

October 2007

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Rattle opens Berlin season with Lindberg

Magnus Lindberg's new orchestral work, *Seht die Sonne*, provided a dramatic opening to the Berliner Philharmoniker's season.

Following the August premiere of *Seht die Sonne*, commissioned by the Stiftung Berliner Philharmoniker in association with the San Francisco Symphony, Simon Rattle tours the work with the orchestra to Carnegie Hall in New York on 13 November. Jukka-Pekka Saraste will conduct the Toronto Symphony Orchestra in the Canadian premiere in February 2008. The San Francisco Symphony under Sakari Oramo gives the first West Coast performance on 19 June 2008.

Programmed at its premiere with Mahler's *Symphony No.9*, Lindberg's work is scored for the same forces as that of the Viennese

master. Adopting its title from the final sunrise chorus of Schoenberg's epic cantata *Gurrelieder*, the work explores the tipping point from late-Romanticism to modernism.

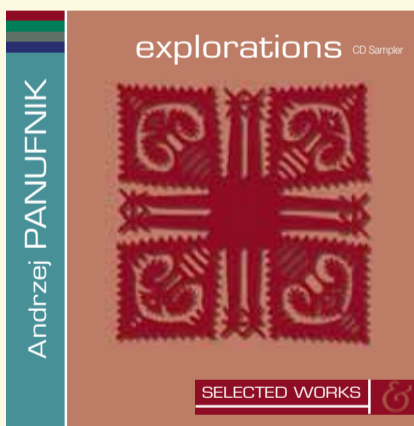
"Sharp as a knife – a tour de force" *Der Tagesspiegel*

"...a work that liberally mixes the exquisite colours of the orchestra... and that in its luminescent excess is indeed reminiscent of Schoenberg's *Gurrelieder*: as a revolving sphere of sound in which opulence follows upon opulence.

Frankfurter Allgemeine Zeitung



Panufnik CD sampler



Boosey & Hawkes has released a new promotional CD sampler of the music of Andrzej Panufnik (1914-91), exploring the works of this important Polish composer.

There is plenty to discover beyond Panufnik's popular *Sinfonia Sacra* in an output that chronicles his experience in war-torn Poland, survival as a composer under Socialist Realism, and life as an exile after his dramatic escape to the West in 1954. Beyond the autobiographical influences, his compositions set out to reconcile emotion and intellect, reaching back to a near-medieval fascination with metaphysics and geometry. The music on the disc ranges from Apollonian serenity to the propulsive rhythmic writing that has proved so attractive to the dance community.

The new sampler is available to performers, promoters and choreographers: please contact composers.uk@boosey.com.

Carter towards 2008

Elliott Carter celebrates his 100th birthday on 11 December 2008 and plans are in place for international celebrations, featuring the most recently completed scores by this elder



Photo: Meredith Heuer

statesman among American composers. Major birthday events are so far confirmed in Boston, New York, London, Paris, Berlin, Cologne, Amsterdam, Turin, Basel, Vienna, Lisbon, Porto and Gothenburg.

James Levine conducts the premiere of Carter's *Hom Concerto* on 15-17 November with the Boston Symphony Orchestra and its principal horn James Sommerville. The same forces tour the concerto to Carnegie Hall in 2008 and Sommerville gives the European premiere at a ZaterdagMatinee concert at the Concertgebouw in Amsterdam on 19 January 2008 with the Radio Kamer Filharmonie conducted by Peter Eötvös.

Daniel Barenboim will premiere Carter's new 15-minute work for piano and orchestra, *Interventions*, in December 2008 with James Levine conducting the Boston Symphony Orchestra. The work is co-commissioned by the Boston Symphony Orchestra, Carnegie Hall and the Deutsche Staatsoper Berlin. With his fecundity continuing unabated, Carter has also recently completed 3 *Mad-regales* for six solo voices, *Sound Fields* for strings, and new instrumental miniatures for piano, oboe, viola and double bass.



For news of Carter events in the centenary year please visit www.boosey.com/carter

Your performances can be added to our web calendar by emailing us at composers.uk@boosey.com

For programme notes on Carter's complete output visit www.carter100.com

MacMillan Sacrifice on tour

James MacMillan's new opera, *The Sacrifice*, premiered by Welsh National Opera in Cardiff on 22 September, tours to seven UK cities over the coming months: Liverpool (16 October), Southampton (24 October), Llandudno (31 October), Bristol (7 November), Oxford (14 November), Birmingham (21 November) and Sadler's Wells in London (26 November). A full round-up of reviews of the opera will appear in the February 2008 issue.

"...a new opera with instant appeal." *Daily Telegraph*

The Sacrifice's libretto by award-winning poet and novelist Michael Symmons Roberts is the latest in a series of collaborations with MacMillan. Drawing on *The Mabinogion*, the ancient collection of Welsh folktales, the opera tells of a ruler's ultimate sacrifice to safeguard the future of his war-torn, faction-ridden country. The performances are conducted by MacMillan and directed by Katie Mitchell.



Photo: Neil Bennett

Michael Symmons Roberts (librettist), James MacMillan, Katie Mitchell (director) and John Fisher (General Director, WNO) at workshops for *The Sacrifice*.

MacMillan has extracted three interludes from the opera to form a 20-minute symphonic suite which he will conduct at Bridgewater Hall in Manchester on 22 February with the BBC Philharmonic.

Further MacMillan premieres in 2008 include the full-evening *St John Passion* performed by the London Symphony Orchestra and Chorus under Colin Davis (27 April), and a new work for the Takács Quartet to be premiered at the South Bank Centre (21 May).

"If there's any justice it will soon be as oft-performed as Mozart's concerto"

The Times on Lindberg's Clarinet Concerto

In recent months the *Violin Concerto*, premiered last year, has been heard for the first time in Copenhagen, London and Helsinki with soloist Lisa Batiashvili, whose new recording has just been released on Sony Classical (88697 129362). The concerto's Swiss, German, Spanish and Norwegian premieres are scheduled during the 2007/08 season.

"... a wonderfully effective concerto, entirely typical of Lindberg's recent music yet thrillingly direct in its impact. Batiashvili's playing was exceptional, too; other violinists will surely rush to take up the work, but she has set a standard that will be hard to match." *The Guardian*

"Again and again the huge orchestra releases bolts of energy... Lindberg's sun does not smile mildly upon its worshippers. Instead, it fires up the music and lends it a lasting resplendence."

Berliner Morgenpost

"...an extravagant and glittering piece on a grand scale, full of bold gestures and big effects... The second movement ends with a solo cello cadenza so lengthy that it is almost a miniature concerto, a mournful lament full of ethereal harmonics. The third movement is the work's darkest, opening in the lower depths of the bass registers and rising to a howl of anguish before settling into a pensive chorale and slipping unobtrusively into silence."

Financial Times

Clarinet and violin concerti travel

Other summer highlights for Lindberg included a rapturously received BBC Proms performance of the *Clarinet Concerto* with Kari Kriikku as soloist. *The Times* described the work as "a perfect concerto, perfectly performed..." and the *Daily Telegraph* praised its "fabulous glittering orchestral palette, and glowing harmonies... It was heartening to see a packed Albert Hall audience rising to its feet and cheering a contemporary piece."

www.boosey.com new-look website launched



Our new-look website is now live, featuring both English and German, an updated design and improved navigation, including quicker links to deeper level material.

Our shop area, offering sheet music from all publishers, CDs, DVDs, ringtones and downloads will be relaunched later this autumn.

Elena Kats-Chernin

discusses her musical influences and interests
Her new basset clarinet concerto, Ornamental Air, is performed in the USA, Europe and Australia by Michael Collins in 2008.

You grew up in Uzbekistan, studied in Moscow and Germany, and settled in Australia. How do these cosmopolitan ingredients come together in your music?

If forced to generalise about the influences on my music I'd say that my Russian background provided the strong rhythmic features, the strange mixture of lightheartedness and heavy melancholy, the bright orchestra colours, a sense of contrast and a tendency towards high energy. The early years of my initial stay in Australia (1975-80), fresh out of Moscow, added the excitement of new experimental sounds and much freedom in the structuring of the pieces. Then the years of study and work in Germany focused me upon the serious nature of the psychology of music, specifically in the theatre. Upon my return to Sydney in 1994 a lot of the above merged into a language.

You're equally at home composing for dance and theatre as for the concert hall. Has this versatility come about through chance or design?

Each genre provides its own opportunities for learning. I have never planned the way my career would work - it has happened mostly by chance and step by step. I've always enjoyed the rehearsal process in the theatre where there are often long phases of making changes to sounds, when the relationship between music and theatre is in constant flux. That experience has in turn helped me when composing music for the concert hall - I can make quick decisions with regards to form or instrumentation. One of the things I have learnt is to be un-precious about my music. I can happily throw away huge chunks of material if it does not seem exciting enough for me.

Your music ranges widely in style from piano rags to the complex textures of Clocks. Are you more interested in reflecting the world around you than creating a private style?

I am too interested in people not to pursue that human connection. I constantly need to invent a way to make that connection translate into a piece of music. For me that is the ultimate aim in composing. It is not about describing the world, it is about describing what I think the world is in relation to something other: a person, an event, a thought, an idea or sometimes just a sentence. That relationship



Photo: Bridget Elliot

can be complex or simple and it will influence the way the piece will turn out. This, of course, meshes with the initial commissioning parameters like instrumentation, proposed duration, etc, which also play a role in the unfolding of the composition.

What draws choreographers to your music?

Maybe it's the fact that my music has clear rhythmic qualities and is not too descriptive or overly developed - it leaves breathing space for the dance element. I in turn really get a buzz out of working with choreographers and a perfect example of this was collaborating with Meryl Tankard on the ballet *Wild Swans*, based on the fairy story of Hans Christian Andersen, made for Australian Ballet. I improvised on the piano to the dancers' movements and most of the music for the ballet was created directly in the rehearsal space. The final length of the score for orchestra and soprano was about 90 minutes.

How do you react when your music is used in new contexts, for instance Eliza Aria in the recent Lloyds TSB advertising campaign?

I had a wholly positive reaction to hearing my music in these adverts: it's a great pleasure for a composer's music to be given a second chance! The animation artwork in the adverts is masterly and clever, and the way it fits with the music is incredibly thoughtful. The stories are all very cute and charming and one just has to love them. And it has made my music known to a whole new audience. Viewers' reactions after viewing the YouTube video took me by utter surprise - it was just amazing to see that so many people were making really generous comments. And now that even pop and disco versions of *Eliza Aria* have been released, I'm experiencing another completely new sensation. I feel like I'm entering a world that was closed to me previously.

What are your future ambitions or dreams?

My current ambition is to write a full-length opera, not a chamber opera (of which I have written three already), with soloists, choir and orchestra. Other dream projects would be a big choral symphony, perhaps in a 12 movement form - this number has a special significance for me - or something for kids along the lines of *Young Person's Guide to the Orchestra*. I also enjoy working with visual artists and film makers, so am hoping for some lively collaborations in the coming years.

Chin Alice in Munich

The first night of Unsu Chin's new opera, *Alice in Wonderland*, provided the opening of the Munich Opera Festival on 30 June with a fair measure of controversy. Some of the gala audience, stockful of dignitaries and official guests, seemed increasingly perturbed - perhaps objecting to some of the alienation techniques in Achim Freyer's colourful and characteristic production - and reacted vociferously at the curtain call. But as the *Los Angeles Times* noted in a review headed "*Alice in Wonderland* triumphs in Munich", the second night of the run "proved a hit... When the performance was over, thunderous applause and foot-stomping on the resonant wood floors greeted cast, conductor and composer..."

"A wondrous new work has, like Alice from her rabbit hole, emerged."

Los Angeles Times

Kent Nagano, a long-time supporter of Chin's music, expertly conducted the Bavarian State Opera forces, with a strong cast including Sally Matthews in the title role, Piia Komsii, Dietrich Henschel, Guy de Mey and Andrew Watts. The veteran soprano Gwyneth Jones revelled in the role of Queen of Hearts and, as *The New Yorker's* Alex Ross noted, her rendition of "Off with their Heads!" made you "stroke your own neck a bit nervously". The opera returns in the main Munich autumn season for further performances on 15, 17, 20 and 23 November.

"Alice has found the way from wonderland to grand opera, with a luxuriant orchestra as welcoming committee: guided and presented by Unsu Chin... Expectations ran high, the preparations were considerable - and the result is as colourful as a look through a kaleidoscope..."

Hannoversche Allgemeine

"Chin's sound world is seductively cavernous, suggesting not only the magical rabbit hole down which Alice tumbles but also the psychological crevasses beneath the surface of Carroll's writing... Within a few minutes, the entire orchestra is glittering weirdly: familiar shapes hover at odd angles; age-old harmonies materialize from clouds of timbre and texture; childlike snatches of song appear and disappear, like the body of the Cheshire Cat... The wondrous thing is how effortlessly Chin changes pace, from delicacy to grotesquerie, from cutesiness to dementia. Everything flows organically." *The New Yorker*



Photo: Wilfried Hoesl

Unsu Chin's *Alice in Wonderland* at the Bavarian State Opera in the production by Achim Freyer

"Unsu Chin has internalised Carroll's diction completely. She describes Alice's inhospitable dream world with wonderful humour and cheekiness, but also with tender empathy and generous amounts of mockery... the tea party with Baroque sounds, the sweetly broken lullaby in C-major for the Piglet... The bass clarinet for the Caterpillar, which both cheekily and wistfully paraphrases Gershwin, is as delightful as the mouth organ for the Mock Turtle... First and foremost, the music is fast, rhythmically lively and therefore very close to the text with its rapid emergence and disappearance of situations." *Tageszeitung (Munich)*

"Accompanied by plummeting semiquaver runs of the violins, Alice tumbles into the rabbit hole; later, she dives into the pool of her own tears that shimmers impressionistically like phosphorescent plankton. Bell tones, sound clusters and the thread of the bass tuba provide the background for the lament of the Mad Hatter... And the steaming, flashing orchestral thunder storm during the croquet match is a well-nigh illustrative masterpiece." *Frankfurter Allgemeine Zeitung*

"Unsu Chin's score, a testimony to commanding musical craft, is sophisticated and has a high entertainment value - equally for those unaccustomed to modern music... Chin's synaesthetic sense for musical colour and aroma is phenomenal." *Opernwelt*

Chin's orchestral and ensemble music continues to be much in evidence this autumn, with festival features at Settembre Musica in Milan and Turin, Musica in Strasbourg and the Venice Biennale. Her new work commissioned by the Orchestre Symphonique de Montreal and the Bavarian State Opera receives first performances next spring in Montreal (3-4 March), New York (8 March) and Chicago (24-29 April) conducted by Kent Nagano.

Dean vexations & devotions

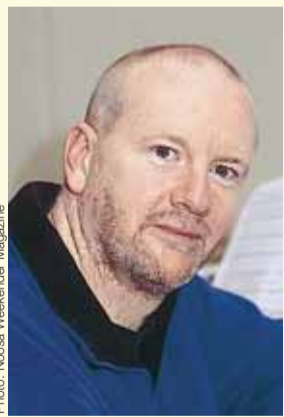


Photo: Noosa Weekender Magazine

Brett Dean's *Vexations and Devotions* received its European premiere at the BBC Proms on 23 July, providing a refreshing critique of the 'vexatious banalities' of modern life. David Robertson conducted the BBC Symphony Orchestra and Chorus together with the young Australian

choir Gondwana Voices. First performed at the 2006 Perth Festival under Matthias Bamert, the work's German premiere takes place in Stuttgart on 13 March conducted by Andrey Boreyko.

"... a work that skilfully reveals music's ability to mock and to mourn simultaneously." *The Times*

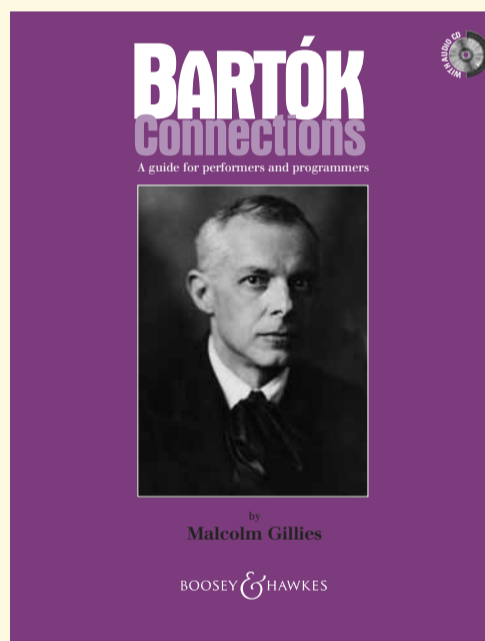
"Brett Dean is rapidly becoming Australia's best-known composer... His new piece *Vexations and Devotions* deals with things which on the surface are crushingly banal; the creeping deadness of soul that comes from too much telly,

the maddening automated telephone voices that keep you on hold, and the vacuity of corporate mission statements." *Daily Telegraph*

"Thank you for holding," said the irritating mechanised voice in Brett Dean's *Vexations and Devotions*, adding that our holding was important to them, and finally embarking on a hilarious philosophical disquisition on different types of holding. The texts of Dean's 'sociological cantata' by Australian poet Dorothy Porter and cartoonist Michael Leunig articulate some of the intolerable vexations of modern life with bracing wit. *Evening Standard*

"The second 'movement', *Bell and AntiBell*, starts with violas buzzing like angry wasps around an almost unbearable crescendo of real and synthesised bell sounds. And then the voiceover, which apologises for being busy, and thanks us for holding. Holding what? The voice takes on a wild life of its own, in psychological speculation, while violin tremolandi, shaken aluminium foil and ticking pizzicato reverberate like wounded nerve endings..." *The Times*

Dean continues working towards his new opera *Bliss*, based on the novel by Peter Carey, to be premiered by Australian Opera. His 25-minute orchestral study for the opera, *Moments of Bliss*, has been performed in Melbourne, Cologne and Manchester. Dean is currently completing *Songs of Joy*, a Liverpool Capital of Culture commission to be premiered by Simon Rattle and the Royal Liverpool Philharmonic Orchestra in October next year. These songs for baritone and orchestra set texts by the opera's librettist Amanda Holden intended for Harry Joy, the adman in Carey's novel who is offered a nightmarish view of his life and family after suffering a heart attack.



Boosey & Hawkes has collaborated with Bartók expert Malcolm Gillies to produce *Bartók Connections*, a new guide exploring repertoire themes for this towering figure of 20th century music. A printed version with CD sampler is available upon request for performers and programmers by emailing composers.uk@boosey.com, and a web version of the guide with soundclips is available to all at www.boosey.com/bartokconnections.

Bartók Connections contains repertoire notes for the composer's complete output of works published by Boosey & Hawkes, Universal Edition and Editio Musica Budapest. The recorded extracts draw extensively on the Hungarian complete edition, and the printed guide is illustrated with a rich variety of images provided by the Bartók Archive Budapest and the composer's son Peter Bartók. A timeline links Bartók's creative life with contemporary events, both cultural and in the world at large.

Themes explored by Malcolm Gillies in the guide include Bartók's roots in late-Romanticism and folk music, his engagement with nationalism along with Kodály and Dohnányi, relationships with contemporaries including Stravinsky, Debussy and Szymanowski, the appearance of Arabic influences in his music (the CD includes a recording from a field trip to North Africa), and late works written in American exile including his personal take on jazz in *Contrasts*.



Image: Bartók Archive Budapest

Martinů 2009 50th anniversary of death



Photo: Boosey & Hawkes

The 50th anniversary of Bohuslav Martinů's death falls on 28 August 2009. Planned events include operatic and orchestral features in Prague, Brno, Boston, London, Amsterdam, The Hague and Porto.

Boosey & Hawkes publishes a selection of Martinů's works including the cycle of six

symphonies of which the sixth, *Fantaisies Symphoniques*, is one of his most performed scores. Other classic works include the *Double Concerto*, as frequently set to dance as heard in the concert hall, and symphonic works dating from his years in American exile including *Sinfonietta Giocosa*, *Tre Ricercari* and *Sinfonietta La Jolla*. His chamber operas *The Marriage*, a setting of Gogol's comedy, and *Comedy on the Bridge*, now available in an English version by Tony Kushner, are ideal candidates for double bills.

To discuss Martinů repertoire and to let us know of your 50th anniversary plans please contact us at composers.uk@boosey.com

Turnage Chicago Remains



Bernard Haitink is at the helm of the Chicago Symphony Orchestra for the premiere of Mark-Anthony Turnage's *Chicago Remains* on 25 October. The work was commissioned by the Serge Koussevitzky Foundation as part of the composer's ongoing residency with the orchestra, and Turnage has created a vibrant 20-minute tribute to the great city.

Turnage's title draws on the fact that the Great Chicago Fire of 1871 devastated large swathes of the metropolis, leaving only a few buildings standing in the centre. The combination of these relics alongside the stunning skyscraper architecture of the late 19th and 20th centuries is an illustration of Chicago's ongoing powers of reinvention. The life force of this hub of humanity is summed up for Turnage in the collection of *Chicago Poems* (1916) by Carl Sandburg, opening with:

*Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and
the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders...*

The tough grandeur of the city in Sandburg's poetry finds parallels in Turnage's score, cast as a single 20-minute movement. Once the composer knew Bernard Haitink was to conduct the work, his thoughts turned to the conductor's championing of Bruckner's

symphonies, and the new work seeks modern equivalents to those epic chords and chorales spaced over broad spans. The score is headed with a personal dedication to Sir John Drummond, who Turnage remembers as a staunch supporter while Director of the BBC Proms and "as a crusader for true creativity against encroaching superficiality".

A Prayer out of Stillness

Turnage's new work for jazz bassist John Patitucci, *A Prayer out of Stillness*, is premiered on 18 October. Performances are scheduled by the work's co-commissioners: the Swedish Chamber Orchestra, the NYDD Festival in Tallinn (21 October) and the Scottish Chamber Orchestra (16 November), with the Norwegian premiere by the Trondheim Symphony Orchestra following next season.

Turnage's earlier *Bass Inventions* was written for Dave Holland, who largely improvises pizzicato, whereas the new concertante work emphasises Patitucci's equal skill at arco playing and his gift for performing on both double bass and six string electric bass guitar. The orchestration is restricted to unobtrusive and often lush strings allowing the bass to sing above, and the composer has built in opportunities for Patitucci to improvise. The soloist's religious nature led Turnage to create a sequence of prayers, extending melodic material from a set of choral carols, while the third movement, *Call and Response*, is a contrasting duel between solo bass guitar and the lead double bass from the orchestra.

Bernstein now available

Peter Pan

Leonard Bernstein's complete songs and incidental music for JM Barrie's classic play *Peter Pan* are available for the first time in a new performing edition. Bernstein was invited to provide music for the 1950 Broadway production with Boris Karloff and Jean Arthur, and wrote seven additional songs. With the composer away in Europe, numerous alterations, cuts and additions were made, moving it far away from his original intentions.

The music was largely forgotten for 50 years until conductor Alexander Frey prepared a successful recording in 2005 (Koch KIC CD 7596), signalling the need for a full orchestral score and the creation of a complete set of parts. The disc provided a reminder of some magical vocal numbers, such as *Who am I?* and *Dream with Me*, revealing the composer at an intriguing midpoint between *On the Town* and *Candide*. With the new edition, the major barrier to productions of Bernstein's *Peter Pan* has been broken, and this score can now return to its rightful place in the theatre.

For full background to *Peter Pan* and the new edition visit the News section at

www.boosey.com/bernstein



Peter Pan at the King's Head Theatre in London

Symphonic Dances from West Side Story

arr. for solo percussion and wind band
Evelyn Glennie and the London Symphony Orchestra premiered Craig Leon's new arrangement of Bernstein's *Symphonic Dances from West Side Story* in Daytona Beach in July under the baton of Marin Alsop. Scored for solo percussion, winds, brass, piano and harp, Leon's arrangement was described as "brilliant, syncopated and more intense than the original" and Glennie as "a petite dervish whirling from one bank of marimbas, xylophones and various percussion instruments to another" (*News Journal Online*).

Performing materials are now available from our hire library.

Mass Choral Suite

A new choral suite from Leonard Bernstein's *Mass* was successfully premiered at Disney Hall in Los Angeles on 9 June. The suite has been assembled by Doreen Rao, editor-in-chief of the best-selling Choral Music Experience series, and consists of 14 movements lasting 35 minutes. The extravagant forces demanded by Bernstein's original score, blending theatre and liturgy, have been reduced so that it can feature on standard choral society and college programmes. The new suite requires soloists, chorus and an ensemble of flutes, keyboards, guitars, percussion and strings. Materials are currently available on hire and a vocal score is in preparation.

Schwertsik trumpet divertimento



Kurt Schwertsik's new work for Håkan Hardenberger, a *Divertimento* for trumpet and orchestra, is premiered on 19 December at the Essen Philharmonie with the Tonkünstler-Orchester conducted by Kristjan Järvi. The Austrian premiere follows at the Musikverein in Vienna on 29 March and the Royal Scottish National Orchestra presents the UK premiere in the 2008/09 season, all with Hardenberger as soloist.

Schwertsik remembers a surfeit of divertimenti during his youth in Vienna, but he has finally succumbed with a work that in characteristic fashion subverts expectations and is not as simple as it appears. The score is headed by a quote from the close of Italo Calvino's *Il cavaliere inesistente* (The non-existent knight) which heralds an unknown future: it may be a Golden Age or a time when beloved castles and gardens are destroyed. For the composer the illusory Golden Age was the 1920s and the music of this era subtly infuses the five movements of the *Divertimento*.

Compagnie Masquerade, Schwertsik's mixing of Mozart with commedia dell'arte, has just been released on CD by the Wiener Mozartisten (Gramola 98791). Future plans include a full-evening ballet based on Kafka's *America* for the Landestheater in Linz for the 2009/10 season: the composer is writing a linked orchestral work for the Salzburg Mozarteum Orchestra for premiere in October 2008.

Adams Doctor Atomic Symphony

John Adams conducted the premiere of his *Doctor Atomic Symphony* at the BBC Proms on 21 August, continuing in his role as the BBC Symphony Orchestra's Artist-in-Association. The new 42-minute orchestral work brings to the concert hall music from his opera *Doctor Atomic*, telling the story of J Robert Oppenheimer, who was the lead scientist in the development of the atom bomb, tested in the New Mexico desert in summer 1945. As the *Evening Standard* wrote, the "vivid account whetted one's appetite for the opera proper but also proved effective as a stand-alone piece."

Highlights from the opera have been arranged by Adams into the four movement symphony, with newly composed transitions and orchestrations of the vocal lines. It was co-commissioned by the Saint Louis Symphony Orchestra, Carnegie Hall and BBC Radio 3 for the BBC Proms. The symphony's dedicatee David Robertson conducts its US premiere with the Saint Louis Symphony on 7 February 2008 and the orchestra visits Carnegie Hall on 16 February to give the New York premiere.

"The opening movement, *Laboratory*, launches explosively with surging brass, motoric strings and thunderous percussion. Urgent, throbbing, industrial music ebbs and flows before moving, without a break, to the second section, *Bedroom*. The poetry-loving scientist J Robert Oppenheimer, the central character, is in bed with his wife. A gorgeous wash of sensuous music, with a tender cello theme, depicts Oppenheimer - finally dragged away from his statistics and data - reading erotic Baudelaire to her as an expression of love.

"Back in the lab, panic is rising in the third movement, as the team of scientists prepare for the test explosion. Haunting chromatic brass lurches into robotic chaos. Only



Photo: © Deborah O'Grady

in the final movement, *Trinity*, can we imagine how the vocal writing might sound. Oppenheimer's last, soul-searching aria sets an anguished devotional poem by John Donne (*Batter my heart*). An eloquent trumpet solo, at once noble and elegiac, leaves its plaintive melodic mark in this most expressive finale." *Evening Standard*

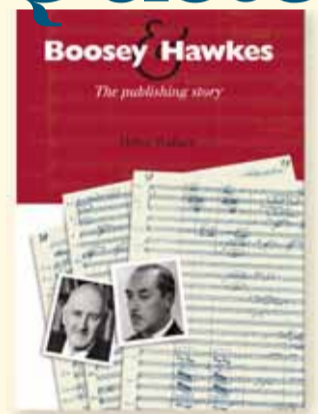
"...powerfully eloquent... It's a big statement on a big subject."

Independent on Sunday

"The humanity of both pieces - symphony and opera - is to be found in the music reflecting the private world of Oppenheimer and his wife Kitty, a world essentially torn apart by the terrible implications of his discovery. But Adams looks at the bigger picture in the slow movement of his symphony... through transfixing solos for horn, trombone and cellos he has us stargazing in wonder at worlds beyond the one we inhabit - the implication being "where next?" Then, in a furious finale evolving from a vortex of string figurations, he arrives at his moment of truth - that trumpet solo. Heavy with anxiety, it is an aria of regret for the American Dream betrayed; the loneliest sound in the world for the loneliest man in the world." *The Independent*

This autumn brings the world premiere of Adams's *Son of Chamber Symphony*, a successor to the *Chamber Symphony* of 1992, one of his most popular pieces with close on 300 performances to date. *Son of Chamber Symphony* is commissioned by Stanford Lively Arts and Carnegie Hall for Alarm Will Sound and San Francisco Ballet for Mark Morris. The premiere takes place in Stanford on 30 November with a Carnegie Hall date set on 28 February 2008. Ballet performances choreographed by Mark Morris are scheduled during San Francisco Ballet's 2008 season.

"Quote...



Boosey & Hawkes: The Publishing Story

by Helen Wallace
Paperback, 256pp, 150 illustrations £12.99, \$24.95
ISBN 9780851625140
Published May 2007 Europe; September 2007 North America

"Rivalry, romance, jealousy, generational change: the Boosey story is a ripping yarn worthy of a novel, if not a grand opera... Wallace's racy digest shows us how backroom businessmen continue to shape musical history."
Financial Times Magazine

"Scandal, feuding and fraud; who said music publishing can't be sexy?... This is far from a quaint tale about the simple type-setting, printing and selling of sheet music, and much more about the role companies such as B&H have played over the decades in spotting future stars, signing them up, nurturing them and weathering occasional rocky relationships with the "celebrity" composers they helped create... The true value of Wallace's book lies in its vivid illustration of what really makes a music publishing house tick... Who would have thought that the inside story had all the trappings of a bestseller?" *The Scotsman*

"...a surprisingly gripping narrative. For those who wonder what really goes on in music publishing, it offers a fascinating read."
BBC Music Magazine

"Well written and illustrated with an alluring selection of scores, correspondence, portraits and action shots." *Tempo*

"A full-length exposé, immaculately researched, that brings the various figures both in front and behind the scenes to life." *Classic FM Magazine*

...unquote"

Andriessen ship of fools



The Ship of Fools (detail) by Hieronymus Bosch (c.1500)

Los Angeles audiences are promised a taster of Louis Andriessen's forthcoming opera this autumn with the premiere of *The City of Dis* or *The Ship of Fools*. Scored for voices and large ensemble, the new work is performed at Walt Disney Hall on 18 November by the Los Angeles Master Chorale conducted by Grant Gershon. It will form the first scene of Andriessen's 'film opera' *La Commedia*, scheduled for premiere at the Holland Festival in Amsterdam on 12 June 2008 in a production by filmmaker Hal Hartley.

The City of Dis is the burning city in Hell, visited by Dante in the Inferno section of his epic poem, and the composer has added references to The Ship of Fools, bearing humanity through life as man wastes himself on hedonistic pleasures. As well as an opening chorus setting a Latin verse from the Psalms about the drunkards aboard the ship, Andriessen follows with a 16th century text about the Blue Bark, a Dutch ship of fools, carrying those who gamble, dance and pursue beautiful women. Beatrice sings in Italian of Dante's mission to reach Heaven, and English texts describe passengers on a boat nearing the City of Dis, as they see the screaming Furies on the roof of

the flaming towers. The work closes with a vision of a figure walking over the water and Dante sings: "I was certain that she was sent from Heaven".

Andriessen's complete *La Commedia* comprises five scenes of 18 minutes each. After *The City of Dis* or *The Ship of Fools* the opera continues with *Racconto dall'Inferno*, premiered as a separate work in Cologne in 2004. The third scene, *Lucifer*, concludes the *Inferno* section with the appearance of the fallen angel himself, and the fourth takes us to *The Garden of Earthly Delights* continuing the Hieronymus Bosch connection. Just as Bosch painted a notable *Ship of Fools*, so the Garden provided the central panel of his extraordinary triptych, flanked by Hell and Paradise. The final section of Andriessen's opera is *Luce Eterna*, drawing upon the transcendent closing stanzas of Dante's *Paradiso*.

Andriessen events over the coming months include first UK performances of his recent string quartet *miserere* by the Smith Quartet in London (8 November) and at the Huddersfield Festival (25 November). In February Lukas Vis performs *De Staat* on a Dutch tour with the Netherlands Wind Ensemble. Reinbert de Leeuw remains a staunch champion of Andriessen's music with performances last month of *De Tijd* with the Asko and Schoenberg Ensembles in Rotterdam and Maastricht and plans for the complete *De Materie* in Rotterdam and Amsterdam next May and June as an upbeat to the premiere of *La Commedia*.

Cherubini new Médée edition



The first stagings of *Médée* using the new authoritative Cherubini Edition take place in Vienna and Brussels this season.

Fabio Luisi conducts six performances opening on 6 March at the Theater an der Wien in a production by Torsten Fischer. The following month Christophe Rousset is on the podium in Brussels for a new staging at the Theatre de la Monnaie with Les Talents Lyriques providing the orchestra. The production by Krzysztof Warlikowski runs for nine performances between 12 April and 2 May.

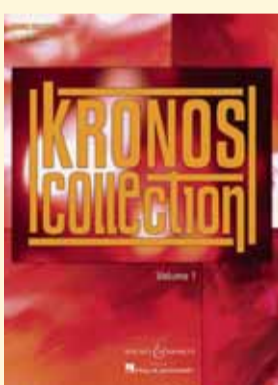
This new edition of *Médée* is the major achievement to date for the Cherubini Edition published by Anton J. Benjamin (Edition Simrock), the most historic of the Boosey & Hawkes family of imprints. It is the first score and performing materials for the opera to be based on a critical-scholarly consideration of all the surviving original sources: Cherubini's autograph, the set of parts from the premiere, and the composer's subsequent alterations found among the holdings of the Bibliothèque de l'Opéra in Paris and the Bibliothèque du Conservatoire in Brussels.

Luigi Cherubini's *Médée*, premiered in Paris in 1797, was popularised for the modern age by the remarkable artistry of Maria Callas who revived the opera at the 1953 Maggio Musicale in Florence and prompted stagings in Milan, Rome, Venice, London and Dallas. However, that Italian-language version was far from the work that Cherubini would have recognised. It translated German recitatives by Franz Lachner dating from the 1850s, which displaced the original French dialogue, and perpetuated cuts totalling 600 bars of music, alterations to the orchestral score and mistranspositions in the choral parts.

The original and complete French version of *Médée* only resurfaced at a New York concert in 1997, and a staging in Giessen the following year used materials representing work-in-progress by editor Heiko Cullmann in preparation for the new Cherubini Edition. Instead of a Romantic music-drama laden with veristic effects – as exemplified by Callas' interpretation – the new edition reveals the opera as a masterpiece of the French revolutionary era, stylistically indebted to the eighteenth century yet retaining its dramatic power for modern audiences.

Kronos Collection first volume released

Beyond its technical brilliance and charismatic presence, the Kronos Quartet is admired for the dozens of outstanding pieces it has commissioned in the course of its 34-year history. With the *Kronos Collection*, the first volume in a new series published in collaboration with Boosey & Hawkes, a selection of these works is available to players for the first time (M051106141).



The volume includes pieces such as *Sunrise of the Planetary Dream Collector* by Terry Riley, *Escalay (Water Wheel)* by Nubian composer Hamza El-Din from the Kronos's best-selling *Pieces of Africa* disc, and the Balkan-tinged *Pannonia Boundless* by young Serbian composer Aleksandra Vrebalov.

Each work is introduced by comments from the composer and interpretative notes from the quartet, in accordance with the group's stated aim for the series: "We think of composers as teachers who can provide us with evidence and first-hand information in exploring the mysteries of their pieces. We have tried to incorporate what we have learned into these volumes."

The Kronos Quartet has been commissioning music since it was founded in 1973. Throughout these years, musicians have repeatedly requested music, information about the composers, and details about the playing techniques used to perform many of the works. The new series not only makes the music available in an edition designed for performance for the first time, but answers all the musicians' questions in detail.

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Boosey & Hawkes Music Publishers Limited

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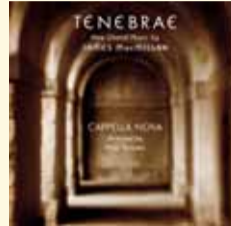


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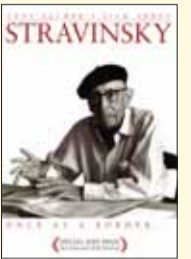
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Stravinsky anniversary discs

A number of important Stravinsky releases have marked the composer's 125th anniversary year, led by Sony Classical's celebratory 22-CD box set (SX22K 46290). This first appeared as *Stravinsky – The Recorded Legacy*, drawing together the composer's historic Columbia recordings of his own works, but is now re-released at an unmissable super-budget price. The New York Times rightly summed up Stravinsky's discography as "the greatest landmark in the history of recorded music from the classical tradition."

Naxos has released a 125th anniversary album of Robert Craft's Stravinsky recordings including *The Rite of Spring* and *Symphonies of Wind Instruments* (8.557508). As the Times noted "this CD has a direct line to the composer himself... The fizzing electricity in the Philharmonia's response to Craft makes this still one of the most exciting performances on disc." Tony Palmer's acclaimed Stravinsky film *Once at a Border* (Digital Classics 10015) has been reissued on DVD, once again drawing plaudits: "As an introduction to Stravinsky it would be hard to beat... Palmer lets Stravinsky speak for himself: through his own words, and through his music... a magnificent tapestry offering a narrative of its own... Strongly recommended." (BBC Music Magazine)



In 2008 Stravinsky and his music will hit the big screens in the movie *Coco and Igor*, exploring the composer's relationship with fashion icon Coco Chanel. The film's director, William Friedkin, most famous for *The Exorcist* and *French Connection*, has also had a lifelong engagement with classical music and in the past decade has developed a parallel career as an opera director including productions of *Wozzeck* in Florence, *Duke Bluebeard's Castle* in Los Angeles and *Salome* in Munich. *Coco and Igor* is based on the novel by Chris Greenhalgh and stars Marina Hands and Mads Mikkelsen, with filming planned for early 2008 and release later in the year.

Offenbach Rhinefairies in print

The Offenbach Edition Keck has published the first-ever vocal score of the composer's grand Romantic opera, *Les Fées du Rhin*, marking the latest stage in the progressive rehabilitation of this neglected work. Severely truncated at its premiere in



1864, the opera was restored to its full glory at the Montpellier Festival in 2002 and a recording was released on Universal's Accord label. Stage productions soon followed in Ljubljana, Trier and Cottbus, and Marc Minkowski has conducted a concert performance in Lyon in 2005 and highlights from the opera in Zürich earlier this month.

The availability of a new score of *Les Fées du Rhin* is thanks to the long-term efforts of OEK editor-in-chief Jean-Christophe Keck. He has created a coherent edition by consulting the sources scattered in various libraries around the world or in private collections. It is now possible to study and perform not only the German version, translated for the Vienna production by Alfred von Wolzogen, but also the original French version which returns the opera to its original musical and theatrical conception. In addition to the vocal score now on sale, full performance materials for both versions, including full scores and orchestral parts, are available on hire.

Plans are now well underway for the much anticipated OEK edition of *Les Contes d'Hoffmann* (*The Tales of Hoffmann*), combining the researches of Jean-Christophe Keck and Michael Kaye, which will for the first time provide an authoritative edition of this repertoire favourite.

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