

Quarternotes

Adams Girls of the Golden West

The latest collaboration between John Adams and Peter Sellars opened at San Francisco Opera in November and travels onwards to Dallas Opera and Dutch National Opera.

"Girls of the Golden West is our state and our country two centuries ago and now". So wrote the *Los Angeles Times*, summing up the fusion of locality and topicality in the new Californian opera by John Adams, recently unveiled in San Francisco. With a title that echoes Puccini's Gold Rush opera, the new work plays out scenes only a few hundred miles from modern Silicon Valley. Featuring libretto and staging by Peter Sellars, the production saw a cast of emerging star vocalists including Julia Bullock, Davóne Tines and J'Nai Bridges.

"...a sweeping tale of the mad quest for fortune..."

New York Times

Adams and Sellars researched the female and racial perspectives missing from the usual Gold Rush narrative and, as noted by the *Financial Times*, discovered parallels with our "era that condones the soul-corroding search for wealth. Sellars turned to documents of the period, principally *The Shirley Letters*" written by Louise Clappe in 1852 that "provide a detailed description of the miners' life in rural California, which yielded wealth and despair in unequal measure".

Sellars's favoured approach of assembling a libretto from documentary and existing materials gives an authenticity to the voices in the opera, whether Dame Shirley, the fugitive slave Ned, the Latina Josefa or the Chinese prostitute Ah Sing, though the conscious distancing of action and interaction proved controversial for some reviewers. Positive responses included *Limelight* magazine which praised Sellars for his "dramatically cohesive and searingly effective libretto... providing a poetic and spicy text for Adams".

"Much of the opera, especially the first act, suggests that Adams is moving in a different direction in his theatre writing. The orchestration seems lighter, the harmonies more transparent. The use of percussion and folk instruments lends a unique quality... Adams is second to none in his word-setting. As in earlier works, Adams's choral writing finds the composer at his best." *Financial Times*

"Act II of *Golden West* is a juggernaut of cumulative menace – a structure similar to the transfixing countdown in *Doctor Atomic*... choruses of restless miners, already ominous in Act I, become fully demonic... When this braying mob fixes its attention on Josefa, Ned, and other people of color, it recalls the vengeful crowd in *The Gospel According to the Other Mary*, Adams's Crucifixion oratorio." *The New Yorker*



Photo: San Francisco Opera/Cory Weaver

John Adams's *Girls of the Golden West* at San Francisco Opera, staged by Peter Sellars

"...exciting stretches, conducted with crackling energy and colour by Grant Gershon, certainly convey the teeming wildness, racial animosity and lawless violence that roiled the West... Adams has written extraordinary

music for this haunting [final] scene – misty, restrained, yet swirling with inner intensity. Poignant and captivating... a bold attempt to write the great California opera." *New York Times*

Rautavaara In the Beginning



When Finnish composer Einojuhani Rautavaara died in 2016, his final completed orchestral work was awaiting its premiere. The seven-minute concert-opener *In the Beginning* was written at the request of Pietari Inkinen and the conductor is travelling this season for first performances by the international co-commissioners.

The world premiere took place in Kaiserslautern in September with the

German Radio Philharmonic Saarbrücken, revealing a luxuriantly orchestrated miniature with a clear trajectory from veiled opening to blazing sunlight. The Asian and Finnish premieres followed in November with the Japan Philharmonic Orchestra and Kymi Sinfonietta, next month sees the German premiere with the Gürzenich Orchestra in Cologne, and the Prague Symphony gives the Czech premiere in June.

"From mysteriously dark string surfaces bright rays rise up as if at the dawn of a sunny day. It is irresistible in its growth like Ravel's *Bolero* and similarly abrupt in its final bar. The orchestral strings are so dense, so intricately interwoven by Inkinen, that *In the Beginning* could last forever." *Saarbrücker Zeitung*

"A mystical piece that makes one think of the *Representation of Chaos* in Joseph Haydn's *Creation*, but which also seems to shine light upon the Finnish natural world." *Opus Kulturmagazin*

The premiere recording of Rautavaara's *Fantasia for Violin and Orchestra* has been released on the Avie label by its dedicatee Anne Akiko Meyers and the Philharmonia Orchestra conducted by Kristjan Järvi. Another late work, *Into the Heart of Light* for strings, has been rapidly taken up by chamber orchestras with over 20 performances in seven countries to date and has been released on an Ondine recording featuring the Helsinki Philharmonic and John Storgårds.

Gruber 75th celebrations



Photo: Jon Supper

Austrian composer HK Gruber, who celebrated his 75th last month, has been enjoying a full diary of performances this season. The most extensive birthday feature has been the Composer Festival at Stockholm's Konserthuset in November, with nine of his works programmed including three Swedish premieres. Reviewing the concerts, *Expressen* summed Gruber up wittily as "a chameleon whose stylistically fractured music ranges from entertaining cabaret to explosive symphonic sound, often with a political underbelly and ears pricked up."

"...a colourful composer who writes colourful music." *Aftonbladet*

The composer was joined on the rostrum by Sakari Oramo and Thomas Dausgaard, with soloists Emanuel Ax, Colin Currie and Matthew Barley and the Royal Stockholm Philharmonic, Royal Swedish Opera Orchestra and the Swedish Chamber Orchestra. Repertoire ranged from his classic *Pandemonium* for chansonier and orchestra, *Frankenstein!!* to recent works including the percussion *concerto into the open...*, the orchestral suite *Northwind Pictures* drawn from his 2005 opera *Der Herr Nordwind* and his *Piano Concerto*, premiered last year in New York.

"A brand new concerto was the main event at the opening concert, written for the celebrated American pianist Emanuel Ax. According to HK Gruber, the classic 'Brahms pianist' is something that does not seem to particularly inspire him. Rather, it would be a bar pianist from distant nightclubs vibrating with mesmerizing saxophones and strange rhythms. The concerto is charming and compassionate, relaxing to stillness then building again to a joyous and sparkling finale..."

"HK Gruber is the complete musician, from his start in The Vienna Boys Choir and his years as a double bassist to his successful transformation into composer, conductor and cabaret singer." *Dagens Nyheter*

Further performances of the *Piano Concerto* are scheduled next month in Paris with the Orchestre Philharmonique de Radio France under Joshua Weilerstein and in Gruber's home city with the Vienna Symphony and Louis Langrée, both with Ax at the keyboard.

Viennese celebrations of the composer's 75th last month included a special concert with Gruber at the helm of the ORF Radio Symphony Orchestra at the Konzerthaus. The programme crossed generations of composers most closely associated with Gruber – his teacher Gottfried von Einem to launch his centenary year, colleagues Kurt Schwertsik and Friedrich Cerha and the younger Bernd Richard Deutsch – plus Gruber's own *Aerial* with star trumpeter Håkan Hardenberger as soloist.

Next month sees Gruber collaborating with Ensemble Modern in Frankfurt in a programme featuring the *Cello Concerto*, *Zeitfluren* and the German premiere of Deutsch's *Mad Dog*. Back at home Gruber leads the Vienna Chamber Orchestra in two performances of *Frankenstein!!* in April at the Konzerthaus.

Borowski and Barenboim



Photo: Priska Kettlerer

Daniel Barenboim celebrated his 75th birthday with a new piano concerto by Johannes Boris Borowski. The maestro was at the keyboard for the first performance of the 20-minute score entitled *Stretta*, with the Berlin Staatskapelle conducted by Zubin Mehta. The new Borowski commission follows that of *Encore*, premiered under Barenboim's baton in May within opening events at the Boulez Concert Hall of the Barenboim-Said Akademie in Berlin.

Reviewing *Stretta*, the *Berliner Morgenpost* observed that "there's no doubting the composer has used all the shades of colour this orchestra is capable of, as well as each instrumental group's potential for sonic and gestural attack."

"His compositional understanding is what distinguishes *Stretta*, as demonstrated by the rich percussion writing right up to a wind machine. Playfulness, tradition and the grotesque lead to a meditative soliloquy for the piano." *Der Tagesspiegel*

"Borowski's 20-minute piece sometimes sounds filigree, sometimes violent... The calm central point is the piano from which, with runs, trills and powerfully concentrated single notes, Barenboim intervenes in the action, sometimes jumping up like a jazz pianist from his stool." *Der Neue Merker*

Inside this issue...



Turnage
Interview explores his new opera *Coraline*



Lindberg
Orchestral work *TEMPUS FUGIT* in Helsinki



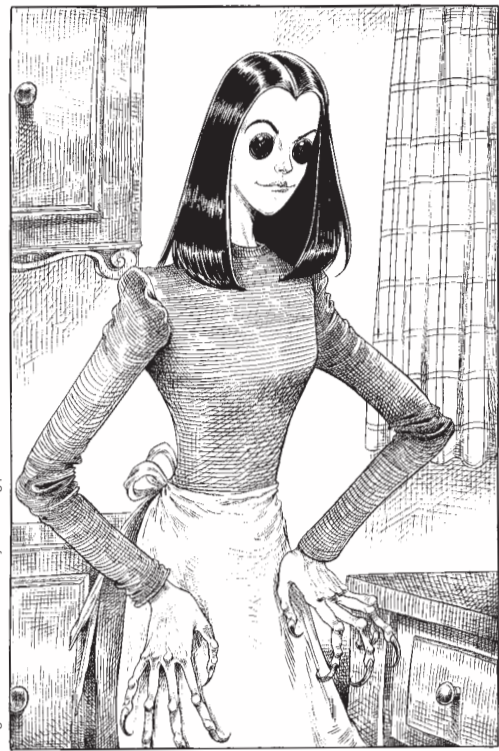
Willems
Performances of ballet scores for William Forsythe



Dean
Hamlet tours UK and travels to Adelaide Festival

Turnage Coraline opera takes the stage

Mark-Anthony Turnage's new operatic adaptation of Neil Gaiman's *Coraline* is premiered by The Royal Opera at the Barbican Theatre in March, before travelling to Lille, Freiburg, Stockholm and Melbourne.



The Other Mother from Coraline. Illustration by Chris Riddell for the latest Bloomsbury edition of Neil Gaiman's book.

How did you first come across Coraline?

I was having a lot of back and forth with The Royal Opera on ideas for a new stagework but it was proving difficult to find something suitable from all perspectives. Then someone suggested Neil Gaiman's *Coraline* which I'd never read. I was immediately impressed by the mystery and darkness expressed so imaginatively in the story. Gaiman is a real craftsman and the novel was instantly appealing to me.

What made you think it would be ideal to transform into an opera?

Once the choice of book was approved by everyone I just wanted to get going. A key factor was that the characters in the story are all very different, which is a crucial starting point when adapting something for music. The idea of a seductive alternative reality that is increasingly scary is very interesting psychologically, allowing me to explore situations, ideas and emotions through my music. Also, crucially, this is an important story in having a female lead – for me Coraline is a fantastic role model.

Did you have an idea early on about the age of your audience?

The book was written for children aged 9+, so initial ideas were that the opera should be aimed at the same group. Once into the piece I realised the opera needed to be entertaining, interesting and hopefully enjoyable for a wider range. It's important to remember that youngsters and their parents will experience the story differently.

Kids will see it as an exciting adventure that can trigger their imaginations whereas adults may also respond to the darker, complex threads and some of the ironic humour in the text.

How did you reduce and adapt the book into a two act opera.

My librettist Rory Mullarkey took on this challenging task. Inevitably a lot had to be trimmed back and I regret losing some of the plot details and the character of the cat who is a guardian for Coraline across both worlds. On the other hand, some things needed to be expanded to flesh out character and make full use of the cast of eight, such as the trio of Ghost Children which provided me with the opportunity for ensemble singing and for an inner voice warning Coraline of the dangers beyond the locked door.

Were there particular scenes that gave you early ideas for setting to music?

My approach is usually to start at the beginning and work through in order, so I didn't sketch out any specific scenes in advance. However Coraline's neighbours did leap off the page onto the stage: I knew that I wanted to exaggerate the theatricality of Miss Spink and Miss Forcible and really broaden their characters through the music. I also jumped on the nationality of Bobo and made an attempt to emulate his Lithuanian roots as well as find a soundworld for his mouse orchestra.

In musical terms how did you create the parallel world for the Other Mother on the other side of the door?

Broadly speaking, the Other universe is a variation on reality. It's distorted and extreme, and hopefully very creepy, but we'll have to wait and see what comes across on stage. I am thrilled that Aletta Collins is directing this piece and can't think of

anyone better to grab together all of these themes and build what I am certain will be a compelling and exciting production.

What is the overriding message of Coraline and her journey to self-discovery?

The message for me is that Coraline is determined to do what she thinks is right, even if she has to confront her fears. This is captured by Gaiman in his Introduction to the book: "being brave doesn't mean you aren't scared. Being brave means you are scared, really scared, badly scared, and you do the right thing anyway." There is a prelude to the story which perhaps I should have included in the opera. It's a quote from G.K. Chesterton and is a vital message that we could encourage our children to engage with: "Fairy tales are more than true; not because they tell us that dragons exist, but because they tell us that dragons can be beaten."

Turnage Coraline

(2015-17) 90'

Opera in two acts (for family audience) for 8 singers and chamber orchestra
Libretto by Rory Mullarkey, based on the novella by Neil Gaiman



Photo: Philip Gaiward

Commissioned by The Royal Opera (London), Opéra de Lille, Theater Freiburg, Folkoperan (Stockholm) and Victorian Opera (Melbourne)

29 March – 7 April 2018

Barbican Theatre, London

The Royal Opera/Britten Sinfonia

Director: Aletta Collins

Conductor: Sian Edwards

Lindberg Tempus fugit in Helsinki



Photo: Philip Gaiward

Magnus Lindberg's new orchestral work, *TEMPUS FUGIT*, was commissioned by the Finnish Radio Symphony Orchestra to celebrate the centenary of Finnish independence on 6 December. The 27-minute score was premiered under the baton of Hannu Lintu at a gala concert, broadcast on radio and streamed live on TV, with the Estonian premiere following three days later in Tallinn.

Rather than translating his title *TEMPUS FUGIT* as 'Time Flies', the composer prefers 'Time in Flight', which offers the idea that the passage of time, such as the 100 year arc of Finland's existence, escapes from us but bequeaths a tangible legacy. As Lindberg comments, "this relates to my fascination with Bernd Alois Zimmermann's concept of spherical time – that the past, the present and the future are continuously linked and within reach. You can also examine the inter-connection of musical time in the earlier works of Stockhausen such as *Kontakte* and *Gruppen* which had a big impact on me as a young composer."

TEMPUS FUGIT sees Lindberg extending his exploration of harmonic continuity and chordal tension, seeking an elusive modern equivalent for the rhetorical power of classical functional harmony. In the 1980s Lindberg had been using the LISP programming language to compute the relationships between harmonies and he had long been wanting to return to these researches. After building a kit to run the old software, he defined rules for the algorithms to create hierarchical charts of related chords, and this harmonic pool provided him with a rich range of musical materials for the new composition.

Lindberg explains that "a chord should not be an isolated object but should be aurally related to what has come before and what follows. I see an analogy with language – with subject and object in a meaningful relationship, with questions and answers, with tension and relaxation, with foreshadowing and recurrences across time. This is my dream, which I've been able to pursue further in *TEMPUS FUGIT*."

"...a positive, energetic, festive atmosphere throughout..." *Helsingin Sanomat*

"...in the mighty orchestral work *TEMPUS FUGIT*... Lindberg can gather the full power of the orchestra. He is a master who mixes strings, winds and percussion and gives every player interesting personal assignments... His track through the score was well-ordered and sure, but there were also some arousing surprises, the best being a cool poetic piano solo cutting across the resounding clamour." *Helsingin Sanomat*

"...brilliantly orchestrated and clear to follow, with surprisingly luminous and sunny moods... Inside the score can be heard aspects of Messiaen but also suggestions of Impressionism. Lindberg's in-depth dialogue with the shining masters of orchestral music is here confirmed." *Sirp, Tallinn*

The composer's next project is a short orchestral work commissioned by the Berliner Philharmoniker for Simon Rattle's final season, scheduled for premiere on 14 June. 2018 brings musical celebrations for Lindberg's 60th birthday.

Chin festival in Melbourne

The most extensive Australian focus on Unsuk Chin's music to date is presented at the Metropolis New Music Festival in Melbourne from 18 to 21 April. The festival is a collaboration between the Melbourne Symphony Orchestra, Monash University and the Melbourne Recital Centre, with nine Chin works including four Australian premieres. This follows earlier Melbourne Symphony performances of Chin's music introducing Melbourne audiences to *Graffiti* in 2016 and *Mannequin* last September.

Orchestral performances at Metropolis include Chin's Grawemeyer Award-winning *Violin Concerto* with soloist Jennifer Koh and the sheng concerto *Su* with its dedicatee Wu Wei, together with her study of refracted light and colour, *Rocana*, all conducted by Clark Rundell. The Elision Ensemble performs *Fantaisie mécanique*, the Australian Quartet gives the Australian premiere of *ParaMetaString* and there is a selection of her chamber music at the Melbourne Recital Centre.

In addition to the Melbourne feature, coming months see major Chin events in Copenhagen, London and Tokyo. The composer has a March residency at the Royal Danish Academy of Music's PULSAR festival, and travels to London for the European premiere of *Le Chant des Enfants des*



Photo: Phiska Keitner

Étoiles by the Philharmonia Orchestra under Esa-Pekka Salonen on 15 April. This major 40-minute work for choirs, organ and orchestra, setting poetry exploring man's relationship to the cosmos, was written for the inauguration of the new LOTTE Concert Hall in Seoul and was co-commissioned by the Philharmonia.

On 16 May the London Sinfonietta gives the UK premiere of *cosmigimmicks* at the Southbank Centre and Chin travels to Tokyo Opera City for the Japanese premieres of the *Cello Concerto*, *Clarinet Concerto* and *Mannequin* on 24 May, coupled with being the judge for the 2018 Takemitsu Composition Award.

Rouse Berceuse Infinie premiere

Christopher Rouse's latest orchestral work, *Berceuse Infinie*, was premiered in his native city by the Baltimore Symphony in November. This 13-minute lullaby, reflecting on the perpetual breath of life and death, was dedicated to Marin Alsop and, as the *Baltimore Sun* noted,



Photo: Jeffrey Herman

"she returned the compliment by ensuring that the score received a terrific first performance".

"Rouse grabs the ear with at once dark and beautiful melodic ideas that emerge from a kind of mist. They are given a gently rocking rhythmic pulse that holds the roughly 15-minute score together... Punctuated by the eerie sound of orchestra members exhaling, the music suggests a reflection on how fragile and temporal our existence is, but still, somehow, keeps renewing... Its most piercing passages bring to mind a description

someone once gave to the *Adagietto* from Mahler's *Symphony No. 5* – "a requiem for the living" – but its most radiant moments vibrate with hope.

"The composer's sophisticated harmonic language adds colour and texture. His familiar mastery of orchestration is everywhere in evidence, as much in the subtlest percussion touches as in the lushest string chords. The score has a sublime close, when a few questioning sounds give way to a kind of serenity." *Baltimore Sun*

"Rather than a barnstorming concert opener, this meditative piece explores several oscillating motifs put through an array of orchestral colours... In what becomes a repeated thematic element, the orchestra collectively exhaled audibly over this backdrop, a sound evoking a maternal sigh, uttered perhaps by the universe... *Berceuse Infinie* provides further evidence of Rouse's inventive melodic gift, namely to create tunes that sound like the work of no other composer."

Washington Classical Review

Rouse's concertos continue to travel widely with highlights over the past year including the *Organ Concerto* in Los Angeles and Washington, the *Oboe Concerto* in Auckland, and the *Flute Concerto* in Beijing.

Currier reflects on the Reformation



Sebastian Currier with Osmo Vänskä and Sarah Manguso at the premiere of RE-FORMATION in Minneapolis

Among the new works celebrating the 500th anniversary of the Reformation – dated by Martin Luther's 1517 rebellion in Wittenberg against the established Catholic Church – Sebastian Currier's *RE-FORMATION* has attracted much attention, being selected as a highlight of the year by the *New York Times*. Commissioned by the Minnesota Orchestra and premiered in November with the Minnesota Chorale under Osmo Vänskä, the 30-minute work offers a multi-layered reflection on the Lutheran tradition and what could be a parallel rebellion in our own time.

"The American composer Sebastian Currier has risen to the challenge... In five movements, and using a rich and full instrumental palette and voices, Currier's work links with the broad cultural themes of the Reformation while also acknowledging subsequent commemorations of it, in particular Mendelssohn's *Reformation Symphony*... In re-using, or 're-forming' these elements, Currier has produced a work of originality that also offers a warning... In the final pages, the celesta briefly and gently tries to assert Luther's great hymn, now in simple harmony; of course it's interrupted, but it offers a spark of hope." *Choir and Organ*

"Luther's chief gripe was about greed – the church's habit of collecting 'indulgences' and funnelling the funds into expensive architecture and artwork – Currier concluded that the closest thing today would be

standing up to those who despoil the Earth and create climate change for the sake of greed." *Twin Cities Pioneer Press*

"...a fascinating and ultimately moving work..." *Twin Cities Pioneer Press*

"The work begins by celebrating Martin Luther, through his use of Psalm 46 for his hymn *A Mighty Fortress is our God*, and Mendelssohn, through his use of that hymn in his *Reformation Symphony*. Then it turns to the dire state of the planet, with a text by Sarah Manguso (*Black sky, .../Black sea, .../Black earth*). *RE-FORMATION* turns the tables on the psalm's notion of God protecting his creatures amid threatening elements to suggest that God's subjects now have to protect his creation.

"The work is harrowingly effective... Currier's colourful orchestration of the earlier movements gives way in the end to an *a cappella* chorus, singing, 'Have mercy' ... it is salutary in pointing up the need for our time to summon the Lutheran grit and imagination to change, to re-form, the world yet again." *New York Times*

This season has brought further instalments in Currier's *Etudes and Lullabies* project, with new movements premiered in New York by the Borromeo Quartet and Orion String Quartet.

Willems Forsythe's The Second Detail



Ballet de l'Opéra de Lyon in William Forsythe's *The Second Detail* with music by Thom Willems

Thom Willems's music for ballets by William Forsythe continues to be heard around the world, with their collaborations regarded as classics in the repertoire of leading dance companies. *The Second Detail* has been programmed widely in triple bills over recent years, with performances by the National Ballet of Canada – who premiered the piece in 1991 – the Stuttgart Ballet, the Moscow Music Theatre and the Ballet de l'Opéra de Lyon on a 15-performance tour in France and Belgium.

William Forsythe has described in a *New York Times* interview how he invited Dutch composer Thom Willems to create the score for *The Second Detail* following their success at the Paris Opéra Ballet with *In the Middle Somewhat Elevated*. The new electronic score was joyous and light-filled in

contrast to the driving, hard-edged music for the earlier ballet. Forsythe noted how "it sounds like tuned percussion and has some funk influence and swing and is just really dancey".

The *New York Times* commented on how "those influences are immediately apparent in the movement, which infuses a classical vocabulary with quirky, jazzy disruptions of form as 13 dancers keep remaking broad geometric patterns, then splintering into contrapuntal groups, duos and solos."

"*The Second Detail* is a précis of William Forsythe's neoclassical style... the cast dived into it with real energy and attack... What makes Forsythe so thrilling to watch is the way he pushes classical rigour to breaking point..." *Financial Times*

Dean Hamlet travels to Adelaide

Brett Dean's opera *Hamlet*, premiered to acclaim at the Glyndebourne Festival last summer, receives its Australian premiere in March at the Adelaide Festival. The three performances at the Festival Theatre see the Glyndebourne Festival production by Neil Armfield travel with Allan Clayton repeating his assumption of the daunting title role, described by *The Times* as "physically vivid, emotionally affecting, psychologically astute". Rod Gilfry and Kim Begley return as Claudius and Polonius, with Cheryl Berker as Gertrude, Lorina Gore as Ophelia, and the Adelaide Symphony Orchestra conducted by Nicholas Carter.

Hamlet was toured in the UK last autumn by a second Glyndebourne cast, attracting equal plaudits, and proving the potential of the opera to be taken up by new singers. David Butt Philip moved from Laertes to the title role, joined by Jennifer France and Louise Winter, and Duncan Ward took over in the pit from Vladimir Jurowski. *The Guardian* described this second incarnation as "a ferociously powerful trip to Elsinore... Dean's unsettling score seethes and rears... it generates considerable tension throughout... outstandingly done."

"Brett Dean and his collaborators have succeeded in creating an operatic *Hamlet* that remains true to Shakespeare's plot, themes and characters, yet at the same time encourages audiences to think about it afresh... The most striking moments in the first act are those of quiet contemplation and stillness; the second act is perfectly paced, from the dramatic opening, via the beautifully mournful funeral of Ophelia, to the



Barbara Hannigan and Allan Clayton as Ophelia and Hamlet at Glyndebourne

extraordinary sustained energy of the fight scene... It is a remarkable achievement." *Opera*

The original *Hamlet* production was televised and is due for DVD release on the Opus Arte label in July. Brett Dean's new double viola concerto, *Approach*, is premiered this month by the Swedish Chamber Orchestra with Tabea Zimmermann and the composer as soloists. This is part of a project pairing new commissions with Bach's *Brandenburg Concertos*, also including Steven Mackey's *Triceratos* and Mark Anthony-Turnage's *Maya*.

MacMillan The Sun Danced in Fátima



Photo: Philip Galloway

The past year has demonstrated the international reach of James MacMillan's music, with the Chinese and Russian premieres of the *Violin Concerto*, the Mexican premiere of the *Oboe Concerto* and the composer touring in New Zealand with *Percussion Concerto No.2*. Prestigious commissions have included *The Sun Danced*, composed for the Portuguese celebrations of the centenary of the divine visitations in Fátima. Premiere performances at the shrine and in Lisbon in October featured the Gulbenkian Choir and Orchestra under Joana Carneiro.

The 30-minute cantata for soprano, chorus and orchestra draws the listener back to events a hundred years ago in the small town of Fátima. Three shepherd children reported appearances by the Virgin Mary – "the lady more brilliant than the

Sun" – predicting that a spiritual spectacle would take place on 13 October 1917. Over 50,000 people travelled to the small town of Fátima, many seeing the sun dancing across the heavens, as depicted in the central section of MacMillan's score.

MacMillan performances in the USA over the past year have included a special feature in Pittsburgh, including the US premiere of *Gloria, Seraph, Symphony No.4, Veni, Veni Emmanuel* and the first performance of *Larghetto for Orchestra*. The new 10-minute score was commissioned in honour of the tenth anniversary of Manfred Honeck at the helm of the Pittsburgh Symphony and is an orchestral version of one of MacMillan's most admired choral works, his *Miserere*.

"MacMillan added a range of volume and feeling that no choir in the world can replicate... The composer treated the orchestra as multiple choirs, with strings, winds and brass each contributing chorale-like sections as well as blending to create new shades of sound." *Pittsburgh Post-Gazette*

Schiphorst Lacan's Imaginary

The premiere of Iris ter Schiphorst's commission for Wien Modern proved to be a highlight at the festival in November. Written for the singer and actress Salome Kammer, *Das Imaginäre nach Lacan (The Imaginary of Lacan)* combines vocalist, orchestra, sampler and live electronics. The 23-minute score was premiered by the combined forces of the Webern Symphony Orchestra and the Orchestra of the Paris Conservatoire under the baton of Ilan Volkov.



Photo: Susanne Müller

writings on otherness. The imaginary – the relationship between the ego and the ideal ego – is a place of self-identification, or self-discovery, but also of misconception and illusion, making it particularly relevant to our age of migration and cultural collision. In Schiphorst's work, the soloist embodies twin roles of an Arab and a European, switching costumes including veils.

"From oriental-inspired cantilenas to extrovert patterns approaching American popular music, the stylistic range was wide. So vivid and malleable was the musical material, so effective the word-setting that the resulting images will resonate long in the mind for many." *Der Standard*

"Both the scenic realisation and the music itself generated great dramatic tension, while the electronically extended orchestra produced a sonic landscape of unusual force." *Wiener Zeitung*



Photo: Wiener Staatsoper/Michael Poethn

Prokofiev's The Gambler received its first production at the Vienna State Opera in October in a new staging by Karoline Wagner highlighting a merry-go-round of avarice and futile love. "...this work is a turbulent masterpiece... Simone Young captured the dynamism of a score that never stands still... In all, an intense but enjoyable evening." *Opera Now*



Bernstein centennial CD releases

Leonard Bernstein's recorded legacy has been explored afresh by the two recording companies most closely associated with the conductor and composer. Universal Classics is releasing this month a numbered limited edition bumper box, combining acclaimed recordings from its Deutsche Grammophon and Decca labels in celebration of the centennial. Comprising 121 CDs, 36 DVDs and a Blu-Ray audio, the collection features highlights from the composer's own pen including his three symphonies, *Candide*, *West Side Story* and *A Quiet Place*. Other repertoire ranges from Beethoven, Brahms and Mahler symphonies, through Stravinsky, Ives and Copland, to works by Del Tredici and Rorem (0289 4798418).

Other special releases from Universal include a limited edition DG set of *Candide* containing the definitive 1989 CD recording made at Abbey Road and a DVD of the live performance filmed at the Barbican, boxed with a 170-page hardback book. A deluxe limited edition release of *West Side Story* contains the classic if controversial CD set with Kiri Te Kanawa and José Carreras. This is boxed together with the film documentary about making the recording on DVD and a 104-page hardback book (0289 4798681). March sees a new *Bernstein on Broadway* compilation and April will bring the release of a new *Bernstein Complete*



Works box, containing all the published works by Bernstein collected for the first time, across 26 CDs and 3 DVDs.

Sony Classical has released a 100-CD box celebrating Bernstein the conductor, drawing upon its archive of his American Columbia recordings. The digital remastering from the original analogue tapes brings these 50-year-old recordings up to modern audiophile standards. Bernstein the composer is represented by all his ballets,

symphonies and concertos plus *West Side Story* with its original Broadway cast (89854 17142). Last year saw Sony's release of *Leonard Bernstein: the Composer*, a 25-CD collection of his recordings of his own works whose historic importance has been recognized with a Grammy nomination (89853 45312). Recordings of stageworks with original cast members include *On the Town* with Betty Comden and

Adolph Green, *Wonderful Town* with Rosalind Russell, *Candide* and *Mass*.

This month brings Naxos's release of a Bernstein box conducted by Marin Alsop in honour of the centennial. It combines her existing recordings including the three symphonies and *Mass* together with two new discs featuring the São Paulo Symphony Orchestra.

Vivier Music of the End on stage



Photo: Blake Harrington

First stage production of Claude Vivier's *Musik für das Ende* in the Toronto Soundstreams series

Claude Vivier's *Musik für das Ende* received a belated stage premiere in Toronto's Soundstreams series in October. The 45-minute work dates from 1971, early in the Quebecois composer's career but already exploring his later preoccupations with death, eternity and a spiritual release into the cosmos. Vivier described how, "as if in a dream, I experienced the increasingly strange ceremony of beings fainting into forever and becoming 'an infinite moment' in eternal silence... The Music of the End is where all is forever erased, where all becomes infinite silence."

Scored for a choir of solo singers doubling on percussion, the work had to wait 40 years for its first concert performance by the RIAS Chamber Choir in Berlin in 2012. The production in Toronto, staged by Chris Abraham and conducted by John Hess, saw *Musik für das Ende* combined with a monologue drawn from Vivier's writings and a performance of his final work *Glaubst du an die Unsterblichkeit der Seele*, with theatrical references

to the composer's biography woven across all three parts.

"So shimmering are Vivier's drones, so sweetly childlike his invented languages and mystical geographies, so energetic his need to communicate his cravings and insecurities, that the effect is one of warmth... a shadowy, otherworldly rite, almost medieval in its sobriety overlapping incantations..." *New York Times*

"...almost an ambient work, relying on one repeated and gradually morphing motif, a few chanted words that sound very much like Sanskrit mantras, with individual voices emerging and disappearing like fishes darting about in a dark tank. The singers are also actors, babbling to themselves in private monologues of anxiety or conversations in foreign tongues as they group, dressed in black, and separate and then regroup..." *Globe and Mail*

2018 will see special events marking the 70th anniversary of Vivier's birth and a creative life cut short by his murder in Paris at the age of 34.

New publications

John Adams
Absolute Jest
for string quartet and orchestra
979-0-051-09770-8 £56.99

Dominick Argento
The Masque of Angels Suite
for SATB chorus and chamber orchestra
Vocal score
979-0-051-48491-1 £7.95

Anna Clyne
Masquerade
for orchestra
Full score
979-0-051-09780-7 £26.99

Sebastian Currier
Deep-Sky Objects
for soprano, ensemble and electronics
979-0-051-09800-2 £48.99

Michael Daugherty
Jackie O
Opera in 2 acts
Vocal score
979-0-051-09695-4 £37.99

Karl Jenkins
Symphonic Adiemus
for SATB choir and orchestra
979-0-060-13432-6 £14.99

Aram Khachaturian
Spartacus: Suite No.4
Study score
979-0-060-13393-0 £30.99



Simon Laks
Ballade 'Hommage à Chopin'
Piano score
979-0-2025-2311-7 £12.99

Magnus Lindberg
Étude I/Étude II/Cantus firmus/Éloge/Fratello/Promenade
Piano album
979-0-060-13084-7 £17.99

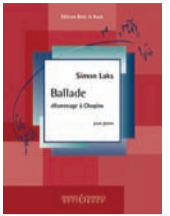
David T. Little
Dog Days
Vocal score
979-0-051-09804-0 £45.00

James MacMillan
Little Mass
Vocal score
979-0-060-13401-2 £6.99

Steve Reich
Quartet
Study score
979-0-051-09810-1 £14.99

Dmitri Shostakovich
Motherland/National Anthem
New Collected Works
Vols.75/76
Full score
979-0-060-13455-5 £85.99

Piano arrangements of music by Stravinsky, Honneger and Mahler
New Collected Works
Vols.114/115
Full score
979-0-060-13456-2 £54.99



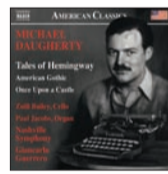
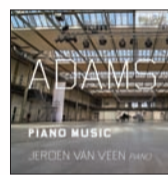
New recordings

John Adams
Piano works including *American Berserk/Hallelujah Junction*
Jeroen van Veen/Sandra van Veen
Brilliant Classics 95388BR

Aaron Copland
Orchestral works vol.3
An Outdoor Overture/Symphony No.1/Dance Symphony/Statements
BBC Philharmonic/John Wilson
Chandos CHSA5195

Michael Daugherty
Once Upon a Castle
Paul Jacobs/Nashville Symphony/Giancarlo Guerrero
Naxos 8.559798
Debussy orch. Brett Dean

Ariettes Oubliées
Magdalena Kožená/Deutsches Symphonie-Orchester Berlin/Robin Ticciati
Linn CKD 550



David Del Tredici
Child Alice
Courtenay Budd/Boston Modern Orchestra Project/Gil Rose
BMOP/sound 1056 (2 SACDs)

Grand Trio/String Quartet No.1/Bullycide/Dynamic Duo/The Felix Variations
Mark Peskanov/Michael Nicolas/Steven Beck/Felix Del Tredici/Voxare Quartet etc
Albany TROY1685-86 (2 CDs)

Karl Jenkins
Symphonic Adiemus
London Philharmonic Choir/Adiemus Symphony Orchestra of Europe/Karl Jenkins
Decca 5793828

Einojuhani Rautavaara
Fantasia
Anne Akiko Meyers/Philharmonia Orchestra/Kristjan Järvi
Avie AV2385

Steve Reich
Pulse/Quartet
International Contemporary Ensemble/Colin Currie Group
Nonesuch 793243



Stravinsky Funeral Song on Decca

The first recording of Stravinsky's rediscovered *Funeral Song* has been released by Decca Classics on an album performed by the Lucerne Festival Orchestra under the baton of Riccardo Chailly (0289 4832562). The 12-minute orchestral score,

composed in 1908 by the 26-year-old composer, was a memorial tribute to his beloved teacher Nikolay Rimsky-Korsakov. It can be heard as the missing link between his early *Fireworks* and *Scherzo Fantastique* (both featured on the new disc) and his ballet *The Firebird*, written for Diaghilev's Ballets Russes, which launched Stravinsky's international career.

Funeral Song has reached the milestone of 100 performances given since its first modern performance in St Petersburg in December 2016 and planned for the coming season. Conductors who have taken the rostrum for first national performances are a host of Stravinsky specialists including Riccardo Chailly, Charles Dutoit, Valery Gergiev, Simon Rattle

and Esa-Pekka Salonen. The 100 performances span four continents and more than 25 countries, with the rapid take-up of the score indicating Stravinsky's continuing fascination as the 20th century's most iconic composer.



Responses to the newly resurfaced score have been positive from audiences and press alike. After its UK premiere last February, performed by Esa-Pekka Salonen and the Philharmonia Orchestra, *The Times* called the work "darkly beautiful", and *The Guardian* remarked on its "extraordinary emotional power". The *Sunday Times* proclaimed that *Funeral Song* was "bound to become a classic". After the work's US premiere by the

Chicago Symphony Orchestra conducted by Charles Dutoit the *Chicago Tribune* described how "the importance of *Funeral Song* lies in what it reveals of the artistic development of one of the last century's great musical geniuses, and its portents of greater Stravinsky works to come..."