

Quarternotes

Stravinsky Funeral Song revived

Igor Stravinsky's rediscovered Funeral Song for orchestra, heard again in St Petersburg in December after 107 years, is travelling the world in 2017 and beyond.

Orchestras have swiftly added Stravinsky's *Funeral Song* into their current seasons, adjusting their programmes to allow the rediscovered work to be heard as soon as possible. Following the historic performance at the Mariinsky Theatre Concert Hall on 2 December, conducted by Valery Gergiev, the 12-minute orchestral score will receive over 40 performances in 2017 and beyond, travelling to over 20 countries.

Dates include the UK premiere with the Philharmonia Orchestra conducted by Esa-Pekka Salonen (19 February), the US premiere with the Chicago Symphony Orchestra under Charles Dutoit (6 April) and the German premiere with the Berlin Philharmonic Orchestra and Sir Simon Rattle (31 May).

"A 12-minute orchestral movement of extraordinary emotional power..."

The Guardian

The music of Igor Stravinsky's *Funeral Song* (*Pogrebal'naya Pesnya*) op.5, composed by the 26-year-old composer as an orchestral memorial tribute to his teacher Nikolai Rimsky-Korsakov,

disappeared after its only performance in 1909, returning to light last year in the library of the St Petersburg Rimsky-Korsakov State Conservatory thanks to the musicological sleuthing of Dr Natalia Braginskaya. The rediscovery has aroused immense interest around the musical world, offering a missing link between Stravinsky's earliest works and his ballet *The Firebird*, which was to launch his international career with Serge Diaghilev's Ballets Russes.

Stephen Walsh, writing in *The Guardian*, described the "positively electric atmosphere" at the St Petersburg performance as "the Russian audience, deprived of their greatest composer for so many Soviet years, were rightly thrilled that a substantial piece of his had turned up on their home ground... Stravinsky remembered *Funeral Song* as one of his best early pieces and he was right." Reviewing the performance – still available streamed free to view this month on medici.tv – Ivan Hewett in the *Daily Telegraph* detected influences of Tchaikovsky and Wagner, as well as Rimsky-Korsakov, noting the "lament for solo horn, introducing a theme which was sorrowfully passed from instrument to instrument... St Petersburg welcomed back its greatest musical son".



Photo of Stravinsky in 1910/Wiki Commons



Photo: Mariinsky Theatre/Valentin Baranovsky

Valery Gergiev conducts the historic performance of Stravinsky's Funeral Song in St Petersburg

From the rediscovered complete set of orchestral parts, the St Petersburg Conservatory has collaborated with Boosey & Hawkes, Stravinsky's principal publisher, in reconstructing the full score. Performance materials are on rental from Boosey

& Hawkes and a study score is published on sale this month and available from The Shop at Boosey.com. For a full list of future performances of *Funeral Song* around the world visit: www.boosey.com/FuneralSongDates.

Yun 2017 Centenary



Photo: Boosey & Hawkes

The centenary of Isang Yun in 2017 offers the opportunity to hear a range of this pioneering composer's works which combine the tradition of Eastern-Asian music with Western avant-garde techniques. While his native Korea and adoptive Germany are at the centre of

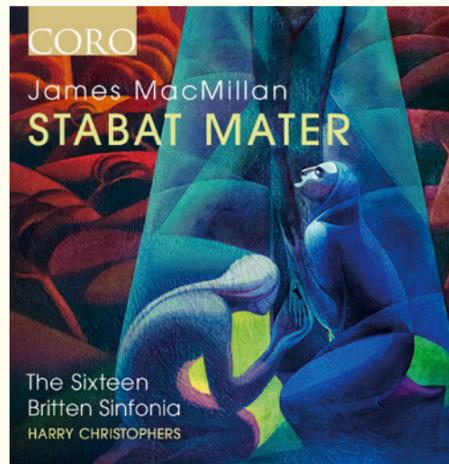
activities, performances around the world celebrate his humanitarian mission to cross frontiers thanks to the power of music.

The Tongyeong International Music Festival in South Korea presents a Yun retrospective between 31 March and 9 April with visiting performers including the Arditti Quartet, Basel Chamber Orchestra, Seoul Philharmonic and conductors Dennis Russell Davies, Stefan Soltesz and Stefan Asbury. Highlights include the *Cello Concerto*, *Clarinet Concerto* and his hour-long opera *The Dream of Liu-Tung*.

Centenary premieres include *Pièce Concertante* for chamber ensemble and the Nelly Sachs setting 'Teile dich Nacht', both receiving their first UK performances at a Music of Today concert in London on 2 March, while the Cello Concerto receives its Austrian premiere on 12 June with Matt Haimovitz and the Bruckner Orchester in Linz. His vivid dance fantasy *Muak* is performed by both the German Youth Orchestra in April and KBS Symphony Orchestra in November.

Yun 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 won a scholarship to study in Europe, first in Paris and then in Berlin, where he settled in 1964. Due to a visit to North Korea he was abducted from Berlin by South Korea's Park regime in 1967 and imprisoned in Seoul for two years, finally released in response to a campaign by leading musicians. He took West German citizenship and taught in Hannover and Berlin, assuming a life in exile while never neglecting his Korean roots.

MacMillan new Stabat Mater



James MacMillan's powerful *Stabat Mater* was acclaimed by audience and press alike at its Barbican premiere in October, performed by The Sixteen and Britten Sinfonia conducted by Harry Christophers. Matching his *Seven Last Words from the Cross*, the new work is for choir and string orchestra and lasts close to an hour, and is launched from the closing harmonies of the earlier score. Commissioned by the Genesis Foundation, *Stabat Mater* sets the 13th century Latin hymn which meditates on the suffering of Christ's mother Mary at the foot of the Cross, reflecting a classic MacMillan blend of sorrow, anger and contemplation.

"An overwhelming world premiere..." *The Times*

"It's not often that the composer of a new work gets a standing ovation, but then every new work isn't like James MacMillan's *Stabat Mater* for chorus and string orchestra... The chorus's plangent cries, carved with a scalpel, might have been expected – but what about the string commentary of stabbing chords, high-speed buzzings, sickening crescendos, growls and whispers?... the intensity of this performance did not wobble... from noble lament through fury and shriek to contemplative devotion." *The Times*

"MacMillan speaks of a 'painful world of loss, violence, and spiritual desolation', and those are the intense feelings packed into his score. Both sides of MacMillan are to be found here, the devotional and the painter of bold, dramatic canvases – the former in the ethereal writing for solo and ensemble voices, the latter in the lacerating blows and feverish anxieties depicted in the string ensemble." *Financial Times*

Having toured the work to Saffron Walden, Norwich and Manchester, The Sixteen introduces Scottish audiences to *Stabat Mater* in March, the Glasgow performance being part of a major MacMillan feature in the city with the Scottish Chamber Orchestra collaborating with the BBC Scottish Symphony Orchestra and Glasgow Life. Scottish premieres include the *Viola Concerto* with soloist Lawrence Power, *Symphony No.4* and the *Concertino for Horn and Strings*. The recording of *Stabat Mater* is released next month on The Sixteen's Coro label (COR16150).

The remote Scottish island of St Kilda provided the surprise hit recording of 2016, in the form of Decca's *Lost Songs of St Kilda* conducted by MacMillan and including his orchestration of one of the songs from the depopulated community. Selling over 15,000 copies, the disc topped the Classical Artists chart and was Classic FM's Album of the Year. For the full historic background visit lostsongsofstkilda.com.

In addition to *Stabat Mater*, MacMillan's recent large-scale choral works include *A European Requiem* premiered at the Oregon Bach Festival last year, *Gloria* which received its US premiere in Pittsburgh last month and travels to Liverpool with Ian Bostridge as soloist in June, and *Little Mass* for children's choir and orchestra receiving its first North American performance in Toronto next season.

Hilmars joins B&H



Photo: © Marie Kjarans

Icelandic composer Biggi Hilmars (b.1978) has developed his own haunting style, blending classical, electronic, ambient, avant-garde and pop influences. Rapidly becoming one of the most in-demand music composers of his generation for film, movie trailers, commercials and television, his distinctive voice can move from delicate solos to full orchestra with mesmerising piano, string and guitar textures.

Commissions have included the film soundtrack to *Beeba Boys* by award-winning director Deepa Mehta, the official movie trailers for Thomas Vinterberg's *Far From the Madding Crowd* and SKY's mini-series *Olive Kitteridge*, music for the BBC feature documentary film *My Brother the Ark Raider* by Jonathan Carr and movie trailers for Ridley Scott and Kevin MacDonal's *How I Live Now* and *Christmas in a Day*.

He has composed music for commercials for Allianz, IBM and Mercedes-Benz, and most recently created a specially commissioned score for the new Thomson Holidays TV advert *A Day in the Sun*, recorded by the London Chamber Orchestra at Abbey Road Studios. Biggi Hilmars shares his working life between Reykjavik, London, Paris, New York and Los Angeles.

Visit www.boosey.com/hilmars and www.bigjihilmars.com.

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Birtwistle Deep Time in Berlin

Harrison Birtwistle introduces his new orchestral work, *Deep Time*, premiered under the baton of Daniel Barenboim in Berlin in June.



Photo: Hanya Chhala/ArenaPAL

Where does the idea of *Deep Time* come from?

It's a fairly recent term coined by John McPhee in a 1981 book *Basin and Range*, which refers to the idea of measuring things on a vast temporal scale beyond human comprehension – such as the age of rocks. The concept of *Deep Time* follows on from the work of the 18th century Scottish geologist James Hutton who proposed that the processes of rock erosion, sedimentation and formation have 'no vestige of a beginning, no prospect of an end', a state of perpetual change I've always been interested in.

How does this take musical form?

When I lived on the Scottish island of Raasay I discovered that some of the oldest and youngest rocks sit together because of a broad geological faultline. This was a seismic catastrophe that's hard to imagine when you see it today with the violence frozen as if in a photograph. One time has erupted into the other time creating a discontinuity that has parallels with the new orchestral piece. However I want to be clear that the work is not about geology, it is not descriptive of anything specific.

But the themes of time and strata connect *Deep Time* to many other of your works?

Yes. I'm particularly thinking of *The Triumph of Time* and *Earth Dances* and you could view the new work as the final panel in a triptych, though they weren't planned like this. *The Triumph of*

Time is a processional in which nothing changes – the slow passing of time is the controlling factor, like in the Bruegel woodcut in which the elephant's pace determines things. *Earth Dances* is different because it is totally linear and there is no simultaneity, the music taking the form of overlapping layers of material and activity. In *Deep Time* it is as if those strata are blown apart into chaos.

How do you bring order to this chaos?

That's my challenge as a composer. In music you can't or don't want to achieve this sort of discontinuity because each work has to be experienced by a listener in real clock time. Some form of logic either emerges because things inevitably follow other things, or it's imposed by the composer to create a specific route through the material. Think of Stravinsky's *Symphonies of Wind Instruments* – the composer is supposed to have cut up the music into little pieces of paper and shuffled it, yet to my ears you hear a clear continuity.

So you're crafting the final shape of the material?

It's closer to the work of a carver than a modeller. I'm usually cutting away material rather than adding it on. The final *Deep Time* is intended as a 20-minute work but the base material I'm working with is in a sense endless. So I'm selecting, trimming, ordering, discovering departures, arrivals, and echoes of earlier events.

Does *Deep Time* have a particular colour?

It's for a pretty standard orchestra, with some emphasis on the dark colours I prefer, with two

tubas and double low woodwind, plus two harps, piano and four percussion players. The foreign body is the soprano saxophone which I also used in *The Triumph of Time*. Although seated within the orchestra I never think it comfortably blends into the overall sound so I've allowed it to remain as a special voice.

Daniel Barenboim conducts the first performances this summer.

Yes, he gave the premieres of *Exody* in 1998 and *The Last Supper* in 2000 and has conducted *The Triumph of Time* so I'm pleased he's enthusiastic enough to come back for another piece from me. However, I decided to dedicate the score of *Deep Time* to Peter Maxwell Davies. His death last year meant aspects of our friendship had to remain unresolved but Max and I shared a number of things: exploring the avant-garde and medieval music together as students in Manchester and beyond and enjoying a similar sense of humour. Most importantly from the perspective of time we were born the same year and are of the same age.

Birtwistle

Deep Time (2016) 20'

for orchestra

Commissioned by Staatsoper Unter den Linden Berlin and BBC Radio 3

5 June 2017 (world premiere)

Philharmonie, Berlin

6 June 2017

Konzerthaus, Berlin

Staatskapelle Berlin/Daniel Barenboim

Kats-Chernin The Witching Hour in Sydney



Photo: Australian World Orchestra/Anna Kucera

The premiere of Elena Kats-Chernin's *The Witching Hour* at the Sydney Opera House

Eight double basses are the unlikely stars of Elena Kats-Chernin's new concerto *The Witching Hour*. Commissioned by the Australian World Orchestra for its fifth anniversary concert, the colourful 22-minute work received its premiere in Sydney in September, followed by a tour to Singapore, under the baton of Alexander Briger. The composer explains her title as "the time when everything is possible, all the ghosts can come

out but also all the magical, beautiful things can happen". The fantastic beasts that emerge from the orchestra are the eight double basses while the work also refers to the witch Baba Yaga familiar from Mussorgsky and Liadov.

"*The Witching Hour* necessitated something of a role reversal as the eight mighty soloists shifted from the back row into the front, the size of their basses an impressive

sight to behold... the concerto explores episodes from the traditional Russian tale of *Vasilisa the Beautiful*, a resourceful little girl who outwits a wicked witch thanks to some help from a magic doll... All hell erupts, replete with wacky percussion, the eight soloists galumphing away over the top of it all... It's all great fun and full of energy, as *Vasilisa* tackles the various tasks set her by the gruesome enchantress." *Limelight Magazine*

"*The Witching Hour* highlighted Kats-Chernin's distinctive compositional gifts. All four movements were dominated by appealing melodies and catchy rhythms, while her beguiling orchestrations provided a colourful and, at times, eerie backdrop." *The Australian*

The fairy-tale forest setting of *The Witching Hour* was suggested when Kats-Chernin watched the bass section 'looking like massive, swaying trees', and the sylvan theme was continued in her new work for the Australian Chamber Orchestra entitled *Singing Trees*. Here the wood takes the form of the material of the Italian string instruments themselves, as played by the musicians at the premiere.

"...four movements in a near-symphony sequence dealing with woods employed in string-instrument construction: maple, ebony, willow, spruce... Kats-Chernin moves through treatments of a Middle-European folk-like melody, a slow lament, spasmodic gruppetti for a scherzo, and a *moto perpetuo*, minimalism-suggestive elongated finale: fine material for displaying the physically expressive potential of this body." *Sydney Morning Herald*

Górecki Tristan Postludes

Henryk Mikołaj Górecki's *Two Tristan Postludes* and *Chorale* received its posthumous premiere in Warsaw in October under the auspices of the Tansman Festival, with Jerzy Maksymiuk conducting Sinfonia Varsovia. The 20-minute orchestral work was given its UK premiere the following month by the Royal Liverpool Philharmonic Orchestra and young Polish conductor Patrycja Pleczara.



Photo: Jean Guyaux/Elektra Nonesuch

Górecki's triptych dates from 2004 in a period when the composer was particularly fascinated by Wagner and specifically *Tristan*, with its turning away from earthly values and exploration of memory. The music was left in short score at his death and the orchestration has been completed by his son, composer Mikołaj Górecki, with strings joined by characteristic resonances from piano, harp, tubular bells and glockenspiel.

Górecki's *Symphony No. 4*, which bears the subtitle *Tansman Episodes*, has just been published as a study score by Boosey & Hawkes.

Dean Hamlet diffraction



Photo: Mark Coulson

"A remarkable trailer for Brett Dean's second opera, *Hamlet*", was the way *The Times* summed up *From Melodious Lay*, the Australian composer's vivid new work for soprano, tenor and orchestra. Receiving its premiere with Allan Clayton, Allison Bell and the BBC Symphony Orchestra under Joshua Weilerstein, the 23-minute score "more than whetted the appetite" for the opera opening at Glyndebourne this June, according to *The Guardian*:

"Dean's 'diffraction', a setting of Shakespeare's words from the three surviving editions of the play, with some lines reassigned from other characters to the two principals, clearly points to the essentially psychological direction of the treatment. The troubled and oppressive desires of Hamlet and Ophelia are expressed in the slip and slide of eerily erotic harmonies." *The Guardian*

"Something extraordinary happens in the first two bars of Brett Dean's *From Melodious Lay*... there is an immediate shift from the frosted gleam of bowed divisi violas and cellos... Instead of reproducing Millais' painting *Ophelia*, he has zoomed in on a tiny detail of water and weeds... Shakespeare's verse bites and soothes, finding its metre, blossoming into melismas, shattering into single words: "never, never, never, never, never..." *The Times*

"The orchestral poem emerges almost imperceptibly with edgy string sounds and the soft stirrings of percussion, as if from the deep recesses of the mind... Occasionally, an urgent idea (Hamlet's "Get thee to a nunnery") jolts the music into frantic agitation... It is the subtle, questioning uncertainty of Dean's orchestra that imposes itself – not a bad starting point for an opera on *Hamlet*." *Financial Times*

In Melodious Lay was commissioned by BBC Radio 3, Zürich Tonhalle, Taiwan Philharmonic and Danish National Symphony Orchestra. Neil Armfield's premiere production of *Hamlet* opens at Glyndebourne on 11 June with eight performances and a further run on the autumn tour. The festival cast includes Allan Clayton, Barbara Hannigan, Sarah Connolly, Rod Gilfry and John Tomlinson with the London Philharmonic Orchestra conducted by Vladimir Jurowski.

Chin Cologne festival feature



Photo: WikiCommons/Thomas Robbin

Unsub Chin is featured composer at the Eight Bridges Festival in Cologne

30 April 2017, 18.00, Philharmonie

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Wu Wei, sheng/Bamberg Symphony/Jakub Hrusa

2 May 2017, 20.00, WDR Funkhaus

Cantatrix Sopranica

Ensemble Musikfabrik/Peter Rundel

4 May 2017, 20.00, Philharmonie

Cosmigimmicks / Double Concerto / Allegro ma non troppo / Gougallōn

Ensemble Intercontemporain/Bruno Mantovani



Photo: Pieska Kettner

7 May 2017, 11.00, Philharmonie

Le Silence des Sirènes

Donatienne Michel-Dansac, sop/
Gürzenich Orchestra/François-Xavier Roth

7 May 2017, 20.00, Philharmonie

Puzzles and Games from

'Alice in Wonderland' /

Piano Concerto / Graffiti

Siobhan Stagg, sop/Sunwook Kim, pft/
SWR Symphony Orchestra/
Tito Ceccherini

www.achtbruecken.de/en/

Adams 70th in Berlin, London and Paris



Photo: Vern Evans

"Three decades after shocking the minimalist establishment with his allusions to European Romanticism, and on the cusp of his 70th birthday, Adams has never been more relevant on both sides of the Atlantic. This season, he becomes the first composer-in-residence with the Berlin Philharmonic since 1998... a composer who has

never stopped probing the boundaries of his own artistry." So wrote the *Financial Times* reviewing Adams's conducting debut with the orchestra in September, launching a year of his music in Berlin.

"Only a few composers of the modern era have seen their artistic task as conceiving large-scale forms with John Adams, perhaps alongside Witold Lutoslawski, alone in this... Of his music since the 1990s *Scheherazade.2* is the best example: neither tonal nor atonal, neither minimal nor Western traditional, Adams has now found a completely individual, syncretic technique for his style... one can only marvel at the richness of this music, its agility and unorthodox poetry." *Berliner Zeitung*

The season-long Adams feature in Berlin totals 15 concerts, including *The Gospel According to the Other Mary* last month and *City Noir* in June. Adams is joined on the rostrum by the Berlin Philharmonic's outgoing Artistic Director Simon Rattle, the incoming Kirill Petrenko, Alan Gilbert and Gustavo Dudamel, with concerts being recorded for a special CD edition. The composer's profile in Germany is further raised in March with a staging of *The Gospel According to the Other Mary* conducted by Joana Carneiro at Bonn Opera in the Peter Sellars production first seen at English National Opera.

John Adams was also on the European podium in December with a series of five concerts with the London Symphony Orchestra in London, Paris

and Dijon, featuring *Scheherazade.2* with Leila Josefowicz as soloist – as on the recently released Nonesuch recording – and his nativity oratorio *El Niño*. The *Evening Standard* described how the latter work is "endowed with a numinous aura, enhanced by a score of stunning inventiveness". For the *Financial Times* "the clinching factor was Adams himself, not just presiding with a composer's authority, but giving his music at its climaxes an authentic, burning intensity. *El Niño* demands nothing less."

"Hypnotic, shimmering textures mesmerise..."

Evening Standard on *El Niño*

El Niño is establishing itself as a modern pre-Christmas alternative to *Messiah*, with its Russian premiere in November in Moscow under Vladimir Jurowski and December performances with the Los Angeles Philharmonic and in Amsterdam's ZaterdagMatinee series. Adams returns to the Concertgebouw in May to conduct a programme including the Dutch premiere of the *Saxophone Concerto*.

The 70th birthday year culminates in the premiere of Adams's opera *Girls of the Golden West* at San Francisco Opera in November.

Turnage Hibiki in Tokyo



Photo: © Suntory Hall

Mark-Anthony Turnage takes his bow after the premiere of *Hibiki* in Tokyo

Mark-Anthony Turnage travelled to Japan in November for the premiere of *Hibiki*, scored for orchestra, soprano and mezzo soloists and children's choir. The 50-minute score received its first performance under the baton of Kazushi Ono with the Little Singers of Tokyo and the Metropolitan Symphony Orchestra. Commissioned by Suntory Hall, *Hibiki* offers consolation after loss – whether from war, earthquake or tsunami – and is cast in the form of six threnodies around a rhythmic central *Suntory Dance*, which was repeated as an encore following the successful Tokyo premiere.

Hibiki is a rich word in Japanese, with multiple meanings including 'beautiful sound', 'resonance' or 'echo'. This allowed Turnage's work not only to celebrate the 30th anniversary of Suntory Hall but also to reflect on the human reverberations of the Tohoku earthquake five years ago and the resulting tsunami and radioactive catastrophe – together one of the most devastating natural disasters in recent history.

"In the first movement, Turnage draws the audience in with jazzy, groovy rhythms, while in the second, creepy rumblings with creaking dissonances roar out at various times. The two soloists appear in his setting of poetry by Sakon Sou, with the duet harmonising in thirds and the word 'running' appearing many times, creating ominous undertones... The sixth movement uses texts from Monzaemon Chikamatsu's *The Love Suicides at Sonezaki* and is a melancholic, beautiful movement in which you could sense the shadow of Mahler. In the finale the children's chorus only sang the word 'Fukushima', spinning out meditation-like resonances..." *Performing Arts Journal, Tokyo*

In addition to *Hibiki*, the current season introduces three further Turnage orchestral works composed since 2014. The half-hour *Remembering* was premiered by the London Symphony Orchestra last month and travels on with Simon Rattle to the Berlin Philharmonic in June, with future performances planned by the Boston Symphony. Marin Alsop conducts first performances in April of *Martland Memorial* with Colin Curie as soloist in London and Aldeburgh, taking the form of a cortège for Steve Martland followed by four dance movements, featuring mallet percussion and toy instruments. Cellist Maya Beiser joined the Swedish Chamber Orchestra in November for *Maya*, intended as a pairing for Bach's *Brandenburg Concerto No. 1*.

Valtioni Wizard of Oz staged in Zürich



Photo: Jann Wilken

The premiere staging of Pierangelo Valtioni's *The Wizard of Oz* at Zürich Opera

Following on from the international success of his operas *Pinocchio* and *The Snow Queen*, Pierangelo Valtioni's *The Wizard of Oz* was unveiled by Zürich Opera in November with a 15 performance run. The 100-minute children's opera, combining adult vocalists, children's chorus and chamber orchestra, was praised by mixed-age audiences and press alike:

"...with its sweep à la Gershwin, echoes of America around 1900, and its tongue-in-cheek adaptation of recitative and aria, Valtioni has created a tremendously catchy work – one which clean makes you forget 'Somewhere over the rainbow'." *Solothurner Zeitung*

"A story about friendship and the feeling of security, about fears and overcoming them... Valtioni masters the balancing act between pretence and entertainment,

between opera and musical... Beautiful melodies, suggestive children's choruses, passages that make you tap your toes: there's plenty of that. And the fact that the wizard is the only one who doesn't sing is a cute point." *Tagesanzeiger*

"What a wonderful story for a fairy-tale opera! ... The Zürich Opera House has lavished its artistic flair and theatrical effects in pursuit of a thrilling picture book theatre... The score exploits the full range of the symphony orchestra's capabilities, even including an accordion, and everything sounds gossamer-fine, lively and subtly shaded." *Der Landbote*

Pinocchio receives its Asian premiere in Hong Kong in April and *The Snow Queen* its US premiere at Tulsa Opera in June.

Rouse Organ Concerto

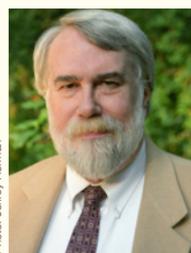


Photo: Jeffrey Herman

Christopher Rouse's new *Organ Concerto* resounded through the 7000-pipe instrument of the Kimmel Center in Philadelphia at its premiere in November. Yannick Nézet-Séguin conducted the Philadelphia Orchestra and the work travels on with soloist Paul Jacobs to the Los Angeles Philharmonic in April and the National Symphony Orchestra Washington in May.

"...the *Allegro* contains many captivating moments... Densely packed with thematic ideas and neat orchestral effects – swooping cymbals and brass, drum explosions, restless chromatic scales in the violins, an insistent marching rhythm in the xylophone... The devastating *Lento*, a brief oasis of repose between the fast outer

movements, has a sombre, tortured beauty. Shimmering strings, and an almost hymnal organ passage near the end suggest acceptance, perhaps the 'acceptance' stage of grief." *Wall Street Journal*

"The bracing third movement in compound metre started with a jagged fugue-like subject in quick notes and, abetted by Jacobs's wizardry, gathered fury to become a fiendish, manic gigue." *Financial Times*

This month brings the world premiere of Rouse's *Symphony No.5* with Jaap van Zweden conducting the Dallas Symphony Orchestra. The new 25-minute work draws inspiration from Beethoven's own Fifth Symphony, with recognisable motives embedded in Rouse's music, and is being programmed alongside Beethoven's *Piano Concerto No.2*. Rouse's Fifth will also be presented by its co-commissioners, the Nashville Symphony and the Aspen Music Festival and School.

Glanert Bosch Requiem



Photo: from Hieronymus Bosch's Garden of Earthly Delights (Wikimedia Commons)

A new *Requiem* for Hieronymus Bosch, commissioned from Detlev Glanert for the 500th anniversary of the artist, caused an apocalyptic stir in his home town of s'-Hertogenbosch in November, with a further performance in Amsterdam's ZaterdagMatinee series. Markus Stenz marshalled the epic forces in the 75-minute score with massed and *lontano* voices of the Netherlands Radio Choir, soloists and the Royal Concertgebouw Orchestra.

"Detlev Glanert, the RCO's house composer, is one of the most interesting and celebrated living composers in Europe... He is as imaginative in his diverse, compelling and colourful scores as Hieronymus Bosch was with pencil and brush. Like Bosch's *Visions of the Afterlife*, Glanert depicts both heaven and hell in his *Requiem*, in which Hieronymus Bosch himself must face Judgement Day. Glanert's aim was to transform the demonic character of Bosch's paintings into music with textual counterparts referencing medieval theology." *Stadsblad 's-Hertogenbosch*

"...music of an unbelievable tension and intensity..."

Brabants Dagblad

"To give his composition structure, Glanert has used not only the fixed movements of the *Requiem*, but has also combined these with other texts – also in Latin – on the seven deadly sins from the *Carmine Burana* manuscript... It is an interesting approach and one which is certainly 'Bosch-worthy'... The movements of the *Requiem* are each preceded by a shout from St Michael the Archangel, the prosecutor who determines whether Bosch may enter heaven, judging him against the seven deadly sins... Glanert wrote compelling music for all..." *De Trouw*

"A successful composer of opera, Glanert certainly knows a thing or two about such drama. His idiom is harmonically rich and layered, yet also accessible and often, quite simply, beautiful." *NRC Handelsblad*

The Staatstheater in Hannover unveils the newly revised version of the composer's one-act chamber opera *Leyla und Medjuna* in May. Glanert describes how "like all first operas it was bursting out with musical ideas but lacked the technique of an experienced composer, mostly in terms of using the human singing voice, the proportions of dramaturgy, instrumentation and dynamics. I corrected it like a teacher with a student, so that hardly a single page is untouched, but tried to preserve the sense, idea and atmosphere of the 1985 work."

Reich 80th premieres travel

"Steve Reich showed the world the hypnotic pleasures of repetition as his music took in religion, politics and New York city life – and aged 80, he's still moving forward." So wrote *The Guardian* in a profile of the composer anticipating celebrations at Carnegie Hall in New York and the Barbican and Royal Opera House in London, including premieres in November of his latest pieces *Pulse* and *Runner*.

Programmed alongside intense and epic Reich works such as *Different Trains* and *Three Tales*, the first performances of *Pulse* in New York and London revealed a fresh angle from the composer, with music that is contemplative and serene. Following first performances by ICE and the Britten Sinfonia, Ensemble Modern has toured *Pulse* to the Paris Philharmonie, Cologne Philharmonie and Amsterdam's ZaterdagMatinee series, and the Los Angeles Philharmonic New Music Group has included it in a Green Umbrella concert.



Photo: Jay Blakesberg

"Beauty is a consistent quality of Reich's recent music, and the most beautiful of all has to be *Pulse*, which was simple and luminous... At the bottom of *Pulse* was a constant eighth-note throb from an electric bass through shifting meters. On top, there was a marvellous long-limbed, lyrical melody, repeated at times in tutti, at others in a closely mirrored canon." *New York Classical Review*

Runner for large ensemble was unveiled within a new Reich ballet, *Multiverse*, choreographed by Wayne McGregor for The Royal Ballet in London. European concert performances followed from Ensemble Modern, and the US premiere was presented by Ensemble Signal last month in the Cal Performances series in Berkeley.

"McGregor pairs Reich's 1965 looped tape composition *It's Gonna Rain* with *Runner*, a piece written 50 years later. The first piece is fractured and apocalyptic (a preacher is predicting the end of the world after all), while the second – the new Reich – is hopeful, harmonic and healing... McGregor's choreography segues from frantic exposition, almost automated in its pained realisation of impending disaster, to a more sumptuous expression of humanity and haven." *The Times*

"... *Runner* is a calmly luminous orchestral piece with the pulsating, propulsive rhythms that animate much of Mr. Reich's music. Here, coloured lights play across the grid, and a line of dancers spools in silhouette along one wall, as duets, trios and larger groupings mutate centre stage." *New York Times*

"Pulse felt like a rapturous extended song..." *The Guardian*

"Pulse, for small ensemble, begins with the strings making swooping lyrical lines, as at the start of *Appalachian Spring*: The mood is one of emerging, arising. A gentle, yes, pulse – quick but not pounding – emerges behind it, soon joined by a meatier, lower throb in the electric bass." *New York Times*



Steve Reich's *Runner* in Wayne McGregor's ballet *Multiverse* at the Royal Ballet in London

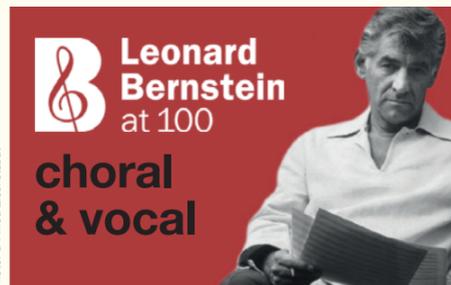


Photo: © Alfred Eisenstaedt

text exploring the relationship between man and God. A crisis of faith is also central to Bernstein's flamboyant stagework *Mass*, created to launch Washington's Kennedy Center. In recent years it has found itself reinvented as an ideal community project, combining choirs, dancers and musicians, and is increasingly programmed by large arts centres and festivals. Shorter alternatives are a 25-minute suite, *Celebrations from Mass*, with choir and orchestra and a 35-minute set of *Concert Selections from Mass* with choir and ensemble.

With the centenary of Leonard Bernstein in 2018 the composer's special affinity with the human voice will be much in evidence, both on stage and in the concert hall. Most performed of all his choral works is *Chichester Psalms*, available in versions with orchestra or with organ, percussion and harp. This characteristic hybrid scores was commissioned by Chichester Cathedral and Bernstein succeeded in his aim to create a "forthright, songful, rhythmic, youthful" work, setting Hebrew Psalms in an infectious jazzy style.

A number of choral works grew from theatrical projects, including *Missa Brevis* for a cappella mixed chorus. This started as a set of Latin Mass settings within his incidental music to Jean Anouilh's *The Lark*, a drama relating the trial and execution of Joan of Arc. Scored for soloists, chorus and orchestra, *A White House Cantata* is a full-evening sequence of scenes from Bernstein's musical *1600 Pennsylvania Avenue* about the residents at this illustrious Washington address, while *Olympic Hymn* is a chorus and orchestra version of one of the songs from the original stagework.

An unclassifiable large-scale statement is *Symphony No.3: Kaddish* for soprano, speaker, boys' choir, mixed chorus and orchestra. This highly personal work combines the Hebrew-Aramaic prayer for the singing voices with a spoken

Vocal numbers from Bernstein's evergreen classic *West Side Story* are grouped into two alternative collections for concert performance. *Concert Suite No.1* contains arrangements for soprano, tenor and orchestra of *Maria, One Hand, One Heart, Somewhere* and the *Balcony Scene*, while *Concert Suite No.2* for a larger group of soloists, chorus and orchestra embraces *I Feel Pretty, Jet Song, America* and the *Tonight Quintet*. *Bernstein's Blues* collects four favourite songs in arrangements for voice and orchestra, while other classic numbers available with orchestra include *Take Care of this House, A Simple Song, and Glitter and Be Gay* and *Let My Garden Grow* from *Candide*.

Songfest and *Arias and Barcarolles* are two works for vocal soloists specially deserving of exploration in the centenary year. The former is a 40-minute celebration of American poetry for six soloists and either full orchestra or chamber ensemble. Bookended by hymns for the full sextet, the interior of the work contrasts a solo number for each vocalist with duos, a female trio and a sextet setting of e.e. cummings' *if you can't eat you got to*. *Arias and Barcarolles* was Bernstein's last major work, reflecting on life's odyssey through love and marriage. It has three versions: for four soloists and piano four hands or for mezzo and baritone with either strings and percussion or chamber orchestra.

For full information about Bernstein repertoire visit www.boosey.com/bernstein100brochure.

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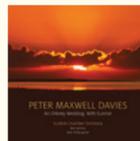
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Ginastera centenary books published



The centenary of Alberto Ginastera in 2016 saw a worldwide wave of performances, new recordings and books celebrating his life and music. Though best known as a leading Argentine-born composer, he also spent significant creative periods in the USA and Switzerland.

This final phase of his life, living in Geneva with his second wife Aurora Nátola between 1971 and his death in 1983, is explored in a new collection of essays and documents. *Ginastera in Switzerland* is published by the Paul Sacher Foundation in collaboration with Boosey & Hawkes (978-1-78454-283-2, £19.99).

This focus on Ginastera's late period surveys the significant shifts in his life as a composer, finding a new financial and emotional stability with cellist Aurora Nátola, travelling widely to attend performances, moving closer to the world of conductors and instrumentalists and further from the European avant-garde, and reconnecting with his roots in Latin America and Catalonia. The six essays embrace works including *Milena* and *String Quartet No.3*, the composer's friendship with Paul Sacher, his approach to nationalism in his final years, the contents of his Geneva library, and the curious story of an arrangement of Ginastera's



Toccata concertata from *Piano Concerto No.1* by Emerson, Lake & Palmer.

A German language version of *Ginastera in Switzerland* has been published in collaboration with Schott Music, and the first German biography of the composer written by Volker Tarnow is released shortly. This volume, entitled *Ginastera and the Eldorado of Music*, contains analytical discussions of all his works, a generous collection of photos and a detailed catalogue. His music is placed in the context of pre-Columbian themes, the folk traditions of the Gauchos, avant-garde contemporary music, and the seeming conflict between his spirituality and the violent expressionism of his stageworks.

The Ginastera centenary brought over 600 performances around the world, seeing his *Harp Concerto* competing with *Dances from Estancia* as most programmed work. Highlights included a staging of his opera *Beatriz Cenci* in Buenos Aires, together with a ten-concert series at the Teatro Colón. A new production of his opera *Bommarzo* is unveiled at the Teatro Real in Madrid on 24 April, travelling on to Dutch National Opera in a future season.