

# Quarternotes

October 2014

2014/3

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## Gruber Vienna Woods premiere



Photo: Bregenz Festival/Festspiele/Karl Forster

The Bregenz Festival's premiere staging of HK Gruber's *Tales from the Vienna Woods*, which travels to the Theater an der Wien in March.

HK Gruber's new opera, *Tales from the Vienna Woods*, based on Horváth's bitter-sweet play set in the social turmoil of the late-1920s, was unveiled at the Bregenz Festival in July to acclaim from press and audiences alike. Blending echoes of Berg and Weill with Gruber's unique sense of irony, the opera was lauded as a summatory work in the composer's output. The production by Michael Sturminger, who is also the librettist, travels on to the Theater an der Wien in March and plans are underway for its German premiere in Gelsenkirchen next season.

Mahogany Opera Group and a selection of the composer's orchestral works.

"Out of the 'Beautiful Blue Danube' Gruber fashions a dance on the edge of the abyss, full of lust and greed, with the help of an out-of-tune tinkly piano and exquisitely stretched out string figurations... Gruber loves his Marianne. He writes arioso for her and music of the deepest despair..."

Süddeutsche Zeitung

"[Gruber] throws himself into the insincere Viennese soul with relish. He has succeeded in writing a score brimming with a wealth of melody, refined rhythms, whimpering, trembling, clattering..."

Die Welt

"A superb cast gave meticulous polish to Gruber's vocal lines, which closely followed the rhythms of Horváth's words, sat well, and hovered between tonality and fragmentation..."

Financial Times

"HK Gruber's score displays his immense skills, with an enormous breadth of tonal colours and instrumental effects, and at the same time a transparency and airiness so the voices are never obscured... The skilful, extremely melodious, tonal mixture of elements from Bernstein, Weill, Eisler and Schreker, the night club scene with a jazz combo, and the aria *Your tiny hand is frozen* from Puccini's *La Bohème* sung live through a gramophone funnel, lend Gruber's new work the aura of a Zeitoper."

Neue Musikzeitung

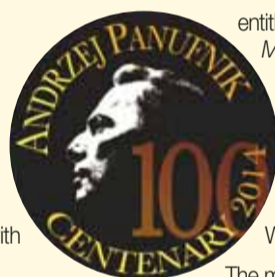
## "The piece goes straight to the heart... superb craftsmanship"

Süddeutsche Zeitung

Gruber conducted an impressive cast, including Ilse Eerens in the central role of the young girl Marianne, attempting to escape the oppressive social conventions and deprivation after the collapse of the Habsburg Empire; Angelika Kirchschrager as the seductive tobacconist Valerie; and a cameo from Anja Silja as the murderous grandmother of Marianne's feckless lover. The Bregenz premiere was the final highlight of David Pountney's tenure as Artistic Director of the festival, which also featured a staging of Gruber's pigtales *Gloria* by

In the final months of Andrzej Panufnik's centenary year international celebrations are led by a flurry of performances across his native Poland and in the UK – his adoptive homeland in exile. Concert events across the Atlantic embrace the USA and Brazil with performances by the Chicago Symphony, St Louis Symphony and São Paulo Symphony.

In Poland the focus turns to Katowice with a celebratory series of *Panufnik Days* at the new NPRSO concert hall including Antonio Pappano conducting the London Symphony Orchestra in *Symphony No. 10* on 18 October, and a chamber series by the Silesian Quartet



entitled *Andrzej Panufnik and his Musical World*. London plays host to a repeat of the LSO programme at the Barbican on 19 October and Kings Place presents a Panufnik day of chamber music with the Brodsky Quartet on 30 November concluding with a Warsaw Cabaret.

The monumental eight-CD Panufnik series on CPO has concluded with a disc of the concertos featuring Alexander Sitkovetsky, Raphael Wallfisch and Ewa Kupiec (CPO 7776872). Eagerly awaited are a new edition of the composer's autobiography *Composing Myself* from Toccata Press, and an English translation of Beata Boleslawska's Panufnik biography from Ashgate Publishing.

Photo: Hanna Chhabal/AraratPALL



Birtwistle explains how *Responses* also grew from the Gabrieli-inspired *In Broken Images*, with its spatial blocks of material: "The whole piece is about hocket: it's full of it. The piano is able to play one of the voices of the hocket, so allowing it to be heard throughout... The piano here is like a frame and the orchestral response is the window. The rhythmical gesture of the piano is always the same, but the notes are different on each of the seven repetitions. It's like a set of variations."

Further performances of *Responses* by co-commissioners follow with the Orquesta Sinfonica do Porto Casa da Música and Peter Eötvös (1 November) and the London Philharmonic Orchestra (6 December) and Boston Symphony (12 February) both under Vladimir Jurowski, all with Aimard as soloist. The LPO's performance at the Southbank Centre is part of a three-day Birtwistle celebration in London to round-off the Birtwistle year (5-7 December), including a London Sinfonietta concert with *In Broken Images* and *Theseus Game*.

Overseas Birtwistle at 80 highlights also include 'Sir Harry's Song', two days of concerts at the Hochschule in Hannover culminating in *Pulse Shadows* (25-26 October).

"The energy generated by the soloist feeds directly to the lead violin and cello in the orchestra and there is a prominent trio section in the middle movement. From the front of the orchestra the flow spreads to associated percussionists, string groups and harp, so there is often a visual counterpart to the musical process. The concerto plays with a contrast between pulsatile music with links to jazz and pop and more complex and modernist figurations. The three movements are distinct in character: the first is abstract, the second more direct and melodic, and the third fast and close to the edge."

Van der Aa is currently undertaking preparatory work for his next chamber opera *Blank Out*. The French premiere of *Sunken Garden* is staged by Opéra de Lyon in March 2015.

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## van der Aa Violin Concerto



Photo: Marco Borggreve

Michel van der Aa's new *Violin Concerto* for Janine Jansen is premiered by the Royal Concertgebouw Orchestra in Amsterdam on 6 November and travels with conductor Vladimir Jurowski for its German premiere in Essen on 8 November.

The Norwegian premiere follows on 4 December with the Bergen Philharmonic and Andrew Litton. The commission forms part of van der Aa's long-term association with the RCO, following the premiere of *Spaces of Blank* with mezzo Christianne Stotijn in 2009 and anticipating a new work in collaboration with the Van Gogh Museum in 2016.

Van der Aa describes how "Janine Jansen and the Royal Concertgebouw is something of a dream team for me. I'm a great admirer of her artistry and have worked closely with her through the composition, testing the material. I've aimed to capture her 'up front' style of playing – she is always a magnetic protagonist on stage – which should lend a theatrical quality to a work which on first sight might appear to have its roots in the concerto tradition.

# MacMillan Percussion Concerto No.2

James MacMillan returns with a new percussion concerto, over 20 years after composing *Veni, Veni, Emmanuel*, the most performed work in the genre.

*When you now conduct Veni, Veni, Emmanuel, how do you view the piece and its success?*

I remember the composition of *Veni, Veni, Emmanuel*, early in my career in 1992, being a very big thing. The percussion concerto was a new genre and composers in the 1980s and '90s knew it had enormous potential. So, working closely with Evelyn Glennie, there was a certain responsibility to succeed and we felt as if we were pioneering. The fact that the concerto then travelled internationally with players like Evelyn and Colin Currie has allowed my music to cross many frontiers in a way I could never have foreseen. When I hear young players performing it in competitions today it still astonishes me – they have an amazing ability to tackle a piece which seemed so complicated to me in the 1990s.

*You've seen the world's greatest percussionists playing your music: what is distinctive about Colin Currie?*

I've had the privilege to conduct a range of different percussionists and have observed how each brings different qualities to the same music. If I had to characterise Colin's approach it would be a combination of accuracy and sensitivity that generates real emotion. I've also seen him perform works by other composers and play instruments I hadn't used in my first concerto, so this opened up possibilities for a new concerto.

*What are the differences in your second concerto?*

Although my first concerto has been regularly played by symphony orchestras, it was originally composed for chamber orchestra, so for the new piece I've enjoyed the scope of full forces and the wider range of colours. Here there are two orchestral percussionists, so this opens up possibilities of some interesting



Photo: Philip Gattward

interplay – for instance in the opening section they play marimba alongside the soloist, creating a meta-marimba of three players.

*With such a range of instruments at your disposal, how did you finalise the line-up for the soloist?*

You have to be selective so, apart from marimba and some drums, I homed in on metal percussion for this concerto. This still allowed a lot of variety and the journey between untuned and tuned metal became very important. Colin also introduced me to a recent instrument, the aluphone, that wasn't around in the 1990s. It is a metallophone which combines the sounds of vibraphone and bells.

*How does percussion's emphasis on rhythm dictate the material as a whole?*

Inevitably rhythm is important, such as in the opening section, but I've also looked for lyricism. I've explored using the steel drum melodically in the slow section which, with piano and harp, is much more chamber-like and far removed from driving pulse. Working with metal instruments I was also interested in creating a clangorous sheen, almost like a halo, out of which the final chorale could emerge.

*Does the soloist's movement on stage play a theatrical part: from meditative stillness to physical athleticism?*

Percussion concertos are always a visual spectacle for the audience and in *Veni, Veni, Emmanuel* the stations of different types of instruments were part of the stage

plan and the shape of the piece. I'm not sure yet how Colin plans to lay out the new concerto. I imagine he will be spread across the front of the orchestra, but I've used fewer instruments this time, so it may be less of a physical workout for the soloist running across the stage.

*Taking your music as a whole, how would you sum up your relationship with percussion?*

I've always loved the sonorities of percussion and continue to be impressed with the range of possible colours. I've learnt a lot from the players I've worked with. They've always been patient explaining how the instruments can be played against type, producing delicate and light sonorities, and how they can be expressive. The creation of gamelan-like sounds from combining percussion with keyboards and harp has caught my ear, and I'm very happy to explore this further in my next orchestral works.

## MacMillan Percussion Concerto No.2 (2014) 25'

All performances with Colin Currie as soloist

7 November 2014

(world premiere)  
TivoliVredenburg, Utrecht  
Netherlands Radio Philharmonic/  
James Gaffigan

11 December 2014

(UK premiere)  
Royal Festival Hall, London  
Philharmonia Orchestra/  
Santtu-Matias Rouvali

19 December 2014

(French premiere)  
Halle aux Grains, Toulouse  
Orchestre National du Capitole de Toulouse/  
Tugan Sokhiev

Performances follow in 2015/16 with Marin Alsop conducting the Cabrillo Festival Orchestra, Baltimore Symphony Orchestra and São Paulo Symphony Orchestra.



Photo: Marco Borggreve

# Rautavaara Rubáiyát songs



Photo: Maartti Kytöharju/EMC

Einojuhani Rautavaara's new song-cycle for baritone Gerald Finley, setting poetry from Omar Khayyám's *Rubáiyát*, was premiered at the Wigmore Hall in London in May. Using the classic English translation by Edward Fitzgerald, the new work captures the Persian poet's summons to "Eat, drink

and be merry, for tomorrow we die", either viewed as a cry for hedonistic excess or a simple encouragement to "seize the day".

The *Financial Times* described how "richly coloured cascades of notes tumble from the piano part, like a rainbow seen through a waterfall, and the singer's long, lyrical lines are carried on a flood of sound." Twin versions of *Rubáiyát* will co-exist, with piano or with chamber orchestra.

"Rautavaara's characteristic sound-worlds – by turns mystical, meditative, rhapsodic – are a fitting complement to Khayyám's lyric quatrains which, rather than delineating a narrative, present the profound feelings and philosophical reflections of the poet on subjects such as religion, love and death." *Opera Today*

Rautavaara has recently orchestrated a set of Sibelius songs which received first performances by Gerald Finley in Bergen and Oslo in March with the Bergen Philharmonic Orchestra conducted by Edward Gardner. Bearing the title *In the Stream of Life*, the six songs include poetry by Ernst Josephson, Richard Dehmel and Johan Ludvig Runeberg in Finnish, German and Swedish. The group ends with *Svarta rosor* (*Black Roses*), one of Sibelius's most familiar songs, especially popular with Scandinavian audiences.

# Rouse Symphony No.4

Christopher Rouse's residency with the New York Philharmonic has been extended for a further third year. Music Director Alan Gilbert, a long-time champion of the composer's music, noted "there's simply more to do.

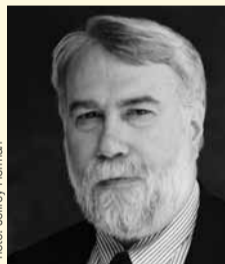


Photo: Jeffrey Herman

It's been so gratifying for me to hear from many musicians in the orchestra who are excited to play his older scores and also bring new works to life." Last season the orchestra included Rouse's *Oboe Concerto*, took *Rapture* on a Far East tour and gave the first New York performance of the evening-long *Requiem*, leading up to the premiere in June of the composer's specially commissioned *Symphony No.4*.

"...an intriguing 20-minute work structured in two connected movements of vastly contrasting character: the first bustling and seemingly cheerful, the second grim and despairing... Mr. Rouse explores the dark side with restraint and mystery. The piece does not end so much as give up, in a final, enigmatic gesture." *New York Times*

"The two-movement diptych is perhaps his most frankly American work, with a first movement that's full of Coplandesque certainty... it absolutely burbles with content... The decisive but unbroken transition into the second movement is still within Coplandesque territory, but has an increasing absence of content suggesting the Edward Hopper-esque nighttime of *Quiet City* – after a nuclear holocaust." *Arts Journal*

New York Philharmonic performances in 2014/15 include the world premiere on 9 October of a new concert overture *Thunderstuck*, described by Rouse as "a fun and engaging opener that reflects my continuing love of the popular music of my younger years". Further concerts in the residency feature the *Flute Concerto* (30 October) and *Iscariot* (5 February). *Prospero's Rooms*, premiered by the New Yorkers in 2013, receives first French and UK performances this season with the Orchestre National de France in Paris (12 February) and the BBC Symphony Orchestra at the Barbican in London (24 April).

# Andriessen De Materie in the Ruhr

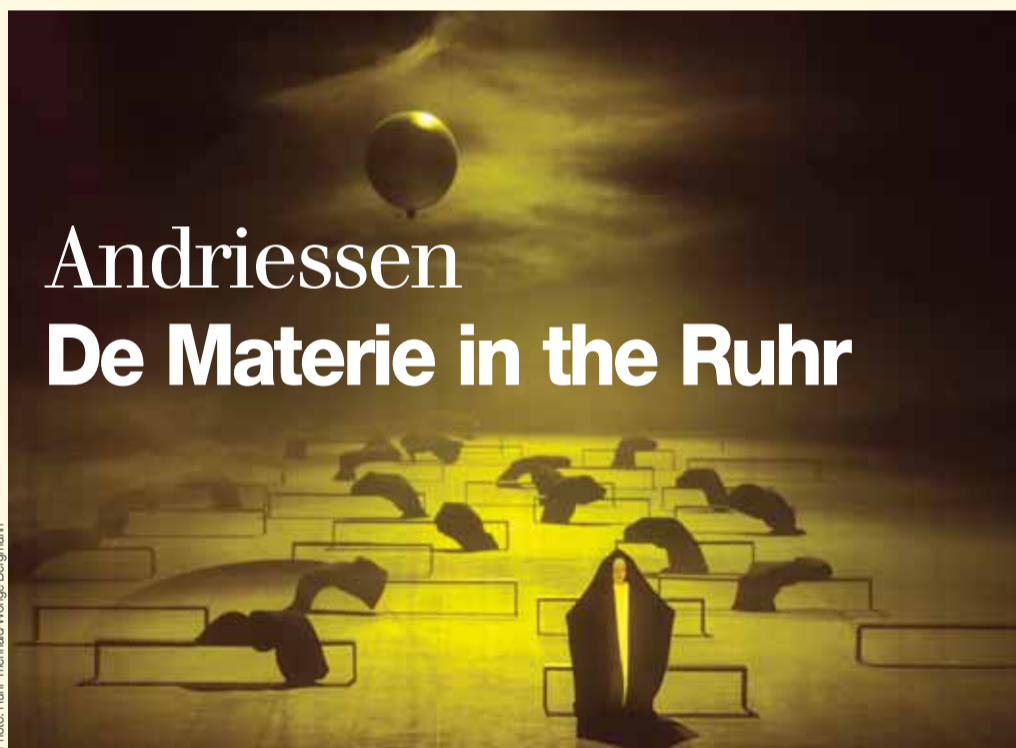


Photo: Ruhr Triennale/Woerge Bergmann

The Hadewych section of Louis Andriessen's *De Materie*, staged complete at the Ruhr Triennale by Heiner Goebbels

Andriessen's *De Materie* returned to the stage this summer for the first time in 25 years to open the Ruhr Triennale with a remarkable Heiner Goebbels production. This German premiere, in the cavernous space of a Duisburg power station, featured the Ensemble Modern Orchestra conducted by Peter Rundel. The work also reached the West Coast of the USA in April with a concert performance by the Los Angeles Philharmonic and Reinbert de Leeuw.

The *Los Angeles Times* hailed *De Materie* as "the Dutch opera that the world at large had long been waiting for", while the *Berliner Zeitung* summed it up as "an encyclopaedic reflection on the relationship of man to the matter surrounding him, and a *tour-de-force* journey through Western intellectual history from a Netherlands perspective."

## Reviews of Tapdance

Louis Andriessen's new *Tapdance* for percussion and ensemble was premiered by Colin Currie and the Asko/Schoenberg Ensemble in May at a ZaterdagMatinee concert in Amsterdam, providing an intriguing highlight among his 75th birthday events. Further performances are scheduled on 5 October within Currie's *Metal, Wood, Skin* percussion festival at the Southbank Centre in London, and at the Tromp International Percussion Competition in Eindhoven on 16 November.

Andriessen followed the example of Milhaud's percussion concerto which subverts expectations by drawing inwards as the work progresses. An opening Charleston-flavoured dance section is followed by a solo toccata for marimba and a slow finale with the spotlight on a single timpani drum. The large ensemble conjures up ghostly reminiscences of the slow jazz blues from the 1950s and '60s, with particular reference to the music of Horace Silver.

## "... an eerie recollection of the slow jazz-blues movement..."

*Het Parool on Tapdance*

"Colin Currie enters the stage without physical dance pyrotechnics but suggests tap sounds with sticks and thimbles on a wooden plank. The element of dance is important but is only a thin covering to mask the nearby looming descent... The work concludes with slow, calamitous sounding timpanum strokes and a brief reference to the big band era when tap dancers were in vogue. The end is as lonely as a life that ceases to exist." *De Volkskrant*

"In the finale, Andriessen is at his mind-boggling best with strong colours from the saxophone section and the irrepressible bass guitar and piano combination. Its tight, almost merciless tirade gradually gives way to a melting, Romantic Mahleresque episode which is something totally new in Andriessen's compositional style." *Het Parool*

# Chin Sirens in Lucerne



Photo: Phoko Kettner

Unsuk Chin's new work commissioned by Roche, *Le Silence des Sirènes*, was premiered by the Lucerne Festival Academy Orchestra under the baton of Simon Rattle in August with a starring role for soprano Barbara Hannigan. It provided the highlight of the composer's Lucerne Festival residency and will receive further performances from Rattle and the Berliner Philharmoniker next June. *Deutschlandradio Kultur* described how the new *scena* "earnt near-unending applause for Unsuk Chin. This successful game with words and music based on texts by Homer and James Joyce developed its own special charm through a constantly changing dialogue of motives that ultimately succeeds in silencing the siren... a work whose appeal and fascination is experienced by the attentive listener right from the start."

## "... a dazzling reflection on Homer's formidable femmes fatales..."

*Financial Times*

The 16-minute score can be viewed as a psychological monodrama which, like many of Chin's works, explores the point where conceptual meaning and dreamlike associations intermingle. The assembled text combines passages from the twelfth chapter of Homer's *Odyssey* which describes the singing of the Sirens who lure sailors to their ruin, and the beginning of the eleventh chapter of *Ulysses* which Joyce particularly associated with the Sirens, personified as Irish barmaids luring men to drink.

"Chin's new work is visceral, fast-paced and thrilling. It is written with arch-siren Barbara Hannigan in mind, and she could easily wreck a fleet of ships if she so desired. She floats to the stage chanting Homer's text. This becomes James Joyce's fragmented verbal fugue, sparkling like points of light on water. Hannigan's theatrical energy, her effortless heights and unearthly precision all become part of a seductive whole; and then there is a sense of childlike joy and wonder in Chin's sonic explorations. *Le Silence des Sirènes* is a great piece." *Financial Times*

Last month brought the US premiere of Chin's recent *Clarinet Concerto* with the New York Philharmonic and Kari Kriikku as soloist. Highlights of the coming season include first performances of a new orchestral work *Mannequin* within her residency at the Casa da Música in Porto (6 December) and at the Southbank Centre in London (11 April), and a new multimedia presentation of her opera *Alice in Wonderland* in Los Angeles (27 February) and the Barbican in London (8 March).

# Adams stageworks travel

2014 has proved to be a bumper year for John Adams with all seven of his stageworks appearing internationally.

France has continued to be increasingly fertile ground with May bringing the first stagings there of *Doctor Atomic* by Lucinda Childs at the Opéra National du Rhin in Strasbourg and *A Flowering Tree* at the Théâtre du Châtelet in Paris completing a three season survey of the composer's stageworks. The latter's blending of *The Magic Flute* with Indian mythology was imaginatively captured by Bollywood director Vishal Bhardwaj and choreographer Sudesh Adhana, particularly the "striking transformation of the girl into a tree, swaying under the influence of exotic trade winds... Adams is a brilliant orchestrator" (*Libération*).

*Nixon in China*'s status as a modern classic is firmly established, prompting regular stagings and concert performances. Last year saw Adams conduct high profile *Nixons* with the BBC Symphony Orchestra at the Proms and at the Berlin Festival, Dublin played host to the Irish premiere in May, and James Robinson's staging travels to its fifth opera house in San Diego in March.

Tom Morris's acclaimed production of *The Death of Klinghoffer*, first seen at English National Opera in 2012, reaches New York in October, the third Adams opera to be staged at the Metropolitan Opera in seven seasons. This year has also seen the St Louis Opera production presented by Long Beach Opera together with a concert performance of Adams's earthquake-inspired songplay, *I was looking at the ceiling and then I saw the sky*.

Adams's nativity oratorio *El Niño*, a hybrid which like many of Handel's oratorios can be presented as a



John Adams's *A Flowering Tree*, in its French premiere staging by Vishal Bhardwaj at the Théâtre du Châtelet in Paris

concert work or staged, was seen at this year's Spoleto Festival in a striking production by John La Bouchardiere. *El Niño*'s recent twin, the passion oratorio *The Gospel according to the Other Mary*, receives its first opera house performance on 21 November at English National Opera in London. Peter Sellars provides the full operatic staging, following performances by the Los Angeles Philharmonic on

tour. *Gospel* has also been performed by the Chicago Symphony and Netherlands Radio Philharmonic, and can be heard on the Deutsche Grammophon recording conducted by Gustavo Dudamel.

Plans are underway for Adams's 70th birthday year in 2017. If you would like further information please contact [composers.uk@boosey.com](mailto:composers.uk@boosey.com).

# Shepherd Songs for orchestra



Sean Shepherd's recent work for the New York Philharmonic and Alan Gilbert, *Songs*, takes up the tradition of the 'Song without Words' expressed in purely orchestral terms. Its commission, to sit as an interlude between two Beethoven piano concertos, implied a lyrical basis, and Shepherd explores the world of song from multiple perspectives. The 15-minute score not only provides glimmers of songs from different ages, such as ancient chant or intimate lullaby, but also the places where songs might be heard: "a medieval fair, or a nursery of trees, or even in a cave that sings back, or a great meadow where all songs are distant".

"*Songs* begins and ends in a rustling, nocturnal hush... The style sometimes has the brassy, jagged extroversion of Strauss's Expressionist period, and sometimes the tuneful quiet of a lullaby, or perhaps of an old television ad jingle coming faintly from the next room... the conclusion is lovely: glassy harmonics in the strings over soft, shifting chords in the winds and brasses." *New York Times*

Shepherd is currently completing a 30-minute commission for the Ensemble Intercontemporain to be premiered at the new Philharmonie de Paris on 21 April under the baton of Matthias Pintscher. This follows the success of *Blur*, which the EIC performed in Paris, Cologne and Lucerne in 2012. Shepherd's orchestral work *Wanderlust* receives its French premiere in Paris in February with the Orchestre National de France conducted by James Gaffigan.

# Operas rediscovered

## Laks L'Hirondelle inattendue (The Unexpected Swallow) (1965)

David Pountney's rediscovery in Bregenz of Simon Laks's opera, *L'Hirondelle inattendue* drew "loud cheers in the Festival Theatre" (*Schwäbische Zeitung*). This was the first-ever stage production of the 40-minute single-act work, presented in an avian double-bill with Stravinsky's *Le Rossignol*. The Polish composer who settled in 1920s Paris survived the wartime concentration camps, composing this surreal opera in 1965 for premiere on Polish TV.

A pilot and news reporter crashland into an 'animal paradise' where they are joined by a mysterious 'suburban swallow' who turns out to be the embodiment of the French chanson that weaves its way through the opera.

"The performance was a tremendous success... An essential contribution to the spell which the staging cast over the audience was Simon Laks' music, thrilling and clearly structured. He conceived the music in clearly-differentiated blocks, full of numerous narrative-illustrative gestures and with a driving rhythm. The orchestration, with lots of percussion, powerful brass and low registers, achieved a tremendous sense of drive." *Die Kultur*

"*L'Hirondelle inattendue* comes along like a piece of 'absurd musical theatre' whose verbal wit finds its counterpart in music that is composed with charm and technical mastery... This gem of twentieth-century operatic literature must not be allowed to be forgotten." *Opernwelt*

The premiere staging of Simon Laks's opera *L'Hirondelle inattendue* at the Bregenz Festival



## Goldschmidt Der gewaltige Hahnrei (The Magnificent Cuckold) (1929-30)



Berthold Goldschmidt's opera *Der gewaltige Hahnrei*, a tragi-comedy exploring how irrational sexual jealousy can reach manic proportions, was a resounding success at its Mannheim premiere in 1932. However, the Berlin production, scheduled by Carl Ebert, was cancelled because of the Nazi prohibition on Jewish works and it was not seen on stage again until the acclaimed Harry Kupfer production at the Komische Oper in 1994. Revivals followed in Bern and Darmstadt and most recently in Bremerhaven in a new production by Hinrich Horstkotte.

"... this is a highly energetic piece of music theatre. Crommelynck's play, set by Goldschmidt in a version shortened by himself, offers a series of confidently-set situations, highly effective on stage in a plot which intensifies to the point of absurdity. Goldschmidt was able to exploit these with his clear, strongly-accented use of rhythm and mechanistic-machine-like tonal constructions in the style of New Objectivity." *Opernwelt*

"It's easy to understand why the 'Magnificent Cuckold' was one of the most important German-language operas of its time. With this work, Goldschmidt succeeded in achieving something exceptional... A skilful development of Schreker's musical language and with it, a late Romantic starting point, combine with influences from Hindemith, Shostakovich, Prokofiev, Weill and even Italian opera." *Der Opernfreund*

## Martinů What Men Live By (1951-52)



Martinů's pastoral one-act opera, *What Men Live By*, is rediscovered at the Rudolfinum in Prague in December this year, with Jiří Bělohávek conducting three concert performances by the Czech Philharmonic. As Gregory Terian explains in the recent issue of *Martinů Revue*, the opera was planned as a companion to the composer's one-act stagework *The Marriage*. That piece was based on Gogol and the new score drew on another classic Russian author, Leo Tolstoy, whose short story told of a humble shoemaker who helps a stranger later revealed to be Christ. The work's title relates to the third question posed by the stranger – what do men live by? – and the shoemaker learns that the answer is 'love'.

The composer described his folk inspirations for *What Men Live By* in a letter to his friend Zdeněk Zouhar: "It actually concerns a type of old play called *Miracle*, religious and at the same time folk plays that can be performed anywhere... My own and main condition is that it must not be played "pathetically" but joyfully. That is why it is called opera-pastoral... The moral is precisely in joy..."

Intended for a New York premiere in 1953, the opera received a student staging with piano the following year, and the first performance with orchestra in New York in 1955. Martinů viewed the work as ideal for college and university forces and it enjoyed a fair number of American performances, with professional productions following in Píseň and Brno in subsequent decades using a Czech translation. The Prague concert performance this year, returning to the original English text, promises to be a highlight of the Martinů Music Days, filling a tantalising gap in the composer's stage output.

## Vivier Kopernikus (1978-79)

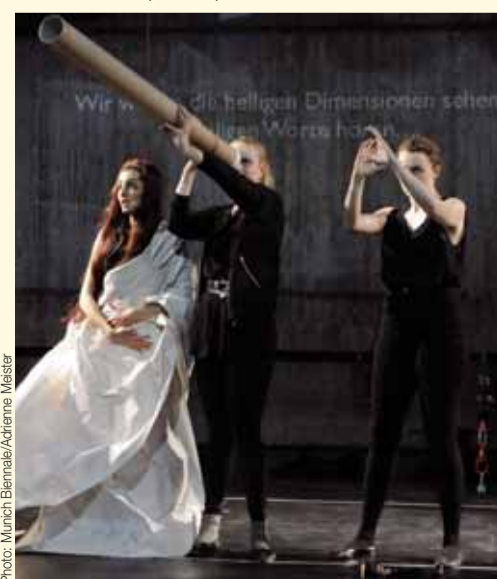
Claude Vivier's chamber opera *Kopernikus* received a rare stage presentation at this year's Munich Biennale in a collaboration between the festival and the Munich Hochschule für Musik und Drama. Alongside this unique stagework, dark yet visionary, the festival presented a new opera about the composer, titled *Vivier. Ein Nachtprotokoll*, with music by Serbian composer Marko Nikodjević.

*Kopernikus* ushered in what turned out to be Vivier's final creative phase, where art and life blurred to an increasingly bizarre degree, leading up to his murder in Paris in 1983.

"This 'operatic ritual of death' is barely stageable in its demands for transcendence... the audience is able to observe Agni's spiritual journey and her encounters with *Kopernikus*, Lewis Carroll, Merlin, Mozart and others, interpreted by Vivier as "mythical beings". The evening was brought off by a magnificent effort from a student ensemble: they filled Vivier's totally idiomatic melodic language with life..." *Neue Musikzeitung*

"The pure human spirit should dematerialize itself. Vivier calls for this with the help of all kinds of artistic figures from human history... Vivier's opera does not have a plot in the true sense of the word, instead, it is a free play with associations through spiritual worldly wisdom and expanding horizons... Vivier's instrumental music produces harsh chords here, ethereal sounds there. Apart from the longing for death, the work is also characterized by a strong longing for beauty, and Vivier is always glancing over his shoulder at his spiritual father-figure, the composer Olivier Messiaen." *KlassikInfo*

Claude Vivier's opera *Kopernikus* at the Munich Biennale



# GINASTERA 2016 Opera

The centenary of Alberto Ginastera in 2016 offers the opportunity to explore his operatic output. All three stageworks are full-blooded dramas, exploring themes of revenge, murder, jealousy and lust, while offering Ginastera an outlet for his considerable lyrical gifts. Providing their theatrical backcloth is the composer's late soundworld, rich in microtonal and aleatoric techniques, demonstrating an extraordinary ear for colour.

Ginastera's first opera, *Don Rodrigo*, relates the self-destruction of the medieval Visigoth king, whose lust for power and sexual conquest assumes Shakespearean dimensions, painted in music combining the emotional directness of Verdi and the psychological skills of Bartók and Berg. Premiered in Buenos Aires in 1964, the work was staged in New York City Opera's inaugural Lincoln Center season in 1966 with the young Plácido Domingo in the title role.

*Bomarzo*, commissioned by the Opera Society of Washington for premiere in 1967, tells the anguished life story of the deformed 16th century Italian duke, spurned in love and consumed by jealousy, who demanded the creation of a series of fantastical sculptures for his 'park of monsters'. The opera's hallucinatory flashbacks and scenes of debauchery caused a press sensation, resulting in the Argentinian

government banning the opera from performance. In addition to stagings in New York, Kiel, Zurich and London, *Bomarzo* finally reached the Teatro Colón in Buenos Aires in 1972 and enjoyed a new production there in 2003.

Though still smarting from the *Bomarzo* scandal and his rejection by the Argentinian authorities, Ginastera returned to opera in 1971, witness to the creative fires kindled by his new idyllic homelife in Geneva. *Beatriz Cenci* again explores Expressionist territory, with its roots in Artaud's controversial play *Les Cenci*, one of the most representative examples of the 'Theatre of Cruelty'. Cast in an intense 90-minute single span, the opera depicts the insane ravings of the Count who murders his sons, rapes his daughter Beatriz, and is himself murdered at her behest. Despite her sufferings, Beatriz is found guilty of patricide and executed. *Beatriz Cenci* was premiered in Washington, with stagings in New York and Buenos Aires and a successful European premiere in Geneva in 2000.

A number of suites from the operas are available for performance in concert, all running around 25 minutes. *Music from Bomarzo* is a purely orchestral collection, while the *Cantata Bomarzo* is for narrator, baritone and orchestra, and the *Sinfonia Don Rodrigo*, commissioned for premiere in Madrid in 1964, is for soprano and orchestra.

For a new centennial guide to Ginastera's music, please email [composers.uk@boosey.com](mailto:composers.uk@boosey.com).

# Horne Daedalus in Flight



Photo: Philippe Strimweis

David Horne's music was in the BBC Proms spotlight in July, with his most recent orchestral work performed by the BBC Philharmonic and Juanjo Mena, and a Proms Plus Portrait concert of chamber pieces. The 11-minute *Daedalus in Flight* proved to be "a deftly turned scherzo" (*The Guardian*), exploring ideas of airborne flight inspired by the myth of Daedalus, who fashioned sets of wings so he and his son could escape Minos of Crete. Horne describes how "the resulting orchestral sweeps and plunges, combined with sudden dynamic shifts, were conscious attempts to evoke the sense of this imaginary aerial journey". The composer's highly imaginative instrumentation was much in evidence as noted by *The Independent*: "...it displayed a finely-calibrated control of sonorities, and a very inventive use of them."

"Horne creates a dazzling image of Daedalus on his wings of wax and feathers putting the planet into perspective – a bit like Puck in *A Midsummer Night's Dream* putting a girdle round the Earth in 40 minutes, and Mendelssohn's wondrously aerial incidental music came to mind. But somehow Horne, in his elaborately conceived, postmodernist scherzo, manages to convey lightness, escape and infinite possibility, while still wielding a hugely complex orchestral apparatus, with tremendous bangs and climaxes." *Sunday Times*

Horne's output includes a series of six ensemble scores written across 15 years, forensically exploring instrumentation and the blending and fracturing of colours. The works, all with 'Instruments' in the title, explore distinct characteristics: broken, blunt, disembodied, splintered, phantom and virtuosic, and have been performed by groups including the London Sinfonietta, Ensemble 10/10, Nash Ensemble, Nieuw Ensemble and Tokyo Sinfonietta.

## In Memoriam Malcolm MacDonald (1948-2014)

The celebrated writer on classical music, Malcolm MacDonald, who died in May aged 66, was Editor of *Tempo* from 1982 until 2013. MacDonald joined Boosey & Hawkes in 1972 working first as an assistant to David Drew, helping to prepare issues of *Tempo*, which by then was established as the premier English language journal devoted to 20th century music. As Editor MacDonald brought his enthusiasm for many byways as well as highways, so that composers of differing creative persuasions could find a strong advocate in the journal. When *Tempo* moved to be published by Cambridge University Press in 2002, he continued as Editor until the role was handed over to Bob Gilmore in 2013.

At Boosey & Hawkes MacDonald produced catalogues of the works of Shostakovich, Dallapiccola and Doráti, and contributed articles on house composers including Gerhard, Panufnik, Markevitch and Schwertsik. Not merely a consummate writer and editor, MacDonald also had gifts as a composer, and in 1995-96 completed the orchestration for Gerhard's *Soirées de Barcelone*, allowing the entire hour-long ballet to be performed and broadcast for the first time by the BBC Philharmonic under Matthias Bamert. MacDonald was an authority on composers as diverse as Brahms, Schoenberg, Varèse, John Foulds and Havergal Brian.

# Offenbach 15 years of OEK

In 2014 the Offenbach Edition Keck is celebrating 15 years of activity. Over that span the first quality editions of Offenbach's most familiar scores have returned us to the composer's original musical intentions, while an exploration of his rarer works for stage and concert hall have changed our accepted views of the 'Mozart of the Champs-Élysées'.

An opera with a new lease of life thanks to the efforts of Jean-Christophe Keck – as sleuth, musicologist and editor – is *Fantasio*, just released on a stary two-disc set by Opera Rara. The performance was recorded alongside the concert revival last December in London with Brenda Rae and Sarah Connolly in lead roles, with the Orchestra of the Age of Enlightenment conducted by Mark Elder. This season brings the first staging of *Fantasio* to use the OEK edition, opening at the Badisches Staatstheater in Karlsruhe on 13 December in a production by Bernd Mottl.

Another historically significant revival this season is the return of Offenbach's *The Princess of Trebizond* to the theatre in Baden Baden where it was premiered in 1869. The full evening opéra-bouffe, dating from the



period of *Les Brigands* and *La Périochole*, is for chamber opera forces and is ideal for conservatoire productions such as the Baden Baden Easter Festival project, combining students with members of the Berlin Philharmonic. The plot revolves around the lifestyle challenges of an unexpected windfall: the esteemed critic Eduard Hanslick described how "a poor, merry company of tightrope walkers suddenly becomes rich but cannot control its longing for the old vagabond life."

Other Offenbach highlights employing OEK editions this season include a pair of new productions of *La Belle Hélène*, opening last month at the Hamburg State Opera and at the Théâtre du Châtelet in Paris next June. A new staging of *La Grande-Duchesse de Gérolstein* by Pier Luigi Pizzi is at the Teatro de la Zarzuela in Madrid in March and the Vienna Volksoper has a new production of *La Vie parisienne* opening in February.

New OEK publications over the coming year include a vocal score of *La Belle Hélène* and the completion of the *Cours méthodique* series for cello duet.

# New Publications

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*My Father Knew Charles Ives*  
Full score  
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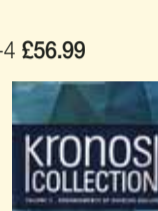
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Score and parts  
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## Choral Publications

Recent releases include 19 individual choral gems drawn from Karl Jenkins's *Motets* collection, as heard on the new Deutsche Grammophon recording. A competition is open to choirs with a prize of a new Jenkins work specially written for premiere: visit [www.boosey.com/MotetsCompetition](http://www.boosey.com/MotetsCompetition).

Christmas releases include three jazz carols by Will Todd and new settings by Joseph Phibbs and Thomas Hewitt Jones. For full information, audio clips and sample pages visit [www.boosey.com/choralexplorer](http://www.boosey.com/choralexplorer).

# New Recordings

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Deutsche Grammophon 481 0971

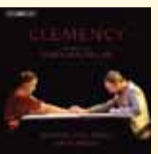


**Anna Clyne**  
*Prince of Clouds*  
Jennifer Koh/Jaime Laredo/Curtis 20/21 Ensemble/Vinay Parameswaran  
Cedille CDR 90000 146



*Night Ferry*  
Chicago Symphony Orchestra/Riccardo Muti  
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Nonesuch 543123

## Serge Rachmaninoff

Decca has released an epic limited edition box set of 32 CDs covering Rachmaninoff's complete output, featuring leading interpreters of the composer's music (478 6765). Vladimir Ashkenazy appears both as pianist in solo works and as conductor. The concertos are shared between Ashkenazy, Sviatoslav Richter, Martha Argerich and Zoltán Kocsis, Neeme Järvi conducts the operas, and Elisabeth Söderström is vocalist in the songs. The box is completed with the Ampico recordings of the composer himself as pianist, and a conversation between Ashkenazy and Rob Cowan exploring 'The Real Rachmaninoff'.

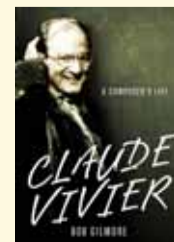
A similarly-scaled concert survey of Rachmaninoff's wide-ranging output is presented this season by the London Philharmonic Orchestra at the Southbank Centre, led by Principal Conductor Vladimir Jurowski.

# New Books

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**Claude Vivier**  
*A Composer's Life*  
by Bob Gilmore  
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