

Quarternotes

June 2013

2013/2

Included in this issue:

Turnage
New orchestral *Speranza*
hailed in London



Simpson signs with B&H

Boosey & Hawkes is pleased to announce a new publishing agreement with 24-year-old British composer Mark Simpson.

Mark Simpson, who has signed a new publishing agreement with Boosey & Hawkes, has emerged in recent years as a leading young composer and clarinettist. He first came to attention in 2006 aged 17, winning both the BBC Young Musician of the Year and BBC Proms/Guardian Young Composer of the Year competitions. He has since graduated from St Catherine's College Oxford and completed a Masters in composition at the Guildhall School of Music and Drama with Julian Anderson.

Simpson's *A mirror-fragment...*, composed when he was only 19, already demonstrated a prodigious compositional talent and an acute ear for orchestral sonorities and vivid textures. It was written for his home city orchestra the Royal Liverpool Philharmonic and Paul Daniel, received its German premiere last year in Meiningen, and was given its first London performance by the BBC Symphony Orchestra and Martyn Brabbins at the Barbican in April.

"...the handling of orchestral texture and line, the crystal-clear derivation and development of motif, the effortless control of momentum and space – it is a masterful affair... It uses layered flights of nervous gestures in the strings, harried by blasts from woodwind and brass to depict the desperate



Photo: Elisabeth Bancheit

restlessness of its subject. Exciting and assured, the 10-minute orchestral piece is rewarding whether you consider its poetic context or take the music by itself: either way, it thrills the ears and sends the imagination wild. Any orchestra worth its salt should take this work up." *The Guardian*

Last year Simpson was commissioned by the BBC to compose a three-minute concert opener for The Last Night of the Proms and

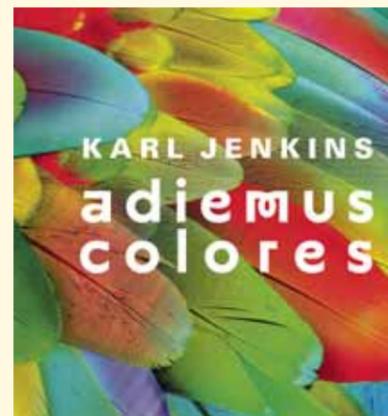
sparks proved to be a fitting musical firecracker. *The Times* described how it "packed in some action, with a twittering birdsong opening, menacing brass eruptions, splurging blues chords, pattering percussion and a general sense of carnage held just in check".

"...phenomenal instrumental control..." *The Observer*

Future commissions include a new 30-minute work for voices and instruments, supported by Simpson's recent Sky Arts Futures Fund bursary for emerging creative talent worth £30,000. He is collaborating with writer Melanie Challenger on an opera project thanks to a Jerwood Opera Writing Fellowship, and is composing a new orchestral score and a work for the winds of the Britten Sinfonia scheduled for premiere in February 2014.

As clarinettist Mark Simpson is a BBC Radio 3 Young Generation Artist and is represented by the Young Classical Artists Trust. He is a regular soloist with the leading UK orchestras and a recent performance of Magnus Lindberg's *Clarinet Concerto* was broadcast live with the BBC Symphony Orchestra and Baldur Brönnimann.

For further information on Mark Simpson visit www.boosey.com/simpson.



Karl Jenkins's first recording under his new contract with Deutsche Grammophon is *Adiemus Colores* to be released in July (DG 0289 479 1067 1). This marks the composer's return after ten years to the series that helped make his name – *Adiemus: Songs of Sanctuary* has sold over 1.5 million albums worldwide – and the new disc includes first collaborations with tenor Rolando Villazón and classical guitarist Miosos Karadaglic. The new Jenkins work shows the composer seeking inspiration from the sights, sounds, colours and rhythms of Latin American music:

"I have always been intrigued by the traditional music of Latin America. I initially came to its exotic and flamboyant world via recordings of Afro-Cuban jazz. Later I came to love the music of Antônio Carlos Jobim from Brazil and also Astor Piazzolla from Argentina. When performing with jazz fusion band Nucleus, we shared the stage with Sérgio Mendes and Brasil '66 at the Royal Festival Hall in London, and I wrote some arrangements for Gilberto Gil when he first came to the UK. Later I produced and orchestrated some music by the Argentinian classical composer Carlos Guastavino for Dame Kiri Te Kanawa.

"Another South American spark that helped kindle the flame that became *Adiemus Colores* is the fascination that the people of Wales, myself included, have with the romance of Patagonia – that area occupying the southernmost tip of Argentina where there is a Welsh-speaking settlement, dating from 1865. In fact the Welsh word for this area, Y Wladfa, translates as 'The Colony'. *Adiemus Colores* is music of fantasy which happily embraces elements of South American culture."

As with the original *Adiemus*, Jenkins combines classical principles with the flavours of world and ethnic music supported by lively percussion. His choral writing does not employ texts or narrative, but adopts "an invented language with no meaning, a little like scat singing in jazz but more organised". Each movement is named in Spanish after a colour and explores the mood each evokes for the composer, embracing Brazilian samba, Argentinian tango and Spanish bolero.

Future Jenkins plans include a new 40-minute choral Mass based on themes of healing and international performances of *The Armed Man* in 2014 to commemorate the centenary of the outbreak of World War I.

van der Aa
Operatic fantasy and 3D film
meet in *Sunken Garden*



Shepherd
Interview about *Tuolumne*
and the American landscape



Birtwistle in Salzburg



Photo: Henry Chiala/ArenaPAL

Harrison Birtwistle is featured composer at the Salzburg Festival this summer, providing a prestigious upbeat to his 80th birthday year in 2014. He is represented by 13 works in Salzburg's contemporary series between 30 July and 22 August and by a

new production of his opera *Gawain* (published by Universal Edition) conducted by Ingo Metzmacher with a cast including John Tomlinson, Christopher Maltman and Laura Aikin.

Concert highlights include the Austrian premiere of Birtwistle's *Concerto for Violin and Orchestra* with Christian Tetzlaff as soloist, following his performances in Boston, New York, London and Tokyo. Ensemble and chamber performances include *9 Settings of Celan*, *Bach Measures* and the recent *Trio* for violin, cello and piano (B&H) and *Verses for Ensemble* and *Secret Theatre* (UE). Performers include the ORF Radio-Symphonieorchester Wien, Klangforum Wien, oem, Ensemble Wien-Berlin and the Capuçon brothers.

Other Birtwistle festival performances this summer include the world premiere of *Songs from the same Earth* at the Aldeburgh Festival (13 June), the UK premiere of *The Moth Requiem* at the BBC Proms (12 August) and the Swiss premiere of *In Broken Images* at the Lucerne Festival (18 August). The new song cycle for Mark Padmore and Till Fellner, setting texts by David Harsent, was co-commissioned by the Britten-Pears Foundation for the centenary year and by the Royal Philharmonic Society for its bicentenary.

Plans for the Birtwistle 80th in 2014 include a Barbican celebration with operas and concerts and a new piano concerto set to travel to Munich, London, Porto and Boston in the 2014/15 season.

Argento Aspern Papers in Dallas

Premiered in Dallas 25 years ago, Dominick Argento's *The Aspern Papers* was the opera chosen by outgoing music director Graeme Jenkins for his farewell to the company in April. With a starry cast including Susan Graham, Nathan Gunn, Alexandra Deshorties and Joseph Kaiser, the staging was described by *Dallas Magazine* as "a beautifully sung and acted ensemble effort, directed with finesse and immediacy by Tim Albery". *The Dallas News* observed how "the 85-year-old composer was applauded as enthusiastically as the cast".

"*The Aspern Papers* revival makes a strong case for the opera's permanent place in the canon. It was works like this that brought on a full-blown golden age for this style of intensely emotional, assertively colourful music... Composer Argento supplied his own libretto, based on Henry James's novella of the same name from 1888, dealing on multiple levels with the eternal entanglement of creativity, ownership, and love. The result is an opera that is, if anything, even more meaningful and thought-provoking in the second decade of the 21st century than in the ninth decade of the 20th." *Dallas Magazine*

"skilfully crafted, lyrical vocal writing" *Dallas Magazine*

"The piece is a tribute to the golden age of *bel canto*: Argento recast the novella so that Jeffrey Aspen is a composer instead of a writer. The result stands on its own merits, while remaining permeated with a sense of James's language and complex interpersonal interactions... This revival proved that this opera deserves deluxe treatment... Susan Graham sang ravishingly, from gentle high pianissimos to an extended *cappella* duet with Gunn that was at once conversational and lyrical." *Washington Post*

"The Dallas Opera production of *The Aspern Papers* is spectacular... Argento's brilliantly written and orchestrated score, sometimes lush and sometimes spare (at times down to one or two instruments), underpins the conversational vocal

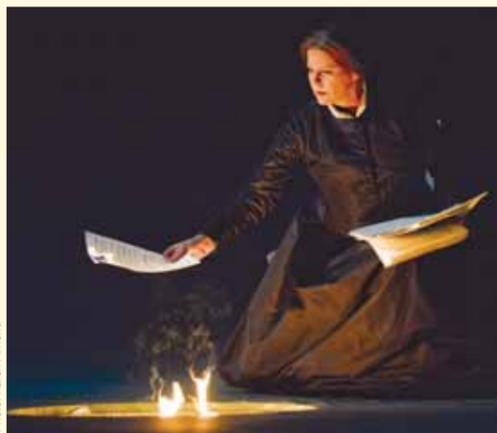


Photo: Karen Almond

Tina (Susan Graham) burns Argento's opera manuscript

writing in such a way that opera and stage play meld into a taut drama. But, in an act of musical alchemy, the final result is neither play nor opera, but a hybrid that transcends both art forms." *Theater Jones*

This major revival followed a festival at the University of Maryland last year devoted to Argento's works, including stagings of the absurdist *Postcard from Morocco* and his Dickens adaptation *Miss Havisham's Fire*. A new production of *The Voyage of Edgar Allan Poe* opens at the Braunschweig Staatstheater in November.

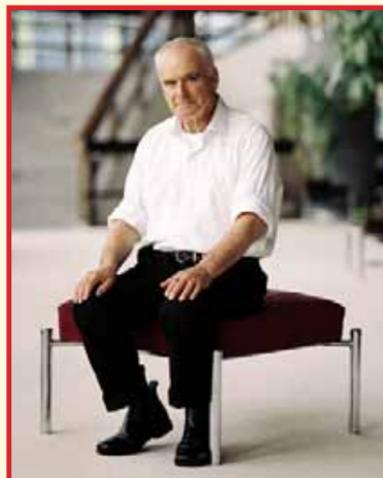
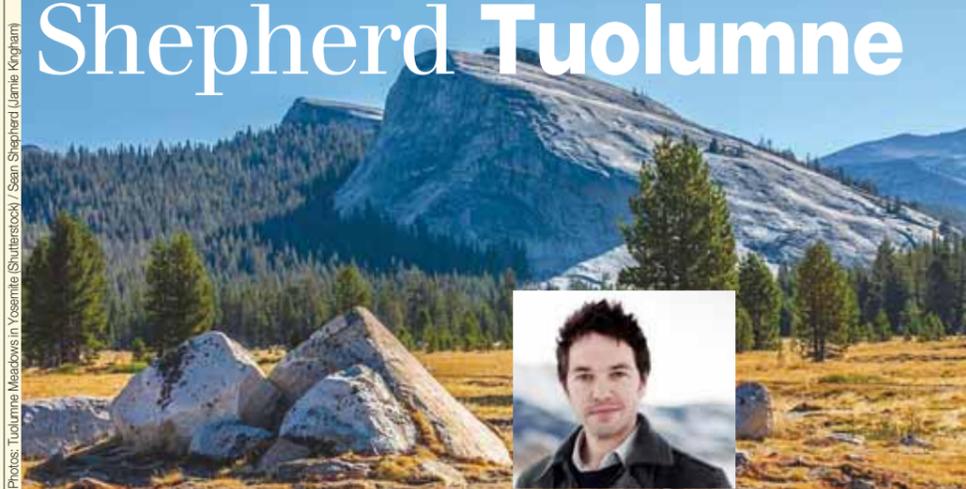


Photo: Martin Lengemann

Peter Maxwell Davies 80th birthday 2014

- * Eight Songs for a Mad King
- * An Orkney Wedding, with Sunrise
- * Vesalii Icones
- * St Thomas Wake
- * Taverner
- * Trumpet Concerto
- * The Martyrdom of St Magnus
- * Antarctic Symphony
- * Worldes Bliss

Explore the music of Maxwell Davies at www.boosey.com/max80



Photos: Tuolumne Meadows in Yosemite (Shutterstock) / Sean Shepherd (Liamie Kingham)

Shepherd Tuolumne

Sean Shepherd discusses his latest commissions and a personal response to the American landscape.

In your new work for the Cleveland Orchestra, Tuolumne, you explore the iconic Yosemite photos by Ansel Adams. How do you view the relationship between eye and ear?

It's a big question for any composer who dares to make the leap between the visual and the aural, and between spatial versus temporal concerns. I chose not to make a translation of the selected images; nothing in the music is intended to represent anything in the photographs, at least from my perspective. But because both the artist and subject matter were close to heart and home (Adams's autobiography sat on my mother's bookshelf when I was young), I didn't think a rational mapping from image to sound was useful or even very interesting. My response was as much concerned with my feelings about seeing those images as it was the musical ideas that they inspired.

As a young composer, do you look over your shoulder at other Americans who've created musical portraits of place, from Ives and Copland through to John Adams?

Questions about nationality are so tough. Copland was writing about the wild West from Brooklyn, Ives was ingesting the world around him and synthesizing it. John Adams has absorbed much from many cultures, but I consider the Eastern influences on his music as being the most telling. Truth be told, it's probably not the Americans who I worry about looking over my shoulder because many of my heroes, living and dead, have been Europeans. I feel comfortable enough being an American these days, whether at home or abroad.

Ansel Adams's photos are distinctively black and white. How have you coloured the landscapes?

I thought of the black and white world in terms of contrast. The second photo I chose, *Winter Sunrise... 1944*, a famous image of the Sierra Nevada mountains, is full of high contrast, sharp details, and has a specific vastness of scale. I responded to those qualities. In the fast tempo, there are lots of sharp edges and quick changes of character, but slower elements at work. Some features are loud and bombastic, while there is also plenty of quiet and cool. Once I had defined those ingredients, I enjoyed making the object and the story a musical one.

You've talked of your music being an emotional response to landscape. What do you mean by this exactly?

My fascination with places is always a bit of a mystery, but I still find myself sensitive to my environments: where the sun is in the sky and how the air feels; the energy of people and animals; and things like noise or lack thereof. Perhaps it's because I came from Nevada (an unusual state in more ways than one!) that when I began to travel as a teen I was often stunned by what I saw and felt. I've always been drawn to Ansel Adams, probably because of his clear talent for capturing what he finds special in a certain place. His best photos are often from the West and they now remind me strongly of home. I have a very similar response to certain pieces I seem to have known forever: *La Mer*, *Le Sacre*. I realize it's not about the work, but more about my response to it. I seem to need to own that outright.

Tuolumne is the latest in a line of pieces that deals with place, seen from different vantage points. *Wanderlust* was about the vagabond life and the mixed joys and sorrows of rootlessness, while *Desert Garden* was concerned with the loss of a close family member and questions about what one leaves behind when they die. I tried to keep *Tuolumne* focused on the photos themselves, and on letting my associations with seeing a granite boulder in a stream or a wind-blown tree flow into the piece without other programmatic intent.

At 25 minutes, Tuolumne is your largest orchestral canvas to date. How did you shape the material and form?

When I was younger, it seemed more natural for me to go toward aphorisms, with pieces taking shape as bundles or bouquets of short character pieces, like Schoenberg Op. 9 or lots of Webern. Over recent years I've become more focused on building longer strands, or on using materials that are capable of being stretched. *Tuolumne's* first movement, *Water Over Rock*, is a ten-minute statement, and I worked hard at shaping it to naturally occupy that space. I viewed the second movement – as fast and variegated as it is – as a kind of a slow build to the climax (or the catharsis or catastrophe?) of the work that occurs in the first part of the third movement. I like to think of the form of the piece as being larger than the movements themselves, whether they are connected or not.

Your next premiere is for the National Youth Orchestra of the USA and Valery Gergiev. Did writing for younger players demand a different style?

I do think about the band on stage but it's part of a bigger set of parameters, like the whole programme, or the venue and occasion of the premiere. I was never concerned about the skill of these excellent players and felt free to make a piece that sounded like me, but was really for and about them. These are the first notes this orchestra will play in its concerts, so I wanted it to be a celebratory sound.

Why is it titled Magiya?

It's on a Russian programme with the great Russian maestro and will visit Russia on tour, as well as Washington and the BBC Proms. When I started composing I thought of it as my Russian overture but we'll have to see if it turns out to be *An American in Moscow*. From folklore through contemporary literature and all over opera, the Russian sense of everyday magic (or *magiya*), with no fairygodmothers or lamps needed, seemed an appropriate notion for a concert overture.

What are your plans for next season's New York Philharmonic commission?

The piece for Alan Gilbert and the Philharmonic will be bookended with Beethoven's second and third piano concerti (with Fima Bronfman as soloist). It's an inspiring if unusual place to sit, and going from and back to Beethoven has suggested some kind of arch to me. That's as far as I've reached, but I'm looking forward to resolving the challenge.

Lindberg orchestral Era



Magnus Lindberg's new orchestral work *Era* received its first performances in Amsterdam and London conducted by David Robertson and John Storgårds. Commissioned to celebrate the 125th anniversary both of the Royal Concertgebouw Orchestra

and its iconic concert hall, the premiere formed part of a programme with musical works from 1913 by Berg, Zemlinsky and Stravinsky. Lindberg's new score explores the musical currents around 1910, an era which saw the shift from lush Romanticism towards modernity, with particular sonic reference to Jugendstil Vienna and Parisian impressionism.

Era also provided a highlight in the BBC Symphony Orchestra's *Total Immersion* day at the Barbican devoted to Nordic music, with the *Financial Times* describing it as a "work that confirms his reputation as a master orchestrator". The *Sunday Times* commented on the "sheer profusiveness and brilliance of Lindberg's textures" and how the composer constructs a series of bourdons rising up from the deep register, in conscious recollection of Sibelius's Fourth Symphony:

"Lindberg's prodigious 15-minute essay... builds up from that apt reference (he is arguably the grandest Finnish composer since) one of his characteristic throbbing tutti continuums; with the difference, though, that tonality has come unmistakably into play; as also, in line with the clipped title, have numerous intimations of other early-20th-century masters, notably Debussy." *Sunday Times*

A new ensemble work is premiered at the Aldeburgh Festival on 22 June to complete a Lindberg triptych alongside *Bubo bubo* and *Counter Phrases*. Scored for two pianos, two percussionists and sinfonietta-sized ensemble, the three movements add up to a chamber symphony lasting 20 minutes. The new final movement was commissioned jointly by the Britten-Pears Foundation for the composer's centenary and the Royal Philharmonic Society for its bicentenary. Oliver Knussen, the dedicatee of *Bubo bubo*, conducts the premiere with the Birmingham Contemporary Music Group.

Holloway in San Francisco

Robin Holloway started his 70th birthday year in San Francisco with a series of concerts conducted by Michael Tilson Thomas. Acclaimed for his orchestrations of Debussy, the composer's newest collection is *C'est l'extase*, premiered by Renée Fleming and the San Francisco Symphony.

"Debussy's settings of texts by Paul Verlaine, originally composed for piano and voice, are richly expanded in Holloway's new orchestrations, and Fleming caressed the musical line and delivered the texts in purely sensory terms... *Green*, melding word painting and musical line, was sublime; *Mandoline*, which ended the set, was nothing short of intoxicating. If Debussy's settings take you right to the gate of Verlaine's Romantic world, Holloway's orchestrations usher you in, linking the songs, illuminating the view and affording the soloist a spacious backdrop."

San Francisco Classical Voice

"... a beautiful and often imaginative treatment of familiar material... the performance with soprano Renée Fleming as an impassioned soloist, made for splendid listening. But beyond that, Holloway's treatment offered a revelatory exploration of Debussy's musical style. To hear the composer's piano accompaniments clothed in a note-perfect semblance of his orchestral manner was to understand just how much of the orchestral music is informed by the musical shapes of the keyboard." *San Francisco Chronicle*

Also premiered was Holloway's *Ocean Voyage* drawn from his multi-media epic *Peer Gynt*, and combined in San Francisco with music by Grieg and Schnittke in a semi-staged evocation of Ibsen's play. Holloway's 20-minute orchestral tone-poem describes Peer's 30-years of voyaging to the Americas, the Far East, India, Central Africa and Egypt. "In the composer's trademark fashion, it is jam-packed with stylistic and melodic allusions... and the orchestral writing is vivid and fierce." (*San Francisco Chronicle*)

Peer Gynt in San Francisco, including Holloway's Ocean Voyage



Photo: Kristian Loken

BBC Proms Contemporary music highlights

- 21 July, 7.30 pm Royal Albert Hall**
Sean Shepherd
Magiya (UK premiere)
National Youth Orchestra of the USA/
Valery Gergiev
- 3 August, 7.30 pm Royal Albert Hall**
James MacMillan
Violin Concerto
Vadim Repin/
BBC Scottish Symphony Orchestra/
Donald Runnicles



Photo: Philip Galloway

Photo: Todd Rosenberg

- 11 August, 7.30 pm Royal Albert Hall**
Mark-Anthony Turnage
Frieze (world premiere)
National Youth Orchestra of GB/
Vasily Petrenko
- 12 August, 1.00 pm Cadogan Hall**
Harrison Birtwistle
The Moth Requiem (UK premiere)
BBC Singers/Nash Ensemble/Nicholas Kok
- 13 August, 7.30 pm Royal Albert Hall**
Sofia Gubaidulina
Rider on the White Horse (UK premiere)
London Symphony Orchestra/Valery Gergiev
- 7 September, 7.30 pm Royal Albert Hall**
Last Night of the Proms
Anna Clyne
Masquerade (world premiere)
BBC Symphony Orchestra/Marin Alsop

Carter final works



The works of Carter's final years are receiving premieres around the world in tribute to the great composer who died last November aged 103. His last completed orchestral work, *Instances*, was premiered by the Seattle Symphony in February conducted by Ludovic

Morlot with performances in Europe planned next season. The *Seattle Times* described how the eight-minute score for chamber orchestra "spans a wide array of orchestral colours, from the highest instrument in the orchestra (piccolo) to the deepest (contrabassoon)... there are flowing, fluttering wind choirs, and some conversational interplay between the piano and brass. The piece ends with a quieter, wistful string passage that sounded, rather appropriately, like a farewell."

Carter's last completed work was a 12-minute piano trio entitled *Epigrams*, receiving its first performances at the Aldeburgh and Tanglewood Festivals this summer with Pierre-Laurent Aimard at the keyboard. In Aldeburgh the work is part of a Carter tribute concert on 22 June also including the UK premieres of the *String Trio* and *Dialogues II* with the Birmingham Contemporary Music Group conducted by Oliver Knussen. The same forces gave the UK premiere of *Double Trio* in March and this work is travelling widely, often paired in programmes with the earlier sextet *Triple Duo*.

The late output of Carter was dominated by a sequence of works for voice and ensemble or chamber orchestra, demonstrating his perceptive responses to 20th century poetry. His setting of e. e. cummings texts, *A Sunbeam's Architecture* (2010), received its European premiere on 9 April with tenor Rolando Villazón – his first foray into contemporary music – and the Staatskapelle Berlin conducted by Daniel Barenboim. Other late song-cycles include *In the Distances of Sleep* (2006) on poetry by Wallace Stevens, *On Conversing with Paradise* on Ezra Pound (2008) and *What are Years?* (2009) on Marianne Moore.

van der Aa Sunken



The Sunken Garden is destroyed at the Barbican Theatre in London, with

Sunken Garden, the new film opera by award-winning Dutch composer Michel van der Aa, was premiered by English National Opera at the Barbican Theatre in London in April, provoking something of a media storm. Moving from 2D into a startling 3D world and integrating singers and actors on video, a sophisticated electronic score and live performance from three singers and ensemble, the pioneering stagework proved controversial as much for its blurring of traditional genres as its multi-layered vein of fantasy.

The libretto by *Cloud Atlas* novelist David Mitchell is baroque in its complexity – a film-maker creating a documentary about missing persons is drawn into a dark web of clues leading to the sunken garden. Beneath its contemporary surface this is a classic opera plot: a sorceress traps souls in a magical realm and disturbing memories are progressively revealed.

"...a remarkable fusion of sound and visuals, complete with stunning 3D imagery." *Evening Standard*

While much of the critical response from UK opera reviewers was antagonistic, international music press, cross-genre columnists and bloggers were predominantly enthusiastic. There was no doubting the excellence of performance led by operatic baritone Roderick Williams on stage and pop

Chin Graffiti travels



Gustavo Dudamel conducted the premiere performances of Unsuk Chin's new score for chamber orchestra, *Graffiti*, in the Los Angeles Philharmonic's Green Umbrella series in February and on tour to the Barbican in London. The work travels on for its German premiere by musikFabrik in Cologne on 9 June, and its Japanese premiere from the Orchestra Ensemble Kanazawa in June 2014. Inspired by the skill, creativity and wit of the best street graffiti, the 30-minute work seeks to capture the way this form of art effectively destabilises expectations.

"Unsuk Chin's multi-layered *Graffiti* celebrated the idea of street art, from primitive to refined, labyrinthine to stark. Dense, skittering strings in the first movement, cascades of tubular bells and gongs in the second and urgent brass chords in the final "passacaglia" created a work of singularity and authority. Hers is a rare voice which commands your attention." *The Observer*

"...full of exquisite colour washes."
Los Angeles Times

"...Chin's piece begins with unpredictable busy, flickering inner activity... [she] also considers the political implications of graffiti, which can be both liberating and threatening. The slow movement, *Notturmo Urbano*, is darkly mysterious, while the final section, said to be a passacaglia, seemed to bring a new strange instrumental sound around every startling corner." *Los Angeles Times*

"...a spell-binding imagination for strange sounds came together with real musical invention... the players impressed with two very different sorts of virtuosity: slow transformations of colour in the entrancing melancholy slow movement, and divine lightness and wit in the third." *Daily Telegraph*

Graffiti also appears on the programme in Stockholm when Unsuk Chin is featured composer at the prestigious Tonsätarfestival at the Konserthus between 14 and 17 November. Other Swedish premieres include her concertos for cello and sheng, *Scenes from Alice in Wonderland* and the complete six-movement *Gougalön*. Malaysian-born pianist Mei Yi Foo plays Chin's *Piano Etudes* in virtuoso fashion on her recent *Musical Toys* CD, winning the BBC Music Magazine award for best newcomer (Odradek 1700302).

Sunken Garden revealed



by Roderick Williams and Katherine Manley

vocalist Kate Miller-Heidke on film, with ENO forces conducted by André de Ridder. Whatever the range of reactions in London, the opera proceeds to a sell-out run at the Holland Festival in June, and future performances at the Luminato Festival in Toronto and the Opéra de Lyon.

"A fantastical tale to set the ears and eyes popping... the fusion worked here because of the rigour with which Mr. van der Aa assembled all of its parts... He links the musical and cinematic components of *Sunken Garden* deftly and intricately. Subtle hints advancing the mysterious plot are quietly strewn throughout the filmed sequences. Elements in the score link up precisely with details on screen... unquestionably a bold, rewarding venture that demands consideration." *New York Times*

"This is real drama and it works dramatically. The mystery is as complex as TV film noir. The spoken interviews work as film and the 3D successfully drew me right into the sunken garden. Crucially, it works as opera, with van der Aa's fusion of musical styles matching the fusion of mediums..." *Gramophone*

"Simon (Jonathan McGovern) sings a lament for his baby, a cot death victim. This was a powerful aria: one of opera's most traditional ingredients leapt out of all the hypertech and cyberworld frippery and ambushed us completely, no 3D specs required... True to form, van der Aa's instrumental writing held one's interest throughout." *The Observer*

"Every opera director racking their brains to find new directions for the genre would be well advised to programme *Sunken Garden*... That all of this comes effortlessly together in perfect harmony is a fitting testimony to van der Aa's mastery." *De Trouw*

Adams Other Mary staged

Premiered in concert form last year, John Adams's *The Gospel According to the Other Mary* returned in March in its first staging, directed by long-time collaborator Peter Sellars. With its simple, stylised production and three dancers mirroring the trios of soloists and countertenors, the *Los Angeles Times* described the staging as achieving "new, gripping expression on every level". The reviewer noted how "the work's great ambitions have been realized" and how Gustavo Dudamel "has risen to new heights as an interpreter".

The full-evening opera-oratorio portrays the Raising of Lazarus, Last Supper, Crucifixion and Resurrection from the perspectives of Mary and Martha, shining a distinctly feminine light on Christ's final days. The text, compiled for the composer by Sellars, combines the biblical narrative with poetry across the ages, transporting events 2000 years ago into a contemporary political orbit. Following performances in Los Angeles, Dudamel led the LA Philharmonic, LA Master Chorale and soloists on tour to the Barbican in London, the Lucerne Easter Festival, the Salle Pleyel in Paris and Lincoln Center in New York.



The Gospel According to the Other Mary staged by Peter Sellars in London, conducted by Gustavo Dudamel

"...some of his finest music for many years... the subject matter seems to have unlocked a whole new expression range in his writing; there's a sinewy angularity to his melodic lines, a crisp astringency to his harmonies, that have only been hinted at before, while his ear for sonority, with a cimbalom adding an extra tang to the textures this time, is as sure as ever." *The Guardian*

"...an extraordinary work, containing some of Mr. Adams's richest, most daring music. At this point in his career he has a mastery

ability to write multi-textured scores where layers of music swirl and spin simultaneously, yet everything is audible. Though his language draws from recognizable inspirations, like big-band jazz, Bach, Copland, Ives, Ravel and more, his voice could not be more personal and fresh... an important new work." *New York Times*

"...the wounds of the scourging become almost physically perceptible while, above this, the Los Angeles Master Chorale flinches and fizzes. A furious station on the way to the death of Jesus. Alongside this grandly-conceived overpowering surge, a folksong-like simplicity is touching – as in the affecting conclusion of the work – and a lyrical sensuousness which is always alluded to when the three countertenors begin to speak." *Tages-Anzeiger Zürich*

"...the most beautiful Passover scene in all of music..."
Los Angeles Times

"...with his 'Magdalene Passion', Adams takes a further leap along the path which has led him away from the simple iteration patterns of minimal music to more complex, partly polyrhythmic structural layerings... Adams's work will surely soon count among the milestones of recent sacred music from America." *Frankfurter Allgemeine Zeitung*

Concert performances of *The Gospel according to the Other Mary* are hosted this summer by the Zaterdag Matinee series (a co-commissioner) at the Concertgebouw in Amsterdam (8 June) and at the Ravinia Festival in Chicago (7 September). Adams's new saxophone concerto for Timothy McAllister is premiered by the Sydney Symphony under the composer's baton on 22 August, with US performances in Baltimore and St Louis this autumn and its Brazilian premiere in São Paulo in a future season.

Dean The Last Days of Socrates



Photo: Mark Cousins

Brett Dean's new oratorio, *The Last Days of Socrates*, was premiered under the baton of Simon Rattle in April, with John Tomlinson as the philosopher, the Berlin Rundfunkchor and Berliner Philharmoniker. The 54-minute work, employing a text by poet Graeme William Ellis, is cast in three

movements: a scene-setting choral invocation, the dramatic trial of Socrates, and a final scene depicting the philosopher's death surrounded by his followers which "draws the listener suggestively into the expanses of Socrates' swansong". (*Berliner Zeitung*)

Following its Berlin premiere, the oratorio travels on to Australia with the Melbourne Symphony Orchestra and Chorus on 26 July conducted by Simone Young with Peter Coleman-Wright in the title role. The first US performances take place on 10-13 October with Gustavo Dudamel conducting the Los Angeles Philharmonic and LA Master Chorale at Walt Disney Concert Hall.

"Brett Dean's latest coup: a large-scale oratorio about the judgement and death of the Greek philosopher and at the same time a committed cry for freedom of speech. Atmospheric, onomatopoeic, pregnant with allusions... It is unmistakably close to the central European greats such as Ligeti, Kurtág, Lutosławski and Henze, but Dean doesn't just enthusiastically imitate, he also hunts down astounding new sounds. Brilliantly, he shifts the boundaries between noise, sound and music... Brett Dean's score offers a dramatic portrait: Sir John Tomlinson's massive Wagnerian bass-baritone gives the condemned philosopher raw dignity." *Berliner Morgenpost*

"...classical antiquity penetrates into the present..."
Der Tagesspiegel

"[The choir's] noble art blossoms in the invocation to the Goddess Athena, in the dialogues with the crowd talking with forked tongues in the trial, and in the mourning of Phaidon while Socrates empties the cup of hemlock... John Tomlinson interprets the role with a moving composure which goes straight to the heart." *Der Tagesspiegel*

"Dean succeeds in achieving something which cannot be valued too highly: integrity. We sense a deep contemplation of the ultimate questions about the meaning of life and death... From the chorus we realise that the crowd is not merely guileless and blind, but is also deeply moved by the greatness of the philosopher, and yet at the same time afraid. A great success." *RBB Kulturradio*

Brett Dean is featured composer at the Grafenegg Festival between 16 August and 6 September, including the world premiere of his new trumpet concerto for Håkan Hardenberger. Austrian premieres include *Amphitheatre*, *Wolf-Lieder*, *Twelve Angry Men* for 12 cellos and the *Viola Concerto* with the composer as soloist. Dean also leads the *Ink Still Wet* workshops for composers conducting their music with the Tonkünstler Orchestra.

Reich Radio Rewrite



Photo: Werge Bergmann

Steve Reich's latest ensemble work, *Radio Rewrite*, received first performances in the UK and USA in March, where its referencing of songs by Radiohead helped to attract large and cheering audiences. The London Sinfonietta presented the premiere within a sold-out all-Reich programme at the Royal Festival Hall, touring to Birmingham and Glasgow and adding a performance in Brighton due to ticket demand. Co-commissioners Alarm will Sound introduced *Radio Rewrite* at Stanford Live and in St Louis, and the New York premiere is scheduled on 16 November at the Metropolitan Museum of Art.

Radio Rewrite is scored for the classic Reich line-up of paired winds, vibes and pianos, plus string quartet and electric bass. The composer encountered the music of Radiohead through meeting guitarist Jonny Greenwood when he performed *Electric Counterpoint*. After listening to the group's music, two songs stuck in Reich's head and he has absorbed elements of their material into the new work. As *The Observer* noted, "this is no mere set of variations. Instead, it reworks the songs into five movements, drawing on their harmonies but rarely giving you a hint of their actual melodies". While pop artists as diverse as Brian Eno, David Bowie, Björk and Aphex Twin have acknowledged Reich's influence, this is the first score in which Reich has returned the compliment.

"This is not so much a rewrite as a reimagining in Reich's hyper-real style; instantly accessible, instantly enjoyable. The two vibraphones lay a pearlescent luminosity over the insistent rhythm of the faster movements (based on *Jigsaw Falling into Place*), while the two slow movements (drawn from *Everything in Its Right Place*) are content to move from one block chord to another, enjoying the sensation of the progression while sprinkling a duet for woodwind over the top." *The Observer*

"Steve Reich proved he's both achingly hip and a grand old man... His brand-new *Radio Rewrite* referred to two Radiohead songs, but it was a long way from being a 'cover version' or arrangement... It was a fine display of compositional mastery, which had nothing to do with remix culture, and everything to do with old-fashioned virtues of harmony and counterpoint." *Daily Telegraph*

Reich is composing a new quartet for Colin Currie and Friends, scored for two pianos and two percussion, for premiere and touring in autumn 2014.

Turnage Speranza premiere

"This is Turnage's *Tragic Symphony* – Mahlerian in scale, orchestration and mixture of cosmic and quotidian." So wrote the *Financial Times* of Mark-Anthony Turnage's *Speranza*, premiered by the London Symphony Orchestra and Daniel Harding as the culmination of a composer residency in February. The review describes how the music is imbued with Arab and Jewish folksong and "demonstrates the 52-year-old composer's mastery of orchestration... *Speranza* represents a formidable achievement of imagination and organisation, and gives audience and musicians plenty to get their teeth into..."

"...a monument to the power of optimism in a bleak world."
Time Out

"...imaginatively and even profligately coloured, with prominent roles for the exotically reedy Armenian duduk (a relative of the oboe) and for the brittle sound of the cimbalom. It is a linear, at times almost traditionally

symphonic work, with motifs and episodes exchanged and even occasionally developed in writing of considerable discipline. The concept of hope is explicitly woven into the score by the composer. Each movement – and the whole – is identified by the single word "hope"... Yet, although it starts amid great urgency and ends quietly, there is little sense of a journey from darkness to light.

"All this adds up to a challenge to the listener to engage with what Turnage means by hope. There is nothing easy about the idea as it is conveyed here. Turnage's musical ideas survive, rather than resolve. Hollow optimism in the Shostakovich manner is in short supply, as is Beethovenian celebration. Increasingly, it seemed Turnage's idea of hope is embodied in the writing and performing of music, rather than in any external programme or narrative imposed upon it." *The Guardian*

Speranza was commissioned by the London Symphony Orchestra, Boston Symphony Orchestra and Swedish Radio Symphony Orchestra, with Daniel Harding set to conduct the US premiere on 24 October and the Swedish first performance on 15 May 2014.

Anna Nicole in Germany and USA

Turnage's *Anna Nicole* was hailed as "a masterpiece and milestone of contemporary opera" by *Der Neue Merker* reviewing the German premiere at the Theater Dortmund in April. The new production by Intendant Jens-Daniel Herzog, conducted by Jac van Steen, cast American rising star Emily Newton in her European debut role, attracting universal acclaim: "The soprano who, like Anna Nicole Smith, hails from Texas not only has a great voice which the arias in this opera need, but also the lightness in her soprano voice which the jazz and musical echoes must have. And a gigantic stage presence." (*Fuhr-Nachrichten*)

"Ultimately this 21st century masterpiece fits perfectly into the great operatic tradition of works about morally-fallen, or rather immoral, women, such as *Traviata*, *Lulu* or *Manon*... It's not an opera for voyeurs or pornographers, for Turnage approaches the theme with humour, but also with marked sobriety and social criticism... The result is "three cheers": a major, notable operatic evening, from the viewpoint of contemporary history too, at world-class level." *Der Neue Merker*

The Richard Jones production of *Anna Nicole* receives its US premiere in September with seven performances to launch the BAM Next Wave Festival in conjunction with New York City Opera.



Photo: Theater Dortmund/Thomas M. Jaak

Emily Newton as Anna Nicole at the Theater Dortmund

Steven Sloane conducts, with a cast including Sarah Joy Miller in the title role, Rodney Gilroy, Robert Brubaker and Susan Bickley. The production returns to London to open the 2014/15 season at The Royal Opera, where a new children's opera by Turnage, directed by Katie Mitchell, is planned for December 2015.

Britten Gloriana returns

Benjamin Britten's opera *Gloriana* returns to The Royal Opera in London this month in a new production by Richard Jones, unveiled at the Hamburg State Opera in March. This follows a 60-year interval at Covent Garden since its premiere to celebrate the coronation of Elizabeth II. The new production frames the action during the era of the opera's creation in the 1950s: a community stages a royal tribute to the Golden age of Elizabeth I while revealing the monarch's personal conflict between love and duty. The *New York Times's* reviewer thought it "an excellent opera" describing how "this revival ought to win *Gloriana* many new admirers..."



Photo: Staatsoper Hamburg/Birkehoff & Möggenburg
Gloriana at the Hamburg State Opera

tribute, combining over 70 musical organisations in California, with seven Britten operas including *Billy Budd* at LA Opera, the LA Philharmonic in *War Requiem*, and numerous community and educational events. New York's centenary programme co-ordinated by Carnegie Hall embraces the New York Philharmonic in the *Spring Symphony*, the Metropolitan Opera in *A Midsummer Night's Dream*, Glyndebourne's *Billy Budd* presented by the Brooklyn Academy of Music, and a Trinity Wall Street series including songs, choral works and music for children.

Two new films about Britten have recently been released with first screenings at cinemas and festivals. Tony Palmer's *Nocturne* threads the composer's dark song cycle through the film, exploring Britten's uneasy relationship with the wider world in its bloodiest century. Tony Britten's *Peace and Conflict* goes back to the composer's education at Gresham's School in Norfolk to explain his profound pacifism in the face of war. New centenary recording collections include a monumental 65-CD set from Decca, an 8-CD box of orchestral music from EMI, and reissued 3-CD sets of the choral music from the Finzi Singers on Chandos and *The Sixteen* on Coro.

For full information on the Britten Centenary visit www.britten100.org.

"In few other works was Britten's love for the music of the Elizabethan age given such thorough and beautiful expression as in *Gloriana*... a modern music theatre work, which puts the spotlight on courtly intrigues, historical and contemporary, with appropriate (Shakespearean!) lack of respect." *Neue Musikzeitung*

In London the *Gloriana* cast features Susan Bullock as Elizabeth I and Toby Spence as the Earl of Essex, with Paul Daniel conducting Royal Opera House forces. The production will be screened live from Covent Garden on 24 June to over 350 cinemas worldwide.

June also brings a remarkable site-specific centenary production of *Peter Grimes* on the beach at Aldeburgh, with three performances incorporating the sound of sea on shingle. Leading the cast in Tim Albery's Aldeburgh Festival staging is Alan Oke in the title role with Giselle Allen and David Kempster.

Major Britten centenary celebrations have been announced in the USA, with summer festival features in Aspen and Tanglewood, and events in Los Angeles and New York spanning the 2013/14 season. James Conlon heads the Los Angeles

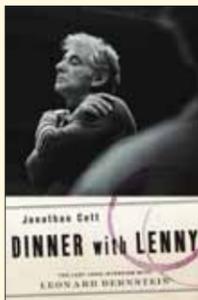
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For full information on the Britten Centenary visit www.britten100.org.

New Books

Leonard Bernstein

Dinner with Lenny: The Last Long Interview by Jonathan Cott
Oxford University Press
978-0-19-9858-44-6
Hardback 208 pp **£16.99**

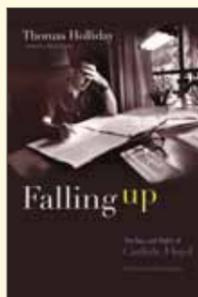


Benjamin Britten

Benjamin Britten: A Life in Music by Neil Powell
Hutchinson (Random House)
978-0-09-1931-23-0
Hardback 528 pp **£25.00**

Carlisle Floyd

Falling Up: The Days and Nights of Carlisle Floyd by Thomas Holliday
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Bohuslav Martinů

Martinů's Letters Home edited by Isa Popelka
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Contemporary Archive Scores

Boosey & Hawkes is pleased to make available on sale a selection of new scores drawn from its American contemporary catalogue, including music by John Adams, Elliott Carter, Osvaldo Golijov, Christopher Rouse and Claude Vivier. These archive scores enable conductors and students to have early access to the latest contemporary repertoire.

Highlights among the extensive first batch of 100 publications include three major operas, *Doctor Atomic* by Adams, *What Next?* by Carter and *Ainadamar* by Golijov, all available in full score and vocal score formats.

Concert works in full score include Rouse's percussion concerto *Der gerettete Alberich*, Meyer's Violin Concerto, Daugherty's *Letters from Lincoln* and Vivier's *Zipangu*.

The scores are on sale from good music shops worldwide including The Shop at Boosey.com where a list can be found at: www.boosey.com/contemporaryarchive.

Stravinsky Rite 100

The *Rite of Spring's* centenary on 29 May also brought the launch of a new edition of major historic significance. For the first time, a colour facsimile of Stravinsky's autograph full score has been made available on sale, together with a facsimile of the manuscript of his version for piano four-hands, and a book of essays from leading scholars entitled *Avatar of Modernity*. The three publications, available individually and as a bundle of three products, are on sale – while stocks last – from all good music shops including www.boosey.com.shop.

The special edition is published as a collaboration between the Paul Sacher Foundation, which houses the Stravinsky archive including his score of the *Rite*, and the work's publisher Boosey & Hawkes. The collection of 18 essays and the forewords to the facsimiles make available the latest scholarship on one of classical music's most iconic scores that helped shape the development of 20th century music and dance.

Recent months have seen performances worldwide in honour of *The Rite of Spring's* centenary, on stage and in the concert hall, with special series in Paris and Moscow. The centenary month itself also brought major international conferences devoted to the work in Moscow hosted by the Tchaikovsky State Conservatory and in Paris presented by the Théâtre

des Champs-Élysées and the Sacher Foundation. Guest speakers across the two conferences included Pierre Boulez, Robert Craft, musicologists Richard Taruskin, Svetlana Savenko, Stephen Walsh and Severine Neff, dance historians Millicent Hodson and Stephanie Jordan and choreographer Sasha Waltz.

For further information on the Rite centenary edition visit: www.boosey.com/rite100edition

The Rite of Spring

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Collected essays: *Avatar of Modernity*
979-0-060-12554-6 **£56.00**

All three publications
979-0-060-12555-3 **£239.00**

Cherubini Médée score



The new Cherubini edition published by Simrock has released the first vocal score of the composer's original version of *Médée*, dating from 1797. This restores the spoken dialogue between the musical numbers typical of the French opéra comique genre, expunging the unstylistic

recitatives composed later by Franz Lachner and familiarised through Maria Callas's Italianate recordings. The edition by Heiko Cullmann also restores numerous cuts in vocal and orchestral numbers, restoring the opera to a full version reflecting the composer's original intentions. The Cherubini Edition of *Médée* won the 2008 Opera award from the German Music Publishers Association and over the past five years has been travelling widely. It was restaged first by the Theater an der Wien conducted by Fabio Luisi, then at La Monnaie in Brussels with Les Talens Lyriques under the baton of Christoph Rousset. The latter production by Krzysztof Warlikowski was released on a Bel Air Classiques DVD and enjoyed a revival in Brussels and a run last year at the Théâtre des Champs-Élysées in Paris. The original *Médée* has also been performed in Lisbon, London and at the Gluck Festival in Nuremberg.

Other stageworks in the new Cherubini edition now available for performance include two comic operas: *Lo sposo di tre e marito di nessuna* (*Betrothed to three and married to none*) restaged in Martina Franca and Geneva, and *Koukourgi* revived in Klagenfurt. More serious in mood is Cherubini's *Les Deux Journées* (also known as *The Water Carriers*), a rescue opera that influenced Beethoven's *Fidelio* and was successfully revived in the new edition in Rheinsberg. As well as his Italian early operas and his later French stageworks, the edition will include a selection of sacred choral music and chamber works.

New Publications

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Vocal scores of the Mozart operas in the Royal Edition with the classic English translations by Edward Dent have been returned to the catalogue due to popular demand.

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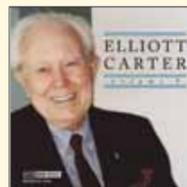
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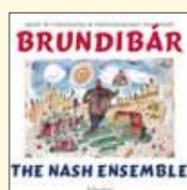
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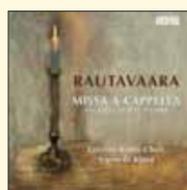
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