

February 2015

2015/1

Included in this issue:

MacMillan
Concertos including new
work for Colin CurrieLittle
Interview with the newly
signed US composerGlanert
Reviews of opera *Solaris*
staged in CologneTurnage
New score for Flanders
reflecting on World War I

Adams Other Mary on stage

"John Adams received a rapturous response for the world premiere staging at ENO of his Passion oratorio, The Gospel According to the Other Mary.

Bursting with fury, compassion and inspiration, this elemental score seems to carry the composer to a whole new level of expression."

So wrote *The Independent* of the work's first full staging by Peter Sellars, in a production shared between English National Opera, Theater Bonn and Royal Swedish Opera. Joana Carneiro summoned a vivid range of sonorities from the orchestra, with fervent vocal portrayals from Patricia Bardon as Mary, Meredith Arwady as Martha and Russell Thomas as Lazarus.

"...the music sweeps all before it. The distance that Adams has travelled from his minimalist beginnings to this rich tapestry of a score is remarkable. Some of the passages for orchestra alone, such as Lazarus's death, ride on waves of emotion; and Adams has mastered the ability to keep the audience gripped over hour-long arcs of intensity... Is it opera or oratorio? It hardly matters. Just surrender to the work's overwhelming flood of emotion." *Financial Times*



The Gospel According to the Other Mary in Peter Sellars's staging at English National Opera, with Patricia Bardon in the title role.

"... this modern Passion has inspired Adams's most thrilling score."

The Observer

"The piece mixes the biblical — the story of Christ's arrest, trial, Crucifixion and Resurrection retold with the emphasis on a psychologically damaged and self-harming Mary Magdalene and her more robust and pragmatic sister Martha — with parallel stories of social injustice from modern America... [Adams's] score is amazingly rich: luscious and emotional in some places, terrifyingly driven and violent elsewhere." *The Times*

"...gut-wrenching harmonies, fiercely insistent rhythms and sudden moments of tingling melodic purity... [an] immensely powerful score, easily the finest thing he has composed in more than two decades." *The Guardian*

Scheherazade.2 in New York

John Adams's new 'dramatic symphony for violin and orchestra', *Scheherazade.2*, is unveiled on 26 March by Leila Josefowicz and the New York Philharmonic under Alan Gilbert. The composer mounts the rostrum for further American performances with the Cincinnati and Atlanta Symphony Orchestras, and the work travels in the 2015/16 season to Europe and Australia for concerts by co-commissioners the Royal Concertgebouw, Sydney Symphony and London Symphony Orchestras.

Leila Josefowicz has played Adams's *Violin Concerto* and *The Dharma at Big Sur* over a hundred times worldwide, and the new 40-minute work has been created in close collaboration. Explaining the links with Rimsky Korsakov's classic score, the composer describes how "*Scheherazade.2* imagines a

modern woman storyteller/hostage whose strength of character and powers of endurance are tested over and over by male hegemony. The 'scenario' was suggested by images in the media of imperilled women under the pressure of religious and political conservatism."

Jenkins The Healer



Photo: Rhys Frampton

Karl Jenkins's newest choral work is *The Healer*, premiered in October and receiving its first US performance at Carnegie Hall in New York on 19 January. The 40-minute score is performed by

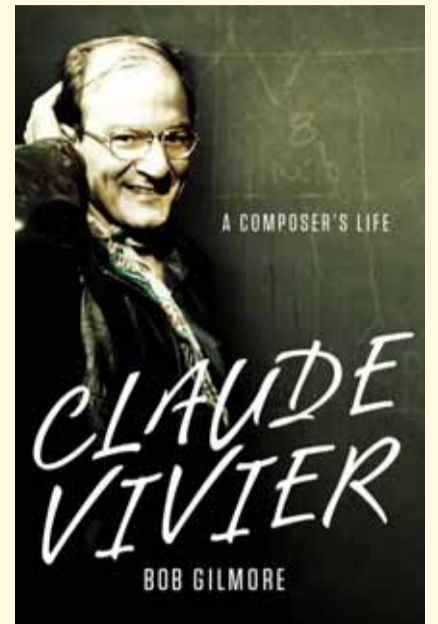
Distinguished Concerts International New York conducted by Jonathan Griffith, and the concert also includes the US premiere of the composer's Dylan Thomas tribute *Llareggub*, and *The Peacemakers*.

Karl Jenkins describes how "*The Healer* is a Cantata for St Luke, an evangelist and physician of the soul. The text deals with healing, not only in the Christian and spiritual sense, but also with secular issues such as the 'healing' of our planet, Earth. In addition to setting parts of St Luke's Gospel there are extracts from the Book of Common Prayer, a poem by William Blake, and contributions especially written by Terry Waite, Vivien Harrison and Carol Barratt.

"The work is scored for soprano, baritone, mixed chorus, oboe (doubling cor anglais), strings and percussion. As in my *Stabat Mater*, in order to evoke the atmosphere and sound of the ancient holy land (or Middle East) I have occasionally used two percussion instruments associated with this part of the world, the riq and the darbuca. There is also an important role for the solo oboe (doubling cor anglais), which is featured throughout, echoing the ancient indigenous double reed instruments of that region."

The competition linked to the release of Jenkins's *Motets* collection runs until the end of April. Videos are now being submitted by choirs hoping to win the prize of a new work specially written by the composer for them to premiere. If the winning choir can travel to New York they will also have the chance to perform the work in a Jenkins concert hosted by DCINY. For full information visit

www.boosey.com/jenkinsmotets.



The final book by the late Bob Gilmore, *Claude Vivier: A Composer's Life*, breaks new ground as the first in-depth study of the composer (University of Rochester Press 978-1-58046-485-7). With unrestricted access to Vivier's archives, the author drew upon interviews with the Canadian-born composer's family, friends and colleagues to build a picture of a complex soul, while revealing the personal quest for self-discovery woven through his works.

Growing up in a Montreal orphanage, Vivier gave up ambitions to join the priesthood, instead studying composition with Tremblay and Stockhausen. Forging an unlikely alliance between Modernism and a lyrically infused expressivity, he created a sequence of highly distinctive works including *Lonely Child*, *Bouchara* and the opera *Kopernikus*. Art and life became increasingly intertwined as he sought to combine Eastern mysticism with earthly passion, leading up to his violent death in Paris, aged 34.

"It is only now, with the publication of Bob Gilmore's new biography, that we have a real chance to put Vivier's work in its proper contexts... an intense life and an indelibly magical oeuvre. This is music though that was born in a dark crucible. Vivier was an orphan and you could hear much of his music as a search for origins, for purity, almost as an escape from the world." *BBC Radio 3 Music Matters*

"A thorough, clear-sighted and humane biography of one of the most extraordinary composers of recent times... a deeply engaged and engaging portrait." *Times Literary Supplement*

For a selection of books on composers visit www.boosey.com/shop

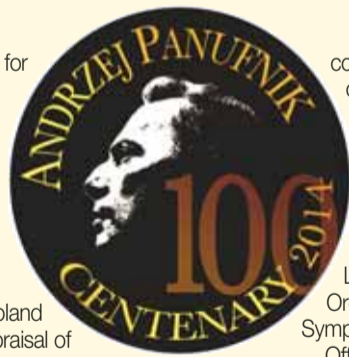
The Centenary celebrations for Andrzej Panufnik in 2014 brought an increased focus on the composer's life and works in his twin homelands of Poland and the UK, and far beyond.

Over 350 performances were scheduled worldwide, with over 200 of these in Poland amounting to a major reappraisal of his output.

Awareness of the composer also grew thanks to special centenary profiles in music magazines and numerous broadcast features on BBC Radio 3, including Composer of the Week, and on Polish Radio.

With Panufnik's music 'ceasing to exist' in Poland between 1954 and 1977, after his dramatic escape to the West, and an uneasy rapprochement there in the following decades, it is only now that open ears in his native country have listened again to his music and responded with fresh enthusiasm. This change is due both to long-term champions and to a younger generation of interpreters, in the concert hall and on a series of new recordings, headed by the series of eight symphonic discs on the CPO label.

Taking audiences beyond the evergreen *Sinfonia Sacra*, repertoire receiving widespread attention in 2014 included the microtonal orchestral *Lullaby*, the three



review

concertos for violin, piano and cello, and the three string quartets. Cultural exchange saw Panufnik performances in Western Europe by the Warsaw Philharmonic and I.Culture Orchestra, and visits by the London Symphony Orchestra and Chicago Symphony Orchestra to Poland. Official honours included the dedication of a new street in Warsaw – Aleja Andrzeja Panufnika – and inclusion of

the *Tragic Overture* in a war commemoration concert on the Westerplatte peninsula in Gdansk.

Scholarship on Panufnik also made advances in 2014, including conferences in Warsaw and Krakow. This looks set to continue in 2015 with the publication of an English translation of Beata Boleslawska's biography by Ashgate Publishing and of a new edition of Panufnik's autobiography *Composing Myself* from Toccata Press, expanded with a postlude by Lady Camilla Panufnik completing his story, alongside a comprehensive collection of the composer's other writings.

The summer also brings a Glasgow Panufnik weekend by the BBC Scottish Symphony Orchestra conducted by Lukaz Borowicz and the *Violin Concerto* on tour with Alexander Sitkovetsky and the Australian Chamber Orchestra.



Photo: Merr Cyr

American composer
David T. Little
 who signed with Boosey & Hawkes last year describes how his powerful works are not afraid to ask difficult questions.

Composers have often been pianists, sometimes string, wind or brass players, occasionally a guitarist. Has your life as a drummer given you a unique angle on composition?

Playing drums had a huge impact on how I think about music. It helped me to understand that even the slightest rhythmic inflection – playing on the front or back side of the beat – can have a major impact on other elements of a score. Harmony, melody, feel, pacing, drama: rhythm impacts everything. It's a vital part of my work.

Your music happily straddles genres, blending rock with classical. Are you conscious of distinct styles as you compose?

I try to embrace the broadest possible musical universe. That's how I've always been as a listener, so to be that way as a composer makes sense to me. My use of style in my compositions today is driven by instinct, and though I am aware of using a style, the process feels very organic. Style is a tool – like harmony and counterpoint. What tools you use depends on what you are trying to build.

You are director of the ensemble Newspeak. Does this provide you with a special laboratory for composition and performance?

Newspeak has been a vital part of my development. It helped me to find and refine my own sound. When I write for symphony orchestra, for instance, I'm striving to recreate some of the colours I discovered when writing for Newspeak. It has also given me a chance to perform music by young composers and colleagues, as well as masters like Andriessen, Rzewski and others, with some of the finest musicians I know. It has been an invaluable experience and has helped me become a better composer.

Many of your own works focus on political or sociological themes. What attracts you to particular texts?

I believe that it is an artist's duty to ask questions – in particular, questions that can be difficult to hear, and often impossible to answer. Most of my works try to do this in some way, and I'm drawn to texts that do the same. *Dog Days* asks what we become upon the dissolution of civilization. *Soldier Songs* asks what war does to those who fight it. My desire to explore these large topics has also resulted in a number of large-scale chamber works over the years, most recently *Haunt of Last Nightfall* and *AGENCY*.

You're currently working on a new opera *JFK* for premiere next year. What angle are you taking on this president?

JFK explores the inner worlds of John F. Kennedy in the hours spent in Fort Worth, Texas, before his assassination in Dallas. It is a portrait of the fleeting, final moments before a cosmic page turned, optimism faltered, and America was thrust into a new and turbulent era. It is an almost symbolist portrait of a historic figure on to whom we – at least in America – still project our own anxieties about fate and mortality, and in whose story we still feel a sense of profound loss.

Highlights June 2015

Performances of *Dog Days* at Los Angeles Opera.

2015/16

Kronos Quartet tours *AGENCY*, premiered last year.

2016

World premiere of opera *JFK* at Fort Worth Opera

van der Aa Violin Concerto



Photo: Harald Hoffmann/Decca

Michel van der Aa's new *Violin Concerto* for Janine Jansen (left) received its first performance in November with the Royal Concertgebouw Orchestra and Vladimir Jurowski, as part of the composer's residency with the orchestra. Following the Amsterdam premiere, the performers travelled to Essen's Philharmonie, and Jansen played

the work again in December with the Bergen Philharmonic and Andrew Litton. The three movement score, rich in virtuosity and expressive power, shows van der Aa writing without recourse to electronics, film or music theatre.

"Do you recognize van der Aa if he's composing unplugged? Straight away! Sharp cutting sounds interrupt the brittle cantilena presented by the soloist accompanied by harp and winds. There's a built-in nervous energy. Van der Aa's enthusiastic reception by the young audience afterwards belied the serious, dark side of his writing – with recurring *lento* passages for Jansen's violin... The third movement is a virtuoso showpiece for Jansen and the percussion section, an area where van der Aa's writing excels." *NRC Handelsblad*

"It combines lyricism, drama and virtuosity."

Ruhr Nachrichten

"It's a real concerto; a musical duel between the soloist and the orchestra with challenging music for both partners. The skill of van der Aa's writing and his musical approach is in a word 'sensational' with an immediately recognizable personal style." *De Troom*

Birtwistle Responses

Harrison Birtwistle's new piano concerto, *Responses*, has been travelling around Europe, with performances in Munich, Porto and London, before it crosses the Atlantic for its US premiere on 12 February by the Boston Symphony Orchestra. Pianist Pierre-Laurent Aimard unveiled the work to launch the Bavarian Radio Orchestra's *Musica Viva* series conducted by Stefan Asbury, followed by performances with the Orquesta Sinfonica do Porto Casa da Música and Peter Eötvös and the London Philharmonic Orchestra under Vladimir Jurowski – a highlight of the Southbank Centre's tribute weekend to the 80-year-old composer.

"This characteristically ever-evolving, single (25-minute) movement bears the remarkable title *Responses: Sweet Disorder and the Carefully Careless*, which is that of a book of essays by Birtwistle's friend Robert Maxwell... The composer

New Co

A selection premiered in



Photo: Astrid Achlemann

Harrison Birtwistle with Pierre-Laurent Aimard and Stefan Asbury at the Munich premiere of *Responses*

must not be "too precise in every part", a frequent failing of the post-Schoenbergian serial music on which Birtwistle cut his teeth. But his own imagination has never subordinated itself to mathematics, and certainly doesn't in this turbulent, scherzo-like, brilliantly multilayered score (a melodic thread always on hand to lead us through the maze of invention)... the soloist-and-tutti relationship, Birtwistle's abiding concern, went into a dazzling new dimension." *Sunday Times*

"This is a work of micro-precision and macro-energy, the outworkings of an intellect and a vast orchestra on the boil – and both at the top of their form. The score quivers with minute subdivisions of time and space, and intensely marked dynamics. Ear, mind and fingers are given a nonstop workout, as material fractures, explodes, collides and responds, sweet flute fragments blown on the wind, brass and multiple percussion soloists lurking and leering. And under it all, that deep, dark sense of the earth itself breathing." *The Times*

Chin Clarinet Concerto



Photo: Priska Ketterer

Clarinetist Kari Kriikku is travelling widely with Unsu Chin's new concerto, premiered by the Gothenburg Symphony, given its US premiere by the New York Philharmonic, and with further performances this year by co-commissioners the WDR Symphony in Cologne, the Orquesta Sinfonica de

Barcelona and the Philharmonia Orchestra in London. As the *Financial Times* noted in New York, Kriikku "performed in stunning virtuoso fashion, including samples of just about every sound a clarinet is capable of producing."

"...the ethereal solo that opens the slow movement sounded like two distant voices mingling in a pungent blend of chanting and sighing... The effect is not spooky, but spellbinding. The music unfolds in fits and starts, with the clarinet breaking loose like some avant-garde jazz improviser... The last movement, true to its title, *Improvisation on a Groove*, is fractured, restless and brash. Mr Kriikku gave a vivid, colourful and technically stunning account of this elusive concerto. Ms Chin received a rousing ovation when she came onstage." *New York Times*

The recent Deutsche Grammophon collection of three Chin concertos attracted enthusiastic reviews and was selected by many critics as one of the best releases of 2014. The disc combines the *Piano Concerto*, *Cello Concerto* and sheng concerto *Su*, performed by soloists Sunwook Kim, Alban Gerhardt and Wu Wei and the Seoul Philharmonic Orchestra under Myung-Whun Chung. As *Gramophone* noted, "Chin is one of the best contemporary exponents of purely instrumental music drama, and these concertos provide absorbing listening... A highly successful CD".

Clyne Prince of Clouds



Photo: Javier Odd

Anna Clyne's output shows a special relationship with strings, solo and orchestral, as witnessed by works including *Within Her Arms* and *Rest These Hands* and the double violin concerto *Prince of Clouds*. The latter work was premiered in 2012, has been programmed widely by American orchestras with violin

soloists Jennifer Koh and Jaime Laredo, and was viewed by the *Chicago Tribune* as the composer's breakthrough piece: "It's the first concerto she's ever composed and it's a winner."

"A string orchestra enfolds the violinists in limpid textures that set off a continuous series of dialogues between the soloists. Those dialogues alternate lyrical materials ("soaring and singing" is one of the designations) with sections made up of terse, choppy, staccato figures. The soloists' intertwining lines draw on different types of string writing, from a vibrato-less, consort-of-violins kind of texture to aggressive, agitated, more rhythmically driven sounds... What struck me particularly about the 15-minute piece was the ethereal quality of Clyne's harmonies and the way her melodies took radiant flight over those harmonies. A new accessibility and simplicity seem to have entered the Chicago-based composer's vocabulary..."

Reich new Quartet



Photo: Jeffrey Herman

The Colin Currie Group unveiled Steve Reich's new *Quartet* for vibraphones and pianos in October, revealing a work whose percussive keyboards encapsulated the composer's favoured soundworld. The premiere at the Southbank Centre was quickly followed by

performances at the Philharmonie in Cologne, Carnegie Hall in New York and Cité de la Musique in Paris. 2015 sees the *Quartet* touring to Belgium and the Netherlands – including the World Minimal Festival at the Muziekgebouw in Amsterdam – and back to the UK for further concert dates.

"Written for two vibraphones and two pianos, the 17-minute *Quartet* is Mr. Reich's first piece for those two instruments alone, and the combination is ingenious and seductive, and deployed with subtle craftsmanship. The milky vibraphones tend to take centre stage, but the pianos find ample opportunities to assert themselves. Sometimes the vibraphone lines are more liquid, and sometimes they feel percussive alongside a velvety gush in the pianos. The work has an alert, jazzy, urban character – suavely melancholy in its nocturnal slower middle section, with angular yet genial rhythms that evoke Broadway." *New York Times*

"...a dancing song of praise..."

Daily Telegraph

"Relaxed, intimate and bittersweet in mood, it's a chamber work in essence, written with the kind of egalitarianism between the musicians that we often find in string quartets, as the emphasis shuttles fluidly from one player, or combination of players, to the next... Its grace belies its difficulty: it was played with an unassuming virtuosity and a well-nigh faultless sense of ensemble, in which mutual understanding is paramount. Reich was given a hero's reception when it was over." *The Guardian*

A Reich weekend on 13-15 February is a highlight of *Minimalism Unwrapped* at Kings Place in London, a 40-concert survey throughout 2015 from pioneering early works to the latest new compositions. *Three Tales*, Reich's exploration with video artist Beryl Korot of the impact of technology, is staged both in London and Los Angeles in coming months, with Ensemble BPM at the Science Museum IMAX (22/24 April) and Ensemble Signal at Walt Disney Concert Hall (29 May).

Argento Postcard from Cape Town

Dominick Argento's amusingly disorientating opera *Postcard from Morocco* received its first staging in its home continent in November with a run of South African performances described by the *Cape Times* as an "enjoyable take on this absurdist piece". Cape Town Opera collaborated with the UCT Opera School for the production by Alan Swerdlow with Philip Brunelle, who conducted the premiere in 1971, in the pit. With its gallery of character roles and chamber ensemble scoring the opera is ideal for conservatoire productions.

"The 90 odd minutes occur in a waiting room of a railway station, in the year 1943. Very *Casablanca*, in fact... the cast of seven singing roles is a disparate group, each portraying a character really only identifiable by their individual luggage – all except the painter Mr Owen... as if it were the artist in him which allows him to leave behind the banality of frustrating and frustrated social interaction... I found the production intriguing and enjoyable, both dramatically and musically." *Cape Times*

The African premiere of Dominick Argento's *Postcard from Morocco* at Cape Town Opera



Photo: Cape Town Opera

ncertos of concertos n recent years

This is music one can listen to again and again and find new things to appreciate each time." *Chicago Tribune*

Jennifer Koh returns as soloist in Clyne's new violin concerto, *The Seamstress*, due for premiere as part of the composer's Chicago Symphony residency on 28 May. The South American premiere follows in July with the São Paulo Symphony under Marin Alsop, and the first European performance is in January next year with the BBC Symphony conducted by Sakari Oramo. Clyne's collaborative project entitled *The Violin* has been released as a DVD box set by VisionIntoArt, featuring works for solo violin accompanied by drawings by visual artist Josh Dorman.

Dean Dramatis personae



Brett Dean's trumpet concerto *Dramatis personae*, written for Håkan Hardenberger (left), has emerged as one of the most widely programmed of recent concertos. Since its premiere at the Grafenegg Festival in 2013, the work has received 30 performances – to date or scheduled – in 11 countries. Following appearances at major summer festivals including

Tanglewood and Lucerne, the concerto travels to Japan, Spain and Canada next season. Plans are also underway for Hardenberger to record the work for future release.

"...described as the adventures of a superhero in three tableaux, the trumpet certainly displayed cheerful resilience riding over music of rowdy velocity... Constantly inserting and removing three mutes, Hardenberger kept his own notes fleet and fluid as the hero fought off the orchestra's mass attack, wandered lonely as a cloud and got caught up in a revolutionary march... purpose and material fused like a dream. The performance really took off, too. Busy and cheerful... here is a work that gives everyone a good time." *The Times*

"...laced with poetry and wit."

The Times

Of Dean's other concertos, the *Viola Concerto* continues to feature the composer as soloist, with a performance next year in London as part of his three year residency with the BBC Symphony Orchestra. His violin concerto *The Lost Art of Letter Writing* won the Grawemeyer Award in 2009 and can be heard on a BIS disc with Frank Peter Zimmermann as soloist.

Deutsch Triple Concerto



Austrian composer Bernd Richard Deutsch, who signed with Boosey & Hawkes last year, is best known for a sequence of dramatic ensemble works including *Mad Dog*. He has recently been casting his music onto larger canvases and his *Triple Concerto* for trumpet, trombone, tuba and

orchestra was premiered in October at the Musikverein in Vienna with the Tonkünstler Orchestra conducted by Andrés Orozco-Estrada.

"As might be expected in such a work, Deutsch often starts with the familiar but revs it up passionately and intelligently, demanding crazy virtuosity from his soloists." *Der Standard*

Deutsch is intrigued with turning the spotlight onto instruments that might not always enjoy the full glare of publicity, and he is next writing an *Organ Concerto* for premiere in November by the Vienna Radio Symphony Orchestra with Wolfgang Kogert as soloist. Deutsch recently won the prestigious Hindemith Prize and his commissioned work will be for two pianos and percussion to be premiered at the Schleswig-Holstein Festival this summer.

Lindberg Piano Concerto No.2

Yefim Bronfman is dedicatee of Lindberg's recent *Piano Concerto No.2* and has given 16 performances since its premiere with the New York Philharmonic in 2012. A reviewer described how Bronfman played the "knuckle-busting solos with boundless energy... He mastered every challenge: thick chords that leap across the keyboard; spiralling bursts of runs and sputtering arpeggios; cascades of double thirds; finger-twisting counterpoint" (*New York Times*). The pianist travels to London for the concerto's UK premiere on 21 March with the London Philharmonic

Orchestra and Vladimir Jurowski as part of Lindberg's new composer residency.

"...a surging, mercurial 32-minute work in three contrasting sections that unfold continuously. The concerto opens with slowly emerging lines and chords in the low register of the piano and deep, quietly ominous stirrings in the orchestra. Inexorably the strands coalesce into tense, swelling sustained orchestra harmonies and restless bursts of chords and quasi-crazed figures in the piano... for all the shifts in language and style, the concerto comes across as organic and inevitable." *New York Times*



Lindberg's *Cello Concerto No.2* was premiered by the Los Angeles Philharmonic under Esa-Pekka Salonen in 2013. Soloist Anssi Karttunen has long been a chamber music partner for the composer and the work is one of Lindberg's most intimate concertos, with cello supported by chamber orchestra scoring. Future plans include a second violin concerto, written for Frank Peter Zimmermann and scheduled for premiere in London in December.

MacMillan Percussion Concerto No.2



James MacMillan's new percussion concerto for Colin Currie (left) is enjoying a busy international schedule since its premiere with the Netherlands Radio Philharmonic in Utrecht in November. Performances followed in London by the Philharmonia Orchestra within Currie's *Metal, Wood, Skin* residency at the Southbank Centre, and by the Orchestre Nationale du Capitole de Toulouse. The work heads to America – north and south – over the next year, for programmes at the Cabrillo Festival and by the Baltimore Symphony and the São Paulo Symphony conducted by Marin Alsop.

It is over 20 years since the premiere of MacMillan's first percussion concerto, *Veni, Veni, Emmanuel*, which rapidly became the most popular work in the genre with close to 500 performances to date. The new work, scored for full rather than chamber orchestra, focuses on metal percussion including the recently invented aluphone which bridges the gap between vibraphone and bells.

As *The Times* observed, the second concerto is a "much different beast, abstract and fidgety, though equally crowned with a knot-tying chorale, embedded with glittering orchestral jewels".

"...the music takes off with quickly building kinetic energy. The solo part – played with utmost virtuosity by Currie – is chased by orchestral interjections until in the ruminating middle section of this single-movement, 25-minute work the music finds room to breathe. Here a lush string tune is decorated by tuned cowbells before the soloist moves to a steel drum to make chamber music with piano, harp, flutes, double basses and a solo viola's jagged lines." *Daily Telegraph*

The new work is the latest in a recent sequence that has seen MacMillan applying his dramatic skills to the concerto genre, with works for violinist Vadim Repin, oboist Nicholas Daniel and violist Lawrence Power. His three piano concertos continue to be performed widely, with a cycle presented by the BBC Scottish Symphony this season with Peter Donohoe as soloist, and performances of the Third in 2015 by Jean-Yves Thibaudet with the New York Philharmonic, St Louis Symphony and Royal Concertgebouw Orchestra.

Glanert Solaris in Cologne



Detlev Glanert's opera *Solaris* in the Cologne Opera staging by Patrick Kinmonth

Detlev Glanert's most recent opera, *Solaris*, received its German premiere in Cologne in November in a new staging by Patrick Kinmonth conducted by Lothar Zagrosek. First seen at the Bregenz Festival in a production capturing the visual detail of the space station setting of Stanislav Lem's novel, the Cologne staging instead focused on the psychological aspects as the scientists' minds are invaded by cosmic forces from the planet Solaris.

"...an ambitious opera with a great, but gentle inner tension... The psychologist Kris Kelvin lands on the space station. He finds utter chaos, colleagues who behave oddly, ghostly apparitions sent by the ocean of the planet... Kelvin also encounters one such ghost – his dead wife Harey who had committed suicide... Kelvin falls in love with her and swears this to her repeatedly, but she does not believe him. Detlev Glanert's subtle psychologising art makes a tremendous high point out of this scene." *DeutschlandsRadioKultur*

"The music is undoubtedly approachable, because it is closely allied to the language, because it creates neat psychograms for the characters, and the twists and turns in the plot are captured in clear musical images. And because it makes the cabin fever-like situation in space seem tangible with a sometimes oppressive grasp. As always with Henze's pupil Glanert, it is tremendously well-crafted,

impresses in its handling of colour and in the consistency of the motivic-thematic development.

"We're certainly continually presented with something familiar: waltz and jazz idioms are heard, then Mahler, Schreker and Korngold greet us – as if tonality wasn't spurned after all. This value in recognition belongs to a belief in writing with a restrained modernity so that contemporary music theatre can be made accessible to wide audiences. Regarding the success of the strategy, the enthusiastic applause at the Cologne premiere spoke volumes." *Köln Stadt-Anzeiger*

Glanert's recent orchestrations of Mahler songs can be heard within a new music and film exploration of *Des Knaben Wunderhorn*, touring Europe in the coming months. Of the 24 songs in Mahler's collection, he orchestrated 15 himself and the remaining nine have now been orchestrated by Glanert. The full evening presentation combines live performance with baritone Dietrich Henschel and a new film by Clara Pons, following their earlier scenic collaborations on song cycles by Schubert and Wolf. The film captures the Wunderhorn songs' allusions to paradise, the fall from Eden and dark fate with Henschel also appearing as the protagonist on screen.

Turnage Passchendaele



Gone West series in Flanders, which remembered the 600,000 soldiers who lost their lives in the region's

Mark-Anthony Turnage has composed a sequence of scores exploring First World War themes and the latest is a 12-minute orchestral work, *Passchendaele*, performed in Bruges and Birmingham last autumn. Commissioned to commemorate the centenary of the outbreak of war, the premiere took place within the

trenches, with the Philharmonia Orchestra conducted by Nicholas Collon.

Named after the Passchendaele battle in 1917, one of the bloodiest of the conflict, the work does not use texts as Turnage employed in *The Silver Tassie* and *The Tom Fields*, but is rather an orchestral essay exploring the memory of the landscape. The composer explains how "I've been to Ypres and visited many of the war graves. What always amazes me is how peaceful and idyllic the countryside is. It's hard to imagine the devastation and violence of a hundred years ago. You can no longer feel the mud. It is as if the landscape has grown a new skin over the wound, but as you walk around you know that hidden beneath your feet is war debris, mines and human remains."

Following the premiere by adult performers, *Passchendaele* was given its first UK performance by the CBSO Youth Orchestra in Birmingham and the US premiere is planned by the Orange County Youth Symphony Orchestra in California for January 2016. Turnage views it as important that youngsters are prompted to reflect on war and its effects: "The main thing the centenary should do is make you think for yourself. The young musicians that will play the piece in Birmingham and LA are very distant from the First World War, but they should know what happened and make their own minds up for their generation."

Turnage's new string quartet, *Contusion*, was premiered by the Belcea Quartet in December at the Wigmore Hall, travelling on to De Doelen in Rotterdam and the Handelsbeurs in Ghent. This followed the success of his earlier work for the Belceas, *Twisted Blues with Twisted Ballad*. *Contusion* is also the set work for the Wigmore Hall International String Quartet Competition with all the entrants performing it at the Royal Academy of Music between 24 and 27 March.

"*Contusion* is a concise, poignantly balanced one movement cry of pain. Its structure echoes classical sonata form, with its tight, numb and often repeated opening figure flowering into a much more anguished central section before the terse figure returns transformed yet unassuaged in a bleakly whispered ending in which the cello briefly takes wing. The Belceas played it with an intensity that suggests a modern classic." *The Guardian*



Leonard Bernstein's *The Age of Anxiety* based on WH Auden's epic poem, in the new choreography by Liam Scarlett for the Royal Ballet in London. The company tours the new Bernstein ballet to New York in June.

GINASTERA 2016 Concertos

The centenary of Alberto Ginastera in 2016 offers the opportunity to explore his concertos for piano, cello, violin and harp. All are virtuoso show-pieces, for both soloist and orchestra, while displaying the composer's poetic and colouristic imagination together with innovative reinterpretations of concerto form. The composer's earliest foray in this direction was the *Concerto Argentino* (1935), dating from his student years at the Buenos Aires National Conservatory, which has been recently revived thanks to pianist Barbara Nissman who has done much to champion Ginastera's music. The work looks forward to the folk melodies and dances of his nationalist period such as *Estancia*, while also hinting at the bravura pianism of Prokofiev.

Ginastera's two mature piano concertos both postdate the success of his *Piano Sonata No. 1*, adopting the same four movement format. Rather than opening with a conventional symphonic first movement, *Piano Concerto No. 1* (1961) is launched by a cadenza and a set of variations with focus shifting back and forth between soloist and orchestra. This is followed by a hallucinatory *Scherzo*, an intense lyrical *Adagio* and a percussive finale close in spirit to the raw primitivism of Bartók. The grander half-hour *Piano Concerto No. 2* (1972) again opens with a variations movement, here derived from a seven-note chord heard in Beethoven's *Ninth Symphony* and running to 32 elaborations. A magical *Scherzo*, rich in microtones and vivid colours, is followed by a poignant *Adagio*, and a finale combining dramatic cadenza with a Chopin-inspired *Prestissimo*.

The works with cello became inextricably linked with the composer's second wife Aurora Nátola, who gave first performances of the definitive version of *Cello Concerto No. 1* (1968) and premiered *Cello Concerto No. 2* (1980)

composed as a 10th wedding anniversary tribute. Since her death in 2009 the concertos have been played and recorded by cellists including Claudio Bohórquez and Mark Kosower. The first concerto, intense and lyrical with two slow movements surrounding a central *Presto* and *Trio*, pits the soloist's singing lines against a threatening expressionist landscape akin to that of his opera *Bomazo*. The second concerto follows a four movement plan, moving from dawn, through a 'new breeze' scherzo and a jungle nocturne to a celebratory rustic finale, all reflecting the creative confidence of this final phase of his life shared with Aurora in Geneva.

Ginastera's *Violin Concerto* (1963) received a high profile premiere with Ruggiero Ricci and the New York Philharmonic conducted by Bernstein and was later recorded with Salvatore Accardo as soloist. Perhaps the most virtuosic and underperformed of all Ginastera's concertos, the spirit of Paganini hovers over the work. The opening set of studies stretches string technique through chords, multiple stops, harmonics and microtones while the *Perpetuum Mobile* finale conjures up the demon fiddler himself. The *Harp Concerto* (1956-65) provided Ginastera with one of his greatest compositional challenges – how to write for a diatonic instrument within a chromatic language. The long gestation resulted in one of the most important works in the harp repertoire, transporting the instrument into untypically capricious and wild territory.

For a full list of potential soloists for Ginastera's concertos, please email composers.uk@boosey.com

Bettison Krazy Kat



Drawing: Paul Barritt

Oscar Bettison enjoyed four premieres during the autumn period, including a new score for the Musikfabrik ensemble, part of a touring collaboration combining cartoon and live performance. *A Tribute to Krazy Kat - When Love Hurts* paid homage to the first comic strip 100 years ago, drawn by George Herriman and appearing in Hearst publications from 1913 to 1944. New comic episodes featuring Krazy Kat and Ignatz Mouse have been drawn and animated by artist and director Paul Barritt, and are presented within a multimedia staging accompanied by Musikfabrik.

Bettison's new score, entitled *Animated Objects*, formed the evening's Overture, Prologue and Epilogue, surrounding music by legendary experimentalist Harry Partch and a further commissioned score by David Lang. Whereas a lot of Bettison's music is dark, the composer here set out to have fun, creating a score which was light and cartoon-like. Following the premiere in Dresden in October, the programme was repeated at the Essen Philharmonie and within the WDR series in Cologne.

The Berkeley Symphony opened its 2014/15 season with Bettison's *Sea Shaped*, conducted by Joana Carneiro. As the composer relates, the 13-minute work's starting point was "a line from a Paul Valéry poem that reads 'the sea, the sea, always beginning again!' so the idea of the water eroding land and reforming is a metaphor I see throughout this work." Further premieres came with *Automated Sunrise* for the Talea Ensemble, inspired by the art of Joseph Connell, and a work for recorder and looping pedal for Susanna Bosch entitled *Bird Forms on a Neutral Background*.

Krása Brundibár travels



Hans Krása's children's opera *Brundibár* has been travelling internationally on stage and screen. Premiered by young inmates of the Terezín transit camp in 1943 and featured in a notorious Nazi propaganda film, the work has become a historic memorial to victims of the Holocaust. Mahogany Opera Group's new staging directed by Frederic Wake-Walker was unveiled at Jubilee Hall in Aldeburgh in November. A UK tour over the coming months is presented in collaboration with the Imagine Children's Festival at the Purcell Room in London, Rosehill Theatre in Workington, Watford Palace Theatre and Young Norfolk Arts Festival, and the opera company is working with theatres and education hubs on cross-curricular projects.

Despite the terrible situation surrounding *Brundibár's* genesis and the tragic fate of Krása and most of the original cast, the opera remains a testament to the power of music to survive evil. With its Czech folk melodies, lively marches, polkas and waltzes it provides a highly engaging 30-minute work for young performers and audiences. As the *Daily Telegraph* wrote, reviewing the Mahogany production, "*Brundibár* emerges here as a beguiling score of alphabetical simplicity and melodic freshness that tugs at the heartstrings and sets feet tapping".

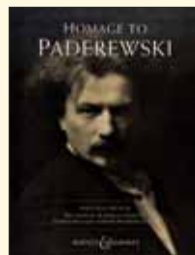
One of the few living survivors of the Terezín cast, Greta Klingsberg who sang the lead child role of Aninka in 53 performances at the camp, is the charismatic centre of a new film by Douglas Wolfspenger. *Brundibár Revisited* follows a young cast rehearsing for a production of the opera at the Berlin Schaubühne. The youngsters travel with Klingsberg to Terezín, discover the harsh realities of life there during the Nazi era, and question their own attitudes to German history. The acclaimed film was premiered at festivals in San Francisco and Prague, has been screened in Germany and Australia, and travels in early 2015 to festivals in Miami and Washington. For further information visit www.brundibar-derfilm.de.

New Publications

Homage to Paderewski

Piano score
979-0-2025-2330-8 **£13.50**

A welcome return to the catalogue for this collection of tributes to the Polish pianist, composer and politician by his friends and pupils including Bartók, Milhaud and Martinů. All 16 piano pieces are recorded on a Hyperion disc by Jonathan Plowright.



Leonard Bernstein

Complete Anniversaries
Piano score
979-0-051-24675-5 **£11.99**

Elliott Carter

String Trio
Score and parts
979-0-051-10713-1 **£14.99**



Gerald Finzi

arr. Christian Alexander
Romance, Elegy & Prelude
for string quartet
Full score 979-0-060-12645-1 **£9.99**
Parts 979-0-060-12646-8 **£17.99**

New Recordings

Johannes Boris Borowski

Bassoon Concerto/Piano Concerto/Wandlung/Chergui
Pascal Gallois/Florent Boffard/
Ensemble Intercontemporain/
Deutsches Symphonie-Orchester/
Bruno Mantovani/Manuel Nawri
Wergo WER 64122 2CDs



Unskuk Chin

Piano Etudes
Clare Hammond
BIS 2004

Unskuk Chin

Graffiti
Olga Neuwirth
miramondo multiplo...
Marco Blau/Musikfabrik/
Peter Rundel/Christian Eggen
Wergo WER 68612



Prokofiev symphonies

Two new surveys of Prokofiev's seven symphonies are underway from Kirill Karabits and Marin Alsop. Karabits opened with ground-breaking performances of Symphonies Nos. 3 and 7 on Onyx Classics with the Boumemouth Symphony Orchestra. *The Guardian* ranked the new disc "an outstanding achievement", describing how the Third Symphony is "a truly terrifying yet detailed performance" and the cycle as a whole "promises to be a major reappraisal". The second disc saw the first two symphonies combined with the *Sinfonietta*, one of the additional works selected by Karabits for the series from Prokofiev's early Ukrainian period.



Marin Alsop is introducing the São Paulo Symphony to the composer's wider output, with new recordings of the symphonies and orchestral scores appearing on Naxos, providing "interpretations that radiate a genuine Prokofiev spirit" (*Daily Telegraph*). Most intriguing of the three discs so far is the coupling of the revised version of *Symphony No. 4* with the suite from the ballet *The Prodigal Son*, which provided much of the source material for the symphony. Rarely performed couplings include the wartime *The Year 1941* and the Scriabin-influenced *Dreams*.

The new Karabits and Alsop symphonic cycles join classic surveys by Järvi on Chandos, Gergiev on Philips, Rostropovich on Warner Classics and Rozhdstvensky on Melodiya. Complete collections of Prokofiev have in recent years been joined by Jean-Efflam Bavouzet's Gramophone Award-winning box of the five Piano Concertos and by James Ehnes's double album of the works for violin, both on Chandos with the BBC Philharmonic and Gianandrea Noseda.

York Höller

Piano Sonata No. 3
Piano score
979-0-2025-3243-0 **£14.50**

Simon Laks

Sonatine
Piano Score
979-0-2025-2295-0 **£12.99**

James MacMillan

The Offered Christ
Choral score
979-0-060-12933-9 **£2.99**

Einojuhani Rautavaara

Whispering
Violin and Piano score
979-0-060-12612-3 **£8.99**

Steve Reich

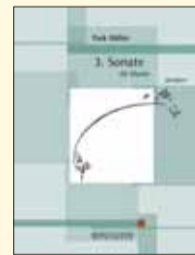
Music for Mallet Instruments, Voices and Organ
Study score
979-0-051-21295-8 **£14.99**

Kurt Schwertsik

Divertimento Macchiato
Reduction for trumpet and piano
979-0-060-12988-9 **£19.99**

Ad Wammes

Interludes
Organ score
979-0-060-12873-8 **£10.99**



Anna Clyne

The Violin
Amy Kauffman/
Cornelius Dufallo/
Josh Dorman
VisionIntoArt Records DVD



Gerald Finzi

Requiem da Camera
Roderick Williams/City of London Choir/
London Mozart Players/Hilary Davan Wetton
Naxos 8.573426

Karl Jenkins

Euphonium Concerto
David Childs/
BBC National Orchestra of Wales/
Bramwell Tovey
Chandos CHAN 10830



Magnus Lindberg

Piano Jubilees

Mark Simpson

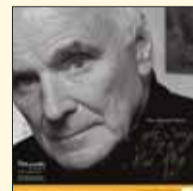
Barkham Fantasy
Richard Uttley
Artists Recording Company ARC01002

James MacMillan

Fourteen Little Pictures/Piano Trio No. 2
Gould Piano Trio
Champs Hill Records CHRCD090

Peter Maxwell Davies

Eight Songs for a Mad King
Kelvin Thomas/Psappha
special edition vinyl release
from www.psappha.com



The Beltane Fire
BBC Philharmonic/
Maxwell Davies

Naxos 8.572362

Andrzej Panufnik

String Quartets Nos. 1-3/Song to the Virgin Mary
Brodsky Quartet/Robert Smissen/Richard May
Chandos CHAN 10839

Stravinsky Rite recreated

Two new recordings of Stravinsky's *The Rite of Spring* return us to the iconic work's premiere in 1913. David Zinman's new collection with the Tonhalle Orchestra includes a reconstructed version as could have been heard at the Paris first performance, and the final work as authorised by the composer in 1967 incorporating decades of revisions and refinements (RCA 095462). The set also includes a recording of Zinman discussing the progressive evolution of details in the score, particularly in its early decades, and a lavish book describing the rehearsals and premiere under Pierre Monteux, with whom Zinman had prepared a 50th anniversary performance in 1963.



The Paris-based orchestra Les Siècles conducted by François-Xavier Roth has released the first recording of *The Rite of Spring* on period instruments, capturing the soundworld of the premiere as well as recreating the score of 1913 (Actes Sud 048421). In the booklet Roth describes his researches into the instruments used by the Ballets Russes orchestra, including catgut strings, horns with piston valves, smaller trombones and tuba, a distinctly timbred percussion section, and most significantly a bassoon without a 'high octave' key. The coupling on the Les Siècles disc is *Petrushka* in its 1911 guise, again on original instruments.

Vital to both projects was the autograph full score, made available by the Paul Sacher Foundation in Basel. A special edition printing of the score in honour of the work's centenary sold out its complete run, while an accompanying book of 18 essays on *The Rite* entitled *Avatar of Modernity* is still available on sale from www.boosey.com/shop.

Boosey & Hawkes Music Publishers Limited

Aldwych House, 71-91 Aldwych,
London WC2B 4HN
Telephone: +44 (0)20 7054 7200
Promotion email: composers.uk@boosey.com
Hire email: ukhire@boosey.com
Website: www.boosey.com/composers
David Allenby Editor David J Plumb AFCA PFSTD Designer
Printed in England

BOOSEY & HAWKES
AN IMAGEM COMPANY