

Quarternotes

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Górecki
...songs are sung with the
Kronos Quartet



Turnage From All Sides



Photo: Hubbard Street Dancer/Todd Rosenberg

Mark-Anthony Turnage's first dance collaboration combines Hubbard Street Dance with the Chicago Symphony Orchestra and Esa-Pekka Salonen.

The latest premiere resulting from Mark-Anthony Turnage's composer residency with the Chicago Symphony Orchestra took the form of a pioneering cross-platform collaboration between the orchestra and the Hubbard Street Dance company. While Turnage's music has long attracted choreographers to set existing works, *From All Sides* is the first score he has created specifically for dance, though its orchestral flair promises an equally active life in the concert hall. The composer has been

enjoying a rising profile in North America over recent seasons, and this dancework provided further demonstration of Turnage's wide-ranging versatility.

The opening series of performances of *From All Sides* took place in Symphony Center in January, with the sextet of dancers from Hubbard Street Dance performing Jorma Elo's new choreography at the front of the orchestra and conductor Esa-Pekka Salonen. The dance company then toured

the ballet to Washington and Pittsburgh in February and showcased it during its home Chicago season in April.

The dance critic of the *Chicago Tribune* noted how the new dancework was "arrestingly fast and busy... As music for dancing, its nervous explosions of obstreperous energy, its crafty fusion of jazz and classical impulses, serve the manic moods of Elo's choreographic suite just fine."

"an impressive addition to the repertory" *Chicago Tribune*

The dance impulse is transmuted back into pure rhythmic exhilaration in the large, colourful orchestra. Turnage's airy, edgy rhythms move with the crisp elegance of Stravinsky combined with the sassy exuberance of jazz. That sound has become Turnage's musical fingerprint. His scoring always feels light even when it enlists a hefty complement of brass and percussion... plus antiphonal trumpets and trombones stationed throughout the auditorium. The audience is literally surrounded by instruments – hence the title *From All Sides*. *Chicago Tribune*

Turnage has recently completed *Chicago Remains*, a 20-minute score commissioned by the Serge Koussevitzky Foundation. Bernard Haitink will conduct its first performance on 4 October with the Chicago Symphony Orchestra. Other new works include *About Water*, to be premiered at the South Bank Centre in London on 15 June, written for jazz singer Barb Jungr, vocal quartet, double bassist John Patitucci and the London Sinfonietta conducted by Stefan Asbury. Turnage is working with Patitucci on a further collaboration, *A Prayer Out of Stillness*, co-commissioned by the Scottish Chamber Orchestra, Swedish Chamber Orchestra and the NYDD Festival in Estonia and due for premiere in October.

Rouse Requiem in LA



Photo: Christian Steiner

Christopher Rouse's *Requiem*, a true *magnum opus* and the summation of his creative work across two decades, was premiered on 25 March at Disney Hall in Los Angeles by the LA Master Chorale with baritone Sanford Sylvan. The work was

commissioned for the Berlioz bicentenary by Solo Deo Gloria, a Chicago-based organisation dedicated to "preserving, promoting and enhancing the classical sacred music repertoire". Completed in 2002, this full-evening work had to wait five years for performers with the vision and resources to embrace its scale and technical demands.

"Rouse's is the first great traditional American Requiem"

Los Angeles Times

"Grant Gershon, the Master Chorale's music director, became the first to rise to Rouse's challenge of raising the rafters. And that he did with trumpets pealing to summon the dead or, when God is described in all His majestic glory, with percussion storming the land and the chorus describing the indescribable... under it all is a magnificent lyricism, which is the real Berlioz influence. Small, seemingly unimportant melodic or rhythmic details swell into wildly unpredictable castles of glory.

"The soloist is the individual. The chorus, which sings the *Mass* text, is the masses... In the end, Rouse's is a *Requiem* of wondrous mixed emotions... The *Requiem* ends where it begins, outside emotion, without conclusion or answers. We know nothing of death except its existence." *Los Angeles Times*

"Rouse tips his hat toward Berlioz by setting the Latin texts precisely as did Berlioz for his *Requiem*... But in a bow to modernity, and to Benjamin Britten, the composer interpolates poems of grief from secular sources. His choices are excellent – from the quiet devastation of Seamus Heaney's *Mid-Term Break* to the Kipling-like trenchancy of Siegfried Sassoon's *Suicide in the Trenches* to the straightforward emotion in Ben Jonson's *On My First Sonne*." *Musical America*

"One of the major events of the season, the world premiere of Christopher Rouse's *Requiem* drew not only a full house, but a curious and warmly appreciative one... Emotionally, it comes off as a cry – a full-throated scream – of protest against death rather than a comfort... This is a *Requiem* of crisis. Its shattering dissonances, pounding drums and pealing, wailing choirs shake the Richter scale. Its calmer moments of molten counterpoint, rhythmic whispering and death-rattle percussion add to the awe but offer little solace... Its trajectory is headlong, the energy of its invention unabated throughout." *OC Register*

Chin Alice in Munich



Photo: © Eric Richmond/Arena PAL

The Bayerische Staatsoper in Munich unveils Unsuk Chin's new opera, *Alice in Wonderland*, on 30 June as the opening event of the Munich Opera Festival. The premiere production by Achim Freyer is conducted by Kent

Nagano, with a cast including Sally Matthews in the title role, Piia Komsu, Dietrich Henschel, Andrew Watts, and a cameo appearance by Dame Gwyneth Jones as the Queen. Following three performances in June and July, the opera returns in the main Munich season in November. These Munich performances take place by permission of Los Angeles Opera, who commissioned the work during Kent Nagano's time as its Music Director.

The libretto is by David Henry Hwang and the composer after Lewis Carroll, and the surreal dreamlike world, full of curious happenings and black humour, promises to find a perfect partner in Chin's music. A 15-minute suite for soprano and orchestra, entitled *snagS & Snarls*, has been performed in the USA, UK, Germany, Sweden, Denmark and Spain to date. Chin's next project is a new work to be premiered by the Orchestre symphonique de Montréal under Kent Nagano in March 2008.

Andrew Hill at B&H



Photo: © Jimmy Katz

The April announcement that jazz master Andrew Hill had signed with Boosey & Hawkes was widely celebrated by jazz commentators, who welcomed this further validation of a long-revered pianist and composer. Hill's death on 20 April turned thoughts from celebration to remembrance. Berklee College of Music posthumously granted Andrew Hill an honorary doctorate, whose past recipients included Duke Ellington, Dizzy Gillespie and Aretha Franklin.

Andrew Hill was born in Chicago in 1931 and moved to New York in 1961, since when his legendary music and recordings have spanned over 40 years. *The New York Times* hailed him as "one of the 1960s jazz heroes" for his internationally renowned

Blue Note sessions (1963-69), describing how he expanded the jazz genre through "enigmatic harmony, elasticised rhythm, and a multilayered arrangement of texture and pulse".

Hill's music defies easy categorisation. It is immediately tuneful yet strikingly complex: angular melodies sprawl out over colourful chord clusters while the rhythm section eludes time with impeccable nuance and sophistication. He has shown particular mastery of instrumentation, as heard in works such as the nonet *Passing Ships* (1969) through to *Sketches* for string quartet (1991), *American Nikkei Symphony* (1992) and *Obuntu* for solo piano and string quartet (1995).

Hill received many honours from the jazz and wider arts community. In 2003 he was selected by an international committee to receive the JAZZPAR Award, the largest annual jazz award given to an active performer. He was named Jazz Composer of the Year four times by the Jazz Journalists Association. His recent recording *Time Lines* (Blue Note 2006) was voted Best Jazz Album by Down Beat magazine in 2006.

Andrew Hill joins Chick Corea and David Benoit in the growing Boosey & Hawkes jazz catalogue.

For further information visit
www.andrewhilljazz.com and
www.boosey.com/hill

MacMillan The Sacrifice

James MacMillan discusses the genesis of his new opera premiered by Welsh National Opera on 22 September.

How did you and librettist Michael Symmons Roberts first discover the story for the opera?

We were aware that *The Mabinogion* is one of the great mythic tales of these isles, kept alive by the Welsh but generally unknown outside Wales. I suppose I have always been on the lookout for parallel mythic tales other than the famous Greco-Roman canon, so discovering such a rich seam of narrative and mystery here was a great revelation. The *Tale of Branwen* provided a kind of root from which Michael grew a brand new story.

How did you collaborate on creating the opera?

I had already set Michael's words for oratorio, song-cycle, music-theatre and motet but this is the first opera we have written together. In *The Sacrifice*, he has changed poetic pace from *Quickenings* or *Parthenogenesis*, so the text is much more immediate. Well-established as a poet, Michael has also had a wide experience of writing in different media. He recently published his first novel and is also an award-winning documentary writer for television and radio, so this experience and versatility proved invaluable for the necessary change in approach that was required for the opera.

How did Katie Mitchell's input as director feed into the final opera?

Katie was there at the very beginning when Anthony Freud, the previous intendant at WNO, approached me with the suggestion of a new opera. Therefore she was involved throughout in the process of decision-making and creative thought. She workshopped the opera in a series of three sessions over the last few years, probing the dramaturgical potential at every stage. These workshops proved invaluable, not just for the completion of the opera, but also for Katie's dramatic vision in action.

How do the mythic and the contemporary interact?

The story we have culled from *The Mabinogion* has a timeless quality which resonates with the King Arthur story, the Fisher-King myth, and *Tristan*. There is a common source to all of these tales but, because the heart of this story examines core issues of love and communal conflict, we find certain universals which are as contemporary as they are eternal.

The opera's setting in a semi-derelict hotel reflects the contrast between public and private events. How is this mirrored dramatically?

There is a conflict and a continuum between the public and the private in this piece. Some scenes are very intimate, domestic even, and yet the characters at the centre of these scenes are public figures and leaders who have profound influence in their societies. The private and the personal are therefore inescapably public and political.

How has your vocal writing evolved since your earlier opera *Inés de Castro*?

The writing for the soloists has become more immediate as I've explored ways to communicate the story more directly. The choral style has evolved from a couple of different strands: my interest in liturgy has partly informed my approach, as it did in *Inés de Castro*, but there is also a different kind of range and power possible from an operatic chorus that was a delight to exploit.

What special role does the orchestra play? Does it have a dramatic life in its own right?

It has always been important in my dramatic and theatrical works to find a special sound palette. It is as if the orchestra provides another dimension to the narrative and to the drama which allows the imagination to travel deeper or in a different direction. There are important orchestral interludes in this opera, providing reflection points during the narrative, and I have extracted three of these to make a symphonic suite which may be performed as a separate orchestral work.

How has the creation of the new opera influenced your thinking about the genre's possible future?

People will always want to have stories told to them. There will always be new ways of telling the oldest stories. When these are combined with music and song one reaches towards a heightened expression of drama. Opera is part of our culture; it has grown out of its liturgical roots and continues to develop in various different directions. In my view, there will always be a need to continue to refresh the operatic literature.



MacMillan
The Sacrifice (2005-06)
Opera in three acts

Libretto by Michael Symmons Roberts

Katie Mitchell Director

James MacMillan Conductor

Welsh National Opera

22/26 September / 6 October
Wales Millennium Centre, Cardiff

16 October
Empire Theatre, Liverpool

24 October
The Mayflower, Southampton

31 October
Venue Cymru, Llandudno

7 November
Hippodrome, Bristol

14 November
New Theatre, Oxford

21 November
Hippodrome, Birmingham

26 November
Sadler's Wells, London

Kats-Chernin advert hit

Elena Kats-Chernin's music has reached new audiences thanks to a high profile advertising campaign by UK bank Lloyds TSB, screened on TV and in cinemas since February and due to run throughout the summer. The series of six commercials, bearing the campaign title *For the journey*, introduces a linked sequence of touching contemporary 3D animations by animator/director Marc Craste, perfectly matched by Kats-Chernin's haunting *Eliza Aria*.

As soon as the TV campaign was launched, Lloyds TSB was inundated with enquiries about the music. The first adverts have received over 250,000 views on video websites such as YouTube and Kontraband and over 23,000 visitors to Kats-Chernin's MySpace page have listened to *Eliza Aria*. Due to the unprecedented interest in the music Lloyds TSB is offering its customers 20,000 free ringtones and downloads of *Eliza Aria* provided by Booseytones.

The music heard on the adverts is drawn from Kats-Chernin's ballet music for *Wild Swans*, created with choreographer Meryl Tankard for Australian Ballet in 2003. Proving a hit at box offices in Sydney and Melbourne, the production became the most successful new Australian ballet on record. *Wild Swans* was based on the Hans Christian Andersen story, and its fairytale atmosphere made it ideally suited to the animated stories of the advertising campaign.

Kats-Chernin's *Wild Swans Concert Suite*, containing a voice and orchestra version of *Eliza Aria*, is available on an ABC Classics disc, also featuring her *Piano Concerto No.2* and *Mythic* (476 7639). The CD was reissued in May with a new cover illustration from the Lloyds TSB advert, and the track heard on TV is now available as a download from iTunes. Boosey & Hawkes has published a piano-vocal-guitar version of *Eliza Aria* in an arrangement by the composer.

Alongside all this screen and cyber activity, Kats-Chernin continues her busy composing schedule. Current projects include a new basset clarinet concerto commissioned by the City of London Sinfonia, Swedish Chamber Orchestra, North Carolina Symphony and the Tasmanian Symphony Orchestra for Michael Collins, due for premiere in April 2008.



Holloway in San Francisco

Robin Holloway scored a success in San Francisco in February with the premiere of his *Fourth Concerto for Orchestra*, described in the San Francisco Chronicle as "audio dynamite". Michael Tilson Thomas and the San Francisco Symphony have done much to champion Holloway's music over the past decade, including commissioning his *Clarissa Sequence* and giving the US premieres of the *Third Concerto for Orchestra* and the *Viola Concerto*, and the new concerto proved to be another winning collaboration.



Photo: Hanja Chialer/ArenaPAL

"This vastly ambitious and compelling essay, inspired by the medieval epic *Piers Plowman*, disdains narrative elements in favour of tracing a spiritual journey from the void to an apotheosis, with rest stops for sampling human foibles and frailties. In an era that smiles upon compression, Holloway fearlessly paints on an expansive orchestral canvas, one that he has suffused with myriad opportunities for sectional brilliance... No sensation of padding here: every cadence seems to open a portal to another eventful landscape and another challenge for the players." *Financial Times*

"Holloway writes as though all the harmonic fluidity and orchestral virtuosity of Strauss, Mahler, Debussy and Rimsky-Korsakov were at his fingertips – as no doubt they are – and he uses those resources to craft a narrative journey that is endlessly compelling and always accessible... That journey is based on the medieval English epic *Piers Plowman*, but the plot is no more necessary for a listener's enjoyment than it is in the case of Strauss's literary tone poems... Holloway's dramatic skill and extravagant inventiveness are all that matters. The concerto grabs the listener right from the opening pages – a gloriously evocative 'once upon a time' with muted horn calls rising through the string-laden mists – and never lets go..." *San Francisco Chronicle*

"...the *Fourth Concerto for Orchestra* may be the British composer's most ambitious, intricately structured work to date... Holloway, it seems, is less interested in painterly effects than sonic possibilities. Using clusters of instruments within each section – shimmering woodwinds, rumbling brass, crisp pizzicato strings – he evokes a marvellous sound world. Tilson Thomas conducted a dynamic, enveloping first performance." *Contra Costa Times*

The work was so "huge and splendiferous" (San Francisco Chronicle) that the orchestra had to, reluctantly, drop a movement to fit the work into the planned programme. As the reviewer wrote, "the *Fourth Concerto* is obviously a major addition to the orchestral repertoire, and one can only hope that the Symphony brings it back again soon, in full this time."

"a virtuoso showpiece... his command of the orchestra is astonishing"

San Francisco Chronicle

Holloway's *Fourth Idyll*, co-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. A Holloway feature at the Three Choirs Festival in August includes the UK premiere by the Philharmonia Orchestra of his popular Debussy arrangement *En blanc et noir*, which has been performed in the USA, Spain, Italy and Greece to date.

Dean conce

Brett Dean's virtuosic new violin concerto, *The Lost Art of Letter Writing*, has already received performances from three orchestras, all featuring the work's dedicatee, Frank Peter Zimmermann, as soloist. Co-commissioned by the Cologne Philharmonie and the Royal Stockholm Philharmonic, the concerto was premiered in March by the Royal Concertgebouw Orchestra conducted by the composer, first as guests in Cologne and then in Amsterdam. Over the following month the concerto was heard in Munich and Berlin, with the Munich Philharmonic conducted by Jonathan Nott and the Deutsches Symphonie-Orchester under Manfred Honeck.

This autumn brings the Swedish and US premieres by the Royal Stockholm Philharmonic with Lawrence Renes (25/27 October) and the Boston Symphony Orchestra with Markus Stenz (1-3 November). With 12 concert dates scheduled across nine months the violin concerto is swiftly chasing the 14 performances of Dean's *Viola Concerto* that have been planned to date.

"Judging by Frank Peter Zimmermann's disciplined, yet powerfully convincing performance, Dean has written a work tailor-made for the violin. The solo part is certainly difficult, technically rewarding, yet without having to rely on any circus-like displays. Above all, the violin is allowed to indulge in idiomatic, and emotionally highly-

Frank Peter Zimmermann



Die ägyptische Helena at the Metropolitan Opera in New York, with Deborah Voigt (Helena) and Diana Damrau (Aithra).

Strauss Helen at the Met

Richard Strauss's mythological opera *Die ägyptische Helena* (*The Egyptian Helen*) has been enjoying renewed interest in recent years, after decades of neglect fostered by the complex Freudian psychology of Hofmannsthal's libretto and its challenging vocal roles. A new staging by David Fielding opened at the Metropolitan Opera in New York in March, the first at the house since Maria Jeritza's seven historic performances in 1928 when the opera was new.

The Met production centred on Deborah Voigt, who has very much made the title role her own, both on stage and on the recent Telarc recording. She was applauded in the New York Times for a "splendid portrayal. She sent Strauss's lines soaring with gleaming tone and unforced power." Fabio Luisi "led a nuanced, urgent and lucidly textured account of this lushly orchestrated score", while director David Fielding showed again his understanding of Strauss's stageworks of the 1920s and 1930s with their lightness of touch disguising bitter-sweet psychological truths.

Strauss collectors will welcome a new recording of Strauss's ballet *Josephslegende* conducted by Ivan Fischer, described by the Guardian as "a stupendous piece of music-making that manages to combine emotional extremism with sharply focused orchestral detail throughout. Phenomenally engineered, beautiful, savage and very, very erotic... it sets new interpretative standards for the work itself" (Channel Classics 24507). As the ultimate post-script, a historic recording has been released of the premiere of the *Four Last Songs* with Kirsten Flagstad and the Philharmonia Orchestra conducted by Furtwängler at the 1950 Proms (Testament SBT 1410).

erto success

charged monologues representing the outpourings of the various letter writers (including Brahms, van Gogh and Hugo Wolf) around whom the piece revolves." *Koerner Stadtanzeiger*

"In this age of rapid fire SMS contact, the title of the concerto seems to express a sense of regret about the loss of an aspect of our culture. The letter represented in the finale, however, conjures more rebellious than poetic energies: an Australian outlaw accuses the powerful. So, after three relatively contemplative movements, comes a decidedly moto-perpetuo type finale in which Frank Peter Zimmermann demonstrates what he has to offer in terms of virtuosity, rhythmic energy and crystal clear sound production." *Bonn General-Anzeiger*

"This half-hour concerto is a narrative. Its soloist tells the story of a dying form of communication, one letter per movement... Dean's string-writing is ferociously virtuosic, yet eminently playable. Zimmermann attacks his part with relish, and the poise to breathe life into the lyrical passages. *The Lost Art of Letter-Writing* is all meaty honesty and no pretension, art without artifice." *Financial Times*

Brett Dean travels to Manchester this month for a two-day musical celebration, employing his multiple skills as composer, viola player and conductor in collaboration with students from the Royal Northern College of Music and the BBC Philharmonic (13-14 June). The festival is titled *Moments of Bliss* after the work whose UK premiere forms the finale with the BBC Philharmonic. This 25-minute suite from Dean's forthcoming opera, based on Peter Carey's *Bliss*, is coupled with the *Viola Concerto* and the UK premiere of *Amphitheatre* conducted by James MacMillan.

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Adams Doctor Atomic in Europe

Amsterdam plays host to the European premiere of *Doctor Atomic* by John Adams on 10 June, providing a highlight of the Holland Festival. Telling the story of J. Robert Oppenheimer, the lead scientist in the development of the atom bomb, the opera focuses on the secret testing in New Mexico in summer 1945, and the implications for



Gerald Finley as J. Robert Oppenheimer

mankind as the mushroom cloud rises above the desert.

The Peters Sellars production of *Doctor Atomic* was premiered at San Francisco Opera in October 2005 and the Netherlands Opera performances feature baritone Gerald Finley returning to the title role. This staging travels to Chicago Lyric Opera in December, and the Metropolitan Opera in New York recently announced a new production scheduled for October 2008.

Adams has recently completed the *Doctor Atomic Symphony*, a 30-minute orchestral suite from the opera, recomposed into a symphonic whole. Selected music includes the Overture, Oppenheimer's Baudelaire soliloquy, and

the electrical storm music, *Batter my heart*, and the culminating Countdown music. Co-commissioned by the Saint Louis Symphony, the BBC Symphony Orchestra and Carnegie Hall, the *Doctor Atomic Symphony* can be heard in London at the BBC Proms (21 August), Saint Louis (7 February 2008) and New York (16 February).

Following performances in Vienna, Berlin and San Francisco, the latest collaboration between Adams and Sellars, *A Flowering Tree*, reaches London this summer with a semi-staged production at the Barbican (10/12 August). The full Sellars staging of this modern retelling of an Indian folktale is scheduled at Lincoln Center in New York in 2009. May 2008 brings a ZaterdagMatinee concert performance in Amsterdam and a new staging by Nicola Raab at Chicago Opera Theater.

van der Aa Mask revealed



Photo: Isabella Vögler

Michel van der Aa's virtuosic new ensemble piece, *Mask*, has been heard in Cologne, Brussels and Amsterdam, with future dates set at the Venice Biennale (10 October) and in Porto (26 June 2008). The work

was commissioned by Kunststiftung NRW, Fonds voor de Scheppende Toonkunst and the Casa da Música, Porto with premiere performances by musikFabrik conducted by Peter Rundel, the ASKO Ensemble with Clark Rundell and the Remix Ensemble under Reinbert de Leeuw.

As with van der Aa's opera *After Life* and the orchestral work *Second Self*, the new score explores the composer's fascination with shifting perspectives and multiple musical discourses. The *Mask* of the title refers to a second electronic layer created by real-time transformation of the music played by the instrumental ensemble. Both 'face' and 'mask' co-exist through the piece, but the drama comes when, as the composer describes, "sudden interruptions rip a hole in the texture, revealing previously concealed layers".

"...an effective piece that, thanks to a build-up of small climaxes, moves towards a supreme moment, followed, like a coda, by a series of gradually thinning chords with dazzling harmonic spectra." *Volkskrant*

"With *Mask* Michel van der Aa once again proves his craftsmanship... [He] succeeds in imbuing his music with a remarkably individual, purely emotional quality... clarity of form, maximum use of a small amount of material, and a keen sense of timing and effect..." *De Telegraaf*

Van der Aa is composing a new song cycle for mezzo-soprano, orchestra and soundtrack, commissioned by the Royal Concertgebouw Orchestra, the Orchestre National de France and the NDR Orchestra in Hamburg. The Dutch mezzo Christianne Stotijn will be the soloist at the work's premiere during the 2008/2009 season.

Jenkins in South Africa



Photo: Damien Schumann/Salisbury Community Choir

Rehearsals for *The Armed Man in Cape Town*

Karl Jenkins' *The Armed Man: A Mass for Peace* is now a regular item on UK choral programmes and is increasingly being taken up internationally. This season has brought over 120 performances in 12 countries, including premieres in Austria, Sweden and South Africa. The Virgin disc remains a best-seller, and the *Benedictus*

was the highest scoring work by a living composer in the 2007 Classic FM Hall of Fame.

The Cape Town performance in March, led by the Salisbury Community Choir, formed part of an historic collaboration with South African musicians. The *Mass* was the centrepiece of a 'Rainbow Nation' programme at City Hall for Freedom Day, benefiting the Desmond Tutu Peace Centre and joining hands with Cape Town communities in a great celebration of choral music. South African singers will travel to the UK in summer 2008 for a reciprocal concert at the Salisbury Festival. Jenkins will conduct two performances in Johannesburg this September.

A new recording on EMI is due for release early next year, including Jenkins' London Symphony Orchestra commission *Quirk*, his arrangement of Corelli's *La Folia* for marimba and string orchestra, and the double harp concerto *Over the Stone* featuring Catrin Finch and Elinor Bennett. The composer is currently at work on a *Stabat Mater*, scheduled for premiere and release at Easter 2008.

Lindberg Rattle first



Photo: Hanyu Chiala

Simon Rattle takes the helm for the premiere of Magnus Lindberg's new orchestral work this summer. Commissioned by the Berliner Philharmoniker in association with the San Francisco Symphony, the score receives its first performance in Berlin

on 25 August and then Rattle tours it with the orchestra to Carnegie Hall in New York on 13 November. The Toronto Symphony gives the Canadian premiere conducted by Jukka-Pekka Saraste on 7 February 2008 and the San Francisco Symphony under Sakari Oramo gives the first West Coast performance on 19 June 2008.

The new 25-minute work is programmed at its premiere with Mahler's *Symphony No.9*, and Lindberg's scoring matches that of the Viennese master with its emphasis on a large woodwind section, two harps and rich string sonorities. Cast in a continuous movement, the form falls into three sections, each characteristically working through a series of chaconne-like cycles. Motivic material is developed and then proliferates vertically and the central section ends with a concerto grosso focus on families of clarinets and cellos taking the foreground.

Lindberg's *Violin Concerto* for Lisa Batiashvili continues to enjoy success internationally. Following its Lincoln Center premiere last summer and its first European performances by the Swedish Chamber Orchestra last October, it can be heard in the coming months at the Casa da Porto (21 July), Tivoli in Copenhagen (26 July), the Barbican in London (27 July) and the Helsinki Festival (30 August). Further performances are already planned in Zürich, Pamplona, Stockholm, Bergen and Paris.

Daugherty piano concerto



Photo: Grant Leighton

Michael Daugherty's new piano concerto, *Deus ex Machina*, was premiered on 16 March by Terrence Wilson and the Charlotte Symphony and rapidly travels around its co-commissioners, the Nashville, New

Jersey, Rochester and Syracuse symphony orchestras, over the coming months. For Daugherty the title conjures up the world of trains, and the music was initially inspired by images of speeding locomotives in paintings by European modernists.

The first movement, *Fast Forward*, explores the futurist concept that machine technology could create a universal culture. The composer writes how he created his own musical manifesto: "abstract musical lines, mechanical velocities, contrary vectors, polyrhythmic vibrations, and fragmented reverberations all move 'fast forward' to arrive at a modernist utopian future." The central slow movement, *Train of Tears*, depicts Abraham Lincoln's funeral train carrying his body from Washington through seven states to his home in Springfield, Illinois. *Night Steam*, the finale, was a response to 1950s photos of locomotives, rumbling and whistling their way "through the small towns and lonely back roads of the Shenandoah Valley into extinction."

Marin Alsop features Daugherty at the Cabrillo Festival on 4 August, including the Georgia O'Keeffe-inspired *Ghost Ranch* that she premiered last season with the Bournemouth Symphony Orchestra, and *Raise the Roof* for timpani and orchestra. Plans are underway for a new Naxos collection of Daugherty's orchestral works performed by the Detroit Symphony.

Neuwirth Lost Highway

Olga Neuwirth's remarkable operatic adaptation of David Lynch's film *Lost Highway*, first staged in Graz and Basel in the 2003/04 season, crossed the Atlantic for its US premiere staging in February. The Oberlin College production by Jonathon Field, conducted by Timothy Weiss, was much praised in the press for its talented ensemble of student performers, who travelled on to the Miller Theatre at Columbia University for two New York performances. *Lost Highway* arrives in London in April 2008 with a further new production by Diane Paulus for English National Opera, launching the company's new collaboration with the Young Vic theatre.



Photo: Oberlin College

Olga Neuwirth's *Lost Highway* in its US premiere production

these people. She adds texture and emotional activity... She has a way with electronics, and the score for *Lost Highway* is full of extraordinary acoustical effects... Live instruments are used straight but also have their sounds manipulated in real time... The result is a rich mix and an invitation to many listenings." *Los Angeles Times*

"*Lost Highway* is a work of phantasmagoric weirdness and theatrical acumen... Austrian composer Neuwirth and librettist Elfriede Jelinek have created a piece of cinematic propulsion that drips Modernism with violent and gripping dexterity... the voyage is a creepy roller-coaster ride, thanks largely to Neuwirth's anxious, prismatic score... The result is hallucinatory, often funny and strangely riveting."

Cleveland Plain Dealer

Trumpet concerto for Hardenberger

Neuwirth's recent concerto for Håkan Hardenberger, "...*miramondo multiplo*...", offering multiple perspectives on the trumpet repertoire from Handel to Miles Davis, is also travelling widely. Following its Salzburg Festival premiere last summer conducted by Pierre Boulez, it was heard in Stockholm in March and reaches Amsterdam this month (9 June). Next season it will be performed in Tokyo (4 September), Malmö (18 October), Montpellier (7 December) and Birmingham (5 March 2008).

"A deep, disturbing film has met its operatic match" *Los Angeles Times*

"Neuwirth has done more than adapt a movie: She has created an ode to an artwork... A jittery musician; a sadistic gangster; his platinum-wigged moll; a Mephistophelian lurker; an honest, blue-collar kid... Neuwirth leads you through a landscape of musical explosions and violent images... Her instrumental music creates a disorienting world of distantly familiar scraps that fit by like a city seen from a hurtling car." *New York Newsday*

"One of the leading young-generation composers in Europe and one of the most fearless, Neuwirth finds what is really going on with



13 July - 8 September 2007

Contemporary music highlights include:

22 July, 7.30 pm RAH

Brett Dean

Vexations and Devotions

(European premiere)
Gondwana Voices/BBC Symphony Orchestra and Chorus/David Robertson

23 July, 1.00 pm Cadogan Hall

Aaron Jay Kernis

New work (world premiere)
James Ehnes violin/Eduard Laurel piano

28 July, 7.30 pm RAH

HK Gruber

Aerial
Håkan Hardenberger trumpet/BBC Philharmonic/
André de Ridder

31 July, 10.00 pm RAH

Harrison Birtwistle

Neruda Madrigales
BBC Singers/London Sinfonietta/Susanna Malkki

1 August, 7.30 pm RAH

György Kurtág

Stele
BBC Scottish Symphony Orchestra/Ilan Volkov

3 August, 7.30 pm RAH

Magnus Lindberg

Clarinet Concerto

Kari Kriikku clarinet/BBC Symphony Orchestra/
Semyon Bychkov

4 August, 6.30 RAH

Aaron Jay Kernis

*New Era Dance** (UK premiere)
National Youth Orchestra of Great Britain/Mark Elder

16 August, 10.15 pm RAH

James MacMillan

Veni, Veni, Emmanuel
Harrison Birtwistle

Panic

Colin Currie percussion/Martin Robertson alto sax/
Peter Erskine drums/
BBC Scottish Symphony Orchestra/Martyn Brabbins

21 August, 7.30 pm RAH

John Adams

Doctor Atomic Symphony (world premiere)

Century Rolls

Olli Mustonen piano/BBC Symphony Orchestra/
John Adams

7 September, 7.30 pm RAH

Elliott Carter

Three Illusions for

Orchestra (UK premiere)

Boston Symphony Orchestra/
James Levine



Photo: Jeff Herman

RAH = Royal Albert Hall
*published by G Schirmer

Adam Giselle original

Boosey & Hawkes is pleased to announce a new authoritative performing edition of Adolphe Adam's much-loved ballet *Giselle*. After over a century of inaccurate and overblown reorchestrations, David Garforth's edition commissioned by the Fondazione Teatro alla Scala provides a welcome return to Adam's exquisite original orchestration. Adaptable for existing and new choreographies, the edition is available on hire, with the noteset orchestral score and parts being supplied with a fully compatible piano score for rehearsals.



Photo: Andreatamoni/Teatro alla Scala
Giselle in Sylvie Guillem's production at La Scala Milan

In researching the sources for a production of Sylvie Guillem's *Giselle* in Helsinki in 2000, David Garforth consulted manuscripts at the Bibliothèque Nationale de France and La Scala Milan which provided the basis for the new edition. He realised that returning to Adam's original, lighter orchestration could recapture the atmosphere and charm of the French Romantic ballet and the *Giselle* that Adam intended more than 150 years ago. His edition includes previously unheard music for optional insertion in new choreographies, as well as the traditional added variations for *Giselle* and the Bergmüller *Peasant Pas de Deux*.

"...the real interest of the evening is to hear Adam's score on Adam's terms. The admirable conductor, David Garforth, has returned to the original orchestration: it is lighter in texture than we hear nowadays, touchingly dramatic, absolutely of its period." *Financial Times*

"Adolphe Adam's music can rarely have sounded better... an imaginative new reading that gives the ballet freshness and truth." *The Independent*

For an information sheet about the new *Giselle* edition, please email emma.kerr@boosey.com. Performing materials are now available from Boosey & Hawkes hire libraries and agents.

Górecki quartet travels

Henryk Mikolaj Górecki's expansive third quartet, ...songs are sung, has recently been released on a new Nonesuch disc (7559 79993-3). Like its two predecessors, the work was written for the Kronos Quartet who are touring it widely, with the French premiere at the Théâtre de la Ville in Paris last month and the UK premiere at the Barbican in London on 29 July. Although the work bears a composition date of 1995, the composer mysteriously declined to deliver the score for a decade: "I continued to hold back from releasing it to the world. I don't know why", but the Kronos's patience has now been amply repaid.



"a deep, elegiac meditation"

Los Angeles Weekly

Cast in four movements, of which only the third is fast, the work's duration is close to an hour, recalling the epic spans of the *Symphony of Sorrowful Songs*. The title refers enigmatically to a poem by Velimir Khelebnikov: "When horses die, they breathe; When grasses die, they wither; When suns die, they go out; When people die, songs are sung." Yet as the *Evening Standard* noted, "the work itself is by no means a valediction. It is a vibrant affirmation of life, joyous and motoric, young and loving."

"...one is listening to a work of transcendent, soul-searching beauty, in a fully romantic, not consciously postmodern, sense. While it is true that Górecki has been daring in this way for many decades now, there is an intimacy about the profundity-in-simplicity of this work that is truly astounding: I cannot think of another composer who would dare to write in this fashion. Utterly remarkable – a master at work, performed by masters." *Gramophone*

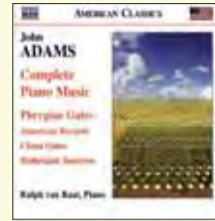
"...slow and quiet, purely instrumental, and of a dark, elegiac, penetrating beauty almost painful to hear... it is music to sit quietly to, and allow to possess you." *Los Angeles Weekly*

Górecki's choral music continues to have wide currency. The *Five Kurpian Songs*, dating from 1999, receive their Dutch and French premieres over the coming months, while his most recently released a *cappella* work, *The Song of Rodziny Katynskie*, received its UK premiere from the Elysian Singers last month.

New Recordings

John Adams

*Hallelujah Junction/
American Berserk*
Ralph van Raat/
Maarten van Veen
Naxos 8.559285



Hans Gál

Piano Sonata/Suite for Piano
Martin Jones
Nimbus NI 5751/2 (2CDs)

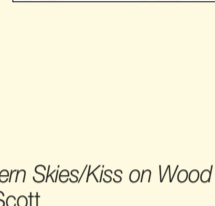
Alberto Ginastera

Complete Piano Music
Fernando Viani
Naxos 8.557911-12 (2CDs)



Hans Krása

Brundibár
(English version by
Tony Kushner)
Northwest Boychoir/
Music of Remembrance/
Gerard Schwab
Naxos 8.570119



Magnus Lindberg

Mano a Mano
Timo Korhonen
Ondine ODE 1091-2 (2CDs)

James MacMillan

Cello Sonata Nos. 1 & 2/Northern Skies/Kiss on Wood
Henri Demarquette/Graham Scott
Deux-Elles DXL 1115

Peter Maxwell Davies

Mr Emmet Takes a Walk
Rebecca Caine/
Adrian Clarke/
Jonathan Best/Psappha/
Etienne Siebens
Psappha PSA CD 1002
CD from www.psappha.com



Olga Neuwirth

Lost Highway
Vincent Crowley/Constance Hauman/David Moss/
Andrew Watts/Klangforum Wien/Johannes Kalitzke
Kairos KAI 0012542 (2SACDs)

Finzi Lyrita reissues



Yo-Yo Ma's historic recording of Finzi's *Cello Concerto* with the Royal Philharmonic Orchestra and Vernon Handley, long missing from the catalogue, has been reissued by Lyrita (SRCD 236). Dating from 1979, this was the first recording made by the young cellist, three years after his graduation from Harvard. Ma's youthful interpretation of Finzi's swansong concerto still stands the test of time, joined in later decades by the recordings by Raphael Wallfisch on Chandos and Tim Hugh on Naxos.

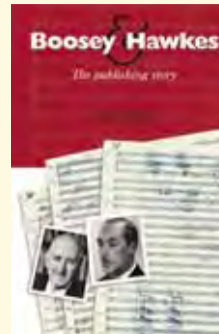
Other Lyrita reissues of Finzi include an orchestral collection with the baton shared between Adrian Boult and Vernon Handley (SRCD 239). Peter Katin is piano soloist in the *Grand Fantasia and Toccata* and *Eclogue* and Rodney Friend is violinist in the *Introit*. Other gems on the disc include *Romance*, *The Fall of the Leaf*, *Nocturne* and *A Severn Rhapsody*. Finzi's setting of Wordsworth's ode, *Intimations of Immortality*, has also been restored to the Lyrita catalogue, featuring Ian Partridge as tenor soloist (SRCD 238).

This treasure trove of English orchestral music also includes a disc devoted to Arthur Benjamin (SRCD 314). His mastery of light music extends well beyond the *Jamaican Rumba*, as demonstrated by his *Overture to an Italian Comedy* and the *Cotillon* suite, while his parallel endeavours on the 'serious' side are exemplified in the new recording of his *Symphony* dating from 1945, intended "to mirror the feelings – the despairs and hopes – of the time in which I live". Other highlights in the Lyrita collection include an Ireland disc with *These Things Shall Be* and the *Two Symphonic Studies* from *The Overlanders* (SRCD 241), and a new recording by David Pyatt of horn concertos including Gilbert Vinter's attractive *Hunter's Moon* (SRCD 316).

Hear and Now programme. Clark Rundell conducted an exciting new string orchestra version of the acclaimed *Double Violin Concerto*, the first London performance of the *Concerto for Orchestra* which provided the finale for Home's composer residency with the Royal Liverpool Philharmonic Orchestra, a new 12-minute orchestral opener *Submergence*, and the mini-piano concerto *Flex* with Home as soloist.

New Publications

**Boosey & Hawkes:
The Publishing Story**
by Helen Wallace
256pp, 150 illustrations
ISBN 978-0-85162-514-0
Paperback £12.99



A rare look behind the scenes of a publishing company as it works with composers such as Bartók, Strauss, Stravinsky and Britten to shape musical history. This new book vividly charts the company's progress through boom years and unexpected financial threats and reveals how artistic foresight has been balanced with commercial reality.

"A full-length exposé, immaculately researched, that brings the various figures both in front and behind the scenes to life." *Classic FM Magazine*

Concerts for Choirs

Sing Britannia!
edited by Stephen Jackson
M-060-11767-1
Choral anthology £9.99



The latest in the *Concerts for Choirs* series contains all you need for your Proms finale concert, from the *Fantasia on British Sea Songs* to *Jerusalem* and *Auld Lang Syne*. Currently in preparation is *Confetti and Cake*, with repertoire for weddings and celebrations.

Boosey Voice Coach

Singing in English
edited by Mary King
M-060-11761-9 Vocal
score (high voice) £12.99



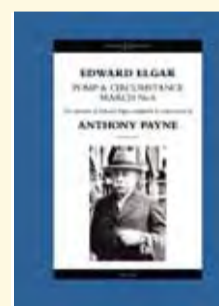
The first in a new series offering a practical guide to singing. Not a self-teaching manual, nor filled with diagrams, each volume instead offers advice about technique and interpretation through repertoire specially selected by Mary King.

Art Song in English

50 songs by 21 American and British composers
M-051-93385-3 Vocal scores (high voice) £15.99
M-051-93386-0 Vocal scores (low voice) £15.99

Edward Elgar/ Anthony Payne

*Pomp & Circumstance
March No. 6*
M-060-11924-8
Full score £12.99



Karl Jenkins

Vocal album
M-060-11915-6
Vocal score £7.99

Piano album
M-060-11762-6 Piano score £6.99

Olga Neuwirth

Marsyas II for flute, viola,
cello and piano
M-2025-3187-7
Score and parts £21.50

Wladislaw Szpilman

Concertino for piano and
orchestra
M-2025-3079-5
Full score
M-2025-3086-3
Reduction for two pianos
£16.99



Stravinsky Lepage's Rake

The visionary Canadian theatre director Robert Lepage has created a new production of Stravinsky's *The Rake's Progress* which was unveiled at the Théâtre de la Monnaie in Brussels last month, conducted by Kazushi Ono. The staging travels on in coming seasons to Opéra National de Lyon, San Francisco Opera, the Royal Opera House Covent Garden, and the Teatro Real in Madrid. The *Sunday Times* described how Lepage "transplants Stravinsky's *Rake's Progress* to the fleshpots of 1950s Las Vegas — and the gamble pays off admirably".

"In the Monnaie programme, Lepage justifies his updating by stating that 'Stravinsky jazzed with Hogarth's ideas in the same manner as he jazzed with baroque music'... The ingénu cowboy, Tom, makes his progress from a little house on the prairie to the dazzling neon-lit vision of hell that the graveyard scene becomes here, set in a disused gaming house... A glittering, cinematic gallery of *tableaux vivants* inspired by the early days of television." *The Sunday Times*

"In a series of set pieces or sketches, we see Tom go from a denim-clad farm boy in a scene reminiscent of *Oklahoma* to an encounter on hot pink satin sheets with Marlene Dietrich-like seductress Mother Goose. He then moves on to *Sunset Boulevard* swimming pools and movie-star fame before landing in a clinically white madhouse." *Bloomberg News*

Robert Lepage's new production of Stravinsky's *The Rake's Progress* in Brussels

Horne Life's Splinters



Photo: © Kathy Chapman

David Horne's new song-cycle for tenor and ensemble, described by the *Evening Standard* as "a finely detailed, witty setting of verse by DH Lawrence", was premiered by the Nash Ensemble at the Wigmore Hall in London on 6 March. Horne has long been an admirer of Lawrence's poetry and for *Life's Splinters* selected six texts with an anthropomorphic slant, offering compositional opportunities for new blends of instrumental colour.

"Linked by blanché, yearning, viol-like broken chords from the viola, and decorated by Ravelian flashes and flourishes for flute and clarinet, this was an exquisite, sympathetically written work, sung ravishingly by James Gilchrist, most particularly in the gentle unaccompanied setting of *I am like a Rose*." *Independent on Sunday*

"Musical and verbal language constantly reflect each other in *Life's Splinters*, with biting observations of a mosquito, a honey-sweet song of love as an awakening bee, and bright flashes of aquatic light in *Little Fish*." *The Times*

The BBC Symphony Orchestra presented an all-Horne invitation concert in May, recorded for BBC Radio 3's

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