

Quarternotes

February 2013

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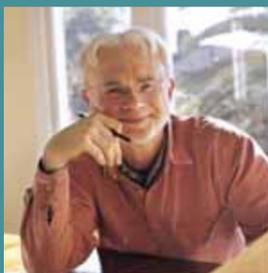
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Photo: Worgo Bergmann

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Reich Radio Rewrite

Steve Reich's new ensemble work, with first performances in the UK and US in March, draws inspiration from songs by Radiohead.



Radio Rewrite, Steve Reich's new ensemble work, is premiered at the Royal Festival Hall in London on 5 March, travelling with the London Sinfonietta to Birmingham, Brighton and Glasgow (6-9 March). The all-Reich programme opens with the composer in *Clapping Music*, and also includes *Electric Counterpoint* and recent works *2x5* and *Double Sextet*, conducted by Brad Lubman.

Radio Rewrite is co-commissioned by the London Sinfonietta and Alarm Will Sound, which gives the first US performances at Stanford Live (16 March) and in St Louis (18 March). The 20-minute work is scored for a classic Reich line-up of paired winds, vibes and pianos, plus string quartet and electric bass.

Reich describes how in *Radio Rewrite* he references songs by Radiohead, viewing this in the continuing tradition of composers using "pre-existing music (folk or classical) as material for new pieces of their own", from Renaissance settings of the *L'homme armé*

song through to reworkings by Stravinsky. "It was not my intention to make anything like 'variations' on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. As to actually hearing the original songs, the truth is – sometimes you hear them and sometimes you don't."

Reich encountered the music of Radiohead following a performance by Jonny Greenwood of *Electric Counterpoint* at the Sacrum Profanum festival in Krakow: "It was a great performance and we began talking. I found his background as a violist and his present active role as a composer extremely interesting... When I returned home I made it a point to go on line and listen to Radiohead's music and two songs stuck in my head... The first, third and fifth movements of *Radio Rewrite* are fast and based on *Jigsaw Falling into Place* and the second and fourth are slow and based on *Everything in its Right Place*."

Reich continues to be a central composer for contemporary dance. Rosas performs Anne Teresa De Keersmaeker's choreography of *Drumming* more than 30 times this season including future dates in Berlin, Amsterdam, Paris and London with musicians from Ictus. Reich is composer in residence with the Dutch National Youth Orchestra this summer with repertoire including *Music for 18 Musicians*, *Three Movements* and *Tehillim*.

Jenkins Mass for Peace

Karl Jenkins's *The Armed Man: A Mass for Peace* is set to feature prominently through the decade as we commemorate the centenaries of the start and end of the First World War (2014, 2018), the 75th and 80th anniversaries of the outbreak of the Second World War (2014, 2019) and the 70th anniversary of the end of hostilities (2015). Jenkins's powerful work, commissioned by the Royal Armouries, not only describes the horrors of war but offers the hope of peace as an end to armed conflict.

The Armed Man has established itself as the most frequently programmed new work for choir and orchestra of recent decades, with over 1200 performances to date since its premiere in 2000, equating to 100 per year. In addition to the hour-long original with full orchestra, versions are also available with ensemble, brass band or concert band. A film is available for screening with live performance, combining vivid imagery with historic footage, and a shorter 30-minute choral suite with orchestra can also be sung.

The composer conducts *The Armed Man* at the Royal Albert Hall in London on 28 April, together with his equally popular setting of the *Requiem*. Next year's commemoration includes a special Sing UK project in Spring 2014 which will culminate in *The Armed Man* in London featuring 600 young voices from schools in the UK and youth choirs from France, Belgium, Germany and Poland, together with the Philharmonia Orchestra. Visit www.sing.uk.org.

Jenkins's most recent work *The Peacemakers*, which topped the UK specialist classical charts last year and enjoyed sell-out performances on tour, has been rapidly taken up by choirs around the world, with first performances in South Africa and Germany over the coming months. His *Songs of the Earth* received its US premiere at Carnegie Hall with DCINY in January and



Photo: Emily Rye Frampton

the *Stabat Mater* remains an Easteride favourite, travelling this year to Sweden, France, Germany and Switzerland in concert and appearing in a staged version in Majorca. His children's opera *Eloise* receives new productions in Hamburg, St Gallen and Cologne this season.

Karl Jenkins is currently composing the latest addition to his best-selling *Adiemus* series and future projects include a new 40-minute choral Mass based on themes of healing.

For further repertoire linked to the war commemorations, including Jenkins's *For the Fallen* and music by Adams, Britten, Finzi, Panufnik and Reich please visit www.boosey.com/warandpeace.

Britten in Beijing

The Britten centenary sees the composer's music celebrated worldwide including many works receiving territorial premieres, from South America to Asia and the Antipodes. As an upbeat to this year's events, the first Britten opera was staged in China with a *Noye's Fludde* collaboration between Northern Ireland Opera, the KT Wong Foundation and the Beijing Music Festival.

First staged in Belfast Zoo last summer as part of the Cultural Olympiad, Oliver Mears's production transferred in October to Beijing as part of the UK Now Festival. The KT Wong Foundation's aim is to foster innovative cross-cultural collaboration between China and the wider world and this was reflected in the Britten staging. Members of the Belfast cast joined the Children and Young Women's Chorus of the China National Symphony Orchestra, the New Talent School Choir and members of the China Philharmonic Orchestra conducted by Nicholas Chalmers.

Designs were inspired by the Reeves Collection of zoological and botanical

drawings, resulting in a spectacular series of animal lanterns handcrafted in Shangdong Province. The production used the biblical tale of Noah to explore contemporary ecological concerns. Through a series of educational projects, *Noye's Fludde* provided an illustration of man's struggle with the environment and the significance of flood mythology to both Chinese and Western cultures.

Overseas Britten highlights in 2013 include territorial opera premieres in Brazil, Chile, Israel, Turkey, Japan and New Zealand and a major Britten in Moscow festival with operas, four concerts by the Russian National Orchestra and an exhibition at the Pushkin Museum. Centenary series were recently announced by Carnegie Hall in New York and by Los Angeles Opera.

In the UK all 14 of Britten's major operas will be performed, including the Aldeburgh Festival's staging of *Peter Grimes* on the beach, and a new *Gloriana* directed by Richard Jones at The Royal Opera.

Noye's Fludde in its Chinese premiere at the Beijing Music Festival



Photo: KT Wong Foundation

● Amsterdam ● Paris ● Lyon ● Copenhagen ● Stockholm
● Oslo ● Hamburg ● Berlin ● Düsseldorf ● Barcelona
● Madrid ● Milan ● Florence ● Lucerne ● Salzburg
● Vienna ● Moscow ● St Petersburg ● Istanbul
● Jerusalem ● Tel Aviv ● Cape Town ● Beijing
● Tokyo ● Sydney ● Wellington ● Santiago
● Bogotá ● São Paulo ● Brasilia ● Buenos Aires
● Los Angeles ● Boston ● New York

britten
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For full details of international and UK centenary highlights visit www.britten100.org.

Carter in memoriam (1908-2012)

Tributes continue to flow for Elliott Carter who died on 5 November in New York at the ripe age of 103. Aptly described as the "Methuselah of American Composers" (Bloomberg), Carter's musical journey embraced friendship with pioneers including Charles Ives, neo-classical studies with Nadia Boulanger, the unfolding of a new modernist aesthetic in the 1950s, a sequence of radical masterworks, and an Indian Summer of late compositions.

A memorial concert is planned to take place at the Juilliard School in New York in early May, with performers most closely connected to the composer uniting in celebration. A book is being prepared for publication linked with the concert, as a joint project by Carter's publishers Boosey & Hawkes and G. Schirmer. This will combine the first fully comprehensive worklist with a collection of tributes and memories from major artists.

Premieres of Carter's final compositions include *Instances* – an eight-minute work for chamber orchestra – on 7 February by the Seattle Symphony and Ludovic Morlot, with a further performance at the Tanglewood Festival in August. Daniel Barenboim pays tribute to Carter in Berlin on 8 April with the European premiere of *A Sunbeam's Architecture* with tenor Rolando Villazón, and the German premiere of the *Concertino for Bass Clarinet and Chamber Orchestra* with the Staatskapelle Berlin at the Konzerthaus.

Pierre-Laurent Aimard and Colin Currie are piano and percussion soloists in the French premiere of the complete *Two Controversies and a Conversation* on 22 February at the Salle Pleyel in Paris with the Orchestre Philharmonique de Radio France and Jukka-Pekka Saraste. Oliver Knussen conducts the UK premiere of the *Double Trio* with the



Carter in the 1940s, 1980s and 1960s

Centre photo: Misha Donat

Birmingham Contemporary Music Group at the CBSO Centre on 10 March, and the world premiere of *Epigrams* for piano trio and UK premieres of *Dialogues II* and the *String Trio* are within an Aldeburgh Festival tribute on 22 June.

Two new recordings of Carter concertos have joined the discography: Alisa Weilerstein performs the *Cello Concerto* with Barenboim and the Staatskapelle Berlin on her debut disc for Decca (0289 478 2735) and Eddy Vanoothuyse is soloist in the *Clarinet Concerto* with the Brussels Philharmonic and Paul Meyer on Aeon (AEC1230).

van der Aa Sunken Garden

Michel van der Aa discusses his new 3D film opera, a collaboration with novelist David Mitchell.

Sunken Garden is your first work to use 3D film – how has your relationship with the medium developed?

I've kept abreast of developments in 3D technology but I didn't set out to create a 3D opera. It was only when the scenario for *Sunken Garden* evolved that it became clear that 3D would be locked into the DNA of the libretto. The main protagonist in the story is a film-maker who is producing a documentary about a series of missing persons. When his project gathers funding from a mysterious patroness of the arts, he has the financial resources to explore the most cutting edge technology, inevitably 3D.

I've been very careful that the 3D elements remain functional and fully integrated with the requirements of the drama, so the first part is purely in 2D and it is only in the second part, when we find ourselves in the sunken garden, that the 3D comes into play. It creates a new dimension here – a fictional space with a heightened level of interaction between the live performers, the physical stageset and the 3D film.

Who have been the most inspirational models for you in the worlds of music or film?

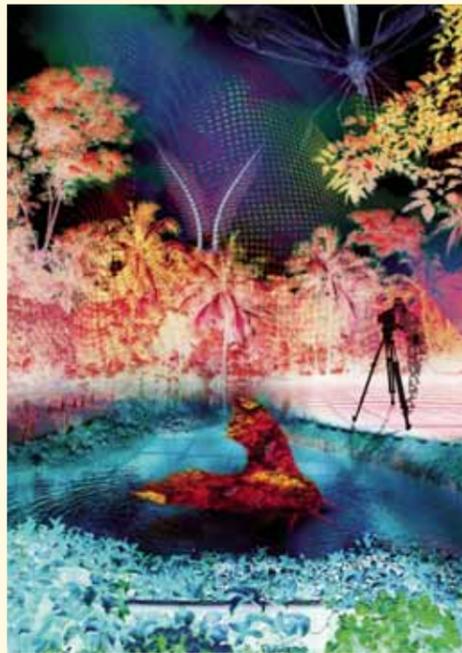
Musically it would be a combination of Bach, Stravinsky, Ligeti, Radiohead, dance music and much else. For the new opera's visual world I've responded particularly to the dark, bizarre feel of David Lynch's films and Kobo Abe's books. However, I'm also interested in a more humanist side that you can see in the documentary style of *After Life* and *The Book of Disquiet*, which is perhaps closer to Michael Haneke whose films such as the recent *Amour* I admire. I like their naturalism and gently touching approach which add up to something much more powerful. Overall I guess I'd be classed as an omnivore as I take in everything, from blockbuster to arthouse.

How did your ideas for the visual world develop alongside the music?

For me the visual framework comes very early in the process. The film script was created alongside the musical composition so they co-existed from the onset. Similarly there were abstract visual ideas that I knew would be central, even before my first meeting with librettist David Mitchell and before the text came into being. An early stage of our collaboration was deciding which aspects would exist within the film and which would be communicated by the sung or spoken text.

What made you think that David Mitchell would be an ideal librettist for the project?

I'd read *Cloud Atlas* and all his other books and was a great fan. I loved his formal approach, his sense of theatre, and his skill at crossing genres and creating



interesting and diverse dialogue. When we first made contact I discovered he'd seen my earlier opera *After Life* and liked it. I wasn't expecting him to be interested in writing a libretto but learnt he was already engaged in thinking how text could be combined with music on stage. So, there were a lot of surprising synchronicities here, and when we finally met in person we immediately clicked.

How did you and David Mitchell develop the libretto?

We had about 10 meetings and I found David a genuinely open-minded partner who was happy to allow me great freedom and space for the staging. We started off trying to define what for us makes a good libretto, and how it could exist on a number of poetic levels. For instance some conversational texts work better spoken, whereas other intimate texts cry out to be sung. Then we defined the subject matter by agreeing what we would like to see more of on stage, something Noir-ish, which could work more

effectively than usual thanks to the planned film. The storyline and characters grew organically, and then the text was boiled down to its essentials – what David calls “thickening the gravy”.

Mitchell has a distinctive story-telling style of splintered narratives and elusive common links. Is this true of the new opera?

Yes. There are three inter-related levels in *Sunken Garden*. In simplest terms the opera is a whodunit investigating the disappearances, what happened to the missing persons and solving the mystery of who was behind the crime. The second level deals with the film-maker Toby and the technical process of making the film which opens and closes the opera. The third is more abstract and inhabits the dreamlike occult world of the sunken garden, pitched between life and death.

Is there a similar splintering in the roles of the singers on and off film?

There are three 'live' singers on stage, a baritone and two sopranos, and two singers on film plus actors and extras. I decided that the characters shouldn't cross from one medium to the other as in some of my earlier stageworks, not only for practical reasons, but because with 3D the live singers can be integrated inside the visual envelope in a way that wasn't possible before. So it is a compact cast, allowing more space for character development through arias than was possible in *After Life*. When we reach the sunken garden my aim was that we understand the characters and already care about them.

What creative challenges and discoveries have you made working on the new opera?

It has stretched me in some interesting ways, partly due to the greater freedom the storyline offered me. The musical style has had to range more widely than in any of my earlier pieces, from contemporary music sounds through to pop songs for the female singer on film. There are choruses and refrains in some of her music, you can hear dance beats on the electronic soundtrack, and I've used analogue synthesizers within the ensemble for the first time. Generally the idiom is more direct and overtly melodic, closer to *Spaces of Blank* and *Up-close* than my earlier music, offering the possibility to reach out to a broader audience.

van der Aa Sunken Garden

film opera (2011-13) 110'
Libretto by David Mitchell (E)

2S, Bar; cl, bcl – tpt, trbn –
analogue synthesizers – perc – strings
4 channel soundtrack; 2D and 3D film

12-13, 15-20 April 2013 (world premiere)
Barbican Theatre, London
English National Opera/André de Ridder

3-4, 6-9 June 2013 (Dutch premiere)
Stadsschouwburg, Holland Festival, Amsterdam
Amsterdam Sinfonietta/André de Ridder

Future performances at:
Toronto Luminato Festival and **Opéra de Lyon**



Photo: Marco Borggreve

Schwemmer Treasure Island

Frank Schwemmer's success at creating new operas for young people that appeal across the age divide, from children through teenagers to parents, continued with the world premiere in Zürich in November of *Die Schatzinsel* based on Robert Louis Stevenson's classic *Treasure Island*, with a libretto by Michael Frowin. This was the first youth opera commissioned by Andreas Homoki, Zürich's new director, and as noted in the *Neue Zürcher Zeitung* he “demonstrated that you can appeal to the youngest audiences with themes and novelties appropriate to their age. And the fact that this doesn't merely rely on high-tech, computer games and Harry Potter fantasy can do no harm.”

“Schwemmer's music is entirely at the service of the story and the text: strongly pointed towards a dramatic interplay of instrumental colours, it accompanies the stage events and in the quieter moments can lead directly to nightmarish and atmospheric painting, with harmonics on the strings and stormy noises in the woodwinds... The opera's success is that it communicates to the young audience without either cloying cuteness or wagging fingers.” *Neue Zürcher Zeitung*

A second production of *Treasure Island* opens at the Theater Erfurt in May. *Robin Hood*, Schwemmer's earlier youth opera, commissioned by Homoki when director of the Komische Oper in Berlin, continues to travel widely. With over 70 performances to date it has received further productions for Deutsche Oper am Rhein and in Karlsruhe, and Oslo plays host to its Norwegian premiere in the original staging in March.

Oliver Widmer in Treasure Island at Zürich Opera



Photo: Judith Schüssler/Zürich Opera

Chin Graffiti travels



Photo: Weonki Kim

Unsuk Chin's new chamber orchestra work *Graffiti* is set to travel across three continents in the coming year. Following its premiere in the Los Angeles Philharmonic's Green Umbrella series on 26 February, Gustavo Dudamel tours the work to the Barbican in London on 14 March. Further performances are scheduled by musikFabrik in Cologne on 9 June and by the Orchestra Ensemble Kanazawa in Japan in January 2014. Chin's association with the Los Angeles Philharmonic over the past 15 years has included the US premieres of *Acrostatic-Wordplay*, *Cantatrix Soprana* and of her sheng concerto *Su* in Dudamel's opening season.

The phenomenon of Street Art, with its multi-layered textures and its protest against commercialisation, homogenisation and mass media, provided stimulus for the 30-minute score. Rather than mindless graffiti, it was the most original forms of Street Art, full of skill, creativity and wit, that Chin has responded to. She has also sought to capture in her score the way the art effectively destabilises expectations. The composer describes how “the music shifts quickly and unexpectedly between primitivism and refinement, complexity and transparency. It calls for great agility, virtuosity and constant changes of perspective from the musicians; each instrument is being treated as a soloist.”

The Royal Opera in London has announced the commissioning of Chin's second opera, *Alice Through the Looking Glass*, to be premiered in the 2018/19 season. This follows upon the success of *Alice in Wonderland*, staged in Munich, Geneva, Bielefeld and Saint Louis, with a new production planned by Welsh National Opera for 2017. The new *Alice* opera at Covent Garden will again be composed to a libretto by the composer in collaboration with David Henry Hwang, offering a personal interpretation of Lewis Carroll's classic book.

Adams Other Mary tours

John Adams's full-evening Passion oratorio, *The Gospel According to the Other Mary*, receives its stage premiere on 7 March at Walt Disney Hall in Los Angeles before embarking on an international tour to London, Lucerne, Paris and New York.

As with his Nativity oratorio *El Niño*, the new work co-exists for stage or concert performance, and the premiere production is by Adams's long-time collaborator Peter Sellars, creator of the work's libretto. Gustavo Dudamel conducts the Los Angeles Philharmonic, who gave the oratorio's concert premiere in Los Angeles last May. A further concert performance is scheduled this summer in Amsterdam in the Zaterdag Matinee series at the Concertgebouw conducted by Markus Stenz.

The oratorio tells the story of Mary Magdalene, the Raising of Lazarus and the Crucifixion, ending with Mary encountering Jesus before the empty sepulchre. It places the Biblical narrative in contemporary times, employing poetry and texts by writers including Dorothy Day, Louise Erdrich, Primo Levi, Rosario Castellanos and June Jordan. The *San Francisco Chronicle* noted how “it serves as a reply to Bach's Passions in much the same way that *El Niño* did for Handel's *Messiah*” and the *Los Angeles Times* described how “the composer has put everything he knows into this score about the final days of Christ, which means he includes some of the most stunning, probing, questing music of his career”.



John Adams with Gustavo Dudamel

Adams

The Gospel According to the Other Mary
Passion Oratorio (2011-12) 120'

Commissioned by the Los Angeles Philharmonic, Lincoln Center (New York), Barbican (London), Cité de la Musique/Salle Pleyel (Paris), Lucerne Festival, NTR ZaterdagMatinee (Amsterdam) Kelley O'Connor/Tamara Mumford/Russell Thomas/Los Angeles Philharmonic/LA Master Chorale/Gustavo Dudamel/Peter Sellars director

7/8/10 March 2013 Walt Disney Concert Hall, Los Angeles (stage premiere)

16 March Barbican, London

20 March KKL Konzertsaal, Lucerne

23 March Salle Pleyel, Paris

27 March Lincoln Center, New York

8 June 2013 Concertgebouw, Amsterdam
Netherlands Radio Philharmonic Orchestra/
Markus Stenz

Turnage Cello Concerto

Mark-Anthony Turnage's new *Cello Concerto* for Paul Watkins was premiered at De Singel in Antwerp in October with the Royal Flemish Philharmonic conducted by Edo De Waart. The Finnish premiere followed last month with the Tampere Philharmonic Orchestra and Hannu Lintu, and the UK premiere is on 7 February with the Royal Liverpool Philharmonic Orchestra under the baton of Vasily Petrenko. The Leipzig Gewandhaus Orchestra gives the concerto its German premiere on 20 June, conducted by Andris Nelsons.

Cast in five movements, the concerto capitalises on the expressive flavour of Paul Watkins's playing, something the composer had been attracted to over many years of hearing the cellist in his chamber works and confirming him as ideal soloist for the work. The orchestral forces are reduced from those of Turnage's other string concertos, with double woodwind only, modest brass and restrained percussion, allowing the solo line to emerge from the texture.

“Turnage opted for a transparent style with a lyrical role for soloist Paul Watkins whose sonorous warm sound and sweeping melodic feeling served the music well... The composer's skill as an orchestrator was admirably demonstrated with beautiful sound combinations in the orchestra... A surprising highlight was the striking chamber music-like duet movement between the cello and horn.”

De Standaard

As well as the UK premiere of the *Cello Concerto* in Liverpool, 7 February also brings the world premiere of Turnage's new large-scale orchestral work



Watch a new Turnage web documentary by scanning the code

Speranza. Daniel Harding conducts the London Symphony Orchestra at the Barbican, and future performances are planned by the co-commissioning Boston Symphony Orchestra and Swedish Radio Symphony Orchestra. Each of the five movements of *Speranza* is headed by the word for ‘hope’ in a different language, from Arabic, through German, Irish and French to Hebrew, and the 45-minute work surveys a positive, often-extrovert, journey of transformation.

Turnage's opera *Anna Nicole* receives its German premiere at Dortmund Opera on 27 April in a new staging by Jens-Daniel Herzog conducted by Jac van Steen, and the US premiere is planned for autumn this year. The Royal Opera in London revives the original Richard Jones production to launch its 2014/15 season and has announced new operatic commissions for the composer and a staging of *Greek* in the run up to 2020.

Kats-Chernin Monteverdi operas



Barrie Kosky launched his tenure as director of the Komische Oper in Berlin with bold productions of Monteverdi's three great operas in new arrangements by Elena Kats-Chernin. The season's first night offered 'Orpheus,

Odysseus and Poppea' at a single, marathon twelve-hour sitting and the productions were broadcast live on German television. Kats-Chernin realised the soundworld for each opera at a distance from its Baroque origins, with *Orpheus* resounding to Balkan, Arab and African colours, *Odysseus* spiced with tango flavours, and *Poppea* employing pop idioms and closing the final lovers' duet with a lone electric guitar.

Kats-Chernin described how the music for the project developed, moving the dramas into a contemporary, globalised context: "Monteverdi himself was very interested in other worlds, and that was sparked by journeys. *Odysseus* is about journeys, and the fact

that the world is far away. And for that reason, such strange sounds were very important for us. This global reimagining doesn't only employ classical instruments but has allowed us to use quite different elements, so that Monteverdi is as enriched as possible."

"...startling and utterly appropriate new colours..."

Financial Times

"Like Kosky, Kats-Chernin is a stylistic all-rounder, who responds to Monteverdi's musical structure in an intelligent way, transforming it in tonal terms and condensing it through daring cuts. She achieves this by using an exotic, colourful, odd assortment of instruments – the basso continuo is overlaid with strange tone colours and additive notes which, similar to *blue notes*, load the harmony atmospherically. And so, early Baroque operas become multi-cultural musical events which nevertheless don't disown their creator Monteverdi for a single moment." *Deutsche Bühne*

A further performance of the Monteverdi trilogy is scheduled at the Komische Oper on 5-7 July.

Monteverdi's Orpheus in Elena Kats-Chernin's instrumentation at the Komische Oper in Berlin



Photo: Komische Oper/DRAWA

Shostakovich Orango returns

Music from Dmitri Shostakovich's unfinished satirical opera *Orango* receives its UK premiere in London on 16 May with Esa-Pekka Salonen conducting the Philharmonia Orchestra at the Royal Festival Hall. This follows its first performance in 2011 by Salonen and the Los Angeles Philharmonic and an acclaimed recording by the same forces for Deutsche Grammophon.



and as an anti-Communist international press baron. He is finally betrayed and sold to a Soviet circus and displayed to the Moscow masses. Rather than *Orango* being a monster, Shostakovich cunningly paints him in the Prologue as the most human creature on stage, surrounded by a wild circus of depravity.

"...a parodic farrago of cabaret, operetta and military music. Snippets of the composer's ballet *The Bolt* could be heard too, but what rang out most strongly was a sense of fearlessness. Hearing

the aborted *Orango* is like getting an uncensored look inside Shostakovich's musical mind just before, following his denunciation by Stalin in 1936, politics infected every aspect of his career." *Opera*

"The score is full of breezy numbers in Shostakovich's most overtly popular idiom, and its trenchant wit and seriousness of satirical purpose leave you wishing more of it had survived." *The Guardian*

"... in Shostakovich's tartest, tangiest circus style..."

San Francisco Chronicle

Orango disappeared for 70 years until a vocal score of the Prologue was rediscovered in a Moscow archive in 2004. Gerard McBurney was invited by the composer's widow, Irina Shostakovich, to orchestrate the score, matching the instrumentation to that of the contemporary *Lady Macbeth of Mtsensk*.

The *Orango* of the title is the result of cross-breeding between apes and humans. The original three-act scenario took the hybrid creature on successful careers as a First World War soldier, a wheeler-dealer in Paris

Latest publications in the Shostakovich New Collected Works are a full score and reduction of *Cello Concerto No.2* and a collection of the composer's works for voice and orchestra including a number of rarities. For a full list of scores in the edition visit www.boosey.com/shop.

Rouse Heimdall's Trumpet

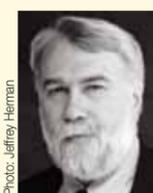


Photo: Jeffrey Herman

Christopher Rouse's new trumpet concerto for Chicago Symphony principal Christopher Martin enjoyed a successful premiere in December, with *Musical America* describing it as "a concerto I would happily hear again and one that virtuoso orchestras will surely want to play... [Martin's] technical command was literally breath-taking. He nailed the composer's huge, exposed leaps and tight, lightning-fast passage work with eloquence and ease." Rouse characterises the trumpet part as a clarion call to a world on the brink of destruction, drawing on Norse mythology when Heimdall's blasts on his trumpet will announce the onset of Ragnarok.

"...the premiere of *Heimdall's Trumpet* was an evocation of Armageddon, the moment when the god Heimdall summons gods and humans for one final battle... the 20-minute concerto was a deftly paced ride to the edge of the abyss... Rouse shapes his compositions with purpose. This is not a work that alternates between frenzy and quiet simply to show off the orchestra's myriad colors, its ability to handle tricky rhythms, or to keep listeners off-balance... there seems to be emotional reason behind every note. Whether the querulous, jittery flutters of the solo trumpet or the quietly ecstatic lyricism of serene winds and hovering strings, we feel that this musical journey is taking us somewhere we want to go." *Musical America*

"... hold on to the roller coaster and enjoy the ride..."

Chicago Tribune

"Count *Heimdall's Trumpet* as another Rouse success. Not all of the American composer's works for soloist and orchestra are outright display pieces but this trumpet concerto melds solo pyrotechnics against a dramatic symphonic tapestry in especially graceful and compelling fashion." *Chicago Classical Review*

Rouse has started his two-season residency with the New York Philharmonic and the first major new score is a concert-opener, *Prospero's Rooms*, to be premiered on 17 April and toured in May to Istanbul, Zürich, Munich, Dresden and Vienna under the baton of Alan Gilbert.



Heimdall on the Rainbow Bridge by Emil Doepler

Birtwistle Moth Requiem



Photo: Hanna Chikla/Arca/AL

Harrison Birtwistle's new work for twelve female singers, three harps and alto flute, *The Moth Requiem*, was premiered in Amsterdam in October conducted by Reinbert de Leeuw. The 20-minute work was written to celebrate the 75th anniversary of the Netherlands Chamber

Choir and was co-commissioned by the Danish National Vocal Ensemble and BBC Radio 3. The BBC Singers have recorded the work for future release on the Signum label along with *The Ring Dance of the Nazarene* and other Birtwistle choral music.

Birtwistle's interest in moths dates back to his teenager years when he was fascinated by their mysterious existence and understated beauty. *The Moth Requiem* explores a loss of childhood dreams and the evanescence of life. As well as a list of moth names – *Scopula Immorata*, *Depressaria Discipuncetall* etc – the text includes at its centre *The Moth Poem* by Robin Blaser, librettist for Birtwistle's opera *The Last Supper*. This poem was prompted by Blaser tracing eerie nighttime sounds in his house to a moth caught under the lid of a piano, touching the strings in its efforts to escape.

Birtwistle's vocal scoring recalls the multi-stranded female chorus in *The Last Supper*, with the voices split into two six-voiced choirs, while the moth's nervous agitation is realised through the distinctive scoring for alto flute and harps. The fragmented Latin texts evoke memories of distant hieratic rites, at key points coming into focus with fierce outbursts, combining to conjure up an unusual and highly individual *Requiem*.

The Japanese premieres of Birtwistle's *Concerto for Violin and Orchestra* and *Exody* take place in May within the Composium festival at Tokyo Opera City, where he is judge for the Toru Takemitsu Composition Award. This summer's Salzburg Festival presents Birtwistle as featured composer, with six concerts including the Austrian premiere of the violin concerto and a new staging of *Gawain* conducted by Ingo Metzmacher.

Plans are underway for celebrations of Birtwistle's 80th birthday in 2014 including international opera stagings and concert series.

Dean choral premieres



Photo: Mark Coulson

Brett Dean has composed two new scores for chorus and orchestra which jump the lifespan from conception to death: *The Annunciation* and *The Last Days of Socrates*. The St Thomas Boys Choir in Leipzig celebrated its 800th anniversary with a commission from the city's Bach Archive and Dean's resulting work, *The Annunciation*, was premiered at the Thomaskirche with members of the Gewandhaus Orchestra on 22 December with a further performance on Christmas Day.

The festive 25-minute work combines verses from Numbers with three poems by Australian writer Graeme William Ellis which explore themes of light and love, following the star, experiencing the Nativity and praising the newborn Messiah. Triple symbolism is embedded in the score, with references to the Three Kings and the Trinity and supported by three-part divisions in the SATB choral writing and within the chamber orchestra's clarinets, horns, violas and cellos (plus harp and double basses).



The Death of Socrates by Jacques-Louis David

Simon Rattle conducts the premiere of Dean's *The Last Days of Socrates* on 25 April with the Rundfunkchor Berlin and Berliner Philharmoniker joined by bass-baritone John Tomlinson in the role of the philosopher. This 35-minute cantata, again with text by Graeme William Ellis, is co-commissioned by the Los Angeles Philharmonic and the Melbourne Symphony Orchestra. After a prelude appealing to the goddess Athena, the central movement sees Socrates standing trial with a double chorus accusing him of corrupting the city's youth and following his own gods. The philosopher defends his right to an enquiring mind and freedom of speech, but the votes are cast and he is condemned to death. The final movement depicts Socrates drinking from the hemlock cup surrounded by his pupils.

Mahler 7th symphony

A new full score of Mahler's *Symphony No. 7* has just been announced by Bote & Bock in the New Critical Edition by The International Gustav Mahler Society. Edited by Reinhold Kubik, the score has been newly noteset, and matching performance materials released, incorporating all corrections since the earlier critical edition by Erwin Ratz. An extensive foreword maps the history of the work and the musicological sources for the new edition, which was first performed in 2007 by the Bavarian Radio Symphony Orchestra directed by Mariss Jansons.



Photo: booseyprints.com

Prague Jubilee Exhibition in 1908, but performance conditions were far from ideal. The concert venue was a free-standing structure primarily used as a restaurant and Mahler described how he had "to figure out how one can make a kettledrum out of a sausage pan, a trumpet out of a rusty watering can, and a concert venue out of a wine tavern." Early performances can only be counted as moderate public successes with critical praise reserved largely for the two *Night Music* movements and the nightmarish central scherzo. The Bote & Bock study score finally

appeared in 1909 and Erwin Ratz's first critical edition launched the Critical Complete Edition in the Mahler centenary year of 1960.

Over the intervening half century up to Reinhold Kubik's New Critical Edition, the seventh has cast off its Cinderella status and claimed its rightful place within the Mahler symphonic cycle. With its almost schizophrenic shift from darkness to sunny optimism it is now viewed as one of the composer's most personal creative statements, attracting the world's leading conductors.

Gustav Mahler

Symphony No. 7 (New Critical Edition)
Full score 979-0-2025-2248-6 **£79.99**

The story of how the seventh symphony, the most abstract and puzzling of the Mahler canon, joined the Bote & Bock catalogue is intriguing. Following its composition in the summers of 1905 and 1906 the composer offered the score in succession to Peters and to Breitkopf & Härtel, but was disappointed that neither accepted the work. It found its way instead to the small Leipzig publishing house of Lauterbach & Kuhn, but publication was delayed when the firm put itself up for sale much to Mahler's alarm. The composer would have expected Peters to acquire Lauterbach & Kuhn, but they were outbid by Bote & Bock and the symphony moved to the Berlin publisher.

As Vienna increasingly turned against him, the composer succeeded in placing the premiere at the

Stravinsky Rite 100 edition



Photo: booseyprints.com

In honour of the centenary of Stravinsky's *The Rite of Spring* in 2013, the Paul Sacher Foundation in Basel, which houses the Stravinsky archive, is issuing a special Centenary Edition. Three volumes are to be published for the first time: an

annotated facsimile of the autograph full score, another of the composer's version for piano four-hands and a new collection of essays by leading Stravinsky scholars.

Due to be published in the centenary month of May 2013, the three volumes are available individually and as a collection. Special introductory pre-order prices offering a 30% discount are available until 31 March from www.boosey.com/shop and all good music shops.

The magnificent full score is undoubtedly one of the most important documents, not only of the Stravinsky oeuvre, but of the entire holdings of the Paul Sacher Foundation. The expressive calligraphy, for which the composer had a fine talent, distinguishes the autograph score in a very special way. Abounding in corrections as well as conducting and publication markings, this manuscript initiated a long process of revision that lasted for decades as the work was extensively edited for publication from 1922 onwards. The edition allows a wider readership to see Stravinsky's *Rite* in its original forms for the first time, thereby providing an opportunity to further engage with this seminal work of art.

The composer's version of *The Rite of Spring* for piano four-hands was primarily intended for study and rehearsal purposes, but in recent decades it has also found a home on the concert platform. Long considered lost, the manuscript is now made available to the public for the first time. The volume of 18 new essays, entitled *Avatar of Modernity: The Rite of Spring Reconsidered*, includes contribution from experts including Richard Taruskin, Stephen Walsh, Paul Griffiths, Jonathan Cross and Stefanie Jordan. For further information visit www.boosey.com/rite100edition.

Howells choral treasury



Photo: Herbert Howells Society

A selection of choral music by Herbert Howells dating from the 1920s and '30s has been restored to the catalogue in the recently launched Choral Treasury series drawing upon the Boosey & Hawkes archive. These attractive works have

been recorded on a Howells disc by the BBC Singers for future release. The collection of choral music will grow in coming years, as new SATB arrangements of the composer's songs will be published in collaboration with the Herbert Howells Society. Please visit www.boosey.com/choraltreasury.

The Shadows provides a good introduction to Howells's distinctive soundworld, combining the modal chord streams of Vaughan Williams with Tudor counterpoint and rich, sensual harmonies. One of his finest songs, *King David*, setting a poem by the composer's friend Walter de la Mare, is now available in an SATB arrangement by Iain Farrington, which captures the shift from doleful melancholy to peaceful balm as the king hears a nightingale in a cypress tree. Howells's version of *A New Year Carol* provides a joyful greeting for upper voices, while *Good Counsel* is a unison setting of Chaucer's advice for 'life's pilgrim'.

Britten Friday Afternoons

The most ambitious education initiative linked to the Benjamin Britten centenary is Aldeburgh Music's *Friday Afternoons*, named after the 12 children's songs the composer wrote between 1933 and 1935 for the school where his brother was a teacher. This



Photo: Aldeburgh Music

The choral launch of the *Friday Afternoons* project

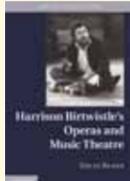
nationwide singing project aims for tens of thousands of young people across the UK to join in songs from *Friday Afternoons* on Britten's 100th birthday on 22 November, which happens to fall on a Friday. The longer-term objective is to highlight the composer's legacy of work for young people and to encourage more singing in schools.

www.fridayafternoonsmusic.co.uk offers free resources to aid teaching of the songs, including lesson plans, downloadable scores and backing

New Books

Harrison Birtwistle

Harrison Birtwistle's Operas and Music Theatre
by David Beard
Cambridge University Press
978-0-521-89534-7
hardback 485 pp **£70.00**



Benjamin Britten

Benjamin Britten: A Life in the Twentieth Century
by Paul Kildea
Allen Lane (Penguin)
978-1-846-14232-1
hardback 688 pp **£30.00**
Britten in Pictures
Edited by Lucy Walker
Boydell Press
978-1-843-83749-7
paperback 288 pp **£19.99**

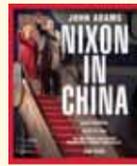


Letters from a Life: The Selected Letters of Benjamin Britten, Vol. 6 1966-76
Edited by Philip Reed & Mervyn Cooke
Boydell Press
978-1-843-83725-1
hardback 880 pp **£45.00**

New Recordings

John Adams

Nixon in China
James Maddalena/Janis Kelly/
Russell Braun/Robert Brubaker/
Metropolitan Opera Orchestra,
Chorus and Ballet/Peter Sellars, dir/
John Adams
Nonesuch Blu-ray/DVD 532291



Boris Blacher

Preussisches Märchen
Lisa Otter/Ivan Sardi/Manfred Röhl/Deutsche Oper
Berlin/Winfried Bauernfeind, dir/Caspar Richter
Arthaus DVD 101658

Elliott Carter

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Alisa Weilerstein/Staatskapelle Berlin/
Daniel Barenboim
Decca 0289 478 2735 1
Clarinet Concerto
Eddy Vanoosthuysse/
Brussels Philharmonic Orchestra/Paul Meyer
Aeon AECD 1230



Roberto Gerhard

String Quartet No. 1/Chaconne
Arditti Quartet
Aeon AECD 1225



Henryk Mikołaj Górecki

Lobgesang/5 Marian Songs
Los Angeles Master Chorale/Grant Gershon
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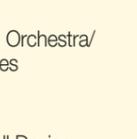
Elena Kats-Chernin

Ornamental Air
Michael Collins/
Swedish Chamber Orchestra
Chandos CHAN 10756
Blue Silence
Complete works for string quartet
Acacia Quartet
Vexations840.com 1202 (2 CD)



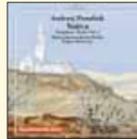
Peter Maxwell Davies

Symphony No. 6/
An Orkney Wedding, with Sunrise
Royal Philharmonic Orchestra/
Maxwell Davies
Naxos 8.572352
Trumpet Concerto/Five Klee Pictures
John Wallace/Royal Scottish National Orchestra/
Philharmonia Orchestra/Maxwell Davies
Naxos 8.572363
Worldes Bliss
Royal Philharmonic Orchestra/Maxwell Davies
Naxos 8.572357



Andrzej Panufnik

Orchestral Works Vol. 5
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Concerto Festivo
Konzerthausorchester Berlin/
Lukasz Borowicz
CPO 1150234

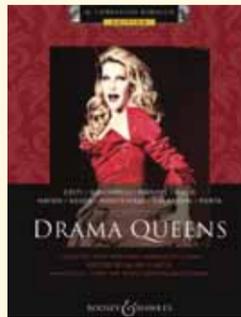


Another Howells early gem in the Boosey & Hawkes catalogue is the *Elegy* for solo viola, string quartet and string orchestra. Dating from 1917, the work is modelled on the Vaughan Williams *Fantasia on a Theme by Thomas Tallis*, and was a personal tribute to a fellow student at the Royal College of Music killed in the First World War. It is a prescient early pointer towards Howells's later memorial works and worthy to be programmed alongside English string classics by Elgar, Vaughan Williams, Finzi and Britten.

New Publications

Drama Queens

13 Arias for mezzo from
Monteverdi to Haydn
edited by Alan Curtis
Vocal score
979-0-2025-2343-8
£15.50



This new album of mezzo arias was edited by Alan Curtis for Joyce DiDonato's new Virgin Classics album. She continues to tour the Drama Queens programme internationally with concerts in February and March in Lisbon, Brussels, London, Paris, Essen, Valencia, Toulouse, Barcelona and Madrid.

Harrison Birtwistle

Concerto for Violin and Orchestra
Study score
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Four Bassoon Rags
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Reduction for cello and piano (Vol.49)
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Mark-Anthony Turnage

From the Wreckage
Study score
979-0-060-11855-5 **£16.99**



Ad Wammes

Toccata Chromatica: Echoes of Sweelinck
Organ score
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