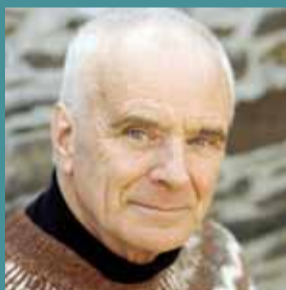


Quarternotes

February 2014

2014/1

Included in this issue:

MacMillan
Interview about new
St Luke PassionAmerican Opera
latest news including jazz
opera *Champion*Maxwell Davies
new concert overture
Ebb of WinterPanufnik
Centenary highlights in
Poland and UK

Andriessen Tapdance for 75th

Louis Andriessen's 75th birthday year introduces Tapdance, his new work for percussion and ensemble.

International celebrations for Louis Andriessen's 75th birthday year in 2014 combine first performances of new works with retrospectives across his output. His first large-scale orchestral work for 45 years, *Mysteriën*, was premiered by the Royal Concertgebouw Orchestra as a birthday upbeat in November, and this year brings first performances of *Tapdance*, a new work for percussion and ensemble featuring soloist Colin Currie.

The Asko/Schoenberg Ensemble under Reinbert de Leeuw presents a pair of Andriessen birthday concerts at the Muziekgebouw in Amsterdam on 8 and 9 May, followed by the unveiling of *Tapdance* in the ZaterdagMatinee series at the Concertgebouw on 24 May. Further performances of *Tapdance* are scheduled in the autumn at the Southbank Centre in London with Colin Currie and at the Tromp International Percussion Competition in Eindhoven.

Driving pulse and exuberant rhythmic interchange have played central roles across Andriessen's oeuvre, but the composer was keen to exercise some restraint in the new 15-minute work: "I've tried to avoid the 'every instrument including the kitchen sink' approach to the percussion concerto by focussing on three spotlight sections for the soloist, each exploring distinct characteristics and colours."

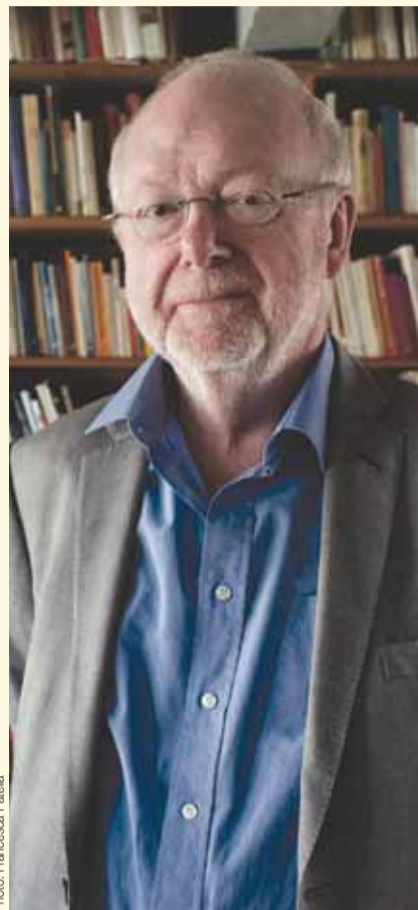


Photo: Francesca Parrella

"The first is purely rhythmic, adopting patterns from the Charleston – the soloist doesn't dance but portrays the sound of a tapdancer's footwork. The second introduces fixed pitches through a solo toccata for marimba alone, and the third is a closing slow movement with a single timpani drum, in which the material is contained within the limited span of a sixth. The ensemble introduces or comments on the material of the soloist, with its own percussionist acting as a go-between."

"The large ensemble has 18 players plus strings and produces a ghostly recollection of the slow jazz blues from the 1950s and '60s, with particular reference to the music of Horace Silver. The trajectory of the piece is the opposite to what you might expect: it moves from energy to melancholy, and is something of a homage to the *Percussion Concerto* by Milhaud, where positive vigour is increasingly supplanted by sadness and desperation – a very intriguing approach."

Another major highlight of the 75th year is an extensive Andriessen festival in the Washington DC area including *La Commedia* (6 April) – the Dante-inspired opera will also appear this year on a new Nonesuch recording. *De Materie* returns with a concert performance by the Los Angeles Philharmonic (18 April) and a new production by Heiner Goebbels with the Ensemble Modern Orchestra to open the Ruhr Triennale (15 August) – the work's German premiere and the first staging of the complete tetralogy for 25 years.

Chin in Sweden



Photo: Weonki Kim

The largest-ever survey of Unsuk Chin's music took place in Stockholm in November with the composer attending four enthusiastically received concerts at the Konzerthuset. The Tonsätarfestival, presented by the Royal Stockholm

Philharmonic, featured ten of the South Korean-born composer's most important scores, including a special emphasis on her five concertos. Viviane Hagner, Alban Gerhardt and Wu Wei repeated their solo roles in the violin, cello and sheng concertos, while Sunwook Kim introduced a new version of the *Piano Concerto* and Kammarensemble performed the *Double Concerto*.

"One can hear music history in the works of Unsuk Chin: in the first movement of the orchestral work *Graffiti* you can observe echoes both of the violinistic virtuosity of Vivaldi's concertos and of the dancing lightness of Mendelssohn's midsummer faires. But Unsuk Chin has her own musical language and is a free independent voice even in our own time... She is best when long lines of development form intriguing tapestries of sound, such as in the swarming *Gougaldin*." *Svenska Dagbladet*

The Swedish affinity with Chin will continue on 8 May with the world premiere of her new *Clarinet Concerto* by the Gothenburg Symphony Orchestra under Kent Nagano, with a repeat performance two days later in Stockholm. The work is written for Kari Kriikku who Chin describes as "a musician of electrifying virtuosity, vivid imagination and great culture". She writes about how the new work explores the instrument's "playful and ritualistic aspects... Parts of the piece are about a 'fake folk music' that is not related to any specific time or place and whose seeming simplicity is constantly being subverted."

The *Clarinet Concerto* is a prestigious five-way commission between the Gothenburg Symphony, Philharmonia Orchestra, WDR, Barcelona Symphony and New York Philharmonic. The following commission is a new work for soprano and orchestra, *Le Silence des Sirènes*, to be premiered by Barbara Hannigan, the Lucerne Festival Academy Orchestra and Simon Rattle in August. This is part of a Chin residency at the festival, also featuring the *Double Concerto* with the Ensemble Intercontemporain and the *Piano Etudes* played by Mei Yi Foo.

A new disc of Chin's orchestral concertos has been recorded for future release on Deutsche Grammophon by the Seoul Philharmonic and Myung-Whun Chung.

Jenkins at 70



Photo: DG/Phyllis Franpton

Celebrations for Karl Jenkins's 70th birthday year were launched Stateside last month with a concert at Carnegie Hall by Distinguished Concerts International New York. The programme conducted by Jonathan Griffith

featured the US premiere of *The Bards of Wales*, together with *Stabat Mater* and selections from *The Armed Man: A Mass for Peace*. The focus shifts to the composer's Welsh homeland this month, with a birthday feature within the Classic FM Live concert in Cardiff on 10 February, including music from *Adiemus: Songs of Sanctuary* and *Requiem*, plus *Over the Stone* with harpist Katrin Finch.

London highlights for Jenkins include a Royal Albert Hall 70th birthday concert on 9 May surveying his most popular choral works such as *The Armed Man*, *Requiem*, *Stabat Mater* and *The Peacemakers* together with the *Euphonium Concerto* featuring soloist David Childs who recorded the work for Chandos last month and is touring Jenkins's music extensively this year. Jenkins returns to the Royal Albert Hall on 28 September for a special performance of *The Armed Man* sung by over 600 youth choir singers from the UK, Germany, Belgium and France in a First World War commemorative collaboration. For further information visit singuk.org.

Jenkins premieres this year include the first concert performance of his new *Adiemus Colores* at the Llangollen International Eisteddfod on 9 July. The performance, conducted by the composer, takes place during the FIFA World Cup in Rio de Janeiro, and the South American colours of Jenkins's 70-minute work for choir and ensemble, rich in samba, tango and bolero, should chime

Strauss 150th anniversary

2014 is the 150th anniversary of the birth of Richard Strauss, with a feast of his music in the opera house, concert hall, on radio, and on new recordings. Many of the German composer's works are among the most widely performed in the repertoire, while the anniversary offers the opportunity to explore beyond the familiar fare. The first half of 2014 brings over 350 Strauss opera performances in more than 80 productions around the world, with many more promised in the summer festival period and the autumn opera season.

Leading the celebrations are the German artistic centres with special connections to Strauss. Dresden presents five operas at the Semper Opera and on tour to the Salzburg Easter Festival, plus a gala concert on the birthday of 11 June conducted by Christian Thielemann. The town of Garmisch, where Strauss built his villa in 1908 and made his home until his death in 1949, presents a



Photo: Boosey/Portis

special 'Happy Birthday Mr Strauss' festival programmed by Brigitte Fassbaender (11-19 June). Nearby, the Munich Opera Festival features four operas, and there are major new stagings of *Die Frau ohne Schatten* in Leipzig and *Der Rosenkavalier* at the Salzburg Summer Festival.

Rare repertoire around Europe includes stagings of *Feuersnot* in Dresden and Palermo, *Daphne* in Frankfurt and Toulouse, and *Die schweigsame Frau* in Chemnitz, plus concert performances of

Guntram in Dresden, *Feuersnot* in Vienna and *Die Liebe der Danae* in Frankfurt. In the UK the focus is on 'Strauss's Voice' with a survey of his complete songs with orchestra shared in Manchester between the Hallé and the BBC Philharmonic, and the BBC broadcasts all 15 of Strauss's operas throughout the 150th anniversary year.

Strauss events around the globe embrace orchestral features in Beijing, Shanghai, Seoul and Singapore, *Arabella* in Tokyo, *Ariadne auf Naxos* in Istanbul, *Salome* in São Paulo, and new productions of *Elektra* in Buenos Aires and Perth. For further information visit www.boosey.com/straus and www.operabase.com

with the sporting spectacular. The other major Welsh celebration for the composer's 70th will be an all-Jenkins concert in Cardiff on 19 September with the BBC National Orchestra of Wales.

Adiemus Colores was released on disc last year by Deutsche Grammophon, the first recording under the composer's new contract. The next disc, for release in the 70th year, will be a collection of his choral music featuring Polyphony conducted by Stephen Layton. A number of new Jenkins choral works and a cappella arrangements will be published by Boosey & Hawkes linked to the disc.

Jenkins is currently working on a new 40-minute choral Mass, inspired by St Luke and themes of healing, due for premiere this autumn.

Ginastera new guide

As the 2016 centenary of the birth of Alberto Ginastera approaches, Boosey & Hawkes has produced a new guide with CD, exploring the Argentinian-born composer's music.

The catalogue includes an introduction to his output by Ginastera scholar Deborah Schwartz-Kates, programming information and details of scoring, while the 27 tracks of the sampler CD take us from the early nationalistic folk-influenced works such as *Panambi* and *Estancia*, through the colourful modernism of the middle years dominated by orchestral and stage works, to the heightened lyricism of his final decade.

The new guide is bilingual in English and Spanish, and a separate German edition is also available. To request a copy please email composers.uk@boosey.com



MacMillan St Luke Passion

James MacMillan's new St Luke Passion, premiered in Amsterdam on 15 March, turns the spotlight on the chorus and returns to Baroque roots.

You have been continually drawn back to the Passion narrative. Why is this?

I've always enjoyed a fruitful fascination with the Passion story, and there are deep reasons through history why artists and composers have been attracted to it, right up to our own times. The story is compelling and the images are powerful, prompting a variety of responses. Each time I return to it I try and find different perspectives. Some works are purely instrumental reflections following Haydn's example, such as my *Fourteen Little Pictures* for piano trio, or the *Triduum* of orchestral works written in the mid-90s. Others follow more familiar formats with choir, such as the *Seven Last Words from the Cross* or the *St John Passion*.

What drew you especially to St Luke's telling of the story? How does it differ from St John's?

My setting of the *St John Passion* took a particular approach, examining the human drama, and was almost operatic in impact. So returning after a five-year interval I wanted to take an alternative direction. St John stands apart from the other three so-called synoptic Gospel writers who share structure and common material and, of those three, St Luke has a special appeal for me. As well as relating Christ's life and teachings, Luke is concerned with the idea of the Kingdom of God which points forward to the same author's Acts of the Apostles. This started me thinking about a more spiritual, inward, and pared-back approach to create a focused work about an hour long.

How did you select the texts from St Luke's Gospel? I decided to frame the Passion narrative with a Prelude exploring the Annunciation to set the scene, and a Postlude taking us beyond the Crucifixion to the Resurrection and Ascension. These incorporate Gospel texts where Luke explains the Kingdom of God. The main body of the work sets Chapters 22 and 23 complete. The other major decision was to use English throughout. I'd been struck at performances of the *St John Passion* how engaged the audience was with the narrative sections in English, and several people, perhaps not church regulars, came up to tell



Photo: Philip Galtward

me how the story had gripped them, as if for the first time. This was perhaps because we are so used to Latin settings, or to German when we hear the Bach Passions. So I opted for English only and decided not to include any extraneous texts beyond Luke's Gospel.

Why did you dispense with soloists and focus on the chorus as narrator?

Excluding interpolated texts, set as reflective arias, offered the possibility of a limited role for soloists and I decided to go the full way and do without the usual tenor Evangelist and bass Christ. Everything would be sung by choral forces. This posed quite a few challenges for me as a composer and for the chorus who would have to be very busy. I'd used a chamber choir narrating the story in the *St John Passion*, and I envisage in the *St Luke Passion* a flexible approach with the choir director deciding which tutti passages could be sung by a semi-chorus and which single lines might be better sung by a soloist drawn from the choir. I tried to make the choral writing as varied as possible, sometimes homophonic, sometimes with upper or lower voices, at other times just a unison line. The crowd sections move into polyphony to show the chaotic, angry or fearful world of the street.

Using the children's choir to depict Christ imparts a special quality. How did this come about?

Any Passion that casts Christ as a soloist immediately makes him take human form as an adult male, whereas I wanted to examine his otherness, sanctity and mystery. Employing a children's choir grants a measure of innocence to Christ as the sacrificial lamb, while the vocal line is either in unison or in three parts reflecting the oneness or Trinitarian implications of God. I've written for children's voices in *Quickenings* and most recently in the *Gloria* for the Coventry Cathedral 50th celebrations, and have gained a lot

listening to youth choirs involving my own children over the years.

Since the St John Passion, you've expanded your sequence of Strathclyde Motets. How has that influenced your choral writing?

Up to 2005 I'd written works of varying difficulty, up to challenging repertoire for choirs of professional soloists such as The Sixteen or the BBC Singers. But since then I've also wanted to create a body of work that could be tackled seriously and realistically by good university, church or community choirs. I've spent my life with amateur choirs and value their contribution, so in the *Strathclyde Motets* I've accepted the challenge of writing modern music that is simple and readily performable. I'm similarly hoping the *St Luke Passion* can be performed by a wide range of abilities – the first performance will be by professional forces in the Netherlands but the US premiere will be by an amateur university chapel choir. I've tried to be as helpful as possible, providing pitch cues and harmonic support, using simple modalities, avoiding angular leaps, keeping sections in repeating metrical schemes etc.

How did you select the orchestra to balance the choral forces in the St Luke Passion?

The orchestration was dictated by my pared-back approach and practical issues for choirs that might want to hire an orchestra and can't always afford additional brass or percussion. It has taken me back to the Baroque origins of the oratorio, employing a distinctive Handelian chamber orchestra with organ and timpani. There is a single flute and clarinet, while oboes and bassoons have doublings for expressive reasons, plus two horns and trumpets. The use of organ together with cello or double bass solos gives a continuo feel, but support for the chorus is also at times provided by the string or wind choirs.

How do you view the state of new choral music today?

I'm genuinely surprised and delighted by the amount of new choral music being commissioned and performed by choirs today. I would never have believed this possible when I think of the world 30 years ago and the type of music composers were then focused on. It wouldn't often have involved choirs because of a general antipathy and level of difficulty. The landscape has totally changed and I'm finding choral writing becoming much more central to myself and other composers. The thirst for new choral music from audiences is equally marked and most welcome.

MacMillan

St Luke Passion (2012-13) 60'

Co-commissioned by Stichting Omroep Muziek/NTR ZaterdagMatinee Amsterdam with assistance from Royal Concertgebouw, together with Duke University, City of Birmingham Symphony Orchestra, Soli Deo Gloria Inc, and Britten Sinfonia.

15 March 2014 (world premiere)

Royal Concertgebouw, Amsterdam
Netherlands Radio Philharmonic Orchestra/
Vocaal Talent Nederland/National Jeugdchoor/
Markus Stenz

Maxwell Davies Ebb of Winter



The 80th birthday of Peter Maxwell Davies is celebrated on 8 September, with 2014 also marking his farewell to the role of Master of the Queen's Music after ten years. In recognition of his services to classical music, the composer was appointed to the select membership of the Companions of Honour in the New Year awards.

Sharing the celebrations is the Scottish Chamber Orchestra, reaching its 40th anniversary this season. The orchestra collaborated closely with Maxwell Davies on his ten *Strathclyde Concertos* in the late 1980s and their recording series has recently been reissued on Naxos. To continue the relationship the SCO has commissioned a new concert overture from Maxwell Davies and *Ebb of Winter* premiered under the baton of Oliver Knussen in November.

"The first thing that hits you is the sheer exuberance of this 20-minute tone poem. Inspired by the unpredictable, ever-changing Orkney weather, it dances with mercurial fluidity, long strains of sinewy melody constantly buffeted by luminous sprays of chattering brass and woodwind. A startling strain of warm-hearted Romanticism underpins everything, exerting a softening effect on some of the old Max austerity that lurks bullishly beneath the surface." *The Scotsman*

"...Max's music is still dancing..." *The Herald*

"Most striking were the SCO's vivid orchestral textures and the way that Maxwell Davies nimbly weaves material between instruments... There's restlessness in the basses and frenetic, tangled winds that cut to hushed strings, as if a walker struggling through a fierce wind suddenly rounds a corner and finds peace.... Its impact is arresting and its haunting soundworld couldn't be from the pen of any other composer." *The Guardian*

Further performances of *Ebb of Winter* are planned this summer and in future seasons. To explore Maxwell Davies's music in his 80th birthday year visit www.boosey.com/max80.

Turnage Speranza travels



Photo: Philip Galtward

Following its premiere with the London Symphony Orchestra last February, Mark-Anthony Turnage's *Speranza* has been travelling with conductor Daniel Harding. The US premiere with the Boston Symphony Orchestra took place in October and the Swedish Radio Symphony Orchestra performs the score in Stockholm in May. The work has also been

released on the LSO Live label, coupling the premiere performance with *From the Wreckage* featuring trumpeter Håkan Hardenberger.

Speranza is Turnage's most important orchestral score to date, as close to a symphony as any in his output. The four movements are titled by the Arabic, German, Gaelic and Hebrew words for 'hope', yet this optimism appears to be hard-won as if through a century of conflict. The work grew from reflections on the post-Holocaust poetry of Paul Celan, and the

music is coloured by lamenting melodies – Palestinian, Jewish and Israeli – supplemented by the use of the Armenian duduk and Eastern European cimbalom. Other than the scherzo-like Irish-themed third movement the mood is brooding with a sequence of processions and variations illuminated by shafts of orchestral light.

"I can't remember the last time I was so moved by a premiere. Impressed, yes, awe-struck, thrilled, but Mark-Anthony Turnage's monumental *Speranza* is an act of prayer which goes straight to the heart... The very act of creation, for these resplendent forces, is an expression of hope, even if the tale it tells is tragic... The final Jewish melody blossoms into a majestic surge, pulling motifs from the work together." *BBC Music Magazine*

"...the 40-minute Mahlerian symphony turns the idea of "hope" on its head. This is a sombre hymn to hopelessness, leavened by wistful folk laments and Turnage's masterly orchestration." *Financial Times*

Other recent Turnage orchestral works include *Frieze*, performed by the New York Philharmonic in October, a *Piano Concerto* for Marc-André Hamelin and the Rotterdam Philharmonic, and *Erskine* for jazz drummer Peter Erskine and the Beethoven Orchestra in Bonn.

Del Tredici Dum Dee Tweedle



Photo: Paula Court

David Del Tredici's opera *Dum Dee Tweedle* received its belated world premiere in November with Leonard Slatkin at the helm of the Detroit Symphony Orchestra. Composed in 1995, the work is a complete setting of the fourth chapter of Lewis Carroll's *Through*

the Looking-Glass for narrator, four soloists, choir and orchestra. The surreal nature of the Carroll original is reflected in the whirling pace of Del Tredici's music, encountering Tweedledum and Tweedledee, the Walrus and the Carpenter, and of course Alice, within a total duration of 80 minutes. As the composer states: "*Dum Dee Tweedle* is total nonsense. Don't look for a normal plot or a cast of characters consistently sung. Everything, opera-wise, is askew."

"...no one has been so obsessed with setting Alice's adventures to music than American composer David Del Tredici. From 1968 until 1995, he turned out a slew of compositions inspired by Carroll's bizarre works... Del Tredici's score is fresh and inventive and moves with a relentless, frenetic energy... There's also wit in *Dum Dee Tweedle*. The snoring chorus in Scene 4 is a hoot."

The Detroit News

"*Dum Dee Tweedle* is an inventive and really extraordinary take on Lewis Carroll's *Through the Looking Glass*. Del Tredici stretches the imagination, musical boundaries, and even gender roles (the "brothers" are played by one man, one woman)... The music was quirky, charming, droll, and often beautiful; all characteristics of Carroll the author as well as Del Tredici the composer." *Classical.net*

Höller at 70

York Höller celebrated his 70th birthday last month, and this season is bringing a sequence of celebratory premieres, plus a new staging in Hamburg last September of *The Master and Margarita*, described by a reviewer as "one of the great literary operas of the 20th century" (*Kölnischer Stadt-Anzeiger*).

Höller's *Cello Concerto* was premiered in November by Adrian Brendel within a portrait concert by the NDR Symphony Orchestra, also including his Grawemeyer Award-winning orchestral work *Sphären*. The new concerto grew from Höller's earlier work for cello and piano, *Movements*, and is now available in full orchestral form. Höller's latest orchestral work, *Voyage*, describing a journey into an imaginary landscape, is premiered by the Seoul Philharmonic in April, with its German premiere in May by the Gürzenich Orchestra in Cologne. Ensemble Modern gives the world premiere of *Aufschwung con tenuto* for clarinet, viola and piano on 13 March in Frankfurt within a Schumann-themed programme.

The Master and Margarita, Höller's only opera, was acclaimed afresh in the new Hamburg production by Jochen Biganzoli, viewed by many as the highpoint during Simone Young's tenure at the opera house. There was an element of reparation to the composer as Hamburg had originally commissioned the stagework, before it was staged at the Paris Opera in 1989 by Hans Neuenfels. Like Bulgakov's novel, Höller's opera operates on many levels, combining lyrical writing of Bergian intensity, colourful orchestration, vaudeville entertainment and



Photo: Hamburgische Staatsoper/Jörg Landsberg

sophisticated electronics. Both works also share a time-travelling aspect, not least in the Grand Ball of Satan, where Höller takes us on a trip from Renaissance music to the Rolling Stones.

"...exuberant, richly creative music. In its profundity it's held together through serial structures...but it also has a considerable immediate attraction. This lies above all in the stylistic allusions and partly direct quotations which Höller fits together to form a true pandemonium without resorting to eclecticism in the process." *Die Deutsche Bühne*

"Höller's opera has long since lost its avantgarde sting – in the best sense. It has matured into a masterpiece of modern music." *Opernwelt*

Argento The Voyage of Edgar Allan Poe



The new Argento staging in Braunschweig

With its blending of lyricism and theatrical craft, Dominick Argento's output for the stage continues to attract opera companies and singers, with a series of notable revivals in recent years including *The Aspern Papers* at Dallas Opera starring Susan Graham. The latest is a new production in Braunschweig this season of *The Voyage of Edgar Allan Poe*, one of Argento's most psychologically probing operas, describing the poet's voyage of self-discovery aboard a ghostly ship of memories.

"Argento's sensational score dramatically oscillates between *bel canto*, film music and mild leanings towards twelve-note technique. With rhythmic rigour he majestically co-ordinates soloists, orchestra and chorus, but in the same breath presents a hypnotic pulling-power with highly emotional passages summoning romantic ecstasy." *Opernetz.de*

Following productions in Washington, Dallas and Kassel, *The Dream of Valentino* returns to the stage in March thanks to Minnesota Opera. The tango-tinged opera follows the rise and fall of movie heartthrob Rudolph Valentino.

Beeson Lizzie Borden

Jack Beeson's opera *Lizzie Borden*, relating the notorious Fall River axe murders of 1892, was staged by Christopher Alden for Boston Lyric Opera in November in a new chamber version. Trimmed to seven scenes and running for 80 minutes without



American Opera

interval, the opera is rescored for a chamber orchestra with small string section. This fleet and lighter *Lizzie Borden* provides a welcome alternative for smaller companies, while the full version continues to pack a punch as experienced with the recent video reissue of the original cast recording from 1965 (VAI DVD 4563).

"Beeson's expertly crafted score captures a certain mid-20th century moment in American opera, but it also survives beyond it. The music ranges from harsh expressionistic textures to tunefully generous vocal writing, all deftly tailored to the dramatic moment at hand... one hopes [the new version] will generate more performances without taking the place of its still-authoritative original. Meanwhile, the tale at the centre of this work has clearly not relaxed its grip on our cultural imagination." *Boston Globe*

Bernstein A Quiet Place

Bernstein's final opera, *A Quiet Place*, returned in a new chamber version as the culmination of a concert series devoted to the composer at the Berlin Konzerthaus in November.

Kent Nagano led the performance with 18 musicians from Ensemble Modern, introducing new audiences to one of Bernstein's most powerful and complex works. As the *Berliner Morgenpost* noted, "the modernism that is hidden at the core of Bernstein's *West Side Story* comes to the surface with a vengeance in *A Quiet Place*."

The new version by Garth Edwin Sunderland returns to the origins of *A Quiet Place*, before it was transformed into a three act opera with the inclusion of the earlier one-act *Trouble in Tahiti*. This provided a jazzy flashback to the earlier lives of the characters but was in marked contrast to Bernstein's late style. With the excision of *Trouble in Tahiti*, the chamber version ensures greater stylistic consistency and concentration, while allowing the reinstatement of several arias for the lead characters, deepening the personalities of the family members as they seek reconciliation and forgiveness. The version of *A Quiet Place* heard in Berlin, with duration of 110 minutes, is intended to exist alongside the longer full orchestral

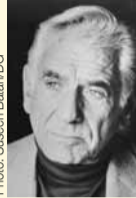


Photo: Susech Batain/DG

version which was most recently staged in New York by Christopher Alden.

"...the version for chamber orchestra is an excellent idea... the cast of singers, musicians and Nagano on the podium left absolutely nothing to be desired... their portrayal of these damaged family characters etches itself deeply into the audience's soul: outdoing all others, the young baritone Jonathan McGovern plays a son rebelling against his successful father, angry and yet fearful after years of humiliation; soprano Claudia Boyle as daughter Dede adds accents by extremely precise articulation, which is anything but a trivial matter in this score, tailored so expertly to its protagonists' language." *Berliner Morgenpost*

Plans are underway for a tour of the chamber version of *A Quiet Place* in 2015, conducted by Kent Nagano.

Blanchard Champion

Terence Blanchard's jazz opera *Champion* has joined the Boosey & Hawkes catalogue, following its successful premiere at the Opera Theatre of St Louis last year. Telling the topical story of boxer Emile Griffith, the opera follows his public career as a prizefighter alongside his private battle to accept his own homosexuality. Taunted by an opponent Kid Paret, Griffith punches him into a fatal coma – he is exonerated by sports fans but the death haunts him for the rest of his life. Towards the end of his career he is brutally assaulted by homophobic thugs, exacerbating his own brain injuries and prompting him to reflect: "I killed a man and the world forgives me; I love a man and the world wants to kill me".



Photo: Nira Vadukul

"...a new kind of American masterpiece."

Denver Post

Terence Blanchard is a top-tier jazz trumpeter, bandleader and composer of musicals and film scores, working with the likes of Spike Lee and George Lucas. In addition to composing his first opera, Blanchard's classical activities include a residency with the Detroit Symphony Orchestra. For *Champion*, Blanchard collaborated with Pulitzer Prize-winning playwright Michael Cristofer and director James Robinson. His opera score "astutely mixes neo-Romanticism with sophisticated jazz elements... He skilfully supports recitative-like exchanges with jazzy musical backgrounds but is also capable of creating show-stopping numbers..." (*Financial Times*)

"...a new work that deserves to be taken up by other opera producers far and wide... It's no mean feat to integrate hard bop, scat singing, driving Afro-Caribbean rhythms and lyrical

arioso into a coherent and fluid musical unity, but Blanchard has done so brilliantly. The vocal writing is singable and appealing and nearly always supports and propels the dramatic action." *Chicago Tribune*

Machover Death and the Powers

Tod Machover's opera *Death and the Powers* travels to Dallas Opera this month, following its first run of stagings in Monaco, Boston and Chicago, all in the acclaimed production by Diane Paulus. On 16 February the opera will be simulcast to ten locations in the USA, and venues in Europe including the Royal Academy of Music in London and University College of Opera in Stockholm. The simulcast extends the original production with new interactive elements for audiences far removed from the stage in Dallas.

Death and the Powers tells the story of Simon Powers, a successful and powerful business man, who wishes to perpetuate his existence beyond the decay of his natural being. Nearing the end of his life, Powers seizes his one chance for immortality by downloading his consciousness into his environment, creating a living version of his mind and spirit, called "The System". His family, friends and associates must



Machover's *Death and the Powers* staged by Diane Paulus

decide what this means, whether or not Simon is actually alive, how it affects them and – most importantly – whether they, too, should follow.

Described by Opera magazine as "a grand, rich, deeply serious new opera", *Death and the Powers* explores the dangerous point where technology and humanity collide, combining Machover's multi-skills as composer, technologist and educator. With an opening pageant for robot performers, a stage set that becomes the embodiment of the opera's central character, and an animatronic sound sculpture, the work breaks new ground as performance art as well as being a warning parable of man's ultimate integration with the machine.

For further information on these operas, together with classic stageworks by Copland, Bernstein, Floyd, Adams and Reich, visit www.boosey.com/opera.

New Composers

Johannes Boris

Borowski (b.1979)



With a growing international reputation, Johannes Boris Borowski is one of the leading contemporary composers to emerge from Germany in recent years. His intricate and richly imagined works have been premiered under the batons of Pierre Boulez, Susanna Mälkki and George Benjamin, with notable performances in Paris, Brussels, Porto, New York and Chicago. His orchestral work *change*, originally commissioned by the Lucerne Festival, travels to Radio France's Présences Festival in Paris this month, and to the Wrocław World Music Days in October.

Three of Borowski's scores have been created for or by the Ensemble Intercontemporain, *second* for eight instruments, the 20-minute ensemble work *Mappe* which was toured internationally, and a new *Bassoon Concerto* for Pascal Gallois for first performance in Paris on 12 April. *Wandlung* for chamber ensemble, written for the Chicago Symphony's celebrations of Boulez's 85th birthday, receives its European premiere by Ensemble Aventure in SWR2's Ars Nova festival in May. Future commissions for premiere in 2015 include new works for the Neue Vocalsolisten Stuttgart and for the SWR Symphony Orchestra and Peter Eötvös at the Donaueschingen Music Days. A portrait CD of Borowski's music is planned for release later this year on the Wergo label.

Bernd Richard

Deutsch (b.1977)



Viennese composer Bernd Richard Deutsch enjoyed a five-work focus at last year's Wien Modern festival, including the world premiere of his new ensemble score *Dr. Futurity*. This commission for Klangforum Wien resulted from his winning of the Erste Bank Composition Prize and the premiere was conducted by Enno Poppe. The programme also included Deutsch's most celebrated ensemble work to date, *Mad Dog*, which he describes

as a zoomorphic play tracking 24 canine hours in three movements: "Man likes to humanize the dog. Or is it rather the dog who 'dogisizes' the man?"

Other noted Deutsch works include *String Quartet No.2* premiered by the Arditti Quartet, the Takemitsu Composition Award-winning *subliminal* given its first performance by the Tokyo Philharmonic Orchestra, and the *Concerto for oboe and ensemble*, premiered by the ensemble reconsil in Vienna. He is currently working on a new concerto for brass trio and orchestra, to be premiered in Vienna this September by the Tonkünstler Orchestra under the baton of Andrés Orozco-Estrada.

Mike

Svoboda (b.1960)



Trombonist and composer Mike Svoboda is best known for his collaborations as a performer with Karlheinz Stockhausen in the 1980s and '90s, and his premieres of over 400 works for trombone. When his work with Stockhausen ended, he returned to composition, the calling that had first brought him from Chicago to Germany in 1982 on a BMI Award for young composers. Svoboda's music occupies the interface between jazz, experimental and classical music, and between high culture and entertainment, employing both traditional and avant-garde techniques.

Last year brought the premiere of Svoboda's hour-long music-theatre work *Robin Hood – too good to be true* (2012) commissioned by the Lucerne Festival and touring to Cologne in April. Aimed at audiences from six years upward, the stagework is based on music by Dowland and scored for soprano and brass quintet. His youth opera *Erwin, the Natural Talent* receives its Austrian premiere this month by the Vienna Boys' Choir in its new concert hall, the MuTh, in co-operation with the Volksoper. Current commissions include an ensemble work for the Eunoia Quintet for premiere in Basel in May, and a new triple brass concerto for the Cottbus Philharmonic in 2015.



Terence Blanchard's *Champion* at its premiere staging by Opera Theatre of St Louis

Panufnik 2014 Highlights

5 February Barbican, London
Sinfonia Sacra / Lullaby
London Symphony Orchestra/
Michael Francis

14/15 February Philharmonic Hall, Warsaw
Sinfonia di Sfere
Warsaw Philharmonic/
Jacek Kasprzyk

27 February Philharmonic Hall, Liverpool
Violin Concerto
Vadim Repin/
Royal Liverpool Philharmonic Orchestra/
Vladimir Petrenko

23/24 May Philharmonic Hall, Warsaw
Piano Concerto / Heroic Overture
Maciej Grzybowski/
Warsaw Philharmonic/
Łukasz Borowicz

24 September Symphony Hall, Birmingham
Panufnik birthday concert
Piano Concerto
City of Birmingham Symphony Orchestra

14 October University Hall, Poznań
Violin Concerto
Alexander Sitkovetsky/
Poznań Philharmonic Orchestra/
Łukasz Borowicz

18 October NPRSO Hall, Katowice

19 October Barbican, London
Symphony No.10
London Symphony Orchestra/
Antonio Pappano

30 November Kings Place, London
Panufnik Day
Brotsky Quartet/Clare Hammond



Further performances are planned at summer festivals and in the autumn season, still to be announced. For a full list of events visit: www.boosey.com/panufnik www.panufnik.com



OFFENBACH'S FANTASIO returns

Offenbach's rarely performed Romantic opera *Fantasio* enjoyed a welcome revival in December thanks to the new edition by Jean-Christophe Keck. Opera Rara and the Orchestra of the Age of Enlightenment joined forces for a concert performance in London conducted by Sir Mark Elder with a starry cast including Sarah Connolly in the title role and Brenda Rae as the princess who Fantasio saves from an undesirable suitor. The concert was linked to the first recording of the opera for future release on Opera Rara's own label.

This was the first performance in recent times to present the full original French version of *Fantasio*, employing Offenbach's authentic orchestration throughout rather than arrangements by later conductors. The critical edition by Keck is the result of decades of investigation of available sources, and the forthcoming publication will present options from the Paris and Vienna versions and multiple variants of the title role for tenor, mezzo and soprano. The opera was revealed as a missing link between *Les Fées du Rhin* and *The Tales of Hoffmann*, continuing the wider reappraisal of Offenbach's output.

"[Offenbach] is one of the 19th century's most underrated and misunderstood composers. Born the son of a Jewish

cantor in Cologne, he entered the Paris Conservatoire at 14 but had to counter both anti-German and anti-Semitic prejudice throughout his life. No wonder he retreated into disguise – into the frivolous mask of the *opéra bouffe* he more or less created, but which always concealed veins of bitterness and melancholy." *Financial Times*

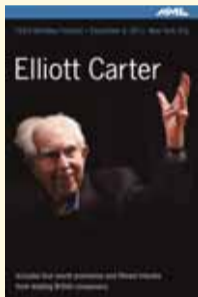
"Fantasio, an ordinary burgher of Munich, impersonates a recently dead court jester in order to gain access to the beautiful princess Elisabeth, about to be married off to the Prince of Mantua. His interventions nearly lead to war, but it is also Fantasio who brokers peace... the opera ends with a moral: if these kings want to go to war, let them wage it on each other." *Sunday Telegraph*

"Right from the start, Elder and the OAE's period instruments lovingly revealed the delicacy of Offenbach's orchestrations and musical thought. Number after number offered sounds tender and wistful: a solo horn here, divided cellos there – always the colours of a composer choosing his palette with care." *The Arts Desk*

"Opera Rara's concert revival, using Jean-Christophe Keck's critical edition, reveals a work that deals in refined shifts in mood from a composer primarily associated, now as then, with in-your-face directness... Offenbach's unease at being pigeonholed as a popular entertainer informs the score, which is characterised by a refined melancholy..." *The Guardian*

Garsington Opera presents a new production of *Vert-Vert* in the Offenbach Edition Keck, opening on 7 June. The opera begins at a funeral for a dead parrot, with the convent girls looking for a male replacement for the bird as the new object of their devotions. *Vert-Vert* will be staged by Martin Duncan and will employ a new English translation by conductor David Parry. This delectable three-act comic opera has been recorded by Opera Rara under the baton of Parry with Toby Spence in the title role.

Carter on DVD



NMC has released a new DVD documenting Elliott Carter's 103rd birthday concert in New York on 8 December 2011, a year before his death. The programme features

12 chamber works Carter wrote between the ages of 83 and 102, performed by a collection of instrumentalists who had worked closely with the composer. The concert includes world premieres of his *String Trio*, two miniatures *Mnemosyné* for violin and *Rigmarole* for cello and bass clarinet, and the e e cummings song cycle *A Sunbeam's Architecture* with tenor Nicholas Phan and a chamber orchestra assembled from the evening's players.

Following the footage of the concert is a garland of filmed tributes to Carter from leading British composers George Benjamin, Harrison Birtwistle, Alexander Goehr, Oliver Knussen and Colin Matthews. The booklet accompanying the DVD includes personal recollections from Fred Sherry, who assembled the programme, and from NMC's Executive Producer Colin Matthews, together with programme notes and rare photographs from Carter's archive.

Carter highlights in the coming months include Daniel Barenboim conducting the German premiere of the composer's last orchestral work, *Instances*, with the Staatskapelle in Berlin on 18 March. The Tonhalle in Zürich plays host to the Swiss premieres of *Sound Fields* and the *Bass Clarinet Concertino* on 9/10 May conducted by Christoph von Dohnányi and Heinz Holliger respectively. The BBC Scottish Symphony Orchestra under Ryan Wigglesworth presents a pair of Carter concerts in Glasgow on 28/29 May with soloists Nic Hodges and Colin Currie culminating in the composer's magnum opus *Symphonia*.

Vivaldi Complexo Barocco

The latest release in Alan Curtis's *Il Complexo Barocco* series is a new performing edition of Vivaldi's 1737 three-act opera *Catone in Utica*. The opera sets one of Metastasio's most dramatic libretti, describing the last stand of the Roman Republic's army under Marcus Cato against the emergent imperial forces led by Julius Caesar. Curtis recorded the opera last year in Naïve's Vivaldi Edition, revealing some of the composer's finest, most mature and original arias, while demonstrating a highly effective solution to the challenge of the missing first act.

"For his new recording, Alan Curtis uses a completion by Alessandro Ciccolini, who, mindful that Vivaldi frequently adapted vocal music for his instrumental works and vice versa, has composed the missing passages using themes from the concertos as his starting point. His arias dovetail beautifully with Vivaldi's scheme of things... The performance is glorious. The conducting and the playing have tremendous energy, and the singing is to die for." *The Guardian*

"Ciccolini and Curtis deserve enormous credit for transforming an incomplete obscurity into a coherent and compelling opera." *Gramophone*



New Recordings

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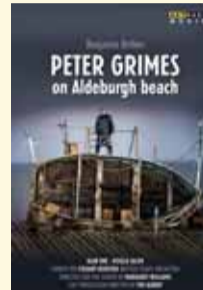


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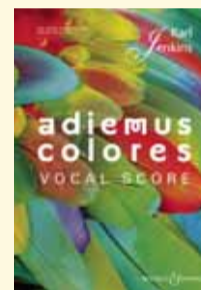
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Finzi Requiem da Camera



A new edition of Finzi's *Requiem da Camera* for baritone, chorus and chamber orchestra is now available for performance from Boosey & Hawkes. The 24-minute work provides fitting repertoire for this year's centenary commemorations of the outbreak of the First World

War, as Finzi intended it as a tribute to his composition teacher Ernest Farrar, killed in action in 1918. Dating from 1924, this is Finzi's earliest large-scale work with orchestra, while already displaying many of his most personal fingerprints: an elegiac response to the impermanence of life, an affinity with Thomas Hardy's pastoral poetry, and a predilection for Bachian bass lines and plangent harmonies.

The four movements are a sombre orchestral prelude, a choral version of John Masefield's poem from *August 1914*, a setting of Hardy's *In time of 'The Breaking of Nations'*, and Wilfrid Wilson Gibson's *Lament* which pictures "We who are left..." looking back on lost comrades from a post-War perspective, ending with brief recollections of the *Last Post*. The original third movement was for male voices and piano, but with no publisher in sight for the work, the composer decided to create a new orchestral version with baritone, a task that remained incomplete at his death in 1956.

The manuscript of the third movement came to light in the Finzi collection at the Bodleian Library in 1982, and an orchestral completion was created by Philip Thomas allowing the entire work to be recorded for Chandos by Richard Hickox. The new version by Christian Alexander includes his own orchestral completion of the Hardy movement and a detailed editorial overhaul. Boosey & Hawkes is publishing a study score of the *Requiem da Camera* in the Hawkes Pocket Score series, a vocal score, a reduction of the complete work by Francis Jackson for organ performance, and the piano duet arrangement of the opening *Prelude* by Howard Ferguson.

Other works specifically linked to the First World War include Finzi's *Farewell to Arms* for tenor and orchestra, Herbert Howells's *Elegy* for viola and string orchestra, and Karl Jenkins's setting of Laurence Binyon's poem *For the Fallen*, first published in 1914 by *The Times* after the Battle of the Marne and familiar from Remembrance Day events. Repertoire exploring the wider themes of war and peace can be explored with audio clips at www.boosey.com/warandpeace, ranging from Britten's *War Requiem* and Jenkins's *The Armed Man: A Mass for Peace* to Strauss's *Metamorphosen* and Reich's *Different Trains*.

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