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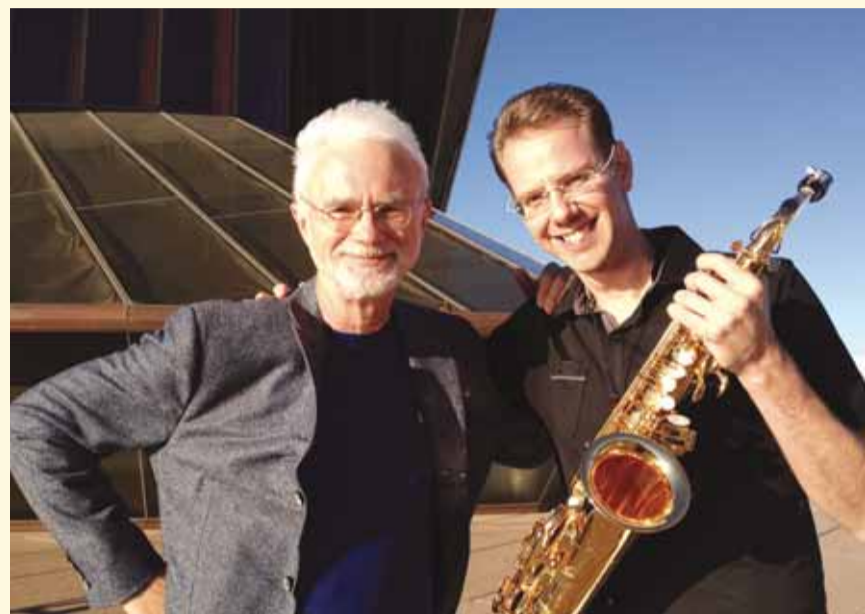


Turnage
New piano concerto and
US premieres



Adams Saxophone Concerto

In his new concerto John Adams fuses classical saxophone with recollections of Stan Getz and Charlie Parker.



John Adams with Timothy McAllister at the Sydney Opera House for the Saxophone Concerto's premiere.

John Adams's tour of Australia in August, conducting the Sydney and Melbourne Symphony Orchestras, unveiled his new concerto written for the virtuosic talents of saxophonist Timothy McAllister. The programmes also included the first Australian performances of his *Violin Concerto* with Leila Josefowicz, who has played the work over 100 times around the world.

The *Saxophone Concerto* travels homeward to the USA this autumn with performances by the Baltimore Symphony conducted by Marin

Alsop and the Saint Louis Symphony under David Robertson. The South American premiere is planned by the Orquestra Sinfonica Do Estado De São Paulo and dates for European performances are scheduled from summer 2014 onwards.

Adams writes in his programme note about how he grew up "hearing the sound of the saxophone virtually every day – my father had played alto in swing bands during the 1930s and our family record collection was well stocked with albums by the great jazz

masters – I never considered the saxophone an alien instrument... Fortunately I met Tim McAllister, who is quite likely the reigning master of the classical saxophone, an artist who while rigorously trained is also aware of the jazz tradition."

Timothy McAllister has described how he hears "the thread of the saxophone as the 'point man' for some rather challenging, polyrhythmic orchestral writing throughout – the sax is the center of the architecture rather than simply being a detached personality out in front of the ensemble... the scope of the concerto – close to 30 minutes – makes for a physically demanding work, and, easily, the most important work for saxophone in this young century."

"Adams has thrown down the gauntlet with a solo line which demands speed, flexibility, musicality and, above all, stamina to keep going with barely a bar's rest... the Sharks and the Jets morphed into a restless riff, while muted trumpets and piccolos summoned the ghost of Stravinsky's *Rite of Spring*. But the most beautiful moments were all Adams, from the brain-adding cross-rhythms of the final movement to the delicate interplay between solo saxophone and clarinet." *Sydney Morning Herald*

"Compared to the *Violin Concerto*'s often subdued, dark-robed instrumentation, the new concerto has an appealing blend of bright colours and astringency. Saxophonist Timothy McAllister was the outstanding soloist, channelling Stan Getz in the smooth lyrical passages. In the relentless, bebop-like figurations – stunningly executed – it recalled the frenetic solos of Charlie Parker, Cannonball Adderley and John Coltrane." *The Australian*

Nonesuch is recording the *Saxophone Concerto* with Timothy McAllister, the Saint Louis Symphony and David Robertson, for future release coupled with *City Noir* which also includes a prominent solo for McAllister.

Rorem at 90



Photo: Christian Steiner

Doyen of American song composers and celebrated diarist, Ned Rorem is 90 on 23 October, heralding performances of his vocal magnum opus on both sides of the Atlantic. *Evidence of Things Not Seen*

builds a full evening of song from a sequence of 36 settings of the composer's favourite poets from Auden to Yeats, scored for four solo voices and offering an ideal showcase for a quartet of singers. The Curtis Institute in Philadelphia and the London Song Festival in Covent Garden both present the work on the birthday itself and its German premiere is given by the vocalists of the RIAS Kammerchor in Berlin next March.

Rorem's new Shakespeare setting for mezzo, double bass and piano, *How Like a Winter*, is premiered at the Concertgebouw in Amsterdam on 29 October by Christianne and Rick Stotijn and Joseph Breinl, tours in the Netherlands and Belgium, and travels to Cologne in the New Year. Northwestern University near Chicago honours its alumnus with a Ned@90 series of events on 10-11 October, the New York Festival of Song presents a Ned is Ninety programme in the presence of the composer at Merkin Hall on 5 November, and the BBC National Orchestra of Wales performs *Eagles* on 19 November in Cardiff.

Earlier highlights in the 90th year have included Evelyn Glennie introducing the *Mallet Concerto* to Hong Kong and a further production of Rorem's successful Thornton Wilder opera *Our Town* in Central City Colorado, taking the performance count to over 75 since its premiere in 2006.

Górecki late works

A collection of late works by Henryk Mikolaj Górecki is in preparation for premiere and publication over the coming seasons. The Polish composer left a number of scores, both large and small, compositionally complete but unperformed at the time of his death in November 2010.

Górecki's *Symphony No. 4 (Tansman Episodes)* receives its premiere on 12 April 2014 by the London Philharmonic Orchestra conducted by Andrey Boreyko at the Royal Festival Hall. Performances by co-commissioners the Los Angeles Philharmonic and the Zaterdag Matinee series at the Concertgebouw in Amsterdam follow in the 2015/16 season. The symphony was complete in short score with detailed annotations of orchestration and dynamics, as was the composer's usual practice. The orchestral score, with prominent obbligato roles for piano and organ, has been realised from the *particell* by Górecki's son Mikolaj, also a composer, following his father's instructions and employing an extensive knowledge of his orchestral works and instrumentation.

Rorem's volumes of diaries, flamboyant and shockingly candid about his peers, track his musical and social life from Paris and New York in the 1950s to his later home in Nantucket, while his memoir *Knowing When to Stop* charts his life as a young man, offering vivid portraits of Bernstein, Copland, Paul Bowles and Truman Capote. An ideal introduction to Rorem's writings is *The Ned Rorem Reader*, summed up by Alex Ross in *The New Yorker* as "one of the wisest and wittiest composer books ever published".



Photo: Gerry Hurkmans

The fourth symphony does not emulate the distinct character of its vocal predecessor, the celebrated *Symphony of Sorrowful Songs*, but rather reflects the composer's musical journey as a whole while paying homage to his fellow-Polish composer Aleksander Tansman (1897-1986). As Górecki scholar Adrian Thomas notes, "although it appears not to quote from Tansman's music, Górecki does make use of a

musical theme based on his name. This purely instrumental work relates closely to the chamber music that he wrote in the 1980s and '90s, with its reflective intimacy and extrovert dance impulses."

A large-scale collection of choral *Church Songs* underway at the time of the composer's death, many dating from the mid-1980s, is now available for performance. Essentially simple in style, these choral adaptations of church melodies are scored for unaccompanied mixed voices. The extant cycle of 20 *Church Songs* was premiered in June by the Cracow Singers conducted by Włodzimierz Siedlik, released on CD by Dux Records, and will soon be published for sale.

Works for choir and orchestra, currently in preparation, include a 15-minute setting of the *Kyrie* for SATB chorus, percussion, piano and string orchestra, and an hour-long cantata honouring Saint Adalbert for soprano and baritone soloists, chorus and orchestra. For further information about these Górecki works and their availability for performance please contact composers.uk@boosey.com.

Maxwell Davies

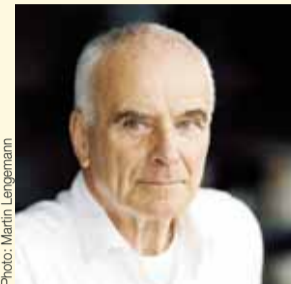


Photo: Martin Langmann

Ebb of Winter

Peter Maxwell Davies's new *Concert overture: Ebb of Winter* is premiered by the Scottish Chamber Orchestra in Glasgow City Halls on 8 November conducted by Oliver Knussen, with a performance the following day in Edinburgh. The work was commissioned for the SCO's 40th anniversary season and celebrates the close association between orchestra and composer.

Maxwell Davies recalls how he was commissioned in the late 1980s to compose the series of 10 *Strathclyde Concertos*, "writing for and working with the leaders of each section, and conducting performances of these works not only in Scotland, but also in Europe and America. It is a great privilege, with this history, to be invited to write a work for the SCO's fortieth birthday, as a vote of thanks for a wonderful musical experience with them in the past, and also as a vote of confidence in their glorious future."

Scored for chamber orchestra, the new 15-minute work relates to the shift of seasons experienced in the Scottish islands where the composer has made his home since 1970: "I wrote this piece in the 'Ebb of Winter', and spring was just starting to come in. The weather and the climate in Orkney changed day by day when I went out for a walk with my dog. The piece is a reaction to the Orkney climate and influenced by Orkney folk music."

The premiere of *Ebb of Winter* acts as an upbeat to the celebrations in 2014 for the composer's 80th birthday. Next year sees the completion of Naxos's re-releases of Maxwell Davies discs originally on the Collins Classics label, with repertoire including *Strathclyde Concerto No. 10*, *Seven in Nomine*, *Stone Litany* and *The Beltane Fire*. Boosey and Hawkes has recently released study scores of three of the *Orkney Saga* series and *Seven Skies of Winter* in its Hawkes Pocket Score series.

To explore Maxwell Davies's music in preparation for his 80th birthday visit: www.boosey.com/max80.



The Royal Mint has announced a new 50p coin commissioned to mark Benjamin Britten's centenary on 22 November 2013.

This first British coin to feature a composer, designed by Tom Phillips with a textual quote from the *Serenade*, will enter full circulation so that Britten will be in pockets throughout the UK.

Andriessen Mysteries

Louis Andriessen's new orchestral work, combining spiritual and wordly reflections, is premiered by the Royal Concertgebouw Orchestra on 3 November.



Photo: Francesca Pateila

Your new orchestral work, *Mysteriën*, grew from the devotional writings of Thomas a Kempis. How did you first come across his texts?

It was thanks to my father who had a copy of Thomas a Kempis's *The Imitation of Christ*. Kempis lived most of his life in a monastery in Zwolle, not far from Utrecht where I grew up, and his writings were important to my father who set them in a number of songs. One in particular I remember hearing in the house as a small child and this has found its way into *Mysteriën*, at half speed as if a glimpse of a distant memory.

A mystical side to your music, as also heard in *Hadewych* or *De Tijd*, offers a complete contrast to your punchy, motoric style. Where do you draw your spiritual roots?

My family upbringing was interesting and unusual in that it combined traditional Catholic principles with a more liberal, artistic world. To illustrate this interface, when my father played an organ improvisation after Mass in Utrecht, many of the believers got up and left, while another crowd of music-lovers arrived at the church to listen. In terms of my own music, the spiritual and serene was always there as a strand, but it had to take a back seat when I was protesting against the classical music establishment, writing for outdoor musicians such as De Volharding – smooth and beautiful music just wouldn't have worked then.

Do you view the philosophical aspect of Thomas a Kempis as more important than the Christian?

For me, philosophy, mysticism or theatre are all things that stimulate creativity and merge to become rather close – whether their manifestations be Hamlet, Medea or the conception of God. So the ideas in Thomas a Kempis's book can sit happily alongside not only St Augustine, but also secular writers I've drawn upon such as Plato and Lao Tse. I see the six sections of *Mysteriën* as a sequence of similarly-proportioned frescoes, in a religious setting but depicting worldly scenes even to the point of the painter including the guys who built the church and commissioned the art.

How have you structured *Mysteriën*?

Each movement is headed by an inscription drawn from Thomas a Kempis's chapter headings and offers a musical interpretation of the title. The first looks at the vanities of the world, with colliding musical lines illustrating how busy we all think we are. The second examines the misery of mankind with a litany of hocketing broken chords. The third is a central plea for silence exploring "what truth speaks from inside without the noise of words", while the next reveals the ordeal of a true lover, drawing upon my father's song. Then a movement pits slow brass against fast strings, reflecting Thomas a Kempis's perceived contradiction between the natural instinct to do bad things and the God-given gift of grace. The final sixth movement, opening with a sad trumpet lamentation on death, provides something of a cathartic epilogue.

Commissioned for the Royal Concertgebouw Orchestra, does this mean peace has finally broken out? Around 1960 you were protesting against the Concertgebouw's orchestral programming!

I still have my views on the current cultural-political scene and the repertoire that is programmed, but the time seemed right to compose for the Concertgebouw. Joel Fried, the orchestra's artistic director, was insistent over three years that he wanted a piece for the 125th anniversary of the hall and the orchestra. I started thinking about the orchestra's complicated relationship with earlier generations of Dutch composers, including Diepenbrock and Vermeulen as well as my father, and how musical life was controlled by conductors such as Mengelberg. Some years ago a novel by Erik Menkveld appeared about Diepenbrock and Vermeulen titled *Im grossen Schweigen* (*The Grand Silence*), named after Diepenbrock's Nietzsche

song setting. This seemed to tie things together for me and offer a way forward. I imagined my father's voice saying: "Louis, go ahead and write the piece".

The work employs, surprisingly, a largely traditional symphony orchestra.

Yes, this isn't my normal 'terrifying 21st century orchestra', but the Concertgebouw was flexible saying there was a core of 26 musicians and I could use 8 or 9 extra instruments. This convinced me that I could write a piece aware of the orchestra's tradition but remaining true to myself. I've employed an orchestra with half a string section plus extra colours from soprano sax, low clarinets, three harps – one of which is detuned – two pianos, and plate chimes.

The Concertgebouw concert celebrates the hall's 125 years, a period that spans from Richard Strauss to your own premiere. How do you as a composer view this orchestral journey?

A lot of the late Romantic repertoire doesn't grab me. It is only from about 1912 that I reconnect and understand things again. There remain big challenges for orchestras. Some are always the same, such as economic crises and how the state withdraws from the funding of the arts – there isn't a real difference in that respect between the gangsters of the 1930s and those of today. I hope for a future with adventurous orchestras, not afraid of musical experiments.

Andriessen
Mysteriën (Mysteries)
for orchestra (2013) 30'

Commissioned by the Royal Concertgebouw Amsterdam for the Royal Concertgebouw Orchestra on the occasion of the 125th anniversary of both hall and orchestra

3 November 2013 (world premiere)
Royal Concertgebouw Orchestra/Mariss Jansons

MacMillan The Death of Oscar



Photo: Philip Gawward

Stéphane Denève led a three-way commission for James MacMillan's most recent orchestral work, *The Death of Oscar*, premiered by the Stuttgart Radio Symphony Orchestra in July. First performances in the USA and UK are planned by the Seattle Symphony next April and

the Royal Scottish National Orchestra in a future season, all with Denève conducting. The ten-minute orchestral work is a miniature tone poem, drawing upon the legend of the bardic poet Ossian and the death of his son Oscar.

As well as Stéphane Denève's musical collaborations with MacMillan while Music Director of the RSNO, they both shared the experience of sitting for portrait busts created by the Scottish sculptor Alexander Stoddard. MacMillan became aware of Stoddard's project to create a monumental sculpture of *The Death of Oscar*, to be carved from a Scottish granite hillside in the Western Highlands, and this inspired the current score for Denève to conduct.

In the legends of Ossian, his son Oscar challenged the High King Cairbre to single combat and, though victorious, died of his wounds and was mourned by his father and lover. These tales collected by James Macpherson in the 18th century have long been subject of hot debate about their authenticity, but what is not in doubt is the massive influence they had on perceptions of Scottish and Celtic culture, particularly overseas – admired by political figures such as Napoleon and Thomas Jefferson and inspiring Romantic artists from Mendelssohn in *Fingal's Cave* to Goethe in *Werther*.

MacMillan's ten-minute score opens slowly and darkly, building a mood of mythical lamentation with horns sounding the threnody above low strings and tolling drums and harp. The central fast section is militaristic, perhaps recalling Oscar's final battle, with trumpet fanfares derived from the opening theme, and increasingly jagged elaborations. The closing section sees a return to the slow tempo with the cor Anglais presenting the unadorned, sorrowful melody above simple string accompaniment.

MacMillan's recent concertos continue to attract attention, with the *Violin Concerto* toured to six countries by Vadim Repin, the *Oboe Concerto* receiving its Australian premiere last month with Nicholas Daniel, and *Piano Concerto No.3* championed by Jean-Yves Thibaudet and returning to Scotland this month after 17 overseas performances. The next concerto to be premiered is a new work for violist Lawrence Power, to be unveiled by the London Philharmonic Orchestra and Vladimir Jurowski on 15 January.

Turnage Piano Concerto



Photo: Philip Gawward

Mark-Anthony Turnage's new piano concerto for Marc-André Hamelin is premiered at De Doelen in Rotterdam on 10 October with Yannick Nézet-Séguin at the helm of the Rotterdam Philharmonic.

Though he has written much for keyboard within chamber configurations, the concerto is

Turnage's largest-scale foray into piano writing to date. As the composer says: "Though I was never a top-level pianist, it is the instrument I played most and probably have always felt closest to. I knew I wouldn't write a grand concerto like Beethoven's *Emperor* or Brahms's second concerto but, writing for a brilliant pianist like Marc-André Hamelin, I've tried to provide enough challenging things, even within a fairly compact 20-minute piece.

"The title of the opening movement, *Rondo-Variations*, sounds positively classical and rather decorative, but this is a little misleading because the material really undergoes continual variation as it moves forward, like in most of my pieces. It doesn't become over-florid, like Liszt – which isn't really me – but there are plenty of tricky things for the fingers in other respects. The central movement, *Last Lullaby for Hans*, was composed immediately I heard Hans Werner Henze had died – it was completed in short score by the time of the funeral and then fully orchestrated afterwards. It's a straightforward tribute because I wanted it to be direct, simple and lyrical. The last movement, *A Grotesque Burlesque*, is meant to be fun and moves from an opening with hints of Brahmsian finger patterns, to something much jazzier and closer to stride piano."

Next month sees the premiere of Turnage's *Erskine*, a concertante work for jazz drummer and orchestra written for Peter Erskine who has collaborated closely with the composer on such works as *Blood on the Floor* and *Fractured Lines*. The new ten-minute score has been commissioned for a jazz-themed programme by the Orchestra of the Beethovenhalle in Bonn on 9 November conducted by Stefan Blumier. Co-commissioner the Los Angeles Philharmonic will present the US premiere in a future season.

Turnage is much in evidence in the USA, with the recent first American staging of his opera *Anna Nicole* presented by the BAM Next Wave Festival and New York City Opera. The Richard Jones production, seen first at The Royal Opera in London, featured Sarah Joy Miller in the title role, with Rodney Gilfry, Robert Brubaker and Susan Bickley, conducted by Steven Sloane. Turnage's Beethoven tribute *Frieze*, premiered

at the BBC Proms this summer, is performed by the New York Philharmonic and Alan Gilbert on 3 October, and his urgent, folk-imbued *Speranza* is played by the Boston Symphony Orchestra and Daniel Harding on 24 October – both US premieres.

Turnage's recent engagement with the world of dance continues with a new Ashley Page ballet *Subterrain* coupling Turnage's music with Aphex Twin. The Rambert production is premiered at Sadler's Wells in London on 22 October, travels to Bath, and then in early 2014 to Woking, Aberdeen and Newcastle. Turnage's acclaimed collaboration with Wayne McGregor and Mark Wallinger, *Undance*, which returned to Sadler's Wells in June, tours to Edinburgh and Belfast this autumn with Random Dance Company.

Rachmaninoff orchestrated



Photo: Boosey & Hawkes

The catalogue of Rachmaninoff works with orchestra is swelled with a number of attractive arrangements of his piano and vocal works. Long established in the repertoire is Respighi's 1930 version of five of the composer's *Etudes-tableaux*, and arrangers, many of whom are also

conductors, have continued to be drawn to create new orchestrations.

Boosey & Hawkes is soon to publish Comeliu Dumbraveanu's orchestration of the *Variations on a Theme of Corelli*, scored for small orchestra with double woodwind. This arrangement has been programmed regularly by Neeme Järvi, most recently last year with the London Philharmonic Orchestra in an all-Rachmaninoff programme, and can be heard on his 1994 Chandos recording with the Detroit Symphony Orchestra. Kazushi Ono and Kristjan Järvi have also scheduled performances this season.

Other recent additions to the Boosey & Hawkes Rachmaninoff catalogue have been José Serebrier's new version of *Vocalise*, offering a chamber orchestra alternative to the composer's own, as featured on his Warner Classics album. Ten Rachmaninoff songs transcribed in 1963 for voice and orchestra by Vladimir Jurowski (senior) were revived in Sweden in 2011 conducted by his son Michail, and a song from the collection is programmed by Andris Nelsons with the Tonhalle Orchestra. Pieces from the *Six Morceaux* op.11 were recently transcribed by Arkady Leytush and orchestrated versions of *Suite No.2*, originally for two pianos, are available from both Dumbraveanu and Leytush.

Britten Peter Grimes on the beach

Staged at Aldeburgh Festival, June 2013, by Tim Albery

CD release by Signum, conducted by Stuart Bedford

Film by Margaret Williams screened in over 70 UK cinemas

DVD future release

"an open-air production that fought

"a remarkable and surely unrepeatable

"Grimes's disappearance towards the



Photo: © Robert Workman

Britten dances anew



Photo: Rob Harrison
Ceremony of Innocence choreographed by Kim Brandstrup

Benjamin Britten's centenary has seen a renewed focus on the dancing qualities of his oeuvre, with productions of his ballet *The Prince of the Pagodas* and existing danceworks alongside new choreographies set to his music. The Aldeburgh

Festival in June presented *Britten Dances*, a programme of Britten-inspired works which, as *The Guardian* commented, "exposed the vibrancy and colour of his music", with Kim Brandstrup's new *Ceremony of Innocence* being selected by *The Independent* as the highlight of the celebration:

"Set to the *Variations on a Theme of Frank Bridge*, it echoes the ambiguities of Britten's operas in fresh, musical dance, with strong video design by Leo Warner... Working with dancers from Britain's Royal Ballet, Brandstrup takes the theme of lost and corrupted innocence, central to so many Britten works. In a white suit, watching younger dancers at play, Edward Watson looks like Aschenbach in *Death in Venice*, dreaming of lost youth. The dancing in the fizzing early movements is joyfully fluent, with Watson foreshadowing the music's later darkness... In a shivery sequence, the young dancers return, but now looking like mocking ghosts of what Watson saw the first time." *The Independent*

The Richard Alston Dance Company presents an all-Britten programme as part of the Barbican's two-week celebration of the composer in November. New danceworks by Alston set to the *Hölderlin Fragments* and *Phaedra* join his existing choreographies of *Les Illuminations* and *Lachrymae*, with live accompaniments by the Britten Sinfonia directed by Pekka Kuusisto. Following on the recent revival of Kenneth MacMillan's Royal Ballet choreography of *The Prince of the Pagodas*, Birmingham Royal Ballet presents the UK premiere of David Bintley's new choreography. First staged by the National Ballet of Japan in 2011, the production tours to Manchester, Birmingham, Plymouth and the London Coliseum between January and March.

Dean Dramatis personae

A highlight of Brett Dean's residency at the Grafenegg Music Festival in Austria this summer was the world premiere of his new trumpet concerto for Håkan Hardenberger, *Dramatis personae*. The Tonkünstler Orchestra conducted by John Storgårds gave the first performance and those by the co-commissioners follow, with the Danish National Radio Symphony Orchestra and Storgårds (3 October), City of Birmingham Symphony Orchestra and Andris Nelsons (29 May 2014) and Leipzig Gewandhaus Orchestra and Nelsons (3 July 2014). The Australian premiere is planned by the Sydney Symphony Orchestra next October, again with Hardenberger as soloist.



Photo: Mark Coulson

rhythmically trenchant first movement and a monologue-like second, Dean pulls out all the stops in the final part, cross-fading from quotations to his own material, in a manner akin to Gustav Mahler, to create a collage-like clash of sounds and times." *Der Standard*

Dean's Grawemeyer Award-winning violin concerto *The Lost Art of Letter Writing* is released on disc by BIS in the coming weeks, performed by Frank Peter

Zimmermann with the Sydney Symphony Orchestra conducted by Jonathan Nott. Also on the disc are *Testament* and *Vexations and Devotions* with Gondwana Voices and the BBC Symphony Orchestra and Chorus conducted by Martyn Brabbins and David Robertson (BIS 2016).

Dean is composing a new work scored for string quartet and soprano to be toured by the Britten Sinfonia next May. Emanuel Ax premieres the latest in Dean's cycle of 'homage etudes' for piano at Walt Disney Concert Hall in Los Angeles on 25 February, a tribute to Brahms.

The trumpet concerto's title, *Dramatis personae*, refers to the different characters the composer associates with the solo instrument. Cast in three movements, the concerto opens with a depiction of the *Fall of a Superhero*, drawing equally upon comic strip scenarios and classical tales of heroism. The trumpet is the mythical leader struggling against the antagonistic proletariat. The second movement, *Soliloquy*, has the hero alone with his thoughts, offering a more mellow, reflective interlude. The final movement, *The Accidental Revolutionary*, sees the composer focusing on the coincidental aspects of heroism. The comic model is Charlie Chaplin's film *Modern Times*, in which the protagonist finds himself unexpectedly leading a band of striking workers.

"Dean sees the relationship between soloist and orchestra as similar to that of the hero and the world; the conflict and collaboration between a leading figure and the masses characterises the classic, three-part work. After a

Bernstein in Berlin

Berlin presents its largest-ever celebration of the music of Leonard Bernstein in November when the Konzerthaus presents a series encompassing opera, orchestral and chamber concerts, family events and films. The series is launched on 8 November with Ivan Fischer conducting suites from *West Side Story* and *On the Town* together with the *Serenade* for violin and orchestra. Wayne Marshall conducts the symphonies *Age of Anxiety* and *Kaddish*, and is soloist in an organ programme including improvisation on Bernstein themes. The composer's daughter Jamie Bernstein will be attending the festivities and joins Sebastian Knauer in a programme exploring the personalities in the *Anniversaries* for piano.

The culmination of the Bernstein series is the premiere on 27 November of a new chamber version of his final opera *A Quiet Place*, with Kent Nagano leading Ensemble Modern. Through productions in Houston and Vienna in the 1980s the work evolved into a full-length three-act opera, with the complexity of Bernstein's later style surrounding his earlier jazzy one-act opera *Trouble in Tahiti*. The editor of the new version, Garth Edwin Sunderland, notes how "the dramatic structure of the work was significantly altered,

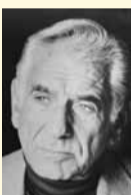


Photo: Suscept Britain/DG

in Berlin

and a substantial amount of the *A Quiet Place* material was cut to 'make room' for the incorporation of the entirety of *Trouble in Tahiti* as a flashback. This version was finalized for performances in Vienna in 1986, which Bernstein recorded for Deutsche Grammophon.

"While the Vienna version is definitive, The Leonard Bernstein Office has always felt that a smaller, shorter version of the opera, using a reduced chamber orchestration, would allow for an alternate, more intimate experience of this very personal work. This new chamber version would not include *Trouble in Tahiti*, and would restore some of the very fine music that was cut from the Houston version, including full arias for Sam and François.

"In approaching this project, the challenge has been to preserve Bernstein's intentions for the soundworld and the drama of his music, using a radically scaled-down orchestra of 18 musicians. This chamber ensemble will not encompass the sheer volume and overwhelming force of the full orchestration, but it instead has a transparency, and an intimacy, that is appropriate to the opera's themes and its characters, and that allows for a different perspective on Bernstein's score. The music of *A Quiet Place* is tremendously powerful, representing Bernstein at his most complex and daring, and it is my hope that this new chamber version will provide audiences with a new insight into Bernstein's theatrical and musical genius."

In addition to the Konzerthaus series, Berlin also hosts a new production by Barrie Kosky of *West Side Story* at the Komische Oper. This new German version opens on 24 November with over 20 performances running through the season.

Höller Hamburg focus



Photo: Jörg Landsberg

The Master and Margarita at Hamburg State Opera

With the premiere of his *Cello Concerto* and a new staging of his opera *The Master and Margarita*, York Höller is currently receiving a special focus in Hamburg. The *Cello Concerto* was written for Adrian Brendel and the first performance is part of a special Höller portrait concert on 15 November by the NDR Symphony Orchestra conducted by Alejo Pérez. The programme also includes Höller's *Sphären*, which won the prestigious Grawemeyer Award, and music by the composer's teacher Bernd Alois Zimmermann.

The *Cello Concerto* grew from Höller's earlier *Mouvements* for cello and piano, which had been premiered by Adrian Brendel. This prompted the composer to expand the work with full orchestral accompaniment. Höller's output includes a special emphasis on concertos which explore the refraction of ideas between an individual and a larger group. The first of his two piano concertos was premiered by Peter Donohoe and championed by Daniel Barenboim, and the second entitled *Pensées* employs a MIDI grand piano and electronics. The double concerto *Widerspiel* pits two pianos against orchestra, while the trumpet concerto *Fanal* exchanges signals between soloist and ensemble.

Höller's opera *The Master and Margarita* is based on the remarkable novel by Bulgakov in which the devil

makes a visit to Moscow, causing havoc but assisting the redemption of a writer and his lover. The work was premiered at the Paris Opera in 1989 in a production by Hans Neuenfels, staged at the Cologne Opera, recorded for Oehms Classics, and last month received a new production by Jochen Biganzoli at the Hamburg State Opera, conducted by Marcus Bosch. Höller's score, like the novel, operates on many levels, combining lyrical writing of Bergian intensity, colourful orchestration, sophisticated electronics, and a time-travelling aspect, not least in the Grand Ball of Satan. A suite from the opera, *Margarita's Dream*, for soprano, orchestra and electronics is also available for performance.

York Höller's new orchestral work, *Voyage*, is premiered by the Seoul Philharmonic Orchestra under Pierre-André Valade in April, with a German premiere by the Gürzenich Orchestra and Markus Stenz the following month. Höller's 70th birthday is celebrated in January 2014.

Glanert in Amsterdam



Photo: Ivo Fresse/DRAMA

Detlev Glanert is in the spotlight in Amsterdam over the coming months with a concert performance of his opera *Caligula*, and the premiere of his new work for the Royal Concertgebouw Orchestra. The composition of *Frenesia* for the RCO forms part of Glanert's house

composer role with the orchestra, and the 20-minute score is unveiled at the Concertgebouw on 23 January under the baton of Xian Zhang. Further performances by co-commissioners are planned by the Gürzenich Orchestra in Cologne with Markus Stenz next June, and by the Sydney Symphony and Saint Louis Symphony Orchestras with David Robertson.

Frenesia was written to complement the RCO's tribute to Richard Strauss in his 150th anniversary year. Glanert describes how "when you hear the start of a work like *Ein Heldenleben* you are struck by the strong muscular gesture and the way it energises the direction of the music. I wanted my new work to have a similar opening gesture, here wild and frenetic – hence the title *Frenesia* – which could act as a resource for what follows. This richness is contrasted with material which is an example of the 'musica povera' that I'm currently exploring, stripped bare, down to small melodic cells.

"*Frenesia* as a whole could be considered an anti-*Heldenleben*, not in any critical or satirical sense, but rather because the piece is against the traditional Romantic view of grand heroism, which I think is no longer possible after historic events leading to 1945. It will hopefully demonstrate a different sort of power, as exemplified by the sound of the orchestra in the Concertgebouw, with brilliant violins, a special quality in the winds, and a sense of opening out a volume beyond the space in the hall."

Glanert's *Caligula*, based on the play by Camus, receives its Dutch premiere in the Zaterdag Matinee series on 14 December. The concert performance at the Concertgebouw features the Netherlands Radio Philharmonic Orchestra under the baton of Markus Stenz, who conducted the double premiere of the work at the Frankfurt and Cologne Operas in 2006. The South American premiere of *Caligula* follows on 1 April at the Teatro Colón in Buenos Aires, in the Benedict Andrews production seen at English National Opera in 2012.



"the elements and won" *The Times*

"able achievement" *The Guardian*

"the all-too-audible sea was heartbreaking" *Daily Telegraph*

Unsub Chin in Stockholm



Tonsätarfestival at the Konserthuset 14-17 November 2013

14 November, 18.00

Rocana / Su / Scenes from Alice in Wonderland**
Wu Wei, sheng/Sally Matthews, sop/Jenni Bank, mez/
Royal Stockholm Philharmonic/Susanna Mälkki

15 November, 19.00

Piano Concerto / Allegro ma non troppo
Sunwook Kim, pft/Jonny Axelsson, perc/
Norrköping Symphony Orchestra/Antony Hermus

For full information visit www.konserthuset.se

16 November, 15.00

Violin Concerto / Concerto for Cello and Orchestra / Scenes from Alice in Wonderland*
Viviane Hagner, vln/Alban Gerhardt, vlc/Sally Matthews/
Jenni Bank/Royal Stockholm Philharmonic/Susanna Mälkki

17 November, 15.00

Graffiti / Gougalan* / Double Concerto*
Dimitri Vassilakis, pft/Samuel Favre, perc/
KammarensembleN/Staffan Larson

* Swedish premieres

Photo: Eric Richmond/AreraPAL

New Composers

Béla Fleck



Boosey & Hawkes has signed a new publishing agreement with American banjo virtuoso and composer Béla Fleck, covering works on his debut album on Deutsche Grammophon/Mercury Classics as well as

future classical compositions. Repertoire on the new disc includes *The Impostor*, a concerto for banjo and orchestra, and *Night Flight Over Water* for banjo and string quartet, both works performed with Fleck as soloist and touring widely in the USA this season (028948104284).

Béla Fleck is the winner of 15 Grammy Awards and, as the *New York Times* has noted, he "can lay claim to the title of the most popular living banjoist, having done much to push the instrument beyond bluegrass terra firma into jazz, classical, and beyond". He has played with his group the Flecktones for 25 years and has collaborated closely with artists including longtime friend, double bass virtuoso and composer Edgar Meyer, jazz keyboardist Chick Corea, tabla player Zakir Hussain, singer-songwriter Alison Kraus, string quartet Brooklyn Rider, the Marcus Roberts jazz trio, and Fleck's wife and fellow banjoist Abigail Washburn.

Bill Whelan



Bill Whelan, composer of the Irish dance phenomenon *Riverdance*, has signed a worldwide publishing agreement. Boosey & Hawkes will promote and administer the McGuinness Whelan Music

Publishing catalogue, including new works such as *the Riverdance Symphonic Suite* premiered in Dublin last year, release over 25 print titles, and make his orchestral works available for performance and new choreography.

Whelan's concert works include *The Seville Suite*, commissioned for Ireland's National Day at Expo '92 in Seville, and the *Connemara Suite*, premiered in Carnegie Hall in New York in 2005 and including the popular *Inshlacken* movements for violin, fiddle and string orchestra. He is currently writing a flute concerto for James Galway with planned performances in 2014.

The *Riverdance* live show has been seen by over 22 million people in 46 countries and celebrates its 20th anniversary next year with tours in Germany, Austria, Netherlands, Belgium, France, Russia and the UK.

Shepherd Gergiev tours Magiya

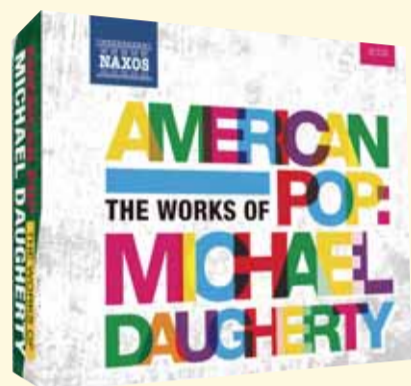


Sean Shepherd's new concert overture, *Magiya*, celebrating that distinctively Russian sense of magic imbuing everyday life, was toured by Valery Gergiev and the National Youth Orchestra of the USA in July. Commissioned by Carnegie Hall and BBC Radio 3 for the orchestra's inaugural programme of Russian music, performances in the US included the Kennedy Center in Washington. Then orchestra, conductor and composer travelled to Europe for concerts at the Moscow Conservatory, the Mariinsky Theatre in St Petersburg, and the BBC Proms in London.

"Entitled *Magiya*, this colourful curtain-raiser was meant as a homage to the magic, exotic strain in Russian music, and in the very first bar Stravinsky's *Firebird* seemed to shoot into the air... The orchestra captured the precision and balletic exuberance of this piece with ease." *Daily Telegraph*

"This exuberant piece of just over seven minutes began with an assertive, brassy four-note motif that set off the whole orchestra into teeming, suspenseful activity. The musicians dispatched the harmonically crunchy music with glittering sound and crackling energy... This episodic piece alternates assertive outbursts of fleeting themes with restless passages of suspense, where strings and woodwinds swim around and the percussion section percolates. The performance exuded vitality and confidence." *New York Times*

Other recent highlights include the premiere of Shepherd's large-scale orchestral score *Tuolumne* by the Cleveland Orchestra and Franz Welser-Möst, and performances of his ensemble work *Blur* in New York, London and Helsinki conducted by Susanna Malkki and George Benjamin. The composer travels to Scotland in March for the UK premiere of *Blue Blazes* in Glasgow with the BBC Scottish Symphony Orchestra and Martyn Brabbins. Shepherd is currently composing an orchestral work for the New York Philharmonic to be premiered next June under the baton of Alan Gilbert.



Naxos has released a triple-disc box of Michael Daugherty's music entitled *American Pop*, demonstrating the range of his works, from a Pop Art view of American icons to more profound reflections on Stateside culture. *Ghost Ranch*, exploring the New Mexico art of Georgia O'Keeffe, or the *Train of Tears* bearing the body of Abraham Lincoln in the piano

concerto *Deus ex Machina*, offer another side to the composer of the archetypal high-octane drives down *Sunset Strip* or *Route 66*. The discs feature the Bournemouth and Colorado Symphony Orchestras conducted by Marin Alsop and the Nashville Symphony under Giancarlo Guerrero (8.503267).

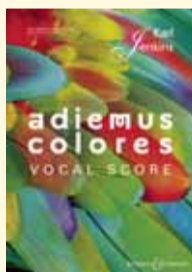
"...For over twenty years now, the focus of Daugherty's composition has been to take an admiring, somewhat amusing, sometimes wry and always visionary look at the iconic trends, sights and moments of American culture and history. In so doing, he has created a brilliantly unique style utilizing smatterings of jazz, pop, "minimalism" and his own touches that cannot be characterized that makes Michael Daugherty, in his own way, a uniquely "American" composer. His approach and his writing make him, perhaps, the most unique and archetypal American composer since Copland... Michael Daugherty's music speaks to us all for its topicality and its tonal language that is invigorating, engaging and relevant." *Audiophile Audition*

A further recent release from Naxos includes the first recording of Daugherty's *Mount Rushmore*, a dramatic oratorio inspired by the monumental sculpture of four American presidents carved into the Black Hills of South Dakota (8.559749). Each movement blends music contemporary with each president to create an individual portrait of George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln.

Daugherty's timpani concerto *Raise the Roof* has travelled to Japan and Israel, and next May brings the German premiere of his electric guitar concerto *Gee's Bend* with the WDR Radio Orchestra in Cologne.

Choral Update

Jenkins AdiemusColores



The vocal score of **Karl Jenkins**'s latest choral work *Adiemus Colores* is published this month. The 75-minute score for choir and ensemble with soloists is built from 12 colour-themed movements and can be heard on the recent Deutsche Grammophon recording. Exploring the exotic and flamboyant sound world of

Latin American music, *Adiemus Colores* offers choirs the opportunity of swinging to the samba, tango and bolero beat, in preparation for the Rio World Cup in 2014 and Olympics in 2016.

Contemporary Choral Series

New additions to the recently launched Contemporary Choral Series include **James MacMillan**'s *Cecilia Virgo* and *I am your mother* for mixed choir and *Nova! Nova! Ave fit ex Eva* for upper voices. Music by **Joseph Phibbs** has joined the catalogue including *Salve Regina* and *Gaudeamus omnes* in versions for SATB and upper voices.

The Christmas season is served with new carols by **Hywel Davies**, **Thomas Hewitt-Jones** and **Gareth Tresseder** and festive items from the *Concerts for Choirs* series, now available individually, by **Nigel Short** and **Carol Canning**. Music by **Ed Rex** includes *Hymn to the Night* and the memorial setting *Do not stand at my grave and weep*. Listen to audio clips of recent new publications at www.boosey.com/choralexplorations.

CME Choral Institute

Choral Music Experience headed by **Doreen Rao** has announced new training programmes for choral conductors in England, Scotland and Ireland. These ventures under the aegis of the CME Choral Institute take place in Dublin, Fife (near Edinburgh) and London throughout the coming year and are dedicated to the on-going professional development of conductors and teachers working with children and youth choirs in school, classroom and community singing programmes. For further information and course dates visit www.boosey.com/CMEInstituteUKIreland.

New Books

Benjamin Britten

Britten: Essays, Letters and Opera Guides

by Hans Keller
Plumbago Books
978-0-9566007-4-5
Hardback 230 pp £45.00

Britten's Century

Edited by Mark Bostridge
Introduced by Nicholas Kenyon
Bloomsbury Continuum
978-1-4411-7790-2
Hardback 208 pp £16.99

Elliott Carter

Elliott Carter's What Next?: Communication, Cooperation, and Separation
by Guy Capuzzo
University of Rochester Press
978-1-58046-419-2
Hardback 204 pp £50.00

Igor Stravinsky

Avatar of Modernity: The Rite of Spring Reconsidered
Edited by Hermann Danuser and Heidi Zimmermann
Paul Sacher Foundation
978-0-85162-823-3
Hardback 504 pp £56.00

Stravinsky's Piano: Genesis of a Musical Language
by Graham Griffiths
Cambridge University Press
978-0521-19178-4
Hardback 352 pp £60.00



New Recordings

Brett Dean

The Lost Art of Letter Writing/ Testament/ Vexations and Devotions
Frank Peter Zimmermann/
Sydney Symphony/
Jonathan Nott

BBC Symphony Orchestra
and Chorus/Gondwana Voices/Martyn Brabbins/
David Robertson
BIS 2016

Henryk Mikolaj Gorecki

Church Songs
Cracow Singers/Wlodzimierz Siedlik
Dux 0805

Karl Jenkins

Adiemus Colores
Adiemus Singers/La Orquesta de Colores/Karl Jenkins
DG 028947910671

Magnus Lindberg

Violin Concerto/Jubilees/ Souvenir
Pekka Kuusisto/
Tapiola Sinfonietta/
Magnus Lindberg
Ondine ODE 1175-2

Peter Maxwell Davies

Strathclyde Concerto No.5
James Clark/Catherine Marwood/
Scottish Chamber Orchestra/Peter Maxwell Davies
Naxos 8.572354

Piano Works 1949-2009
including *Five Little Pieces/Three Sanday Places/ Farewell to Stromness/Yesnaby Ground etc*
Richard Casey
Prima Facie CD017/18 (2CDs)

Andrzej Panufnik

Symphonic Works Vol.6 Concertino/ Sinfonia della Speranza
Konzerthausorchester Berlin/
Lukasz Borowicz
CPO 777685-2

Christopher Rouse

Flute Concerto
Katherine Bryan/Royal Scottish National Orchestra/
Jac van Steen
Linn CKD 420



New Publications

John Adams

I was looking at the ceiling and then I saw the sky
Vocal score
979-0-051-09707-4 £56.99

Harrison Birtwistle

String Quartet: The Tree of Strings
Study score
979-0-060-12607-9 £15.99
Parts
979-0-060-12606-2 £23.99

Paquito D'Rivera

The Cape Cod Files
Clarinet and piano score
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Michael Daugherty

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David Del Tredici

Mandango
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979-0-051-24662-5 £14.99

Gerald Finzi

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arr.Christian Alexander for clarinet and string quartet
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Parts 979-0-060-12719-9 £18.99

Elena Kats-Chernin

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for string quartet
Score and parts
979-0-2025-3327-7 £44.99

Fast Blue Village 2

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Score and parts
979-0-2025-3325-3 £19.99

James MacMillan

Beatus Vir
Choral score 979-0-060-12460-0 £7.99

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Study score
979-0-060-12243-9 £24.99

Peter Maxwell Davies

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Study score
979-0-060-11665-0 £16.99

Orkney Saga V

for choir and orchestra
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for ensemble
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Steve Reich

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for piano trio
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