

Quarternotes

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Bernstein A Quiet Place

New York City Opera's autumn production of Bernstein's *A Quiet Place* provided a reappraisal for the opera as well as a homecoming — the first staging of the opera in the composer's adoptive home city. Premiered at Houston Grand Opera in 1983, followed by notable European productions at La Scala Milan, the Vienna State Opera, Bielefeld and Maastricht, the opera has had to wait 22 years for this major US revival.

The Wall Street Journal described how Bernstein's polystylism, combining his earlier *Trouble in Tahiti*, with the surrounding opera in his later more probing, complex idiom, appears to have come of age: "Audiences in the 1980s found the stylistic differences of the two works — one "popular" and one "serious," written 30 years apart — jarring. But today, musical eclecticism is the norm, and in the current production, conducted with authority by Jayce Ogren and directed with acuity by Christopher Alden, the opera feels like one brilliantly composed piece."

"...the world, too, has finally caught up with the work. Its story of a painfully dysfunctional modern family groping its way toward understanding is now no stranger than some told in movies and on TV. Leonard Bernstein's searing, sometimes thorny score is perfectly comprehensible to 21st-century ears." *Wall Street Journal*

"...gripping, immediate and enthralling." *Wall Street Journal*

"*A Quiet Place* came across throughout as pure Bernstein. You hear his acute ear finding the right notes to make some piercing harmony. Mahlerian blasts are fractured with jagged, jazzy riffs. For someone who polemically criticized 12-tone music, Bernstein found his own way to fashion atonal elements to his own ends. And, of course, the bits of pop songs and jazz, like the swing trio that serves as a Greek chorus in the *Trouble in Tahiti* scenes, come through with authenticity. The orchestral prelude to Act III, with its layered chromatic counterpoint and yearning melodic lines, is Bernstein at his most sublime." *New York Times*

Bernstein's polymath approach to music-making communicates strongly in his

A major New York revival of Bernstein's A Quiet Place found the opera's fractured family dream resonating with 21st century audiences.



Junior rages at his mother's funeral in Christopher Alden's production of Bernstein's *A Quiet Place* at New York City Opera

pioneering series of Omnibus TV lectures from the 1950s, recently released on DVD by E1 Entertainment. Seven episodes, presented by Bernstein and hosted by Alistair Cooke, embrace music by Beethoven and Bach, jazz, conducting, musical comedy and 20th century composition.

Bernstein sampler

The Leonard Bernstein Music Publishing Company has recently released an orchestral

sampler, offering programmers and choreographers an introduction to the wide range of Bernstein's music. The CD includes excerpts from symphonic works, concerto-style pieces such as *The Age of Anxiety* and *Serenade*, and works ripe for rediscovery including *Facsimile*, the *Concerto for Orchestra* and *The Dybbuk*.

To request a copy of the CD please email composers.uk@boosey.com



Gruber Busking on CD

A new disc of Gruber concertos has been released by BIS, including the premiere recording of *Busking* featuring trumpet virtuoso Håkan Hardenberger. The work was premiered in Amsterdam in 2008 and Hardenberger has already given 14 performances in nine countries. This month he tours *Busking* with the Deutsche Kammerphilharmonie, with concerts in Germany and Turkey. Gruber conducts the new recording with the Swedish Chamber Orchestra with whom he has built a close association (BIS CD-1781).



Busking takes the form of a concerto grosso, with the ripieno group comprising trumpet supported by banjo and accordion, with string orchestra accompaniment. These street music equivalents of baroque instruments, together with the jazzy atmosphere, forge links with Picasso's painting *Three Musicians* of 1921 which adorns the new CD cover. Each of the three movements has a distinct colour: the first has the soloist opening with mouthpiece alone, moving on to E₃ trumpet, the central brooding *Largo* sees him taking up flugelhorn, and the standard C trumpet is heard only in the brilliant final *Allegro*.

The disc also contains Gruber's two violin concertos with Katarina Andreasson as soloist. Both works can be performed by

Chin total immersion

Unsuik Chin travels to London for a 'Total Immersion' day devoted to her music on 9 April, presented by the BBC Symphony Orchestra at the Barbican. The programme of seven events includes concerts by the London Sinfonietta and BBC Symphony, a film screening of her opera *Alice in Wonderland*, talks and foyer performances.

Highlights of the day include the UK premieres of Chin's Monaco Award-winning ensemble score *Gougaldon*, inspired by Korean street theatre, and the sheng concerto *Su* composed for virtuoso Wu Wei. As well as *Gougaldon*, the London Sinfonietta under Stefan Asbury performs the *Double Concerto* for piano and percussion, and the composer's earliest success, *Acrostic Wordplay*, a whimsical setting of nonsense texts.



Photo: Eric Richmond/AranaPAL

The final orchestral concert features the Grawemeyer Award-winning *Violin Concerto* with soloist Jennifer Koh, and the first London performance of the kaleidoscopic orchestral piece *Rocaná*: both these works can be heard on an acclaimed recent recording (Analekta 2 9944). The BBC Symphony and Ilan Volkov complete the Chin immersion with *Kálá*, a large-scale cantata for voices and orchestra, exploring themes of time and mortality through a multilingual sequence of poetry.

The following week sees Unsuik Chin in Paris for the world premiere of her new score co-commissioned by the Ensemble Intercontemporain and IRCAM. *Fanfare chimérique*, for two ensembles of wind and brass with electronics, is premiered on 15 April at the Centre Pompidou with the EIC conducted by Patrick Davin. Chin continues her activities as Artistic Director of the Seoul Philharmonic's contemporary series and was recently appointed to the same role for the Philharmonia's Music of Today series in London.

small forces, the first by chamber orchestra and the second with string orchestra or ensemble. *Violin Concerto No. 1* (1979) bears the subtitle "...aus schatten duft gewebt" (woven from the scent of shadows), a quotation from HC Artmann's *Persian Quatrains*. This alludes to Gruber's melodic theme which hovers in the background throughout the piece but is only fully revealed at the close. His second concerto *Nebelsteinmusik* is named after a mountain near the home of his teacher Gottfried von Einem, and reaches back across generations of composers to Alban Berg, who like Gruber could cloak complex structures and codes with rich and attractive orchestration.

Northwind Pictures, a new orchestral suite drawn from Gruber's opera *Der Herr Nordwind*, is premiered at the Grafenegg Festival on 4 September, part of a composer residency also featuring *Frankenstein!!* and *Dancing in the Dark*. Gruber has recently completed *into the open...*, a concerto for percussionist Martin Grubinger for premiere in a future season.

van der Aa Up-close tour



Photo: Michael Borggreve

Young Dutch composer Michel van der Aa has made waves with a series of cutting-edge cross-media works, and his newest score has been created for

Argentinian-French cellist Sol Gabetta leading the Amsterdam Sinfonietta. The premiere tour of *Up-close*, commissioned by the European Concert Halls Organisation (ECHO), travels to six countries in March. The 30-minute work is scored for solo cello, strings and film, and the forces are variable to suit either ensemble or orchestral strings.

Van der Aa's compositions have often explored the interface between music and film — two media that equally play with time, and the new work is no exception. The live performance of cellist and strings interacts with a mirror reality on film, where an elderly lady is seen as an alter-ego of the soloist. Her memories reach back across 60 years to her childhood and the need to communicate coded messages via a mysterious machine. Sounds from the film escape from the screen and intertwine with the music on the concert platform until the two females are drawn ever closer.

Following the premiere a recording of *Up-close* will be released on Disquiet Media. Launched last autumn the label offers CDs and downloads of van der Aa's works including *Spaces of Blank* with Christianne

Stotijn and the Royal Concertgebouw Orchestra and the *Here Trilogy* with Claron McFadden. Next month brings the first DVD video release with *One* featuring Barbara Hannigan (DQM 03). Visit the webshop at disquietmedia.net.

Van der Aa is 2010/11 composer-in-residence with the Klang new music network in Hamburg and, as an upbeat to the German premiere of *Up-close* on 20 March, the Elbphilharmonie presents a portrait concert on 19 March including *Here (in circles)*. Forthcoming van der Aa highlights include the German premiere of *Book of Disquiet*, built from the fragmentary texts of Fernando Pessoa, at the Saarbrücken Staatstheater on 20 May with actor Klaus Maria Brandauer. The composer's plans include a new film-opera *Zela Law* in collaboration with librettist David Mitchell, author of *Cloud Atlas*.

van der Aa Up-close

Sol Gabetta cello
Amsterdam Sinfonietta

11 March (world premiere
Konserthus, Stockholm)

12 March
Philharmonie, Luxembourg

14 March
BOZAR, Brussels

16 March
Concertgebouw, Amsterdam

18 March
Barbican, London

20 March
Kampnagel (K6), Hamburg



Photo: Michael Borggreve

Turnage Anna Nicole

Mark-Anthony Turnage discusses his new opera *Anna Nicole*, a tragi-comical snapshot of the tabloid world surrounding the American glamour model and reality TV hostess.

How did the idea of an opera about Anna Nicole Smith come about?

It was nearly five years ago when Elaine Padmore and Tony Pappano at Covent Garden commissioned me, but it took a long time to home in on the subject. All they suggested was that it should be something in a lighter vein, and this chimed with what I wanted to do after *The Silver Tassie*. I met up with Richard Thomas on a BBC panel and we really hit it off because he was a composer as well as a writer. I asked him to create the libretto and Richard Jones, who was now on board as director, suggested the two of us had weekly brainstorm sessions for ideas. My wife Gabi, who's got her finger on the pulse of popular culture, suggested the idea of Anna Nicole Smith because the story was so amazing, and I found it was also on Richard Thomas's list, and things went from there.

How did your view of Anna Nicole and her milieu develop during the opera's creation?

When we suggested Anna Nicole at Covent Garden Tony Pappano acted as a wonderful devil's advocate because he kept saying "Why her?" This made me dig deeper and the more I read the more I knew it was a good idea. It was all so over the top it was perfect for an opera – you wouldn't have believed it if you didn't know it was true. Then we realised there were conflicting biographical details, contradictory stories, and the tabloids had employed poetic license to create something beyond truth. This media distortion of reality is something we address in the opera.

Your operas have always had a strong narrative trajectory. How is story-telling in Anna Nicole balanced with the work's comic take on celebrity culture?

At one level Anna Nicole is a tragic rise and fall story, and it became clear that the piece would only work if the audience developed some sympathy for her as a character. Our intention was not to trash her and the work is dedicated to her. That said there are plenty of comic aspects which explore irony and politics and the modern themes of drugs, celebrity and media intrusion. Anna Nicole got more column inches than many great figures of the last century – to put it bluntly she wasn't Susan Sontag – and you have to find that situation ridiculous.

Your earlier two operas, Greek and The Silver Tassie, were based on existing plays by Berkoff and O'Casey. How different was it creating a completely new piece for the theatre?

Funnily enough the process is much the same – cutting down to operatic size – but it is much harder to structure. Richard Thomas and I had to get used



Photo: Philip Galloway

to working together. He is a true man of the theatre, bursting with ideas, and we started with too much material. There was so much written about Anna Nicole and we soon agreed that a lot would have to end up on the cutting room floor. The other curious thing was that as Richard is a

composer, he writes with his own music in mind, and had to get used to my music sounding different. Once we got into a creative rhythm, things were much easier, and we were soon honing the words and music.

Anna Nicole is closer to musical theatre than opera in many respects. How did your style of writing need to adapt?

The fast pacing was the real challenge. The action is telescoped and you have to get the words across immediately. This was very different from writing my other operas and Richard Thomas was a big help. He forced me to lighten up, as my instinct is to go darker and twist the knife too early. It is only in the last 15 minutes when Anna Nicole's life collapses with the death of her son that my melancholic side is released. I employed a simpler, more tonal homophonic style in Act 1 where the chorus is the principal protagonist as the crowd mocking Anna Nicole. The tightness of the drama may be like musical theatre, but it couldn't be put on in the West End by singers from the musicals tradition – it calls for operatic resources and I had the voices of Eva Maria Westbroek and Gerald Finley in my head from the start.

During the development process, what useful feedback did you get?

Well, the best feedback in workshops was that people laughed at the jokes. It meant we were doing something right. The vocal score was finished by this stage, and apart from a scene that Richard Jones rightly suggested we cut, there weren't many big changes. In a few instances we'd trimmed back too far, and had to add a few bars back in to get the dramatic timing right. It was useful to check points of balance as I was then working on the orchestration.

You've always created a strong sense of place and time in your operas, such as London's East End in the Thatcher era or the Dublin tenements during the First World War. How did you create the American flavour of the 1990s for Anna Nicole?

There is a lot of American music deep down in my style, so I didn't feel I needed to go much further than this. I avoided pastiche, like creating a mock Country & Western sound, as this would have cheapened things. There is a jazz trio including parts written for drummer Peter Erskine and Led Zeppelin bass player

John Paul Jones, plus a banjo, and you might detect the odd reference to stripper music...

As a composer, what future do you see for opera?

I think opera will survive if it connects to "now". I don't mean it has to always be a CNN-opera but it has to engage with issues of contemporary relevance. Operas that don't work for me are when they are reversioned from a great book or film with no life of their own – it is what Richard Jones describes as "classy snooze". Audiences may find *Anna Nicole* provocative but they will certainly have an opinion about it. What I hope is that they'll come to the opera with a preconceived view about who she was, and they may be surprised to leave with a different view.

Turnage

Anna Nicole (2008-10)

Opera in two acts

Richard Thomas *Librettist*

Antonio Pappano *Conductor*

Richard Jones *Director*

Royal Opera House, London

17 February 2011 (world premiere)

21/23/26 February

1/4 March

Lindberg new Souvenir



Photo: Hanna Chikla/ArndtPAL

Magnus Lindberg's new ensemble work, *Souvenir*, the latest commission linked with his residency with the New York Philharmonic, was premiered in November under the baton of Alan Gilbert. The work marks the composer's return to Sinfonietta-size forces with 18 instrumentalists after a sequence of large-scale scores with orchestra.

Souvenir was written as a tribute to Lindberg's teacher, the French composer Gérard Grisey, whose spectral music proved so influential on Lindberg's harmony. The 25-minute work is cast in three movements as described by the composer: "the first is like a whirlpool, fast and tight with events colliding together; the second has a slower tread in terms of momentum but still with a bubbling surface; the third is a fast, direct, toccata-like conclusion."

"He certainly knows how to conjure up wondrous sounds. *Souvenir* began with a series of emphatic processional chords, almost like a funeral procession, though too assertive for that. Each chord unleashed reactive bursts of quiet, scurrying figures and riffs that eventually coalesced into action. During the reflective second movement and the bustling, densely layered yet always lucidly textured last movement, Lindberg's distinctive harmonic language came through, neither tonal nor atonal, but shimmering, diaphanous and pungent." *New York Times*

Lindberg's most recent orchestral work *Al largo*, also premiered by the New York Philharmonic, has received first European performances presented by co-commissioners the Casa da Música in Porto and the London Philharmonic Orchestra with Osmo Vänskä, and a performance by the Tampere Philharmonic Orchestra conducted by Hannu Lintu.

"The unusual title expresses the powerful and enigmatic slow undertow to what the composer admits is some of the fastest music he has ever written. *Al largo* also refers to being offshore, gazing into the far horizon... a restless yet thrillingly assured score... I long to hear it again." *The Times*

Vivier Hiérophonie



Photo: LA Biliard

Claude Vivier's unperformed early work *Hiérophonie*, completed in 1971, received a welcome belated world premiere in September. The score is revealed to be a mysterious and complex assembly of multiple spatial-musical events, exploring humanity's search for

transcendancy in a manner that points strongly towards Vivier's later output. Cologne played host to the first performance by musikFabrik conducted by Emilio Pomarico, followed by visits to Warsaw Autumn and the Muziekgebouw in Amsterdam.

"... a striking work of music theatre in a gripping performance..." *Het Parool*

Hiérophonie is scored for wind, brass, percussion and a female singer who provides some of the clues to the philosophical-religious questions that thread through the 40-minute work. The title describes the appearance of the sacred within the profane and at two key points the soprano emerges to sing a Delphic hymn and the Latin *Salve Regina*. Surrounding this is a polyphony of events, some notated, others improvised, with the musicians taking a significant theatrical-gestural role moving about the performance space and reciting a patchwork of texts.

Stravinsky R



Photo: Birmingham Royal Ballet/Steve Hanson

29 May 2013 is the centenary of the premiere of Stravinsky's *The Rite of Spring* (*Le Sacre du Printemps*), offering the opportunity for celebratory dance stagings, orchestral performances and special features built around this seminal work.

Dance classic

The original choreography by Nijinsky, staged by Diaghilev's Ballets Russes, rapidly acquired legendary status because of its primitivist break with the classical tradition. However it was not retained in the Ballets Russes repertoire, and the choreography soon resided only in memories, drawings and a few photos. In the 1970s Millicent Hodson began research including interviews with Dame Marie Rambert who had been Nijinsky's assistant when the ballet was created. Over the next 15 years the ballet was painstakingly reconstructed, thanks partly to the discovery of Rambert's annotated score in 1982, and it was reborn in 1987 at a performance by the Joffrey Ballet and is now in the repertoire of the Mariinsky Theatre.

Choreographers' favourite

Stravinsky's ballet has attracted leading choreographers over the past century, resulting in more than 150 new versions. Massine created a simpler production for Ballets Russes in

Dean Bliss

The premiere production of Brett Dean's first opera *Bliss*, staged by Neil Armfield for Opera Australia last March, travelled to Europe as the grand finale of the Edinburgh Festival last September, while a second production by Ramin Gray opened at the Hamburg State Opera two weeks later. The Hamburg staging was conducted by Simone Young who had originally commissioned Dean to create the work during her tenure at Australian Opera. The two very different stagings showed the versatility of the new opera, whether emphasising the bright lights of advertising or the detritus of society that is consumerism's waste product.

"Raucous and tender... it's Hell with a sense of humour"

Independent on Sunday

"Dean and librettist Amanda Holden have managed to be faithful to both the tone and the trajectory of Peter Carey's book, which begins with the 'death' from a heart attack of its antihero – the likeable if morally moribund advertising executive Harry Joy – who is resuscitated only to realise he is literally living in hell... the vocal lines manage to combine lyricism with character in a way that is direct yet never simplistic; underneath, the complex and substantial orchestral writing is charged with vivid colour and momentum... Let's hope that *Bliss* becomes the first Aussie opera to genuinely go walkabout." *The Guardian*

The advertising agency goes up in smoke in Brett Dean's *Bliss* at the



Photo: Hamburg Staatsoper/Bernd Uhlig

Glanert The Wooden Ship

"The first performance of Detlev Glanert's *The Wooden Ship* was a triumph" wrote the Nürberger Nachrichten of the latest stagework by this leading German opera composer. Based on the novel by Hans Henny Jahn the drama is a distillation of the psychological essence of this disturbing tale, set aboard a ship with a mysterious cargo heading towards catastrophe. Following its premiere run in October further performances in Nuremberg are planned on 14 and 21 July.



Photo: Staatstheater Nürnberg/Ludwig Osh

The Wooden Ship at the Staatstheater in Nuremberg

The Wooden Ship was commissioned by the Staatstheater Nürnberg and the premiere in October featured staging and choreography by Johann Kresnik, reflecting the important element of dance within the drama. Conductor Guido Johannes Rumstadt led the compact cast of five singers, chorus and dancers. The increasing ambiguity of identity and sexuality that overtakes the lead characters is mirrored by Glanert's casting: the stowaway Gustav is a trouser role for mezzo, while his fiancée Elena, who disappears into the bowels of the ship, is supplanted by the sailor Alfred, both sung by the same soprano.

"Glanert and his librettist skilfully compress Jahn's poetic-utopian vision... into 90 minutes of gripping music theatre... All the ingredients of a thrilling seafarer story are present, as it sails powerfully and sensually in the wake of nautical horror stories... an unstintingly acclaimed successful first performance at the Nuremberg Staatstheater." *Nürberger Zeitung*

"The destination of ship, cargo and crew is in truth completely unknown. After an hour-and-a-half the ship has

sunk, the engagement between Gustav and Elena is off, the bride has disappeared, and the bridegroom swims on a single plank with sailor Alfred Tutein towards the rosy dawn of a new future and liaison. By then, we have experienced a tale of mystery and deception, of sexual obsession and dissolution." *Nürberger Nachrichten*

"For Glanert's one-acter, Christoph Klimke has condensed, transformed and lyricised the novel and created space for dance interludes: the experienced opera composer knows how to structure an

evening full of contrast, yet unified. The musical protagonist is naturally the sea, unpredictably roaring, programmatically suggestive in the orchestral spray and tumult..." *Frankfurter Allgemeine Zeitung*

"...an exciting operatic thriller"

Nürberger Nachrichten

This season brings new productions of Glanert's *Joseph Süß* in Krefeld and Mönchengladbach, the Biedermeier comedy *Jest, Satire, Irony and Deeper Meaning* in Pforzheim, and his opera for young people *The Three Riddles* in Koblenz. Orchestral highlights over the coming months include the UK premiere of *Music for Violin and Orchestra* conducted by David Robertson at the Barbican on 11 February, and performances of *Four Preludes and Serious Songs* conducted by Semyon Bychkov on 25 March in London and 1-3 April in Munich with baritones Johan Reuter and Dietrich Henschel.

ite at 100

1920, paid for by Coco Chanel, using the original Foerich designs and he restaged this in Philadelphia in 1930 with Martha Graham as the Chosen One. New choreographies followed, many of which achieved classic status in their own right, including those by Wigman (Berlin, 1957), Bérjart (Brussels, 1959), MacMillan (Royal Ballet London, 1962), Neumeier (Frankfurt, 1972), Tetley (Munich, 1974), van Manen (Amsterdam, 1974), Bausch (Wuppertal, 1975) and Graham (New York, 1984).

New interpretations

More recent choreographies include those by Nils Christie, Johan Inger, Sidi Larbi Cherkaoui, Angelin Preljocaj, Tero Saarinen, Heinz Spoerli, Saburo Teshigawara and Shen Wei. Interpretations can range from Javier de Frutos's male solo version to Michael Clark's juxtaposition of Stravinsky with the punk rock of the Sex Pistols. In addition to the orchestral version, choreographers have created ballets to Stravinsky's four-hand piano score, including Paul Taylor, Richard Alston and Stephen Petronio.

Iconic status

The Rite of Spring has regularly topped polls as the most important 20th century classical composition. The ballet's centenary can be set in a wider Stravinskian context, with dance and orchestral surveys encompassing the Ballets Russes repertoire, *Perséphone*, and the Balanchine ballets including *Apollo*, *Orpheus* and *Agon*. Stravinsky-linked composers for intriguing concert pairings range from Mussorgsky, Tchaikovsky and Rimsky-Korsakov, through Prokofiev, Bartók, Copland and Markevitch, to Britten, Bernstein and Andriessen.

Scandal

The scandal surrounding the premiere at the Théâtre des Champs-Élysées in 1913 was a turning point in the history of modern dance and music, and can be relived through concert events and film screenings. In 2003 the Turku Philharmonic presented a Scandal evening incorporating a play about the premiere, in which the audience is split to take sides with the rival factions, followed by a complete performance of *The Rite of Spring*. Recent films featuring the work's genesis have included *Riot at the Rite* (Andy Wilson, BBC, 2005) and the feature film *Coco Chanel & Igor Stravinsky* (Jan Kounen, 2009) recently released on DVD.

s success

"With the adaptation of Carey's cult book, Dean has succeeded in achieving a remarkable operatic debut: with catchy rhythms – shot through with jazz and swing elements – this fast-paced work constitutes a refreshing counterpart to the intellectualism of the German avant-garde. Electronic sounds, electric violin and an astonishingly colourful battery of percussion allow the score to grow into a kind of 'crazy patchwork'." *Financial Times Deutschland*

"Expanses of sound which push against each other, sometimes with an urgent beat, sometimes shimmering statically. It's a breathless music, heterogeneous like the people in Harry's world, dissonant like the events in Harry's head." *Die Tageszeitung*

"Dean isn't afraid of being overtly operatic. He revels in the traditional business of duets, trios, choruses and ensembles, and the solo vocal writing is richly lyrical... creating a series of strongly defined and expressive melodic episodes. It grabs you, and it holds you – the essence, surely, of all good theatre... this is something which I already want to hear again, combining instant popular appeal with high artistic quality." *Daily Telegraph*

A day of Brett Dean's chamber music is hosted by the Wigmore Hall in London on 19 February in honour of the composer's 50th birthday year. Repertoire for the three concerts includes the first London performance of his recent string quintet *Epitaphs* with the composer as violist joining the Doric Quartet, together with *Voices of Angels* and *Recollections*. Dean's new work for Midori, *Berlin Music*, is premiered at the Konserthuset in Stockholm on 13 February, tours Spain and arrives at the Wigmore Hall on 20 February.

Hamburg State Opera



Golijov Sidereus overture



Photo: John Samn DOG

Few composers enjoy a new work travelling to 35 cities in its first few seasons, but this is the result of Osvaldo Golijov's commission by a consortium of US orchestras to honour Henry Fogel, the former President of the League of American Orchestras. Golijov's new eight-minute orchestral overture, *Sidereus*, was premiered in Memphis in October, travelling on to cities including Boston, Detroit, Chicago and Baltimore.

The title is drawn from a book by Galileo, *Sidereus Nuncius (Starry Messenger)*, written by the astronomer after first observing the moon through his telescope and discovering the moons of Jupiter. It was a turning point in religious history because it challenged man's God-given position at the centre of the cosmos and led to Galileo's censure by the Vatican. Golijov reflects how "the moon is still good for love and lovers and poets, but a scientific observation can lead us to entirely new realisations."

"For the 'Moon' theme I used a melody with a beautiful, open nature, a magnified scale fragment that accordionist Michael Ward Bergeman came up with some years ago when we both were trying to think of ideas for a musical depiction of the sky in Patagonia. I then looked at that theme as if through the telescope and under the microscope, so that the textures, the patterns from which the melody emerges and into which it dissolves, point to a more molecular, atomic reality."

Cherubini Koukourgj on the stage



Photo: Stadttheater Klagenfurt / Heide Bauer

The premiere of Cherubini's Koukourgj in Klagenfurt

Thanks to the new Cherubini Edition, the composer's unknown comic opera *Koukourgj* was staged for the first time last September in celebration of his 250th anniversary. The premiere production at the Klagenfurt Stadttheater revealed a work that combines a tale from ancient China with the sensibility of the French Revolutionary times of its composition. The three act opera sees a young Chinese man battling for the hand of his sweetheart against the Tartar mandarin Koukourgj, the not unlikeable anti-hero described as a large pumpkin.

The turmoil in Paris led to Cherubini's librettist Honoré-Nicolas-Marie Duveyrier being imprisoned in the Bastille and fleeing to Denmark. The opera was left with the finale incomplete and has remained unperformed for over two centuries. *Koukourgj*'s finale was completed by Heiko Cullman and the new performing edition has allowed the opera to reclaim its rightful place on the stage.

"A mixture of comedy, satire and revolutionary rescue opera" *Die Presse*

"Now the musical world knows that with *Koukourgj* Cherubini composed a work anticipating Offenbachiana. It is the comic situations here which give occasion for clever, pointed, amusing music... running along with lively tempi, snappy numbers, rousing marching rhythms, with tone painting effects (the storm music), experimental ensembles and a novel simultaneous triple dream sequence..." *Salzburger Nachrichten*

"For the dawning era of the War of Nations, Cherubini's comic marches, in which you can already hear some of Rossini's strettis, offer extremely far-sighted commentaries. This war opera does not culminate in cheerful ensembles and love duets, but in a monumental sleep and dream scene accompanied by snarling and farting in the woodwind... Without Cherubini a whole generation of composers from Rossini to Aufer would have turned out differently. This Italian-French composer simply deserves to be heard more often." *Frankfurter Allgemeine Zeitung*

Reich 9/11 memorial

Central to international events marking Steve Reich's 75th birthday are the first performances of *WTC 9/11*, his third major commission for the Kronos Quartet. The new work is a memorial to the victims of the World Trade Centre attack, combining the urgent, threnodic tribute of *Daniel Variations* with the integrated live quartet, quartets on tape, and pre-recorded voices first heard in *Different Trains*. Following its premiere at Duke University on 19 March, the new work travels to Carnegie Hall in New York (30 April), the Barbican in London (7 May) and the Philharmonie in Essen (8 May). The 15-minute quartet is cast in three movements as described by Reich:

"In the first movement there are archive voices from NORAD air traffic controllers alarmed that American flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the New York City Fire Department archives of that day telling what happened



Photo: Worga Bergmann

Reich at 75

January-December Casa da Música, Porto
Portrait Steve Reich

Reich works throughout the year performed by Remix Ensemble and Bang on a Can.

26-30 January Konserthuset, Stockholm
Tonsätarfestivalen: Steve Reich

Five days of concerts featuring the Stockholm Royal Philharmonic, Kroumata and Amadinda.

30 April Carnegie Hall, New York

Music of Steve Reich

A bonanza birthday tribute to Reich from Kronos Quartet, Bang on a Can, Eighth Blackbird and So Percussion.

7-8 May Barbican, London

Reverberations: the influence of Steve Reich

London premieres of *Double Sextet*, *Mallet Quartet*, 2x5 and *WTC 9/11* alongside composers influenced by Reich.

For a full listing of **Reich at 75** events visit www.boosey.com/performances

16 June L'auditori, Barcelona
Sónar 2011

Opening-night of the festival featuring bcn216 and Synergy Vocals with the composer.

11-18 September Krakow
Sacrum Profanum festival

Ensemble Modern performing *The Cave*, *Three Tales* and *Music for 18 Musicians*, plus music by Adams, Lang and Gordon.

October Cité de la Musique, Paris
Reich at 75

Concert series to celebrate Reich's birthday on 3 October

15 October Barbican, London

75th birthday concert

The London Symphony Orchestra's all-Reich programme conducted by Kristian Järvi includes *The Desert Music*, *Three Movements* and *The Four Sections*.

Andriessen Anaïs Nin travels

Louis Andriessen, recent recipient of the prestigious Grawemeyer Award for his opera *La Commedia*, is travelling with his new monodrama *Anaïs Nin* which has been garnering excellent reviews. Premiered in Siena last July, the work was toured by Cristina Zavalloni and the Nieuw Amsterdams Peil around the Netherlands in November, to Bad Kissingen for its German premiere in January, and future dates include Groningen and The Hague. Co-commissioners the London Sinfonietta present the UK premiere on 14 April at the Queen Elizabeth Hall, coupled with *De Staat* conducted by David Atherton.

"A short but masterful monodrama." *NRC Handelsblad*

Andriessen's 30-minute monodrama for singer/actress, film and ensemble explores the writings of Anaïs Nin who frankly recreated the memories of her sexual liaisons in 1930s Paris. Texts are drawn from her journal *Incest* which focuses especially on her emotionally charged relationship with her father, the composer Joaquín Nin, who stated "I've met the woman of my life, and it's my daughter".

"Nin described the differences between the men in her life with ruthless precision and Andriessen has captured those traits in music. In the writer Henry Miller she recognises her loneliness and eternal hunger, in the gorgeous Antonin Artaud her hallucinations, and in René Allendy, the intellectual among her lovers, a cruel severity... Fascinated by the dividing line between the real and the acted, Andriessen projects a stylised Anaïs Nin onto a screen; the real woman, torn between loneliness and lust, crawls, sings and yearns on the stage..." *de Volkskrant*



Photo: Pietro Orvati

Cristina Zavalloni as Anaïs Nin in Siena

Other Cherubini operas published in editions by Heiko Cullman include *Medée*, restored to its original form with French dialogue and performed to acclaim in Vienna and Brussels in 2008. Also available in Simrock's Cherubini Edition are the composer's early Italian comedy *Lo sposo di tre e marito di nessuna* (*Betrothed to Three and Husband to None*), and *Les Deux Journées* (*The Water Carrier*), the rescue opera that was so influential on Beethoven's *Fidelio*.

on the ground. The second movement uses recordings I made in 2010 of neighbourhood residents, an officer of the Fire Department and the first ambulance driver to arrive at the scene, remembering what happened nine years earlier.

"WTC is also an abbreviation for World to Come... After 9/11 the bodies and parts of bodies were taken to the Medical Examiner's office on the East Side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called Shmira, consists of sitting near the body and reciting Psalms or Biblical passages... Because of the difficulties in DNA identification, this went on for seven months, twenty-four hours a day, seven days a week. Two of the women who sat and recited Psalms are heard in the third movement. You will also hear a cellist (who has sat Shmira elsewhere) and a cantor from a major New York City synagogue singing parts of Psalms and the Torah."

"The composer expresses Nin's intense yearning for love and the joy on its fulfillment in words and music which ranks among the best that Andriessen has written... The title role is perfectly created for the Italian soprano Cristina Zavalloni, who is Andriessen's dream vocalist because she sounds so different to 'opera': raw and brittle, but sensuous when called for." *NRC Handelsblad*

"Louis Andriessen has always turned his back on grand Romantic emotion, but he has never yielded to total abstraction. He invented a new form of music theatre, in which he manages to imbue his characters with a clean yet penetrating emotionalism. Andriessen is not merely capable of penning beautifully simple melodies that are deeply affecting; the same applies for his harmonies, in which a single new bass note or one perfectly placed chord alteration can illuminate the sore point... Zavalloni can sing, but also act. The interaction between her strong stage personality and the film fragments in which her lovers have their say works perfectly." *Het Parool*

Rautavaara Towards the Horizon



Photo: Maarit Kyösti

Einojuhani Rautavaara's new cello concerto *Towards the Horizon* has been travelling around Europe following its premiere by the Minnesota Orchestra under Osmo Vänskä in September. Composed for Truls Mørk, the work's first

performances featured Arek Tesarczyk in Minneapolis and Mario Brunello in Amsterdam due to the illness of the soloist, while a fully recovered Mørk gave the Finnish premiere in Helsinki and will record the concerto for Ondine.

Towards the Horizon is Rautavaara's second cello concerto, after a gap of 40 years, and plays continuously in one 20-minute movement. The work explores the shift of perspective when a becalmed view of the far horizon is distracted by a series of energetic dialogues, before the melody recedes into the far distance. Reviewing the premiere the *Star Tribune* noted that the composer "acknowledges a 'taste for eternity' and a vein of mysticism runs through his work".

"A subtle, expressive premiere... The music is meditative and lyrical. A long-breathed melody announced at the start moves back and forth between cello and orchestra, becoming gradually more tranquil and serene. Later, there are dialogues – cello and solo horn, cello and, a Rautavaara trademark, whirlwind flutes." *Minnesota Post*

"Although Rautavaara is far away from Wagnerian style, as a weaver of continuous melodies he does aspire to Wagnerian scale. This suits the cello especially well, which resembles the human voice most out of the solo instruments... Mørk – just like the audience – seemed to enjoy this soothing, far-reaching, essentially symbolist and dream-like music." *Helsingin Sanomat*

