

Quarternotes



Jenkins Still with the Music

Karl Jenkins tells of his life and passion for music in a new autobiography, while Warner Classics releases a box set of his greatest works together with the premiere recording of *The Healer*.

Still with the Music is the new autobiography by Karl Jenkins, the composer of *The Armed Man: A Mass for Peace* and *Adiemus*, written with Sam Jackson and published by Elliott & Thompson (978-1783961375). The Welsh-born composer, recently knighted in the Queen's Birthday Honours for "services to composing and crossing musical genres", is one of the world's most popular and widely performed living composers. His *Armed Man* is a classical music phenomenon, with on average two performances per week, amounting to over 1800 total in 20 different countries, and a recording that has been in the UK Classical Album Chart for close to 600 weeks.

From a modest upbringing, steeped in the Welsh choral tradition and the Western musical canon, Jenkins trained as a classical musician at Cardiff University and the Royal Academy of Music in London. He immersed himself in the 1960s jazz world of Ronnie Scott's, before joining the seminal prog-rock group Soft Machine. He topped the record charts with *Adiemus*, and went on to compose some of the most performed choral works of our age, including *The Armed Man*, *Requiem*, *Stabat Mater* and *The Peacemakers*.

To tie in with the book publication, Warner Classics has released a new compilation disc (2564610053) and a box set entitled *Voices* (2564610051). The collection contains seven of Jenkins's chart-topping discs together with the first release of his latest work for choir and ensemble, *The Healer*, a cantata for St Luke.

Jenkins returns to the Royal Albert Hall in London on 30 October for a concert including *Stabat Mater* and *The Armed Man*, with the Royal Philharmonic Orchestra and London Philharmonic Choir.

Current composing projects include a new work for chorus and orchestra, commissioned by S4C to commemorate the 50th anniversary of the Aberfan Tragedy in October 1966, when a waste tip slid down a mountainside to engulf houses and a junior school, killing 144. Jenkins is also writing a motet for the Cantoria de la Merced from Córdoba in Argentina, who won the recent choral competition organised by Boosey & Hawkes.

Still with the Music and the new CDs are now on sale from our Online Shop. Please visit: www.boosey.com/StillwiththeMusic

Turnage in Manchester



Two major works by Mark-Anthony Turnage receive their UK premieres at the Bridgewater Hall in Manchester this autumn. The Hallé Orchestra conducted by Ryan Wigglesworth presents the *Piano Concerto* on 22 October with soloist Marc-André Hamelin,

who has already played the 20-minute work in Rotterdam and Philadelphia. Turnage describes composing the concerto for the Canadian-born virtuoso:

"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. The central movement, *Last Lullaby for Hans*, was composed immediately I heard Hans Werner Henze had died - 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."

Erskine, which the BBC Philharmonic performs on 20 November, is a tribute to the jazz drummer Peter Erskine, a long-time collaborator with Turnage. The UK premiere in Manchester conducted by John Storgårds follows performances in Bonn, the Hollywood Bowl, Helsinki and Bochum. Even as a teenager Turnage was a fan of Peter Erskine, thanks to a passion for jazz-funk fusion, going on to write solo parts for him in works including *Blood on the Floor*.

"Rather than having a soloist at the front, it's a concertante work with Peter Erskine sitting at the back in what would be his typical position in a big band. He hits off the other players and is also close to the percussion session. Peter's part is notated like a big band score, providing a framework and queuing in the big moments, but he has a lot of freedom and is developing the piece each time he plays it."



Alberto Ginastera's centenary is celebrated in 2016 with opera and orchestral performances around the world. The Argentinian-born composer captured the spirit of the Pampas and the life of the gauchos in his early works, establishing an authentic South American compositional voice. He went on to develop an expressive and richly coloured modern style through a series of concertos and orchestral scores. Despite a chain of major commissions in North America and final years spent in Europe, the Argentinian folk music of his youth and his vividly imagined pre-Columbian world continued to feed his creative life.

The Teatro Colón in Ginastera's native city of Buenos Aires opens its 2016 season with a new production of his opera *Beatrix Cenci* in March, followed by ten concerts including performances by the Buenos Aires Philharmonic under Enrique Diemecke. Gustavo Dudamel conducts *Piano Concerto No. 1* internationally with Sergio Tiempo as soloist, including performances by the Los Angeles Philharmonic on tour to New York, London and Paris. As an upbeat to the centenary the *Harp Concerto* is performed this autumn by the Chicago Symphony under Riccardo Muti and on a tour by the BBC National Orchestra of Wales to Argentina and Chile.

In Europe a new staging of *Bomazro* by Pierre Audi is unveiled by the Teatro Real in Madrid in

its 2016/17 season and travels to Dutch National Opera. Other highlights include the *Violin Concerto* and *Ollantay* in Madrid, the *Harp Concerto* performed by the Berlin Philharmonic, an all-Ginastera concert by the Polish National Radio Symphony, *Popol Vuh* with lighting installation by the celebrated designer rosalie in Karlsruhe, and the recently restored *Concierto Argentino* in Stavanger. Barbara Nissman performs a celebratory piano recital at Kings Place in London in the birthday month of April.

New discs in honour of the centenary include a major cycle of ballets, piano concertos and orchestral works recorded by the BBC Philharmonic and

Juanjo Mena for Chandos. First recordings will include *Music from Bomazro* on Capriccio and *Turbæ* from Trinity Wall Street, alongside its series of 15 Ginastera works planned for 2016.

Boosey & Hawkes has been undertaking intensive editorial work preparing newly engraved scores and orchestral parts for *Dances from Estancia*, the *Harp Concerto*, *Bomazro* and *Don Rodrigo* and new publications of scores of *Piano Concerto No. 2*, *Estudios Sinfónicos*, *Popol Vuh* and *Turbæ*. If you would like your Ginastera centenary performance included in our web calendar please contact: composers.uk@boosey.com.

Górecki final legacy



The final works left unhealed at Henryk Mikołaj Górecki's death in 2010 are joining the canon thanks to performances and recordings. Following its world premiere in London in 2014, *Symphony No. 4: Tansman Episodes* has been performed in Los Angeles and Amsterdam, at the International Tansman Festival in Łódź, and in Gdańsk and Kraków. Further Polish performances follow this autumn in Górecki's home city of Katowice, and in Warsaw.

Nonesuch is soon to release the first recording of *Symphony No. 4* featuring the London Philharmonic Orchestra conducted by Andrey Boreyko, together with a seven-disc Górecki box set retrospective and the first vinyl LP release of the classic recording of *Symphony No. 3* with Dawn Upshaw.

Saint Adalbert is the patron saint of Poland, buried in Gniezno, and the composer initially embarked on composition of his hour-long oratorio *Sanctus Adalbertus* in honour of his millennium in 1997. The belated premiere on 4 November forms the finale of a 70th birthday concert in Kraków for Polish music publisher PWM with the Polish National Radio Symphony Orchestra conducted by Jacek Kaspszyk, with a repeat performance in Katowice.

Górecki's *Kyrie* received its UK premiere at the BBC's recent Total Immersion day devoted to the composer at the Barbican in London.

Inside this issue...



Lindberg
Interview on his new concerto for Frank Peter Zimmermann



Simpson
Reviews of oratorio *The Immortal* from Manchester



Willems
Composer of William Forsythe ballets joins B&H



Yun & Einem
Explore repertoire for centenaries in 2017 and 2018

Lindberg Violin Concerto No.2

Magnus Lindberg introduces his new concerto for violinist Frank Peter Zimmermann, performed this season in London, New York, Berlin, Stockholm and Paris



20th century it seemed that composers wrote one definitive concerto for an instrument and then moved on, but if you look further back, composers like Bartók and Prokofiev were happy to return and come up with new solutions for the same instrument. I'm with them because I'm particularly drawn to the great instruments such as piano, violin and cello – I'm not interested in ending up having to write concertos for exotica such as theremin. I've also had healthy gaps between my concertos to allow thinking time:

20 years between my two piano concertos, 15 between those for cello, and about 10 years will separate the violin concertos.

String concertos are notoriously difficult to balance. How have you tackled this with a full symphony orchestra behind the soloist?

The second violin concerto certainly has bigger forces than the first, which was written for the Mostly Mozart festival at Lincoln Center and used a chamber orchestra with two oboes, bassoons and horns plus strings. I've been careful in the new work because I know the difficulties of balancing, though hearing a violin thankfully isn't such a challenge as a cello. I've avoided an oversize orchestra, following the Bartók model with only double woodwind. This should be light enough while still allowing me plenty of flesh around the chords.

What is the relationship between solo and tutti in this work?

It is quite complicated – somewhere between the conventional classical dialogue and a more extreme relationship such as in Berio's *Points on the Curve to Find* where all the orchestral material is derived from the solo part. The latter approach can be limiting because the flow is one directional – I've pursued instead something more fluid to allow interchange back and forth between the violin and the tutti. This opens up a wider canvas with space enough for a large statement, like in my *Piano Concerto No.2*.

How much of the material grows from the nature of the solo instrument and how much is driven by the musical argument?

The violin is the king of instruments with an enormous heritage, and I think when I wrote the first concerto I was very conscious of this, trying to find 'violinistic' figures for the solo part. For the second concerto I'm not so afraid of the instrument, and the material is more actively derived from the harmonies and pitch patterns I've been exploring. That said, of course, it has to be idiomatic for the instrument and I'm well aware I have a virtuoso at my disposal.

I want the violin line to be brilliant yet playable – I don't want to hark back to the 1970s and '80s when composers often competed to make it impossibly difficult for their soloist. An audience doesn't need to know how challenging the solo part is – for instance the Berg concerto is no showstopper like Paganini but remains one of the hardest in the repertoire musically as well as technically. The ball is now in Frank Peter's court so I'm looking forward to discussions with him on the solo part and am perfectly open to consider any suggested adaptation, trimming or streamlining he thinks necessary.

If you had top tips for a young composer writing for orchestra, what would they be?

I'd say follow your visions and don't worry if you get some things wrong. Few composers get everything right first time – Ravel being the classic exception!

Lindberg Violin Concerto No.2 (2015)

All performances with Frank Peter Zimmermann

9 December 2015 (world premiere)

Royal Festival Hall, London
London Philharmonic Orchestra/
Jaap van Zweden

14-16 January 2016 (US premiere)

Lincoln Centre, New York
New York Philharmonic Orchestra/Alan Gilbert

21-23 January 2016 (German premiere)

Philharmonie, Berlin
Berliner Philharmoniker/Daniel Harding

28/29 January 2016 (Swedish premiere)

Berwaldhallen, Stockholm
Swedish Radio Symphony Orchestra/Daniel Harding

19 February 2016 (French premiere)

Philharmonie, Paris
Orchestre Philharmonique de Radio France/Alan Gilbert



Photo: Harald Holm/Hansler Classic

How did the commission for Violin Concerto No.2 come about?

I first got to know Frank Peter Zimmermann and his playing in the late 1990s when we were touring together in a programme conducted by Jukka-Pekka Saraste. My *Feria* was coupled with a violin concerto, so I heard him at rehearsals and concerts, we became friends and I had in mind from then to write a concerto for him. When the London Philharmonic Orchestra asked what my composition priorities might be during my residency we discussed a new violin concerto, Frank Peter agreed, and this is now becoming a reality.

A number of your recent concertos have been the second you've written for the instrument. Does this affect your compositional approach?

I'm not as cautious as some about returning for a second concerto. In the second half of the

Golijov at Tanglewood

The Tanglewood Music Center celebrated its 75th anniversary season with 30 new commissioned works, including *Sign of the Leviathan* by Osvaldo Golijov, given its premiere by the TMC Orchestra conducted by Stefan Asbury. This melancholy 12-minute work for solo



Photo: Tami Sakurai

French horn and orchestra is a meditation on the biblical sea monster of his title. The *Boston Globe* described how the soloist, "suspended in a slow-bobbing 6/8 tide, conjures the beast's song as well as the foghorns of its seafaring milieu. Strings evoke waves that lap, swell, and splash, even as their unanimity of timbre underlines the protagonist's isolation."

In its review of past highlights, Tanglewood also programmed excerpts from Golijov's opera *Ainadamar*, which was premiered at the festival in 2003 and has since travelled the world and been recorded by Deutsche Grammophon. Golijov is currently working on a new stagework commissioned by the Metropolitan Opera, based on *Iphigenia in Aulis* by Euripides and planned for premiere in the 2018/19 season. Golijov highlights in the coming year include the UK premiere of his cello concerto *Azul* on 9 March with Eduardo Vassallo and the City of Birmingham Symphony Orchestra, and *The Dreams and Prayers of Isaac the Blind* performed by the Orchestre de Chambre de Paris this month and by the Queensland Symphony in Brisbane next May.

The last of the Tanglewood commissions to be premiered this summer was Oscar Bettison's 25-minute *String Quartet*, praised by the *Wall Street Journal* as "one of the festival's most striking works".

MacMillan Symphony No.4 at the BBC Proms



Photo: Philip Galloway

James MacMillan's newest orchestral work, the first to bear the title 'symphony' for over a decade, was unveiled at the BBC Proms in London on 3 August. *Symphony No.4* is dedicated to Donald Runnicles in honour of his 60th birthday, and the conductor led the premiere performance with the BBC Scottish Symphony Orchestra. Further appearances of the new symphony are planned stateside by fellow commissioners the Pittsburgh Symphony under Manfred Honeck

and the Berkeley Symphony with Joana Carneiro. Whereas MacMillan's three earlier symphonies overtly employed programmatic elements, the new 37-minute work is more abstract and elusive in approach.

"In one continually evolving movement, the symphony teems with striking ideas, both musical and philosophical (or at least historical)... The symphony's overall message may be enigmatic, but its progression is crystal-clear. And my mind will long be haunted by many of its passages: the gushing fountains of polyphony for strings; the Messiaen-style woodwind refrains; the beautiful, folk-inflected viola solo that soars upwards like a Hebrides fiddler in high hills; and the feeling of an ancestral modal melody often overwhelmed but never extinguished." *The Times*

"It is, as ever with MacMillan, a spiritual journey, in this instance governed by "ritual" in its various guises – "rituals of movement, exhortation, petition and joy". The musical ingredients are unmistakably his: plaintive melodies sculpted from the world of Gregorian chant, set against chattering counterpoints, densely aromatic string clusters, resplendent chorales and the mystical

backdrop of quotations from Scots Renaissance composer Robert Carver's *Missa Dum Sacrum Mysterium*, played by back desk violas and cellos like a ghostly consort of viols." *The Scotsman*

"...rhythmic exuberance... passionate, arresting music." *Financial Times*

MacMillan's *Woman of the Apocalypse*, part tone poem, part Concerto for Orchestra, receives performances in London and Berlin this December, with its UK premiere at the Barbican by the BBC Symphony Orchestra under Marin Alsop who conducted the work's world premiere in 2012, and a performance at the Philharmonie in Berlin by the Deutsches Symphonie-Orchester and Manfred Honeck. The half-hour score is inspired by how artists through the ages, including Dürer, Rubens, Doré and Blake, have depicted the sun-clad woman who battles the dragon in the Book of Revelation.

Birtwistle The Cure at the Aldeburgh Festival

Harrison Birtwistle's new chamber opera *The Cure*, retelling an episode from the myth of Jason and Medea, was premiered at the Aldeburgh Festival in June travelling on to the Royal Opera's Linbury Studio Theatre in London. With libretto by the composer's frequent collaborator David Harsent, singers Mark Padmore and Elizabeth Atherton, the London Sinfonietta conducted by Geoffrey Paterson, and production by Martin Duncan, the hour-long stagework revealed the composer at the height of his powers – as *The Times* noted, "at 80 he clearly has no need of Medea's rejuvenating potions". The review went on to describe the new opera as "a coruscating, twisty score of intense and at times almost ecstatic sounds".

"Medea is persuaded by Jason to use her magic skills to give his elderly father, Aeson, back his youth. Again, time is stopped in its progress. Again, a character seems to cheat death, only for the promise of renewed life to be questioned. These are issues to which Birtwistle keeps coming back in a time-honoured ritual of his own." *Financial Times*

"Both witch and woman, Medea is shown in thrall to her own magical power, the music's heaving, twisting embrace overpowering her sense of movement. Here one is again acutely aware of Birtwistle's extraordinary gift, and the way the music in his operas is often fully present to the characters: it doesn't accompany them so much as animate them. The range of musical gesture is also astonishing... with string writing of a delicacy and fragility one wouldn't have associated with Birtwistle until very recently." *Times Literary Supplement*

"...melancholy, vivid, exquisitely lyrical..."

The Observer

The Cure was staged together with *The Corridor*, Birtwistle's earlier work focusing on the moment when Orpheus leads Euridice from the Underworld, turns and loses her forever. *The Times* described *The Corridor* as a "brilliantly expressionist score... one of Birtwistle's most gripping vocal works." Both chamber operas forensically examine love

and loss, rebirth and death, with the *New York Times* praising the coupling as "a double bill rich in dramatic power and intellectual depth... Mr. Birtwistle and Mr. Harsent have built an alchemically potent pairing."



Elizabeth Atherton and Mark Padmore in Harrison Birtwistle's *The Cure* at the Aldeburgh Festival

Chin in Paris

Unsub Chin portrait at Festival d'Automne

9 October 2015, 20.00

Maison de la Radio
Cello Concerto / Piano Concerto / Rocaná (French premieres)
Isang Enders, vlc/Sunwook Kim, pft/Orchestre Philharmonique de Radio France/Kwamé Ryan

10 October 2015, 16.00

Maison de la Radio
Acoustic-Wordplay / cosmigimmicks (French premiere) / *Gouglon*
Yeree Suh, sop/Nieuw Ensemble Amsterdam/
Ed Spanjaard

27 November 2015, 18.30

Cité de la Musique
Allegro ma non troppo / Piano Etudes
Victor Hanna, perc/Dimitri Vassiliakis, pft

27 November 2015, 20.30

Cité de la Musique
Double Concerto / Graffiti (French premiere)
Sebastian Vichard, pft/Samuel Favre, perc/
Ensemble Intercontemporain/Tito Ceccherin



Photo: Phebe Keiser

Bernstein On the Waterfront

Leonard Bernstein wrote only one film score during his lifetime, *On the Waterfront*, and 60 years after its premiere, this classic movie starring Marlon Brando is now available to be performed with live orchestra. While Bernstein's suite from *On the Waterfront* has long been a favourite in the concert hall, the new version offers orchestras the opportunity to play Bernstein's complete score, while the newly re-mastered 1954 film – rightly regarded as one of the greatest achievements in the history of movie-making and winner of eight Academy Awards, including Best Picture, Best Actor and Best Director – is shown in glorious high definition on the big screen with the original dialogue intact.

On the Waterfront is the epitome of dramatic storytelling, featuring an Oscar-winning performance by Marlon Brando as dockworker Terry Malloy, a once-promising boxer held back by crime and corruption. Set among union unrest and mob violence on the New Jersey waterfronts, the film pairs Brando with Eva Marie Saint in her first film role, and stars Karl Malden and Lee J. Cobb.

Initially reluctant to score the film because of other obligations (as well as McCarthy era tensions surrounding director Elia Kazan's co-operation with the House Un-American Activities Committee), Bernstein changed his mind after seeing a rough cut, writing in *The Joy of Music* how he "thought it a masterpiece of direction, and

Marlon Brando seemed to me to be giving the greatest performance I had ever seen him give, which is saying a great deal. I was swept away by my enthusiasm into accepting the commission to write the score."

On the Waterfront Film with Live Orchestra received its world premiere presentation by the New York Philharmonic on 18 September at Lincoln Center in New York with David Newman conducting. The work travels on for a performance with the Chicago Symphony Orchestra on 23 October, conducted by Richard Kaufman. Alongside *West Side Story Film with Live Orchestra*, the new version is ideal for those planning major events in the lead up to the Bernstein centenary in 2018. If you'd like to present *On the Waterfront* and require further information please contact polly.jackman@boosey.com.

The original soundtrack recording of *On the Waterfront*, lost for 60 years, has been reissued thanks to the discovery of acetates from the Columbia Pictures sessions (Intrada INT 7141). As BBC Music Magazine noted this historic sound document "is essential listening for any devotee of Bernstein's music or, for that matter, film... Bernstein knew synching to a film is a specialist task, but he can be heard displaying his jazzy dexterity at the piano... It is without doubt one of the greatest film scores ever created."



Gruber into the open...



"HK Gruber has often composed music that is irreverent, provocative or plain eccentric, but his new percussion concerto, entitled *into the open...* is more serious stuff." So wrote *The Guardian* reviewing the work's premiere at the BBC Proms in July, going on to describe how "Gruber's friend, mentor and publisher David Drew died during its composition – and that context offered one way of making sense of the series of silences percussionist Colin Currie and the BBC Philharmonic threw out into the auditorium, in the closing minutes of this performance under conductor John Storgårds – as if, Gruber has said, a spirit were going out into open space."

"Beautiful beats with a hint of swing." *Evening Standard*

Simpson reaches out to The Immortal



"Mark Simpson's oratorio *The Immortal* is the most thrilling new choral work I have heard for years. At 26, what a prospect he is." So wrote *The Times* reviewing the world premiere of Simpson's new 35-minute work commissioned by the Manchester International Festival and premiered in July. This is the largest-scale score to date by the young British composer and signalled the launch of his four-year residency with the BBC Philharmonic.

"*The Immortal* delves into the creepy Late Victorian world of seances, as revealed by John Gray's book

The Immortalization Commission – particularly the strange events at the start of the 20th century when mediums in different countries began writing down communications from the recently deceased psychical researcher Frederic Myers. He guarded an awful secret throughout his life: his love for a young married woman who had cut her throat and then drowned herself.

"Melanie Challenger's stream-of-consciousness libretto weaves together the anguished 'automated' ramblings supposedly dictated posthumously by Myers with elliptical details of this tragic affair. However, Simpson's multi-layered, swirling score, superbly realised by the

BBC Philharmonic under Juanjo Mena, transcends these specifics to evoke the philosophical turmoil of humanity in general as we cling to such concepts as love, soul and immortality when the cold materialism of modern science suggests that such things are tricks of the sentimental mind." *The Times*

"...a blazingly original oratorio..." *The Guardian*

"The paranormal effects Simpson conjures from the expansive forces are genuinely eerie. The vocalists of Exaudi intone and moan screeds of largely indecipherable automatic writing while baritone Mark Stone exhorts Myers' anxieties on the passage from life to death in tones of blackest despair. He is buffeted through the choral maelstrom like a sceptical anti-Gerontius, who, instead of being eased towards purgatory by a team of spiritual assistants, sends panicked, fragmentary transmissions indicating terror at the lack of a welcoming committee." *The Guardian*

Simpson's orchestra concert-opener *Israfil* was premiered earlier this year by the BBC Scottish Symphony Orchestra under Andrew Litton, and next year brings the premiere of his first opera, *Pleasure*. The Opera North production opens in Leeds on 28 April, touring over the following month to the Liverpool Playhouse and the Britten Studio in Snape, concluding with a run presented by The Royal Opera House at the Lyric Hammersmith in London. Lesley Garrett takes the star role and the ensemble is provided by Psappha conducted by Nicholas Kok.

"The first sounds were decidedly Oriental – the sort of brass you'd hear in Peking opera – and as the orchestra joined gently in you sensed how subtly calculated Gruber's soundworld was. Everything was done with a light touch in this 25-minute piece, which built via a series of slow burns to some exhilarating climaxes. Currie's personal orchestra included everything from marimba and vibraphone, tuned bells and gongs, to congas and a cajón box-drum which he slapped with his bare hands... The work's conclusion focused with lovely inventiveness on the beauty of decaying sound." *The Independent*

Colin Currie takes *into the open...* to the Wien Modern festival in Gruber's home city, with a performance at the Konzerthaus on 15 November with the Vienna Symphony Orchestra conducted by Erik Nielsen. Following its success at the Bregenz Festival and Theater an der Wien, Gruber's operatic version of *Tales from the Vienna Woods* receives its German premiere in a new production at the Komische Oper in Berlin next May.

Mackey Mnemosyne's Pool

Steven Mackey's new work commissioned by the Los Angeles Philharmonic, *Mnemosyne's Pool*, was premiered under the baton of Gustavo Dudamel on 29 May. Named after the Greek goddess of memory, whose pool of remembrance was less frequented in myths than the river of forgetfulness, this 40-minute orchestral work is among Mackey's most ambitious scores. It explores the crucial role of memory in the musical experience of listening and recall, as described by the composer:

"Syntax and memory can work together to create various shades of (dis-)continuity. The point is not to test your memory but rather to use memory as an expressive device in order to create unusual alchemies in the flavors of events and, more importantly, in the flow of events. In fact, *Mnemosyne's Pool* is perhaps most palpably concerned with flow, that is, with various kinds of motion: slow climbs, sprints, precarious balancing acts, quirky dances, somber marches, and of course, willfully discursive zigzags in time made possible by memory."

"A dedication to complexity and a vast sense of orchestral coloration are the key elements of Steven Mackey's impressive *Mnemosyne's Pool*. It is in four movements for full orchestra and a battery of percussion and the score alternates between glimmering reflections, shadowy undulations, and jagged, hard-edged tonalities." *San Francisco Classical Voice*

Mackey is currently writing a trumpet concerto for Håkan Hardenberger and the Swedish Chamber Orchestra conducted by Thomas Dausgaard, intended as a pairing with Bach's *Brandenburg Concerto No.2*.



Willems Ballets for Forsythe

Boosey & Hawkes has signed a publishing agreement with Dutch composer Thom Willems, who has been the musical muse for renowned choreographer William Forsythe since 1985. Under the deal, Boosey & Hawkes has acquired the copyrights in Willems' music for over 60 Forsythe ballets, including the electronic score for *In the Middle, Somewhat Elevated* which is in the repertoire of virtually every major ballet house. 66 companies in 25 countries have performed Forsythe/Willems ballets with the Paris Opera Ballet alone having danced 320 performances.

Thom Willems' close collaboration with William Forsythe has been likened to that between Stravinsky and Balanchine, with the new dance theatre works they have created together marking a radical development in both the movement and sound of classical ballet. Willems' electronic scores – characterised by subtle soundscapes, insistent rhythms and urban sonorities – form an intrinsic part of the architecture of these ballets. In the words of Forsythe himself: "Thom Willems gives you acoustic space to dance... He makes acoustic environments. We have done away with the sets. We have acoustic environments."

The most popular of the Forsythe/Willems ballets, *In the Middle, Somewhat Elevated*,

was commissioned by Rudolf Nureyev for Paris Opera Ballet in 1987 and featured the rising star Sylvie Guillem. Rapidly established as a classic, this 25-minute work has since travelled the world. Other widely-performed ballets include *The Loss of Small Detail* (1991) with costumes by Issey Miyake, *the second detail* (1991), *Herman Schmerman* (1992) with costumes by Gianni Versace, *Duo* (1996), *Approximate Sonata* (1996), *Pas./Parts* (1999), and *One Flat Thing, reproduced* (2000).

Recent Thom Willems highlights have included performances of the full-evening *Impressing the Czar* in Dresden, whose centrepiece *In the Middle, Somewhat Elevated* was also performed last month in Zürich with further stagings in the new season from Tokyo Ballet, Australian Ballet, Pittsburgh Ballet Theater and Washington Ballet. The US premiere of *Pas./Parts* at San Francisco Ballet follows in January, and performances of *Of Any If And* and a new version of *Approximate Sonata* take place at the Paris Opera Ballet in July, within a triple bill marking Forsythe's new appointment as Associate Choreographer. *One Flat Thing, reproduced* is staged in Munich, Oslo and Chicago and *the second detail* receives performances by Stuttgart Ballet in January.



In the Middle, Somewhat Elevated, in the Dresden Semperoper's recent production of *Impressing the Czar*, with choreography by William Forsythe and music by Thom Willems.



Photo: Prudence Libben

Dean Debussy and discs

Simon Rattle conducted the world premiere of Brett Dean's new orchestration of Debussy's *Ariettes Oubliées* in July, sung by Magdalena Kožená with the Australian World Orchestra at the Sydney Opera House. The new version of the six songs setting poetry by Paul Verlaine expand on the colours heard in Debussy's original with piano "and what a revelation this was, with Dean's adventurous but respectful settings highlighting Kožená's radiant top register and fine expressive range (*The Daily Telegraph*). The mezzo gives three further performances in Prague's Rudolfinum on 18-20 November, with the Czech Philharmonic conducted by Robin Ticciati.

"Dean is a masterful orchestrator. Shimmering textures and evocative colours evoked an impressionist sound-world and his vibrant setting of *Chevaux de bois* recalled Debussy's *Fêtes*." *The Australian*

"Dean's handiwork was everywhere apparent, from the touched-in droplets of *Tears Fall in my Heart* and the twinkling percussion gracing *Green*, to the Baxian hint of Celtic melancholy in *The Shadow of the Trees*. *Merry-go-round* was a swirling riot, drawing a feisty response from Kožená. The *coup de grâce* however was her inhabiting of a troubled soul on the verge in the final song, *Spleen*, culminating in a spine tingling 'hélas'."

Limelight Magazine

Four new recordings featuring Brett Dean's works are headed by the 3CD-set of his opera *Bliss*, featuring the

original Australian Opera cast conducted by Elgar Howarth (ABC Classics 4811820). Peter Carey's novel, adapted into a libretto by Amanda Holden, offers a hellish inversion of reality after the ad-man Harry Joy suffers a life-changing heart attack.

Chandos has released a collection of Dean's chamber music including his two string quartets and *Epitaphs* for string quintet with the composer joining the Doric Quartet as violist (CHAN 10873). The Aurora Orchestra includes Dean's *Pastoral Symphony* on its new 'Insomnia' collection, tied in with its BBC Proms performance conducted by Nicholas Collon (Warner Classics 2564608223). *Hommage à Brahms* is included in Orli Shaham's recital disc, with Dean's three pieces composed for Emmanuel Ax interleaved between music by the German master (Canary Classics CC15).

In addition to Dean's ongoing residency with the BBC Symphony Orchestra, a new residency with the Sydney Symphony Orchestra was recently announced, running 2016-18 and including curation of a new contemporary music series based at Carriageworks. Dean is currently working on his second opera, *Hamlet*, planned for premiere at the Glyndebourne Festival in 2017 under the baton of Vladimir Jurowski. The Shakespeare classic is adapted by Matthew Jocelyn, with a cast including Allan Clayton, Barbara Hannigan, Sarah Connolly and John Tomlinson, and director Neil Armfield..



Yun 2017



Photo: Boje & Book

The centenary of Isang Yun in 2017 offers the opportunity to explore this pioneering composer's works which combine the tradition of Eastern-Asian music with Western avant-garde techniques.

Born near Tongyeong, he studied cello and composition in Korea and Japan, and actively opposed the Japanese occupation, leading to his imprisonment until the end of World War II. Following the Korean War armistice in 1953 he taught at Seoul National University and in 1956 won a scholarship to study in Europe, first in Paris and then with Blacher and Rufer in Berlin, where he settled in 1964. Due to a visit to North Korea in 1963 he was abducted from Berlin by South Korea's Park regime in 1967 and imprisoned in Seoul for two years, leading to a campaign for his release by leading musicians. Returning to West Germany, he took citizenship and taught in Hannover and Berlin, assuming a life in exile while never neglecting his Korean roots.

Yun's music is richly ornamented, adapting techniques from Korean traditional music such as glissando, pizzicato and vibrato, with sudden dynamic shifts moulding the multiple melodies.

His breakthrough work in the West was *Reak* for orchestra, blending a post-serial idiom with Korean ceremonial music and displaying instrumental colours resembling the East-Asian mouth organ. His four stageworks, including *Butterfly Widow* composed in his prison cell, are based on mythological subjects exploring Taoist themes, dreams and the spirit world. In the 1970s and '80s he focused on concertos and symphonies, with highlights including the *Cello Concerto*, *Violin Concerto No. 1* and *Symphony No. 5* for baritone and orchestra setting texts by Nelly Sachs. *Angel in Flames* with its *Epilogue* employing female voices was premiered a few months before his death in 1995.

A new documentary film, *In Between – the Composer Isang Yun in North and South Korea*, has been released by Accentus Music. Filmed on both sides of the most extreme remaining Cold War frontier, the documentary examines the composer's role as a bridge between incompatible ideologies and his lifelong belief in reconciliation. Yun is one of the few figures equally revered on both sides of the 38th parallel, with pairs of Yun Festivals and Yun Chamber Orchestras in North and South, together with scholastic research in both territories. Yet there is no exchange of ideas across the border and each country claims to support the 'truth' about this exceptional Korean musician.

www.boosey.com/yun

The refreshed look of **Quaternotes** signals a change of designer. David Plumb is retiring after work on 95 issues of the newsletter across 33 years, as well as design for numerous catalogues, brochures and

Helen Wallace's book *Boosey & Hawkes: the Publishing Story*. We thank David for his many years of elegant typography and welcome our new **Quaternotes** designer, Anne Brady of Vermillion Design Consultants, Dublin.

New publications

Dominick Argento

Six Elizabethan Songs
High Voice
979-0-051-93451-5 **£12.99**
Medium/Low Voice
979-0-051-93452-2 **£12.99**



Johannes Boris Borowski

Chergui for 7 players
Score and parts
979-0-2025-3407-6 **£72.00**

Elliott Carter

Instances for chamber orchestra
Full score
979-0-051-09767-8 **£22.99**

Aaron Copland

Clarinet Concerto (new edition)
Study score
979-0-051-21431-0 **£22.99**



Transcriptions from operas and ballet
Piano score
979-0-051-24680-9 **£17.99**

Michael Daugherty

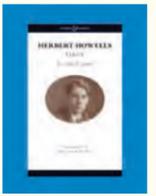
Trail of Tears
Reduction for flute and piano
979-0-051-10652-3 **£17.99**

Brett Dean

Epitaphs for string quintet
Score and parts
979-0-2025-3234-8 **£47.50**

Herbert Howells

Elegy
Reduction for viola and piano
979-0-060-13029-8 **£6.99**



Elena Kats-Chernin

The Spirit and the Maiden
for piano trio
Score and parts
979-0-2025-3371-0 **£27.99**

Astor Piazzolla

40 Piazzolla Tangos
Piano score
979-0-051-24678-6 **£14.99**

Choral Highlights

Górecki's *Church Songs* are now available on sale, with these simple hymn-like pieces offered with Latin text as well as the original Polish. The three collections feature songs celebrating The Blessed Virgin Mary, Holy Week & Easter, and Saints, Sacrament & Trinity.



Other new additions to the Contemporary Choral Series include music by Ian Carpenter, Hywel Davies, Iain Farrington, Thomas Hewitt Jones, Philip Moore, Joseph Phibbs, Paul Spicer, Will Todd and Gareth Treseder. Recent Choral Music Experience highlights include Frode Fjellheim's *Eatnemen Vuelie*, familiar from the Disney film *Frozen*. Two choral works by Peter Warlock, *As Dew in Aprille* and *The First Mercy*, have returned to the catalogue in the Choral Treasury series.

For full details, audio clips and sample pages visit www.boosey.com/choralexplorer.

New recordings

John Adams

Absolute Jest
St Lawrence String Quartet/
San Francisco Symphony/
Michael Tilson Thomas
SFS 0063



Leonard Bernstein

Symphony No. 3 'Kaddish' / Missa Brevis / The Lark
Claire Bloom / Kelley Nassief / Washington Chorus /
Baltimore Symphony Orchestra / Marin Alsop
Naxos 8.559742

Harrison Birtwistle

Slow Frieze / Panic / Crowd
Nicolas Hodges / Antonia Schreiber / Marcus Weiss /
Christian Dierstein / Birmingham Contemporary
Music Group / Windkraft Tirol / Kasper de Roo /
Martyn Brabbins
Metronome METCD1079



Songs / Cantus lambeus
Das Neue Ensemble /
Stefan Asbury
Toccata TOCC 0281

Sebastian Currier

*After song / Clockwork /
Entanglement*
Yehonatan Berick / Laura Melton
Albany TROY1351

Peter Maxwell Davies

Symphony No. 1
Philharmonia Orchestra /
Simon Rattle
Decca 4788354



Olga Neuwirth

Torsion
Pascal Gallois
Stradivarius STR37020

Andrzej Panufnik

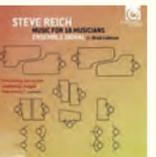
Symphony No. 10
London Symphony Orchestra /
Antonio Pappano
LSO Live 0767



*Piano Concerto / Sinfonia Sacra /
Metasinfonia*
Pawel Kowalski / Roman Perucki /
Polish Baltic Philharmonic Orchestra /
Ernst van Tiel /
Łukasz Borowicz
PFB 0081

Steve Reich

Music for 18 Musicians
Ensemble Signal
Harmonia Mundi 907608



Steve Reich / Mark-Anthony Turnage

Liaisons: Reimagining Sondheim for the Piano
Anthony de Mare
ECM 2470-72 (3CD set)

Einem 2018



Photo: Gesellschaft der Musikfreunde Wien

Gottfried von Einem's centenary falls in 2018, prompting a celebration of the Austrian composer whose career encompassed subversive early works, major operas which adapted literary classics for the lyric stage, and orchestral scores conducted by the 20th century's leading maestros including Karajan, Furtwängler, Böhm, Ormandy, Sawallisch, Giulini, Dohnányi, Ozawa and Mehta. Einem was a central figure in post-war Austrian musical life, whose achievements included the rejuvenation of the Salzburg Festival with new modern repertoire.

Raised in an Austrian diplomat's family, though his natural father was a dashing Hungarian aristocrat, he settled in Berlin in 1937 to study with Hindemith at the State School of Music and soon found his niche in the theatre world, earning his way as a piano répétiteur. He worked for Karajan at the Berlin State Opera and Tietjen at the Bayreuth Festival and, following studies with Blacher, turned to composition with his early works attracting immediate acclaim. With daring metrical schemes, spiky rhythmic energy and a 'forbidden' passion for jazz, as heard in the *Concerto for Orchestra*, Einem lived dangerously in the mid-1940s during the final years of the Nazi terror.

In the post-war period his audacity was progressively overtaken by avant-garde developments, and his carefully crafted, essentially tonal idiom was dismissed by many, while being readily embraced by singers in his sequence of highly successful operas. Among his eight works for the lyric stage he produced definitive operatic versions of Büchner's *Danton's Death* (1947) (published by Universal Edition), Kafka's *The Trial* (1950-52) and Dürrenmatt's *The Visit of the Old Lady* (1968-70). The latter stagework, with its monstrous central mezzo role written for Christa Ludwig and ever-topical themes of personal revenge and the corrupting power of money, has retained its place in the repertoire: following the premiere at the Vienna State Opera it travelled widely including to the Glyndebourne Festival and San Francisco Opera, with more recent productions at New York City Opera and a collection of German houses.

Alongside his operatic works Einem was commissioned by leading orchestras, including those in Vienna, Munich, Boston, Philadelphia and Los Angeles. Works for voice and orchestra saw him setting texts by Hölderlin, Brecht, Hesse, and Austrian writers including HC Artmann and Lotte Ingrisch. In his later years he turned increasingly to chamber music, not least a sequence of five string quartets written between 1975 and his death in 1996.

www.boosey.com/einem