

Quarternotes

October 2010

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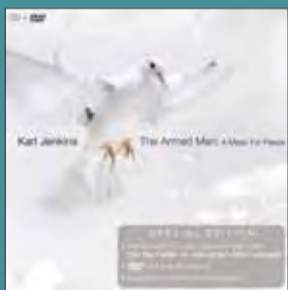
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MacMillan concerto success

James MacMillan's new *Violin Concerto*, premiered in London by Vadim Repin and Valery Gergiev in May, travels on to Philadelphia, New York, Paris and Amsterdam.



Photo: Philip Gavard

"James MacMillan's brand new *Violin Concerto* was in every sense of the phrase a complete knock-out." So the *Independent* summed up the work's premiere under the baton of Valery Gergiev in May, providing the culmination of MacMillan's season-long profile with the London Symphony Orchestra. "It was written for and played, with blinding virtuosity, by Vadim Repin who may well have answered the prayers of countless virtuosos for something new and audacious they could really play the socks off.

"MacMillan always comes at music from his own Scottish perspective and this action-packed crowd-pleaser is essentially a compendium of song and dance digging deep into the primitivism of the distant past to unlock memories much closer to the present. There are dizzying, spinning reels, dirges and sentimental plaints with the violin often hauntingly evoking the 'vocal' melismas of Celtic folk singers. One moment the fiddler is urging the entire string section to shake a leg, the next he's in blissful repose with piano and piping piccolo lending a tearful consonance. Wild and wacky, dark and subversive, even brutal – what isn't in the mix? The audience adored it."

The Independent

The new *Violin Concerto*'s co-commissioner, the Philadelphia Orchestra, gives the first US performances with Repin and Charles Dutoit on 24-26 February in Philadelphia and on 1 March at Carnegie Hall in New York. Performances by further commissioning partners follow in April 2012 with the Ensemble Orchestral de Paris and at the Zaterdag Matinee in Amsterdam, all with Repin as soloist.

"Plundering the fiddle tradition of his native Scotland, MacMillan infuses the first movement with jig-like energy and the second with a ruminative-rhapsodic-romantic tune, played in unison by soloist and orchestra before being carried skywards by piccolo... But it's the solo part that inspires MacMillan to his most original touches... The violin negotiates a series of fiendishly fast and agitated progressions up the scale, creating waves of suppressed tension that are eased by interludes in a yearning vein. The final cadenza is in the finest classical tradition, testing the soloist's virtuosity and musicianship to the extreme." *Financial Times*

"...essentially a big virtuoso concerto in late 19th-century mould... at its centre is a reminiscence of childhood in which Repin picks out the shapes of Celtic folk songs that eventually coalesce into a

heart-on-sleeve melody of striking elegance... The opening movement examines the violin's role in dance bands as Repin plays furious Scottish reels in succession. The darker finale juxtaposes swirling violin figurations with both plainchant and a German nursery rhyme... Staggeringly difficult, it was a *tour de force* for Repin, and thrillingly done by Gergiev and the LSO." *The Guardian*

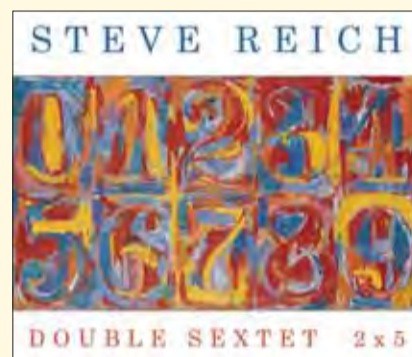
Oboe and piano concertos

MacMillan's new concerto for oboist Nicholas Daniel is toured by the Britten Sinfonia this month, including the premiere at Birmingham Town Hall on 15 October and a performance in London at the Queen Elizabeth Hall on 18 October. Scored with chamber orchestra, the concerto is based on the melody of *L'homme armé* - a French song sung in times of war and source of inspiration to composers down the ages.

This season also brings the premiere of MacMillan's *Piano Concerto No.3 (Mysteries of Light)*. Jean-Yves Thibaudet is soloist with the Minnesota Orchestra and Osmo Vänskä on 14 April, with European performances planned for future seasons.

Violin Concerto (2009)	25'
Oboe Concerto (2009-10)	20'
Piano Concerto No.3 (Mysteries of Light) (2007-08)	25'

Reich doubles on disc



Steve Reich's latest recording on the Nonesuch label combines two works which explore the interplay of double ensembles (524853). In similar fashion to Reich's *Counterpoint* series of works, both *Double Sextet* and *2x5* can be performed by an ensemble comprising a pair of identical chamber groups or by a smaller formation of live musicians playing against their pre-recorded twins.

"Beautifully poised throughout, *Double Sextet* stands as arguably one of Reich's finest works..." *BBC Music*

Double Sextet was commissioned by eighth blackbird, premiered in 2008, and has been toured extensively by the group in the USA, Europe and Australia. The BBC Music review of the new disc describes how "Reich employs his beloved phasing techniques to generate a procession of dramatic syncopations, engineering a face-off between two duplicate chamber groups, each comprising of flute, clarinet, vibraphone, piano, violin and cello. As the pace of the playing shifts so too does the mood, alternating from anticipatory to frenetic as, all the while, a complex series of sub-melodies vie for attention. Identical instruments spar and interlock."

Chapela beyond Ínguesu

Mexican composer Enrico Chapela, who signed with Boosey & Hawkes in 2008, has been winning friends with his flamboyant yet intricate works. His output blends Latin American verve with contemporary themes and structures, no more so than his orchestral football fantasy *Ínguesu*, which in ten minutes charts the course of the 1999 FIFA Confederations Cup final between Mexico and Brazil, with the conductor doubling as referee. *Ínguesu* has been widely performed, particularly at festivals including Tanglewood, Cabrillo and Warsaw Autumn.

Yet Chapela's range of references in his recent works extends far beyond *Ínguesu*'s football chants and raucous folk music. His concerto for rock trio and orchestra *Noctámubulos* grows from an astrological plan to capture the cosmic rhythm of the spheres, while *Irrational* for chamber orchestra examines the coded energy of mathematics. Chapela's Los Angeles Philharmonic commission *Li Po*, premiered under the baton of Esa-Pekka Salonen in 2009, was inspired by Mexican and Chinese poetry but speech is totally transformed into electronic soundscapes and spectral instrumental colours within the chamber orchestra.



Chapela's most recent orchestral work is *Genómica Mestiza*, commissioned for the Mexican Bicentenary celebrations, premiered on 3 September by the Philharmonic Orchestra of the Americas and Alondra de la Parra, and scheduled for future touring. The starting point for the 20-minute work was the Mexican Genome Diversity Project's mapping of genetic groupings from Amerindian and Mestizo roots, which Chapela has built upon to form a musical celebration of Mexico's ethnic diversity.

Future new Chapela works include *Private Alleles*, a concert opener for the Berkeley Symphony Orchestra receiving its premiere on 2 December, *Nanobots* for chamber orchestra, commissioned by the Britten Sinfonia and Wigmore Hall for premiere in April 2011, and *Magnetar*, an electric cello concerto for Johannes Moser and the Los Angeles Philharmonic scheduled for first performance in October 2011.

A new brochure exploring the music of Enrico Chapela is available from the Promotion Department: please email composers.uk@boosey.com.

Ínguesu cartoons by Cristóbal Álvarez

Turnage Anna Nicole

Mark-Anthony Turnage's new opera *Anna Nicole*, created with librettist Richard Thomas of *Jerry Springer: the Opera* fame and receiving its first performances in February, not only takes a humorous swipe at celebrity culture but also explores the human issues behind the headlines. The work was commissioned by The Royal Opera in London and Antonio Pappano conducts the premiere staging by Richard Jones, which opens on 17 February.



Cover: John Frost Newspapers

The new opera examines the high-profile lifestyle of the American glamour model and actress Anna Nicole Smith (1967-2007). She became a paparazzi target when she married a billionaire oilman 60 years her senior, fought his family over the will and died after an apparent drug overdose at the age of 39. Despite her iconic status during the tabloid '90s - representing that decade's lurid obsessions and celebrity ambitions - there is also a tragic personal story to be told.

Anna Nicole is Turnage's third full-length opera, following *Greek* (1988) and *The Silver Tassie* (2000), and inhabits a new world for the composer, closer to musical theatre with its focus on words and action. Though much of the libretto is wry and satirical, demanding fast paced and immediate music, the impending tragedy also allows Turnage to employ his darker vein. The cast assembled for *Anna Nicole* includes Eva-Maria Westbroek in the title role, Susan Bickley as her mother Virgie, Gerald Finley as her lawyer Stern and Alan Oke as the oilman Marshall.

Turnage

Anna Nicole (2008-10)
Opera in two acts
Royal Opera House London
17 February 2011 (world premiere)
21/23/26 February
1/4 March

2x5 is described by the composer as a rare foray into the soundworld of rock music. Written for Bang on a Can and sharing the bill at its 2009 premiere with Kraftwerk at the Manchester Velodrome, *2x5* is scored for four electric guitars, two pianos, two bass guitars and a couple of drum kits. *The Independent* describes how the work "features Zappa-esque chordings, doubled slightly out of sync to produce a jerky vibrato effect, over which lines of guitar motifs are neatly stitched."

Reich at 75

Both works on the Nonesuch disc feature in the 75th celebrations for Reich in 2011, together with the recent *Mallet Quartet* and a new work for the Kronos Quartet. Major events include a two-day celebration in May at the Barbican Centre in London pairing Reich works with fellow minimalists and composers who have followed in his footsteps, a 75th birthday series at Carnegie Hall in New York, and concerts in Stockholm, Essen and Porto. The birthday month of October 2011 brings a Cité de la Musique series in Paris and an all-Reich concert by the London Symphony Orchestra.

Andriessen Anaïs Nin

Louis Andriessen discusses his new monodrama *Anaïs Nin*, premiered in Siena in July, touring the Netherlands in November and travelling to Germany and the UK next year.

How did you discover the writings of Anaïs Nin?
Strangely, I knew about the father Joaquín Nin, who was a famous pianist and composer, before the daughter. This was because my own father's music collection contained some of Nin's piano pieces and his arrangements of Spanish songs. Only later in the '60s did I learn about this crazy girl in America when her diaries hit the news because of their sexual frankness.

How did you select the texts for the new work?
I had the framework of a half-hour theatre piece, so needed to home in on suitable texts. In the '90s the unabridged version of Anaïs Nin's journal *Incest* was published, covering the period 1931-33 when she lived in Paris with her mother. The sexual relationship with her father, who showed up after an absence of about 20 years, was clearly to be central to my piece, and this particular part of her journal has lots of beautiful and poetic writing about this. It also provided the necessary context with material about her other lovers at that time, the actor Antonin Artaud, the psychiatrist René Allendy and the writer Henry Miller.

With our distance from the interwar Parisian literary hothouse, what is the importance of Nin for you today?

I'm not so interested in the psychological or the literary aspects of Nin. What I like is the way she flirts with history and fiction as Nabokov does. It is not important whether her narrative is true – the reality of it is not relevant. Her power is that she creates a life through writing. So, she is like the composers I love who make allusions to history and work with pre-existing music. Stravinsky is always the best example, but even Mozart admitted stealing from Papa Haydn.



Photo: Francesca Patella

This creative dialogue with the past, which I share, is not a plea for conservatism – it is quite the opposite.

Nin said that "Music melts all the separate parts of our bodies together". Do you view music as an erotic artform?

There is no direct relationship between music and the erotic. It is more to do with mood and sentiment (but not sentimentality!). There are more literal analogies with language, where the listeners can feel close in their own way to what is being described, so I have never avoided erotic subject matter in my works with text because this is part of life. However you cannot set up such a direct correspondence with music because it is so polyvalent – you always have different possibilities presenting themselves at the same time. If you think of melody and harmony, a leading note can go down as well as up, and this ambiguity, which only makes sense in tonality, is important in my composing.

How does the monodrama project itself theatrically?

I'm exploring a form of narrative to create a distinctive theatrical world, providing context through words, music and film. Cristina Zavalloni is seen and heard as Anaïs Nin on stage and on film. There is no archive footage, but I've created film fragments which hint at the period and setting, and allow her lovers Artaud, Allendy and Miller to appear as characters, with their words recorded by performer Han Buhrs. It is only Nin that sings on stage: of her passions, of her

incestuous love affair with her father, but ultimately of her loneliness and perpetual hunger.

How was the vocal part written specifically for the voice of Cristina Zavalloni?

We've worked together a lot but I think this is our best collaboration so far because Cristina is so perfectly suited to do the role of Anaïs Nin. She has an amazing ability to rapidly switch moods and styles, which comes from her versatility with different musical languages, from medieval to contemporary. When writing for her voice I don't think of it in lyrical terms – it is more like an expressive medium, a theatrical presence, a narrative force, a volatile personality.

Are there special features of the instrumentation?

The fact that the eight Nieuw Amsterdams Peil musicians, who would give the premiere, perform without a conductor set me some technical challenges. They are musicians who play difficult contemporary scores, are willing to put in long rehearsals and really listen to each other. It will be interesting to hear the piece when performed by other ensembles usually with conductor, including the London Sinfonietta. The choice of instruments was influenced by the chosen diary's period of the early 1930s. This explains the use of saxophones, clarinets (Sidney Bechet, Coleman Hawkins) and percussion (drumset including hi-hat, guiro etc). So the soundworld for *Anaïs Nin* is like a little circus band and the music closely tracks the irony, despair and passion of this many-sided and brilliant woman.

Andriessen

Anaïs Nin (2009-10)

Monodrama for singer, ensemble and film

Commissioned by London Sinfonietta, Nieuw Amsterdams Peil and the Accademia Musicale Chigiana

Performances, all with Cristina Zavalloni, include:

4 November (Dutch premiere)

Muziekgebouw aan 't IJ, Amsterdam

Nieuw Amsterdams Peil

6 January 2011 (German premiere)

Kurtheater, Bad Kissingen

Nieuw Amsterdams Peil

14 April 2011 (UK premiere)

Queen Elizabeth Hall, London

London Sinfonietta

Bernstein in Tokyo & New York



A new production of Leonard Bernstein's *Wonderful Town* takes the stage in Tokyo on 23 October, introducing Japanese audiences to the hit musical.

Following the run at the Aoyama Theatre, the staging travels on to Aichi and Osaka, amounting to 30 performances in all. Koichi Ogita's production uses a new specially-commissioned Japanese translation, and the orchestra is conducted by Satoshi Uegaki.

Written 10 years after *On The Town*, this second theatrical collaboration between Bernstein and lyricists Betty Comden and Adolph Green proved to be another hit on Broadway with Rosalind Russell in the central role. Set in 1950s New York, *Wonderful Town* tells of two small-town American girls from Ohio who move to a bohemian neighbourhood in Manhattan to pursue their dreams. Though down on their luck, they find the Big Apple soon works its magic through a breathless sequence of musical numbers, including *Ohio*, *It's Love* and *100 Ways to Lose a Man*.

Bernstein's opera *A Quiet Place* returns to the stage in a new production by Christopher Alden at New York City Opera opening on 27 October and running through to 21 November. Premiered at Houston Grand Opera in 1983, followed by notable productions at La Scala Milan, the Vienna State Opera, Bielefeld and Maastricht, this is the opera's first staging in New York. *A Quiet Place* sets a libretto by Stephen Wadsworth which incorporates Bernstein's popular one-act satire *Trouble in Tahiti* to create a moving parable of alienation and reconciliation in a modern, middle-class American family.

Carter What Are Years



Photo: Jeff Hamman

At its premiere at the Aldeburgh Festival in June, Elliott Carter's new song cycle *What Are Years* "came across as a marvel of terseness and quick thinking..." The Sunday Times went on to describe how "these five settings are as spare and splintery as

anything he has produced: an old man's music, for sure, but with no loss of fierce intensity... He is on wonderfully friendly terms with years."

"In these exquisite settings of poems by Marianne Moore, the vocal line, expressively delivered by soprano Claire Booth, seemed to float and plunge on waves of delicate, splashy marimba and crisp, percussive detail." *Observer*

What Are Years is already in the repertoire of three long-time champions of Carter's music. Pierre Boulez conducted the work's premiere with the Ensemble Intercontemporain at Aldeburgh and a further performance at the Lucerne Festival in September. The US premiere took place at the Tanglewood Festival in August conducted by Oliver Knussen, and Daniel Barenboim directs the German premiere with the Staatskapelle Berlin next July.

"... they go straight to perennial dilemmas of human existence ..."

Sunday Telegraph

"Each of the five poems displayed a different facet of Moore's and Carter's blended voices. All engage paradoxes central to human existence, a theme for which Carter's mastery of multi-level structural interactions offers the perfect musical counterpart... Although Carter continues to avoid wearing his heart on his sleeve, and stubbornly insists that the mind be engaged along with the heart, the "mighty singing" of this unique centenary musician grows ever more powerful and deeply moving with the years of his writing and of our listening. In this way he answers the question posed by the work's title." *The Berkshire Review*

Elliott Carter's next premiere is a *Concerto for Bass Clarinet and Chamber Orchestra* with Virgil Blackwell as soloist, the highlight of an all-Carter concert in Toronto on 10 December, followed by a New York performance at the Miller Theatre next June. The composer is currently completing a concise double concerto for the combined talents of pianist Pierre-Laurent Aimard and percussionist Colin Currie, due for premiere next year.

Chin Alice in Geneva

Unsus Chin's fantasy-filled opera *Alice in Wonderland* received its second stage production at Geneva's Grand Théâtre in June. The Orchestra de la Suisse Romande was conducted by Wen-Chin Chien, while the cast included Rachel Gilmore in the title role, Cyndia Siedon as the Cheshire Cat, Dietrich Henschel as the Mad Hatter, Andrew Watts as the White Rabbit and Karan Armstrong as the Queen of Hearts.



Photo: Grand Théâtre Genève/Vivus Durkan

Mad Hatter, Alice and March Hare in *Alice in Wonderland* at Geneva Opera

The production by Swedish director Mira Bartov offered a contrasting vision to the striking formalistic pageant created by Achim Freyer for the Munich world premiere as also seen on DVD (Unitel Classica 2072418). *Le Temps* described how Bartov's airport lounge setting was "an airtight before the journey, a transitory space rich in possibilities." A third production of *Alice in Wonderland* opens in Bielefeld on 8 May directed by Helen Malkowsky.

"With Unsus Chin it is through the ear that one enters Wonderland... Across this sequence of frescos, sometimes sensual, often intuitive, she relates her fascination for Lewis Carroll and his absurd universe. This grand mosaic of forms and styles is happy to appear descriptive: Alice bites into the cake that makes you grow, and the orchestra unfurls enormous glissandi; a mouse splashes in the tears of the heroine, and the winds ripple as if drops of liquid." *Le Temps*

"This is new music theatre, but also top quality entertainment"

Neue Zürcher Zeitung

"The Swiss premiere of the first opera by Korean composer Unsus Chin turns out to be pleasing both to the eye and the ear... it is a work of scenes and numbers connected by an orchestra that creates a highly illustrative musical universe. Everything in the work is there to underline the surrealist situations of the libretto. Expanded percussion, toy instruments – a musical saw, whistles, wind machine, swanee whistle, accordion – noises and sonic effects alternate with melodic passages, harmonic interjections and other emotional somersaults that ennoble the musical comedy." *Tribune de Genève*

"Unsus Chin here turns a comic face to provide two amusing, entertaining and stimulating hours. Just as the heroine can no longer find a fixed point of perception, so does the music lead into a hall of mirrors in which one witty reminiscence leads to another... Moreover, Unsus Chin doesn't just content herself with making an artful concoction in the post-modern manner but rather stamps her own signature upon the work." *Neue Zürcher Zeitung*

Music of Today appointment and Monaco Prize

Unsus Chin was recently announced by Esa-Pekka Salonen as the new Artistic Director of the Philharmonia Orchestra's Music of Today series of contemporary concerts in London. Chin succeeds James MacMillan and Julian Anderson in this role, and her first season begins in September 2011. She continues as composer-in-residence with the Seoul Philharmonic Orchestra and Artistic Director of its contemporary music series.

In September Chin received the Music Composition Prize of the Fondation Prince Pierre de Monaco for her ensemble work *Gougālōn* and travelled to Monte Carlo for the awards ceremony. This is the latest in a series of prestigious accolades including the Grawemeyer Prize for her *Violin Concerto* and the Arnold Schoenberg Prize.

Markevitch 2012 Centenary



Photo: booseyprints.com

The centenary of Igor Markevitch, the compositional prodigy discovered by Serge Diaghilev and hailed as 'the second Igor', is celebrated on 27 July 2012.

Rich in rhythmic energy, his music from the 1930s exudes the 'spirit of the dance' combined with highly original orchestral textures, as heard on a recently reissued series of five Naxos discs. Radio programmers can combine his arresting early compositions with classic recordings from his acclaimed later career as a conductor.

Listen to Markevitch's music at www.boosey.com/markevitch

Kats-Chernin The Rage of Life

The Rage of Life, the new chamber opera by Igor Bauersima and Elena Kats-Chernin, receives its German premiere in the Stuttgart Staatsoper's 'Junge Oper' series on 12 November. The librettist and director is the much-performed Swiss playwright Igor Bauersima, best known internationally for his play *Norway Today*. The 14 performances in the Staatsoper's Kammertheater follow the premiere run by Flanders Opera in Antwerp and Ghent in April, and guest appearances at the Rotterdam Opera Days and Miskolc Opera Festival in Hungary.

The 70-minute opera, economically scored for soprano, baritone, small chorus of five solo voices, and ensemble of 18 instrumentalists, is a tragi-comedy examining the contemporary theme of the alienation of youth. Two teenagers, Leif and Helena, reject the status quo in society, preferring to escape from the seemingly corrupt world towards an alternative life in an unknown environment. They flee from a land of shadows that has long lost all connection with reality, to a life which they know for certain exists – even though they have never been there before.



Photo: Flanders Opera

Bauersima and Kats-Chernin's *The Rage of Life* in Antwerp
Kats-Chernin's orchestral work *Heaven is Closed* received its US premiere in August at the Cabrillo Music Festival conducted by Marin Alsop. The 12-minute work counters the despair of death knocking on the door with an energetic optimism about survival against the odds, and is full of the composer's customary ironic humour. *Ornamental Air*, her concerto for bass clarinet and chamber orchestra, continues to be toured by soloist Michael Collins, including to Utrecht on 10 December with the Dutch Radio Chamber Philharmonic and James MacMillan.

Birtwistle Angel Fighter

"A Harrison Birtwistle premiere is always guaranteed to be a great event. But for the Leipzig Bach Festival he has written a major work, one which points to a new direction for sacred music..." So wrote the *Leipziger Volkszeitung* following the first performance on 13 June of Birtwistle's *Angel Fighter* for two vocalists, chorus and ensemble. The premiere of the 35-minute 'dramatic episode from Genesis' took place in Bach's own church of St Thomas, with the virtuoso voices of the RIAS Kammerchor, musikFabrik conducted by Stefan Asbury, and soloists Jeffrey Lloyd Roberts and William Towers.

"... enchanting beauty and monumental power..."

Leipziger Volkszeitung

"*Angel Fighter* reflects on Jacob's fight with the angel at the river Jabbok, an immensely powerful episode from the Old Testament, the musical potential of which has remained untapped until now. Birtwistle transforms the text, which Stephen Plaice has created for him in simple, magnificent, vivid sentences of Lutheran vehemence, into a seven-part arch form, a dramatic cantata, a compact oratorio which is tailor-made for the two protagonists: Jacob, the tenor, and the angel, the countertenor. The chorus lends support, explaining and sometimes developing the direct conciseness of the turba choruses in Bach's passions.

"In general, structural references to Bach can be found throughout: when the angel sings an aria with obbligato cor anglais and a harp continuo, Birtwistle weaves sumptuous counterpoint... It places theatrical effects in the service of a music which turns the inner fight with God and belief inside out: with measured tread, the appearance of the angel progresses through the nave of the church, and is called back there towards the end by a distant trumpet – a sacred operatic scene of which the staging is an integral part." *Leipziger Volkszeitung*



Birtwistle's *The Corridor* at the Holland Festival

Birtwistle's operatic scena *The Corridor*, focusing on the traumatic instant when Orpheus turns and loses Eurydice, has been travelling internationally. In May the Signal ensemble conducted by Brad Lubman gave the US premiere at Merkin Hall, with the New York Times commenting on how "Birtwistle's score describes the emotional minefield vividly". The Dutch premiere followed at the Holland Festival in June in a striking new staging by Pierre Audi combining *The Corridor* with Birtwistle's arrangement of Dowland's *Lachrymae* and lute songs, *Semper Dowland, semper dolens*, performed by the Schoenberg/Asko Ensemble conducted by Reinbert de Leeuw.

The Io Passion continues to attract new stagings, with productions at the Kammeroper in Vienna in February and at the Theater Magdeburg in April. The Birtwistle highlight of the season promises to be the world premiere on 3 March of his new *Violin Concerto* for Christian Tetzlaff with the Boston Symphony Orchestra conducted by James Levine.



In May Osvaldo Golijov's Lorca-inspired opera *Ainadamar* received its first staging in the composer's native country with a production at the Teatro Argentino in Buenos Aires.

"A moving story...and an attractive musical-theatrical experience... always a strong Spanish tint, reinforced by the presence of a Flamenco cantautor and two guitarists; and there's electronic transformation of words and sounds to submerge us in the tragic atmosphere of the Civil War. The technical skill is always evident, and in two extended vocal trios Golijov shows that he has a real gift for melody and euphonic sounds." *Buenos Aires Herald*

Prokofieff new Fiery Angel



The Fiery Angel at the Odeon Theater in Vienna

Prokofieff's opera *The Fiery Angel* attracted rave reviews in an intimate yet intense new production at the Odeon Theater in Vienna last April. With its expressionist ferocity and challenging lead soprano role the work has frightened many opera houses, but the new reduced scoring by Wolfgang Suppan offers the opportunity both for casting with lighter voices and for performances in smaller theatrical venues. The Vienna staging by Philipp Harnoncourt, focusing upon the opera's central tension between religious and sexual fulfilment, powerfully belied its 'chamber' scale.

"Renata is on the search for her youthful sweetheart, the fiery angel Madiel, whom she believes she recognises in Count Heinrich... A drama revolving around desire, magic, visions, religion and delusions, in the course of which Mephisto and Faust, an inquisitor and nuns in ecstasies are involved... Prokofieff's vividly expressive music and Suppan's treatment of it form the ideal setting for Renata's stirring story which finally ends with burning at the stake. Stern stuff, thrillingly delivered and unanimously acclaimed!" *Wiener Zeitung*

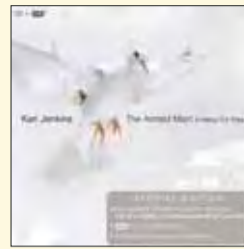
"... an opera which vibrates with eroticism and esotericism..."

Neue Merker

"Wolfgang Suppan really knows his craft as an arranger: over long passages he succeeds in translating the shimmering music, conceived for large orchestra, virtually intact to a version for just fifteen musicians... With the sonic intensifications and tightenings which the scoring for seven wind, six strings, piano and percussion allows, he turns the screw of modernism half a turn tighter still, without actually compromising the sounds." *Die Presse*

"An opera which conjures up religion, excess and exorcism, mysticism and hysteria as well as deep feelings, excessive drama and malicious humour in order to whip up a barely surpassable crisis at the end. This is thrilling music theatre... The 'reduced' version, made by Wolfgang Suppan for 15 musicians, doesn't sound at all like chamber music, but as a fully valid version in its own right, especially in this interpretation, invested with seamless suspense... a special evening was acclaimed with genuine enthusiasm." *Neue Merker*

Jenkins Armed Man 10th



This autumn brings the 10th anniversary of Karl Jenkins's *The Armed Man: A Mass for Peace*, the most successful new choral work of recent years with 900 performances in more than 30 countries, and 75,000 vocal scores sold

to date. The best-selling EMI recording is re-released in a 10th anniversary edition containing the concert work on CD, a performance with film on DVD, and a bonus track of Hayley Westenra singing a new work, *For the Fallen* (also available as a digital download).

As well as performances of *The Armed Man* this year by choirs around the world – from Iceland to India – Karl Jenkins will conduct a special 10th anniversary performance at the Royal Festival Hall in London on 31 October. The National Youth Choir of Great Britain joins the Philharmonia Orchestra and the concert also includes the world premiere of *Shakarim* for voice, violin and orchestra, and the first London performance of the violin concerto *Sarkiz* with Marat Bisengaliev as soloist.

In addition to the two orchestral scorings of *The Armed Man*, there are also versions with brass band and concert band now available on hire. St David's Hall in Cardiff plays host to a 10th anniversary performance on 14 November in the version for chorus, organ and brass band, while the new version arranged for concert band accompaniment receives its first airing in York Minster on 29 October.

To celebrate the 10th anniversary Boosey & Hawkes has published full scores of *The Armed Man* on sale for the first time. The limited edition deluxe hardback and the coil-bound paperback editions are both in A3 format and are suitable for performance use.

For the Fallen, the bonus track on the EMI special release, is a new setting by Jenkins of Laurence Binyon's famous First World War memorial text, extending *The Armed Man*'s theme of the human loss of war. Scored for narrator, SATB chorus and orchestra, the five-minute work incorporates *The Last Post*, making it ideal for Remembrance services and commemorations. The world premiere takes place within the Festival of Remembrance at the Royal Albert Hall in London on 13 November, and a further performance is included in the Cardiff event the following day in a brass band arrangement.

The vocal score of *For the Fallen* is released on sale at Remembrance-tide this year, joining Jenkins's earlier memorial setting *In Flanders Fields*, recently published for sale.

Rautavaara Towards the Horizon



Photo: Maarit Kyöhen/Ondine Records

Einojuhani Rautavaara's new cello concerto, *Towards the Horizon*, is travelling on both sides of the Atlantic this autumn. Commissioned by the Minnesota Orchestra, the work received its premiere on 30 September with soloist Arek Tesarczyk (replacing an indisposed Truls Mørk – the work's dedicatee)

to open the orchestra's season with conductor Osmo Vänskä. The European premiere followed on 9 October at the Concertgebouw in Amsterdam with Mario Brunello and the Dutch Radio Philharmonic Orchestra conducted by John Storgårds, and the concerto returns to its Finnish homeland on 24 November with the Helsinki Philharmonic and Leif Segerstam.

Towards the Horizon is Rautavaara's second concerto for cello and orchestra, after an interval of forty years. The work plays continuously in one 20-minute movement and the composer describes how "after an introduction the cello presents the main theme, a cantilena" which characterises the largely lyrical quality of the solo writing. This is developed and contrasted with *Furioso* and *Vigorouso* sections, until "the violins keep a vibrating static harmony as a background for the cello, who sings in the highest possible range a line which brought to my mind the view of a far horizon" which extends into the mysterious distance as the concerto ends.

Incantations, the concerto which Rautavaara wrote in 2008 for percussionist Colin Currie, has already been performed in London, Rotterdam, Tampere, Baltimore and Albany, with future dates scheduled in Helsinki in January and Indianapolis in March. 12 earlier Rautavaara concertos are collected on an Ondine 4CD set (Ode 1156-2Q) with soloists including Vladimir Ashkenazy, Patrick Gallois, Elmer Oliveira and Richard Stoltzman.

Marsalis Swing Symphony



Photo: Rob Waymen

Wynton Marsalis's newest work combining jazz and symphony orchestras enjoyed a twin unveiling in Berlin in June from the Jazz at Lincoln Center Orchestra and the Berliner Philharmoniker conducted by Simon Rattle. *Swing Symphony* was first heard as a concert piece at the Philharmonie, then as a dance score choreographed by Rhys Martin for 170 schoolchildren at the Arena Berlin in Treptow. *Morgenpost* summed up the new 40-minute symphony, Marsalis's third, as "a short, resonant history of jazz" encompassing mambo, bebop, charleston and New Orleans jazz, "giving fifty minutes of joy and bobbing up and down on tiptoes".

"Marsalis juggled as an arranger in masterly fashion with the tried and tested stylistic traits of his idols... Breakneck speed bebop phrases, which were unerringly carved out by the violinists; bass lines where the double bassists seemed to chuckle with delight; intricate wind sections where the timing was just right; Latin rhythms, where the large younger audience simply couldn't sit still in their seats. Here a host of first-class musicians had a great deal of fun performing together." *Hamburger Abendblatt*

Swing Symphony received its US premiere in September opening the New York Philharmonic's season with Alan Gilbert on the rostrum. The New York Times described how "the audience gave Mr. Marsalis and the musicians a standing ovation. I have never seen so many people at a Philharmonic concert tapping their feet and hands." The work crosses America for its first West Coast performance on 12 February with the Los Angeles Philharmonic conducted by Leonard Slatkin.

Holloway Schumann revisited



Photo: Pipal Patterson

Robin Holloway's special relationship with the music of Schumann, as witnessed by his *Fantasy-Pieces* on the *Liederkreis* cycle and *Scenes from Schumann*, took a further step with the premiere of *Reliquary* at the BBC Proms on 9 September. The 20-minute work was commissioned

for the Schumann bicentenary and given its first performance by mezzo soprano Dorothea Röschmann and the BBC Philharmonic conducted by Gianandrea Noseda. Holloway subtitles *Reliquary* as 'Scenes from the life of Mary, Queen of Scots, enclosing an instrumentation of Schumann's *Gedichte der Königin Maria Stuart*', and the new hybrid work breathed fresh life into Schumann's songs.

"...taking these awkwardly plain songs, Holloway orchestrated them in brilliantly dappled, melancholy hues. Not stopping there, he also expanded the songs' horizons with extra bars and pungent instrumental interludes. The result? Wonderful. With Holloway's sympathetic commentary added, Schumann's late austerities became almost as human, and divine, as the song cycles of Mahler." *The Times*

"In their original piano version the *Songs of Mary Queen of Scots* are penitentially austere, but we heard them in a new orchestration by Robin Holloway which coloured their grey outlines and broadened their emotional palette. Between the songs, sung with stoical sadness by Dorothea Röschmann, we heard interludes by Holloway which remembered the young Mary dancing at the French court. A muffled drum-roll gave a doleful foreboding of her eventual march to the scaffold, and her prayer for her newly-born son was surrounded by unearthly sounds of celeste and harp and strings, issuing from some distant angelic realm." *Daily Telegraph*

Other new revisitings of older repertoire include Detlev Glanert's chamber orchestration of Schubert's extended song *Einsamkeit*, premiered by the Hallé Orchestra and Mark Elder in February and travelling this season to Cologne, Zagreb and Madrid. New Rachmaninoff orchestrations include pieces from the *Six Morceaux* op.11 transcribed by Arkady Leytush, and a version of *Vocalise* by José Serebrier, as heard on his new Warner Classics disc, to sit alongside the composer's own.



The Benjamin Britten centenary in 2013 offers orchestras and singers the opportunity to programme rare repertoire such as *Our Hunting Fathers*, as well as the composer's three great song cycles with chamber orchestra – *Les Illuminations*, *Serenade* and *Nocturne*.

Our Hunting Fathers is one of the composer's most radical early works, setting texts devised by WH Auden on the theme of man's inhumanity to man, full of satirical bite and political innuendo. It is Britten's only cycle to employ full-size symphony orchestra, while first employing the high voice – soprano and particularly tenor – that was to become his favoured lyrical instrument.

The orchestral virtuosity of *Our Hunting Fathers* was continued in *Les Illuminations*, which concentrates on string orchestra sonorities to accompany the French texts by symbolist poet Rimbaud. Three additional songs related to *Les Illuminations* are available for centenary programming in new orchestral arrangements by Colin Matthews. They receive first performances in Glasgow on 18 November from Susan Grifton, are recorded on NMC's Unknown Britten disc (D140), and are sung by Kate Royal in New York and Dawn Upshaw in St Paul this season.

Britten's most masterly setting of English poetry is the *Serenade for Tenor, Horn and Strings*, composed for the combined talents of Peter Pears and Dennis Brain. This twilight and dreamlike work showcases his skills at associating a range of different poets into a single musical world. *Now Sleeps the Crimson Petal* is a Tennyson setting related to the *Serenade* and can be performed alongside.

Fifteen years later Britten created a companion cycle exploring night-time themes in his *Nocturne*, again assembling a collection of English poets. The string orchestra is joined by a sequence of obbligato instruments, with all forces combined for the final setting of Shakespeare's *Sonnet 43*.

The centenary prompts exploration of Britten's lesser known vocal works, including the mezzo soprano songs in *A Charm of Lullabies*, available in the chamber orchestration by Colin Matthews, and the composer's own orchestrations of fourteen of his folk songs (nine British and six French). Britten's orchestral songs are fully detailed in a recently updated guide which can be downloaded at www.boosey.com/brittenorchestral

Our Hunting Fathers op.8 (1936, rev.1961)	13'
Les Illuminations op.18 (1939)	21'
Serenade for Tenor, Horn and Strings op.31 (1943)	24'
A Charm of Lullabies (arr. Colin Matthews) op.41 (1947, arr.1990)	12'
Nocturne op.60 (1958)	25'
Fourteen Folk Songs (1942-59)	

As 2013 approaches a list of worldwide Britten performances is being assembled, so please email your plans to composers.uk@boosey.com. The *Britten 100* logo is also available upon request for use in programmes and publicity materials.

Floyd in Salzburg

Carlisle Floyd's operatic distillation of the aftermath of the American Civil War, *The Passion of Jonathan Wade*, received a successful Austrian premiere at the Landestheater in Salzburg in May. First staged by New York City Opera in 1962, the opera was receiving its first European performances in Floyd's 1989 revised version, in which he reworked music and libretto in the light of 30 years of operatic experience. The Salzburg staging was "greeted with sustained, affirmative applause" by an audience that welcomed "an unknown, yet really listenable-to composer" (*Salzburg.com*).

The *Passion of the title* refers to the 'ordeal, suffering and martyrdom' of Jonathan Wade, a Colonel in the Union army, whose life and newfound love in South Carolina are destroyed by the conflicting forces and ideologies of North and South. Though Floyd is viewed as a father-figure of the all-American opera,



Photo: Salzburg Landestheater/Christian Schneider

The *Passion of Jonathan Wade* staged in Salzburg epitomised by the runaway success of his 1954 opera *Susannah* set in the Bible Belt, the composer has always sought universal themes. The contemporary resonances of the *Jonathan Wade* story were picked up immediately by the Salzburg reviewers: "...topics have been addressed which are not only of importance for American history... a musical-theatrical sensation" (*DrehPunktKultur*).

"A powerful and chilling Civil War drama..." *Kurier*

"Floyd doesn't side with one party, but treats both sides differently. The liberal southern state judge can only change his spots so far, like the militant-patriotic spy from the north who tempers justice with mercy... in the shorter second part the work is dramatically gripping, more colourfully effective, culminating in the fatal shooting of Jonathan Wade." *Salzburger Nachrichten*

In October John Mauceri conducts *Susannah* at the Bilbao Opera, with Latoria Moore in the title role and James Morris as corrupt preacher Olin Bitch, staged in the Robert Falls production originally shared between Chicago Lyric Opera and Houston Grand Opera. Floyd's Steinbeck opera *Of Mice and Men* receives its Australian premiere in July 2011 when a new Bruce Beresford production for Opera Australia opens at the Sydney Opera House, travelling on to Melbourne the following November.

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Bach with Angela Hewitt



Photo: Eric Richmond

Leading Bach pianist Angela Hewitt has assembled a new book of music paying tribute to the ultimate Baroque master. Boosey & Hawkes will publish the piano album linked to a pair of concerts by Hewitt at the Wigmore Hall in London on 20 and 23 November.

The new Bach Book is a successor to Harriet Cohen's dating from 1932, collecting arrangements from leading composers of her day which Cohen then toured in concert. Hewitt's book includes two of the original arrangements – by Walton and Howells – together with her own transcriptions of three organ chorale preludes from Bach's *Orgelbüchlein* and six new works commissioned by the Wigmore Hall from contemporary composers Brett Dean, Robin Holloway, Elena Kats-Chernin, Dominic Muldowney, Kurt Schwertsik and Yehudi Wyner.

Angela Hewitt describes how "it seemed a wonderful idea to ask composers of my time to write short pieces inspired somehow by Bach. I didn't stipulate more than that, except that they shouldn't be too long and that they could be either something totally new or else a transcription... Whereas Harriet Cohen's Bach Book was very much a British affair, my own is distinctly international."

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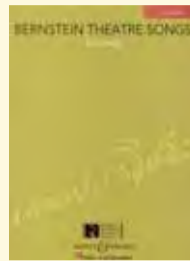
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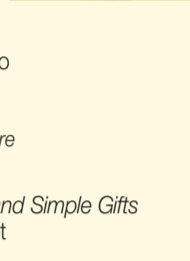
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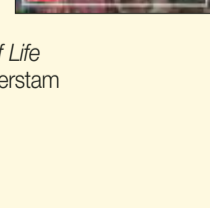
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van der Aa Disquiet launched



Michel van der Aa has launched a new multimedia label, Disquiet Media, with two collections of his music. His orchestral song cycle for mezzo, orchestra and soundtrack, *Spaces of Blank*, heads the first

release with Christianne Stotijn and the Royal Concertgebouw Orchestra conducted by Ed Spanjaard (DQM 01). The rest of the recording is made up of *Mask* with the Asko/Schoenberg Ensemble and Otto Tausk, and *Imprint* with the Freiburg Baroque Orchestra and violinist Gottfried von der Goltz.

The second release is the *Here Trilogy* for soprano, chamber orchestra and soundtrack featuring soprano Claron McFadden and the Netherlands Radio Chamber Orchestra conducted by Peter Eötvös and Etienne Siebens (DQM 02). A third release scheduled for January 2011 is a DVD of *One*, van der Aa's chamber opera for soprano, video and soundtrack, with soloist Barbara Hannigan.

Visit the disquietmedia.net webshop to purchase CDs, DVDs and high quality downloads and enjoy free streaming of the new catalogue. CDs and DVDs are also available in retail stores, while sites such as iTunes, Amazon and eMusic offer digital downloads.