

Quarternotes

February 2007

2007/1

Included in this issue:

Chin
Interview about *Alice in Wonderland* opera for Munich



Bernstein
New *Candide* to travel from Paris to Milan and London



Glanert
Caligula opera acclaimed in Frankfurt and Cologne



Reich
Reviews of *Daniel Variations* in London and New York



Adams A Flowering Tree blooms in Vienna

The latest operatic collaboration between John Adams and Peter Sellars received a high profile premiere at Vienna's New Crowned Hope festival in November.



Photo: © Ruth Walz

Premiere production of *A Flowering Tree* in Vienna

The New Crowned Hope series, planned by Peter Sellars, celebrated the creativity of Mozart with – perhaps refreshingly in the 250th anniversary year – scarcely a note of that composer's music. Its pan-cultural focus found full expression in Adams's modern retelling of an Indian folktale, combining narrative and poetry in English translation with choruses in Spanish written for the voices of the Schola Cantorum of Caracas.

Along with the New Crowned Hope festival, *A Flowering Tree* was co-commissioned by San Francisco Symphony, Barbican Centre (London), Lincoln Center for the Performing Arts (New York), and the Berliner Philharmoniker who gave semi-staged performances in December under the baton of Simon Rattle. The new work travels onwards with semi-staged performances in San Francisco (1-3 March) and at the Barbican Centre (10-12 August), and a full-staging at Lincoln Center (2009) – all conducted by John Adams. Further performances are planned in Amsterdam and Chicago.

“An expertly crafted mirage of sound, pulsating with rhythmic and harmonic vitality.” *Financial Times*

“An impoverished Indian girl transforms herself into a tree so that she can sell her blossoms at the prince's palace. The prince falls in love with her and they marry, but a jealous sister strips the tree of its branches, consigning the girl to the netherworld. The prince tries to find his beloved by becoming a beggar. Eventually he recognises her voice, she returns to human form and they are united.

“Fanciful? Naive? No more so than *The Magic Flute*, another love story about transformation, trial by fire and the redemptive power of music. Those themes resound through *A Flowering Tree*... This is Adams at his most shimmering and seductive, above all in the syncopated choruses and ‘magical’ instrumental effects...”

Financial Times

“Who could be more suitable than John Adams for a Sellars art project that can, in one breath, reconcile humanity as well as political, cultural and aesthetic opposites? ... Adams knows how to mediate between the most heterogeneous

influences in his score, between gospel tone and salsa rhythm, between ecstatically shimmering sound tableaux and cool minimalist twitches, between cantilenas and aggressive repetitive patterns.” *Frankfurter Allgemeine Zeitung*

“The score is opulent, dreamlike, fiercely lyrical, at times shadowy and strange – unlike anything that the fifty-nine-year-old composer has written... Despite the happy ending, this little tale is actually quite dark: Kumudha's failed transformation evokes all the wrecked natural beauty that the march of human progress has left in its wake. The point is driven home in the opera's last minutes, when Kumudha's final transformation occurs... This is a hard-won triumph, from which not all shadows have been banished.” *The New Yorker*

“...some of the most ravishingly beautiful passages of music that Adams has yet composed... [He] continues to develop and surprise — something of a late-flowering tree himself.” *Daily Telegraph*

Doctor Atomic receives its European premiere in Peter Sellars' production at the Holland Festival on 10 June.

Helen Wallace's new book tells the inside story of Boosey & Hawkes over 75 years since the 1930 merger of two rival music companies. Rather than waging a price war, Leslie Boosey and Ralph Hawkes joined forces and expanded their business from its London base to build a worldwide operation.

Signing Bartók and Strauss and investing in talented young composers like Britten and Copland, the company fully came of age with the acquisition of Serge Koussevitzky's Russian catalogue with its masterpieces by Stravinsky, Rachmaninoff and Prokofiev. Close friendships developed, such as Ernst Roth's with Strauss and Stravinsky in their final decades, while the relationship with Britten was rent asunder by rival factions. Through boom years and unexpected financial threats, artistic foresight has been balanced with

Dean violin letters

Brett Dean's new violin concerto for Frank-Peter Zimmermann, titled *The Lost Art of Letter Writing*, receives seven performances over the coming months. Co-commissioned by the Cologne Philharmonie and the Royal Stockholm Philharmonic, the concerto receives its premiere by the Royal Concertgebouw Orchestra conducted by Martyn Brabbins, first as guests in Cologne (8 March) and then in Amsterdam (9 March). Two German orchestras immediately feature the concerto in Munich and Berlin: the Munich Philharmonic conducted by Jonathan Nott (14-17 March) and the Deutsches Symphonie-Orchester under Manfred Honeck (13/14 April). The Swedish and US premieres are planned for the 2007/08 season.

The impetus for the new concerto came from Dean's observation “that we are genuinely losing touch with the tactile element of written communication” particularly with our “heavy reliance on electronic stimuli... Sure, we stay in touch arguably more than ever, via telephone, email and messaging, but that too has undoubtedly changed the nature of communicating”.

The concerto examines *The Lost Art of Letter Writing* through four 19th century examples, “ranging from private love-letter to public manifesto” with the violin playing “the alternate roles of both author and a recipient of letters”. The opening movement explores the impassioned secret romance between



Photo: © Noosa Westender

Brahms and Clara Schumann, while the second is a prayer-like slow movement drawing upon van Gogh's reliance on nature as a point of stability. An intermezzo is prefaced by a Hugo Wolf letter detailing his mental affliction, while the final movement is a headlong *moto perpetuo* rush towards catastrophe, inspired by the Jerilderie Letter of Australian bushranger Ned Kelly.

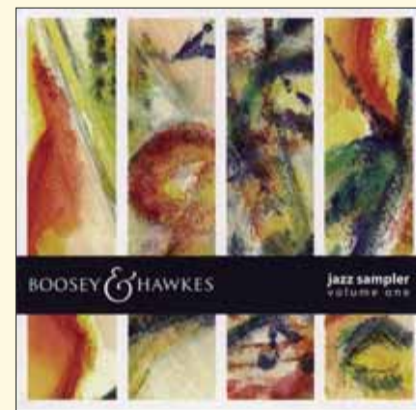
The third movement relates to one of Dean's new *Wolf-Lieder* for soprano and ensemble, described by *The Guardian* as “a vivid portrait of crumbling sanity”. Premiered last month by Valdine Anderson and the Birmingham Contemporary Music Group conducted by Sakari Oramo, the song-cycle reflects on Wolf's skills as a Lieder composer, as heard in the *Spanish Songbook*, and sets texts describing his increasing madness, estrangement from society and final, tragic incarceration.

2006 was Dean's most active concert year to date. Highlights included the German, Australian and US premieres of his *Viola Concerto* with the composer as soloist, the premiere and EMI recording of *Komorov's Fall* within Simon Rattle's asteroid series expanding Holst's *Planets* suite, and performances of *Pastoral Symphony* in Melbourne, Perth, Seoul, Los Angeles and Miami. Markus Stenz conducts the European premiere of *Moments of Bliss*, the orchestral suite drawn from Dean's forthcoming opera, at the Cologne Triennale on 20 May.

Jazz sampler

Following the launch of a new jazz initiative at Boosey & Hawkes last summer, a CD sampler has been released, drawing on the Second Floor Music catalogue and tracks by B&H's first new signings, Chick Corea and David Benoit. Jazz genres on the disc include Early Blues and Big Band Swing, Latin & World, Spirited Vocals and Lush Ballads, Classic Bebop & Straight Ahead, and Contemporary/Modern Groove.

The CD is available to promoters, broadcasters and choreographers on request from composers.uk@boosey.com.



commercial reality to create one of the world's great music publishers.

Helen Wallace, who has worked as a music critic on *The Times* and as editor of *BBC Music Magazine*, has researched the history of Boosey & Hawkes, drawing upon archival correspondence with composers – much available for the first time – and oral history interviews with employees, past and present. The book is aimed at the general reader with an interest in

music or cultural history, and its lively tone, accompanied by over 150 illustrations, brings this behind-the-scenes story of a music publisher to vivid life.

The new volume, due for publication in April, will be available from bookshops or at www.boosey.com/shop

Paperback, 256 pages, £12.99
ISBN 978-0-85162-514-0

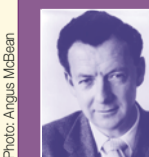
Anniversaries



11 December 2008
Elliott
Carter
Centenary of birth



28 August 2009
Bohuslav
Martinů
50th Anniversary of death



22 November 2013
Benjamin
Britten
Centenary of birth

For a full list of forthcoming anniversaries please visit www.boosey.com/anniversaries

Chin Alice in Wonderland

Unsub Chin discusses her first opera, opening at the Munich Opera Festival on 30 June.

How did you discover Lewis Carroll's Alice books?
I discovered Carroll's books in South Korea, as an adult rather than as a child, before I moved to Europe. My interest was piqued when I read so much about them, especially in books about science. Most notably it was through Douglas Hofstadter's volume, *Gödel, Escher, Bach: an Eternal Golden Braid: A metaphorical fugue on minds and machines in the spirit of Lewis Carroll*, in which Alice played such a prominent role, that I became curious.

What makes Alice in Wonderland a universal story, with ongoing relevance?
It is amazing that people – regardless of age, education, profession or nationality – are so fascinated by it. I guess it's because the book has so many layers - it can captivate experts and laymen, children and adults as well. That is also an artistic ideal for me.

Your opera emphasises the dreamworld of Wonderland. Why is this?
Already, when I read *Alice* for the first time, I was fascinated and wholly amazed because I recognized much of what I had seen in my own dreams. However, I was never fully satisfied with the beginning and the end – they were so much more conventional than the rest of *Alice*, which is totally surreal. I wondered if Carroll had perhaps made this concession to public taste, as otherwise the book would have been too daring for its time? I wanted the dreamworld to be the reality in my opera. So, I decided to replace the beginning and the end - with their references to everyday life - with two dream scenes.



How did you work with David Henry Hwang on reducing the text of the book?
We have used the sequence of the book quite faithfully – apart from the opening and closing scenes – though it became necessary to create a couple of additional texts. Of course it was quite a challenge to fit *Alice* into an operatic evening, so I've been very happy to work with David Henry Hwang, who is a fantastic playwright and librettist. He has the amazing ability to write texts which have instant appeal but are also profound.

Has creating your first opera raised practical performance issues, so that the vocal and orchestral writing is simpler?
Every genre has its own aura, so to speak. When writing an opera I have to write in a very different way than if writing a more abstract piece for a specialized contemporary ensemble. I think in this opera the music is much more direct and immediate than in my other pieces. However, I wouldn't call it necessarily simpler. A foretaste to its style is given in *snags&snarls* for soprano and orchestra, which is a kind of sketch for the opera.

How does your soundworld characterise the whimsical humour of the story?
I play with musical meanings through references to different styles and the parodistic musical underlining of the different characters. Deciding on voice parts is an instinctive process which is difficult to analyze. Reading the text I already had vivid aural images - ie how to depict the characters - in my mind, and it became clear that one character should be a non-singing role, being represented only through an instrument. Overall, the musical mode I am searching for is black humour.

What is the musical equivalent to 'nonsense' in the text, and does it have to be carefully controlled through notation?
For me, using free aleatoric approaches to describe the nonsense is not an option, as it could become too exaggerated. On the other hand, I also try to avoid providing rigid interpretations of the book – whether psychoanalytical or otherwise. Let the story and its dialogues speak for themselves. Susan Sontag rightly deplored how "the effusion of interpretations of art today poisons our sensibilities. To interpret is to impoverish, to deplete... in order to set up a shadow world of meanings." Rather, I am interested in the effortless and unconscious way in which Lewis Carroll expresses deep philosophical questions. *Alice* is not solely a matter of dreams – it is also about a clash between the different ways in which we communicate and experience reality.

Chin
Alice in Wonderland (2005-07)
Libretto by David Henry Hwang and Unsub Chin after Lewis Carroll (E)

Achim Freyer *Director*
Kent Nagano *Conductor*
Sally Matthews *Alice*
Piia Korsi *Cat*
Dietrich Henschel *Mad Hatter*
Andrew Watts *White Rabbit/March Hare*
Dame Gwyneth Jones *Queen*

30 June 2007 (world premiere)
4/7 July
15/17/20/23 November
Bayerische Staatsoper, Munich



Ter Schiphorst destroy anew



Iris ter Schiphorst, who signed a publishing contract with Boosey & Hawkes last year, is continuing her series of works exploring themes of psychological disturbance. Her *Zerstören [Destroy]* for ensemble was premiered at the Witten Days for New Chamber Music by the Asko Ensemble

under Hans Leenders, followed by a performance in Amsterdam. Ter Schiphorst explains the impetus of the work as a need to understand our "psychosomatic reaction to the current affairs situation and the impression of an increase in irrational brutality and archaic 'passions'."

"One of the most impressive pieces of the festival was Iris ter Schiphorst's *Zerstören* which transforms the global omnipresence of violence into multifarious reactions in sound, creating an 'internal film' that captivates with an unfathomable thrill." *Neue Zeitschrift für Musik*

"*Zerstören*, with its layers of sounds, its agitated sequences, its psychologically resonant vibrations and attacking noise, is a reaction to reality – a kind of self-defence in music." *Frankfurter Allgemeine Zeitung*

A new orchestral work on the same theme, *Zerstören II*, commissioned by the Philharmonie Südwestfalen, receives its first performances in Siegen and Lippstadt on 23 and 25 February conducted by Russell Harris. Ter Schiphorst's much admired orchestral ballad *Hundert Komma Null*, has been performed by the Bavarian Radio Orchestra, the Deutsches Symphonie-Orchester Berlin and the BBC Scottish Symphony Orchestra.



Cherubini critical edition

The first opera in the new Cherubini critical edition, *Lo sposo di tre e marito di nessuna*, has just been released on CD for the first time, recorded at its 2005 revival at the Martina Franca Festival (Dynamic CDS 503/1-2). The opera (whose title translates as *Betrothed to three, and married to none*) dates from Luigi Cherubini's early Italian years, when his operas combined elements of Neapolitan *opera buffa* and *commedia dell'arte*, experimenting with form and orchestration.



"This set deserves a warm welcome... First performed in 1783, three years before Mozart's *Le Nozze di Figaro*, this playful, charming score foreshadows much of the rhythmic vitality of the later masterpiece's score... The storyline points a little further ahead, however, to some of the cynicism about human amatory impulses depicted in *Così fan tutte*... An opera well worth reviving, both for its inherent musical quality and the insights it provides to a rich era of operatic history." *Opera Today*

The Cherubini critical edition is being published under the Simrock imprint, concentrating initially on performing materials while scores for sale are in preparation. Supervised by chief editor Helen Geyer, the series was made possible thanks to the new-found public access to numerous manuscripts, once belonging to the Staatsbibliothek Preußischer Kulturbesitz in Berlin, but now kept in the Biblioteka Jagellonska in Cracow. As well as exploring the composer's early Italian operas, the edition will also feature definitive versions of his later Paris masterpieces. A new edition of *Medea*, prepared by Heiko Cullmann, will be unveiled for a production at the Theater an der Wien in March 2008.

Glanert Caligula takes the stage

Detlev Glanert's new opera, *Caligula*, has won exceptional acclaim in Frankfurt and Cologne, confirming his position as "one of the most outstanding contemporary writers of opera" (*Sunday Telegraph*). The co-production by Christian Pade was conducted in both cities by Markus Stenz, with Ashley Holland in the title role, "utterly compelling through all his character's violent mood-swings" (*Financial Times*).

Hans-Ulrich Treichel's libretto, based on Camus's play, portrays the Roman emperor not purely as a madman but, more disturbingly, as a rational human being, sadistically experimenting with his courtiers. The parallels with the dictators of recent history are unmistakable: Caligula's final words at his murder are "I am still alive".

"An effervescent, colourful musical drama which will attract many stagings." *Scherzo*

"Glanert stands apart from most of today's composers in being able to write operas that are challenging yet singable, structured with a feeling for theatre and driven by fascinating scores in which every note seems to count... His rigorous music evokes all the decadence and neurosis of the plot, drawn not from any of the story's more famously sensational sources but from Albert Camus's existential version... an opera that deserves wide currency." *Sunday Telegraph*

Ashley Holland as *Caligula* in the premiere of Detlev Glanert's opera in Frankfurt



"We knew about Glanert's skill as a composer. The way in which Henze's pupil handles the orchestra is another example of his virtuosity. In order to show the inner conflict of the title character through musical means, there are no violas in Glanert's score, thus creating a gap in the middle range. The music of *Caligula* is marked by tender textures of sound, fierce eruptions, threatening rhythmic throbbing, instrumental whispers, supple analogies using quotations and a broad range of vocal expression." *Frankfurter Allgemeine Zeitung*

"The premiere was a great success and received enthusiastic cheers. There were two reasons for this success, provided by Treichel and Glanert: both the music and the libretto have an outstanding clarity and density. One can clearly follow the delicate dramatic structure, while the music not only includes strong effects and extremes but also traces the verbal development of an absurd exertion of power to a degree that ideally matches the text." *Frankfurter Rundschau*

"*Caligula* has all the passion and intensity of true opera... The two hours of music, spread over four acts interrupted by a single intermission, have a polish and sense of order - even when abrasive - that reflect the composer's fondness for Mahler and Ravel. Vocal lines are flattering to the voices... An absorbing work and a welcome addition to the body of new operas." *Herald Tribune*

Glanert's future stage projects include *Nijinsky's Diary*, for pairs of singers, actors and dancers with ensemble, commissioned by the Aachen Theater, and a full-evening opera for Gelsenkirchen, *The Wooden Ship*, based on the novel by Hans Henny Jahnn.

Valtioni Pinocchio opera



Left: Pinocchio, the talented puppet in the Komische Oper production in Berlin

wooden puppet ... experiences, in the truest sense of the word, utterly beautiful adventures... The individual, short scenes enable even smaller children to get involved in the story... The staging never aims for a cheap laugh and avoids sentimentality... Cheerful, totally free of false pathos..." *Mitteldeutsche Zeitung*

"The production was an immediate success with the audience (10 minutes of cheers, applause and stamping of feet at the end)... In his gentle music Valtioni follows a little the great masters of musical fairy tales: there is much of Maurice Ravel in the sparkling piano introduction played against the pizzicato strings and in the brass solos, both sad and beautiful. This music, however, is simpler and more direct, slightly leaning towards Puccini and Bernstein..." *Berliner Zeitung*

Pierangelo Valtioni's *Pinocchio*, *burattino di talento* enjoyed a remarkable German premiere in November at the Komische Oper in Berlin. This magical new version of the Pinocchio story delighted adults and children alike in the colourful production by Jetske Mijnsen. First staged in Vicenza in 2001, the one-act hour-long opera sets a libretto by Paolo Madron to a score that skilfully combines professional and amateur performers. The work is ideal both for children's opera programmes and for pre-Christmas entertainments.

"A story of fables and animals comes to life..."

Märkische Allgemeine

"The Italian composer retells the famous classical story by Carlo Collodi in an entirely fresh fashion, with 57 child actors and five adult roles. Framed by a velvety blue stage, the

Andriessen Vermeer Pictures



Photo: Francesca Patella

A new orchestral suite, arranged by Clark Rundell from Louis Andriessen's opera *Writing to Vermeer*, was given its UK premiere in November by the Royal Liverpool Philharmonic Orchestra under Rundell's baton. With so few orchestral works in Andriessen's catalogue, *Vermeer Pictures* signals a major addition to the repertoire as well as providing a taster for the full opera. The four-movement suite, lasting 30 minutes, builds a composite of the opera's domestic scenes in Delft, where the three women in Vermeer's life write letters to the absent artist.

"Andriessen has called the opera his 'delicate, feminine daughter', and it is true that, in the suite dubbed *Vermeer Pictures*, there is little sign of the punchy, splintery neo-primitivism that is his signature style. Instead the music is mostly lyrical, and the presence of cimbalom, two pianos and two amplified guitars reinforces the bewitching radiance of the harmony... [Yet] there is still a bracing, confrontational tone beneath the surface. Like his musical godfather Stravinsky, Andriessen renounces as much as he embraces, and it is this tendency that gives power and focus to his time-travelling journeys between late Renaissance and jazz." *Daily Telegraph*

Andriessen's new string quartet, *miserere*, for the Schoenberg Quartet receives its first performances in Utrecht, The Hague and Amsterdam on 16, 21 and 25 April. He is continuing work on his opera, *Commedia*, based on Dante's great poetic journey through inferno, purgatory and paradise, scheduled for premiere by the Netherlands Opera at the Holland Festival in June 2008.

Andriessen manuscripts to Basel

The Paul Sacher Foundation in Basel has acquired Louis Andriessen's musical archive. The new collection fits readily into the Sacher Foundation's holdings as they already include the posthumous papers of Andriessen's teacher Luciano Berio and the estate of Igor Stravinsky, on whom Andriessen and Elmer Schönberger co-wrote a highly acclaimed book in the 1980s, *The Apollonian Clockwork*, reprinted in English last year by Amsterdam University Press.



Above: A scene from Kenneth Branagh's new film of *The Magic Flute*, due for release later this year. Stephen Fry's specially-commissioned English version of the libretto will be available from B&H for performance by opera companies from the 2008/09 season.

Midori plays Rautavaara

In November, Midori unveiled Rautavaara's *Lost Landscapes*, which he composed for her in 2005. After the premiere at the Herkulessaal in Munich, she took the work on a German tour with pianist Robert McDonald, and over the coming months introduces the work in the USA in recital programmes (4-18 March) followed by a concert at Lincoln Center in New York (24 April).

Each of the four movements of *Lost Landscapes* is an image of a place of personal significance for the composer during his 'wanderer-years' as a student in the late 1950s: Tanglewood, Ascona in Switzerland, Vienna and New York City. As the composer describes them, "all these 'landscapes' are full of memories and atmospheres, visual as well as auditory - they are musical life-themes for me".

"The *Lost Landscapes*, four sensitive memories, are narrative pieces... Rautavaara loves diversity and mixtures of all manner of different epochs of musical history and styles. Midori, with the 'impact' of her petite yet energetic body and her profound musicality, unfolded this flowing, gently elegiac music." *Süddeutsche Zeitung*



Photo: Timothy Greenfield-Sanders

Recollections of New York student years are also central to his recent orchestra score *Manhattan Trilogy*, which Osmo Vänskä conducts in Minnesota on 22 March. The work is due for future release on Ondine as part of the label's ongoing Rautavaara series. Recent releases include a collection of orchestral songs with baritone Gabriel Suovanen (ODE 1085-2) and a two-disc anthology featuring favourites such as *Cantus Arcticus* and *Angels and Visitations* (ODE 1079-2).

Bernstein American Candide



Photo: Théâtre du Châtelet/Marie-Noëlle Robert

Leonard Bernstein's *Candide* received a controversial yet popular new staging at the Théâtre du Châtelet in Paris in December, celebrating the 50th anniversary of the work's premiere in 1956. Director Robert Carsen took a decidedly ironic view of post-1950s America as "the best of all possible worlds" which ruffled some international feathers but was a hit with audiences. The co-production travels on to the Teatro alla Scala in Milan in June, and to English National Opera in London in 2008. The production was screened on BBC TV on New Year's Eve as part of a Bernstein feature over the holiday season.

In Paris the spoken text was delivered, appropriately, in French, the language of the Voltaire original, while the music was sung in English. With *Candide*'s upbringing in 'West-Failure' clearly sited at the White House and cameo appearances by current political

Above: *Candide* in Robert Carsen's new production at the Théâtre du Châtelet in Paris

leaders, the new production was rich in satirical humour while, as The New York Times noted, in the auto-da-fé scene "Carsen does what Hellman and Bernstein had imagined, recreating the House Un-American Activities Committee and casting the chorus as Klu Klux Klan torch carriers".

"What carries the story remains Bernstein's immensely lively music. Packed with waltzes, gavottes, polkas and rumbas, with lyrical arias and droll patter songs, the score is a bridge between opera and musical comedy." *New York Times*

Plans are underway for events celebrating Bernstein's 90th birthday on 25 August 2008. If you would like to be featured in our web calendar please email composers.uk@boosey.com.

Holloway Fourth Concerto



Photo: Harva Chiala/ArenaPAL

Robin Holloway's *Fourth Concerto for Orchestra*, his third commission from the San Francisco Symphony Orchestra, receives its world premiere on 1 February conducted by Michael Tilson Thomas. Both orchestra and conductor have forged close associations with Holloway, giving notable performances of his *Clarissa Sequence*, *Third Concerto for Orchestra*, *Viola Concerto* and his orchestration of Debussy's *En blanc et noir*, which they toured around the USA in 2004.

Holloway's Concertos for Orchestra are central works within his output, with the second and third recorded for NMC by the BBC Symphony Orchestra (Gramophone Contemporary Record of the Year in 1994) and London Symphony Orchestra respectively. The new *Fourth Concerto* (2002-06) is inspired by

the English medieval poem *Piers Plowman*, written by William Langland in the late 14th century, and promises, like its predecessors, to be a showcase for Holloway's skills as a master-orchestrator.

After a mysterious, portentous prologue, *The Fair Field Full of Folk* is an exuberant scherzo-rondo with references to popular and sacred music whirling in and out in an Ivesian manner. A dance sequence of the *Seven Deadly Sins* is followed by a movement depicting Piers' metaphorical "ploughing of the earth's surface, digging in the dung and debris, sowing the good seed that will eventuate in an abundant harvest". A second mirroring dance sequence of the *Seven Virtues* is followed by an epilogue in which the mystic summons leads to Piers' apotheosis, as his worldly labour is completed.

Holloway's loving elaboration of Bach, *Gilded Goldberg*, provided the music for Nacho Duato's most recent dancework for the Compañía Nacional de Danza de Madrid, premiered last autumn. His *Fourth Idyll*, commissioned by the City of London Sinfonia, Vasteras Sinfonietta and Hong Kong Sinfonietta, receives its first performance conducted by Richard Hickox in November, with performances in Sweden and Hong Kong following in 2008.

Centenary Classics Strauss Stravinsky

2009 Elektra

Premiere: 25 January 1909 Hofoper, Dresden

2011 Der Rosenkavalier

Premiere: 26 January 1911 Hofoper, Dresden

2012 Ariadne auf Naxos

(original version: Molière's play *Le Bourgeois Gentilhomme* with incidental music by Strauss, followed by Strauss's one act opera)

Premiere: 25 October 1912 Hoftheater, Stuttgart



Image: Robin Adler

2011 Petrushka

Premiere: 13 June 1911 Théâtre du Châtelet, Paris

2013 The Rite of Spring

Premiere: 29 May 1913 Théâtre des Champs-Élysées, Paris



Sketch: Elizabeth Valdez



Photo: Birmingham Royal Ballet/Steve Hanson

Reich Daniel Variations



Photo: © Wonge Bergmann

"Reich's friends. Reich's colleagues. And Reich's adoring fans. They were all there for the final flourish of the composer's 70th birthday party. As was the composer himself... ready to receive the bravos for his newest work, *Daniel Variations*." So wrote *The Times* of the world premiere within the Barbican's 11-event Reich celebration in October, noting that "those bravos were deserved. In confronting the murder of Daniel Pearl, the Jewish-American journalist killed horrifically by Islamic extremists in 2002, Reich faced a dramatic challenge with no model in his work to date. And the first music we hear in the *Variations*, set to a disconcerting line from

the biblical *Book of Daniel*, is dark and disturbed, traced through the fierce patterns of pianos and vibraphones. It's not the Reich we know.

"But the contrasting aura is celebratory. The freewheeling string quartet drawn from the Steve Reich Ensemble draws on Pearl's love of the jazz violin, while the singers from Synergy Vocals call out the journalist's name with a crystalline openness. The ideological clash between the two moods is inspiring: the vocal canons flicker between ghostly alarm and triumphant affirmation, while the alternating textures of strings and vibes give the whole piece a turbulent sweep. It's much, much more than a memorial." *The Times*

Daniel Variations was co-commissioned by Barbican Centre, Carnegie Hall, Daniel Pearl Foundation, Cité de la Musique Paris and Casa da Musica Porto. Following its premiere in London, the work travelled to New York where an expansive Reich celebration brought together three rival promoters: Lincoln Center, Carnegie Hall and Brooklyn Academy of Music. Recent months have seen *Daniel Variations* toured by Steve Reich & Musicians to Portugal and France, the German premiere presented by Ensemble Modern in Munich, and the first US West Coast performance by the Los Angeles Master Chorale.

"*Daniel Variations* [is] a haunting work that circles around alternating ideas of celebration and discord, the latter represented literally by the bitter harmonic interval of a second, which nags away somewhere in the score, even when the music attains the quintessentially Reichian qualities of hypnotic rapture." *The Guardian*

"In the most recent pieces Reich has consolidated four decades of invention. Neon-lit textures have given way to dense, dusky landscapes, with tender lyrical passages at the heart of each piece. It's as if Reich were finally letting himself look back in time, perhaps even indulging a secret Romantic urge. Yet, in the tribute to Daniel Pearl, there is also a new influx of coiled power: fleets of pianos and percussion tap out telegraphic patterns, warning of the next big crash." *The New Yorker*

Reich is currently working on *Music for 12 Musicians*, commissioned by the American ensemble Eighth Blackbird for premiere in spring 2008.

Quote...

Carter

In The Distances of Sleep (world premiere)
15 October, New York
Michelle DeYoung/Met Ensemble/James Levine

"Mr Carter's music keeps the listener busy. The vocal lines are by and large in long, unbroken phrases and the instrumental music around them seethes. There are the snare drums and sharp percussive detonations so familiar to his music, the rippling mallet percussion and the short bursts of winds and strings. Stevens's reflections have an outdoor setting, and you can almost hear the insects buzz and the birds chirp." *New York Times*

Lindberg

Violin Concerto (European premiere)
5 October, Orebro
Lisa Batiashvili/
Swedish Chamber Orchestra/
Thomas Dausgard



Photo: Hanyu Chiala/ArenaPAL

"Magnus Lindberg's new Violin Concerto has just received standing ovations at its European premiere... Fiery and flinty of temperament, and sternly logical of intellect, he has written a complex showpiece that scorches its way on to the platform... That Lindberg logic drives the work beneath its intricacy and its fantasy: it's held together tightly by transformations of the simplest material. And, as it grows and expands, the music becomes charged with a Sibelius-like sense of radiating light and excited affirmation." *The Times*

MacMillan

Sun-Dogs (world premiere)
6 August, Bloomington
Indiana University Contemporary Vocal
Ensemble/Carmen Téllez

"The music itself was a revelation: a mesmeric blending of traditional and contemporary elements... a choral array of chanting and whispering, of shouting and speaking, of whistling and controlling disparate lines so that they wondrously merged... The co-creator of *Sun-Dogs* was British poet Michael Symmons Roberts who addresses theological and mythical symbolisms. Dogs, beggars, suns and stars turn into metaphors... The whole settled upon the ears like magic..." *Indiana Herald-Times*

Turnage

Ceres (US premiere)
4 January, Boston
Boston Symphony
Orchestra/Robert Spano



Photo: Hanyu Chiala/ArenaPAL

"Turnage chose to focus on the asteroid's massive destructive potential in the event of a possible collision with Earth. His music wisely refrains from scene-painting the apocalypse, but this six-minute work still succeeds in conjuring a mounting sense of anarchy by pitting large swaths of music against each other. Themes appear to stack up in one moment, and slice across each other the next. In the final coda, Turnage has the cellos playing beneath their bridges, creating a ghostly spectral sound, like an icy wind heard from outer space... A fascinating and decidedly dark curtain-raiser." *Boston Globe*

...unquote"

New Publications

Harrison Birtwistle

Lied
M-060-11901-9
Cello and piano score £7.99

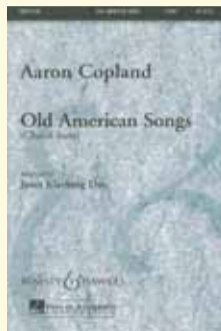


Benjamin Britten

Complete Folksong Arrangements
High voice
M-051-93374-7
Vocal score £19.99
Medium/low voice
M-051-93375-4
Vocal score £19.99

Aaron Copland

Old American Songs
(choral suite)
M-051-47698-5
SAB and piano £1.50
M-051-47699-2
SA and piano £1.50



Brett Dean

Short Stories for string orchestra
M-2025-3189-1
Full score £10.99

Frederick Delius

Sixteen songs with piano
Collected Edition vol.18b
M-060-11875-3 Vocal score £9.99
Florida Suite
Collected Edition vol.20
M-060-11893-7 Full score (rev. ed. 2006) £24.99

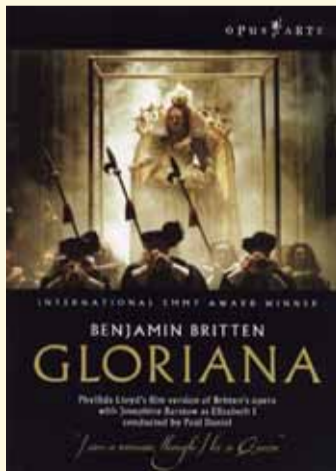
Below: John Neumeier's new full-evening ballet *Parzifal - Episodes and Echoes* at the Hamburg Ballet, set to music by Adams and Wagner, including *Harmonielehre*, *The Wound-Dresser*, *Christian Zeal and Activity*, *El Dorado*, *Short Ride in a Fast Machine* and *The Chairman Dances*



Photo: Hamburg Ballet/Holger Badekow

Britten Double Gloriana

Two alternative views of Britten's opera *Gloriana* have recently been released on DVD. Phyllida Lloyd's film, based around her acclaimed Opera North staging, is the more radical, exploring the split between the monarch's public and private life through scenes set both onstage and backstage. Josephine Barstow develops still further her remarkable portrayal of Elizabeth I, Tom Randle is the impetuous Earl of Essex, and Paul Daniel conducts (Opus Arte OA 0955 D).



"This is unquestionably among the finest opera films ever made. Phyllida Lloyd's Opera North staging vindicated this problematic piece, but the film she also directed takes it to a new height of intensity... Lloyd's camera captures the rhythm of the action and the changing scenes with exciting immediacy one moment, deep intimacy the next, staring mirror-close into Barstow's deeply expressive features." *BBC Music Magazine*

Whereas Lloyd's version has proved controversial for its cutting of a number of scenes, the full opera is also now available thanks to Arthaus's reissue of the classic 1984 English National Opera production by Colin Graham (Arthaus Musik 102 097) with Sarah Walker in the title role:

"Under Mark Elder the score is delivered by the London company with matchless conviction, commitment and certainty of purpose... No Essex has approached Rolfe Johnson for eloquence, suppleness and charm of phrase, for complete command of Britten's Dowland-meets-Mussorgsky vocalità." *Opera*

Plans are underway for a new staging of *Gloriana* at the Hamburg Staatstoper in 2009/10 as part of its ongoing Britten cycle under the baton of Simone Young, following the highly successful *A Midsummer Night's Dream* and the forthcoming *Billy Budd* opening on 25 March.

Detlev Glanert

Pas de Quatre (String Quartet No.2)
M-2025-3190-7
Score and parts £19.99



York Höller

Scan for flute
M-2025-3184-6
Flute score £8.99

Robin Holloway

Magnificat & Nunc Dimittis
(Winchester Service)
M-060-11760-2 Choral score £4.99

Karl Jenkins

Gaudete
M-060-11928-6
Choral score £1.99

Jacques Offenbach

Les Voix mystérieuses
for high voice and piano (OEK)
M-2025-3067-2
Vocal score £12.50

Sergei Rachmaninoff

Etudes-Tableaux
(complete)
Practical Urtext Edition
(Russian Music Publishing)
M-3520-3101-2
Piano score £19.99



New Recordings

Leonard Bernstein

The Dybbuk/Fancy Free
Nashville Symphony Orchestra/Andrew Mogrelia
Naxos 8.559280
Trouble in Tahiti
Orchestre de Picardie/Pascal Verrot
Calliope CAL9391

Elliott Carter

A Labyrinth of Time
film by Frank Scheffer
Juxtapositions DVD 9DS17

HK Gruber

Frankenstein!!/
Dancing in the Dark/
Charivari
BBC Philharmonic/HK Gruber
Chandos Records
CHAN 10404



Zeitstimmung/Rough Music/
Charivari
HK Gruber/Martin Grubinger/
Tonkünstler Orchestra/
Kristjan Järvi
BIS 1681



HK Gruber

Exposed Throat
Robin Holloway
Trumpet Sonata
Håkan Hardenberger
BIS 1281

Jacques Offenbach

Cello Concerto (Concerto Militaire) (premiere recording)/
Les Fées du Rhin Overture/
Ballet & Grande Valse
Jérôme Pernoo/
Les Musiciens du Louvre/
Marc Minkowski
Deutsche Grammophon 4776403



Ned Rorem

Double Concerto/After Reading Shakespeare
Jaime Laredo/Sharon Robinson/
IRIS Orchestra/Michael Stern
Naxos 8.559316

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
Hire email: hirelibrary.uk@boosey.com
Website: www.boosey.com/composers

David Allenby Editor David J Plumb ARCA PPSTD Designer
Printed in England