

Quarternotes

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Adams Dr Atomic

John Adams's *Doctor Atomic* received its much-heralded world premiere at San Francisco Opera on 1 October, before an audience of expectant opera-goers and critics from more than a dozen countries.

Adams's long-time collaborator Peter Sellars provided *Doctor Atomic*'s libretto and staging, and Donald Runnicles conducted a superb cast led by baritone Gerald Finley as J. Robert Oppenheimer. The Sellars production is set to travel widely in coming years, with its European premiere scheduled by Netherlands Opera for the Holland Festival in June 2007, and further stagings in 2008 at English National Opera and Lyric Opera of Chicago.

"*Doctor Atomic* is J. Robert Oppenheimer, who led a group of acclaimed scientists in the remarkable race to build the world's first nuclear weapon. The opera focuses on the bomb's secret test in summer 1945 in the New Mexico desert. When, at the end, the test succeeds, so do Adams and Sellars, forcing us to face exactly what that mushroom cloud means... Make no mistake, *Doctor Atomic* is a magnificent accomplishment that easily takes its place alongside the other Adams-Sellars triumphs — *Nixon in China*, *The Death of Klinghoffer* and *El Niño* — and in important respects goes beyond them. It contains music of unearthly splendour and gorgeous lushness, and its rich expressivity will take many hearings to absorb." *Los Angeles Times*

"...a beautiful provocative work that refreshes the repertoire." *The Times*

"*Doctor Atomic*, Mr. Adams's third full-fledged opera, may be his most inventive and emotional score to date... Whole spans of the orchestral and choral music tremble with textural density... You hear evocations of sci-fi film scores and bursts of Varèseian frenzy. When he needs to propel the music forward, Mr. Adams, true to form, creates a din of pummelling rhythms, fractured metres and jolting repeated figures: call it atomic Minimalism. Yet tension runs even through the long, ruminative, wistful episodes, like the poignant bedtime scene between Oppenheimer and his wife, Kitty." *New York Times*



Oppenheimer (Gerald Finley) and the bomb in *Doctor Atomic* at San Francisco Opera

"Since Britten's death some 30 years ago, the American composer John Adams has emerged as the most powerful voice in the creation of opera... *Doctor Atomic* is a moving and compelling work of moral, as well as musical, grandeur... one is left with a sense of the terrible magnificence of atomic fission as well as its unimaginable destructiveness." *Daily Telegraph*

For many the opera's highlight was Oppenheimer's aria at the end of Act I which provides the centrepiece of the moral and psychological drama: "Oppenheimer begins to sing, pouring out his soul in stark, anguished, cantorial phrases. The words — 'Batter my heart, three-person'd God' —

are John Donne's, the music is the creation of America's greatest living composer, and the scene compresses all the terror and fascination of the opera's subject into eight minutes of wrenching, sinewy musical genius... a major addition to the operatic repertory of this new century." *San Francisco Chronicle*

The next stage collaboration between John Adams and Peter Sellars, *A Flowering Tree*, is scheduled to be unveiled in Vienna on 13 November as part of the Mozart 250th celebrations. The work is commissioned by the Vienna Festival, Barbican Centre, San Francisco Symphony, Lincoln Center for the Performing Arts, and the Berlin Philharmonic.

Kurtág wins Grawemeyer

Hungarian composer György Kurtág has won the 2006 University of Louisville Grawemeyer Award for Music Composition for his '...concertante...' for violin, viola and orchestra. The Grawemeyer Award, worth \$200,000, is granted annually by the Grawemeyer Foundation for a work that makes an outstanding contribution to the field of musical composition.

'...concertante...' was premiered in 2003 by violinist Hiromi Kikuchi and violist Ken Hakii accompanied by the Danish Radio Orchestra under Michael Schonwandt. Since then, the 25-minute score has been performed in Austria, France, Germany, Japan, the Netherlands and the USA.

Forthcoming Kurtág events in London include a series of concerts at the Wigmore Hall in Autumn 2006 featuring artists including the composer and his wife as pianists, Thomas Adès and the Keller Quartet.

Kurtág celebrates his 80th birthday on 19 February 2006.



Photo: © Jeffrey Herman

Celebrations for Steve Reich's 70th birthday on 3 October 2006 are already underway, with surveys of his output around the world.

Boosey & Hawkes has worked closely with performing organisations and venues to coordinate Reich@70 events. The calendar includes a London retrospective and rare collaborations between presenters in both New York and Los Angeles.

For full information visit www.reich70.com

European Tour (ECHO) 18 March – 3 April 2006

A new collaboration between Steve Reich and choreographer Akram Khan, *Variations for Vibes, Piano and Strings*, features the London Sinfonietta conducted by Bradley Lubman. European Concert Halls Organisation (ECHO) venues include Philharmonie Cologne, Cité de la Musique Paris, Palais des Beaux Arts Brussels, Konzerthaus Vienna, Concertgebouw Amsterdam, Symphony Hall Birmingham, Megaron Athens. The tour programme also includes *Sextet* and *Different Trains*.

Barcelona 1/4 March 2006

Reich feature at Festival de Musiques Contemporaines including *Music for Eighteen Musicians* performed by Barcelona 216.

Los Angeles 25-30 March 2006

Reich works at Los Angeles Philharmonic's Minimalist Jukebox festival, curated by John Adams, include *Variations for winds, strings and keyboard*, *Three Movements* and *Tehillim*.

Copenhagen 28 March 2006

Tivoli Hall plays host to all-Reich programme including the Scandinavian premiere of *You Are (Variations)*

Baden-Baden 7/9 April 2006

Two concerts by Ensemble Modern at the Festspielhaus include *City Life*, *Tehillim*, *Triple Quartet* and *Music for Eighteen Musicians*

London 28 September – 8 October 2006

Reich retrospective at Barbican features Steve Reich & Musicians, London Symphony Orchestra, BBC

Symphony Orchestra, London Sinfonietta, Kronos Quartet and Bang on a Can. Highlights includes staging of *The Cave*, a dance triple bill and the world premiere of *Daniel Variations* for ensemble.

New York 3 October – 4 November 2006

70th celebrations at BAM Next Wave festival, Carnegie Hall and Lincoln Center featuring Steve Reich & Musicians, Kronos Quartet and London Sinfonietta

Portugal/France 12-18 November 2006

Steve Reich & Musicians tour of *Daniel Variations* including Casa da Música in Porto and Cité de la Musique in Paris.

Los Angeles 20 January – 4 February 2007

Reich festival across Los Angeles. Performers include the LA Philharmonic and LA Master Chorale.

If you are planning Reich events and would like them included in our calendar please email composers.uk@boosey.com

Lindberg Sculpture in LA



Esa-Pekka Salonen and Magnus Lindberg

Magnus Lindberg's new orchestral work, *Sculpture*, received its premiere on 6 October with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. The score was inspired by Frank Gehry's architecture for Disney Hall and Lindberg's music explores the sonic spaces of the new concert venue. As well as deploying antiphonal brass in the final section, the work as a whole reconfigures the orchestra from the bass register upwards, eliminating violins altogether:

"The result is a lot of low instruments — pairs of contrabassoons, pairs of tubas and Wagner tubas, pairs of pianos and harps mellowing out the whoops for joy. The violas are the highest strings... Disney Hall is especially happy with bass notes, and Lindberg gave it its fill."

"The score is sophisticated yet immediately engrossing... The bouncy fanfare figures are not blatant but more like a filigree. The instrumental texture is often fast-moving and complex. A Sibelius sense of mysterious winds blowing everything around is strong at first..."

"In the middle, *Sculpture* turns into a miniature concerto for orchestra, focusing on different instrumental sections competing to be the most dazzling. At the end the organ came rumbling in, lingering "Zarathustra"-like in its low register. Tubas and other brass instruments took positions around the hall... The piece climaxes with rousing Stravinskian rhythms. The score's 23 minutes fly by. The performance was spectacular." *Los Angeles Times*

"The orchestral writing is that of a master." *Los Angeles Times*

Sculpture is scheduled on 17 May by the Philadelphia Orchestra conducted by Christoph Eschenbach and performances by European orchestras are planned in London and Helsinki. Orchestras wishing to programme the work or seeking perusal scores are invited to contact composers.uk@boosey.com. Future Lindberg commissions include a new orchestral work for the Berlin Philharmonic and Simon Rattle.

van der Aa After Life



Photo: Ben van Duin

Michel van der Aa's opera, *After Life*, opens the Holland Festival on 2 June. The composer discusses his new stagework, based upon a remarkable film exploring the nature of memory.



Photo: Hirokazu Kore-Eda

What drew you to Hirokazu Kore-Eda's film *After Life*?

When I first saw the film it made an incredible impression on me and I knew it was a true masterpiece. So when I was asked to write a new work for the Netherlands Opera, it was clear that this had to be my subject. Although the basis of the film is very simple, it touched me deeply and raised one of the biggest questions at the heart of humanity: "What is the defining moment of your life?" A group of people who have recently died are asked this question at a way station in transit to heaven. Their key moment is filmed and they view a screening, reliving the experience, before disappearing to eternity.

You share with Kore-Eda interests in the relationship between narrative action and documentary film footage. How is this explored in the opera?

One of the things that really appealed to me in Kore-Eda's film was its focus on real life stories. This set me thinking about how to adapt this in stage terms, and led me to introduce a new realistic layer of my own. I interviewed 20 people and filmed the response when I asked them about their defining moment. I selected six of these interviews, and four of these appear on screen during the opera, and the material of two further interviews is sung on stage. These fit with the core narrative from the film, about the old man Mr Walter reviewing his seemingly humdrum life with the help of his young guide Aiden.

Your use of multiple perspectives can seem complex. How should the audience best approach this?

I've tried to recapture the simplicity of the original film and make the relationship between live action and video footage clear, even when the same characters appear on stage and on screen. That said, I've avoided a rigid divide, allowing the two media to flow seamlessly into each other. I've extended the multi-media techniques developed in my chamber opera *One*, and we're using screens that can function either as transparent glass or as a surface for projection, so that the live characters can literally move from stage to screen. Everything leads towards the closing scene where the defining memories are screened using 8mm film, almost like a surreal home movie. For the audience it explains what has gone before and hopefully provides an intimate yet powerful ending.

As the characters retell events from their lives, can there be a contradiction between memory and truth?

This is an area that really interests me – how our own

memories or those of others build up our idea of 'truth'. In the opera the relationship between Mr Walter and Aiden develops in an unexpected way, as they discover they have a shared memory. Some events stick indelibly in our mind as our memory is replayed and subtly adjusted and seem true today, whereas others are forgotten or hidden, and are only triggered by an external stimulus. One of the characters, Ilana, recognises a school chair and a memory floods back to her. But she cannot choose her defining moment and has to join the staff at the way station in limbo.

How does your music recreate memories?

In many of my pieces I recreate musical moments that have already passed, for instance in the *Here Trilogy* where the singer makes real-time recordings with a cassette recorder, echoing them back to the ensemble and confronting the 'now' with a sampled past. I've built on these techniques in the opera which is so concerned with memory, encouraging me to mess with time in an interesting way. The past can be an alter ego that challenges the present – it's a way to create polyphony and multiple time lines, providing cyclic structures which complement the linear narrative.

How do you approach text and vocal line?

The characters are real people and need to communicate the text in a natural way, so I wanted a vocal style that was as simple and down to earth as possible. The vocal lines are different to those in *One*, being more syllabic and less fragmented. I have, however, tried to portray the different characters by vocal means, for instance Ilana is energetic and edgy, whereas the helper Sarah is more vulnerable, open and lyrical. The elderly Mr Walter struggles to remember and his line sometimes jumps between styles. Overall, though, the singing lines avoid exaggeration, and in that sense the performance technique is closer to baroque music than to Romantic rhetoric.

What is your vision of what opera could or should be?

I think I am more positive about the future of opera than many of my composing colleagues, because I like the way it fuses different artforms. It matches my way of working - thinking of text, music, video and stage direction at the same time. This may seem a lot to handle on my own, but I still benefit from collaborating with performers, conductor and

designer, so I can bounce ideas off them. I like opera that can draw you in close, which has an intimacy, far removed from traditional grand opera. The drama can be just as powerful, even when it deals with ordinary people. This is the operatic area I want to explore, finding new angles and stretching the vocabulary.

Left: Scene from Hirokazu Kore-Eda's 1998 film *After Life*

van der Aa *After Life* (2004-06)

Opera for eight singers, ensemble, video and soundtrack

Duration: 90 minutes

Commissioned by Fonds voor de Scheppende Toonkunst and Netherlands Opera

World Premiere

2 June 2006

also 4/5/7/8/9 June

Muziekgebouw aan't IJ, Amsterdam

Otto Tausk *Conductor*

Michel van der Aa *Director*

Asko Ensemble

Floyd Susannah in Wexford

Audiences and press concurred that Floyd's *Susannah* was the hit of the 2005 Wexford Festival, where the production proved the opera to be just as vivid and moving in a small theatre as at The Met. Though regularly performed throughout North America, and having enjoyed major recent stagings in Vienna, Berlin, Geneva and Nantes, the opera awaits new productions in many European cities, and "hopefully Wexford's staging will have enough impact to establish the piece more firmly". (Opera Now)

"*Susannah* quickly caught the public imagination, notching up some 800 performances to become one of the most popular American operas ever. Watching Wexford's taut new staging by John Fulljames, it's easy to see why...Its 10 sequential scenes are crisply enacted...Floyd's music is tuneful, resourceful and admirably orchestrated...Wexford's audience adored the directness of drama and music alike." *The Independent*

"Composed 50 years ago at the height of the McCarthy persecutions, it is a flawlessly effective melodrama focused on an innocent woman victimised by a narrow Evangelical community in rural Tennessee. ...it speaks straight to the heart through music of uninhibited tonal simplicity and Pucciniesque fervour." *Daily Telegraph*

"Susannah packed powerful theatrical and musical punches..." Opera

"The story of Susannah and the Elders has as much relevance now as ever, hypocrisy and the destruction of innocence never going out of fashion... an impassioned reading... a strong argument for this neglected piece which could offer so much pleasure if seen more widely." *Opera Now*

Floyd celebrates his 80th birthday on 11 June and a strong upbeat has been provided by the release of the first recording of his comic opera *Cold Sassy Tree* (Albany Troy 758-59). The opera was co-commissioned by Houston Grand Opera, Austin Lyric Opera, Baltimore Opera, Opera Carolina and San Diego Opera, receiving its premiere in 2000. The new recording features the original Houston cast including Patricia Racette, Dean Peterson and John McVeigh.

Left: Carlisle Floyd's opera *Susannah* at the Wexford Festival with Stephen Kechulius (Olin Blich) and Emily Pulley (*Susannah*)



Photo: © Olive Baroda

Schwertsik on Mozart

One Viennese composer takes a quizzical look at another in Kurt Schwertsik's recent works circling Mozart. *Compagnie Masquerade* is a divertimento for chamber orchestra based on a Mozart violin fragment. The movements refer to the characters of Italian *commedia dell'arte*, including Pantalon, Harlequin, Columbine and Pierrot, and the scoring mirrors that of Stravinsky's *Pulcinella* plus the characteristic Mozartian sound of basset horns. The premiere was given by members of the Vienna Philharmonic at a December curtain-raiser for the 2006 Mozart 250th celebrations.

Mozart, auf und davon (up and away) is a light-hearted 'puppet-theatre' revue of the classical style in three short movements, commissioned by Vienna Mozart Year 2006. Lasting five minutes, and scored for chamber orchestra, this five-minute concert opener for chamber orchestra was premiered at the Konzerthaus in January by the Orchestra of the Austrian Society for Contemporary Music. It joins in the brevity stakes Schwertsik's witty *Shrunkten Symphony*, described by the composer as "a symphony in a nutshell".

Nyman The Libertine

The music from Michael Nyman's stunning new film score, *The Libertine*, is now available on Michael Nyman Records (MNR CD104), featuring the Michael Nyman Orchestra and Hilary Summers conducted by the composer. Laurence Dunmore's film, starring

Johnny Depp, John Malkovich and Samantha Morton, is a version of the celebrated Stephen Jeffreys play. It tells the story of the 17th century Earl of Rochester (Depp), his friendship with the King of England, Charles II (Malkovich), and his professional relationship with the actress Elizabeth Barry (Morton).

For Nyman, there is a direct link back to 1982 and his first major soundtrack *The Draughtsman's Contract*, since both films are late 17th-century based, visually striking comedies of manners and creativity. Once again the composer and his 25-year-old ensemble deliver a highly distinctive score, rich in detail with driving, baroque-influenced tunes counterbalanced by a series of haunting melodies of the kind that has made Nyman's work so attractive to a wide public.

"Nyman's score for the literary/sexual misadventures of the Earl of Rochester is at once familiar yet still thrillingly fresh.

As with *The Draughtsman's Contract*, there are pounding baroque rhythms that thump along with nutty energy (*Upon Drinking In A Bowl, The Maimed Debauchee, Against Constancy*) plus a period song - *Signor Dildo* - as frank and funny as anything produced by the Sex Pistols.



"But where this emerges as a richer work is that Nyman's music these days has a moving, elegiac quality that his Greenaway work only hinted at; the bold epic statements of *A Satire Against Mankind*, the tentative enigmas of *The History Of The Inspid* and *The Submission* and the glorious heartbreak of *Upon Leaving His Mistress*. It occasionally drifts off, lost in its own mysteries but this emerges as exquisite melancholia, proof that Nyman is getting better with age." *Empire*

Nyman's career continues to successfully embrace music for live performance and for film. His recent opera *Love Counts* receives its UK premiere at Almeida Opera on 14 July,

and future projects include a percussion concerto for Colin Currie and a new work for the BBC Symphony Orchestra and Chorus. His film credits have included *The Draughtsman's Contract* (Peter Greenaway), *The Piano* (Jane Campion), *Gattaca* (Andrew Niccol) and *Wonderland* (Michael Winterbottom).



Photo: Bonn Theater/Thilo Bau

Johann Kresnik's ballet Hans Christian Andersen with music by Kurt Schwertsik

Schwertsik recently provided the music for Johann Kresnik latest dance theatre work, *Hans Christian Andersen*, honouring the Danish writer's centenary. Commissioned by the Bonn Theater, the ballet was premiered in December with performances running through until April. This is Schwertsik's fifth ballet collaboration with Kresnik, following *Macbeth*, *Picasso*, *Frida Kahlo*, and *Nietzsche*.

As a pendant to the composer's 70th birthday last year, the Koehne Quartet has recorded Schwertsik's complete string quartet music, including the recent *Ein Namenloses Streichquartett*, for future release as a 2-CD set from ORF. Schwertsik's composition plans include a new trumpet concerto, commissioned by the St Pölten Festival and the Essen Philharmonie for Håkan Hardenberger, to be premiered in the 2007/08 season conducted by Kristjan Järvi.

Turnage From the Wreckage

Mark-Anthony Turnage's compact new trumpet concerto, *From the Wreckage*, has been travelling internationally with Håkan Hardenberger as soloist. Premiered in the final concert of the Helsinki Festival in September, the work was then toured by the Helsinki Philharmonic and Esa-Pekka Salonen to the BBC Proms in London. The Swedish premiere was given by the Gothenburg Symphony Orchestra under Peter Eötvös followed by a recording for Deutsche Grammophon. The 15-minute single movement work is not only a virtuoso vehicle for Hardenberger but also plots a powerful musical course from low to high – both in terms of register and mood.

"The concerto depicts a psychological journey from sorrow to calm via barely repressed anger and rage, its emotional trajectory delineated by the fact that Hardenberger opens the work playing a dark-sounding flugelhorn, which he changes first for a standard trumpet during the agitated central section, then for an ethereal-sounding piccolo trumpet in the closing pages." *The Guardian*

"The highlight was *From the Wreckage*... this was outstanding; a kind of rebirth piece in which the music begins hellishly but gradually picks up a bluesy swing as the soloist rhapsodically spirals higher and higher. I was mesmerised." *The Times*

Last month brought the premiere of Turnage's *Hidden Love Song* for saxophone and orchestra, featuring soloist Martin Robertson and the London Philharmonic Orchestra conducted by Marin Alsop. The ten-minute work is further fruit of his composer



Photo: Kenneth Ruona

Håkan Hardenberger

residency with the LPO, and is co-commissioned by the Risor Festival in Norway and the Rhine State Philharmonic in Koblenz. Turnage continues his close association with the Nash Ensemble: following the recent Onyx disc including *Eulogy* and *Two Baudelaire Songs*, the group will unveil his *Bleak Moments* for horn and string quartet at the Wigmore Hall on 22 March.

International highlights over the coming months include a new asteroid, *Ceres*, for Simon Rattle's

Planets project with the Berlin Philharmonic (16 March), the Swedish premiere of the clarinet concerto *Riffs and Refrains* in Malmö (16 March), and the Dutch premiere of *A Relic of Memory* in Amsterdam (20 May).

Chicago composer residency

In addition to his LPO position, Turnage starts a prestigious two season residency with the Chicago Symphony Orchestra in the autumn. He will have works programmed on the orchestra's main subscription series, including a new commission for next season, will work with CSO musicians to curate MusicNOW new music concerts, and will be actively involved in educational and community events.

Introducing

Hans Gál

Composer and musicologist Hans Gál (1890-1987)



Photo: © Gál Archive

Hans Gál in Mainz (1931)

was one of that generation whose lives and careers were disrupted by Hitler's accession to power in the 1930s. After teaching at Vienna University Gál was appointed director of the Conservatory in Mainz, but with the banning of his works and mounting danger for Jews in Germany he returned to Vienna in 1933 and following the Anschluss emigrated to the UK in 1938. He was befriended by Donald Tovey and settled in Edinburgh, teaching at the University and playing a major role in the founding of the Edinburgh Festival. As well as enjoying a renewal of performances in postwar Austria and Germany, he was championed in his new homeland by conductor Rudolf Schwarz with the Bournemouth and BBC Scottish Symphony Orchestras.

Gál's works blend post-Brahmsian technique with neo-classical clarity. His love of Bach can be heard in his skilful contrapuntal ingenuity, and he carefully balances lyrical and witty elements. Orchestral works within the Simrock catalogue, published by Boosey & Hawkes, include *Symphonies No. 1* (1927) and *No. 4 (Sinfonia Concertante)* (1974), the *Triptych* (1970), and a suite drawn from Hugo Wolf's opera *Der Corregidor*. His complete piano works can be heard on an impressive new set of 3 CDs (Avie AV 2064), played by Leon McCawley, including the *Sonata* (1927), *Suite* (1922) and *24 Fugues* (1980) written at the age of 90.

A Hans Gál Society has recently been founded: for further information visit www.hansgal.com

Stravinsky ballets anew



Photo: Michael Clark Dance Company/Jake Walters

Mackey Time Release

Steven Mackey's exciting new percussion concerto, *Time Release*, has recently received first performances in the Netherlands with the Residentie Orchestra conducted by Clark Rundell, and in Scotland with the Scottish Chamber Orchestra under André de Ridder. The work was written for percussion virtuoso Colin Currie and future performances are already scheduled by the Swedish Chamber Orchestra conducted by HK Gruber in November, by the London Philharmonic Orchestra with Marin Alsop and the Ensemble Orchestral de Paris with Thierry Fischer in February

2007, and by the Baltimore Symphony under Alsop in 2008.

"Currie is a consummate musician and an exciting performer to watch - he was certainly put through his paces by Mackey. Although the work centres primarily on the marimba, an exotic array of other instruments was also at hand to ensure the soloist was running the musical equivalent of a marathon." *The Scotsman*

Other recent Mackey premieres include *Animal, Vegetable, Mineral* for saxophone quartet, either alone, or with orchestra in a concerto grosso version. The Prism Quartet performs the chamber version in a Mackey portrait concert at Carnegie Hall in New York on 9 February, and the European premiere of the orchestral version is planned with the Netherlands Radio Symphony under James MacMillan in Spring 2007. The Bournemouth Symphony Orchestra conducted by Hugh Wolff gives the UK concert premiere of Mackey's toccata and fanfare *Lost and Found* on 3 May in Poole.

Bartók Wigmore series



Photo: Boosey & Hawkes

Bartók's unique contribution to 20th century chamber music is celebrated in a major series at the Wigmore Hall in London (30 May – 12 June). Featured artists include the Belcea Quartet performing all six string quartets across two programmes, Pierre Laurent Aimard in an all-Bartók recital culminating in the *Sonata* for two pianos and percussion, and Leonidas Kavakos playing *Violin Sonata No. 1*. Bartók authority Malcolm Gillies presents two lectures examining *String Quartets Nos. 5 and 6*, and Bartók the pianist.

The Wigmore Hall series forms part of a series of celebrations of Bartók's 125th anniversary in 2006. These are headed by the Budapest Spring Festival around the actual birthdate of 25 March, including an all-Bartók concert by the Hungarian National Philharmonic Orchestra conducted by Zoltán Kocsis, and a triple bill of his stageworks at the State Opera. The Institute for Musicology in Budapest is hosting an international Bartók conference (22-24 March) and the newly renovated Bartók Memorial House, where the composer lived and worked between 1932 and 1940, will reopen on 25 March with a new exhibition.



Photo: Dorothy Yeung

Steven Mackey (right) with Colin Currie and André de Ridder at rehearsals for *Time Release* in Glasgow

Maw at 70



Photo: Maurice Foxall

Celebrations for Nicholas Maw 70th birthday have highlighted the range of his output across the genres of opera, orchestra and chamber music. Of his later works, published by Faber Music, *Sophie's Choice* received a new co-

production at the Deutsche Oper in Berlin and the Volksoper in Vienna last Autumn with further performances at Washington Opera in September, and his orchestral magnum opus *Odyssey* was performed in Berlin and London under Andrew Litton.

The Wigmore Hall in London is playing host to two Maw birthday concerts this season. In the birthday month of November Philip Langridge joined the Zivoni Quartet and the Emmauel Ensemble for a programme of chamber music and songs including *Six Interiors*, his 1966 setting of Thomas Hardy for voice and guitar. Reviewing the concert, *The Guardian* noted how Maw's language successfully combines expression and intellect:

"To say that Maw's work is rooted in late romanticism, and sidesteps 20th century serialism has become something of a critical commonplace, though it also narrows our appreciation of his music. He thinks expansively, it is true, avoiding both neo-classical compression and modernist fragmentation. The best of his work, however, is underpinned by a kind of Brahmsian logic that offsets emotion with formal rigour." *The Guardian*

On 10 May the second Maw programme at the Wigmore Hall features the Nash Ensemble in works including *La Vita Nuova*, with soprano Joan Rodgers and conductor Martyn Brabbins. Other important works by Maw, published by Boosey & Hawkes in the 1960s and 70s, include the rapturous *Scenes and Arias*, and the operas *One Man Show* and *The Rising of the Moon*.

Carter Three Illusions



Photo: Jeff Herman

Elliott Carter received a long standing ovation at the premiere of his masterly new orchestral suite, *Three Illusions*, in Boston in October. The work was hailed as a perfect introduction to Carter's orchestral music and, with a duration of nine minutes, forms

an ideal concert-opener. *Three Illusions* was commissioned by the Boston Symphony Orchestra and its Music Director James Levine and further performances are planned in New York and London.

"All three brief pieces are responses to literary fantasies - *Micomición* to *Don Quixote*; *The Fountain of Youth* to Roman myth; and *More's Utopia* to Sir Thomas More's vision of an ideal society. The music is fantastical too... always surprising, inevitable, and vividly orchestrated. *Micomición* is romantic and heroic; *Utopia* is dark and severe; *Fountain* is playful and takes a place in the great tradition of iridescent water music..." *Boston Globe*

"It's a masterpiece" *Boston Herald*

"...a three-part work that, in barely 10 minutes, is a thoroughly complete musical statement. The formal *Micomición*, the playful *Fons Juventatis* and the formidable *More's Utopia* together form a kind of symphony that sounds both densely packed and – at least as conducted by Levine – delicately transparent at the same time." *Boston Herald*

The same night as *Three Illusions* received its premiere in Boston, Carter unveiled *Soundings*, his new work for Daniel Barenboim and the Chicago Symphony Orchestra. The orchestra toured the work to Carnegie Hall in New York in November, and Barenboim led the Berlin Staatskapelle in the European premiere last month.

"*Soundings* packs a lot of invention into its dozen minutes. Carter celebrates the two Barenboims, giving him music to play at the piano and a lot more music to conduct, but never at the same time... In between, Carter gives us a parade of rapidly shifting orchestral ideas: horn and woodwinds chopping up a darting phrase; the subterranean rumbles of contrabass clarinet; a twittering trio of piccolos; a pensive tuba solo that's actually longer than the entire piano part. Through it all, there's Carter the high-modernist artisan, delighting in the virtuosic sinew of a great orchestra he knows well." *Chicago Tribune*

2006 was launched with a Carter retrospective weekend by the BBC Symphony Orchestra at the Barbican in London. Premieres later in the year include a new piano work for Peter Serkin (3 May) and a Wallace Stevens setting, *In the Distances of Sleep*, commissioned by James Levine and the MET Ensemble (15 October).

Celebratory events are developing for the Carter centenary in 2008: please let us know of your plans by emailing composers.uk@boosey.com

Michael Clark's ballet *O*, based on Stravinsky's *Apollo*, blends classical and modern

The Michael Clark Dance Company has embarked on an ambitious three year Stravinsky project in association with the BITE season at the Barbican in London. The first instalment was a new version of Clark's *O*, his ballet based around Stravinsky's *Apollo*. This autumn will bring a reworking of *Mmm...* set to *The Rite of Spring* and 2007 sees a brand new piece based on *Les Noces* followed by a tour of all three danceworks.

"There are oblique references to Balanchine's famous 1928 ballet, but Clark has stamped his personal style all over *O*. Shaped by his love of the classical technique, it's a love letter to the building blocks of its language. Balances hang in the air like unfinished sentences; the line of dance is etched with the precision of a master draughtsman. The confident calm of the writing conjures a shimmering serenity." *The Guardian*

Kim Brandstrup is choreographing a new version of *Pulcinella* for Birmingham Royal Ballet opening on 3 May as part of the city's continuing IgorFest. It will be presented in an all-Stravinsky triple bill with Balanchine's *Apollo* and Fokine's *The Firebird*. A new BBC2 TV drama *Riot at the Rite*, due for telecast in the UK on 18 February, portrays the historic premiere of *The Rite of Spring* in Paris in 1913. Adam Garcia and Alex Jennings star as Nijinsky and Diaghilev, and the complete performance within the film features the Finnish National Ballet and the BBC Symphony Orchestra conducted by Osmo Vänskä.

Birtwistle at the Holland Festival



6-24 June 2006, Amsterdam

6 June Concertgebouw

Theseus Game (Dutch premiere)
Asko & Schoenberg Ensembles
Reinbert de Leeuw / Etienne Siebens

10 June Muziekgebouw

Neruda Madrigales (Dutch premiere)
Nenia [UE]
Schoenberg Ensemble / Netherlands Chamber Choir
Reinbert de Leeuw

15 June Muziekgebouw

Night's Black Bird (Dutch premiere)
The Shadow of Night
Residentie Orchestra / Ingo Metzmacher

24 June Concertgebouw

Earth Dances [UE]
Dutch Radio Philharmonic / Markus Stenz

For full information visit www.hollandfestival.nl

Photo: Henye Chiba/ArenaPAL

Bernstein Peter Pan



Leonard Bernstein's largely forgotten score for a 1950 musical version of J M Barrie's classic *Peter Pan* has enjoyed a welcome revival following the release of a new Koch recording featuring Broadway star Linda

Eder and baritone Daniel Narducci (KIC CD 7596). The acclaimed disc is the result of a seven-year research project to reconstruct the songs and incidental music in their original sequence, led by conductor Alexander Frey in collaboration with the Bernstein Office and the Library of Congress.

Peter Pan was first envisaged as a musical, and Bernstein was commissioned to write the score following his Broadway success with *On The Town*. However, following the casting of screen legends Jean Arthur and Boris Karloff, who were somewhat challenged in their musical abilities, it was decided to downplay the vocal element. In the version that reached the stage on Broadway, only four of

Bernstein's songs remained and his incidental music was replaced by the work of another composer. Thanks to the new disc, Bernstein's original concept can be heard for the first time in half a century, filling a major gap in his oeuvre.

"...smart and vigorously tuneful." *San Francisco Chronicle*

"As a precursor to his landmark shows *Candide* and *West Side Story*, *Peter Pan* will provide endless listening pleasure for folks eager to hear earlier versions of many of his trademark melodic and harmonic twists...This album is not just about the songs. The incidental music is also bewitching. Flight and skirmishes are expertly evoked, and the thematic developments are nifty." *NewMusicBox*

"So here it is, all of it for the first time...Wendy's *Dream with Me*, heard here in a most gorgeous Sid Ramin orchestration; a *Pirate Song* handed down from Penzance; a soliloquy for Hook that could be a homage to Britten's *Billy Budd*; and there's pure Lenny - *Build My Home*, a tune which is *Make Our Garden Grow* in embryo, and the exquisite *Who am I?* - at once wistful and inquisitive and sweetly sung by Linda Eder." *Gramophone*

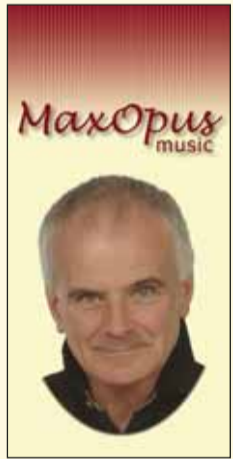


Ned Rorem's *Violin Concerto* provides the music for Alistair Marriott's new ballet *Tanglewood*, choreographed for the Royal Ballet Covent Garden and featuring Darcey Bussell.

"...the choreography opts for a dedicated articulation of musical structure, using moves that are shaped as precisely as the score. Marriott builds each section fluently, decorating it with elegant detail..." *The Guardian*

"Marriott has emulated both Ashton and Balanchine in making his ballet all dance with no mime... this is very musical choreography, in shape, timing and atmosphere." *Danceviewtimes.com*

Maxwell Davies new releases



MaxOpusMusic, the composer's website offering 'burn your own' CDs and downloads, continues with its exciting programme of new releases, including many premiere recordings and works returned to the catalogue.

The best-selling new recording of the *Antarctic Symphony* (Symphony No.8) is joined in the first release list by *Seven Skies of Winter*, performed by the Nash Ensemble, and *A Mirror of*

Whitening Light, the composer's powerful exploration of alchemical transformation for large ensemble.

Welcome new recordings include the *Second Fantasia on John Taverner's In Nomine*, performed by the SWR Sinfonieorchester conducted by the composer. MaxOpusMusic is also reissuing recordings originally released on other labels, with recent additions including *The Doctor of Myddfai* first heard on a Collins Classics set featuring Welsh National Opera. Recordings drawn from Unicorn-Kanchana discs include *Strathclyde Concerto No.1* with oboist Robin Miller and the Scottish Chamber Orchestra, *The Martyrdom of St Magnus* performed by Music Theatre Wales, and *The Bairs of Brugh* played by The Fires of London.

To browse the latest recordings visit www.music.maxopus.com

Rautavaara Manhattan Trilogy

"Rautavaara, the patriarch of contemporary Finnish composers, is much loved internationally these days, and for good reason." So wrote the New York Times reviewing the successful world premiere of Rautavaara's new orchestral work, *Manhattan Trilogy*, commissioned by the Juilliard School for its orchestra's centenary concert at Carnegie Hall conducted by Dennis Russell Davies. The composer studied in the 1950s at Juilliard and his time in New York provided a dramatic contrast to his experiences as a youth in wartime Finland, opening up new vistas of promise and possibility, though tinged with uncertainties.

"His three-movement, 20-minute work is a reminiscence of the hopes and anxieties of his student years...The outer movements, *Daydreams* and *Dawn*, are cast in consonant but freely modulating chord progressions, with achingly beautiful solo lines darting through the thick textures. Even the central *Nightmares* movement, though darker and more freely dissonant, often has a lush quality." *New York Times*



Rautavaara's *Book of Visions* has just been released on CD by Ondine, featuring the Belgian National Orchestra conducted by Mikko Franck (ODE 1064-5), and receives its UK premiere on a Royal Scottish National Orchestra tour under Stéphane Denève in April. Ondine has also released the

composer's most recent opera, *Rasputin*, on DVD (ODV 4002) drawing glowing praise from Opera News: "...a genuine masterpiece... Rautavaara's libretto is poetic and his music is a unique blend of

New Publications

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Study score £14.99

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M-060-11653-7 Trombone and piano reduction
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No Let Up
for ensemble
M-060-11771-8 Study score £22.99

tonality and modernist elements... Matti Salminen in the title role dominates the stage whenever he appears on it, demonstrating why this is one of the most important bass-baritone roles to be created within the past century."

Rasputin will receive its German premiere in a new production in Lübeck on 3 February with performances running through to April.

Rouse new sampler



Boosey & Hawkes has released a new CD sampler featuring the orchestral works of Christopher Rouse, one of the USA's most frequently performed composers. His music combines emotional directness with masterly instrumentation and a driving energy that owes some of its character to the world of rock. The 20 tracks cover the diversity of Rouse's musical output, ranging from the demonic (*Symphony No.2*), through the elegiac (*Trombone Concerto*, *Flute Concerto*) and tender (*Rapture*, *Kabir Padavali*), to the playful (*The Nevill Feast*) and the surreal (*Concert de Gaudí*).

For a copy of the Rouse sampler please email composers.uk@boosey.com

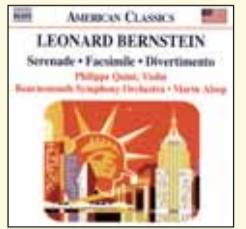
New Recordings

John Adams

I was Looking at the Ceiling and Then I Saw the Sky
Soloists/The Band of Holst-Sinfonietta/Klaus Simon
Naxos 8.669003-04

Leonard Bernstein

Serenade/Facsimile/Divertimento
Bournemouth Symphony
Orchestra/Marin Alsop
Naxos 8.559245



David Del Tredici

Paul Revere's Ride
Leonard Bernstein
Lamentation from Jeremiah
Hila Plitmann/Atlanta Symphony Orchestra and Chorus/Robert Spano
Telarc CD-80638

Frederick Delius

Piano Concerto (original 3 movement version)
Piers Lane/Ulster Orchestra/David Lloyd-Jones
Hyperion CDA 67296

Michael Nyman

The Libertine
Michael Nyman Orchestra
Michael Nyman Records MNRCD104

Einojuhani Rautavaara

Book of Visions/Adagio Celeste/Symphony No.1
Belgian National Orchestra/
Mikko Franck
Ondine ODE 1064-5



Mark-Anthony Turnage

Two Baudelaire Songs / Eulogy
Sally Matthews/Lawrence Power/Nash Ensemble
Onyx 4005

Isang Yun

Novellette / Trio / Duo / Violin Sonata
Kolja Lessing/Walter Grimmer/Holger Groschopp/Maria Graf/Roswitha Staeger
Capriccio 67116

booseytones update



Since its launch in September, www.booseytones.com has established itself as the leading provider of classical ringtones for the mobile phone to customers around the world. The top 10 items range from popular classics such as Mozart's *The Magic Flute*, Prokofiev's *Romeo and Juliet*, and Copland's *Fanfare for the Common Man*, to the more modern sounds of Stravinsky's *The Rite of Spring*, John Adams's *Short Ride in a Fast Machine*, and music by Elena Kats-Chernin.

Recent additions to the site include further ringtones drawn from music by Leonard Bernstein, Peter Maxwell Davies and Steve Reich, taking the total number of high quality True Tones to 320. Special Booseytones collaborations have taken place with English National Opera, the Daily Telegraph and the fanclub of the popular BBC radio programme *The Archers*. For the months of October and November, Boosey & Hawkes donated a proportion of profits from its ringtone sales worldwide to the Red Cross's Hurricane Katrina fund.

A German-language version, www.booseytones.de has just been launched, including full ringtone information and technical support.

BOOSEY & HAWKES

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
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