys and points of return, performed by the BBC Symphony Orchestra under Andrew Litton (10 September).

The Proms played host to the historic premiere of Maxwell Davies's *Worlds Bliss* back in 1969, which signalled a radical shift in British contemporary music, and the BBC Symphony revisits the work in a Maida Vale Studios birthday concert (19 June) as an upbeat to the summer season. Proms events include an all-'Max' matinée by the London Sinfonietta with *A Mirror of Whitening Light*, rich in alchemical permutations (30 August), and a late night Prom on Max's birthday itself by the Scottish Chamber Orchestra featuring the London premiere of *Concert Overture: Ebb of Winter and An Orkney Wedding, with Sunrise* complete with bagpipe finale (8 September).

Both composers have redefined opera for smaller portable forces, and the 80th year has brought productions of Birtwistle's *Punch and Judy* [published by Universal Edition] in Berlin and Vienna, plus the Australian premiere of *The Io Passion* to be staged by Sydney Chamber Opera in November. Maxwell Davies's music theatre classic *Eight Songs for a Mad King* has been programmed extensively, from the Gard du Nord in Basel to a barge on a Parisian canal, and *Vesalii Icones* has been presented by ContempoArtEnsemble at the Maggio Musicale in Florence and travels to the Venice Biennale in October.

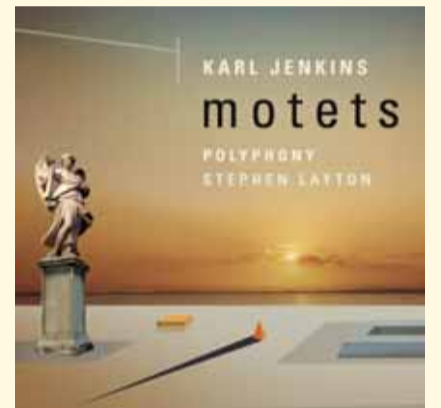
The 80th year sees the Maxwell Davies discography restored thanks to Naxos nearing completion of its reissue of Collins Classics discs, and authoritative discs by The Fires of London and the SCO are to reappear on the Treasure Island label drawing on the Unicorn-Kanchana archive. Important surveys of Birtwistle's choral and chamber music have been released by Signum and ECM, NMC has reissued *Gawain* [UE], and Faber has published *Wild Tracks*, a book of conversations between the composer and Fiona Maddocks.



The autumn unveils Birtwistle's new piano concerto, *Responses*, written for Pierre-Laurent Aimard and bearing the subtitle *Sweet disorder and the carefully careless*. Following its premiere on 24 October to open the Musica Viva series in Munich with the Bavarian Radio Symphony Orchestra conducted by Stefan Asbury, the work travels to Casa da Música in Porto on 1 November. The UK premiere at the Southbank Centre on 6 December with the London Philharmonic Orchestra is part of a four-day Birtwistle focus in London to round off the 80th year. The US premiere by the Boston Symphony Orchestra takes place on 12 February.

Jenkins Motets

The latest Karl Jenkins release on Deutsche Grammophon is *Motets*, a new collection of unaccompanied choral pieces, sung by the ethereal-voiced Polyphony under Stephen Layton (DG 0289 479 3232). The 19 short choral items, combining expressivity and spirituality, are published individually by Boosey & Hawkes in the Contemporary Choral Series, and collected together in a new vocal album.



Many of the motets are drawn from Jenkins's much-performed large-scale choral works, but here appear in new SATB arrangements, without the complications of orchestral accompaniment, making them readily performable by a wide range of choirs. Favourites include *Benedictus* from *The Armed Man*, *Pie Jesu* from *Requiem*, *Ave Verum Corpus* from *Stabat Mater* and *Healing Light* from *The Peacemakers*. The collection also features a specially-composed *Locus Iste*, two new pieces which are to appear in Jenkins's forthcoming *The Healer: a Cantata for St Luke*, and a pair of highly attractive arrangements of the *Adiemus* theme and *Palladio* to Latin texts.

To celebrate the composer's 70th year and the launch of *Motets*, Boosey & Hawkes invites choirs to enter a competition with the prize of a new choral work specially written by Karl Jenkins. Choirs can upload a YouTube video of their performance of one of the pieces in the *Motets* collection, and the entries will be judged in December. Jenkins will write the winner a short *a cappella* work and the choir will have the opportunity to present the world premiere. For full information visit www.boosey.com/MotetsCompetition.

Coming months bring the concert premiere of *Adiemus Colores* at the Llangollen International Eisteddfod on 9 July, a special performance of *The Armed Man* with international youth choirs at the Royal Albert Hall on 28 September commemorating the World War I centenary, and 70th birthday concerts in Birmingham, Manchester and Cardiff in November.

Beyond the centenary



"There's been nothing like it in musical history: even Beethoven and Mozart have never been so magnificently honoured." So wrote the *Daily Telegraph*, summing up the Britten centenary last November. Starting with the opening of the 2012/13 season and running through to the recent staging of *The Prince of the Pagodas* by Birmingham Royal Ballet, the Festival Britten at the Opéra de Lyon, and *Billy Budd* closing the Los Angeles Opera's extensive celebration, the two-season centenary has seen Britten applauded around the globe.

With over 4500 performances in 1100 towns in 55 countries, the numbers speak volumes, but more important is the legacy of Britten's music reaching new ears. While the success of *Grimes on the Beach* focused attention rightly on Aldeburgh, the centenary also saw significant territorial premieres taking place in South America (*Billy Budd* in Santiago, *A Midsummer Night's Dream* in Rio de Janeiro, *The Turn of the Screw* in São Paulo), in Russia (*Death in Venice*), and in China (*Peter Grimes*, *War Requiem*, *Noye's Fludde*).

New generations of conductors and soloists have explored Britten, extending their repertoire beyond the familiar favourites, with a particular growth of interest in *Sinfonia da Requiem* and the concertos.

The *Friday Afternoons* project, which saw 100,000 children performing songs from Britten's collection in a birthday time-zone relay from New Zealand to California, won the *Music Teacher* award for best digital resource in music education. Plans are underway for a second year of *Friday Afternoons* encouraging singing in schools, with further Britten songs and newly commissioned works.

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Gruber Tales from the Vienna Woods

Photo: Shutterstock/Jerzy Bn



HK Gruber's new opera, based on the play by Horváth, is premiered at the Bregenz Festival on 23 July with further performances at the Theater an der Wien next March.

How did you discover Horváth's play?

The play is very well known in the German-speaking world as a classic from the interwar period, and is perhaps even more highly regarded in Austria than Brecht. Michael Sturminger, who'd directed my last stagework *Der Herr Nordwind*, predicted after the premiere in 2005 that "your next opera will be *Tales from the Vienna Woods*". My instant reaction was that this was impossible because I thought it was such a perfect theatre piece that it didn't need music. But he drew up a list of famous plays that are also successful as operas, such as Berg's, where music can add another dimension, supporting meaning and providing subtext, and my view began to change. When David Pountney, then director of the Bregenz Festival, invited me to write a buffo opera, he was initially surprised when I suggested the Horváth play because he knew of its dark political side. But he came back and said "you were right – *Vienna Woods* is the perfect Gruber piece."

What made it such an ideal play for you?

The more I explored the play with Michael Sturminger the more I had to agree that Horváth's working methods and interests were similar to mine. We have both tried to subvert the clichés and conventions that surround us and the masks that people wear, attempting to reveal the true face that is hidden, while mixing humour with serious observation. In works like *Charivari* and *Manhattan Broadcasts* I'd already toyed with the Johann Strauss-like view of Vienna and with so-called light music, and it was a revelation to discover that Horváth had once imagined Kurt Weill writing the incidental music for *Vienna Woods*, giving me courage that a *Threepenny Opera* approach was the right path.

How did you turn the play into an opera?

Michael Sturminger crafted a libretto, cutting the text and adding nothing, using only Horváth's own lines and stage directions. This was crucial because the drama is driven by the specific language the characters use – often mouthing clichéd phrases and views – and we had a responsibility to respect the playwright's skill. We repeatedly spoke through the text, giving us a plan for tempi and structure. As well as watching the play on stage, there have been a couple of movie versions of *Vienna Woods* and I particularly admired the Maximilian Schell film, which

provided us with ideas about how the drama and the milieu could mesh for the operatic stage.

The controversial depiction of bourgeois characters sleepwalking towards a Fascist abyss shocked the public and the authorities at its 1931 premiere. How relevant is the story for modern audiences?

Horváth's personal background is important here. He grew up in Croatia on the fringes of the Austro-Hungarian Empire, moving to Budapest and Vienna, so had a particularly clear view of society when the First World War swept the Habsburg illusion away. The characters in *Vienna Woods* reflect the turmoil and depression of the 1920s, with unemployment, poverty and drifters returning, often injured, from the battlefields. The new shrunken Austria had an identity crisis and the void in social structures was filled with a drift towards Fascism. However, these tensions between democracy and repression could play themselves out anywhere at any time, even in our own age when you look at the latest news bulletin.

The play has a curious mixture of characters abstracted as social stereotypes, and very naturalistic narrative. How do you reconcile this?

There are definitely two sides to the drama but they generate a creative tension. One side is abstract, ritualistic and almost oratorio-like, with the language of the characters defining the action to the point where the Austrian setting is almost unnecessary. Erich Kästner described it as a "Viennese folk play against the Viennese folk play". The other side is naturalistic because Horváth knew the drama had to exist and find a life in the theatre. It is a very simple story. Marianne's father wants her to marry the local butcher who has a future because 'man will always have to eat'. Marianne prefers to flout convention and find true love with a feckless dandy. This is just a dream and reality inevitably returns, with a happy ending which is anything but, brought about by the cruel death of her son.

With the protagonists acting almost like dumb animals, should this draw parallels with your operatic pigtales Gloria, also being staged in Bregenz?

The fact that both works have a butcher and a Fascist threat is a macabre co-incidence. Gloria and Marianne are very different characters: Gloria, the beautiful lady pig, is blind to the fact that her love for the butcher will end in sausages, whereas I see Marianne as intelligent and the only honest human being in *Vienna Woods*.

She attempts to escape the unthinking world around her but is eventually cowed to return to the butcher like a hunted animal. The other protagonists are summed up by Horváth at the start of the play: "Nothing gives the feeling of infinity as much as stupidity."

How did you reflect the importance of music in the play, such as the waltzes and the cabaret scene?
Horváth was quite specific about the use of Johann Strauss's *Tales from the Vienna Woods* waltz. It conjures up a certain Viennese cosiness which is used ironically. Small fragments of it appear in the opera within an orchestral interlude and it is heard in full on an out-of-tune piano played by a schoolgirl in a neighbour's house, complete with hesitations, mistakes and cluster thumps of anger. Marianne sings an invented folksong and characters strum the open strings of a guitar and a zither. The cabaret scene at the tawdry Maxim nightclub, where Marianne dances naked to earn money, draws instruments from the pit onstage, with the soundworld imitating old shellac recordings of the Weimar period dancebands.

How did you create a distinctive vocal landscape for the opera?

The vocal lines all grew from Horváth's language. Each character sings the text in personalised natural rhythms rather than conforming to an operatic type. Similarly, there is no web of leitmotive in a Wagnerian sense. However some passages of music are returned to later in the opera when memory is evoked. When the libretto was assembled we attempted to create closed forms, such as ABA, with the return to the A material reprising the melodic contours but with different rhythms because of the different text. Marianne sings something closer to a conventional aria when she prays to God to foretell her future, and the final duet employs the Puccinian mannerisms you might expect but Marianne and the butcher's voices are dislocated showing the distance between them.

Do you view the work as a distinctively Austrian fable, or a universal warning?

The work inevitably has special meanings for the Viennese with its settings in the 8th district, in the Vienna Woods, on the banks of the Blue Danube, in the Wachau. But this isn't important to the heart of the opera. The quiet street has a toy shop, a butcher's and a tobacconist and this could be in any city such as Paris, Madrid or London. The drama played out, depicting the stupidity of convention through an arranged marriage 'in everyone's interests', must be happening somewhere in the world right now.

HK Gruber Geschichten aus dem Wiener Wald (2011-14) (Tales from the Vienna Woods)

Opera in three acts
Libretto by Michael Sturminger
based on the play by
Ödön von Horváth



Photo: Lucerne Festival

Bregenz Festival

23 July 2014 (world premiere)
27 July / 3 August
Conducted by HK Gruber
Directed by Michael Sturminger
Angelika Kirchschrager/
Anja Silja/Daniel Schmutzhard/
Jörg Schneider/Albert Pesendorfer
Vienna Symphony Orchestra/
Ensemble Nova

Theater an den Wien
14/16/18/21/23 March 2015

Adams in Spain



Photo: Deborah O'Grady

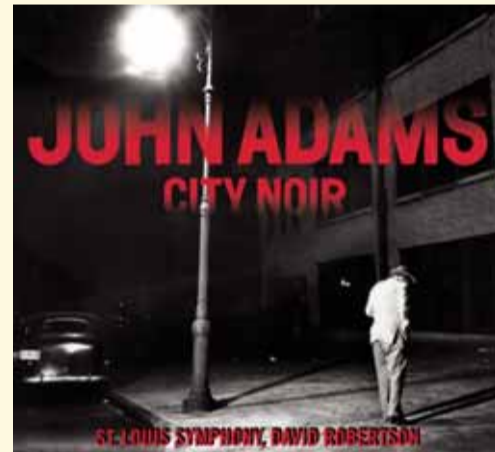
John Adams travelled to Spain in February for this year's Carta Blanca festival, devoted to his music and presented by the Spanish National Orchestra at the Auditorio Nacional in Madrid. This was not only the largest retrospective of his music to be mounted in the country to date but also Adams's Spanish conducting debut. Highlights were three capacity concerts featuring the Spanish premiere of *Absolute Jest* with the orchestra joined by the Attacca Quartet, together with *Harmonielehre* [published by AMP]. Living in California has brought Adams to have a special interest in Hispanic and Latin American culture, and he provided introductions from the stage in Spanish for the audience.

A further Adams orchestral concert at Carta Blanca featured the *Doctor Atomic Symphony* and *Slonimsky's Earbox* conducted by Joana Carneiro. Chamber events included the Attacca Quartet in Adams's *String Quartet* and *John's Book of Alleged Dances*, and a piano programme by Ralph van Raat featured *American Berserk*. Two films were screened at the festival: Penny Woolcock's powerful version of *The Death of Klinghoffer* and *I am Love* starring Tilda Swinton which has a soundtrack built from Adams's music. The composer took part in a round-table discussion and Carta Blanca ended with an educational event with music by students inspired by Adams's own compositions.

"... a rich orchestrator, a neo-romantic with an effusive message, a post-minimalist capable of working beyond this system (and various others) with ease and eloquence. Listening to Adams was a necessity that has now been met with this festival series." *ABC*

"... Adams's *String Quartet* helped to dispel any uncertainty about the future of music in the 21st century. Based on an advanced minimalism, and assuming the inheritance of the best American music, the composer displays a wide range of resources to envelop the listener and to embark on a fascinating sonic journey. The audience responded with cheers as rarely heard for recent compositions." *El País*

Spanish audiences will experience more Adams next February with the first Spanish production of *Doctor Atomic* at the Teatro Maestranza in Seville, employing the recent Karlsruhe staging by Yuval Sharon. This season brought French stage premieres for *Doctor Atomic* at the Opéra national du Rhin in Strasbourg and *A Flowering Tree* at the Châtelet in Paris, and the Irish premiere of *Nixon in China* in Dublin. Operatic highlights next season include the Metropolitan Opera's first staging of *The Death of Klinghoffer* and a Peter Sellars production of *The Gospel According to the Other Mary* at English National Opera in London.



The latest John Adams release on Nonesuch is a coupling of *City Noir* and the *Saxophone Concerto*. Both works provide extensive solo parts for Timothy McAllister and feature David Robertson on the rostrum with the St Louis Symphony. Following performances in Sydney, Baltimore, St. Louis and Milwaukee, the *Saxophone Concerto* travels on to the Cabrillo Festival, São Paulo, the BBC Proms in London, Liverpool and Miami over the coming half year, all with McAllister as soloist.

John Paul II; as Cardinal Karol Wojtyła he had commissioned *Beatus Vir* and Górecki dedicated *Totus Tuus* to him. Scored for SATB chorus, percussion, piano and string orchestra, the 15-minute *Kyrie* was unveiled in Warsaw by the Polish Radio Choir and Orkiestra Aukso conducted by Marek Mos. A further performance is scheduled by the Kraków Philharmonic Orchestra and Choir on 13 June within a 70th birthday concert for conductor Antoni Wit.

Plans are underway for the posthumous premiere of Górecki's *Sanctus Adalbertus*. Scored for soprano and baritone soloists, chorus and orchestra, the hour-long cantata will be premiered in Warsaw at a gala concert to celebrate the 70th anniversary of the PWM publishing house in Autumn 2015.

News in brief

Magnus Lindberg's tenure as the new Composer in Residence with the London Philharmonic Orchestra opens on 24 September with *Chorale* conducted by Vladimir Jurowski. The first season also includes a new work for soprano Barbara Hannigan and orchestra (28 January) and the UK premiere of *Piano Concerto No.2* with Yefim Bronfman (21 March).

Brett Dean has been appointed Composer in Residence with the BBC Symphony Orchestra. Works new to London over the next year include *Electric Preludes* at the BBC Proms (7 August), *The Annunciation* (19 November), *Dramatis personae* with trumpeter Håkan Hardenberger (5 December), and *The Last Days of Socrates* featuring John Tomlinson in the title role (13 February).

Steve Reich won the 2013 BBVA Frontiers of Knowledge Award in February for his renewal of culture and fusing of diverse traditions. In April he was granted the Venice Biennale's Golden Lion for Lifetime Achievement in Music and *City Life* and *Tehillim* will feature at the festival on 21 September.

Lady Camilla Panufnik and **Adrian Thomas** have received the Gloria Artis Gold Medal, Poland's highest cultural honour, for services to Polish music.



Photo: Hanna Chleba/ArtemPAL

Górecki Symphony No.4

"As world premieres go, few will be as feverishly anticipated this year as Henryk Górecki's *Symphony No 4*." So wrote the *Daily Telegraph* of the work's posthumous premiere at the Royal Festival Hall in London in April. "...it is being unveiled four years later after the first planned performance was abandoned due to the Polish composer's ill-health (he died shortly afterwards in November 2010)... *Symphony No 4* is an ambitious, hypnotic work, and, rather movingly, it acts as a meditation by Górecki on the many styles he adopted and developed during a long and successful career."

"Henryk Górecki's Fourth Symphony, *Tansman Episodes*, was left incomplete [in short score] on his death in 2010. His son Mikolaj prepared the performing edition that was premiered by the London Philharmonic Orchestra under the conductor Andrey Boreyko, working from his father's manuscript and from his memories of Górecki's comments on its orchestration. We had been primed to expect something less contemplative than Górecki's *Symphony of Sorrows*... yet the two works have more in common than might be apparent from the bombardment of fortississimo dissonance as the Harrison organ interrupts the emphatic hymnody of the orchestra, its theme derived from the letters of Alexandre Tansman's name." *The Times*

"Massive and violently contrasting blocks of ideas dominate the four-movement, 40-minute span; multiple repetitions of the opening chordal sequence, interspersed by almighty



Photo: Gary Hukmans

blows on three bass drums, are characteristic... An expressive solo cello, later joined by a violin, both floated over a soft piano accompaniment, form the still chamber-like centre of the otherwise manically vigorous scherzo. The extremity of such individual ideas, and the replacement of any sense of development by sheer repetition, give the symphony a rough-hewn, monumental feel." *The Guardian*

Further performances of *Symphony No.4* are scheduled by the Los Angeles Philharmonic and Andrey Boreyko on 16 January and by the Netherlands Radio Philharmonic Orchestra in the ZaterdagMatinee series conducted by Reinbert de Leeuw in Amsterdam on 14 February. Plans are underway for the symphony's Polish premiere organised by the International Tansman Festival in Lodz next May.

"Górecki's overdue swansong is dramatic and tender..." *Daily Telegraph*

Górecki's *Kyrie*, also awaiting premiere at the composer's death, received its first performance in St John's Cathedral in Warsaw in April, as part of a special concert celebrating the canonisation of Pope

Britten Les Sylphides

The lost score of Benjamin Britten's orchestration of *Les Sylphides* was recently rediscovered and revived by American Ballet Theater, and is now available on hire from Boosey & Hawkes for other ballet companies. Michel Fokine's classic one-act ballet, with its orchestrations of music by Chopin, dates back to 1908 when it was premiered at the Maryinsky Theatre with scenery by Alexandre Benois. Following performances by the Ballets Russes in Paris it soon became a mainstay of the 20th century repertoire, yet was often disfigured because of its orchestrations.



American Ballet Theater dances *Les Sylphides* in Britten's orchestration

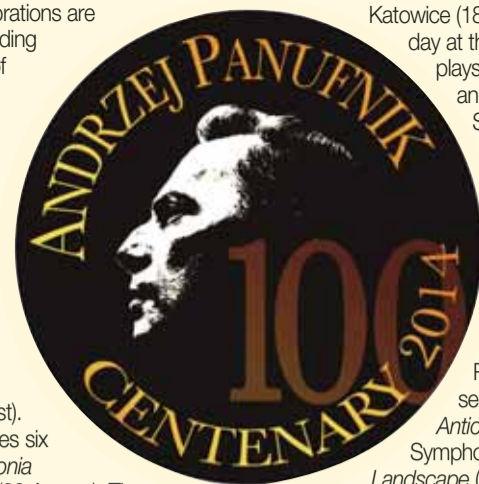
Starting with orchestrations by Glazunov, and then by a selection of living composers including Stravinsky, it was not until 1936 that Roy Douglas made a stylistically coherent orchestration that is often still used today. American Ballet Theater brought the piece into its repertoire in 1940, supervised by Fokine, and the following year commissioned Britten to create a new orchestration for a fee of \$300. This version was premiered in February 1941 and the season programme described how "the sharp, incisive qualities of the music of Mr. Britten corresponded in our opinion to what the music of Chopin required".

The Britten orchestration was employed by American Ballet Theater until at least the 1970s but then attribution to the composer disappeared as alternative orchestrations were re-introduced. The hunt for the missing version was prompted by dance historian

David Vaughan and he and ABT conductor David LaMarche were excited to discover an unmarked score that matched what could be heard on an historic archive recording. Then a set of parts, one of which was topped with "Arr. by Benjamin Britten", was found at the ABT's warehouse in New Jersey and verified by the scholars at the Britten-Pears Foundation.

ABT revived the Britten orchestration for the composer's centenary last November when *Les Sylphides* returned to the company's repertoire after a ten-year absence to open a triple bill of non-narrative pure dance works. The *New York Times* reviewer described the soundworld of the Britten scoring: "Beautifully varied in instrumental colour, it brings both fragrant and muscle to Chopin's familiar pieces." ABT also toured *Les Sylphides* to the Kennedy Center in Washington DC in April and plans to retain the Britten version going forward.

The Panufnik Centenary celebrations are moving into festival mode, leading towards the birthday month of September and the autumn season. Orchestral performances this summer include Kirill Karabits conducting *Heroic Overture* with the Bournemouth Symphony, part of a Panufnik feature at the Cheltenham Festival (2 July), and *Sinfonia Elegiaca* at the Edinburgh Festival with the young players of the I, Culture Orchestra (17 August). The Presteigne Festival includes six Panufnik works including *Sinfonia Concertante* and *Landscape* (22 August). The largest Polish celebration is at the International Chopin Festival with 11 works including an all-Panufnik programme of *Symphony No. 10*, *Violin Concerto* and *Arbor Cosmica* with Sinfonia Varsovia and Jerzy Maksymiuk (27 August).



Katowice (18 Oct), repeated the following day at the Barbican in London. Kraków plays host to three days of concerts and a conference led by Ewa Siemudaj (23-26 Oct), and chamber events run throughout the autumn around the country presented by the Institute of Music and Dance.

Across the Atlantic performances include the Chicago Symphony and Riccardo Muti opening its season with *Concerto in Modo Antico* (2 October), the St. Louis Symphony and John Storgårds in *Landscape* (24 October), and the São

Paulo Symphony and Stanislaw Skrowaczewski in *Tragic Overture* (6 November). The focus shifts back to London when Kings Place presents a Panufnik day of chamber music, films and talks, including all three quartets performed by the Brodsky Quartet, concluding with a Warsaw Cabaret (30 November).

In terms of recordings the Panufnik centenary has seen the completion of CPO's major survey of the composer's symphonies and concertos conducted by Lukasz Borowicz, and a historic recording of the *Bassoon Concerto* conducted by the composer on the Heritage label. New discs of chamber music and songs are on the Chandos, Naxos, BIS and Signum labels. Books in preparation include an English translation of Beata Boleslawska's Panufnik biography from Ashgate Publishing and Panufnik's autobiography *Composing Myself* translated into Polish (*Panufnik o sobie*) from Marginesy and in a new English edition supplemented by Panufnik's other writings on music from Toccata Press.

For a full diary of centenary events visit www.boosey.com/panufnik or www.panufnik.com.

MacMillan St Luke Passion



Photo: Philip Galtward

Following its world premiere in March at the Concertgebouw in Amsterdam, attracting a clean sweep of excellent reviews, James MacMillan's new *St Luke Passion* has travelled to Duke University in the USA and reaches the UK next season. The composer conducts both the UK premiere on 4 December with the City of Birmingham

Symphony Orchestra, Chorus and Youth Chorus and the first London performance with Britten Sinfonia forces at the Barbican on Easter Saturday, 5 April 2015. The Australian premiere is planned for the 2015/16 season.

"The work has no solo parts as such. Instead the Evangelist's text describing Christ's suffering is given to the full chorus and Jesus' own words are assigned to a children's choir alternating between unison and three-part harmony. It all works wonderfully well. The mixed choir is supported by a modest 40 piece ensemble which enhances the work's strength. The organ also plays a prominent role and contributes some magical effects. The performance, in the capable hands of Markus Stenz, the Radio Philharmonic Orchestra, Radio Chorus and National Children's Choir was absolutely first class." *De Telegraaf*

"... MacMillan's poignant new *St Luke Passion* was rapturously received..." *De Trouw*

"MacMillan's musical language is crystal clear. Musically wrenching sounds combine seamlessly with a sonorous and eminently singable discourse. The modest orchestral forces provide some wonderful effects with diffuse chords, subtle veils of sound and ominous timpani pounding, but other elements of the text's portrayal are purposefully restrained. Just as the end seems near, MacMillan delivers a comforting 'flashforward' with fragments from the scriptures describing Christ's resurrection and ascension. The long tutti flurries and choral murmurs are a fitting conclusion to this major, yet understated work." *De Volksrant*

"MacMillan's exceptional talent for vocal writing has been described before in these columns and the *St Luke Passion* is no exception. His broad tonal idiom with Gregorian chant at the core has strong listener appeal. The performance was superb and MacMillan was visibly moved by the audience reception. Please can we agree here and now to hear this work every year around Easter time?" *Het Parool*

The autumn unveils MacMillan's new *Percussion Concerto No.2* written for Colin Currie, with first performances in Utrecht on 7 November with the Netherlands Radio Philharmonic and in London on 11 December with the Philharmonia Orchestra. Currie has given over 110 performances of MacMillan's first percussion concerto, *Veni, Veni, Emmanuel*, and has recorded it twice for Naxos and Challenge Classics.

van der Aa new clarinet concerto



Photo: Marco Borggreve

Michel van der Aa's new clarinet concerto, *Hysteresis*, was premiered in April by the London Sinfonietta with Mark van de Wiel as the hyperactive soloist. The portrait concert conducted by Baldur Brönnimann also included the UK premiere of the complete

Here Trilogy and *Memo* for violin and cassette recorder. Future performances of the new concerto are on 7 June in Cologne with Carl Rosman and musikFabrik conducted by Susanna Mälkki, and by Kari Krikkuu in the 2015/16 season supported by Fonds Podiumkunsten in the Netherlands.

The title *Hysteresis* refers to the process of time having an effect on material, rather like a rubber band changing shape after repeated stretching. As well as being a physical phenomenon this is something readily applicable to music, particularly through sound recording and electronic treatment, activities close to van der Aa's creative heart. Material is passed between the live musicians and the soundtrack, foreshadowing, remembering, and transformed in real time. But whatever the sonic sophistication, what is most impressive about *Hysteresis* is its sheer musical impact:

"What we hear is simply a clarinet concerto, but one bristling with life. Even Van der Aa's characteristic layers of sound – a recorded soundtrack, the static from an old record player, analogue synthesiser sounds – seem incidental and could almost be swept away in favour of the virtuoso writing that *Hysteresis* gives to the solo clarinet and small orchestra. Mark van de Wiel, principal clarinet of the London Sinfonietta, made a spine-tingling job of it as the music raced to its frenetic conclusion." *Financial Times*

"A genuine concerto, where the soloist dominated proceedings from first to last... The solo line, played with authority and verve by van der Wiel, leaps and capers

through every conceivable virtuoso loop, its fast-and-furious quality rarely toning down into anything gentler or more obviously lyrical; it made a thrilling display piece nevertheless, with the composer's inventive percussion writing and use of a soundtrack adding distinctive perspectives to the accompaniment." *The Guardian*

"...the tape soundtrack pulsates inventively. There is real interaction. Mark van de Wiel's virtuosity was stretched to the limit but to potent effect. Tension is maintained by a

palpable structure climaxing in a series of rising curves." *Evening Standard*

Continuing in concerto mode, Michel van der Aa is currently writing a new work for violinist Janine Jansen and the Royal Concertgebouw Orchestra due for premiere in November. He then undertakes preparatory work for his next chamber opera, *Blank Out*.

Horne Daedalus in Flight



Photo: Philippe Szwed

David Horne's recent orchestral work *Daedalus in Flight* travels to the Royal Albert Hall for a BBC Proms performance on 25 July. Commissioned for the BBC Philharmonic to play at last year's New Music North West Festival, the

11-minute work is conducted in London by Juanjo Mena. The BBC also presents an early-evening Proms Plus Portrait concert for the Scottish-born composer, including a new *Caprice* for mixed sextet and other chamber works performed by students of the Royal Northern College of Music where he is a postgraduate lecturer.

Horne's remarkable ear for sonority and imaginative instrumentation is to the fore in the new work which he views as a successor to his orchestral work *Submergence*, premiered in 2007 by the BBC Symphony Orchestra. Whereas in the earlier score a melody battled to eventually emerge from the

orchestral tutti, in the new work the kinetic energy continues unabated, reflecting its source in the Greek myth of Daedalus. This is the second Horne work to explore the theme of airborne escape, following his 3rd string quartet written for the Daedalus Quartet, *Flight from the Labyrinth*.

The composer writes: "*Daedalus in Flight* is written in one fast movement, lasting around eleven minutes. From the outset the music is characterised by continuous metamorphoses in timbre and texture, often punctuated by stabbing chords. In myth, Daedalus fashioned sets of wings with which he and his son Icarus could escape Minos of Crete; only Daedalus survived the flight. I didn't intend to compose explicitly descriptive music but while writing I was preoccupied with ideas of escape, flight and reflection. The resulting orchestral sweeps and plunges, combined with sudden dynamic shifts, were conscious attempts to evoke the sense of this imaginary aerial journey."

19 July, 7.30 pm RAH

Qigang Chen

Joie Eternelle (UK premiere)
Alison Balsom/
China Philharmonic Orchestra/Long Yu

25 July, 7.30 pm RAH

David Horne

Daedalus in Flight (London premiere)
BBC Philharmonic/Juanjo Mena
+ Proms Plus Portrait, 5.45 pm RCM

30 July, 7.30 pm RAH

Harrison Birtwistle

Night's Black Bird
BBC Philharmonic/Juanjo Mena

7 August, 7.30 pm RAH

Brett Dean

Electric Preludes (UK premiere)
Francesco d'Orazio/
BBC Symphony Orchestra/
Sakari Oramo

13 August, 10.15 pm RAH

Steve Reich

It's Gonna Rain
The Desert Music
BBC Singers/Endymion/David Hill



Contemporary music highlights

14 August, 7.30 pm RAH

Peter Maxwell Davies

Symphony No.5
BBC Philharmonic/John Storgårds
+ Proms Plus Portrait, 5.45 pm RCM

25 August, 3.00 pm RAH

Bill Whelan

Riverdance: A Symphonic Suite (UK premiere)
Ulster Orchestra/Jac van Steen

27 August, 7.30 pm RAH

Unsk Chin

Su
Wu Wei/Seoul Philharmonic Orchestra/
Myung-Whun Chung

30 August, 3.00 pm CH

Peter Maxwell Davies

Revelation and Fall
A Mirror of Whitering Light
Rebecca Bottone/London Sinfonietta/
Sian Edwards

4 September, 7.30 pm RAH

John Adams

Short Ride in a Fast Machine
Saxophone Concerto (UK premiere)
BBC Symphony Orchestra/Marin Alsop

8 September, 10.15 pm RAH

Peter Maxwell Davies (80th birthday concert)

Concert Overture: Ebb of Winter (London premiere)
An Orkney Wedding, with Sunrise
Scottish Chamber Orchestra/Ben Gernon

10 September, 7.30 pm RAH

Harrison Birtwistle

Exody
BBC Symphony Orchestra/Andrew Litton
+ Proms Plus Portrait, 5.45 pm RCM

RAH = Royal Albert Hall RCM = Royal College of Music CH = Cadogan Hall

The BBC Proms also celebrates the 150th anniversary of Richard Strauss with concert performances of *Salome*, *Elektra* and *Der Rosenkavalier* and a rare performance of *Tailliefer* on the Last Night.



Photo: Osterfestspiele Salzburg/Monika Forstner

The Salzburg Easter Festival's new production of *Arabella* in honour of Richard Strauss's 150th anniversary, with Renée Fleming in the title role and Thomas Hampson as Mandryka. Conducted by Christian Thielemann and directed by Florentine Klepper, the production travels on to the Semperoper in Dresden in November.