

Quarternotes

June 2006

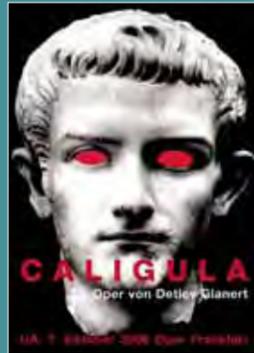
2006/2

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Nyman
Interview about his opera
Love Counts



New Opera
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Glanert, Adams and Chin



Reich
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Neuwirth
Salzburg premiere with
Hardenberger and Boulez



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B&H in China

Boosey & Hawkes is developing close relationships with promoters and publishers in China as part of its long-term strategy for the Far East.

B&H is registering itself in China as 'bo' 'how', two Chinese characters which carry meanings of 'erudition/excellence' and 'vast waves' respectively.

A new landmark deal was recently signed by B&H to control the publishing rights for Shostakovich, Prokofieff and Khachaturian in mainland China, Korea and Taiwan. The agreement with the estates of the three composers covers live performances and recordings, media usage (including ringtones and other mobile data), hire and sheet music sales.

Boosey & Hawkes has traditionally had a close connection with Russian music, publishing works by Stravinsky and Rachmaninoff and representing key Soviet composers in the UK and Commonwealth since the Second World War. The historic publishing relationship with Shostakovich, Prokofieff and Khachaturian and their heirs is now extended into the three new Asian territories. The China Philharmonic Orchestra in Beijing is presenting a 12-concert festival of Shostakovich's music this year, and the composer's centenary is also being marked by a range of concerts in Korea and Taiwan.

Sharon Zhu, recently promoted to Senior Promotion Executive at B&H in London with

particular responsibility for Asia, commented how "the Chinese market is now opening up to us, with promoters there showing a greater understanding of copyright and a willingness to establish business relationships. As well as introducing our catalogue of composers to a developing market there are also real opportunities for us in new technology applications such as ringtones."

Britten in Shanghai



Last month the Shanghai Spring Festival featured Benjamin Britten with a complete concert devoted to his music and a lecture by Dr Donald Mitchell. The programme by the Shanghai Philharmonic Orchestra

conducted by Stefan Asbury featured the *Sinfonia da Requiem* together with the Chinese premieres of *The Young Person's Guide to the Orchestra* and the *Piano Concerto*. The festival also included the first Chinese performance of *Fearful Symmetries* by John Adams.

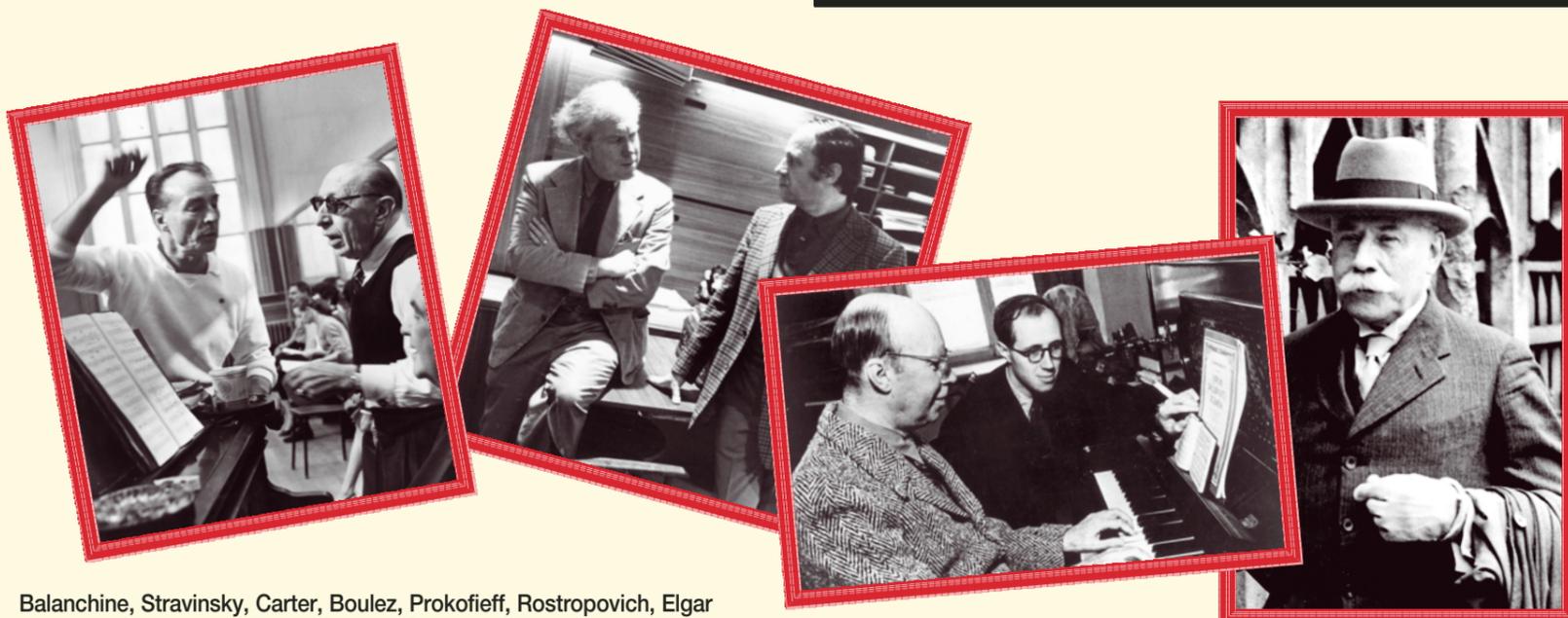
New Photo Gallery

Boosey & Hawkes has launched a new Photo Gallery service in collaboration with leading arts image library ArenaPAL. Over 1750 archive images are available through online search, both to researchers looking for historic images and to individuals who are seeking prints of composer photos.

At the heart of the Photo Gallery service is the Boosey & Hawkes Collection, a major

photographic resource spanning the past 60 years, and ranging from historic stage premieres to images of leading contemporary composers. As well as prints from this collection, visitors can also purchase prints from the entire ArenaPAL library, embracing conductors, instruments, contemporary dance, movement, art, architecture and landscape.

www.boosey.com/photos



Balanchine, Stravinsky, Carter, Boulez, Prokofieff, Rostropovich, Elgar and many more in the Boosey & Hawkes Collection

Andriessen Vermeer on disc

Louis Andriessen's opera *Writing to Vermeer* has been released on disc by Nonesuch, the latest of a series of acclaimed releases on the label. With libretto by Peter Greenaway and staging by Greenaway and Saskia Boddeke, Netherlands Opera enjoyed two sell-out runs at the Muziektheater in Amsterdam in 1999 and 2004, followed by stagings at the Adelaide Festival and Lincoln Center Festival in New York and a concert performance at the South Bank Centre in London. Electronic interludes, composed by Michel van der Aa, cut across the domestic life of the Vermeer household with increasing violence. Finally stage and music are engulfed as the dykes are opened to flood the country and repel the French invaders.

"... a soundworld of luminous intensity." *The Guardian*

"Louis Andriessen once referred to *Writing to Vermeer* as his delicate, feminine daughter, in contrast to the brutal son that was their [Andriessen and Greenaway's] first opera *Rosa*. Toothsome and supple as she may be, however, this daughter is not without teeth... The piece is less a conventional opera that a series of *tableaux vivants*, whose music conveys both the purity and

the latent complexity of Vermeer's day – or rather contemporary impressions of that period – in a manner that is both thoroughly modern and epoch-appropriate... Nonesuch has gone out of its way to make this recording a striking sonic document." *Time Out New York*

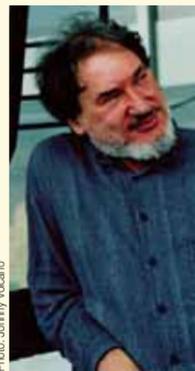
"There has always been a gentler, more intimate side to Andriessen's work... *Vermeer* opens with quiet, transparent scoring like rays of sun at dawn in the endless sky of a Dutch landscape. But gradually darkness encroaches... Altogether absorbing." *Gramophone*

"Though more refined and thoughtful than many Andriessen scores, this is a rambunctiously eventful piece, and as fine and substantial as any opera score of the last decade." *Philadelphia Inquirer*



Andriessen's current operatic project is *Commedia*, based on Dante's great poetic journey through inferno, paradise and purgatory. The premiere is scheduled by the Netherlands Opera for the Holland Festival in 2008, with further performances planned in Liverpool as part of its European Capital of Culture celebrations.

Gruber Lucerne residency



HK Gruber is Composer in Residence at the Lucerne Festival this summer, where he takes the podium with three of the world's leading performing groups in programmes reflecting his unique musical personality.

His most recent work, *Hidden Agenda*, will be

premiered in an all-Gruber concert with the BBC Symphony Orchestra on 20 August coupled with *Frankenstein!!*, and the new work travels home with the orchestra for a late-night BBC Prom performance on 22 August. The virtuosic *Zeitfluren* is featured in an Ensemble Modern programme on

26 August together with Weill and Eisler. Gruber's concert with the Vienna Philharmonic Orchestra on 8 September includes *Dancing in the Dark*, written for the orchestra in 2003, and music by Bernstein, Antheil and Weill.

Following the success of *Aerial*, Gruber is writing a further new work for trumpeter Håkan Hardenberger in combination with banjo, accordion and strings, co-commissioned by the Amsterdam Sinfonietta, Essen Philharmonie and Scottish Chamber Orchestra for premiere in May 2007. He is also composing a concerto for rising young percussion star Martin Grubinger for premiere in 2008. CD releases over the coming year include the first recording of *Aerial* on Deutsche Grammophon with Hardenberger as soloist, and a new Chandos disc including *Dancing in the Dark* and *Frankenstein!!* with Gruber as conductor and chansonnier.

Nyman Love Counts



Photo: Mike Perou/Warner Classics

Michael Nyman discusses his latest opera *Love Counts*, performed at the Almeida Theatre in July and the Innsbruck Landestheater in October.

What were your first experiences of opera?

I first encountered opera in my teens in the 1950s. I have my music teacher to thank: he constantly prepared us for productions at Sadlers Wells which gave me a very early and very wide knowledge of the (mainly) classical and romantic operatic repertoire. This fed my love of Mozart and got me hooked on the first 16 bars of the *Catalogue Aria* from *Don Giovanni* which in later life 'became' *In Re Don Giovanni* in 1977 and *Revisiting the Don* in 2006.

Would you agree there is a distinctive baroque flavour to your work?

Yes. The presentation of musical ideas, the ideas themselves, sometimes the musical material (when it is directly taken from Purcell, Monteverdi, Biber or Bach), the use of closed variation forms with repetitive harmonic systems – all these features have as much to do with the baroque as with minimalism.

How has your relationship with the human voice developed through your three theatre works for Karlsruhe?

As with operatic composition as a whole, vocal solutions arise from the particular demands of the operatic situation. My operas for Karlsruhe have forced me to consider different modes of expression and vocalism: the presentation of scientific 'facts' in *Facing Goya*, the intimacy of human relationships in *Man and Boy*, and the overt passion of *Love Counts*.

Where did the idea for *Love Counts* come from and how have you worked with the librettist?

The subject grew from Michael Hastings' knowledge of the British boxing scene of the past 20 years. As with his libretto for *Man and Boy* the libretto came fully-formed, elegant and expressive. All that was required from me was some slight coaxing to create the requisite musical structures.

Does your fascination with numerology (counting, collecting) colour your depiction of Avril the mathematician?

Yes. And I turned to a particular (random!) number system – Riemenschneider's edition of the 371 Bach chorale harmonisations – as a source of material to parallel rather than 'express' her number structures.

In *Love Counts* you've turned from historic figures, such as psychologist Oliver Sacks, or artists Goya and Schwitters, to two fictional individuals, traumatised and seeking emotional repair. Has this presented new challenges?

I suppose I'd never in the past had the opportunity, or desire, to make an opera out of fictional characters in the traditional sense. The 'characters' in *Facing Goya* could be viewed as imaginary, but they merely act as carriers for scientific opinions or principles. In *Love Counts* the new challenge was to give myself the freedom to write 'love music' without hedging it around with systems, irony, or dehumanising structural constraints. These devices are still present yet the emotional expression forces its way through at all points – unashamedly.

As in *Man and Boy* you've used a chamber ensemble in *Love Counts* rather than the Michael Nyman Band.

Yes, but there is a clear difference. *Man and Boy* used a chamber orchestra to play chamber music. The ensemble in *Love Counts* is more like an almost-Michael Nyman Band with very different instrumental and emotional consequences.

Do you have any operatic plans for the future?

An operatic work based on *Tristram Shandy* still remains a distant and potentially impractical dream. An opera house with a full orchestra, a generous number of singers and chorus would enable me to

get beyond the heads/bodies of the individuals I have 'operatised' to date. I could explore the relationship of characters in a much larger social and political context, such as required to illustrate Shandy's life and opinions in Sterne's book.

Love Counts (2004)

A chamber opera by Michael Nyman and Michael Hastings

Duration: 63 minutes

Almeida Theatre, London

14 July 2006 (UK premiere)

17/19/21/23 July

Lindsay Posner Director

Paul McGrath Conductor

Landestheater, Innsbruck

8 October 2006 (Austrian premiere)

Dale Albright Director

Hansjörg Sofka Conductor

Rorem Our Town

Ned Rorem's *Our Town*, premiered at Indiana University in February, is a successful adaptation of Thornton Wilder's iconic 1938 drama for the operatic stage. Wilder and his estate had previously turned down all approaches from composers including Copland and Bernstein (though Copland created a score to the film version). The Wilder scholar JD McClatchy succeeded in persuading the estate that Rorem was the ideal composer, and provided a libretto streamlining the full-evening play.

The New York Times applauded Rorem as the best possible choice "and not only because he wrote an intimate chamber opera to match the play's sparseness. *Our Town* opens with a hymn, and Rorem retained and refracted the familiar melody... as if the music were heard through the lens of nostalgia that turned it sepia.... Deftly matching the character of the play, Rorem's music is accessible, singable, and full of integrity."

"Rorem's many songs demonstrate a capacity for wit and intimate expression that serve the 82-year-old composer well in *Our Town*, his second full-length opera.... Langorous melodic lines or fragments, often with an unmistakable Americana flavour, interact in the orchestra, and the vocal parts engagingly follow suit. If Wilder's play is to have music, Rorem's is credible and often exquisite."

Financial Times

Following the Indiana University premiere, *Our Town* travels around the co-commissioners: Lake George Opera in Saratoga Springs in July, the Aspen Music Festival opening on 29 July, North Carolina School of Arts in February 2007, and Festival Opera in California and Opera Boston in summer 2007.

The world premiere production of Ned Rorem's *Our Town* at Indiana University



Photo: IU Photographic Services

Gergiev conducts Britten



Photo: Mariinsky Theatre/Natasha Razina

Valery Gergiev and the Mariinsky Theatre paid tribute to Benjamin Britten in April with the company's first staging of *The Turn of the Screw* in a new production by David McVicar. This is only the Mariinsky's second ever Britten opera, following a Russian language *Peter Grimes* dating from the Soviet era. After the successful premiere run in April further performances have been planned in St Petersburg as part of the White Nights Festival.

"David McVicar shrouds the stage in darkness, even blackness, for Britten's retelling of Henry James's ghost story set in an English country house.... Props are minimal – variously, a bed, a writing table, an upright piano, and an ever-present hobbyhorse – with decaying sliding panels that looked vaguely oriental... The effects Britten achieves with his modest resources are not to be underestimated. Gergiev showed a thorough appreciation of them in his lucid reading of the score." *International Herald Tribune*

"David McVicar's soul-numbing rendition of *The Turn of the Screw* plunges audiences into a powerful gothic atmosphere where the borders between the rational and the emotional are blurred... Valery Gergiev flawlessly conducted the Mariinsky Orchestra through Britten's challenging tonal score." *St Petersburg Times*

Daugherty Ghost Ranch

The latest orchestral work by American composer Michael Daugherty, who signed with Boosey & Hawkes last year, was premiered and toured in February by the Bournemouth Symphony Orchestra. *Ghost Ranch* was commissioned and broadcast by BBC Radio 3, and conducted by Marin Alsop, who is a strong international supporter of Daugherty's music.

The score illustrates the broadening of the composer's range, exploring new directions from those heard in his 1990s works devoted to popular culture icons.

The three movements of *Ghost Ranch* were inspired by the paintings of Georgia O'Keeffe (1887-1988), the rugged individualist who distanced herself from the art world, living for over forty years at her Ghost



Photo: © Grant Leighton

Ranch in the New Mexico wilderness. Her paintings from this period draw upon the desolate landscape, with its open sky, jagged canyons, and parched earth. Michael Daugherty describes how "her art, like my music, hovers between realism and abstraction. *Ghost Ranch* is a musical journey into a stark terrain of extremes and contrasts."

The first movement, *Bone*, refers to the bleached animal bones that O'Keeffe collected and painted, and combines bone-like sounds with an orchestra split into three ensembles to reflect the multiple layers of O'Keeffe's paintings.

The second movement, *Above Clouds*, is a skyscape attempting the same geometric abstraction that appealed to the artist. *Black Rattle*, the third and final

movement, is a depiction of the "black place" loved by the artist, with its rattlesnakes and terrifying lightning storms.

Other recent Daugherty performance highlights have included the Italian premiere of his violin concerto *Fire and Blood* with the RAI Orchestra in Turin, and *Time Machine* is planned for this summer's Cabrillo Festival conducted by Alsop. Composition projects include a new piano concerto, *Deus Ex Machina*, co-commissioned by a consortium of five US orchestras for premiere in 2007.

Daugherty Ghost Ranch (2005)

for orchestra

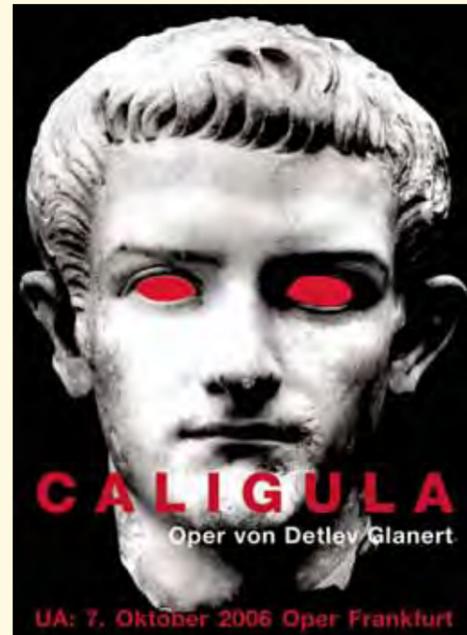
2.picc.2.corA.2.bcl.2.dbn—4.3.2.btrbn.1—timp.perc(3)—strings

Duration: 24 minutes

New Opera

Detlev

Glanert Caligula (2005-06)



Libretto by Hans-Ulrich Treichel after Albert Camus

Frankfurt Opera

Premiere: 7 October 2006

13/15/18/20/22/28 October

Christian Pade Director

Markus Stenz Conductor

also 30 November 2006 Cologne Opera

Glanert's new opera examines a human who becomes a monster. After the death of his sister and lover Drusilla, the Roman emperor Caligula pursues unconditional freedom at any cost. Nobody's life is safe anymore, but as Camus noted "While his truth lies in his denial of the gods, his mistake was the denial of men". Glanert is one of the most successful contemporary opera composers: his *Jest*, *Satire*, *Irony* and *Deeper Meaning* has been staged by eight opera companies since its premiere in 2001, with 80 performances to date.

John

Adams A Flowering Tree (2006)

Libretto by the composer after an Indian folktale

Wiener Festwochen

Premiere: 14 November 2006

16/17/19 November 2006

Peter Sellars Director

John Adams Conductor

also 21/22 December 2006

Berliner Philharmoniker/Simon Rattle

1/2/3 March 2007

San Francisco Symphony/Adams

10/12 August 2007 Barbican, London

2009 Lincoln Center, New York

The latest stage collaboration between John Adams and Peter Sellars is a centrepiece of the *New Crowned Hope* festival, presented as part of Vienna's Mozart year and co-commissioned by five international partners. The Venezuelan Youth Orchestra is in the pit for the premiere – aptly, as the work, like Mozart's *The Magic Flute*, describes the transformation of young people as they move through life. Based on a folk tale from southern India, *A Flowering Tree* explores themes of love and envy, poverty and wealth, humility and ambition all woven together with a touch of magic.

Unsus

Chin

Alice in Wonderland (2005-06)

Libretto by David Henry Hwang and the composer after Lewis Carroll

Bayerische Staatsoper, Munich

Premiere: 30 June 2007

4/7 July, 15/17/20/23 November 2007

Achim Freyer Director

Kent Nagano Conductor

also 2009 Los Angeles Opera

Lewis Carroll's classic tale seems custom made for Unsus Chin, with her love of wordplay, musical games and distorting mirrors. The dreamlike world that Alice discovers has been turned into an opera libretto by the composer in collaboration with the award-winning playwright David Henry Hwang, author of *M. Butterfly* and librettist of Philip Glass's *The Voyage*, and the fantasy of *Wonderland* will be visualised by Achim Freyer. A suite of songs from the opera, *snagS & Snarls*, has already been performed at the BBC Proms and the Ojai and Mecklenburgh Festivals conducted by Kent Nagano.



Photo: © Eric Richmond

in progress

James

MacMillan

The Sacrifice (2005-06)

Libretto by Michael Symmons Roberts

Welsh National Opera, Cardiff

Premiere: 15 September 2007

Katie Mitchell *Director*

James MacMillan *Conductor*



Photo: © Eric Richmond

James MacMillan's latest collaboration with award-winning poet and novelist Michael Symmons Roberts is a new version of a tale from the Mabinogion, the core collection of Welsh mythology. The dramatic new opera tells of a union between two warring families which seems to offer the hope of peace but, when tragedy strikes and enmity is rekindled, only the ultimate sacrifice can break the cycle of violence. The composer plans an orchestral suite from the opera, for premiere by the BBC Philharmonic in February 2008.

Harrison

Birtwistle

The Minotaur (2005-07)

Libretto by David Harsent

Royal Opera House, London

Premiere: 15 April 2008

Stephen Langridge *Director*

Antonio Pappano *Conductor*



Photo: Malcolm Crowthers. Minotaur sculpture by Beth Carter (property of Mark Glaiman)

Harrison Birtwistle has been tracking the Minotaur as a theme for decades, exploring many musical labyrinths in preparation. An early inspiration for the composer came from *Minotaurus*, a ballad with drawings by Dürrenmatt. The final opera tells the mythical story not only from Ariadne and Theseus's perspectives, but also from that of the Minotaur – the 'man-beast, half-and-half' doomed to be trapped 'in a cage with no key' – as much to be pitied as feared. The title role is to be created by John Tomlinson, who sang the Green Knight in Birtwistle's earlier opera for Covent Garden, *Gawain*.

Brett

Dean

Bliss (2004, 2006-07)

Libretto by Wendy Beckett

after Peter Carey

Australia/Germany

Premiere: dates tba



Photo: Noosa Weikelder

Brett Dean's opera-in-progress is based on the dark yet humorous novel by Peter Carey, describing how ad-man Harry Joy suffers a heart attack, only to be revived into a hellish vision of his life. Dean has created an orchestral suite, *Moments of Bliss*, drawing on interludes from the opera, which was premiered in Melbourne in 2004. The music moves from smoky eroticism, through cardiac trauma, to Hades in the devilish guise of a TV game show, closing with an elegy remembering moments of former bliss.

Mark-Anthony

Turnage

New opera

Royal Opera House, London

Premiere: 2010

Covent Garden has just announced the commission of a new opera by Mark-Anthony Turnage, following his success with *Greek* and *The Silver Tassie*.

Turnage Dean Asteroids

In March Simon Rattle launched a performance of Holst's *Planets Suite* with a difference. The Berliner Philharmoniker's 'Ad Astra' programme included four new orchestral 'asteroids' commissioned from Brett Dean, Mark-Anthony Turnage, Matthias Pintscher and Kaija Saariaho, and the evening concluded with Colin Matthews' music for the 'missing' planet *Pluto*. The programme is repeated at the Salzburg Festival on 28 August, and has been recorded by EMI.

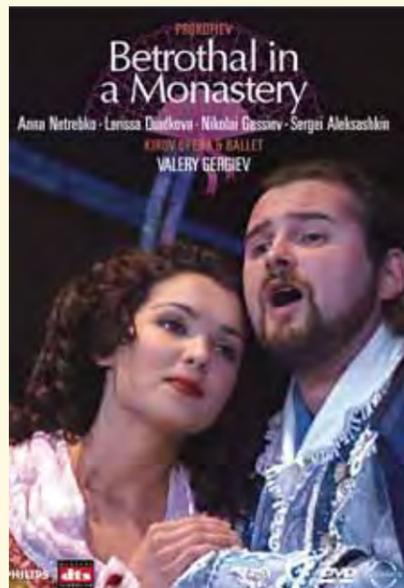
Mark-Anthony Turnage's orchestral miniature is named *Ceres* after the largest and first asteroid, discovered in 1801. The composer describes how after reading a Bill Bryson book he became intrigued by "the doomsday aspect of asteroids and the idea that the earth could be destroyed by one any day". His score is influenced by the idea of rocky objects orbiting in loose formation: "Blocks of musical material gradually mesh together and then explode".

Brett Dean's *Komarov's Fall* refers to the Soviet cosmonaut who was the first person to die in space and whose name was given to the asteroid '1836 Komarov' discovered in 1971. The music features the "eerie, lonely beauty to be found in recordings of space telemetry signals", jagged rhythms based upon "a vivid archival recording of Komarov's frantic discussions with the control centre" and the imagined farewell between Komarov and his wife as it became clear that the Soyuz spacecraft was doomed.

Shostakovich Prokofieff on stage

This summer brings a feast of 20th century Russian stageworks to the UK with operas and ballets by Shostakovich and Prokofieff presented in London and at the Glyndebourne Festival.

A new production of Prokofieff's *Betrothal in a Monastery*, the first by a professional UK company, opens at Glyndebourne on 23 July conducted by Vladimir Jurowski. This lyrical adaptation of Sheridan's *The Duenna* was rightly described by Shostakovich as "one of Prokofieff's most radiant and buoyant works". Intrigues develop around a pair of Spanish lovers, with Prokofieff providing passionate music akin to his *Romeo and Juliet*, while comic confusion centres on the 'duenna' and the fish merchant Mendoza, depicted with sharp wit familiar from *The Love for Three Oranges*. The opera is available from Philips both as a CD (4621072) and a recently released DVD (0743076PH) from the Mariinsky Theatre conducted by Valery Gergiev.



The Bolshoi visits Covent Garden with Prokofieff's macabre *The Fiery Angel* in a new production by Francesca Zambello (25/26 July) plus Shostakovich's folk-inspired ballet, *The Limpid Stream*, choreographed by Alexei Ratmansky (10/11 August).

Valery Gergiev and the Mariinsky Theatre celebrate the Shostakovich centenary with a ten-day season at the London Coliseum (20-29 July). *Shostakovich on Stage* includes three distinct examples of the composer's operatic art: the tragic *Katerina Ismailova* (the revised version of *Lady Macbeth of Mtsensk*), his satirical and experimental adaptation of Gogol's *The Nose*, and a semi-staged performance of the operetta *Moscow, Cheryomushki*, a light-hearted tale of new residents on a Soviet housing estate. The season also includes a new choreography of *The Golden Age*, humorously depicting a sports tour to the wicked West, with polkas, tangos and foxtrots.

Reich new variations



Photo: © Hugo Glanvill

Akram Khan Company and the London Sinfonietta on tour with Reich's new Variations for Vibes, Pianos & Strings

Two major new works by Steve Reich are premiered as part of this year's 70th birthday celebrations, both exploring further the composer's beloved variation form. *Variations for Vibes, Pianos & Strings*, a collaboration between Reich and choreographer Akram Khan, was toured by the London Sinfonietta and the Akram Khan Company this spring to seven venues affiliated to the European Concert Halls Organisation.

"The instrumental writing in the variations is as beautifully crafted as ever, built upon a rotating sequence of four chords and creating a fast-slow-fast scheme, with the movements getting progressively shorter... Khan's choreography is explosively expressive and wittily integrated into the Sinfonietta's performance, with conductor Brad Lubman taking a role alongside the trio of dancers." *The Guardian*

"Three string quartets spar with four vibraphones, clashing and aligning in turn. Underneath the subtly changing textures the dark ruminations of two pianos provide a moody balance to some of Reich's most buoyant harmonies." *The Times*

"Irrespective of which turn Reich's music took, it lent itself exceptionally well to dance, gave the bodily movement a reliable space, provided it with steady energy and kept the listener in a good mood. This is because Steve Reich's popularity has experienced just as few interruptions as his music: continuum is the trademark of both." *Berliner Zeitung*

Daniel Variations receives its premiere on 8 October as part of the Barbican's major retrospective: *Phases – The Music of Steve Reich*. Following the London festival Steve Reich & Musicians and Synergy Vocals perform the new 30-minute work in New York as part of his native's city 70th tribute and it then provides the centrepiece of a tour of Portugal and France in November. *Daniel Variations* is a tribute to journalist Daniel Pearl, murdered in Pakistan in 2002, setting texts from the Book of Daniel and words by Pearl.

For full performance information see our Calendar or visit www.reich70.com

B&H signs ter Schiphorst



Photo: Silvia Beck

Boosey & Hawkes has signed an exclusive agreement with Iris ter Schiphorst, who is emerging as one of the most admired German composers of her generation. Ter Schiphorst was initially self-taught as a composer, drawing on years of experience as a classical pianist, a

bass player, percussionist, keyboard player and sound engineer in various rock and pop bands. Her formal training in Berlin was in theatre and culture studies and philosophy, but she attended classes with Dieter Schnebel and Luigi Nono, and began working with electronic music and sampling techniques.

In the late 1990s she collaborated with Helmut Oehring on a series of co-composed works including *Bernarda Albas Haus*, a Lorca-inspired dance theatre score with choreography by Joachim Schlömer at the Basel Theater, and the music theatre work *EFFI BRIEST*, based on the novel by Theodor Fontane and staged to great acclaim at the Kunsthalle in Bonn. Her individual breakthrough came in 2000 with *Hundert Komma Null*, which was premiered by the

Bavarian Radio Orchestra conducted by Martyn Brabbins, and went on to be nominated for the Italia Prize. Her works are now performed widely at festivals including Donaueschingen, Witten, Helsinki, Paris, Berlin and Stockholm.



Photo: Kronos Quartet

Henryk Mikołaj Górecki with the Kronos Quartet at the first performance of his third string quartet, ...songs are sung. Following the premiere at the Bielsko-Biala festival in Poland last October, the Kronos Quartet has performed the work in New York, Las Palmas and Vienna, with future performances planned in Cracow, Paris, Berkeley and Orange County. The work is exclusive to the Kronos Quartet until 15 October 2008.

BBC PROMS 14 July – 9 September 2006

A Shostakovich centenary feature at the BBC Proms ranges from the composer's symphonies to his film music. Over 65 Boosey & Hawkes works are included in the season including the following highlights:

28 July 8.00 pm

Brahms/Detlev Glanert

Four Preludes and Serious Songs (UK premiere)
Johan Reuter, bar/BBC Scottish Symphony Orchestra/Marc Albrecht



Detlev Glanert

2 August 7.30 pm

Elgar-Payne

Pomp & Circumstance March No.6 (world premiere)
BBC Symphony Orchestra/Andrew Davis

10 August 10.15 pm

Steve Reich

Drumming
Nagoya Marimbas
Music for Mallet Instruments, Voices, and Organ
Synergy Vocals/percussion ensemble



Mark-Anthony Turnage

11 August 7.30 pm

John Adams

My Father Knew Charles Ives
The Wound-Dresser
Eric Owens, bar/BBC Symphony Orchestra/
John Adams



Magnus Lindberg

21 August 7.30 pm

James MacMillan

The Confession of Isobel Gowdie
London Symphony Orchestra/Colin Davis

22 August 10.00 pm

HK Gruber

Hidden Agenda (UK premiere)
Frankenstein!!
BBC Symphony Orchestra/HK Gruber

23 August 7.30 pm

Mark-Anthony Turnage

A Relic of Memory (UK premiere)
London Philharmonic Orchestra and Choir/Vladimir Jurowski

25 August 7.30 pm

Magnus Lindberg

Sculpture (UK premiere)
BBC Symphony Orchestra/Jukka-Pekka Saraste

Photos: © Hanya Chiala/ArenaPAL & Thilo Beu

Jenkins ballet success



Photo: © San Francisco Ballet/Elrik Tomasson

The music of Karl Jenkins, with its lively rhythms and skilful variety of styles, is increasingly programmed by choreographers in Europe and the USA. Helgi Tomasson of San Francisco Ballet selected Jenkins's *String Quartet No.2* and the *Largo* from *Palladio* for his new dancework *The Fifth Season*. Following the premiere in March the San Francisco Chronicle hailed it as Tomasson's "best ballet yet":

"Abstraction that rises to the level of drama... *The Fifth Season* is a masterful arrangement of overlapping shadows... Disturbances lurk in Karl Jenkins' minimalist yet deeply atmospheric music; even in a waltz, eeriness pervades... the continuous tension of the action onstage, the interweaving relationships and their accumulating nuances, are all to Tomasson's credit."

String Quartet No.2 also features in Nacho Duato's much-travelled *White Darkness*, along with *Adiemus Variations* and *Passacaglia*. The ballet originated in 2001 at the Spanish National Ballet and has since toured to Austria, Germany, France, Italy and Hong Kong. *White Darkness* has recently entered the repertoire of Paris National Ballet and Gothenburg Ballet.

Jenkins's music can also be heard in mixed-composer pieces such as Nacho Duato's *Castrati*, Nicola Fonte's *Almost Tango* danced by Pacific North West Ballet and Australian Ballet, and works by the African-based Sakoba Dance Theatre and Kanako Yokota Ballet in Tokyo.

Recent Jenkins CD releases include the *Essential Adiemus Collection* (EMI 3532442) and the composer's Kazakh-influenced *Tlep* (Sony BMG 82876 844 252) premiered at the Royal Albert Hall on 17 April.

San Francisco Ballet in Helgi Tomasson's *The Fifth Season*, danced to music by Karl Jenkins

Ginastera 90th anniversary



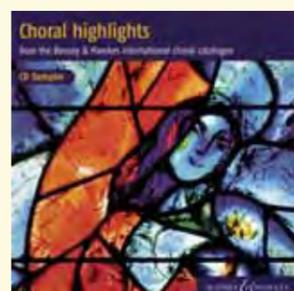
Photo: Boosey & Hawkes

This year is both 90 years since the birth of Alberto Ginastera (1916-2006) and a decade since his death, and a rich array of performances takes place on both sides of the Atlantic, embracing his output for orchestral and chamber forces.

In Ginastera's native city of Buenos Aires *Piano Concerto No.1* was performed by the Orchestra of the Teatro Argentino in April and is programmed by the Orquesta Sinfonica Nacional in August together with *Cantata para América Mágica*. This summer's Festival Internacional Encuentros in Buenos Aires includes a piano competition devoted to the music of Ginastera. In North America *Variaciones Concertantes* features on programmes this year by the Cleveland Orchestra, St Louis Symphony, Vancouver Symphony and at the Aspen Festival.

Highlights in Europe include an ongoing Ginastera Festival in London, presented by the Iberian and Latin American Music Society under the direction of pianist Alberto Portugheis, who has done much to champion Ginastera's music. Last month in Germany brought performances of the *Harp Concerto* with the Dresden Staatskapelle and rising young conductor Gustavo Dudamel, *Ollantay* in Heidelberg, and in Mannheim the composer's final exploration of Mayan mythology, *Popul Vuh*. Ginastera's popularity in Spain continues with recent performances of the evergreen *Dances from Estancia* in Tenerife, and *Glosses* in Madrid.

Choral highlights



Boosey & Hawkes has released a new CD sampler exploring the full range of its choral catalogue. With over 65 minutes of music, the disc ranges from masterpieces of the symphonic choral repertoire

such as Stravinsky's *Symphony of Psalms*, Bernstein's *Chichester Psalms* and Britten's *War Requiem*, through classic chamber choir works by Stravinsky, Rachmaninoff, Górecki, Finzi and Copland, to exciting new repertoire by Jenkins and MacMillan. A selection of music for young choirs includes Doreen Rao's Choral Music Experience series and popular song arrangements for use in schools.

Choral directors are invited to apply for a copy of the CD by contacting composers.uk@boosey.com

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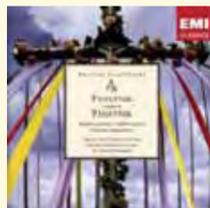
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Photo: © André Laks

Introducing Simon Laks

Boosey & Hawkes is now publishing the music of Polish-born composer

Simon Laks (1901-83), who studied and worked in Paris, survived Auschwitz as a member and conductor of the camp orchestra, and after the liberation resumed his career in France. His style was particularly influenced by the Ecole de Paris, and as well as composing concert works, he was active as a film composer, subtitle and translator.

His orchestral output includes a *Poème* for violin and orchestra, *Sinfonietta* for strings included on an Edition Abseits disc (EDA 26), *Symphonie* for strings and *Suite Polonoise*. His opéra-bouffe *L'Hirondelle inattendue (The Unexpected Swallow)*, based on a play by Claude Aveline, was premiered in Warsaw in 1975. In addition to chamber works and music for keyboard instruments, Laks was a gifted song composer creating collections of Jewish, Polish and French songs which are now available on sale.

For an information sheet on Simon Laks please email composers.uk@boosey.com

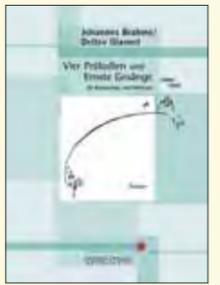
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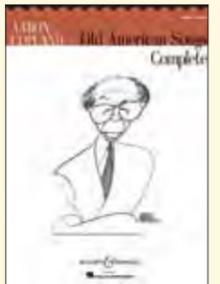
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The Orchestral Violinist



This innovative new publication series sets out to provide an essential aid to orchestral training for conservatoire students and young professionals in orchestras. While many young players can shine at auditions in concerto repertoire, it is a lack of practical knowledge of the orchestral repertoire that can so often let the player down.

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