

# Quarternotes

October 2009

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## van der Aa Amsterdam focus

Michel van der Aa's opera *After Life* is enjoying a revival by Netherlands Opera, and *The Book of Disquiet* and *Spaces of Blank* are showcased on 10 October.



Left: Klaus Maria Brandauer stars in *The Book of Disquiet*, performed this month in Amsterdam and Saarbrücken

Brandauer in the leading role. Fiction and reality blur in this tapestry of fragments by the Portuguese poet Fernando Pessoa. Brandauer appears on stage as well as on video together with actor João Reis and fado star Ana Moura, while MusikFabrik is conducted by Martyn Brabbins. The production travels on for its German premiere at the Staatstheater Saarbrücken on 30 October and to the Casa da Música in Porto in 2010.

Also on 10 October, presented by Dutch Music Days, is a second Amsterdam performance of the song-cycle *Spaces of Blank*. The work is van der Aa's first major orchestral work and proved a critical and audience hit at its premiere by the Royal Concertgebouw Orchestra in March. Sung texts by Emily Dickinson, Rozalie Hirs and Anne Carson explore themes of anxiety while the orchestra interacts with an electronic landscape. Mezzo Sarah Castle joins the Radio Chamber Philharmonic conducted by Micha Hamel. Performances are planned in future seasons by the NDR Orchestra Hamburg and the Orchestre Philharmonique de Radio France with original soloist Christianne Stotijn.

Amsterdam audiences currently have the opportunity – in the space of a fortnight – to experience Michel van der Aa's three largest-scale works to date before they tour internationally. The young Dutch composer's star has risen exponentially over the past five years, and his cutting-edge blending of music with video and electronic media puts him at the forefront of today's contemporary composers.

Van der Aa's opera *After Life*, based on the film by Hirokazu Kore-Eda, was premiered at the 2006 Holland Festival in a sell-out run at the Muziekgebouw aan 't IJ, and its success prompted the current revival on the

Netherlands Opera's main stage running until 4 October. The original cast is reunited with the Asko Schoenberg Ensemble conducted by Otto Tausk. The composer has revised the work in preparation for touring, and the production travels to the Lyon Opera in March 2010 and to London in May 2010 in a semi-staged version at the Barbican Centre as part of its *Present Voices* series.

Following its premiere in Linz in January, van der Aa's *The Book of Disquiet* receives its Dutch premiere at the Zaterdag Matinee concert at the Concertgebouw on 10 October, with actor Klaus Maria

## Golijov in Europe

Argentinian-born composer Osvaldo Golijov, who signed with Boosey & Hawkes in June this year, was featured at the Trondheim Festival in Norway last month. The seven programmed works included *Ayre* for soprano and ensemble, composed as a companion piece to Berio's *Folk Songs*, in which Golijov draws upon traditional melodies from America, Armenia, Sicily, Genoa, Sardinia, the Auvergne and Azerbaijan. Another highlight in Trondheim was the cantata *Oceana*, setting texts by Pablo Neruda, who the composer describes as "our Latin American Bach who can transform everything on this Earth into poetry".

Golijov has increasingly developed a performance calendar in Europe to mirror his success in North and South America. His full-evening *Pasión según San Marcos*, a highly individual setting complete with Brazilian and Cuban singing, drumming and dancing, has in recent years been heard in Spain, Portugal, Italy and within major Golijov features at The Barbican Centre in London and last year's Holland Festival. *Ainadamar*, his one-act opera on the life of Lorca, was staged in Darmstadt in 2007 and heard in concert in Birmingham and London last year.

Most widely performed of all in Europe is the string orchestra version of *Last Round*, Golijov's thrilling pugilistic tribute to the master of *tango nuevo*, Astor Piazzolla, which has in recent years been regularly heard in the UK, Germany, France, Spain and Finland. Destined to travel similarly is *Dreams and Prayers of Isaac the Blind* in the version for clarinet and string orchestra with its Klezmer-inflected solo writing, performed last summer in Glasgow and Amsterdam.

Forthcoming international performances include an Australian tour of *Three Songs for Soprano and Orchestra* by Dawn Upshaw and the Australian Chamber Orchestra in February 2010, following on from Golijov's successful feature at last year's Adelaide Festival. Upshaw also performs the songs within the Toronto Symphony Orchestra's New Creations Festival featuring eight of the composer's works (24 February - 3 March).

Future Golijov projects include a commission to be performed by a consortium of 35 American orchestras; a violin concerto for Leonidas Kavakos commissioned by the Los Angeles Philharmonic, the Berliner Philharmoniker, and the Barbican Centre in London; and a Metropolitan Opera commission scheduled for premiere in 2014. Deutsche Grammophon is due to release a new recording of *Pasión según San Marcos*, following its discs of *Ayre*, *Ainadamar* and *Oceana*.



Photo: John Sann/Deutsche Grammophon © 2005

## Lindberg EXPO tours

Magnus Lindberg's new concert-opener *EXPO*, premiered on 16 September by the New York Philharmonic conducted by Alan Gilbert, tours to the Far East and Europe over the coming season.

The commission launched Lindberg's two-year residency with the orchestra as well as Gilbert's tenure as the new Music Director. The composer intended that the ten-minute piece "would be Alan Gilbert's 'expo' or introduction – a tribute to him and the orchestra at an historic moment", and the title puns on the ideas of exposition and exhibition as in Mussorgsky's *Pictures*.

Not only was the Lindberg the first music to be heard in Gilbert's opening concert, but *EXPO* also features on his inaugural tour programmes to Japan and South Korea in October and to major European cities next January and February. Other Lindberg performances by the orchestra this season include the US premiere of the *Clarinet Concerto* with soloist Kari Kriikku and a new 25-minute work scheduled for premiere in New York in June 2010, co-commissioned by the London Philharmonic Orchestra and Casa da Música in Porto.



Photo: Hana Chihara/ArtenPAL

**Lindberg**  
EXPO (2009)

on tour with the  
New York Philharmonic and Alan Gilbert  
2009

8 October Suntory Hall

**Tokyo**

12 October Arts Centre

**Seoul**

2010

23 January Auditorio Nacional

**Madrid**

27 January Alte Oper

**Frankfurt**

29 January Philharmonie

**Cologne**

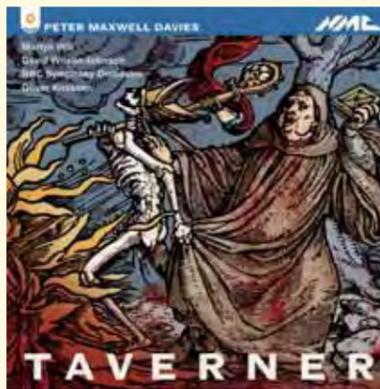
1 February Salle Pleyel

**Paris**

3 February Barbican

**London**

## Maxwell Davies Taverner on disc



The first recording of Peter Maxwell Davies's opera *Taverner* is released on disc by NMC in November in honour of the composer's 75th birthday year (NMC D157). The CD is drawn from a 1997 radio recording with Oliver Knussen conducting the BBC Symphony Orchestra with Martyn Hill as composer John Taverner and David Wilson-Johnson as the White Abbot.

The opera is set in 16th century England amidst the religious turmoil of the Reformation, but the composer's libretto also explores wider issues of creative truth and self-betrayal. The launchpad for Maxwell Davies's early expressionistic period, *Taverner* was composed in 1962-68 and 1970 and premiered at Covent Garden in 1972 conducted by Edward Downes. The score shows the composer's assimilation of early music, building material from John Taverner's *In Nomine* and *Missa Gloria tibi Trinitas* through parody techniques, and utilising a period ensemble as well as a modern orchestra. The second act forms a nightmarish variation of the first: the tables turn as Taverner's former accuser is burnt at the stake but the composer has destroyed the better part of himself.

A concert performance of *Taverner* forms the culmination of the Maxwell Davies 75th celebrations at Glasgow's Concert Halls (18 October – 8 November). Martyn Brabbins conducts the BBC Scottish Symphony Orchestra with Daniel Norman and Roderick Williams in the lead roles, and the concert will be broadcast on BBC Radio 3's *Hear and Now*. Other events in the series include Oliver Knussen conducting the Scottish Chamber Orchestra in *Symphony No.4* (30 October) and a Discovering Music invitation concert exploring the tone-poem *A Reel of Seven Fishermen* (1 November).

Forthcoming highlights include a new work for the Orpheus Chamber Orchestra and pianist Angela Hewitt, due for premiere at Carnegie Hall in New York on 6 February 2010. The commission is part of the orchestra's Brandenburg Project and, as in Bach's 5th concerto, the keyboard soloist is partnered by prominent parts for flute and violin.

Maxwell Davies's official website, [www.maxopus.com](http://www.maxopus.com) has recently been relaunched with fully updated information.

# Einojuhani Rautavaara

discusses his new percussion concerto *Incantations* performed this season by Colin Currie in London, Rotterdam, Tampere and Baltimore.

*Incantations* draws us towards your particular fascination with shamanism. How is this manifest in the new concerto?

A shaman – in Siberia or within the Sami culture in Finnish Lapland – wants to act as a mediator between us humans and the transcendental world, often through the act of singing an incantation. This relates to my work as a composer, but I have always felt, after completing a score, that I had not 'made' a whole, living being. It must have existed 'somewhere', so my music could only aim to bring it out. As a Finn I became aware how this ancient shamanistic culture had been embattled on two fronts, caught between Christian conquerors from the Catholic west and the Orthodox east, a conflict that I described in my opera *Thomas*.

As a matter of fact I did not start composing this concerto with the intention of writing an 'incantation'. As usual, I tried to listen to my first ideas, motives and types of textures, mostly inspired by percussion instruments, and then to follow these ideas. Even later, when the title came to my mind, I wanted to avoid the standard 'shamanism' in music – the endless *ostinati*, repetitions etc which many of my senior Finnish composing colleagues perhaps overused.

*Shamanism sits alongside your exploration of religion, magic, memories and premonitions. How did these other-worldly interests come about?*

As a schoolboy I started to compose small piano pieces and songs. The experience was strange, because a very special state of mind was required, a kind of trance, which I learned to achieve by improvising at the piano. I knew exactly when I had reached the right atmosphere: the moment was there, I was in it.

Consequently religion was interesting – but always as an aesthetic phenomenon. For example my largest sacred work, the Orthodox *Vigilia*, got its inspiration from two experiences: the first as a 10-year-old boy visiting the old island monastery in the middle of the huge Ladoga lake. (There were churches full of icons, colours, and blackbearded monks, hundreds of bells, small and large, were tolling.) Fifteen years later in New York I saw Eisenstein's film *Ivan the Terrible*, where the deacon sings with a deep, loud, unforgettable voice – this made me promise to compose for a voice like that, which I did in *Vigilia*. But I could just as well compose a Roman Catholic *Canticum Mariae Virginis*, or a Buddhist *Nirvana Dharma*.

I agree with the philosopher and theologian Friedrich Schleiermacher when he says that "religion is interest in and inclination to the infinite".

*What role does the soloist have in summoning musical life into being?*

In my young years I did not understand how important it was to have the right performer. (Of course, at that time I was happy enough if anybody would play my music!) If the result was not good, I accused myself of writing a bad piece. But later, when the right performer was found, I realised that the music now sounded just as wonderful as it had in my mind's ear...



*How did you work with Colin Currie in developing the concerto?*

Colin Currie visited me in Helsinki in 2007 when I had already composed a sketch for the first movement. I played it for him and Colin was enthusiastic about my ideas. We were in correspondence, and a few details were changed according to his wishes. For instance he wanted to use rototoms instead of tomtoms, and 'thunderstick' was added to a boisterous passage.

*How do the soloist and orchestra interact?*

Despite the title *Incantations*, the intended genre is clearly expressed in the subtitle, *Concerto for Percussion and Orchestra*. Some composers like to mix forms, like 'symphony-concerto' or 'sinfonia concertante', but I prefer to define the genre (for myself) and then stick to it. The symphony is a musical epic, whereas a concerto like *Incantations* can be understood to study the situation of an individual in his surroundings, his contacts with the community.

*How does the concerto explore the rhythmic and melodic characteristics of percussion?*

Melody is always the central element in my work. For me music without melody can be interesting, but too often sounds hopelessly untalented. *Incantations* opens with a repeated melodic motif in the orchestra. Then marimba comes in with a rhythmically capricious texture. Soon the melodic marimba is replaced with

rototoms, bongos and congas, with a few lines for cymbals – the percussive character has been introduced gradually. The second movement is played *espressivo* and here the vibraphone dominates. The final movement starts with the marimba leading to a cadenza which the soloist should improvise. In the end we meet the opening motif again, but now the soloist joins with virtuosic passages with marimba and bells.

*Your music has sought to combine intuition with structure. How do you balance these forces?*

The German composer Ernst Pepping wrote: "Kunst ist Aussage im Spiel" – which I like to translate as "art is expression in structure" – and he went on to describe how "expression and structure condition each other". This means that the structure of the work, or part of it, cannot be decided in advance (as happens often in so-called serial music or conservatory fugues). It must be born together with its expression, and be conditioned by it. This is why the composer should carefully listen to the music being called into life – to discover how to go on.

## Rautavaara *Incantations* (2008)

Concerto for percussion and orchestra  
Performances with Colin Currie

24 October 2009 (world premiere)

Royal Festival Hall, London  
London Philharmonic Orchestra/  
Yannick Nézet-Séguin

22 November 2009 (Dutch premiere)

De Doelen, Rotterdam  
Rotterdam Philharmonic Orchestra/Shi-Yeon Sung

4 December 2009 (Finnish premiere)

Tampere Hall  
Tampere Philharmonic Orchestra/Hannu Lintu

8/9 April 2010 (US premiere)

Meyerhoff Hall, Baltimore  
Baltimore Symphony Orchestra/Hannu Lintu

## Glanert orchestral master



Detlev Glanert has shown his mastery as an orchestral composer in two new high-profile works premiered in Cologne, London and Leipzig this summer. *Shoreless River* (*Fluß ohne Ufer*), a tone-poem anticipating Glanert's forthcoming opera *The Wooden Ship*, was

conducted by Semyon Bychkov in Cologne with the WDR Symphony Orchestra and at the BBC Proms in London with the BBC Symphony Orchestra. Further performances are by the Royal Concertgebouw Orchestra in Amsterdam on 9 April conducted by Markus Stenz and by the National Symphony Orchestra of Washington in a coming season.

"This bleak, mysterious composition begins with eight gentle bell chimes and grows into an apocalyptic vision with threatening brass and percussion... Glanert doesn't close his mind to blissful melody. His music communicates directly to the listener. The public cheered after the powerful performance conducted by Semyon Bychkov. Other composers of contemporary music can only dream of such a reception..." *Kölnische Rundschau*

**"...encompassing a marvellous range of contrasted paces, colours and effects."** *The Independent*

"Detlev Glanert's *Shoreless River* seized attention... Images of water as something limitless and mysterious loom large in this atmospheric tone-poem, which caught the audience's imagination right from the start and held on to it throughout its 25-minute duration." *Independent on Sunday*

Glanert's *Three Songs without Words* were commissioned by the Leipzig Gewandhaus specially for the hall's celebrations of Mendelssohn's anniversary and were premiered by the Gewandhaus Orchestra under Markus Stenz to launch its season in August. The three movements reinterpret Mendelssohn's idea of textless melody for the modern orchestra, with Glanert's customary virtuosic instrumentation.

"[The] first performance... had a great effect, and the public rightly showered the composer with praise and accolades... Glanert sounds the depths of the orchestral nuances, from intimate viola solo to noisy despair, delights in creative expression with busy heightenings and the jazzy rhythms of the central movement – and nonetheless embraces the poetry in Mendelssohn's music, the tenderness of its melody at every moment." *Mitteldeutsche Zeitung*

## MacMillan LSO portrait



James MacMillan's 50th birthday celebrations continue with the London Symphony Orchestra presenting an Artist Portrait this season. Nicola Benedetti provided an upbeat in July with an LSO St Luke's performance of *From Ayrshire* as part of the City

of London Festival, the work's UK concert premiere. The main season includes MacMillan's trumpet concerto *Epiclesis* (1 November) and Colin Davis conducting a second LSO performance of *St John Passion* (28 February), following the premiere and CD release on LSO Live last year. The portrait culminates in the world premiere of a new violin concerto for Vadim Repin conducted by Valery Gergiev (12 May).

MacMillan has recently completed a third piano concerto to be premiered by the Minnesota Orchestra in its 2010/11 season with soloist Jean-Yves Thibaudet. His newest choral work is an *cappella* setting of the *Miserere*, commissioned by the Flanders Festival in Antwerp and premiered by The Sixteen conducted by Harry Christophers in August. A newly updated guide to MacMillan's choral music by Paul Spicer, examining 58 works from a practical perspective, can be downloaded from our website: visit [www.boosey.com/macmillan](http://www.boosey.com/macmillan).

## Offenbach 10 years of OEK



The Offenbach Edition Keck – now firmly established as the authoritative edition for performance of Offenbach's works – celebrates its tenth anniversary this autumn. The OEK is directed by musicologist and conductor Jean-Christophe Keck and published by Boosey & Hawkes in Berlin. As well as researching and creating performance materials in critical editions for the most popular Offenbach works such as *Orphée aux Enfers*, *La Vie parisienne* and *La Grande-Duchesse de Gérolstein*, the OEK has unearthed many unknown musical gems and stimulated a wider appreciation of the 'Mozart of the Champs-Élysées'.

- over 165 opera productions worldwide
- over 1500 stage performances
- concert performances of the stageworks, arias, scenes and orchestral works
- endorsement by conductors led by Marc Minkowski, directors including Laurent Pelly and singers Anne Sofie von Otter and Felicity Lott
- recordings on Universal Classics/Accord, Deutsche Grammophon/Archiv, EMI/Virgin
- prizes including two German Music Edition Awards



Offenbach's *Les Fées du Rhin* at the Theater Trier (2005)

The most significant revival and reappraisal achieved by the OEK is of the composer's Romantic opera *Les Fées du Rhin*, performed and recorded in a definitive new edition in 2002 and first staged in 2005. Since then it has received over 50 performances in six countries and can be heard on a recording from the Montpellier Festival (Accord 472 920-2). The OEK edition of *Les Fées du Rhin* receives its UK premiere in three concert performances by New Sussex Opera this month, travelling to Cadogan Hall in London on 27 October.

Other notable OEK revivals include the restoration of a wealth of missing music to *La Grande Duchesse de Gérolstein*, and the return to the concert repertoire of Offenbach's *Cello Concerto* (*Concerto Militaire*) which has received over 30 performances in the past five years and a recording by Jérôme Pernoo and Les Musiciens du Louvre conducted by Marc Minkowski (DG 4776403). Offenbach's incidental music for the Sardou play *La Haine* was revived in Montpellier this summer with a cast including Gérard Depardieu and Fanny Ardant.

The major project nearing completion is a first complete critical edition of *Les Contes d'Hoffmann*, one of the composer's greatest stageworks, but one that suffered cuts and unwarranted revisions right from its premiere. The new edition, a collaboration between Michael Kaye and Jean-Christophe Keck, and between Schott Music and Boosey & Hawkes, will restore the work to the composer's original intentions, while providing full documentation detailing performing options. The OEK vocal score, drawing on all available sources scattered across the world, will be available on sale in two volumes in Spring 2010.

translator. His music, including the opera, is published by Boosey & Hawkes in Berlin, and an edition of his songs is in preparation.

"A journalist and a pilot are forced to make an emergency landing in paradise and find themselves in a circle of famous animals. The dove from Noah's ark, Franz Schubert's trout, the serpent from paradise, Sherlock Holmes's 'Hound of the Baskervilles', the bear of Bern, and other animals – they are all amazed by the newly arrived, tattered bird that calls itself the 'Suburban Swallow', after a famous French chanson from 1912... Simon Laks's *L'Hirondelle inattendue* comes along like a piece of 'absurd musical theatre' whose verbal wit finds its counterpart in music that is composed with charm and technical mastery... This gem of twentieth-century operatic literature must not be allowed to be forgotten." *Opernwelt*

## Laks unexpected swallow



Simon Laks's comic opera *L'Hirondelle inattendue* (*The Unexpected Swallow*), composed in 1965, received its concert premiere at the Festival Musiques interdites in Marseille on 23 July. This was the first time the music had been heard since its belated premiere production for Polish television in 1975. The

Orquestre Philharmonique de l'Opéra de Marseille was joined by a cast including French chanson legend Marie Laforêt, conducted by Lukasz Borowicz. Further performances of the 40-minute *opéra-bouffe* are planned in April 2010 in Warsaw and June 2010 in Terezin (Theresienstadt).

Simon Laks (1901-83) was one of the rising stars in a group of elite Polish musicians active in Paris in the 1930s. He was interned under the Vichy government in 1941 and ultimately deported to Auschwitz, where he worked as a musician, arranger, and finally conductor of the orchestra of the men's section of the Auschwitz II-Birkenau extermination camp. Thankfully he survived the war and returned to Paris after the liberation, while maintaining contacts with Polish musical life. He worked post-war as a composer, in the film industry, and in later years as a writer and

# Chin Cello Concerto premiere



Alban Gerhardt

"The greatest compliment you can pay a new work is the desire to hear it again, as with Unsuk Chin's *Cello Concerto*". So wrote *The Times* enthusiastically reviewing her new concerto for Alban Gerhardt, commissioned by the BBC Proms and premiered to acclaim in London on

13 August. The work follows a *Piano Concerto* and the Grawemeyer Award-winning *Violin Concerto*, and the critical consensus was that the new concerto marked further developments in her orchestral palette, formal ingenuity and melodic generosity.

"The South Korean composer's idiom is, above all, lyrical, but it is lyricism speckled with pricking intrigue, long shadows and haunting luminosity. Most of all, this concerto is a majestic framework for its dauntingly intimate solo part. Picking out a cello's baritone voice from the orchestral fabric is always a headache (even Dvořák had doubts before embarking on his concerto), but Chin triumphantly enhances the instrument's most chamber-like qualities, even when driving her soloist into flights of daring virtuosity." *The Times*

**"The Concerto is surely destined for the repertoire."** *Sunday Times*

"...originality, aural beauty and expressive depth... Everything grows from the theme assembled around a single pitch in the opening bars, and the first movement alternates discursive ruminations for the cello with chiselled commentary from the orchestra, until everything boils up into a fierce cadenza. Alban Gerhardt made its difficulties and teeming luminous detail seem the most naturally expressive things in the world... It's a major addition to the concerto repertory." *The Guardian*

"The heart of Unsuk Chin's superlative new *Cello Concerto* is in its elegiac third movement and its glassy chorale. Playing from memory, Gerhardt delivered a controlled and haunting tone, suggesting he has already made this piece his own. Yet the Berlin-based Korean composer has written a concerto many will want to play, one worthy of standing alongside Dutilleux's concerto in the post-Shostakovich cello repertory." *Sunday Telegraph*

A further new Chin concerto for Chinese sheng and orchestra, entitled *Su*, was premiered by Wu Wei in Tokyo on 28 August, the culmination of a focus at the Suntory Summer Festival. *Su* travels to Los Angeles on 9 October where it is programmed within the inaugural events for Gustavo Dudamel's tenure as Music Director of the Los Angeles Philharmonic. The Dutch and German premieres are scheduled for 13 March and 4 June 2010.

Chin's new work for Ensemble Modern, *gougalon*, is premiered in Berlin on 9 October conducted by Johannes Kalitzke, with a further performance on 9 April as part of an extensive survey of Chin's works at the Essen Philharmonie during the 2009/10 season. In addition to her Essen residency Chin continues her Composer-in-Residence role with the Seoul Philharmonic Orchestra.

# Birtwistle The Corridor

The world premiere of Harrison Birtwistle's new music theatre work, *The Corridor*, launched the new Britten Studio at the Aldeburgh Festival in June, as part of a 75th birthday focus on his music. The 45-minute *scena*, focusing on the turning point in Birtwistle's beloved Orpheus myth, saw the composer collaborating once more with poet David Harsent. After performances in Aldeburgh the production by Peter Gill, with singers Elizabeth Atherton and Mark Padmore and the London Sinfonietta conducted by Ryan Wigglesworth, travelled to the Southbank Centre in London and the Bregenz Festival.

"*The Corridor* is for soprano, tenor and six instruments, and deals with a single moment, when Orpheus, leading Eurydice out of the underworld, turns around to look at her, and so loses her forever. Birtwistle and Harsent explode the moment of that glance into a series of arias that crystallise the characters' situations and the separateness of their emotional worlds - his, accompanied by just a harp, are self-absorbed and self-pitying, while hers are more objective, matter-of-fact, and often delivered as speech over the other instruments." *The Guardian*



Dancers: Danielle Rowe and Adam Bull Photo: Australian Ballet/Jim McFarlane

The first ballet set to Steve Reich's *Double Sextet* is Wayne McGregor's *Dyad 1929* for Australian Ballet, premiered in Melbourne in August and travelling to Sydney in November.

"McGregor's choreography is intricate, playing with a constant push/pull dynamic... It's a challenging and electrifying work that will grow as it continues to be performed and is a great addition to the Australian Ballet's contemporary repertory." *Australian Stage*



Photo: Malcolm Watson

Mark Padmore as Orpheus in *The Corridor* at the Aldeburgh Festival

"At this split-second of cataclysm, all shudders to horrified silence. The music of Eurydice grows slower and slower like an unwinding clock as she retreats ever deeper into the "corridor" of Hell, further than ever from the lamenting Orpheus. As a half-speaking narrator, she puts questions to the players who answer in anguished, rhapsodic music, as lyrical as anything Birtwistle has attempted." *The Observer*

**"...a movingly lyrical lament for loss of love."** *Sunday Times*

"The twist which Harrison Birtwistle gives to the old myth is astonishing. In *The Corridor* the noble saviour appears as a high-handed artist who wants to have his wife back, like a stolen possession, and who, until now, has evidently given no thought to her dreams and yearnings. And as in all tragic operas - and in real life - the realisation in *The Corridor* comes too late. As soon as Orpheus really looks at his wife for the first time and utters her name, he can't help but recognise that he lost her long ago... Whilst the woman slowly disappears, the artist Orpheus takes refuge in beautiful, sorrowful music." *Der Tagesspiegel*

*The Corridor* was paired in a double bill with Birtwistle's arrangements of Dowland songs and viol music exploring similar themes, as described by the *Daily Telegraph*: "*Semper Dowland, Semper Dolens* is a song cycle in which six of the 16th-century lutenist John Dowland's drooping meditations on the sorrows of love have been arranged for harp accompaniment, interspersed with spare, glassy interludes eerily evocative of ghostly pavaues and fantasias, scored for string quintet. Mark Padmore sang with immaculate *legato*, squeezing the bitter-sweetness out of every note."

# Chapela Inguesu travels



Photo: R. Jones

The music of Mexican-born composer Enrico Chapela, who signed with Boosey & Hawkes last year, is continuing to win friends and attract performances and commissions. Proving a favourite on the festival circuit is his orchestral football match, *Inguesu*, with performances at Warsaw Autumn last year, and at the Cabrillo and Tanglewood festivals this year, conducted respectively by Krzysztof Urbanski, Marin Alsop and Stefan Asbury.

"*Inguesu* orchestrally maps the 1999 FIFA Confederations Cup final, in which Mexico upset Brazil: individual players represented by individual instruments, the structure matching the match's ebb and flow, the conductor-referee even flashing yellow and red cards. But the exuberance also echoed the piled-up rhythms of Latin American composers like Revueltas and Ginastera." *Boston Globe*

"...a piece of inspired madness by the idiosyncratic Mexican composer Enrico Chapela. *Inguesu* is not brain surgery, as new music sometimes is, but Mr. Chapela's vivid scoring and energetic style-hopping keep it entertaining, even for a listener uninterested in soccer. How the music is meant to convey the final score is unclear, but for the record, it was Mexico 4, Brazil 3." *New York Times*

Recent works by Enrico Chapela include two scores for chamber orchestra. *Li Po* was commissioned by the Los Angeles Philharmonic Association for the Green Umbrella Series and premiered under the baton of Esa-Pekka Salonen in April. The *Los Angeles Times* applauded Chapela for his "compelling instrumental effects" and "exciting visceral rhythms", while the *New York Times* reviewer was "swept along by the wash of colours, the sputtering mechanistic energy and the riot of instrumental and amplified sounds".

*Irrational Music*, premiered in June by the New Paths Chamber Ensemble in New York conducted by David Alan Miller, is a musical exploration of irrational numbers, but as the reviewer in *Sequenza21.com* noted "this was in no way indicative of a dry or cerebral surface. On the contrary, *Irrational Music* pulsates with vibrant energy."

# Turnage meets Led Zeppelin

Two new ensemble works by Mark-Anthony Turnage forge links with the music of Led Zeppelin. *Grazioso!* for six players was commissioned by the Santa Fe Chamber Music Festival and premiered in August by eighth blackbird. The composer writes that "the title refers to the first model of instrument played by Led



Photo: Philip Galloway

Zeppelin's guitarist Jimmy Page. Applied to the piece, it is ironic, as the music is not *grazioso* (graceful) at all. It is mostly aggressive and riff-based, using the extremes of register of the piccolo, bass clarinet and piano, and with a percussion set-up including a pedal bass drum, tom-toms and a large anvil."

*Out of Black Dust*, inspired by Turnage's friendship with Led Zeppelin's bassist John Paul Jones, is scored for 10 brass instruments doubling percussion and was co-commissioned by the Berliner Philharmoniker, Chicago Symphony Orchestra and the Barbican Centre. First performances took place in Berlin and Chicago this summer, with the *Chicago Tribune* describing the work as "very jazzy, very loud and great fun, with restless metres and insistent rhythms that suggest a Saturday-morning jam session at the conservatory with the doors thrown wide open".

Turnage chamber premieres this summer have included *Four Chants* written for violinist Viviane Hagner and *Five Processionals* for a clarinet quartet led by pianist Lars Vogt. The composer's next orchestral piece is commissioned by the Canaries Festival for the London Philharmonic, and by the Royal Concertgebouw and Chicago Symphony Orchestras. First performances are scheduled in Turnage's 50th birthday year, in Tenerife on 21 January 2010 and the Southbank Centre in London on 17 April.



Karl Jenkins's latest EMI album is released in mid-November, featuring two new choral collections exploring seasonal themes (EMI 50999-6886482-8 CD; 50999-6886485-9 digital). The first work, *Stella natalis*, comprises twelve Jenkins pieces celebrating aspects of Christmastide - winter, the sleeping child, tidings of peace, thanksgiving - with words ranging from the Psalms to new texts by Carol Barratt. The second work, *Joy to the World*, casts the net internationally, assembling nine traditional carols from Germany, France, Spain and the Caribbean, in new arrangements by Jenkins.

The new recording features the voices of Tenebrae, and guest appearances by soprano Kate Royal and trumpeter Alison Balsom. A UK concert tour tied in with the EMI release is planned for late November. Both *Stella natalis* and *Joy to the World* are scored for string orchestra, keyboards and percussion and will be available for performance by choirs in the run up to Christmas 2010, with choral scores published mid-year.

Music from the new disc can be heard at a Jenkins 65th birthday concert at the Wales Millennium Centre in Cardiff on 14 November, together with a new choral work setting texts by Graeme Davies plus excerpts from *Adiemus*, *The Armed Man*, *Requiem* and *Stabat Mater*. Choral highlights next year include the US premiere of his cantata about St David, *Dewi Sant*, at Carnegie Hall in New York in March and the first performance of a new *Gloria* written for the Really Big Chorus at the Royal Albert Hall in London in July.

Jenkins's *Euphonium Concerto* was premiered on 25 July with David Childs as the virtuoso soloist. The new four movement work is a sparkling showpiece, characteristic in its deliberately "off-the-wall" style that the composer frequently adopts for his concertos. Childs gives a further performance of the orchestral version in Swansea on 12 December, and versions with brass band and wind band are unveiled with the Cory Band in Cardiff on 29 November and at the New York Wind Band Festival at Carnegie Hall next March.

# Arriaga Sultana of Cadiz



Photo: Elmar Szucs

The premiere of *The Sultana of Cadiz* in Ramallah, the first Palestinian opera production

On 14 July musical history was made with the first opera performance presented in the Palestinian territories. After years of preparatory work, young people from the Ramallah Music School, together with children's choirs from the vicinity, gave the premiere of the opera *The Sultana of Cadiz*, prepared specially under the musical direction of project director and initiator Anna-Sophie Brüning. Three sell-out performances were applauded by prominent political and cultural figures, and a message of support from Daniel Barenboim was read out at the premiere. The Andalusian Barenboim-Said Foundation, which also co-ordinates the West-Eastern Divan Orchestra, guaranteed the funding of this unprecedented and courageous cultural project.

*The Sultana of Cadiz* is a two-act 90-minute opera for and with children, taking the form of a *pasticcio* built from partly unknown music by the Basque Classical composer Juan Crisostomo Arriaga, a prodigy who died at the age of 20. The award-winning playwright Paula Fünfeck wrote the Singspiel-like libretto, versifying the new song texts based on an Arabic fairy-tale in the manner of the *Thousand and One Nights*. A film has been made by the Ludwigsburg Film Academy, directed by Elmar Szucs, documenting the genesis of the opera, the political intrigues along the way, and the performances which changed the lives of so many Palestinian children and adults. The opera is available for performance from Boosey & Hawkes in Arabic, German and English versions.

# Carter new song-cycle



Photo: Jeff Herman

"Although 100, the composer's *On Conversing with Paradise* is among the most hard-hitting scores he's ever produced." So wrote the *Sunday Times* of Elliott Carter's new song-cycle for baritone and ensemble, on poetry by Ezra Pound, premiered at the Aldeburgh Festival on 20 June. The composer travelled to the UK for the

Carter feature, including an entertaining public conversation with Festival Director Pierre-Laurent Aimard, as well as the premiere by the Birmingham Contemporary Music Group conducted by Oliver Knussen.

**"...you begin to wonder whether Carter has composed his own credo."** *Daily Telegraph*

"The text is taken from two of Pound's *Cantos* and deals with the impossibility of producing the perfect poem (the paradise of the title). Much of it was written while Pound was interned in Italy after the second world war, and Carter seems to reflect this in his setting, with the five percussionists creating an aural barrier around the baritone's lines, as if confining their freedom. The text is elusive, but its setting is lyrical, sharpening the contrast with the fierce ensemble contributions." *The Guardian*

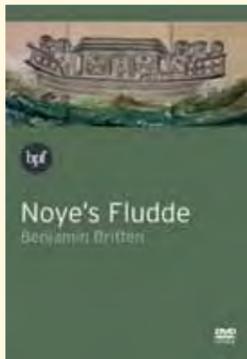
"Why should not old men be mad?", wrote Yeats, and *On Conversing with Paradise* seems to give expression at once to the luminous rantings of Yeats's mentor, Pound, and to Carter's own putative rage against mortality and folly. We can imagine ourselves with Pound in his cage. The percussive furore running through the work, and the baritone's nearly incessant hectoring, make for a disturbing rendition of Pound's predicament." *Sunday Times*

"The human voice here gives a new impassioned subjectivity to the music's expression. Leigh Melrose's admirably clear enunciation of Carter's strong, syllabic word-setting sang out its ardently paced arioso in an environment of pungent pitched percussion, long, reverberant bow strokes and

sustained string harmonics... "Learn of the green world what can be thy place." Carter, it seems, has found his." *The Times*

Following Tanglewood's centenary celebration of his music last year, Carter returned to the festival in August for the first complete performance of the *Poems of Louis Zukofsky* for clarinet and soprano, co-commissioned by the Jerusalem International Music Festival and the Nash Ensemble. Carter is currently completing *What are years*, a song-cycle on poems by Marianne Moore, a contemporary of Wallace Stevens and William Carlos Williams who corresponded with Ezra Pound during his incarceration. Scored for soprano and ensemble, the work is to be premiered at a collection of summer festivals next year.

The Britten-Pears Foundation has released a DVD of Jubilee Opera's 50th anniversary production of *Noye's Fludde*, as part of an educational initiative based around Britten's community opera. The DVD and related online resources are intended to encourage curricular activities and performances of the opera in readiness for the composer's centenary in 2013.



The web resources suggest aspects of the opera suitable for classroom teaching and include online video, audio clips and pages from the study score and sketches. The resources were developed thanks to support from the Heritage Lottery Fund and Museums, Libraries and Archives Council and the pack is available to schools at a price of £10 (including UK postage).

Full details of how to order the *Noye's Fludde* DVD are on the BPF website [www.brittenpears.org](http://www.brittenpears.org).

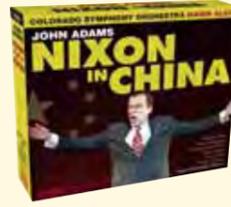
# New Recordings

## John Adams

*Doctor Atomic Symphony/Guide to Strange Places*  
St Louis Symphony/David Robertson  
Nonesuch 07559 7993288

## Nixon in China

Robert Orth/Marc Heller/  
Maria Kanyova/Colorado  
Symphony Orchestra/  
Marin Alsop  
Naxos 8.669022-24



## Louis Andriessen

*Complete String Quartets*  
Schoenberg Quartet  
Attacca 29121

## Leonard Bernstein

*Mass*  
Jubilant Sykes/Morgan State University Choir/  
Peabody Children's Chorus/  
Baltimore Symphony Orchestra/Marin Alsop  
Naxos 8.559622-23

## Brett Dean

*Pastoral Symphony/Water Music/The Siduri Dances*  
Sharon Bezaly/Swedish Chamber Orchestra/  
HK Gruber  
BIS-CD-1576

## Michael Daugherty

*Fire and Blood/MotorCity Triptych/Raise the Roof*  
Ida Kavafian/Detroit Symphony Orchestra/  
Neeme Järvi  
Naxos 8.559372



## Jackie O

Fiona McAndrew/Nora  
Sourouzian/Simone Alberghini/  
Teatro Comunale di Bologna/  
Damiano Michieletto, dir/  
Christopher Franklin  
Dynamic DVD Video 33605

## Leoš Janáček

*Orchestral Suites* arr. Peter Breiner Vol.3  
*Cunning Little Vixen Suite*  
*From the House of the Dead Suite*  
New Zealand Symphony Orchestra/Peter Breiner  
Naxos 8.570706

## Igor Markevitch

*Orchestral Works* Vol.2  
*Le Nouvel Âge/Sinfonietta*  
*Cinema-Ouverture*  
Amhem Philharmonic Orchestra/  
Christopher Lyndon-Gee  
Naxos 8.572152

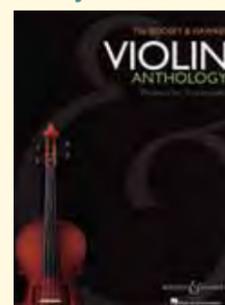


## Christopher Rouse

*Flute Concerto/Symphony No.2/Rapture*  
Sharon Bezaly/  
Royal Stockholm Philharmonic Orchestra/Alan Gilbert  
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# New Publications

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# In Memoriam

## David Drew (1930-2009)



Photo: David Huntley

David Drew (right) with HK Gruber and Aaron Copland

David Drew is remembered as a major figure in the publishing history of Boosey & Hawkes – his work in signing and developing composers had a profound effect on shaping the current catalogue. He was appointed editor of *Tempo* magazine in 1971, then Director of Publications in 1975, becoming Director of New Music until he left the company in 1992. As well as his activities as a publisher and as a tireless advocate for contemporary music, David Drew was a leading expert on the music of Kurt Weill and did much to introduce the composer's wider oeuvre to promoters and the public. Faber & Faber published Drew's *Kurt Weill: A Handbook* in 1987.

With a brief to regenerate the contemporary music catalogue at Boosey & Hawkes, David Drew's new composer signings included HK Gruber, Kurt Schwertsik, York Höller, Tona Scherchen, Robin Holloway, Jonathan Lloyd, David Horne and James MacMillan. Senior figures who moved to Boosey & Hawkes thanks to rediscovery by David Drew included HM Górecki and Berthold Goldschmidt and his acquisitions prompted reappraisals of the music of Roberto Gerhard and Igor Markevitch. During his watch Boosey & Hawkes in New York signed Leonard Bernstein, Steve Reich, Elliott Carter and John Adams.

## Composer Tributes

**HK Gruber** *David was an expert gardener, tending his composer plants and encouraging them to grow. He discovered me in Vienna in 1976 and as a first project nurtured my old Frankenstein Suite into a large-scale work for chansonnier and orchestra. He rang me every week, discussing the poems, their order, the work's architecture. The slow growing time of one and a half years made even David nervous and I still have his "Come on, Nali" in my ears. David invented the title, found an expert translator, decided on Liverpool as the ideal place for the premiere and courted the best possible conductor, the young Simon Rattle.*

*Two years after the successful premiere Frankenstein!! reached Tanglewood by invitation of*

*Lenny Bernstein. After the dress rehearsal Aaron Copland said to David and me, "There is a lot of music in that piece", and these words made David's superhuman efforts as gardener worthwhile. Now, in this new Drewless time, I hope to get the same "Come on Nali" from time to time, imagining he is looking over my shoulder when I have to decide, D sharp or D natural?*

**Robin Holloway** *Quite apart from his distinction as a writer and thinker on the culture of contemporary music at large, David was a wonderful friend to individual composers in all their awkwardness, demandingness, bloody-mindedness, vulnerability.*

*Every composer's dream is a publisher who understands their overt aims, and the barely conscious impulses and forces that mostly help achieve them but sometimes get in their way. Not least, when the purely compositional problems were over, David displayed an acumen and brilliance in finding the absolutely right title!*

*I will always remember, and be grateful for, his subtle, knowledgeable, intelligent encouragement; it's especially happy for me that our most recent conversation, only a month or so before his death, showed the same powers of quick and ardent sympathy that I'd valued over and over again down the years.*

**Kurt Schwertsik** *Every encounter brought fresh insights and hilarious laughter. His precise nature had to plunge through a wealth of data, before emerging with a highly balanced judgement. It was a privilege to know him – a sincere friend.*

## Nicholas Maw (1935-2009)



Photo: Maurice Foxall

A leading post-war British composer, Nicholas Maw helped spearhead a neo-Romantic revival in the 1960s and '70s, offering a counterbalance to the modernism of Maxwell Davies and Birtwistle. After studying with Lennox Berkeley and

Nadia Boulanger, Maw's breakthrough work was *Scenes and Arias* premiered at the BBC Proms in 1962, demonstrating his gifts for lyricism and expressivity combined with a near-Straussian orchestral opulence. Other works published by Boosey & Hawkes include the song-cycle *La Vita Nuova*, the operas *One Man Show* and *The Rising of the Moon* and *Life Studies* for strings. Later works published by Faber Music include the full-evening orchestral work *Odyssey*, a *Violin Concerto* for Joshua Bell and the opera *Sophie's Choice*.

# D'Rivera jazz conversations



Photo: R. Andrew Lepley

Paquito D'Rivera, who signed with Boosey & Hawkes last year as part of the company's expanding jazz initiative, travelled to Amsterdam in May for the European premiere of *Conversations with Cachao*. The work is scored for clarinet/alto sax, double bass and orchestra and D'Rivera was joined by bassist John

Feeney and the Metropole Orkest conducted by Vince Mendoza. The two soloists also performed the work in an ensemble version at the Tanglewood Jazz Festival this summer, within 'An Evening with Paquito D'Rivera':

"In addition to serving as a charming and amusing host d'Rivera is also an ambassador of Latin and Hispanic music... There were challenging aspects to the music with complex polyrhythm that were difficult and cutting edge. But he could also dig down into a groove and dance along with a Samba or Mambo... The music could be heady, intoxicating, and cerebral as well as funky and gut bucket." *BerkshireFineArts.com*

Commissioned by the Caramoor Music Festival and premiered with the Orchestra of St Luke's, *Conversations with Cachao* is built on elements of Cuban traditional music, and is a tribute to the bass player and bandleader Israel López Cachao. D'Rivera describes the three movements: "Israel (which is Cachao's first name), *Guajira* (a Cuban countryside type of music) and *The Return* (a fantasy on the mind of every exile). The main theme of the work developed from the simple four-note figure which is Cachao's best-known and popular lick: G-C-Bb-C. Cadenzas are not written at all (like in the good old times!), so the two soloists have to improvise them, even as a duet if they want."

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