

# Quarternotes

February 2009

2009/1

Included in this issue:

Carter  
New works celebrate his  
100th birthday



Schwertsik  
Interview about percussion  
and trumpet concertos



Van der Aa  
*The Book of Disquiet*:  
music theatre premiere



Turnage  
New violin concerto:  
*Mambo, Blues & Tarantella*



## Dean wins 2009 Grawemeyer



Photo: Heather Betts

Brett Dean, Simon Rattle and Peter Coleman-Wright at the premiere of *Songs of Joy* in Liverpool

Brett Dean has won the 2009 Grawemeyer Award for Music Composition for his violin concerto *The Lost Art of Letter Writing*, premiered in 2007. Granted annually by the University of Louisville, this is the world's most prestigious composition prize, worth \$200,000, and Brett Dean is its first Australian winner. Dean's *The Lost Art of Letter Writing* was selected from a field of 145 entries worldwide, and the Grawemeyer's prize announcement describes the concerto as "a wonderful solo vehicle that also contains terrific writing for orchestra".

Brett Dean writes of his reaction on winning the award: "The writing of music is a solitary process, and one spends a lot of time immersed in one's own internal sound world. A prize is an acknowledgement that one's work is not only being heard, but appreciated in the big, wide world outside of one's own studio. But I can think of no prize which represents a more significant acknowledgement of this kind than the Grawemeyer Award. To read the names of the award's previous winners, and to know that my own work will stand alongside the work of these legendary musicians that I admire so greatly, is a humbling and moving experience."

Visit [www.boosey.com/av](http://www.boosey.com/av) to hear music from the award-winning concerto and listen to Dean discussing the work.

### Rattle premieres *Songs of Joy*

Dean's new work for baritone and orchestra, *Songs of Joy*, was premiered under the baton of Simon Rattle on 2 October with the Royal Liverpool Philharmonic Orchestra. The three songs are drawn from Dean's forthcoming opera *Bliss*, based on the novel

by Peter Carey, and were sung in Liverpool by baritone Peter Coleman-Wright who will take the lead role of the adman Harry Joy on stage in Australia, Germany and the UK. *Songs of Joy*, like Dean's orchestral work *Moments of Bliss*, whets the appetite for performances of the complete opera:

"Brett Dean is an Australian composer who is to music what Sidney Nolan is to painting, in that he can create a distinctive Australian landscape that is, at the same time, absolutely his own. The sound is exotic, full of insect life - whining and rasping - the musical weather ominous... These three arresting songs describe a disturbed, psychological landscape... The music also, remarkably, managed to bring out the dark, unsafe humour you find in Carey's novels, and the orchestra was able to convey agitation, menace and a yearning for reprieve. On the evidence of this taster, the opera of which these songs form part should be extraordinary when it opens in Sydney in 2010." *The Observer*

"Dean's songs - eerily atmospheric or punchily sardonic in Kurt Weill style - strike me as the best things he has written. Setting pungent lyrics by Amanda Holden, and superbly sung by the baritone Peter Coleman-Wright, they made me eager to hear the whole opera when it has its premiere in 2010." *The Times*

## Composers in association

Boosey & Hawkes composers are much in demand for roles with leading orchestras and venues, including three recent US appointments.

### Magnus Lindberg New York Philharmonic



Photo: Hanna Chiala/WenAPAL

The launch of Alan Gilbert's era at the helm of the New York Philharmonic also heralds the appointment of Magnus Lindberg as Composer-in-Residence for two years between 2009 and

2011. A new commission from Lindberg will be the first music Gilbert conducts as Music Director at his Lincoln Center gala on 16 September, and the celebratory concert-opener will be toured to Asia in October and Europe in early 2010.

Performances over the two seasons of the residency include a large-scale orchestral commission and the US premiere of the *Clarinet Concerto* with Kari Kriikku as soloist. Lindberg will take the stage as conductor with the orchestra's newly-formed contemporary music ensemble and as pianist in chamber programmes, as well as undertaking teaching and pre-concert events.

### John Adams Los Angeles Philharmonic



Photo: Deborah O'Grady

John Adams has been appointed by Gustavo Dudamel to the newly created Creative Chair at the Los Angeles Philharmonic for a period of at least three years. The association begins with the world premiere of Adams's new orchestral work, *City Noir*, in Dudamel's inaugural concert as Music Director in Los Angeles on 8 October.

In addition to composing for the orchestra, Adams will collaborate with Dudamel on programming, focusing particularly on new music including the Green Umbrella concert series, and developing special projects such as the *West Coast, Left Coast* festival.

### Louis Andriessen Carnegie Hall, New York



Photo: Francesca Pateia

Louis Andriessen has succeeded Elliott Carter to the Debs Composer Chair at Carnegie Hall for the 2009/10 season. Concerts planned in conjunction with the composer include the New York premiere of *La Commedia* on 16 April 2010, with the cast heard at the opera's Holland Festival premiere last year, conducted by Reinbert de Leeuw. Other highlights in the Spring 2010 series include a new work for Bang On A Can, a performance of *De Staat* conducted by John Adams, and music by composers with strong connections to Andriessen.

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### Photo prints [www.booseyprints.com](http://www.booseyprints.com)

Boosey & Hawkes has launched a new photo prints shop, offering its rich archive of composer photos to the public in the form of high quality prints. A special feature is a collection of newly-coloured photos of early 20th century composers using digital image processing to transport them out of the black and white era. Customers can choose the size, finish, mount and frame for their photo, and can even specify the wall colour where the picture will hang, so the frame can be matched. Prints are shipped globally, with full order tracking and customer service.

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The Boosey & Hawkes Online Shop, now established as a leading web destination for classical music, has recently undergone a redesign to provide a fresh new look. All the old features are still there, plus a powerful new search engine to help you navigate through the 140,000 products from all publishers. Thanks to the latest technology,

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We welcome any feedback you have on our new shops, as we are always looking for possible improvements. Please email [marketing@boosey.com](mailto:marketing@boosey.com).



Photo: Boosey &amp; Hawkes

The 50th anniversary of Bohuslav Martinu's death on 28 August 1959 brings a focus on his music around the world, led by celebrations in the Czech Republic. Events are being co-ordinated under the banner of *Martinu Revisited* by the Martinu Foundation in Prague.

All the major Czech orchestras and opera companies have planned features on Martinu in the 2009/10 season and his music provides the main theme for the Czech Philharmonic Orchestra's programme. The Prague Spring festival will be dedicated in 2009, and partly in 2010, to Martinu's oeuvre and the international contexts for his music. The National Museum will hold an extensive exhibition on the composer's life and work and the Bohuslav Martinu Centre in his native town of Polička will be inaugurated in April. The National Theatres in Prague and Brno have programmed important Martinu stage works including *Julietta* and the *Plays of Mary*.

Highlights outside the Czech Republic include: Jiří Bělohávek conducting *Julietta* with the BBC Symphony Orchestra and Magdalena Kožená in the title role at the Barbican (29 March); the New York Philharmonic and Alan Gilbert in performances of *Symphony No. 4* (Apr/May); works programmed by leading orchestras in Berlin, Vienna, Dresden, Paris and Brussels; opera performances at the Budapest Spring Festival, Zürich Opera and Garsington Opera; and a special Martinu festival in Basel (Oct-Nov).

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



The Britten-Pears Foundation has launched its campaign to mark the centenary of Benjamin Britten's birth in 1913, in conjunction with publishers Boosey & Hawkes and Faber Music. The first issue of *News from the Red House*, providing twice yearly updates of plans and projects, has just been published by the BPF, and is available to presenters and performers in print or electronic formats on request from [reveal@brittenpears.org](mailto:reveal@brittenpears.org).

Many opera companies, including Hamburg State Opera, Houston Grand Opera and Opera North, are building up their Britten repertoire to perform over a number of seasons in the lead-up to 2013. With anniversaries of three operatic greats - Verdi, Wagner and Britten - all co-occurring in the same year, 2013 provides a unique programming opportunity for celebrating their achievements.

You are welcome to discuss your plans for the Britten Centenary with us by contacting the Promotion Department at [composers@boosey.com](mailto:composers@boosey.com). We can provide information on Britten-related themes for programming, suggest wider contexts for his music, and detail rare repertoire suitable for centenary performance.

The Britten-Pears Foundation is producing a series of documentary films, which are available to presenters for pre-performance events, on web sites, in foyers and within special exhibitions. Films on *War Requiem* and *Billy Budd* have been released and *Noye's Fludde* is nearing completion - the films can be viewed at [www.boosey.com/av](http://www.boosey.com/av).



# Kurt Schwertsik

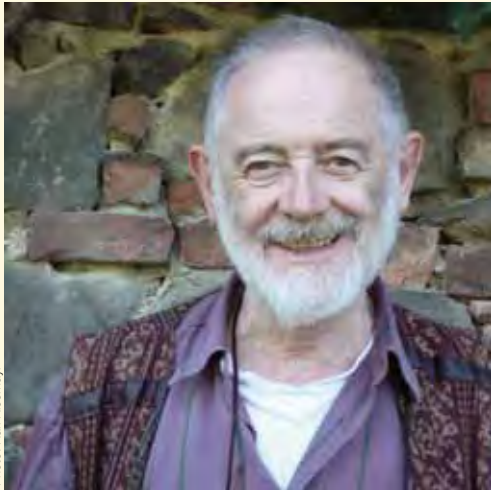


Photo: Karl Kleemayr

## The Viennese composer discusses his recent concertos for Colin Currie and Håkan Hardenberger and his new ballet, Kafka Amerika.

The title of your new marimba concerto for Colin Currie, *Now you hear me, now you don't*, could be a metaphor for the elusive quality in much of your music. Why have you favoured the fleeting, everyday 'music in the air'?

When I was searching for a basic strategy as an artist, John Cage was very important to me. He described how you can listen to everyday sounds – in the street, in nature, in conversations. I agree with Cage that we are people that live in the air, and this is the medium for transmitting the soundwaves that we understand as music. At Darmstadt I liked his Zen-inspired spiritual view on life and he reinvigorated my interest in the Dada movement.

What drew you towards Dadaist figures such as Satie and Schwitters?

Satie always intrigued me. As a student I learned about him as an icon in the development of avant-garde music, but when I listened to his works they didn't seem to lead towards modernism. Then I finally understood his whole aesthetic and the life behind it. Schwitters also appealed to me: he was rejected by the Berlin branch of Dadaists because they thought he was too *petit-bourgeois*. But I liked the way he transformed his apartment into a work of art in its own right. This seemed to match Satie's 'poor' life, and gave me solace as an alternative to the complex, science-led world of Darmstadt. Similarly, Cage treated the commercial aspect of composition as secondary and focused on seeking a unity of existence as an artist. His gentle, ironic humour was anticipated by Haydn, whose largely unglamorous life I aspire to.

What is the relationship between the marimba and the strings in the new concerto?

The marimba is often in the foreground as a concerto soloist, but at other times is subsumed into a background role with the string instruments – hence the title of the concerto, *Now you hear me, now you*

*don't*. Only occasionally does the marimbist play chords with multiple sticks – in most of the movements the chords are spread horizontally and the melody creates the harmony as in my other works. I decided on the soloist only playing marimbaphone rather than lots of instruments as I don't subscribe to the 'kitchen sink' school of percussion. I compose differently to Cage or Varèse, as I prefer the clarity when the percussion colours have definite pitches. That said I am not prejudiced against 'noises' in everyday life.

Viennese music and traditions are often sensed in your music. Is there a whiff of the coffee-house in *Divertimento Macchiato*, your recent work for Håkan Hardenberger?

During my youth in Vienna I remember suffering a surfeit of *divertimenti*, which were stale-smelling neo-classical pieces written after the war in the earnest spirit of *Gebrauchsmusik*. So I was reluctant to write a *Divertimento* and only got beyond this by returning to an antique Italian world for the movement headings and tempo indications. After the premiere, my wife Christa suggested adding *Macchiato* to the title and this seemed perfect to me, as it captured an ironic image of modern so-called 'designer coffee' – more Starbucks than Old Vienna.

Is there a different approach writing a concerto for a familiar instrument such as the trumpet, as opposed to your 'Cinderella' instruments including alghorn, guitar, double bass or timpani?

No, the challenge is largely the same: how to create suitable music for the instrument. As a composer, for each new piece, I am a little like a nervous flier – a successful airplane landing is one you can walk away from. There are compositional decisions and many of these may be made subconsciously. Michael Frayn summed this up in *The Human Touch*, describing how a choice is made whether to spread marmalade or honey on the bread at breakfast. He remembered having picked up the marmalade but there was a blind spot in awareness of the decision itself. I do remember one conscious decision to stick to the pure trumpet sound, apart from one passage where the mute goes on. As a horn player, writing for the trumpet was not difficult for me, and I didn't need to discuss many technical things with Håkan, whereas writing a concerto for violin with its distracting repertoire of special effects is a different matter.

Your new *Kafka* ballet follows dance works centred on Frida Kahlo, Pasolini and Nietzsche. Do you consciously shape your music to depict the personalities in a ballet?

I often have an image in my mind when composing a scene, but the characterisation depends largely on the choreographer for the ballet. Working with Johann Kresnik I never guessed how he might use my music. I could picture a person walking from left to right but in the final ballet he might fall from a great height, or crawl or be dragged across the stage. Kresnik constantly surprises and delights me in how the music combines with the dance to create something else. I'm collaborating with Jochen Ulrich on *Kafka Amerika* and he has provided a detailed scenario which sticks largely to the fragmentary events in Kafka's novel though, like all choreographers, I know he will transform the narrative and my music into physical theatre.

How is the early 20th century American setting of the *Kafka* ballet portrayed musically?

I haven't consciously quoted American music, because there are Americanisms embedded into my style, like the blues and foxtrots that underpin popular music. Anyway, Kafka seems to have a very odd view of America. It is only in the final scene about the Nature Theatre of Oklahoma that I feel a glimpse of a fantasy America. Even though the organisation of the theatre is wrapped up in distinctive Kafkaesque red tape, there is an unusual sense of optimism here, the open-ending chiming with the modernist view of the fragment as a reaction to reality. The flavour of the novel's era is there in my music, because it permeates all my works. I remain nostalgic about the '20s and '30s of the last century – the great beginning for the modern arts that I can still sense in everyday life around me – though I'm less confident about what those decades in the 21st century might bring...

## Schwertsik

*Now you hear me, now you don't* (2008)  
for marimbaphone and strings

3-8 February, Scottish tour (world premiere)  
11 February, Wigmore Hall, London  
Colin Currie/Scottish Ensemble

*Divertimento Macchiato* (2007)  
for trumpet and orchestra

23-26 April, Scottish tour (UK premiere)  
Håkan Hardenberger/  
Royal Scottish National Orchestra/Kristian Järvi

*Kafka Amerika* (2008)

Ballet with choreography by Jochen Ulrich  
10 October, Linz (world premiere)  
Bruckner Orchester/Dennis Russell Davies

# Carter Interventions at 100



Photo: Carnegie Hall

Elliott Carter's birthday, with James Levine at Carnegie Hall

Elliott Carter celebrated his 100th birthday on 11 December by attending a Carnegie Hall concert including the New York premiere of his new *Interventions*, featuring two of the world's leading musicians who have championed his works. Daniel Barenboim was piano soloist and the Boston Symphony Orchestra was conducted by James Levine, appearing together again following the work's world premiere in Boston on 4 December.

The New York Times described how, after the performance, "Mr. Carter slowly rose amid the cheers and applause, and with the aid of a friend, made his way to the stage. Mr. Barenboim took his arm and helped him up the steps. A mock cake adorned with piano keys and musical notes, topped with a sparkler, was wheeled out. The orchestra broke into "Happy Birthday," with the audience singing along. After Mr.

Carter made his way back to his seat, Mr. Barenboim and Mr. Levine, who had asked him to write the piece for the occasion, stood at the edge of the stage applauding."

"Mr. Carter wrote the 17-minute piece, for piano and orchestra, just last year, at 98. In fact, since he turned 90, Mr. Carter has poured out more than 40 published works, an extraordinary burst of creativity at a stage when most people would be making peace with mortality. His first opera had its premiere in 1999. He produced 10 works in 2007 and six more this year." *New York Times*

When *Interventions* was premiered in Boston, the Boston Globe described the new score and the audience's enthusiastic reaction: "They were applauding the world premiere of Carter's new work for piano and orchestra but they were, on a more basic level, applauding the man himself, who has persisted decade after decade in writing music as freshly imaginative as it is fiercely modern, often with an energy and wit unmatched by composers half his age."

"As you might expect in a Carter work, the traditional model of the Romantic piano concerto is tossed out the window in favour of something more fractured and, quite purposefully, more even-handed in the interplay between soloist and orchestra. Cast in one movement roughly 15 minutes long, the music is full of surprisingly lyrical string writing – by Carter's standards – with frequent interruptions from the piano, which then holds court with pointy, eruptive figuration or big, iridescent chords. Two independent trios help negotiate between orchestra and soloist. The final flourish is uncharacteristically brash – and life-affirming." *Boston Globe*

Carter's recent *Flute Concerto*, commissioned by the Jerusalem International Chamber Music Festival, Berliner Philharmoniker and the Boston Symphony Orchestra, receives its European premiere in Berlin on 11 June with Emmanuel Pahud as flautist and the Berliner Philharmoniker conducted by Daniel Barenboim. Carter's new Ezra Pound song-cycle, *On Conversing with Paradise*, is unveiled at the Aldeburgh Festival on 20 June with the Birmingham Contemporary Music Group conducted by Oliver Knussen. Carter plans to attend the premieres in Berlin and Aldeburgh.

# New Violin Concertos

## Turnage

*Mambo, Blues & Tarantella* (2007)  
for Christian Tetzlaff



Photo: Alexandra Vossling

Mark Anthony Turnage's new violin concerto for Christian Tetzlaff, *Mambo, Blues & Tarantella*, was featured in the London Philharmonic's opening concert of the season on 24 September, conducted by Vladimir Jurowski and recorded for future release on the LPO Live label. Tetzlaff also performed the concerto with the Royal Stockholm

Philharmonic Orchestra in October and its co-commissioners the Toronto Symphony Orchestra in November. The work is characteristically bracing and sinewy in its Latin dance-tinged outer movements, demonstrating Turnage's reinvention of the concerto genre through his distinctive soundworld.

"...there's no doubting this is a significant addition to the repertoire. Accessible, tough and unmistakably Turnage, it has a blatantly classical shape, setting out like a baroque jig, with lots of arresting staccato gestures and complex rhythms, before moving on to a moody slow movement and a final dance of obsessive nerve and energy. A stunning piece – and a stunning premiere performance from Christian Tetzlaff." *Financial Times*

"Unusually, in the energetic outer movements, the composer treats the violin as quasi-percussion, with jagged-edge multiple stopping and wild rhythmic abandon. The slow Blues movement is a serene oasis of calm at the heart of the work. This is a notable addition to the concerto repertoire. The solo part was thrillingly played by the dedicatee, Christian Tetzlaff, a rare champion of new music among elite contemporary violinists." *Sunday Times*

"The stimulus for each of the three movements is plain from the titles, but it is equally typical of Turnage that the mambo, blues and tarantella form only springboards for ideas that are developed and transmuted into something more complex, while retaining the traits of the original... The mambo builds up an explosive head of steam, reinforced by lots of syncopation from the percussion. Throughout, the solo violin line makes phenomenal demands, but Tetzlaff performed it with terrific bravura and a panache that went beyond mere negotiation of the notes to find the real nub of the music's exuberant spirit." *Daily Telegraph*

## Mackey

*Beautiful Passing* (2008)  
for Leila Josefowicz



Photo: Leilajosefowicz.com

Steven Mackey ventured into new emotional territory with his violin concerto, *Beautiful Passing*, written for Leila Josefowicz who performed it on both sides of the Atlantic last autumn. The BBC Philharmonic gave the world premiere in Manchester on 24 October under Juraj Valcuha, and David Robertson conducted the Saint Louis Symphony in three performances in November.

"Mackey's new 20-minute concerto for violin and orchestra goes into regions of darkness, restlessness and inner resolve not usually associated with his music, arising directly from the experience of watching his strong-willed mother approach death – the title is taken from her last words to him. Nothing in the violin writing is too obviously determined by that context, or by the stock of tempting violinistic clichés. It contends, asserts, floats and flickers, but entirely on Mackey's own stylistic terms... Some starchy composers have produced violin concertos in recent years. Given the choice, Mackey's is the one whose acquaintance I would most like to renew." *Daily Telegraph*

"Some past Mackey pieces have tumbled out like Charles Ives mixed with Jimi Hendrix and a Bugs Bunny soundtrack. This was a weightier, more penetrating creation...[though] the rambunctious Mackey's still there... Sliced into two parts separated with a woozy cadenza, the concerto proceeds in battle formation until the two sides achieve dialogue, compromise and calm. Whether clinging to lyric sighs or drifting through eerie harmonics, Josefowicz stood her ground heroically. The orchestra rejoiced just as much in Mackey's diverse, enticing soundscape. A life-affirming work and a satisfying premiere." *The Times*

Other violin concertos premiered this decade include:

**Jenkins Sarikiz** (2008)  
for Marat Bisengaliyev

**Lindberg Violin Concerto** (2006)  
for Lisa Batiashvili

**Dean The Lost Art of Letter Writing** (2006)  
for Frank Peter Zimmermann

**Daugherty Fire and Blood** (2003)  
for Ida Kavafian

**Adams The Dharma at Big Sur** (2003)  
for Tracey Silverman (electric violin)

**Chin Violin Concerto** (2001)  
for Viviane Hagner

# Vivier Berlin revival



Photo: J. A. Billard

"Canadian Claude Vivier, who attracted attention during his lifetime and was acknowledged as a significant composer by György Ligeti, fell into obscurity after his murder in 1983. Now he's back." So wrote the Berliner Zeitung of the wave of interest for the composer in Berlin, with a new CD on the Karios label, his orchestral work *Orion* performed in the Ultraschall Festival, and an entire concert of his music by the Kammerensemble Neue Musik in its 'outsiders' series.

Berlin also played host to the long awaited world premiere of Vivier's chamber orchestra work *Deva et Asura*, given by ensemble unitedberlin on 8 October conducted by Andrea Pestalozza. Dating from 1972, the 15-minute work is a battle between light and dark elements, spread in polychoral style between four quartets – two identically scored wind quintets, a string quintet and a brass quintet. The title relates to Vivier's journey of self-discovery into Asia: Deva and Asura are ancient Indian gods representing the spirits of darkness and the characters of light, whose wrestling can be seen to symbolise the composer's personal creative struggle.



# Birtwistle on stage



Birtwistle's *The Io Passion in Berlin*

Harrison Birtwistle's recent stageworks are receiving premieres in Germany, Italy and Austria this season. Following stagings at the Aldeburgh, Almeida, Huddersfield and Bregenz festivals, *The Io Passion* travelled to Berlin in November for a co-production by the Berliner Kammeroper and Konzerthaus, conducted by Peter Aderhold and directed by Kay Kuntze.

"In carefully graduated cycles of action we first see the couple going about their daily tasks. The woman falls more and more under the spell of the legend surrounding the moon goddess Io, who is coveted, mounted and then transformed into a white cow by Zeus, in order to hide her from Hera, the consort of the gods... The stage music, sparsely-scored for clarinet and string quartet, portrays the cycles with enhancements, overlays and short interludes. The clarinet shines with fine melodic commentaries on the vocal parts." *Der Tagesspiegel*

"Birtwistle has composed a work to Stephen Plaice's libretto which almost seamlessly follows on from the febrile eroticism of those freely atonal works by the Viennese modernists around 1910... a finely-tensioned atmosphere of feeling and caressing, quivering and panting for 90 minutes... Literally a music which reveals the culture of formed speech in order to lead back into the pre-literate, the biological." *Berliner Zeitung*

The 2008 Settembre Musica festival presented a concert performance of Birtwistle's millennial drama *The Last Supper* in Milan and Turin with the London Sinfonietta conducted by Elgar Howarth, drawing praise for its collective dramatic power as well as the beauty of its quiet instrumental interludes:

"*The Last Supper* well illustrates Birtwistle's talent for the stage, his multi-faceted, rounded style and his sensibility in communicating through music without intellectualised distractions. On many occasions emotions take a grip on the audience, emerging from the carefully crafted and dramatic vocal writing (bravo to the 14 singers) and drawing new energy from the varied orchestral lines." *La Repubblica*

A new co-production of *The Last Supper* by Neue Oper Wien and the OsterKlang festival opens in Vienna on 4 April, directed by Philipp Hamoncourt and conducted by Walter Kobéra.

Birtwistle's new music theatre double bill opens the Aldeburgh Festival on 12 June, as part of a feature on the composer. *The Corridor* sets a libretto on an Orpheus theme by David Harsent with soloists Elizabeth Atherton and Mark Padmore and eight instrumentalists, and *Semper Dowland, semper dolens* features arrangements by Birtwistle of music from Dowland's *Seven Tears Figured in Seven Passionate Pavanés*. Co-commissioned by Aldeburgh Festival and Southbank Centre for the London Sinfonietta, the double bill travels to London (6/7 July) and the Bregenz Festival (31 July/1 August).

# Van der Aa The Book of Disquiet



Klaus Maria Brandauer in the world premiere of Michel van der Aa's *The Book of Disquiet* in Linz

Michel van der Aa's new music theatre work, *The Book of Disquiet*, was the first staging in Linz's Cultural Capital of Europe celebrations in January. Following on from his opera *After Life*, which enjoyed a sell-out run at the Holland Festival in 2006, van der Aa again provides a cutting-edge integration of music, live action and video, here built from the fragmentary texts of Fernando Pessoa. The Portuguese poet often cast himself in a series of distinct characters, or 'heteronyms', prompting van der Aa to portray multiple personalities on video and soundtrack, surrounding the central figure of actor Klaus Maria Brandauer on stage, with an ensemble from the Bruckner Orchestra conducted by Dennis Russell Davies in the pit.

"Van der Aa is both composer and librettist, film-maker and producer and, as in his previous works, the imagery is enhanced by the music and vice versa. In *Book of Disquiet*, which brings together the two titans Fernando Pessoa and Klaus Maria Brandauer, van der Aa has set himself a particularly difficult task. His success is due to the subtlety with which he organises all the ingredients. The music reflects the feelings and ideas described: at times melancholy, at times highly formal, but always dramatic..." *NRC Handelsblad*

"Video screens around the actor offer filmed images of other characters mentioned in the texts: there's a retired major, a street-sweeper and a girl Soares dreams about after seeing her in a lithograph; he calls her Ophelia and she is portrayed on film by the fado singer Ana Moura... Magically, it all coheres: the parade of visuals, beautifully shot under Van der Aa's direction; the musing disconnectedness of Brandauer's utterances, which create the texture of a

dream. If it's in the nature of Pessoa's book that there can be no resolution, there is a kind of closure here, a sense of knowing much more about the author and his alter ego than we ever would otherwise." *The Guardian*

## "A true 'Gesamtkunstwerk' which captivated from beginning to end." *Die Presse*

"The world premiere of *The Book of Disquiet* made a profound impression. The composer and director Michel van der Aa wove together text excerpts, film sequences and music into an impressive, symbolically-laden production... Brilliant in its multi-layered symbolism, Marc Warning's stage set has the effect of a single, great metaphor for the main character's attitude towards life, at odds with himself. Five circles which push into each other, then again drift apart, recall the planets of a universe, in the midst of which Soares circles around his existence... In van der Aa's compositions, disquiet becomes music." *Oberösterreichische Nachrichten*

*The Book of Disquiet* is available in German, English and Portuguese language versions, and performances are already planned in the Netherlands and Portugal. *After Life* returns to the stage in Amsterdam in September and will travel to the Opéra de Lyon in March 2010. Van der Aa's new song cycle for mezzo-soprano, orchestra and soundtrack, *Spaces of Blank*, is premiered in Amsterdam on 19 March by Christianne Stotijn and the Royal Concertgebouw Orchestra, with further performances planned by the NDR Orchestra and Radio France.

# Opera for Youth

*Ideas for developing young people's interest in opera range from new stageworks with children's roles, to theatrical projects with youth choir.*

## Machover *Skellig* (2008)

Tod Machover's new children's opera, *Skellig*, based on the award-winning novel by David Almond, was premiered at The Sage in Gateshead in November. When a young boy discovers a celestial being – part ethereal, part earthy – in his garage, he undertakes a journey of discovery about the fragility of life, in a work which proved "the medium more than suitable for the latest storytelling for young people" (*Glasgow Herald*).

"Tod Machover has set *Skellig* to a 90-minute score that blends sophisticated 360-degree electronics and conventional instruments, resourceful choral effects and attractive neoclassical tunes. Done with a light touch, it's music that captures the tale's eerie essence...while being accessible and fun..." *The Times*

## Gough *On the Rim of the World* (2008-09)

UK opera companies have collaborated on a new choral theatre work by Orlando Gough, *On the Rim of the World*, due for premiere at Glyndebourne on 5 March. Gough, director of The Shout and a specialist in community choral projects, has worked with poet Jehane Markham to create a 25-minute work for voices and chamber orchestra involving children and parents in singing and drama. The work is co-commissioned with English Touring Opera, ENO Baylis, Glyndebourne, Music Platform, Opera North, Royal Opera House, Scottish Opera and WNO MAX.

## Schwemmer *Robin Hood* (2007)



The Komische Oper in Berlin scored a hit with the premiere in November of Frank Schwemmer's adventure opera *Robin Hood* in a production by Andreas Homoki. The Deutsche Presse Agentur review described how "Schwemmer has composed thoroughly contemporary music which challenges children, yet nevertheless appeals to them emotionally."

"*Robin Hood* is a mixture of reality and fiction, gags and seriousness, suitable for children. Episodes from the old familiar legend of Robin Hood are catapulted into a simple living room and assume a dramatically convincing life of their own... Everyone has the greatest fun." *Morgenpost*

## Valtynoni *Pinocchio* (2001, rev.2006)

Another success at the Komische Oper has been Pierangelo Valtynoni's operatic version of the Pinocchio story. Originally staged in Italian in 2001, a revised two-act German version was presented in Berlin in 2006, with revivals in 2008 and 2009, amounting to 26 performances. Last year also brought new productions in Hamburg and Vicenza. This magical one-hour opera is ideal for children's opera programmes and pre-Christmas entertainments.

"The production was an immediate success with the audience (10 minutes of cheers, applause and stamping of feet at the end)... In his gentle music Valtynoni follows a little the great masters of musical fairy tales: there is much of Maurice Ravel in the sparkling piano introduction played against the pizzicato strings..." *Berliner Zeitung*

## Glanert *The Three Riddles* (2002/03)

Detlev Glanert's two-act fairytale opera *The Three Riddles* successfully combines child performers with professional singers and children's chorus, and is intended for audiences over the age of eight, both young and old. The story, related to Gozzi's *Turandot*, is as the composer describes "one of the greatest coming-of-age stories in our cultural history, involving the discovery of another world, an alien world, the discovery of emotions..." Over the past five years *The Three Riddles* has enjoyed 80 performances in 10 productions in Germany, Italy and France.

## Bernstein *Mass* (1971)



Leonard Bernstein's *Mass*, which he conceived as "a theatre piece for singers, players and dancers", has in recent years become a favourite stagework for community projects. Celebrations of Bernstein's 90th birth year included October performances with the Baltimore Symphony conducted by Marin Alsop, Jubilant Sykes as the Celebrant, and hosts of young performers in Baltimore and in New York's Carnegie Hall and Washington Heights.

"The essence and achievement of Bernstein's 'Mass' have become clearer over time... There is nothing like young performers to refresh older pieces. And the performance that Marin Alsop conducted involved hundreds of young, inspired and inspiring performers." *New York Times*

The Boosey & Hawkes catalogue also includes such classics as Britten's *Noyes Fludde* and *The Little Sweep*, Krása's *Brundibár*, and Maxwell Davies's *The Three Fiddlers* and *The Rainbow*.

For full information visit [www.boosey.com/opera](http://www.boosey.com/opera)

# Chapela Noctámbulos



Mexican-born composer Enrico Chapela, who signed with Boosey & Hawkes in 2008, travelled to Germany in September to hear the premiere of his new concerto for orchestra and rock trio, *Noctámbulos*, by the Dresden

Sinfoniker conducted by Olari Elts. The ebullient score evolved from an earlier suite *Lo Nato es Neta (The Innate is true)*, exploring the possible combinations of drums and electric guitars with acoustic chamber ensembles of the classical concerto tradition. Composing the work saw Chapela finding unexpected correspondences between astrological charts and his musical score. Just as planets can be seen to influence events in the stars, so the rock soloists or instruments emerge from the orchestra to confront or provide counterpoints to shape the work's musical cosmos.

"The evening's strongest impression was made by *Noctámbulos*, written by the Mexican composer Enrico Chapela...The fundamental element of this work consists of the contrasting rhythms that evolve into a polyrhythmic structure. Powerful eruptions and a fascinating orchestration, compelling ostinati and irresistible drive... The composition is full of refinement, which as a result of the music's vitality is perceived as entirely natural..." *Dresdner Neueste Nachrichten*

"The wild groove of percussion, winds, and strings is suggestive, at times violent... The winds jumbled the shadowy structures in such a manner that a diffuse yearning for gentleness, which could not be obliged, spread through the audience, or for a return to more solid rhythms – here relief was possible. But then Jens Legler's electric guitar howled out as if the Zappa room of a 1970s museum were in flames." *Sächsische Zeitung*

*Noctambulos* received its US premiere in New York in January with the Brooklyn Philharmonic Orchestra joined by a rock trio including Chapela on electric guitar, conducted by Michael Christie. Chapela's *Li Po*, commissioned by the Los Angeles Philharmonic, is premiered in the Green Umbrella new music series on 7 April. Other Chapela projects include a new work co-commissioned by the New Paths in Music Festival - who host the premiere in New York on 5 June - and the NYDD Ensemble in Tallinn.

# Manchester Resonances

## Detlev Glanert 24-26 February

**24 February** 7.30 pm, RNCM  
*Contemplated by a Portrait of a Divine Chaconne / Mahler/Skizze / Secret Room*  
Jennifer France, sop/RNCM New Ensemble

**25 February** 7.30 pm, BBC Studio 7  
*Nine Caricatures / Argentum et Aurum* (UK premiere)  
*Parergon* (to the opera *The Mirror of the Great Emperor*) (UK premiere)  
*Symphony No.3*  
BBC Philharmonic/Clark Rundell

**26 February** 1.15 pm, RNCM  
*Aulbruch*  
RNCM Concert Orchestra/Lancelot Fuhr



## James MacMillan 28-30 April

**28 April** 7.30 pm, RNCM  
*Le Tombeau de Georges Rouault*  
Sowetan Spring  
RNCM Wind Orchestra/Brass Ensemble

**29 April** 7.30 pm, Bridgewater Hall  
**MacMillan 50th birthday concert**  
*The World's Ransoming / Symphony No.3*  
(also Maxwell Davies *Symphony No.5*)  
BBC Philharmonic/James MacMillan

**30 April** 7.30 pm, RNCM  
*Cummock Fair / Raising Sparks*  
Carolina Krogius, mez/RNCM New Ensemble/Clark Rundell



For details of all events visit [www.mcm.ac.uk](http://www.mcm.ac.uk)



# Jenkins concertos on EMI

In recent years Karl Jenkins has attracted most international attention for his choral music, so the new release from EMI provides a different slant on his output with its focus on his orchestral music (50999-5002352-3).

The London Symphony Orchestra, conducted by the composer, performs five of his concertos, ranging from personal reinterpretations of baroque idioms, through classic concertos with a virtuoso soloist pitted against the orchestra, to the entertaining concertante work *Quirk*, which gives the album its title.

"Karl Jenkins is a rarity among contemporary composers, balancing popularity with innovation, his fancy for unusual instrumental combinations not diminishing his saleability. Like Robert Wyatt, Jenkins paid his jazz-rock dues in Soft



Machine, of which he became the final custodian, and that questing spirit is well in evidence here in pieces such as *La Folia*, his concerto for marimba and orchestra, and in *Quirk* itself. *Snap* alternates noir-ish film music in the style of Elmer Bernstein with staccato flute, piano and marimba, recalling John Adams; *Chasing the Goose* locates gestalt between salsa and quirky cartoon music; the variegations of *Paga Religiosa* are well-signalled by its pan-cultural title. *Over the Stone* is a double harp concerto commissioned by Prince Charles, while the violin concerto *Sarikiz* uses Kazakh hand percussion as part of the

accompaniment to Marat Bisengaliev's dazzling performance, full of galloping Gypsy brio." *The Independent*

Jenkins conducted the concert premiere of *Sarikiz* at Lincoln Center in New York last month, with Marat Bisengaliev as violinist, in a programme also including the US premieres of his two most recent choral scores, *Stabat Mater* and *Te Deum*. The latter 15-minute canticle setting, premiered in Liverpool last November as part of the city's celebrations as European Capital of Culture, is scored for chorus and a small orchestra of two trumpets, strings and five percussionists. A vocal score of *Te Deum* will be released on sale in April, while orchestral materials are available on hire.

Forthcoming Jenkins highlights include Canadian and German premieres of *Stabat Mater* and a new *Euphonium Concerto* for virtuoso David Childs to be premiered at the Welsh Proms in Cardiff in July.

# Oehring Goya in Berlin



"An electrifying evening" wrote *Der Tagesspiegel* of the world premiere in Berlin of Helmut Oehring's new oratorio, *GOYA II*, with the Deutsche Symphonie-Orchester conducted by Ingo Metzmacher. The performance in October was the latest instalment in Oehring's Goya-based cycle of works, following

the orchestral *GOYA I* premiered in Donaueschingen in 2007, and with a string quartet and opera still to come. The new 50-minute oratorio is scored for chorus and orchestra with the characteristic Oehring line-up of speaker, singer, deaf mute soloist, three instrumental soloists and live electronics.

"*GOYA II* is an intricate, graphically eloquent oratorio... The chamber music-like episodes convince: the quiet despair of the concert guitar, the futile cries of the boy, the slow motion of the chill of horror." *Der Tagesspiegel*

"For Helmut Oehring, the figure of Goya is both an image and an ideal. Goya was the first artist to depict war in art. One of his works from *Los Desastres de la Guerra* (*The Disasters of War*) is a central point of reference in the work: *Yo lo vi* (*I saw it*). The drawing portrays a mother with her child. They are fleeing, it appears, up a mountain, and are looking down into the valley. The fear which they exude is the minefield which Oehring composes... *GOYA II* is a work of ruptures, of dislocations, of detonations. Something is constantly exploding, yet an immense amount of humanity remains..."

"...Oehring's *GOYA II* intensifies such disturbance even more, without the work lacking anything in beauty of tone, or wonderful tenderness. Oehring need not fear comparison with this great past. He is tremendously capable, and can handle music history both seriously and playfully, he is able to master large forces – the limits of *GOYA II* demonstrate this – as Mahler or Strauss or Schoenberg could. And above all, he follows in the footsteps of these masters in matters spiritual and technical." *Märkische Oderzeitung*

In addition to Helmut Oehring's continuing collaborations with Metzmacher and the DSO, he is composer in residence in Frankfurt an der Oder with performances of *GOYA I* last month and an education project *LIEBE/HEIMAT...!* for premiere in May, and will be artist in residence at the Kurt Weill Fest in Dessau in 2010.

# BOOSEY & HAWKES

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# New Recordings

**John Adams**

*Hallelujah Junction: A Nonesuch Retrospective*  
Nonesuch 512396 (2CDs)

*American Classic*  
DVD documentary directed by David Jeffcock  
EMI 2165829

**Elliott Carter**

*Dialogues/Mosaic/ chamber works*  
Soloists/New Music Concerts/  
Robert Aitken  
Naxos 8.559614

*String Quartets Nos.2-4*  
Pacifica Quartet  
Naxos 8.559363

*Fragments and Fragments*  
Johannes Martens Ensemble  
2L 54SACD

*A Nonesuch Retrospective*  
including *Triple Duo/In Sleep, In Thunder*  
Nonesuch 510893 (4CDs)

**Michael Daugherty**

*Bay of Pigs*  
Manuel Barrueco/  
Cuarteto Latinoamericano  
Tonar Music 81201

**Henryk Mikolaj Gorecki**

*Kleines Requiem für eine Polka/Valentine*  
Chamber Domaine/Thomas Kemp  
Landor Records LAN 287



**Magnus Lindberg**

*Concerto for Orchestra/ Sculpture/Campana in Aria*  
Esa Tepani/Finnish Radio  
Symphony Orchestra/  
Sakari Oramo  
Online ODE 1124-2

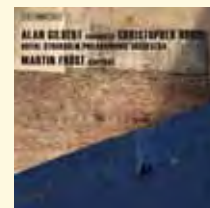


**James MacMillan**

*14 Little Pictures*  
Gould Piano Trio  
Wigmore Hall Live 0026

**Einojuhani Rautavaara**

*Complete Works for Male Voice Choir*  
Talla Vocal Ensemble/YL Male Voice Choir/  
Matti Hyökki/Pasi Hyökki  
Online Ode 1125 (2CDs)



**Christopher Rouse**

*Symphony No. 1/ Clarinet Concerto/Iscariet*  
Martin Fröst/Royal Stockholm  
Philharmonic Orchestra/  
Alan Gilbert  
BIS CD 1386

# MacMillan birth to death

James MacMillan's two largest-scale choral works have just appeared on a pair of new CDs, offering deeply considered perspectives on birth and death, and a demonstration of the composer's skill at layering vocal forces, from solo, through chamber choir to full chorus.

*Quickening*, the four movement cantata setting texts by Michael Symmons Roberts on the mystery of birth, can be heard on a new Chandos recording (CHAN 5072)

combining the forces of The Hilliard Ensemble and the City of Birmingham Symphony Orchestra, Chorus and Youth Chorus, conducted by the composer. As well as focusing on moments of great intimacy, the work employs an expansive orchestral palette with some of his most original percussion sonorities, intended to resonate around the Royal Albert Hall at its BBC Proms premiere in 1999.

Since its premiere *Quickening* has been performed six times in the UK, by the Philadelphia Orchestra, at the New Zealand Arts Festival, and is included in this season's MacMillan feature at De Doelen in Rotterdam on 4 March. Boosey & Hawkes has released a study score of *Quickening* in the Hawkes Pocket Scores series to tie in with the CD release. *Quickening* is coupled on the Chandos disc with the first recording of the *Three Interludes* from his opera *The Sacrifice*.

MacMillan's *St John Passion*, recorded by the London Symphony Orchestra and Chorus at its premiere last April conducted by Sir Colin Davis, has just been released on the LSO Live label (CD 0671, download 0171). Christopher Maltman gives an impassioned portrayal of Christ, railing against his seeming rejection by humanity as his crucifixion approaches, with the narrative driven by a plainsong imbued evangelist chorus, and dramatic interjections and reflections from the full chorus.

Forthcoming performances of the *St John Passion* include the German premiere with the Berlin Radio Chorus conducted by Simon Halsey on 14 March, the Dutch premiere with the Royal Concertgebouw Orchestra in Amsterdam on 3 April and the US premiere with the Boston Symphony Orchestra next season, both conducted by Sir Colin Davis.

MacMillan remains equally active as a composer of smaller-scale works, intended for performance by chamber choirs and within the community. He

recently won the Liturgical prize in the British Composer Awards for his ongoing series of Strathclyde Motets, now numbering 11, which are contemporary in idiom but succeed in being readily performable by local amateur choirs. Paul Spicer has recently updated his guide to MacMillan's choral music, with full information and advice to choral directors for each work: please visit [www.boosey.com/macmillan](http://www.boosey.com/macmillan).



# New Books

**John Adams**

*Hallelujah Junction: Composing an American Life*

Faber & Faber (Europe)  
978-0-571-23115-7  
hardback 208 pp £18.99

Farrar, Straus, & Giroux (America)  
978-0-374-28115-1  
hardback 352 pp \$26.00

"John Adams is a superb writer. His autobiography most reveals his music when he speaks of other things... It is in writing about this life that Adams articulates the capacity for wonder that can make his music matter. His keen sense of the historical moment is everywhere in evidence. His powers of observation and gift for metaphor translate directly into his experience of music... His life story is iconic: a polyglot, postmodern fable for our time." *Times Literary Supplement*

"One key icon of the new pluralism is John Adams, the all-American maestro who learnt how to heal the rift between the Berg-and-Schoenberg modernism he studied by day and the Beatles and Beach Boys he thrilled to at night. His memoir *Hallelujah Junction* tells an uplifting tale of frontiers crossed and prejudice routed." *The Independent (Music Books of the Year)*

"In this good-natured biography, Adams takes the reader through the creative process for all his major works... Unlike many composers who, when writing about their own music, confuse the lay reader with scientific jargon, Adams has a simple, direct style that not only illuminates the works, but places them within his own story, and that of the music of our time." *Literary Review*

"Charming and illuminating... *Hallelujah Junction* stands with books by Hector Berlioz and Louis Armstrong among the most readably incisive autobiographies of major musical figures." *The New York Times Book Review*

"Adams is affable and opinionated; a serious composer embraced by the mainstream and an optimist attracted to the dark side for his operatic subjects. Great artists are defined by contradictions and *Hallelujah Junction* revels in the aesthetic cross-wires that have formed the US's most successful contemporary composer." *Classic FM Magazine*

For this and a range of music books on sale visit [www.boosey.com/shop](http://www.boosey.com/shop)



# New Publications

**Concerts for Choirs**

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The latest in the series of choral anthologies collects some of the finest choral music based on rural themes. This volume will provide material for any concert based on the broad theme of nature, and would be an ideal compilation for any summer's serenade or open-air concert. The collection includes works by Britten, Finzi, Vaughan Williams and Canteloube. The anthology has been assembled by former King's Singer and choral conductor Nigel Perrin.



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Full score  
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Call for two trumpets and horn  
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**Michael Daugherty**

*Asclepius* for brass and percussion  
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**Hans Gál**

*Sonata in D*  
for violin and piano  
Score and part 979-0-2211-2109-7 £15.50

**Karl Jenkins**

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including favourite choral items  
from *The Armed Man, Requiem*  
and *Stabat Mater*  
Vocal score  
979-0-060-12008-4 £7.99



**James MacMillan**

*Quickening*  
Study score 979-0-060-11981-1 £44.99

*Padre Pio's Prayer*  
Choral score 979-0-060-12035-0 £3.99

*Canticum of Zachariah*  
Choral score 979-0-060-12026-8 £1.99

*O Radiant Dawn*  
Choral score 979-0-060-12027-5 £1.10

*Pascha nostrum immolatus est*  
Choral score 979-0-060-12025-1 £2.50

**Einojuhani Rautavaara**

*Fuoco*  
Piano score 979-0-060-11978-1 £4.50

**Igor Stravinsky**

*Pétrouchka* (original version 1911)  
Study score  
979-0-060-11448-9 £25.50

The two versions of Stravinsky's *Pétrouchka* constitute separate and parallel incarnations of one of the cardinal masterworks of 20th-century music. Arguably the 1911 original version is the work of a greater showman: it remains a supreme work of the theatre, while the 1947 score is essentially aimed at concert performance. This corrected edition allows informed comparison for the first time.

