

# Quarternotes

June 2008

2008/2

Included in this issue:

Andriessen  
Interview exploring opera  
on Dante's *Commedia*



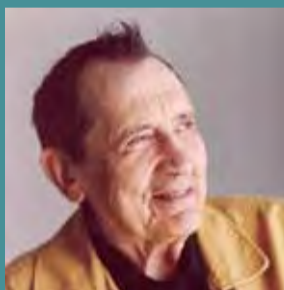
Cherubini  
Award-winning edition in  
Vienna and Brussels



Marsalis  
Leading jazz composers  
sign new contracts



Rautavaara  
Tapestry of Life premiere  
and new CDs



## Birtwistle The Minotaur

Harrison Birtwistle's  
thrilling new opera reveals  
the half-man, half-beast

As the Sunday Times noted at the Covent Garden premiere on 15 April, "Harrison Birtwistle's latest opera is a piece he might have been expected to write. *The Minotaur*, to words by David Harsent, was commissioned by the Royal Opera House and premiered there under Antonio Pappano, and is like a summary of Birtwistle's preoccupations. Greek mythology has rarely been far from his thoughts. Monstrous beings such as the Minotaur have regularly featured in his operas... and labyrinths such as the one Daedalus made for King Minos, to cage the Minotaur, have provided Birtwistle with a principle of form."

**"The most powerful and original opera yet to have emerged this century."**

*The Scotsman*

"Blood-drenched and sorrowful, majestic and raw, *The Minotaur* plunders the extremes of human nature in music of coruscating, storming beauty... Low woodwind, sensuous strings and the spangly clatter of the cimbalom colour the orchestra in sombre, glistening tones. The rewards are at once unsettling and exhilarating... the applause, though deserved by all, was primarily for yet further proof of Birtwistle's epic creative clarity." *Evening Standard*

"...in the Minotaur himself, a role specially conceived for the bass John Tomlinson, Birtwistle has created one of his most complex and fascinating protagonists... It is a dramatic *tour de force* for Tomlinson, who handles it superbly and gives eloquence to a creature who can articulate



John Tomlinson as *The Minotaur* in Birtwistle's opera at the Royal Opera House, Covent Garden.

his thoughts only in his dreams, and acquires the power of speech only after the fatal blow has landed." *The Guardian*

"The moment when the beast stands revealed is a brilliant *coup de théâtre*. The drama is now both wonderful and dreadful; as more victims are raped and gored, blood upon blood, the crowd intones a drugged and ecstatic chorale brutally shattered by a screeching chorus of winged furies. Here the music's crazy momentum displays Birtwistle's talents at magnificently full stretch... the evening is a glittering success." *The Independent*

"He is such a master of orchestration – he constantly takes the ear to new places, producing brilliant colours. And no one knows better how to build a tension, hold it, resolve it. There is hugely impressive writing for the slaughter of the innocents, shriek upon shriek cutting a swathe through the orchestra. Elsewhere, keening high brass over strings and low brass produces a mesmerizing effect. The work is broken by three orchestral toccatas, again with hauntingly beautiful material." *Opera America*

"The music begins like flowing magma, muffled and dark, forming itself frequently à la Alban Berg into a lengthy adagio... A few times there is opportunity for excessive, indeed explosive visions of sound using the powerful range of percussion, particularly in depicting the murderous acts of the beast... Even the end of the Minotaur is dazzlingly reaffirmed in this manner... Compared with somewhat fussy myth adaptations such as *Ullisse* by Dallapiccola or some of Henze's late works, Birtwistle demonstrates absolutely the hand of a heady, heavyweight storyteller-in-sound." *Frankfurter Rundschau*

**"It is that rare beast – a successful new opera."**

*Bloomberg News*

With the premiere of *The Minotaur* and two productions of *Punch and Judy*, London was the epicentre of Birtwistle attention this spring. The operatic focus shifts abroad later in the year with the Italian premiere of *The Last Supper* as part of a Birtwistle feature at Settembre Musica in Turin and Milan (4-11 September), and the German premiere of *The Io Passion* at the Berlin Kammeroper (7-16 November).

## New Composers

Qigang  
Chen b.1951



Boosey & Hawkes is pleased to announce a publishing contract with Chinese composer Qigang Chen, who this year directs the music at the opening ceremony of the Beijing 2008 Olympic Games.

The new agreement covers Chen's future compositions, while his earlier works remain published by Billaudot and Durand.

Qigang Chen was studying music as a teenager at the Central Conservatory of Music at the outbreak of the Cultural Revolution in 1966. He was confined for three years and underwent "ideological re-education", yet went on learning composition despite social and political anti-cultural pressures. In 1977 the state reopened entry to the Conservatory and he studied there for five years with Luo Zhongrong.

In 1983 Chen won a postgraduate contest to travel abroad, and for four years was Messiaen's only student after the master's retirement from the Paris Conservatoire. He described how Chen's compositions "show real inventiveness, very great talent and a total assimilation of Chinese thinking with European musical concepts." Chen has received commissions from Radio France, Deutsche Kammerphilharmonie, Stuttgart RSO, Orchestre Symphonique de Montréal and the Koussevitzky Foundation. He was composer-in-residence at the Strasbourg Philharmonic from 2004 to 2006.

Works that have travelled internationally include *Iris dévoilée* (2001) for orchestra, female voices and Chinese instruments, available on a highly successful Virgin Classics disc (7243 5 45549 2 6), and *Raise the Red Lantern* (2002), a full-evening ballet for National Ballet of China directed by Zhang Yimou. Future projects include an orchestral work for the Hong Kong Philharmonic and a second ballet.

Enrico  
Chapela b.1974



Mexican composer Enrico Chapela has signed a publishing agreement with Boosey & Hawkes covering his existing output and future works. Chapela is one of the most exciting young talents

to emerge from Latin America, with a growing number of international performances and commissions. Current projects include a rock trio concerto for the Dresden Sinfoniker for premiere in September, a new work for the NYDD Ensemble in Tallinn, and a commission from the Los Angeles Philharmonic for performance in the Green Umbrella new music series in 2009.

Chapela studied guitar and composition at the Centro de Investigación y Estudios de la Música in Mexico City, and has combined activities as a guitarist with further studies at the University of Paris at St Denis. His musical style fuses different geographic traditions and musical soundworlds, so that contemporary techniques happily coexist with minimalist, jazz or rock idioms. This dialogue of cultures is not 'world music', but rather a place where jam sessions can meet complex metrical games, where the anarchic drive of favela buskers can collide with the chants of football fans.

Chapela's symphonic poem *Ínguesu* has travelled widely since its premiere by the Carlos Chavez Symphony Orchestra in 2003, including a North American tour last autumn by the Philharmonic Orchestra of the Americas. The Dallas News described how the work "transmutes the cheers and jeers of the 1999 Mexico vs. Brazil soccer match into an Ivesian collage of chatter, blast and slide." The work can be heard on a CD Baby disc entitled *Antagónica*, together with the saxophone quartet *La Mengambrea* and *Lo Nato es Neta* for rock trio and acoustic quintets.

## Rachmaninoff concerto from symphony



This autumn brings the first concert performance of a new arrangement of Rachmaninoff's *Symphony No.2*, transformed into a three-movement piano concerto with a duration of 42 minutes. Rachmaninoff was himself ranked among an elite group of expert piano transcribers together with Liszt, Godowski and Busoni, and the new arrangement by Russian-born performer and composer Alexander Wareberg similarly aims to recast this much-loved orchestral music into a form for performance by virtuoso pianists.

The Paris premiere of *Piano Concerto "No.5"* at the Salle Pleyel on 21 November features Rachmaninoff specialist Denis Matsuev and the Orchestre Philharmonique de Radio France conducted by Vladimir Spivakov. The all-Rachmaninoff programme, presented in collaboration with the Serge Rachmaninoff Foundation, also includes *Symphonic*

## Mackey in Manchester



Photo: Alice Arnold

The music of Steven Mackey is celebrated in Manchester between 16 and 18 June, with 13 of his works performed across three days. The Spring-Loaded event combines concerts by Psappha, the BBC Philharmonic and

students at the Royal Northern College of Music. Highlights include the UK premieres of *Measures of Turbulence* for eight guitars and of the electric cello concerto *Banana/Dump Truck* with its dedicatee Fred Sherry as soloist. Also in the final orchestral concert, conducted by Clark Rundell, are *Lost and Found*, *Turn the Key* and *Eating Greens*, offering a showcase of Mackey's exuberant and zany style.

Mackey is currently completing a violin concerto, *Beautiful Passing*, commissioned by the BBC and Saint Louis Symphony for Leila Josefowicz, which promises to travel through both antagonistic and tranquil territories. HK Gruber conducts the world premiere in Manchester with the BBC Philharmonic on 24 October and David Robertson the US premiere performances in Saint Louis on 14 and 15 November.

Mackey describes how "the governing metaphor of the concerto has to do with the violin gaining control of its own destiny, competing with, commanding and ultimately letting go of the orchestra. This metaphor arises from my experience, during the composition of the piece, watching my mother gain control of her destiny to the point of predicting the day she would let go, predicting the day of her death. Her last words to me were: "Please tell everyone I had a beautiful passing".

*Dances* and Matsuev performing the recently rediscovered *Suite in D minor* and *Fugue in D minor*, as heard on his acclaimed Sony BMG recording (88697155912).

The initial idea to create *Piano Concerto "No.5"* came from record producer Pieter van Winkel who was responsible for its first recording on Brilliant Classics (8900) with soloist Wolfram Schmitt-Leonardy, the Janáček Philharmonic Orchestra and Theodore Kuchar. A reviewer in FonoForum praised the skill and sensitivity of Wareberg's arrangement:

"With the exception of occasional small retouchings, Wareberg leaves Rachmaninoff's tonal language, his melody, style of writing and instrumentation, untouched. And in the newly-added solo part, he demonstrates a perfect sensitivity for the work with his characteristic piano writing. It sounds from beginning to end like "real" Rachmaninoff. All in all, Wareberg must be credited with having perfectly assimilated Rachmaninoff's sound world, and he has succeeded in creating a concerto not only based on his music, but also in his style."

The Serge Rachmaninoff Foundation is supporting a project by the BBC Philharmonic under Gianandrea Noseda to reassess the composer's *Symphony No.1*, scarred for a century since its disastrous premiere in 1897. A new Chandos recording is released this month and the orchestra presents the symphony on 11 August within the BBC Proms's Rachmaninoff feature. All three symphonies can be heard in the London Symphony Orchestra's Rachmaninoff weekend conducted by Valery Gergiev (20-21 September).

# Andriessen La Commedia

Louis Andriessen discusses his new opera, premiered in Amsterdam on 12 June.

When was your interest in Dante's *La Commedia* first kindled?

I've had an ongoing interest in Dante for close on 30 years. At the time of writing *De Tijd* I was researching possible texts in Florence. The work finally ended up using a text by St Augustine, but I did retain as a motto a phrase from the *Paradiso* section of *Commedia* that describes "gazing on the point beyond which all times are present".

How did the idea for a full-length opera come into being?

I'd always wanted to return to Dante's Florence by writing in Italian, and this came about through hearing the singer Cristina Zavalloni, who for me was the first since Cathy Berberian to produce the right vernacular quality. I wrote *Racconto dall'inferno* for her, a grotesque scherzo setting texts from the *Inferno* section of *La Commedia*, and the idea of a full-evening stagework grew from there, with *Racconto* as the second of the five scenes.

What in essence does opera mean to you?

The nineteenth century opera tradition has never meant a lot to me – my favourite operas are the Bach Passions. I've probably spent more of my time watching movies, whether *Tom and Jerry* or Fellini. But I have always been interested in theatre, and its relations with other artforms including singing. I've worked in theatres from the age of 14 and was particularly active in this area in the 1970s with the Baal group, which tried to recapture the spirit of Brecht and Weill. This led to all manner of mixed-media collaborations including film and dance as well as music.

You've titled *La Commedia* a 'film opera' and are working with director Hal Hartley.

Yes, we were brought together for the first time in 2000 on a short film with music called *The New Math(s)*, and then on a theatre project *Inanna*. My experience working with visual artists is that you can suggest a few images but largely you have to allow their mind's eye to work – it was the same collaborating with Robert Wilson for *De Materie* and with Peter Greenaway. With Hal Hartley I've spent most time discussing moods and my choices of texts, and how ideas are linked to the paintings of heaven and hell by Hieronimus Bosch. The film footage is totally contemporary, but I've seen a section where a gang of street musicians is a perfect modern equivalent to a Bosch painting.



Photo: Francesca Patalia

How did you select the texts from the complete *Commedia*?

The first principle was to select sequences of material in the same order as in Dante's book. So the first two scenes take us from the City of Dis down through *Inferno* to the deepest regions of hell where we meet Lucifer in the third part. This is where Adam's Fall is described. We then pass upward through the lighter-hearted Garden of Earthly Delights until we reach Paradise in the final section, *Eternal Light*.

How do the comic and serious elements balance in the work?

This is quite a complicated question to answer. Dante would simply have viewed comedy in the Greek sense where it is a form of serious drama that has a happy ending. The adjective 'Divine' was only added to Dante's title in the 16th century, some 200 years after the book's completion around 1320, so the religious aspect of *Commedia* is really only within an overall social, political and essentially humanist framework. This is why I view the text as being more concerned with our life on earth than with any afterlife, and Dante's comic vehicle for this observation was irony, which really appealed to me. Irony is what generates the drama in my opera – a satirical view of heaven and hell in our everyday life. There are comic and serious sides to this irony which play off each other in a dialectic manner. The lightness is balanced with melancholy – something I also hear in the music of Stravinsky and Poulenc – and I've tried to offset serious with popular music, such as in the swinging jazz clarinet music that leads us into the Garden of Earthly Delights.

How did you decide on the vocal forces for the opera?

I've always been more interested in working with singing actors than acting singers. So the three principal voices in the opera are not conventional types. As well as being a contemporary music specialist, Claron McFadden who sings Beatrice is a baroque singer with a background in soul and gospel. Cristina Zavalloni worked first in jazz and experimental music and brings a unique timbre and Jeroen Willems is foremost an actor but is also a great performer of the songs of Jacques Brel. Rather than personifying the roles of Dante and Lucifer, those two singers function more as commentators. Then there is a small chorus of eight solo voices, and a children's choir that appears in the final scene.

Are there any special features in the orchestration?

The orchestra is a little smaller than my typical large ensemble of the 1980s: triple winds, double brass, two pianos, two percussionists and strings without violas. As well as a harp there is a plucked combo of cimbalom, guitar and bass guitar which give some sections of the score a distinctive, perhaps medieval colour. I haven't gone out of my way to create a period sound as I did with *Writing to Vermeer*, though I did decide against having synthesiser keyboards which wouldn't have sounded right. In addition to the orchestra, I asked Anke Brouwer to provide a series of electronic soundscapes. Sometimes these are heard alone and sometimes they add a particular coloration to the orchestral sound.

How does the opera fit into your output – is it in some ways summatory?

Well, that's really for others to judge. It has occupied my thoughts for many years, and perhaps there are more cross references and allusions to other music in this score. So this is different to my usual approach of creating self-contained sections of music. I have found myself examining earlier pieces dealing with similar issues, but I haven't created a grand summing up. Even in the final section which could have finished with celestial choirs, I decided on an amusing surprise finale like in *Don Giovanni* or *Gianni Schicchi*. The kids run back onto stage to sing this message from Dante: "These are my notes and if you don't understand them, you'll never understand the Last Judgement".

## Andriessen

*La Commedia* (2004-08)

Film opera in five parts

Texts by Dante, Vondel and others, and from the Old Testament

Electronic inserts by Anke Brouwer

Commissioned by the Netherlands Opera

Reinbert de Leeuw *Conductor*  
Hal Hartley *Director*

Beatrice: Claron McFadden  
Dante: Cristina Zavalloni  
Lucifer: Jeroen Willems

Asko Ensemble/Schoenberg Ensemble/  
Synergy Vocals  
Netherlands Opera

12 June 2008 (world premiere)

14/15/16/17/18 June 2008

Holland Festival

Koninklijk Theater Carré, Amsterdam

[www.dno.nl](http://www.dno.nl)

# Adam authentic Giselle

Following the launch last year of the new Boosey & Hawkes performing edition of Adolphe Adam's *Giselle*, the version by David Garforth is being taken up as the definitive way to perform the music of this ballet classic as the composer intended. Acclaimed when created for the ballet of the Teatro alla Scala Milan, the version has already formed the basis of new *Giselle* choreographies at the Ballet de Nice and at the Theater Hagen by Monique Loudieres and Ricardo Fernando respectively.

While many may view the traditional 'corrupt' versions of *Giselle* as overblown and inauthentic, the *Wesfalenpost* praised the new staging in Hagen as "a refreshing, up-to-date, yet approachable version... greeted with bravo calls and a standing ovation". The edition follows a review of manuscripts at the Bibliothèque Nationale de France and La Scala Milan, not only returning to Adam's original lighter-textured orchestration true to the French Romantic ballet style, but also restoring options for music cut for the first performance. High-quality new materials are available on hire, including a fully compatible piano score in addition to the orchestral score and parts.



*Giselle* at the Theater Hagen, danced to the new performing edition of Adam's ballet.

# New opera highlights

Symphonic suites and operatic interludes provide concert audiences with a dramatic introduction to the latest operas.

## John Adams

*Doctor Atomic Symphony* (2007) 25'

Highlights drawn by John Adams from *Doctor Atomic* have now reached their final form as a single-movement symphony. This version drew unanimous praise when performed by the Saint Louis Symphony in February.

"As 25 minutes of gripping instrumental theater, the *Doctor Atomic Symphony* gives the opera a tremendous amount to live up to. The opening doesn't so much set a scene as pin listeners to their chairs with a high-impact wave of sound... What follows constitutes Adams' most texturally arresting orchestral work yet." *The Star Ledger*

A new production of *Doctor Atomic* by Penny Woolcock, who directed the award-winning film of *The Death of Klinghoffer*, opens at the Metropolitan Opera in New York in October and travels to English National Opera in London in February 2009. The original Peter Sellars production of the opera will be released on DVD by Opus Arte in September.

## Unsus Chin

*snags & Snarls* (2003-04) 14'

Fantasy-filled scenes from Unsus Chin's opera *Alice in Wonderland* have proved popular in concert as *snags & Snarls*. These five songs, premiered by the Los Angeles Opera Orchestra, reveal an ideal match between the wordplay in Lewis Carroll's text and the musical games in Chin's music, whether the pointillist teardropping syllables of *Who in the world am I*, the violent assault and cries of *Speak roughly to your little Boy*, or the Mad Tea-Party setting of *Twinkle, twinkle, little Star*.

The Bavarian State Opera production of *Alice in Wonderland* is now available as a DVD from Unitel Classica, with a cast including Sally Matthews, Dietrich Henschel and Gwyneth Jones stealing the show as the Queen of Hearts.

## Brett Dean

*Moments of Bliss* (2004) 25'

Brett Dean's virtuoso orchestration and subtle blending of electronic elements can be heard to full advantage in *Moments of Bliss*. The four studies towards his Peter Carey opera encompass dark satire, cardiac catastrophe, a vision of hell as a game-show, and a moving elegy. The suite has been performed by Markus Stenz with the Melbourne Symphony, Gürzenich Orchestra Cologne and the BBC Philharmonic.

# MacMillan St John Passion

"James MacMillan has delivered a *St John Passion* that stirred its premiere audience to a standing ovation." So wrote *The Independent*, witnessing the spontaneous public response to this major new choral-orchestral work, composed as an 80th birthday present for Sir Colin Davis at the helm of the London Symphony Orchestra and Chorus. The first performance was clearly as significant for the religious as for the musical community, as noted by *The Observer*: "It is not often you see the Archbishop of Canterbury lead a standing ovation... Clearly, the archbishop shared the ecstatic audience's view that a great new work had entered the repertoire".



James MacMillan with Sir Colin Davis at rehearsals.

In recent years Colin Davis has championed MacMillan's music, making the composer a natural choice to create this special score. Following the London premiere and recording for the LSO Live label, Davis will conduct performances of the *St John Passion* with the Royal Concertgebouw Orchestra in Amsterdam on 8/9 April 2009, and with the Boston

Symphony Orchestra in the 2009/10 season. The German premiere takes place on 14 March 2009 with the Rundfunkchor and Sinfonierchester Berlin conducted by Simon Halsey.

The vocal forces for the *St John Passion* are skilfully layered: a small, plainsong-inflected ensemble narrates events as if from a timeless illuminated manuscript, while the full chorus switches between the mob outbursts of the *turba* and a series of reflective motets. The dramatic core of the work is focused on the baritone role of Christ, "sung with awesome authority by Christopher Maltman... MacMillan gives Christ elaborate, declamatory passages full of anger and bitterness. This is not a saviour going submissively to the cross, but a furious rebel" (*The Observer*).

"Davis is a wily conductor, and never have his instincts been more accurate. For MacMillan has come up with a masterly work that has all the hallmarks of a 21st-century classic... MacMillan is a master of ratcheting up the tension, building the drama, his subtle use of syncopation adding to the effect. But he can also turn his hand to the most lyrical, vulnerable music. There is a tremendous sense of wonder for Christ's "This is my body" passage, and again for the *Crucifixus*, a dream-like sequence that seems to exist in another dimension... There is another mesmerizing passage in "Jesus and his Mother" where the two choruses sing together, interweaving their lines with great beauty." *Musical America*

## "A riveting and remarkable work; a new-minted classic"

*The Scotsman*

"A blazing blockbuster, a piece as fiercely communicative as anything that the 48-year-old MacMillan has written before... The end of Part One was masterly: no loudspeaker wailing as the Crucifixion loomed, but a resigned, pianissimo meditation, threaded with keening instrumental solos." *The Times*

"The compelling performance transcended the score's significant technical demands to underline the depth of feeling and tremendous emotional impact that MacMillan has achieved in this powerful score." *Daily Telegraph*

# Chin Rocanā



Photo: Eric Richmond/ArenaPAL

On 3 March the Orchestre Symphonique de Montréal premiered Unsus Chin's new orchestral piece *Rocanā*, the Sanskrit title describing a 'room of light' here transformed into the composer's kaleidoscopic soundworld. Following the premiere Kent Nagano toured with the orchestra to Carnegie Hall in New York and conducted further performances in April with the Chicago Symphony Orchestra. The work was

co-commissioned by the Bayerische Staatsoper, Seoul Philharmonic and the Beijing Festival, and performances are scheduled for Beijing in October and Munich in February 2009.

"... a continuous 20-minute score Chin has crafted as a field of unquiet aural dreams. She is fascinated by the volatility of orchestral sounds and how they evolve into other, seemingly unrelated musical events, travelling in waves as light does. Her huge orchestral palette is laced with all manner of percussion, including Japanese temple bells and a xylophone of stones. At times, she employs it as springily as a neo-pointillist painter; at other times, violent chords ricochet around the brasses, turning the ensemble into a mechanistic juggernaut." *Chicago Tribune*

"The piece is a knockout. It begins with a gnarly, clattering, explosion... Then comes a pattern of background harmonies, always simmering, eerily quiet and pervasive. But throughout the work, jolts of energy keep happening: leaping lines, ominous 12-tonish themes that pierce the tranquil background buzz, outbursts of wailing brasses and metallic strings that come at you like a musical flamethrower." *New York Times*

# New jazz composers

## Wynton Marsalis



Photo: © Jazz at Lincoln Center

Boosey & Hawkes has expanded its roster of jazz composers with the signing of a new exclusive contract with Wynton Marsalis, including representation of this leading musician's works for rental and grand rights. Wynton

Marsalis spoke of the new agreement: "I am delighted to be published by Boosey & Hawkes and to be in the company of such distinguished classical and jazz composers."

Wynton Marsalis has been hailed as the most outstanding jazz musician and trumpeter of his generation, as well as one of the world's top classical trumpeters. Artistic Director of Jazz at Lincoln Center, Marsalis is a big band leader in the tradition of Duke Ellington, a gifted composer, a devoted advocate for the arts, and a tireless and inspiring educator.

Marsalis's current projects include a new orchestral score co-commissioned by the Atlanta Symphony and Boston Symphony Orchestras, to be premiered in Atlanta on 19 July with further performances scheduled in November. A new work commissioned by Michigan State University and the Detroit Symphony Orchestra will combine symphonic forces with the Jazz at Lincoln Center Orchestra and is scheduled for premiere on 21 September.

His new gospel Mass, *Abyssinian 200*, written in celebration of the bicentenary of the Abyssinian Baptist Church in Harlem, was premiered on 10 April, as reported by the New York Times: "...an elaborate concert piece that traverses jazz history, from spirituals to hard-bop... It uses modernist variants of New Orleans dirges and struts, the modal excursions of hard-bop and the Ellington big-band legacies of brassy, section-against-section byplay and sumptuously harmonized ballads." *New York Times*

## Paquito D'Rivera



Photo: R. Andrew LeMay

Leading Latin American composer, clarinetist and saxophonist Paquito D'Rivera has signed a new exclusive agreement with Boosey & Hawkes to publish all of his compositions worldwide.

Fluent in multiple musical languages, Paquito D'Rivera has had an enormous impact on American music across Latin, jazz, and classical genres. Having begun his career as a performer with the National Symphony of Cuba as a teenager, he went on to establish the Orquesta Cubana de Música Moderna as well as Irakere, whose explosive mixture of jazz, rock, classical, and traditional Cuban music proved a ground-breaking addition to the Cuban musical scene.

Paquito D'Rivera was recently awarded the prestigious Frankfurt Music Prize 2008 and a GRAMMY for Best Latin Jazz Album: *Funk Tango* - his ninth GRAMMY award. In addition to his work as a performer and recording artist, he has been equally celebrated as a composer, his *Merengue* for cellist Yo-Yo Ma earning him the GRAMMY for Best Instrumental Composition (2004). Other recent works include a flute concerto, *Gran Danzón (The Bel Air Concerto)* (2002), co-commissioned by the National Symphony Orchestra (Washington) and the Rotterdam Philharmonic, and a double concerto for double bass and clarinet/saxophone, *Conversations with Cachao*, premiered in 2007.

As a clarinetist and saxophonist, Paquito D'Rivera has performed with organisations such as the London Philharmonic Orchestra, Warsaw Philharmonic Orchestra, National Symphony Orchestra, Baltimore Symphony and Orchestra of St. Luke's. He will tour Japan this September, performing and conducting Mozart clarinet and piano concertos in Nagoya, Osaka and Tokyo.

For the latest information about Boosey & Hawkes's jazz composers visit [www.boosey.com/jazz](http://www.boosey.com/jazz)

# Cherubini original Médée

First performances in Vienna and Brussels of Cherubini's *Médée* in the new Critical Edition by Heiko Cullmann have been attracting rave reviews for this radical reappraisal of an operatic masterpiece. The importance of the edition was recognised when the new performance materials won the 2008 Opera award from the German Music Publishers' Association. *Musical America* described how *Médée* has been revealed afresh and successfully reclaimed: "The orchestrations are heroically symphonic, the vocal writing masterful whether in aria or ensemble, and, at just under two hours in Heiko Cullmann's new critical edition, the opera makes for taut, compelling theatre."



Photo: Amin Barbell

*Médée* in the new edition at the Theater an der Wien.

Though Maria Callas did much to popularise *Médée* in the *bel canto* manner, the *Süddeutsche Zeitung* criticised her adopted Italian version which "hardened this work, composed by a fundamentally Francophile Italian, robbing it of smoothness, colours, nuances, charm. There were also a large number of cuts and alterations in the 16 large-scale numbers which are seldom plausible - including three within orchestral pieces brimming with excitement. Particularly disturbing were Lachner's recitatives which, stylistically questionable, bring an untheatrical fussiness with them and clearly hinder the effectiveness of the individual numbers..."

"Cullmann's rightly award-winning version removes all these alterations. Now, a sharp, budding piece of music theatre emerges to excite the audience, for which the generic concept *opéra-comique* is intended - as much for *Médée* as for *Carmen*. However, above all, in the Callas recordings of *Medea* the classical performance style seems bloodless and empty. In Brussels, with Christoph Rousset and his orchestra Les Talents Lyriques, experts in historical

# Highlights in concert

*Songs of Joy*, further music intended for *Bliss* setting texts by librettist Amanda Holden, will be premiered on 2 October by Peter Coleman-Wright and the Royal Liverpool Philharmonic Orchestra conducted by Simon Rattle. The complete opera is scheduled for premiere performances in 2010 by Opera Australia under Richard Hickox.

## James MacMillan

*The Sacrifice: Three Interludes* (2005-06) 15'

James MacMillan's opera *The Sacrifice* recently won the Royal Philharmonic Society Award for Opera and Music Theatre - recognition of a score of immense power and beauty. These qualities also abound in the three orchestral interludes drawn from the opera, premiered by the BBC Philharmonic in February and recorded for future release by Chandos. *The Parting* describes the separation of two lovers before a marriage of political convenience, *The Marriage* sets the scene for the ceremony with dance music representing the opposed clans, and *The Investiture* heralds the murder

which threatens a new outbreak of violence unless salvaged by an act of supreme sacrifice.

## Olga Neuwirth

*Lost Highway Suite* (2004, rev.2008) 30'

Music from Olga Neuwirth's operatic version of David Lynch's cult film *Lost Highway* can now be heard in a newly revised suite, for premiere at the Festival d'Automne in Paris on 25 November by MusikFabrik. The chamber orchestra is made up of six instrumental soloists and an ensemble plus electronics, representing the multiple layers and perspectives in Neuwirth's score.

*Lost Highway* was premiered in Graz, and has travelled to Basel, Oberlin, New York and London, where it was presented in April by English National Opera at the Young Vic Theatre in an acclaimed production by Diane Paulus.

Olga Neuwirth's *Lost Highway* staged by English National Opera. A new suite for chamber orchestra is premiered in November.



Photo: Sarah Lee

# Glanert Nijinsky's Diary



Photo: Wil van Borsel

*Nijinsky's Diary* at the Aachen Theatre.

Following his full-scale opera *Caigula* for Frankfurt and Cologne, Detlev Glanert has turned his attention to an intimate music theatre work examining Vaslav Nijinsky's disintegrating mind. The famed choreographer and dancer wrote his diary in the last six weeks before his committal to an asylum at the age of 30. As well as exploring memories of his childhood and collaborations with Diaghilev, the text reveals his mental state and his bizarre visions for the future.

"This premiere at the Aachen Theatre was an unqualified success, depicting the psychological crisis in its purest form... The audience at the premiere followed the composer unanimously on this unfamiliar journey... Glanert carries the split personality to extremes, in that the character of Nijinsky is split as if into six figures portrayed by two singers, two actors and two dancers, all of whom are required to exceed their performing abilities. In this piece, Glanert's music is tougher and more abrupt than in previous works to date... Cool cluster blocks alternate with pleasant musical echoes, grotesque dislocated sounds with tonal songs of fine poetry." *Gießener Allgemeine*

"How does a composer write music to match such a journey into the inner psyche? Glanert's solution is a highly differentiated, diversified soundworld... Formally and dramatically, everything is well-considered, written with a sure hand, the text structured with composed loops always driving forward... Three instrumental interludes giving the impression of the trauma, with embedded elements of dance and jazz, introduce a naive-cheerful note almost as a reminiscence motif... A well-crafted music theatre piece." *Frankfurter Allgemeine Zeitung*

Glanert's next project is an opera for Gelsenkirchen, *The Wooden Ship*, based on the novel by Hans Henny Jahnn. *Jest, Satire, Irony and Deeper Meaning* received its Austrian premiere in February at the Neue Oper Wien, and his opera for young and adult audiences, *The Three Riddles*, received its eighth production in Hagen last month.

# Martinů Revisited 2009

50th anniversary of the composer's death

Worldwide celebrations of the music of Martinů are planned for 2009, the 50th anniversary year of the composer's death. Events in the Czech Republic include a major feature at the Prague Spring Festival, operas staged by the National Theatre Opera companies in Prague and Brno, and concerts to celebrate the opening of the Martinů Centre in the composer's home town of Polička in April 2009. The symphonies feature prominently in the plans of the Czech Philharmonic, and a new recorded cycle has just been released on Supraphon by the Prague Symphony, who will turn their attention to concerts featuring the concertos in 2009.

Another centre of focus will be Switzerland where the exiled composer spent his last years as a guest of Paul Sacher. Performing organisations in Basel are joining together to present the Martinů Festival Days in October 2009, co-ordinated by the Institute of Musicology. Czech performers will be much in evidence internationally, including Jiří Bělohlávek conducting a concert staging of *Julietta* on 27 March 2009 with the BBC Symphony Orchestra in London.

Please let us know of your Martinů plans for 2009 by emailing [composers.uk@boosey.com](mailto:composers.uk@boosey.com)

For further information visit [www.martinu.cz/english](http://www.martinu.cz/english)

performance present the Cullman version for the first time, and already by the F minor overture, this results in a storm of passion breaking the bounds and rules of convention."

*Süddeutsche Zeitung*

As well as *Médée*, Cherubini's *Les Deux Journées (The Water Carriers)* had a profound influence on Beethoven, when its model treatment of the genre of rescue opera sparked ideas for *Fidelio*. This opera has now been reconstructed for the Simrock Cherubini Edition, was successfully staged in Rheinsberg in March, and is now available for performance by other opera companies.



Contemporary music highlights include:

18 July 8.00 pm (First Night)

**Elliott Carter**

*Caténaires* (UK premiere)

Pierre-Laurent Aimard piano

27 July 11.00 am (Dr Who Prom)

**Mark-Anthony Turnage**

*The Torino Scale* (UK premiere)

BBC Philharmonic/Stephen Bell

28 July 7.30 pm

**Elliott Carter**

*Oboe Concerto*

Nicholas Daniel/BBC Symphony Orchestra/ David Robertson

18 August 7.30 pm

**Elliott Carter**

*Soundings*

Nicolas Hodges piano/

BBC Scottish Symphony Orchestra/Ilan Volkov

27 August 10.00 pm

**Einojuhani Rautavaara**

*Cantus Arcticus* [published by Fennica Gehrman]

London Sinfonietta/David Atherton

30 August 7.30 pm

**Magnus Lindberg**

*Seht die Sonne* (UK premiere)

Oslo Philharmonic Orchestra/

Jukka-Pekka Saraste

8 September 7.30 pm

**Mark-Anthony Turnage**

*Chicago Remains* (European premiere)

Chicago Symphony Orchestra/Bernard Haitink

All concerts at the Royal Albert Hall, London



Photo: Henry Chitaa/ArenaPAL



Photo: Henry Chitaa/ArenaPAL

# Rautavaara Tapestry of Life

Rautavaara's most recent symphonic work, *A Tapestry of Life*, co-commissioned by the New Zealand Symphony Orchestra and Helsinki Philharmonic Orchestra, was premiered in Auckland on 5 April conducted by Pietari Inkinen, in honour of the composer's 80th birthday year. The impetus for the four-movement score came from a poem by Edith Södergran (1892-1923), whose imagery triggered memories stretching back to Rautavaara's childhood:



Photo: Ondine Records

*"As a young boy I was presented with a book of poetry by Södergran and later I set several poems from it for chorus. Stars Swarming is a surrealistic night vision, where stars keep falling in the garden until the lawn is full of splinters. In Halcyon Days the impulse comes from a simple, monotonous repetition of a triplet. From this background a melody is born, a slowly ascending cantabile. Passionate, even violent moments are met, but they also seem to belong to those happy days.*

*"Sighs and Tears have their share in the tapestry of life as well. Cor anglais and oboe lament, and violins join them in a wide, plaintive song – until woodwinds with two harps build a colourful background for the growing cantilena. The Last Polonaise is like a*

*variation on this solemn dance, which seems to have a special significance for me, as a symbol of finality."*

*"Few contemporary composers are as skilled as Rautavaara in using tonality without compromise. Stars fell in the first of its four pieces, with the plink of harp and glockenspiel, but the lush strings of Stars Swarming were replaced by testier shadings in the following movements. By the final Polonaise, few would have remained untouched by the grandeur of this stirring work."* *New Zealand Herald*

Rival first recordings of Rautavaara's *Manhattan Trilogy* have been recently released on Ondine and Naxos. Gramophone reviewed the discs noting how "the composer deployed the full panoply of his late orchestral manner in a hugely engaging triptych describing his 'hopeful Daydreams', sudden nightmares of doubt' and 'slowly breaking Dawn of the personality'."

## Bernstein abroad

One of the classic collections of Leonard Bernstein's theatre songs has made a welcome return to print (978-0-634-09573-3). *Bernstein on Broadway* contains the most popular numbers from *West Side Story*, *On The Town*, *Wonderful Town*, *Candide* and *Peter Pan*, amounting to 30 songs in total. The album has been produced in close collaboration with the Leonard Bernstein Music Publishing Company and includes a foreword by John Mauceri and information about each stage work.

Bernstein's *Candide* is travelling around Europe, with Robert Carsen's controversial staging reaching English National Opera in June. Already seen at the Théâtre du Châtelet in Paris and at La Scala in Milan, Carsen's vision recaptures the satirical bite of Voltaire's original, with 'West-Failure' clearly situated in the White House and a parade of contemporary political leaders.

Highlights in the coming months include ground-breaking all-Bernstein concerts in China presented by the Shanghai Symphony Orchestra and the Beijing Music Festival. The Shanghai event on 4 July, centred around *West Side Story*, honours the 90th anniversary of the composer's birth, while the Beijing concert on 11 October with the China Philharmonic Orchestra follows on the festival's success with *The Bernstein Beat* educational programme in 2000. New York also salutes the 90th this autumn with a major city-wide celebration, *Bernstein: The Best of All Possible Worlds*, presented by Carnegie Hall and the New York Philharmonic (24 September – 13 December) with a host of leading orchestras and conductors.



Photo: Erik Tomasson

Mark Morris's new *Joy Ride* at *San Francisco Ballet*, the first choreography set to John Adams's *Son of Chamber Symphony*.

*"A helter-skelter of swerving cross rhythms, hot orchestration and propulsive momentum... Joy Ride grows, incrementally, into a mesmerizingly spacious work, the dance engaged in a poised, passionate dialogue with the music."* *The Guardian*

## Stravinsky iconic composer



With his mastery across a sequence of different styles, Stravinsky remains the iconic 20th century composer of choice for festival features. In April the Miller Theatre in New York presented over 50 of his chamber and vocal works spread across five concerts. As the *Wall Street Journal* observed following the series: "having quickly arrived at the cutting edge of 20th-century music, Stravinsky never left it. A true man of the theatre, he usually strove to keep his music emotionally vital rather than merely illustrative of academic theories. Even more than his dazzling instrumentation and often acerbic harmony, his revolutionary sense of rhythm altered the musical landscape for other composers thereafter."

This spring the City of Birmingham Symphony Orchestra continued its *IgorFest* - an epic four-year journey through Stravinsky's complete output - with rarities including *Perséphone* and the orchestral songs. The final instalment in 2009 will bring *Orpheus*, biblical works including *The Flood* and *Threni*, and an *IgorFest* fireworks finale on 9 June 2009. The Royal Flemish Philharmonic and De Singel in Antwerp collaborate next season on a *Symphonic Stravinsky* season with highlights including *Mass* and *Symphony of Psalms* with Collegium Vocale Ghent and Philippe Herreweghe.

Stravinsky is the latest composer in Naxos Educational's series of portrait box sets devoted to leading 20th century composers. Together with two discs of over 50 excerpts across the range of Stravinsky's output is an extended illustrated essay on the composer by David Nice. Other sets in the series feature Bartók, Prokofiev, Shostakovich and Maxwell Davies. All are on sale from the Boosey & Hawkes online shop, which stocks the complete Naxos catalogue: visit [www.boosey.com/shop](http://www.boosey.com/shop)

## Quote... World premieres

### Elliott Carter

*Clarinet Quintet*  
29 April, New York  
Charles Neidich/Juilliard String Quartet



Photo: Heuer

*"The new work includes three movements marked Scherzando, Scherzo and Finale in a continuous 15-minute span... In earlier works Mr. Carter, 99, may have set all five players in motion along independent lines, but here the strings usually act in concord, offering unified rejoinders to jaunty clarinet lines, or busily scrabbling while the clarinet holds single notes for surprisingly long durations."* *New York Times*

### Detlev Glanert

*Double Concerto* for two pianos and orchestra  
15 March, Glasgow  
Simon Crawford-Phillips & Philip Moore/  
BBC Scottish Symphony Orchestra/Martyn Brabbins

*"Detlev Glanert's Double Concerto offered a level of fantasy and exhilaration hard to find in contemporary music... During the 28-minute span, the old-world appurtenances fragment as Glanert whisks us on a journey through space - to Mars... The seed material is a little scale in thirds, running up and down. In itself it is nothing. But Glanert the magician turns it into a pulsing particle of matter, constantly mutating and exploding."* *The Times*

### York Höller

*Sphären*  
4 April, Cologne  
WDR Symphony Orchestra/Semyon Bychkov



Photo: Heilmann

*"A beautifully sounding 40-minute kaleidoscope... We heard (and saw) in the phrases and shapes of the Wind Game the dust or the leaves creating a stir, and enjoyed in the pizzicato study of Rain Canon how the water dropped, splashed or hit the metal. In Firework, a catapult of embers raged, while in Earth Layers you could have sworn that blocks were forming, shifting*

## New Recordings

### Unshuk Chin

*Alice in Wonderland*  
Sally Matthews/Piia Koms/  
Gwyneth Jones/Andrew Watts/  
Dietrich Henschel/  
Bayerische Staatsoper/  
Kent Nagano



Unitel Classica DVD Video  
2072418

### Edward Elgar/Anthony Payne

*Symphony No.3/Pomp & Circumstance March No.6*  
Sapporo Symphony Orchestra/Tadaaki Otaka  
Signum SIG CD 118

### Roberto Gerhard

*Violin Concerto*  
Yfrah Neaman/BBCSO/  
Colin Davis  
Lyrita SRCO 274



### Karl Jenkins

*Stabat Mater*  
Belinda Sykes/Jurgita Adamonyte/  
Royal Liverpool Philharmonic and Choir/  
EMO Ensemble/Karl Jenkins  
EMI 500 2832

### Benjamin Lees

*Piano Music 1945-2005*  
Mirian Conti  
Toccata Classics TOCC 0069

### James MacMillan

*Britannia*

### Peter Maxwell Davies

*Orkney Wedding, with Sunrise*  
Scott Long/Atlanta Symphony/Donald Runnicles  
Telarc 80677

### Peter Maxwell Davies

*Ave Maris Stella/Psalm 124*  
Gemini  
Metier MSV28503

### Einojuhani Rautavaara

*Manhattan Trilogy*  
Helsinki Philharmonic Orchestra/  
Leif Segerstam  
Ondine ODE 1090-5



*Manhattan Trilogy*  
New Zealand Symphony  
Orchestra/Pietari Inkinen  
Naxos 8.570069

### Steve Reich

*Daniel Variations/  
Variations for Vibes, Pianos  
and Strings*  
Steve Reich Ensemble/  
Synergy Vocals/  
Bradley Lubman  
Nonesuch 406780



### Mark-Anthony Turnage

*Hidden Love Song*  
Martin Robertson/London Philharmonic Orchestra/  
Marin Alsop  
LPO 0031

*and piling up on top of each other. And beyond all these individual sensations, the magic Spheres were spreading radiance, enigma and debauchery."*

*Kölnischer Stadt-Anzeiger*

### Robin Holloway

*Five Temperaments* for wind quintet  
31 January – 7 February, UK tour  
Britten Sinfonia



Photo: Patterson

*"Robin Holloway's new piece is the epitome of chamber music... The 'five temperaments' of the title clearly refer not only to the five instrumentalists, but also to the five little movements that whisk us through a kaleidoscope of moods, mostly on the melancholic side, in barely ten minutes... How good that, in this noisy new century, composers are still producing works of such subtle, understated content and impeccable craftsmanship."* *The Times*

### Elena Kats-Chernin

*Ornamental Air*  
for basset clarinet and chamber orchestra  
10 April, Chapel Hill, NC, USA  
Michael Collins/North Carolina Symphony/  
Grant Llewellyn

*"Kats-Chernin draws inspiration from her homeland, Uzbekistan, and her adopted home, Australia, to flavour the 25-minute work with strongly accented rhythms and rapidly moving melodies, sometimes evoking exotic dance, other times wide-open spaces... Soloist Michael Collins easily handled all challenges thrown his way, from long-winded arpeggios reaching the extremes of the instrument's range, to finger-tangling burlbles and humorous outbursts... The composer's intricate but inviting vision elicited a roar of approval at the performance's conclusion."* *News and Observer NC*

## ...unquote"

## New Publications

### Concerts for Choirs

*Confetti & Cake*  
Choral anthology  
979-0-060-11896-8 £9.99



*The latest in the series of choral anthologies collects all you will need for wedding celebrations, both at sacred or secular services and at the reception. Styles range from Tallis, Bach and Mozart, through Rachmaninoff and Finzi, to new anthems by Will Todd, Swingle arrangements and popular music favourites. Guest editor is David Guest who heads the Wedding Music Company, one of the leading experts in arranging music for any type of wedding.*

### Harrison Birtwistle

*The Minotaur*  
Libretto by David Harsent  
978-0-85162-555-3 £8.99



### Frank Bridge

*Viola Sonata*  
(transcription of Cello Sonata by  
Veronica Leigh Jacobs)  
Viola part and piano score  
979-0-060-11918-7 £15.99

### Michael Daugherty

*Brooklyn Bridge*  
for clarinet and symphonic band  
Full score 979-0-051-09652-7  
£19.99



### Raise the Roof

for timpani and symphonic band  
Full score 979-0-051-09632-9  
£19.99

### Gerald Finzi

*Five Bagatelles* arr. viola and piano  
(transcription by Veronica Leigh Jacobs)  
Viola part and piano score 979-0-060-11917-0 £8.99

### Henryk Mikolaj Górecki

*Dla Jasiunia (For Jasiunia)*  
Violin part and piano score  
979-0-060-11964-4 £5.99

### Karl Jenkins

*Stabat Mater*  
for contralto, chorus  
and orchestra  
Vocal score 979-0-060-11952-1  
£12.99



### Magnus Lindberg

*Partia*  
Cello score 979-0-060-1167-80  
£10.99

### James MacMillan

*Tenebrae Responsories*  
Vocal score 979-0-060-11954-5  
£7.99



### Give me justice

Choral score 979-0-060-12017-6  
£1.10

### 7 Strathclyde Motets

Choral scores  
*Data est mihi omnis potestas*  
979-0-060-11953-8 £2.50

### Dominus dabit benignitatem

979-0-060-11931-6 £1.99

### Factus est repente

979-0-060-11932-3 £1.99

### In splendoribus sanctorum

979-0-060-11933-0 £1.10

### Mitte manum tuam

979-0-060-11934-7 £1.99

### Sedebit dominus rex

979-0-060-11935-4 £1.99

### Videns dominus

979-0-060-11936-1 £2.50

### Jacques Offenbach

*Grand Concerto (Concerto Militaire)*  
for cello and orchestra  
Cello part and piano score  
979-0-2025-3168-6 £15.50



## BOOSEY & HAWKES

**Boosey & Hawkes Music Publishers Limited**  
Aldwych House,  
71-91 Aldwych,  
London WC2B 4HN

Telephone: +44 (0)20 7054 7200  
Promotion email: [composers.uk@boosey.com](mailto:composers.uk@boosey.com)  
Hire email: [hirelibrary.uk@boosey.com](mailto:hirelibrary.uk@boosey.com)  
Website: [www.boosey.com/composers](http://www.boosey.com/composers)

David Allenby Editor David J Plumb ARCA PPSTD Designer  
Printed in England