

Quarternotes

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Chin Alice and Mannequin



Unsuk Chin has enjoyed a busy spring, with a multimedia staging of *Alice in Wonderland* and first performances of her new orchestral work *Mannequin*.

In the 150th anniversary year of Lewis Carroll's classic book, performances of Unsuk Chin's opera *Alice in Wonderland* drew packed houses in Los Angeles and London. Following productions in Munich, Geneva, Bielefeld and Saint Louis, the new staging by multimedia artist Netia Jones was presented by the Los Angeles Philharmonic at Walt Disney Hall and the BBC Symphony Orchestra at the Barbican.

"This is a wonderland of a score..." *The Times*

"With the ever-fertile musical imagination of Unsuk Chin, and with Netia Jones's characteristically brilliant meld of projected graphics and live action; with pen-and-ink-blot drawings by veteran cartoonist Ralph Steadman, and with a libretto-on-speed by the prolific David Henry Hwang, this opera on Lewis Carroll's evergreen fable was a show of all the talents..." *The Independent*

"Chin's opera is so brilliantly orchestrated that the instruments alone are more than enough to steal all of an audience's attention... Finnish conductor Susanna Malkki got a dazzling array of bright colours from the LA Phil. As Alice, soprano Rachele Gilmore took a listener to seemingly new places; the higher her voice went, the more wondrous the wonderland. But Chin's *Alice* is not childish. It is a dream opera with a dark side." *Los Angeles Times*

"The UK premiere conducted by Baldur Brönnimann immediately confirmed Chin's talents as a composer... Chin's *Alice* revels in paradox and riddles, pastiche and parody. The timbres are ear-piercingly bright, precise and often mesmerising." *The Observer*

Andriessen new opera



Louis Andriessen's new opera, *Theatre of the World*, has been announced with first performances in Los Angeles and at the Holland Festival in Amsterdam in May and June 2016. The production by Pierre Audi is to be designed by the brothers Quay, and

Reinbert de Leeuw will conduct the Los Angeles Philharmonic and Dutch National Opera with the Asko/Schönberg ensemble. The cast includes Leigh Melrose, Lindsay Kesselman and Christina Zavalloni.

The opera is inspired by the German Jesuit scholar Athanasius Kircher (1601-1680), who was seen as the last true Renaissance man: Egyptologist, Sinologist, mathematician, physicist, volcanologist, music theoretician and a composer. One of the tasks of the Jesuits was to seek God's presence in everything, the results being shown visually in a 'theatre of the world'. In Andriessen's opera Kircher travels through time and space with a twelve-year-old boy, recapturing the memories of a lifetime of learning and experience.

As well as the world premiere of *Theatre of the World*, the Los Angeles Philharmonic also presents the US premiere of Andriessen's orchestral work *Mysterien*, conducted by Gustavo Dudamel on 15 October. In London Andriessen is celebrated next season at the Barbican with the series *M is for Man, Music & Mystery* (9-13 February). Highlights include the UK premieres of his Grawemeyer Award-winning opera *La Commedia*, and *Mysterien* and the suite *Rosa's Horses* in a Total Immersion day with the BBC Symphony Orchestra.



Unsuk Chin's *Alice in Wonderland* in Netia Jones's new staging at the Barbican in London

Chin's newest work is *Mannequin*, a collection of 'tableaux vivants' forming an orchestral choreography inspired by a surrealist short story by E. T. A. Hoffmann. Following performances by the National Youth Orchestra of Great Britain and Ian Volkov on a UK tour including the Southbank Centre in London, the 25-minute work travels to the Boston Symphony, Danish National Symphony and Melbourne Symphony Orchestras.

"...Chin's glittering, rattling, whirring sequence based on ETA Hoffmann's *The Sandman*, a story of seductive automata, stolen eyes and broken hearts... From the first icy touch of the celesta to the speakeasy muted trumpets and the last oily

gurgle of the contrabassoon, the story grips... Chin is a gourmet, using vast resources with delicacy and discipline" *The Times*

Simon Rattle conducts the German premiere of *Le Silence des Sirènes* with the Berlin Philharmonic and soprano Barbara Hannigan on 24 June, and the Swedish premiere follows with the Gothenburg Symphony on 30 September. Recent features on Chin's music have included a three-concert focus by the Stavanger Symphony Orchestra in March. The Festival d'Automne in Paris presents a series of five concerts with six French premieres in October/November and the BBC Scottish Symphony Orchestra explores Chin's concertos throughout the 2015/16 season.

Prokofieff New York archive



The Serge Prokofiev Archive has relocated to New York and is now housed at the Rare Books & Manuscript Library of Columbia University. This combines the collections from Goldsmiths College in London and the Bibliothèque Nationale in Paris, with materials assembled over a century by Prokofiev and his family. The archive move was launched with a New York concert in April attended by the composer's grandchildren, great-grandchildren and trustees of the Serge Prokofiev Foundation.

When the composer returned to the Soviet Union in 1936, the papers and manuscripts he had accumulated during his time in the West were stored in Paris and were reclaimed by his wife Lina in 1974. She formed the Serge Prokofiev Foundation in 1983 and continued to track down her husband's personal effects until her death in 1989, after which the archive was established at Goldsmiths College and curated by Noëlle Mann. The Bibliothèque Nationale housed many of Prokofiev's manuscript scores and the move to New York signals the unification of the two collections.

The Serge Prokofiev Archive contains the largest collection of published material on Prokofiev in the West, including 500 scores and over 400 books and periodicals. The papers dating from the period 1919-36 include correspondence with Igor Stravinsky, Maurice Ravel and Serge Diaghilev, Sir Henry Wood, Sergei Koussevitzky and Feodor Chaliapin. Manuscripts for over 50 works principally composed in the United States, Germany and Paris include the orchestral *Scythian Suite*, his opera *The Love for Three Oranges*, *Piano Concertos Nos. 2-5*, and *Symphonies Nos. 1, 3 and 4*.

A Prokofiev highlight this summer is a blockbuster BBC Proms concert on 28 July containing all five piano concertos conducted by Valery Gergiev, with soloists Daniil Trifonov, Sergei Babayan and Alexei Volodin with the London Symphony Orchestra.

Adams Scheherazade.2 unveiled

John Adams's new dramatic symphony for violin and orchestra, *Scheherazade.2*, reboots Rimsky Korsakov's exotic Arabian Nights tableaux for a modern, grittier world. Commissioned by the New York Philharmonic, Royal Concertgebouw – hall and orchestra – and Sydney Symphony, the 50-minute score is Adams's most ambitious concert work since *Naive and Sentimental Music* in 1999. Written for Leila Josefowicz, who has played Adams's concertos over 100 times, the violinist delivered a musical *tour de force* as protagonist at the premiere in March.

"...afame with staggered, pulsing chords and desire..." *New York Times*

"What would a Scheherazade for our own time be like? This work offers [Adams's] answer in the portrait of a beautiful, empowered and fearless woman confronting oppression... Ms. Josefowicz gave a dazzling and inspired performance, backed by the glittering, rhapsodic and supremely confident playing of the orchestra under Mr. Gilbert." *New York Times*

"...a grand dramatic narrative that turns the central character of the *Arabian Nights* into a feminist heroine who rebels against a patriarchal society... The four movements introduce Scheherazade and her independent spirit and set her in flight; show her in love; have her face a trial and condemnation; then describe her escape and journey to freedom..." *New York Classical Review*

"The premiere was electrifying, not least because the violinist Leila Josefowicz embraced the idea of Scheherazade as a flesh-and-blood character and played the solo line with vehemence and passion,



John Adams with Leila Josefowicz in New York

almost as if it were a spoken text. She brought a measure of physicality to the part as well: In *Scheherazade's* disputes with the True Believers, Ms. Josefowicz's moves were overtly dramatic – more combative trial lawyer than solo fiddler." *Wall Street Journal*

Following its premiere in New York the work travelled under the baton of the composer to the Cincinnati and Atlanta Symphony Orchestras, and crosses the Atlantic in October for performances by the Royal Concertgebouw Orchestra in Amsterdam and the London Symphony Orchestra. 2016 sees *Scheherazade.2* reaching Sydney, Helsinki, Vienna, Saint Louis, Los Angeles and Toronto, all with Josefowicz as soloist.

Dean summer festivals



Brett Dean's trumpet concerto *Dramatis personae* is on a festival journey this summer, performed by Swedish virtuoso Håkan Hardenberger. Since its premiere at the Grafenegg Festival in 2013 the work has received 30 performances – to date or scheduled – in 12 countries.

The concerto is toured by the Boston Symphony Orchestra in August from the Tanglewood Festival to the BBC Proms in London and the Lucerne Festival, with a further performance at the Cologne Philharmonie, all conducted by Andris Nelsons. Also at the Proms, Dean's *Pastoral Symphony* is paired with Beethoven's, performed by the Aurora Orchestra under Nicholas Collon.

As violinist, Dean travels widely in Europe this June, joining quartets for his *Epitaphs* for string quintet and for classic chamber repertoire. Performances are scheduled in Cologne, Brussels, the Wigmore Hall in London and the West Cork Chamber Music Festival. Back in his native Australia, Dean's arrangement of Debussy's *Ariettes oubliées* is premiered in Sydney on 29 July under the baton of Simon Rattle, with Magdalena Kozená and the Australian World Orchestra. Next season sees Dean as soloist in his *Viola Concerto* with the Royal Scottish National Orchestra, the Toronto Symphony, and in London within his three-year Artist in Association residency with the BBC Symphony Orchestra.

Gruber into the open...

HK Gruber introduces his new work for percussion and orchestra, performed at the BBC Proms and Wien Modern by Colin Currie.

What draws you to percussion in general?

Percussion is a fundamental element in music relating to rhythm. You can trace it to the heartbeat itself, but in the modern musical world it probably grew out of military drumming. If you listen to a top fife and drum marching band who cares about the bagpipes? It is the extraordinary variations and permutations of the drummers that grab my ears. I look for the same fantasy in the percussion writing in notated concert works. If it is supporting the rhythmic activity of the rest of the orchestra it has to be done intelligently, and this is a problem I have with a lot of pop or light music where it merely doubles what can already be heard without the percussion. At its best, perhaps in a Mahler symphony, every triangle stroke or cymbal clash has a purpose and is an essential part of the journey.

How does into the open... stand in relation to your first concerto Rough Music?

Rough Music was largely concerned with percussive noise-making in all its extrovert forms and was very much a traditional solo vehicle. *into the open...* is very different because it is a symphonic piece without a display of wild drumming, concentrating instead on percussion with distinct pitches, either tuned or reinforced by orchestral instruments. The percussion part is shadowed in the orchestra, sometimes anticipated, sometimes prolonged with a pedal note. Together they form unexpected sonorities with bell-like attacks.

What are Colin Currie's special qualities as a soloist?

I've worked with Colin a lot, including many performances of *Rough Music*, and for me he is exceptional as a percussionist for combining two qualities. He is a precision time-piece, whose body is a metronome functioning like a digital computer. Yet in slower, lyrical music he is more like a violinist, cellist or even a singer, drawing out sustained melody from the percussion instruments.



Photo: Lucerne Festival

How did ideas for into the open... come about?

It had a curious and slightly uncanny genesis. Composing the opening I opted for a slow, meditative processional, as if the soloist is walking through a 'pitch landscape'. Then partway into the single movement span, I heard of the death of David Drew and this influenced the course of the rest of the piece, but the first section now seems to be a premonition of what the work would become. A broken melody emerges, building upon the ritual opening and trying to form itself into a half-remembered lament, with successive interruptions.

David was – and still remains – a powerful mentor to me as well as a much-loved friend. He signed me to be published by Boosey & Hawkes which was the day that changed my life. I view the piece as a tribute not a memorial, because David is still very much looking over my shoulder, prompting, suggesting, encouraging, and in the final pages I wanted to capture the sense of his spirit going out into open space.

What percussion colours did you select?

I started with particular sonorities in mind, with each pitch linked to an instrument so that there is a 'register fix' from low to high. Then, with the score complete,

Colin Currie has worked at refining and rationalising the instrumentation, substituting percussion where necessary for practical reasons while retaining the overall colour and function. I'm grateful for Colin's specialist expertise, as this means that the piece is performable in terms of the percussion layout on stage, could be more readily transportable, and further down the road should be more attractive for a range of soloists. The finalised collection ranges from conventional orchestral percussion, through mallet keyboards, to more exotic instruments including Chinese temple gongs, Caribbean cencerros and South American cajón.

How do you view the concerto genre in the 21st century?

Much the same as I viewed it in the 20th century. I'm drawn to concertos that are symphonic in conception, for instance the Stravinsky *Violin Concerto*, or the concertos of Prokofiev, or even pieces like Britten's *Our Hunting Fathers* or *Serenade* which I view as concertos for the voice. I always really wanted to write symphonic works, but it was a welcome quirk of fate that I was approached by fellow musicians, such as Ernst Kovacic, Gerald Fromme, Yo-Yo Ma and Håkan Hardenberger, to write concertos. In my early career, when my tonal music was distinctly unfashionable, I would rather write a concerto for a friend who would love a piece, than a symphonic work for critics or audience who didn't want to hear it. If you have an engaged performer there is a special chamber music intimacy that goes beyond virtuosity and this inspires the orchestra in turn – then you have the best conditions for an ideal concerto performance.

Gruber into the open... (2010) 25' for percussion and orchestra

20 July 2015 (world premiere)
BBC Proms, Royal Albert Hall, London
Colin Currie/BBC Philharmonic/John Storgårds

15 November 2015 (Austrian premiere)
Wien Modern, Konzerthaus, Vienna
Colin Currie/Wiener Symphoniker/Erik Nielsen

Carter final premiere



Photo: Jeffrey Herman

March brought the last Elliott Carter premiere – not his final work *Epigrams*, unveiled the year following his death in 2012 – but the only one of his late scores awaiting a first performance, his song cycle for baritone and ensemble *The American Sublime*. James Levine, who did much to

champion Carter's music during his 90s, conducted the MET Chamber Ensemble at Carnegie Hall with baritone Evan Hughes. This setting of five poems by Wallace Stevens sits alongside other works in Carter's final decade drawing upon poets active in the interwar era, such as William Carlos Williams, Ezra Pound, Louis Zukofsky, Marianne Moore and e e cummings.

"In all of the songs, the voice is almost constant, smoothly cresting and subsiding but ever-present, almost submerged in sparse textures of wind, brass and percussion. In the tiny *Life Is Motion*, there's just a dancing lyrical line and rattles of tambourine and temple blocks and a quiet cymbal stroke; in *The Woman in Sunshine*, the baritone duets lamently with the oboe, with only a piano and a vibraphone for company. And the alluringly radiant last song, *This Is the Thesis...*, softens to a tranquil pianissimo, instruments falling away as the voice alone finds the metaphysical 'merely in living as and where we live'." *New York Times*

"This is a dramatic, vibrant work, direct and forceful when so much of late Carter is playful and elusive. The composer was a sensitive and intelligent reader of literature, and the music articulates strong yet mysterious reactions to the poems." *New York Classical Review*

Recent months have brought the German premiere of the *String Trio* in Munich, a homage concert in Paris by the Ensemble Intercontemporain, Carter features at the *In tonations* festival in Berlin and at the Royal College of Music in London, and the Chilean premiere of the *Flute Concerto* in Santiago by Guillermo Lavado. The Tanglewood Festival includes *A Sunbeam's Architecture* conducted by Oliver Knussen and *String Quartet No.5*.

A new journal, *Elliott Carter Studies Online*, devoted to the music, life and times of the composer, is inviting submissions: please visit www.carterstudies.org.

Shepherd Concerto for Ensemble



Photo: Jamie Kingham

Sean Shepherd's music has been much in evidence in Paris in recent months, with the French premiere of his orchestral work *Wanderlust* in Radio France's Présences festival and the world premiere of his *Concerto for Ensemble* with the

Ensemble Intercontemporain conducted by Matthias Pintscher. The EIC commission follows the success of Shepherd's *Blur* for ensemble which the group toured in 2012 from Paris to Cologne and Lucerne.

The new *Concerto for Ensemble* is Shepherd's largest-scale work to date, running for 35-minutes and in marked contrast to many of his works that explore image, mood or landscape. Shepherd explains how he has always "been attracted to so-called absolute music, or music for music's sake" and how in planning the work "I thought it paramount to find a way to feature both the individuals and the group a whole" while avoiding emulating the many concerto examples where sections and solos are invited into the spotlight as circus acts which "can be like listening to a grocery list being read out loud":

"Each player's musical role ebbs and flows nearly constantly. At the opening of the piece, the entire ensemble acts as a large bloc, and over the course of the first movement, smaller blocks (the percussion, or the strings, etc.) begin to break and spin off from each other, obsessively preoccupied with their own disparate musical materials. In music in the second and fourth movements, soloists emerge and textures and dimensions are in flux, ranging from small chamber groups to full *tutti*. The third movement is a kind of anti-concerto – a sparse texture where no one person or group is really featured, virtuosically speaking, at all. In the end, the interest while



Photo: Graz Opera/Werner Kmetzsch

The new *Ginastera* ballet *Estancia*, drawing on Dances from *Estancia* and *Pampeana No.3* and choreographed by Darrel Toulon, part of a South American themed triple bill *Malambo!* at the Graz Opera premiered in March.

composing the piece was less about patent virtuosity and more about musical character."

Shepherd's next project is a *Violin Concerto* for Leila Josefowicz, co-commissioned by the National Symphony in Washington DC, the ZaterdagMatinee series in Amsterdam and the BBC. The premiere is announced for June 2016 at the Kennedy Center in Washington conducted by James Gaffigan.

Glanert American Preludes



Photo: Ronald Krupp

Over the past five years Detlev Glanert's music has been crossing the Atlantic increasingly, with US premieres of *Theatrum bestiarum* with the Chicago Symphony, *Shoreless River* with the National Symphony in Washington DC, *Three Songs Without Words* at the Cabrillo Festival, and most recently *Frenesia* with the Saint Louis Symphony Orchestra conducted by David Robertson. Glanert is currently working on a series of *American Preludes* with two of the planned three works premiered this year by the San Antonio Symphony in May under Sebastian Lang-Lessing and at the Tanglewood Festival in July with Stefan Asbury on the rostrum.

Though the *American Preludes* started as independent works, Glanert is viewing the triptych as interlinked, so that together they could form a short three-movement symphony lasting 20 minutes, which will be heard complete in San Antonio next year. From the fanfare-like opening of the first prelude, the music is cross-genre in approach, embracing the tradition of American composers including Ives, Copland and Bernstein, nodding the head to jazz, and forging links with the old European world of waltz and Lied.

This October introduces Glanert's *Brahms-Fantasia* to American audiences, with Semyon Bychkov conducting the work both with the Chicago Symphony and the New York Philharmonic. The composer describes his reworking of Brahms material into his own idiom as akin to 'heliogravure' – the 19th century technique where photographs were painted over by means of a chemical process, so that the original image appeared redesigned: "We hear Brahms and yet not hear him, we listen to my music but it is not quite mine. It is a picture puzzle – a mind game and a fantasy in a foreign yet familiar land."

A new web introduction to Glanert's music, including an interview at his home in Berlin and extracts from stage and concert works, can be viewed at www.boosey.com/av.

MacMillan Sym

James MacMillan's new *Symphony No.4* is unveiled at the BBC Proms in London on 3 August, with the BBC Scottish Symphony Orchestra conducted by the work's dedicatee Donald Runnicles. This is MacMillan's first composition to bear the title 'symphony' for over a decade, following a period that has been dominated by a sequence of concertos, and the new single movement score takes a fresh approach, as described by the composer:

"My earlier three symphonies employed programmatic elements, whether exploring poetic imagery or literary references, but the new work is essentially abstract. I'm interested here in the interplay of different types of material, following upon a fascination with music as ritual that has stretched from Monteverdi through to Boulez and Birtwistle. There are four distinct archetypes in the symphony which can be viewed as rituals of movement, exhortation, petition and joy. As the work progresses these can be individually developed in an organic way, or can come together, or they can be opposed and argumentative in a dialectic manner.

"In broad terms the symphony has a trajectory from slow to fast: the pace may step back for some more reflective episodes, but there is a general cranking up of tempo and energy driving through the single movement. The work as a whole is also a homage to Robert Carver, the most important Scottish composer of the high Renaissance, whose intricate multi-part choral music I've loved since performing it as a student. There are allusions to his 10-voice *Mass Dum sacrum mysterium* embedded into the work and at a number of points it emerges across the

Scottish Opera's new production of James MacMillan's *Ines de Castro*



Photo: Scottish Opera/Ken Dundas

Simpson Israfil trumpets



Mark Simpson's new orchestral concert-opener *Israfil* was premiered in April by the BBC Scottish Symphony Orchestra in Glasgow, conducted by Andrew Litton. The 10-minute score is named after the fiery angel of Koranic and Judeo-Christian scripture "whose

heart-strings are a lute, and who has the sweetest voice of all God's creatures". This line from Edgar Allan Poe's poem *Israfil* (1831) chimed with the composer who "wanted to write a piece that sang, morphed, moved, moved us... something otherworldly, something transcendental – something to shake us".

"...there's something refreshing about Simpson's honesty. This music isn't shy; it doesn't play hard to get. It isn't trying to be anything but itself, and its blithe, uninhibited energy pays honour to Poe's 'Israfil, who despises an unimpassioned song'. *The Guardian*

"...26-year-old wunderkind Mark Simpson is clearly an enormous talent..." *Daily Telegraph*

"...a good piece, ambitious in its canvas, short, but of epic dimensions, wide-screen in its feel, but with a melodic spirit at its heart." *The Herald*

The Manchester International Festival presents the world premiere of Simpson's largest-scale work to date, a 'modern-day oratorio' entitled *The Immortal*. The 30-minute score for orchestra and voices is performed at the Bridgewater Hall on 4 July by baritone Mark Stone, the choral voices of EXAUDI and the BBC Philharmonic, when Simpson's new Composer in Association role with the orchestra is launched by the baton of Chief Conductor Juanjo Mena. The new work was commissioned by Manchester International Festival with support from the MIF Commissioning Circle and Sky Arts Academy Scholarship in association with IdeasTap.

Inspired by John Gray's book, *The Immortalization Commission*, Simpson's work explores the obsession with death that lies at the heart of the human experience. For most of our history religion provided a clear explanation for life and the afterlife. But in the late 19th and early 20th centuries this framework came under relentless pressure as new ideas – from psychiatry to evolution to Communism – seemed to suggest that our fate was now in our own hands. The world premiere of *The Immortal* is paired in Manchester with Mozart's *Requiem*, a further reflection on death and the beyond.

The Immortal's text was written by Melanie Challenger who is librettist for Simpson's forthcoming opera *Pleasure*. The premiere production starring Lesley Garrett is staged for Opera North by Tim Albery, touring in April/May 2016 from Leeds to the composer's native city of Liverpool, then to Aldeburgh and the Lyric Hammersmith presented by The Royal Opera.

The Angel Israfil in the Wonders of Creation of al-Qazvini



Photo: © The Trustees of the British Museum

Panufnik in Glasgow



Following on from the Panufnik anniversary celebrations last year, Glasgow plays host to a major retrospective of the composer's music at City Halls on 21 and 22 June, with all concerts free of charge. The programme has been devised by the BBC in collaboration with Łukasz Borowicz, who recorded the recent acclaimed 8-CD series of Panufnik's works on CPO.

Repertoire in the two orchestral programmes by the BBC Scottish Symphony Orchestra spans the composer's output, from his first symphony *Sinfonia Rustica*, through his most popular work *Sinfonia Sacra*, to his final *Symphony No. 10*. Other works include the *Violin Concerto* and *Piano Concerto* with Alexander Sitkovetsky and Ewa Kupiec as soloists, the haunting microtonal *Lullaby*, the Elgar-inspired *Polonia*, and the composer's arrangement of trios by the Polish émigré composer Janiewicz who spent the last 30 years of his life resident in Edinburgh. A piano recital couples Panufnik with Lutosławski, and an introductory talk includes Lady Camilla Panufnik and Łukasz Borowicz on the panel.

Of all the Panufnik works discovered afresh in the centenary year, it is the *Violin Concerto* written for Yehudi Menuhin that is now travelling most widely. With its inward and Apollonian mood, eschewing conventional virtuosity, it is an ideal meditative work for chamber and string orchestra programmes. In the past few months it has been heard as far afield as Mexico, Turkey, Latvia, Russia and China. The summer brings a tour with 20-year-old violinist Chad Hoopes and the Yehudi Menuhin School Orchestra including the Gstaad Festival, and a seven-concert tour of Australia with Alexander Sitkovetsky and the Australian Chamber Orchestra.

Currier Divisions



Sebastian Currier's newest orchestral work, *Divisions*, was premiered by the Seattle Symphony under the baton of Ludovic Morlot in April. The 12-minute score was commissioned as part of an international centenary commemoration of the First

World War and travels to Flanders on 12 June for a performance in Brussels by the National Orchestra of Belgium and Andrey Boreyko. Andris Nelsons conducts four further performances in Boston and Carnegie Hall in New York in October.

The work explores the multiple meanings of *Divisions*, both referencing the opposing wartime armies in Europe, and the 16th century musical form where each successive variation employs smaller note values. The composer describes how the trajectory of the piece "is from the one meaning of the word to the other. It first simply refers to the destructive force whereby we humans work against each other instead of together. World War I is certainly an all too familiar instance. *Divisions* also has its military associations, as in a 'division' of troops. After an opening of disjunction and fracture, the piece finally settles down into a set of simple variations. However, this movement towards wholeness proves ephemeral. The drum beat of war is never far off."

"...tone clusters, fluttering motifs and effective passages for the harp and the brass, many of them disjointed and fragmentary. It's not hard to discern elements of both warfare and mourning in the score..." *Seattle Times*

Currier premieres last month included the virtuosic *Spark*, written for the 12 cellos of the Berlin Philharmonic and unveiled at De Doelen in Rotterdam, and *Glow*, a pianistic exploration of the image of gleaming light at night, first performed by Inon Barnatan at the Wigmore Hall in London. The composer is currently working on a new *Concerto for Orchestra*, commissioned by the Cincinnati Orchestra and the ZaterdagMatinee series in Amsterdam, due for premiere in November.

Symphony No.4

centuries in a more discernible form. The polyphony is muted and muffled, literally in the distance as it is played delicately by the back desks of the violas, cellos and double basses."

Following its London premiere, *Symphony No.4* will travel to the US for performances in future seasons by the Pittsburgh Symphony with Manfred Honeck and by the Berkeley Symphony under Joana Carneiro. American highlights this summer include two performances in June of MacMillan's large-scale cantata *Quickening* at the Grant Park Music Festival in Chicago conducted by Carlos Kalmar, and a feature at the Cabrillo Festival in August, where Marin Alsop conducts the US premieres of *Epiclesis* with trumpeter Tine Thing Helseth and *Percussion Concerto No.2* with Colin Currie.

MacMillan's first opera *Inés de Castro* received its second production by Scottish Opera in January, employing the composer's new version with dramatic trims and musical reworkings bringing 20 years of experience to bear on this early work. Olivia Fuchs as director offered a powerful female perspective on the historical tale of a Spanish noblewoman destroyed by the violent intrigues of the 14th century Portuguese court, proclaiming a love that travels beyond the grave. *The Times* praised "a score of astonishingly vivid and visceral instrumental ideas" while the *Daily Telegraph* described how "MacMillan clothes this macabre tale in a richly embroidered musical robe, weaving a complex of thematic threads into the material. It glitters, it slithers, it rustles, it moans... rare sensuality and dark-hued intensity."

by Olivia Fuchs, with Stephanie Corley in the title role



Offenbach Fantasio on stage



Photo: Badisches Staatstheater/Falk von Trautenberg

Fantasio at the Badisches Staatstheater in Karlsruhe

"Spirit, wit, irony, motor energy and explosive political power..." So wrote the *Stuttgarter Nachrichten* summing up the new production in Karlsruhe of *Fantasio*, returned to the stage thanks to the Offenbach Edition Keck. The opera tells how the lovelorn Fantasio impersonates a court jester to save a princess from an undesirable suitor. The character's ambiguity was ideal for the composer to explore a more overtly Romantic flavour in contrast to his lighter operetta style, and Jean-Christophe Keck's sleuthing has revealed the opera as a missing link between *Les Fées du Rhin* and *The Tales of Hoffmann*.

"In this version the work is a real discovery. What fascinates above all alongside the exceptional multifaceted sound is the fantastically will o' the wisp multi-layeredness of this Opéra-comique... Buffa comedy, romantic melancholy, political appeal... a finely-woven sound tapestry which was never dense or diffuse. The sound simply sparkled with exquisite colours." *Die Deutsche Bühne*

"Jean-Christophe Keck has re-assembled Offenbach's autograph manuscript from sources all over the world. It's never been clearer why Offenbach in fact regarded himself as the exact opposite of Wagner... This music is familiar with the secrets of simplicity... The colours are dabbed on the canvas with the greatest care, some passages seem almost like a sketch. Everything sounds 'nocturnal', shot through with romantic shimmer." *Süddeutsche Zeitung*

"...an unbelievably imaginative, original, bitter-sweet, music often tinged with melancholy, with the most unusual tonal colours and sophisticated combination of musical numbers... a wonderfully diverse, varied piece, which you want to hear again as soon as possible – a real gem..." *Salzburger Nachrichten*

The recent Opera Rara recording of *Fantasio* conducted by Mark Elder, with virtuoso performances from singers Brenda Rae and Sarah Connolly, was selected by critics as a highlight of 2014 and recently won the CD category in the International Opera Awards.

Offenbach's *The Princess of Trébizonde* returned to the Baden Baden Theatre – where it was premiered in

1869 – in a sparkling collaboration between young singers and members of the Berlin Philharmonic. This witty chamber opera, ideal for festival and conservatoire performance, describes how a troupe of tightrope artists enjoys a windfall, but the performers eventually abandon their newfound riches to return to the vagabond life. According to the *Badische Zeitung*, the production explained why "the great Viennese literary and theatre connoisseur Karl Kraus thought it one of Offenbach's best works" revealing the composer as "the brilliant musical satirist of the 19th century and great-grandfather of Dadaism".

Chen Luan Tan premiere



Photo: Liu Hui

Qigang Chen's new orchestral work, *Luan Tan*, follows his recent scores in drawing upon folk traditions of Chinese musical drama, but inhabits new emotional territory for the Shanghai-born and Paris-based composer. The 22-minute work builds layers upon a flute melody, *Bolero*-like through a sequence

of variations, and is a tribute to Chen's son Yuli, who died tragically in a car crash aged 29.

As the composer described in an interview with the *South China Morning Post*, the loss of his only child halted his creativity for a year and the long gestation of the new work marked the depth of grief to be overcome: "I wanted a breakthrough of my musical style, which tended to be refined, melancholy, and soft. So I chose the folkish elements in China's long theatrical tradition that is strong in rhythm and dynamics... The overall tone of *Luan Tan* is energetic and happy, and that's my boy's personality... my son and I co-exist in the music, which is positive, dynamic and full of life."

In his programme note, Chen explains how *Luan Tan* "was almost a battle with myself. Elements that usually appear in my works, such as long melismatic lines, attractive melodic themes or imposing harmonies are almost completely absent, replaced by ceaseless rhythmic pattern, leaps of tiny motifs, and gradually accumulated force through repetitions. Since the inspiration was from the traditional form of *Luan Tan* – an outgoing musical style in Chinese drama originating around 1600 – timbres and characters from this style make an inevitable appearance in the work, for instance in the shape of the important role played by



A highlight of the 2015 BBC Proms season at the Royal Albert Hall promises to be the all-Bernstein programme conducted by John Wilson on 5 September. Taking the theme of 'stage and screen', the programme features music from Leonard Bernstein's Broadway musicals, including *On the Town*, *Wonderful Town* and *West Side Story*, together with songs from *Candide* and *1600 Pennsylvania Avenue*, plus the suite from his only film score *On the Waterfront* – soon to be available for live performance complete with the original film.

Classic Proms repertoire includes all five Prokofiev piano concertos and music by Bartók, Stravinsky, Shostakovich and Britten. Mark Simpson is in the spotlight as soloist in Nielsen's *Clarinet Concerto*.

Contemporary music at the Proms includes the world premieres of HK Gruber's *into the open...* for percussion and orchestra and James MacMillan's *Symphony No.4*, the London premiere of Qigang Chen's *Iris dévoilée*, and performances of Brett Dean's trumpet concerto *Dramatis personae* and *Pastoral Symphony*.

For all dates and details visit www.bbc.co.uk/proms

the temple block, with the almost cacophonous counterpoint of the Chinese cymbals."

Luan Tan was premiered at the Hong Kong Cultural Centre in April, with Zhang Xian conducting the Hong Kong Philharmonic Orchestra. Further performances are planned in Europe by co-commissioners the Royal Liverpool Philharmonic Orchestra and the Orchestre Philharmonique de Radio France. This summer brings the London premiere of *Iris dévoilée* at the BBC Proms and a visit by the Guangzhou Youth Orchestra to the Berlin Konzerthaus with Chen's piano concerto *Er Huang* as part of the Young Euro Classic festival.

The centenary of Alberto Ginastera in 2016 offers the opportunity to explore his suites and cantatas which distil the colourful essence of his South American roots. The two ballets from his early career have found a home in the concert hall thanks to orchestral suites extracting the musical highlights. The *Suite from Panambi*, dating from 1937 and depicting an ancient

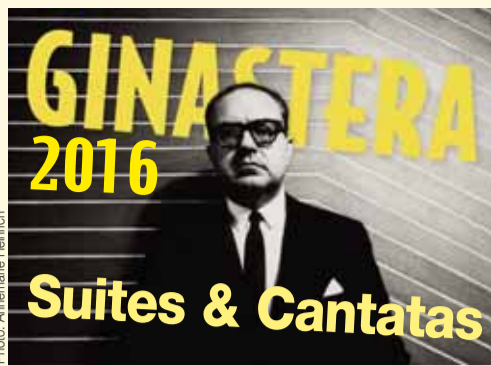


Photo: Armande Heinrich

editor and translator Milena Jesenská. The *Serenata* focuses upon smaller-scale forces with baritone, cello and chamber ensemble, setting Chilean poetry by Pablo Neruda which for the composer offered a glimpse of "a vision of the greatness and magic of a whole continent". The soundworld is akin to Bartók's 'night music', with the poems of love and despair delivered through recitation and chant as well as song.

Ginastera considered the hour-long *Turbæ ad Passionem Gregorianam* of 1974 his most important symphonic work. It grew from plans for an opera examining the character of Barabbas, evolving into a large-scale concert work for soloists, mixed chorus, children's choir and orchestra. Infused throughout with Gregorian chant, the work's trajectory is from the expectant Hosannas of Christ's entry into Jerusalem, through the tormented Passion to the darkness of Golgotha and back to the light of the Resurrection. The chorus is the violent crowd at the centre of the drama while also offering collective reflections via Old Testament texts such as Psalms and Lamentations. Composed ten years before his death, this summatory work turned out to be Ginastera's final score to employ the human voice.

Guaraní legend, made a name for the young composer thanks to its *Rite of Spring*-like primitivism and vibrant percussion writing. Its balletic successor *Estandia*, evoking the Argentinian gauchos in the pampas, was similarly turned into a 12-minute suite, *Dances from Estandia*, whose insistent rhythms and traditional folk melodies have ensured it has remained a staple of the orchestral repertoire to this day.

Ginastera's *Cantata para América mágica* is one of the most extraordinary works in his output, scored for soprano and an orchestra of 53 percussion instruments, performed by 11 percussionists, 2 timpanists, 2 pianists and a celeste player. Returning to the pre-Columbian world of *Panambi*, the 25-minute work sets texts by Mayan, Aztec and Incan mystics, moving from dawn, through love and war, to the death of the ancient world. The premiere in Washington DC in 1961 caused a sensation and, together with *String Quartet No.2*, established the composer's career in North America.

Music from two of Ginastera's three operas, composed in the mid-1960s at the height of his neo-expressionist period, can be heard in 25-minute concert compilations. The *Sinfonia Don Rodrigo*, scored for soprano and orchestra, extracts three arias from the opera sung by the heroine Florinda, whose seduction by her supposed protector Don Rodrigo precipitated the end of the Visigoth kingdom in Spain. *Music from Bomarzo* is purely orchestral, while the *Cantata Bomarzo* is for narrator, baritone and orchestra. Both works transport the listener back to the Renaissance court of Duke Bomarzo, beset by violent passions, jealousy and hallucinatory visions.

In the early 1970s Ginastera composed two major works setting love poetry, reflecting his new relationship with Aurora Nátola which had broken the compositional silence following the banning of *Bomarzo* in Argentina. The cantata *Milena*, for soprano and orchestra, employs Spanish translations of letters which the composer's favourite writer, Franz Kafka, sent as passionate communications to the Czech

Deutsch portrait CD



A new portrait disc of music by Bernd Richard Deutsch (Kairos 0013352) introduces listeners to the madcap virtuosity of this young Austrian composer who has won major prizes and already enjoyed a focus at the Wien

Modern festival. The three featured works were written for Ensemble 'die reihe', the Arditti Quartet and Klangforum Wien in close succession between 2011 and 2013, and the triptych can be viewed as a unified creative statement.

Deutsch employs an approach to material and timbre that is constantly surprising and ear-catching, as if a succession of sudden images or situations is burned onto the retina. As Gerhard Koch explains in the CD notes: "numerous quasi-crypto-dramatic mini-scenes or even brief character motifs appear as virtuosic gestural kaleidoscopes. They sometimes recall surrealist and Dadaist picture-puzzles – not to be made out clearly, of course, but always revealing exceptional fantasies of agility that occasionally approach maximum playable speed..."

Mad Dog for ensemble may at one level depict a canine day, starting under the heat of the noonday sun, moving through evening and dreamtime, to the irritation of the new morning. But the surface of the music is in constant flux with underlying zoomorphic transformations as Deutsch notes: "Man likes to humanize the dog. Or is it rather the dog who 'dogisizes' the man?" The strangeness of the animal world also plays its part in *String Quartet No.2* in which the four players leave their natural habitats to take on percussive roles.

The ensemble work *Dr Futurity* is named after the science fiction novel by Philip K. Dick and the author's visionary worlds and dystopias provide a context for viewing our own planet, such as in the opening *...trip – from Mars to here*. The central *Chimera* has an eerie calm, while the final *Red Alert* signals a calamity in which a frantic accordion adds to the horror. Impressive performances on the Kairos disc are by Klangforum Wien conducted by Enno Poppe.

Deutsch is currently completing an *Organ Concerto* for premiere at the Musikverein in November by Wolfgang Kogert and the Radio-Symphonieorchester Wien under Stefan Asbury. His new 'twin' for Bartók's *Sonata for Two Pianos and Percussion*, is unveiled at the Schleswig-Holstein Music Festival in August.

Recent **Gerald Finzi** publications include a new edition of the moving *Requiem da Camera*, written as a memorial tribute to his teacher Ernest Farrar who lost his life in the First World War. Christian Alexander's edition is available as study score and vocal score, together with a reduction of the chamber orchestra for organ by Francis Jackson. Similar organ accompaniment versions have been created by Robert Gower for *In Terra Pax* and *For St Cecilia*, and John Ireland's *These Things Shall Be* is in preparation, all encouraging performance of these works by smaller choirs without recourse to orchestra.

British classics



Boosey & Hawkes continues to mine its British music archive and collaborate with composer estates to publish hidden gems by leading 20th century composers. Hot off the press is the first publication of **Ralph Vaughan Williams**'s *Four Hymns* as a study score of the version for tenor, viola and string orchestra (979-0-060-12666-6). This 17-minute work shares the mystical, meditative world of the *Tallis Fantasia* and could be effectively programmed by chamber orchestras with that work, or with Finzi's *Dies natalis* or Britten's *Serenade*.

As Hugh Cobbe notes in his preface to the score, the first performance of the *Four Hymns* was planned for the Three Choirs Festival in 1914, but the outbreak of the war meant it was not heard in public until 1920. The tenor soloist sings three historic hymn texts by Jeremy Taylor, Isaac Watts and Richard Crashaw, together with Robert Bridges's version of the *Evening Hymn* dating back to the early Greek church. The *Four Hymns* therefore share affinities with George Herbert's poetry in the *Five Mystical Songs*, composed by Vaughan Williams a decade earlier.

From the same pre-war era is **Herbert Howells**'s epic *Violin Sonata in B minor*, published on sale for the first time (979-0-060-12766-3). The work was composed in 1911 as part of his entry application for the Royal College of Music and lay untouched in the library for a century before being prepared for performance and publication by Paul Spicer. With a span of 40 minutes, the sonata is a major addition to the violin repertoire, demonstrating the prevalent influence of Elgar's *Dream of Gerontius* upon the young Howells and only a few hints of Vaughan Williams's new style that was to become such a vital ingredient. The first performance finally took place in 2013 with Rupert Marshall-Luck and Matthew Rickard and is available on disc (EMR CD019-20).

New Recordings

Michel van der Aa

Violin Concerto
Andriessen
Mysteriën
Glanert
Frenesia

Janine Jansen/Royal Concertgebouw Orchestra/
Vladimir Jurowski/ Mariss Jansons/Xian Zhang
RCO Horizon 15001 (CD+DVD)



Leonard Bernstein

13 Anniversaries/Piano Sonata
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Naxos 8.559756

Harrison Birtwistle

Angel Fighter/Virelai/
In Broken Images
Andrew Watts/
Jeffrey Lloyd Roberts/
BBC Singers/
London Sinfonietta/
David Atherton
NMC D211



Antal Doráti

Cello Concerto
Raphael Wallfisch/BBC National Orchestra of Wales/
Gábor Takács-Nagy
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Trio
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Gál behind wire



"A compelling read from start to finish." So wrote *BBC Music Magazine* reviewing the new translation of Hans Gál's diary of summer 1940 entitled *Music Behind Barbed Wire* (Toccata Press £29.95). Gál (1890-1987) sought refuge in Britain from Nazi Germany but found himself interred in camps by

a panicky Churchill decreeing the arrest of recent émigrés as 'enemy aliens' because of the threat of German invasion. The composer was imprisoned not only with other Jewish musicians such as the eminent Schubert scholar Otto Erich Deutsch, composer Egon Wellesz and string players who were to form the Amadeus Quartet, but also with recently captured German soldiers who were Nazi sympathisers.

Classical Music describes how "his diary conveys the grim conditions of daily life and the muddled inefficiency of the camps... Written in a vivid and engaging style... an essential volume on this fascinating composer... Unreservedly recommended." In addition to the diary the volume includes an interview with the composer, a memoir by his daughter Eva Fox-Gál, and an article by historian Richard Dove. An accompanying CD includes performances of two works composed by Gál while in camps near Liverpool and on the Isle of Man: the *Huyton Suite* for flute and two violins, and songs for the satirical review *What a Life*.

New Publications

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Michel van der Aa

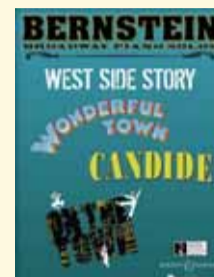
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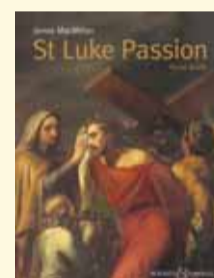
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for brass quintet
Score and parts
979-0-2025-3403-8 £47.50



Newfound interest in Hans Gál's music has resulted in a growing number of broadcasts and recordings including all four symphonies released on the Avie label. He was subject of BBC Radio 3's *Composer of the Week* last year, and his Scottish post-war connection (working as a lecturer at Edinburgh University) is increasingly celebrated, with recent performances by the BBC Scottish Symphony Orchestra. Queen's Hall plays host to a Gál programme of music for voices and strings on 7 June and a two day chamber music event is planned in Aberdeen next March. Vienna, the city of his youth and early career, presents a concert on 16 June in the series *Echo des Unerhörten* at the ORF Radio Café in honour of the composer's 125th birthday year. For full information visit www.hansgal.com.

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