

Quarternotes

Reich 80th birthday celebrations

Events around the world honouring Steve Reich's 80th include first performances of two new works, *Pulse* and *Runner*.

Steve Reich's 80th is celebrated with over 400 performances in more than 20 countries this year. With the birthday itself falling on 3 October, this autumn brings major series in New York, London and Paris as well as first performances of his latest works. One of the leading composers of the past half century, Reich lays genuine claim to directing musical history onto an alternative path, opening composition to influences beyond the central classical canon.

Reich combined his early experiments on tape loops and phasing patterns with his researches into African drumming and Balinese gamelan to create a radical new style, simple in materials yet complex in its intricate rhythmic patterning. The scope of his works grew through the 1970s to create era-defining scores such as *Drumming* and *Music for 18 Musicians*. In succeeding decades he turned to recorded speech and documentary media to create *Different Trains* and his video operas in collaboration with Beryl Korot including *Three Tales*.

All these works are surveyed in the retrospectives mounted by Carnegie Hall in New York, the Barbican in London and the Philharmonie in Paris. The world premiere of *Pulse* for winds, strings, piano and electric bass provides the centrepiece

of the all-Reich concert at Carnegie Hall on 1 November with the united forces of ICE, Sō Percussion and Synergy Vocals conducted by David Robertson.

Reich describes *Pulse* as "a calmer more contemplative piece" than his recent *Quartet*, employing a fixed pulse and steady harmonies with varied accentuation coming from hand alternation patterns on the piano. Following New York, the European premiere is at the Barbican's *Steve Reich at 80* series on 5 November, followed by an Ensemble Modern tour to Paris and Cologne, with further performances in Amsterdam's ZaterdagMatinee series and in a Los Angeles Philharmonic Green Umbrella concert in January.

"...a startlingly original composer and a trailblazer.."

Stephen Sondheim

Runner is unveiled in a new ballet choreographed by Wayne McGregor at The Royal Ballet in London on 10 November. Scored for a large ensemble of winds, percussion, piano and strings, the new work opens and closes



Photo: © Newsphoto/Alan Pyle

- New York
- San Francisco
- Los Angeles
- Toronto
- London
- Paris
- Amsterdam
- Cologne
- Frankfurt
- Hannover
- Leipzig
- Munich
- Budapest
- Singapore
- Taipei
- Tokyo
- Sydney

athletically, with its five movement sections each employing different note durations in a distinctive Reich arch-form. European concert performances follow from Ensemble Modern with the US premiere by Ensemble Signal in the

Cal Performances series in Berkeley in the New Year. For full information on Reich performances this year, including details of programmes in New York, London, Paris and beyond, visit www.boosey.com/reich80.

Turnage Season premieres



Photo: © Phillip Gattward

This season brings five new Mark-Anthony Turnage works composed over the past three years with premieres on three continents. *Hibiki* was commissioned by Suntory Hall for its 30th anniversary and is premiered on 12 November with the Little Singers of Tokyo and the Metropolitan Symphony

Orchestra under Kazushi Ono. The 50-minute work draws its name from the Japanese for 'beautiful sound' and is intended as consolation after loss – whether from war, earthquake or tsunami. His six threnodies and a dance combine orchestral movements with vocal settings for soprano and mezzo soloist plus children's choir.

First US performances of *Shroud*, Turnage's new work for the Emerson Quartet, take it to New York on 23 October for a concert in the Chamber Music Society of Lincoln Center programme, followed by a tour in November to the Philharmonie in Berlin and Wigmore Hall in London. Also in November is the premiere of *Maya*, part of the Swedish Chamber Orchestra's *Brandenburg Concerto* project with Turnage's work matching the scoring of Bach's first concerto, featuring cellist Maya Beiser.

Whereas *Shroud* remembers two of Turnage's closest friends from his early years, his new orchestral work *Remembering* is a memorial for Evan Scofield, the son of guitarist and long-term Turnage collaborator John Scofield. First performances by the London Symphony Orchestra on 19 January and Berlin Philharmonic on 21 June see Turnage reunited with Simon Rattle, the conductor who according to the composer "understands my style intimately and instinctively knows how to approach it".

Spring 2017 unveils Turnage's *Martland Memorial* for percussion and orchestra, featuring Colin Currie and the Britten-Pears Orchestra under Marin Alsop, including a performance at the Royal Festival Hall on 7 April. The composer describes the work as "a quirky set of five character pieces with marimba and vibes, recalling Colin playing with the Steve Martland Band, plus some exotic toy instruments".

Jenkins Cantata Memoria



The latest choral work of Karl Jenkins is released on disc by Deutsche Grammophon this month, tied to its premiere in Cardiff on 8 October. *Cantata Memoria* was commissioned by S4C to commemorate the Aberfan tragedy 50 years ago, when a coal spoil tip enveloped a school and houses in a South Wales mining village, killing 116 children and 28 adults. Beyond memorialising the catastrophe itself, Jenkins's work adopts a wider focus, mourning the loss of children in more universal terms.

Cantata Memoria is scored for chorus – both mixed adult and young voices – baritone and soprano vocalists and orchestra with prominent solos for violin, euphonium and harp. The libretto has been written by poet, academic and linguist Mererid Hopwood, who worked closely with the composer on including references to contemporary accounts of the tragedy and the funerals. Jenkins describes how "this work is music and a poem. It is not a documentary, nor even a dramatisation, but it does include a conflation of ideas and facts that were relevant and by now part of the legacy."

The premiere at the Wales Millennium Centre features leading Welsh soloists, as on the DG disc (0289 479 6486 5), including singers Bryn Terfel and Elin Manahan Thomas, euphonist David Childs and harpist Catrin Finch, together with young violinist Joo Yeon Sir, winner of the inaugural The Arts Club/Sir Karl Jenkins Music

Award. Choral forces of 250 voices are joined by Sinfonia Cymru as orchestra, under the baton of the composer. The Aberfan memorial event in Cardiff is produced for telecast on S4C by Rondo Media. The US premiere of *Cantata Memoria* is scheduled for Carnegie Hall on 15 January with Distinguished Concerts International New York conducted by Jonathan Griffith.

Jenkins writes of how he "was mindful of the responsibility the commission carried in writing something with integrity and accessibility that would connect and move everyone – the bereaved who are still with us, those who remember and those who come to this catastrophe anew. Paradoxically, dealing with a subject that lies so deep in the Welsh soul was both a harrowing and uplifting experience. The work is in two distinct sections but is performed continuously. The first 20 minutes deal with the tragedy and the immediate aftermath, and the following 35 minutes move from darkness to light, reliving memories and celebrating childhood, ending with *Lux aeterna* (everlasting light)."

"Aberfan is a subject that lies so deep in the Welsh soul.."

Karl Jenkins

The summer saw Karl Jenkins's *The Armed Man: A Mass for Peace* reach a landmark 2000th performance, confirming its status as the most frequently programmed new classical work for choir and orchestra of recent decades. Jenkins conducted the performance at the Royal Albert Hall in London on 3 July with the Royal Philharmonic Orchestra and the Royal Choral Society, and Warner Classics released a special Limited Edition of the recording which has achieved 17 gold and platinum disc awards.

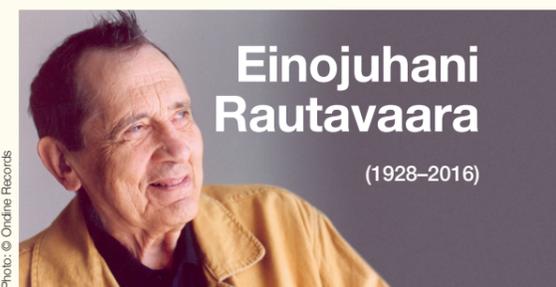


Photo: © Ondine Records

Einojuhani Rautavaara

(1928–2016)

We pay tribute to Einojuhani Rautavaara, the leading Finnish composer of his generation, who died on 27 July, aged 87. Following studies in Helsinki, New York and Tanglewood, he developed a style that combined twelve-note techniques with Romanticism, becoming established as the symphonic successor to Sibelius while contributing works in every genre.

In the late 1960s he distanced himself from serialism and his mystical character came to the fore with music of richly-coloured lyricism, as heard in the widely performed *Cantus Arcticus: concerto for birds and orchestra* (1972) and his 'Angel' series of orchestral works. His stageworks often explored issues of creativity and madness, such as *Vincent*, *Aleksis Kivi* and *Rasputin*, while from the 1990s his symphonies and concertos were increasingly commissioned by orchestras outside his native Finland.

Recent works included the cello concerto *Towards the Horizon*, *Into the Heart of Light* for chamber orchestra and the Lorca setting *Balada* for choir and orchestra. *Fantasia* for violin and orchestra, one of his final scores, has been recorded for release by Anne Akiko Meyers, the Philharmonia Orchestra and Kristjan Järvi on the eOne label and receives its concert premiere in Kansas City under Michael Stern in March.

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Glanert Bosch Requiem



Hell as painted by Hieronymus Bosch (1500-04)

Detlev Glanert introduces his new Requiem in honour of the 500th anniversary of Hieronymus Bosch, premiered in the artist's home town in November.

Before the commission for the Bosch Requiem, how had you discovered the artist's unique world?
I'd known Bosch's paintings for a long time and had always been fascinated by his overwhelming imagination, the intriguing details, the darkness, the contrast between holiness and sin, and the sheer apocalyptic impact. He truly sees the evil in humanity very clearly and informs us of man's spiritual predicament and fall from grace. As a contemporary composer I'm also amazed by the sheer modernity in his art, which is often futuristic with its predictions of the machine age.

Is Bosch's balancing of wild fantasy and structural craft instructive for a composer?
It depends on the composer. Some avoid fantastic elements in their music and others may not appreciate the mastery Bosch demonstrates in controlling the human chaos, such as in the crowd scenes. However, his balancing act perfectly fits with my own approach to creativity, composing music which explores the human condition through observation.

How did you approach the sacred history of the Requiem?
The heritage of the Requiem was one of the biggest hurdles to overcome. As a believer but not a church-goer I followed Bach's example of responding as a non-Catholic to these ancient texts. He tapped into the power and intrinsic dignity of the words as a devotional act and with a human-focused interpretation. Though written in the early centuries of the Church the Biblical texts remain a central anchor point for our civilisation between the Talmud and Koran.

What drew you to juxtaposing the Latin Requiem Mass with texts from the Carmina Burana collection?

The conception of my Requiem is to show the judgement of the soul of Bosch himself (or that of any other person) by accusing him of the seven deadly sins. For that I needed to find texts to complement the Requiem passages and this led me to the Carmina Burana manuscript. The poems chosen by Orff represent only a tiny part of this huge collection and whereas he focused on the pagan, I've selected more sophisticated poetry, even if it is describing sinners tempted by demons.

How has your writing for chorus evolved through your operas?

I've gained experience composing for chorus in different ways. The voices are sometimes speaking as one – as in a standard opera – or they might be wordless and disembodied such as representing the controlling planet in Solaris. The new element for me in the Requiem was having to set theological texts, which prompted an alternative style of writing. Rather than employing modernist techniques I had to think about eternity in the purest and simplest terms.

How have you divided up the vocal and choral elements in the Bosch Requiem?

The choral forces as a whole represent the soul of Bosch, while the speaker is the artist's accuser – the archangel Michael. There are two choirs, small and large. In the beginning the small choir and the organ present the traditional Requiem text, and the sins are interpreted by the large choir, orchestra and especially the soloists.

But, step by step, the large choir and the orchestra move across to the Requiem side, and from the Libera me onwards the soloists join them, until they are all united in the final section.

The work ends with an In paradisum and consoling words from Revelation. How do you see this summing up the work?

I see the gap between the Libera me and the In paradisum as the turning point of the Requiem: it is the final decision being made here that ensures the soul will enter into Paradise. Therefore I allowed myself to give the speaker some words from the end of Revelation that have resonated strongly since medieval times, as if we are passing through a door to eternal life. Although we undertake the journey with the soul of Bosch, the work can also be understood without reference to the artist. If we found ourselves in the face of the accuser we would similarly respond by saying "Libera me" – we are all sinners but we could all cross to Paradise.

Glanert

Requiem für Hieronymus Bosch (2015-16) 75' after the Requiem Mass and medieval poetry (L) for solo voices, choruses and orchestra

Commissioned by Jheronimus Bosch 500 Foundation and Royal Concertgebouw Orchestra

4 November 2016 (world premiere)
Sint Janskathedraal, 's-Hertogenbosch

5 November 2016
Royal Concertgebouw Hall, Amsterdam
NTR ZaterdagMatinee series

David Wilson-Johnson/Aga Mikolaj/
Ursula Hesse von den Steinen/
Gerhard Siegel/Christof Fischesser/
Netherland Radio Choir/
Royal Concertgebouw Orchestra/
Markus Stenz



Photo: Bettina Stöck

Andriessen Theatre of the World from LA to Amsterdam

Louis Andriessen' new stagework, *Theatre of the World*, subtitled by the composer as 'a grotesque in nine scenes', received first performances in Los Angeles in May and Amsterdam in June. Leading Andriessen exponent Reinbert de Leeuw conducted the Los Angeles Philharmonic at Disney Hall and the Schoenberg/Asko Ensemble at the Holland Festival, with staging by Pierre Audi and video by the Quay Brothers.

"Louis Andriessen's music compels from start to finish."

Los Angeles Times

"...a dizzying work that's vast in its scope yet unnervingly claustrophobic. Musically, it is brilliant and deep... Andriessen is the great argumentative opera composer of our day. He argues with every convention of the lyric stage. He is, moreover, a master of operatic argument, which is the traditional term for plot in not just its narrative sense but also its moral, spiritual, political and temporal implications. He is a clear-eyed Dutch sceptic and humanist who surfs the alarmingly narrow arteries that separate life from death, wisdom from belief, the known from the unknown."
Los Angeles Times

"Theatre of the World is built around the life and multifaceted achievements of the 18th-century Jesuit

Athanasius Kircher, who was once called the 'last man who knew everything'... The opera takes the aged Kircher on a time-travelling journey back through the important events of his life, on which he is guided by a boy who may be an angel or an apprentice devil, even perhaps a reincarnation of the scholar himself as a young man...

"...as Andriessen's gleefully eclectic score underlines, it's all much more than an operatic biopic. There are elements of allusiveness and surreal fantasy to Kircher's adventures and encounters, which seem to take place in a Bosch-like world of grotesques, with a trio of witches, damned Dante-esque lovers and an axe-wielding executioner. This not only recalls Andriessen's exuberant treatment of the *Divine Comedy* in his preceding stage work, *La Commedia*, but goes right back in some respects to his first theatre piece, *De Materie*." Opera

"The intensely committed performances make every detail of Andriessen's fabulously assured score count. His pungent reedy soundworld is darker than usual, but its striding, jazzy ostinatos, sweet-sour chorales and early music vocal writing, as well as the lightning-quick references to a range of other musical styles, are as instantly identifiable and exhilarating as ever." *The Guardian*

"The mystical Mexican poet Sor Juana Inés de la Cruz, who knew Kircher's work, is here an angelic presence high above the stage, the object of his long-distance adoration. Sung beautifully by Cristina Zavalloni, she gets the pure, high lines that have long been a fixture of Mr. Andriessen's medieval-flavored writing for voices." *New York Times*



Louis Andriessen's Theatre of the World staged by Dutch National Opera at the Holland Festival

Photo: Ruth Weisz

Chin in Seoul

Though resident in Berlin, Unsuk Chin regularly returns to her native city of Seoul, most recently for the world premiere of *Le Chant des Enfants des Étoiles*. The work was commissioned by the Lotte Group for the inauguration of the new 2000-seater concert hall in the Lotte World Tower complex, and the first performance was a major event in the musical life of South Korea.

The premiere by the Korean National Chorus and Academy Boys Choir and the Seoul Philharmonic – Chin is the orchestra's resident composer and director of its contemporary music series – was under the baton of Myung-Whun Chung, who has done much to champion the composer's music, at home, on tour and on disc. Chin's 40-minute score ponders man's relationship with the cosmos, with texts drawn from 20th-century poets including Fernando Pessoa, Giuseppe Ungaretti and Octavio Paz.

"From its opening bars the music pulled the audience into the endless abyss of the cosmos, soon filling the whole concert hall with magnificent echoes. It was like taking a spacewalk into the infinite universe." *Chuson Ilbo*

"Chin's mysterious soundworld including the tones of the magnificent organ was outstanding... The primary colours were provided by string harmonics, the sparkling sound of harp, celesta, chimes and glockenspiel, and miraculous choral writing recalling Gustav Holst's *Neptune the Mystic*, together with a dynamism akin to Stravinsky's music." *Yonhap News*

Further Chin events at the Lotte Concert Hall include the South Korean premiere of the *Double Concerto* performed this month by the Ensemble Intercontemporain both in Seoul and Tongyeong, and her opera *Alice in Wonderland* in the Netia Jones concert staging next summer.



Unsuk Chin takes a bow after the premiere of *Le Chant des Enfants des Étoiles* in Seoul.

Photo: Lotte Concert Hall / Lotte Foundation for Arts

Adams at 70

This season's celebrations for the 70th birthday of John Adams on 15 February were launched when the composer made his debut on the rostrum of the Berlin Philharmonic last month for the German premiere of *Scheherazade.2*. Events in this extensive birthday series include 15 concerts and a planned CD edition, with the baton passing to the orchestra's outgoing Artistic Director Simon Rattle, the incoming Kirill Petrenko, Alan Gilbert and Gustavo Dudamel. Adams is also featured composer with the Orchestre National de Lyon this season with seven works performed.

London, Paris and Amsterdam all host Adams 70th features including concerts conducted by the composer. The Barbican's focus on *The Sounds that Changed America* includes a major Adams strand with highlights including the London Symphony Orchestra in *El Niño* in December and the BBC Symphony Orchestra in *Doctor Atomic* in April. The Philharmonie in Paris devotes a weekend to Adams on 10 and 11 December

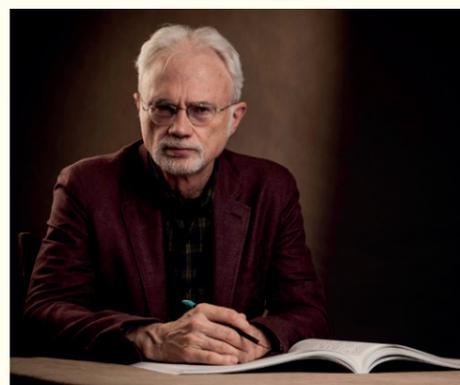


Photo: Varn Evans

including *Scheherazade.2*, the *Saxophone Concerto* and both string quartets, while the *ZaterdagMatinee* series at the Concertgebouw in Amsterdam offers *The World According to Adams* throughout this season with five concerts including *El Niño* and *Nixon in China*.

California, Adams's home state, reserves its highest festivities for the birthday period itself,

with the San Francisco Symphony and Michael Tilson Thomas's weeklong focus in February and the Los Angeles Philharmonic's production of *Nixon in China* in March. The same month sees the St Louis Symphony tour *The Gospel According to the Other Mary* to Carnegie Hall and the New York Philharmonic perform *Absolute Jest* at Lincoln Center before touring it to Europe.

Notable Adams opera productions include Peter Sellars's staging of *The Gospel According to the Other Mary* in Bonn and *Nixon in China* at the Royal Swedish Opera and Houston Grand Opera. The grand finale of the Adams 70th year is promised with the world premiere of his *Girls of the Golden West* staged by San Francisco Opera in November 2017. The new two-act opera is set during the 1850s California Gold Rush with libretto and production by Peter Sellars. A tantalising five-minute orchestral taster, *Lola Montez Does the Spider Dance*, was revealed to acclaim at this summer's Cabrillo Festival under Marin Alsop.

For a full diary of John Adams events visit www.boosey.com/adams70.

Strauss Danae returns to the Salzburg Festival



Photo: Salzburg Festival/Fonster

Die Liebe der Danae at the Salzburg Festival with Krassimira Stoyanova in the title role

This summer's Salzburg Festival saw a welcome return of Strauss's late opera *Die Liebe der Danae*, gracing the same stage as at its posthumous premiere in 1952, three years after the composer's death. Though completed in 1940, with theatres closed in wartime Europe, Strauss only heard *Danae* at a private dress rehearsal in Salzburg in 1944, commenting to the Vienna Philharmonic players "Gentlemen, perhaps we shall meet again in a better world!"

The new production by Latvian stage director Alvis Hermanis provided visual spectacle, replete with gold-clad dancers, a white elephant and outsize turbans, but increasingly focused in upon the simple, true love that ultimately wins Danae's heart. Franz Welsch-Möst conducted the Vienna Philharmonic with a cast including Krassimira Stoyanova and Tomasz Konieczny.

"This penultimate opera by Strauss conflates two myths: Jupiter's attempted seduction of the lovely Danae, and

the story of Midas, the king with the problematic golden touch. At the start, boisterous creditors heckle King Pollux, Danae's debt-ridden father, demanding payment. Then Danae has a wondrous dream of being showered in gold – not just a fantasy of wealth, but a hope for emotional riches and spiritual rebirth... Does she go for wealth and godliness with Jupiter, or for human affection with Midas?... Jupiter learns that the gods, alas, can never know human love." *New York Times*

"This new production imbues the opera with a requisite splendour and conceptual depth that fully complements the surpassing complexities and difficulties of the Strauss score... *Die Liebe der Danae* is ultimate Strauss demanding ultimate virtuosity and bravura on all levels, most certainly from the singers." *Opera Today*

"...the farewell scene is like a dream from another, better world."

Der Standard

"Concerning the music, everything in this work is remarkable: the score is masterful, the musical language is as brilliant as in the composer's best operas. The last 20 minutes – an attempt to seek refuge in pure tonality, sound and melody – count among the very best from Strauss's pen, and are beguilingly beautiful." *Kurier*

Other recent productions of *Die Liebe der Danae* have included Günter Kramer's for the Semperoper in Dresden in 2005 and Kirsten Harms's for the Deutsche Oper in Berlin, revived last season and released on DVD. A staging for Bard SummerScape in 2011 prompted a North American reappraisal of the opera and concert performances in Garmisch and Frankfurt were mounted to celebrate the composer's 150th anniversary in 2014.

Chapela Premieres

This summer has seen Mexican composer Enrico Chapela's music toured by the German Youth Orchestra under Alondra de la Parra, including the German premiere of his electric cello concerto *Magnetar* with soloist Johannes Moser at the Berlin Konzerthaus and the world premiere of *Zimmergramm* at the BeethovenFest in Bonn. The new 20-minute work, described by the composer as a 'mini-opera', was commissioned by Deutsche Welle and saw the orchestra joined by soloists and the LandesjugendChor NRW.



Photo: Bernd Uhlig

Zimmergramm takes its title from the wartime telegram sent by Germany's Foreign Secretary Arthur Zimmermann to its ambassador in Mexico City in 1917, proposing that Mexico join Germany against its longtime regional rival the USA. The communication was decrypted by British intelligence and the diplomatic fallout contributed to America joining the Allies against Germany. The three 'acts' of Chapela's score counterpoint folk music recreations from Mexican revolutionary times with the political dialogues in a contemporary idiom.

Two new orchestral works are premiered in Mexico in the coming months. *Antikythera*, commissioned by the Orquesta Filarmónica Boca del Río, draws musical inspiration from the 2000-year-old mechanism discovered in a shipwreck off the Greek island, whose gears could simulate planetary motion. Astronomy is also central to *Lunática*, commissioned by the UNAM Philharmonic in Mexico City, which explores the spectral data from the 184 moons discovered in our solar system, predicting chemical conditions where organic life might be possible.

Willems classic Forsythe ballets in Paris

July saw composer Thom Willems join with choreographer William Forsythe for a triple bill at the Paris Opéra Ballet including two of their dance collaborations. This was something of a homecoming for both artists to the company that has given over 300 performances of their ballets including the classic *In the Middle, Somewhat Elevated* commissioned and premiered there.

The Pas-de-deux *Of Any If And*, joining the Paris company's repertoire for the first time, is danced to an electronic score by Willems which splits the high resonances from a piano sound, transposing them upwards to create harmonies which hint at Renaissance music, set alongside a spoken text. *Approximate Sonata* is thus titled because the dancers correct their steps, as if during rehearsal they have made an error or improper foot position.

"*Of Any If And* and *Approximate Sonata*, were created in the mid-1990s. They share a seriousness of purpose, a forensic intensity in their bid to engage with classical technique while deconstructing its usual framework. Both have scores by Thom Willems, but the choreography operates on its own wavelength, not unlike Merce Cunningham's work with John Cage. There is a cold edge to their impossibly complex phrases... they challenge the dancers to new heights..." *Financial Times*

Last month launched a 20 performance run of *One flat thing*, reproduced by the Dresden Frankfurt Ballet Company in both cities. *Pas./Parts* returns to San Francisco Ballet this month following its US premiere last season and *In the*



Photo: Ann Ray/Opéra National de Paris

Of Any If And at the Paris Opéra Ballet with music by Thom Willems, danced by Vincent Chaillet and Eléonore Guérineau

Middle, Somewhat Elevated joins the repertoire of Oregon Ballet Theatre. *Approximate Sonata* is danced by Royal Ballet of Flanders this autumn, English National Ballet presents *In the Middle*,

Somewhat Elevated at Sadlers Wells next March, and the Compañía Nacional de Danza de España stages *Enemy in the Figure* in an all-Forsythe programme in April.

Dean towards Hamlet at Glyndebourne

Brett Dean is completing work on his new opera *Hamlet*, to be premiered at the Glyndebourne Festival in June 2017 with autumn performances on the Glyndebourne Tour. Vladimir Jurowski conducts a starry cast including Allan Clayton, Barbara Hannigan, Sarah Connolly and John Tomlinson with staging by Neil Armfield, who directed Dean's first stagework *Bliss* for Opera Australia. Dean has collaborated with librettist Matthew Jocelyn in distilling the new opera from Shakespeare's classic play, drawing partly on the early First Quarto to provide some different slants on the familiar text.

Over the four-year gestation of *Hamlet*, Dean has been exploring ideas and material for the stagework through a series of satellite works. Composing *And now I played Ophelia* for string quartet with soprano acted as a kick-starter for the opera. Examining the pivotal role of Ophelia, Dean and Jocelyn concluded that she was shaped by her relations with the other characters



Photo: Mark Coulson

at Elsinore and this formed the basis of the chamber work. The high soprano is at times in combat with the forces around her, at times lulled, accompanied, even defeated by them.

Music from the quartet provided a resource for the Ophelia scenes as composition of *Hamlet* began, whereas the relationship between the stagework

and Dean's *Gertrude Fragments* worked in reverse. The scoring for mezzo and guitar involved stripping back the operatic music and allowed Dean to come to grips with Gertrude's character, which in turn fed back into *Hamlet*. A similar process is taking place for *Rooms of Elsinore* for viola and piano, due for premiere next April. The work takes the listener on a tour of the castle, providing a sonic snapshot of what happens in each location.

From Melodious Lay for tenor, soprano and orchestra, described by the composer as a *Hamlet Diffraction*, receives its premiere by the BBC Symphony Orchestra under Joshua Weilerstein at the Barbican in London on 1 November. Unlike his earlier opera *Bliss*, *Hamlet* doesn't have set-piece arias or substantial interludes that could be easily extracted. So the new suite required its own dramaturgy as a stand-alone work and Jocelyn shaped the material into seven sections, adding in texts that don't appear in the opera to provide essential links.

Mackey Orpheus Unsung

Steven Mackey's 'wordless opera' *Orpheus Unsung* was premiered at the Guthrie Theater in Minneapolis in June as part of the Saint Paul Chamber Orchestra's *Liquid Music* series, featuring the composer as electric guitarist. Joined by Jason Treuting of Sō Percussion and three dancers, with staging by Mark DeChiazza, Mackey redefined the classic myth without recourse to text or voice.

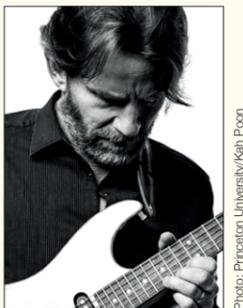


Photo: Princeton University/Kai Poon

"...seeing as myths are timeless, why couldn't Orpheus play a Fender Stratocaster, the electric guitar of choice for rockers from Buddy Holly to Jimi Hendrix to Eric Clapton? That's what composer Steven Mackey is wielding as he premieres *Orpheus Unsung*... there are a lot of moving parts to this imaginative adaptation of the ancient tale, and they were executed exceptionally well..."

"The evening is truly a *tour de force* for Mackey, who displays a fascinating musical vision and an astounding way with his instrument and effects pedals. (He performs barefoot in order to use as many toes as fingers to make this music)... a great showcase for a unique voice in American music." *Twin Cities Pioneer Press*

Also premiered in June was Mackey's 30-minute ensemble work *Blue Notes and Other Clashes*, written for the combined forces of PRISM Quartet and Sō Percussion and unveiled in Philadelphia. This summer has brought first European performances of his orchestral score *Mnemosyne's Pool* with Gustavo Dudamel at the helm of the Bavarian Radio Symphony Orchestra in Munich and Luxembourg.

Håkan Hardenberger and the Swedish Chamber Orchestra have toured Mackey's *Triceratos* to Germany and Hungary following its premiere last December. Composed as a coupling for Bach's *Brandenburg Concerto No.2* and named after a three-horned chameleon, the 20-minute work sees the soloist playing flugelhorn, trumpet in C and piccolo trumpet, taking as its starting point Bach's final high C.

Gruber Vienna Woods in Berlin

"With this German premiere, the Komische Oper demonstrates the fact that Gruber's *Tales from the Vienna Woods* belongs in the repertoire..." So wrote the *Berlin Morgenpost* reviewing the first German staging of HK Gruber's opera, based on Horváth's classic bitter-sweet drama of social turmoil in the late-1920s. The new Berlin production by Michal Zadara followed the premiere staging seen at the Bregenz Festival and Theater an der Wien and a second German production is already scheduled at the Theater Hagen next June.

"Gruber has created a musically multicoloured, shimmering opera, and enriched it with quotations echoing Viennese music, Alban Berg and Richard Strauss, songs and cabaret of the 1920s. The premiere at the Bregenz Festival was a huge success, and this was repeated at the Komische Oper Berlin." *Opernnetz*

"Gruber can do everything from fugue to cluster – and uses it for works which are without parallel in their variety and their wit. But above all he dares to write great melodies to match great feelings. Such as for Marianne, whose cantilenas of longing and despair tug right at our heartstrings... It is terrific how the blissful Straussian waltz dissolves into fragments and wanders, ghost-like, through the parts, how coldly the prepared piano tinkles and how the cabaret band quotes the spirit of Weill." *Morgenpost*

"Gruber has created a score from the best that new music can offer... The work is a portrait of how people, although they put up a superhuman fight, can break down forlorn. It is thanks to this most original of Austrian composers, that an opera has been created out of the play, and one of such impressiveness that it deserves to be performed on every operatic stage from New York to Tokyo..." *Neues Deutschland*



Photo: Lucerne Festival

"Here are the old-established inhabitants who fear for their standard of living and their view of the world, and there are the outsiders or newcomers who rock the boat... The audience understood and applauded loud and hard at the end, especially for the magnificent Cornelia Zink as Marianne, the production team who also earned tremendous applause, and the composer who was present and was cheered..." *Der Neue Merker*

The soundworld created for *Tales from the Vienna Woods* finds a new context in Gruber's new *Piano Concerto* for Emmanuel Ax, which takes soloist and orchestra through a series of colourful tableaux. The world premiere is at Lincoln Center on 5 January with Ax joining the New York Philharmonic under Alan Gilbert. The European premiere follows on 16 March with Simon Rattle and the Berlin Philharmonic with future performances by the Stockholm Philharmonic and the Tonhalle Orchester in Zürich.



The new Komische Oper production of HK Gruber's *Tales from the Vienna Woods*



The centenary of Leonard Bernstein in 2018 offers the opportunity to explore his orchestral works, from witty overtures, through theatrical suites, to full symphonic statements. All three of Bernstein's symphonies employ programmatic elements, drawing upon additional musical forces following the Mahlerian model. *Symphony No. 1 'Jeremiah'* was the composer's first large-scale work, completed in 1942 when he was still in his early twenties. The wartime situation in Europe prompted parallels with the destruction of the temple in Jerusalem, lamented in the final movement by the mezzo soprano soloist. *The Age of Anxiety (Symphony No.2)* – inspired by Auden's dramatic poem – fuses symphony, concerto and tone poem and features a prominent jazzy role for piano. *'Kaddish' Symphony No.3* combines the Hebrew-Aramaic prayer for soprano, mixed and boys' choirs with English texts for a speaker exploring the relationship between man and God.

Although there are no traditionally titled concertos, Bernstein composed a wealth of music for solo instrument and orchestra. Other than *The Age of Anxiety*, all his concertante works are readily performable with small orchestra. The *Serenade* is Bernstein's violin concerto as well as a hymn to love, preserving its place in the repertoire thanks to leading violinists including Joshua Bell, Hilary Hahn, Midori and Anne Akiko Meyers. *Halil* is a nocturne with solo flute mourning the death of a young Israeli musician and the *Three Meditations*

from *Mass* feature solo cello. Clarinet is in the spotlight for *Prelude, Fugue & Riffs* written for Benny Goodman and in the *Sonata for Clarinet and Orchestra*. The *Concerto for Orchestra* is a showpiece for all sections, with gamesmanship from composer and performers leading to a closing benediction.

Bernstein's theatre music is equally at home in the concert hall, with much on offer beyond the ubiquitous *Candide Overture* and *Symphonic Dances from West Side Story*. His evergreen musical is also distilled into two suites, one with soprano and tenor, and the other with soloists and chorus. The New York theme continues with the *Overture* and *Three Dance Episodes* from *On the Town* and selections from *Wonderful Town*. Orchestral suites have also been drawn from his operetta *Candide*, the musical *1600 Pennsylvania Avenue* and the opera *A Quiet Place*.

In collaboration with Jerome Robbins (who shares the 2018 centennial), Bernstein created three dance scores that provide attractive concert fare. Music from *Fancy Free*, a pre-cursor of the high-spirited *On the Town*, is available in *Three Dance Variations* as well as the complete ballet, while the choreographic essay *Facsimile* offers a more psychological examination of romantic relations. In *The Dybbuk* Bernstein and Robbins explored Yiddish folk drama, heard in *Suite No.2* as well as the complete ballet.

On the Waterfront was Bernstein's only film score but is rightly regarded as a twentieth century classic, with Marlon Brando as a once-promising boxer held back by corruption and violence in the New Jersey dockyards. As well as the familiar suite, it can now be presented with live orchestra accompanying a screening of the film, offering audiences the complete score in the concert hall. Bernstein in a lighter vein is provided by his *Divertimento* and *Slava! A Political Overture* as lively alternatives to the *Candide Overture*.

For information including licensing contacts view www.boosey.com/bernstein100brochure.

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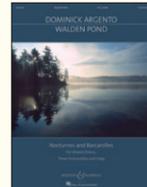
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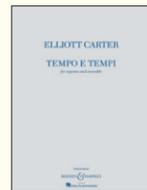
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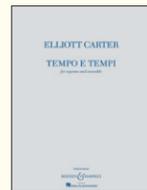
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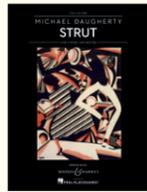
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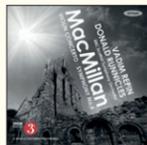
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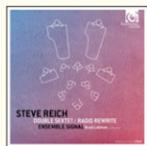
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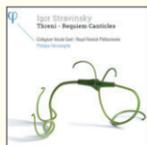
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Copland Appalachian Spring anew



Photo: Martha Graham Dance Company

Aaron Copland's *Appalachian Spring* achieved classic status with the Martha Graham ballet premiered in 1944, depicting a young farming couple setting up home in the American wilderness. Dance companies have only been able to perform the Graham choreography until now using the original 13 instrument scoring that Copland created for the premiere but this is set to change with a new version for full orchestra.

Copland himself condensed the ballet music into the familiar 25-minute orchestral suite in 1945, omitting some 10 minutes of music from the original score, and later orchestrated much from the missing sections at the request of Eugene Ormandy in 1954. However this expanded version was still missing 50 bars from the original

ballet and did not deploy the music in the same order, so could not be performed alongside the celebrated choreography. This led the Aaron Copland Fund to commission composer David Newman to create the new orchestral edition that aligns exactly with the original ballet.

The complete 35-minute orchestral ballet score was given its first performance in Dallas in May with student musicians and dancers from Southern Methodist University. A second outing came in June with Marin Alsop conducting the Baltimore Symphony, sharing the stage with the small cast of dancers from Baltimore School of Arts and providing a highlight alongside the 2016 League of American Orchestras conference.

The new edition is now available for rental from Boosey & Hawkes, providing performing opportunities both for dance companies in large theatres and for orchestras preferring to present the complete ballet rather than the suite, or wanting to perform with dancers on the concert platform. The Aaron Copland Fund has also collaborated with Boosey & Hawkes on a new engraving of the *Appalachian Spring* suite, correcting a number of errors and inconsistencies to provide a high quality edition.

The second release in John Wilson's new Copland series for Chandos with the BBC Philharmonic turns to relative orchestral rarities with welcome recordings of the *Short Symphony (No.2)* and the *Organ Symphony* together with the *Symphonic Ode* and the *Orchestral Variations* (CHSA 5171).