

# Quarternotes

## Turnage Rattle conducts Remembering

Mark-Anthony Turnage's powerful symphonic work, *Remembering*, reunites the composer with Simon Rattle, while his new opera *Coraline* is announced by The Royal Opera in London.

January saw the world premiere of Mark-Anthony Turnage's new orchestral work *Remembering: In Memoriam Evan Scofield*, performed by the London Symphony Orchestra under the baton of Simon Rattle, celebrating afresh the 30-year-long special relationship between composer and conductor. The half-hour score, hailed as Turnage's major symphonic statement of recent years, travels on for further performances with the Berlin Philharmonic under Rattle this month and with the Boston Symphony Orchestra in a future season.

"Present and correct are the Turnage trademarks: thick, bluesy riffs, guttural orchestral textures (there are no violins) and jagged harmonies. Delivered with soulful fervour by the LSO, however, the piece also revealed a more romantic, even nostalgic side to Turnage that I've not heard. *Remembering* was written after the death of a family friend (son of the jazz guitarist John Scofield) and its keening woodwind lines, particularly in a haunting second movement, and ghosts of baroque forms leaven the instability with consolation." *The Times*

"*Remembering* was about life as well as death. An energetic, pulsating figure, seesawing from double basses to high brass, ignites the piece. Taut rhythmic patterns and swift melodic motifs in each section suddenly break off and shift to fateful, drum-heavy,

climactic sounds. The writing is tonal, buoyant, impassioned. A variety of bells, plus piano, celesta and saxophone, shape the orchestration, and offset the dark string colours." *The Observer*

"...the music blossoms in the eloquence of its heartache..." *Financial Times*

The Royal Opera has announced Turnage's new stagework *Coraline*, an opera for family audiences due for premiere at the Barbican Theatre in March 2018. Adapting the much-loved classic fantasy tale by Neil Gaiman, the new opera is staged by Aletta Collins with Sian Edwards conducting the Britten Sinfonia. This co-production travels to Opéra de Lille, Victorian Opera in Melbourne and Theater Freiburg.

The composer observes that "the fundamental message beneath the story is that we shouldn't be afraid to do what we believe is right. *Coraline* is brave, not because she doesn't cry or get scared, but because despite these things she still tries her best and doesn't give up. That's why I wanted to write *Coraline*, because here's a message well worth telling; through opera or in any other way."



Photo: Philip Garwood/ArnePAU

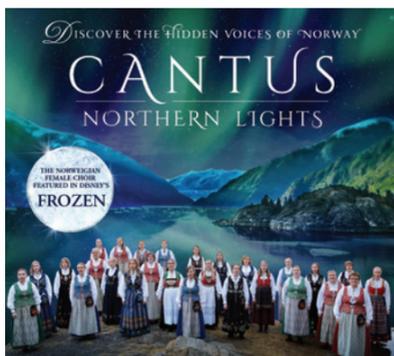
Mark-Anthony Turnage at The Royal Opera, due to premiere his new operatic version of *Coraline* in 2018

Recent Turnage works have included the Japanese-themed *Hibiki*, receiving its UK premiere at the BBC Proms on 14 August, and *Martland Memorial* given its first performance in April with percussion soloist Colin Currie, the Britten-Pears Orchestra and Marin Alsop.

The 2017/18 season includes the first performance of Turnage's new double violin concerto, *Shadow Walker*, for Vadim Repin, Daniel Hope and the Borusan Istanbul Philharmonic Orchestra under Sascha Goetzl, touring in October to Essen, Ljubljana, Vienna and Zürich.

## Fjellheim Cantus CD

The unique soundworld of Norwegian composer Frode Fjellheim is familiar around the world thanks to the opening track of the Disney animated film *Frozen*. This employs his choral work *Eatnemen Vuellie*, sung by the all-female Trondheim-based choir Cantus that has just released its first recording under a new Decca contract, entitled *Northern Lights* (Decca 4814814).



The new disc contains 12 tracks composed by Fjellheim around the 'yoik' - a traditional form of song from the Sami people of the Nordic countries. Comparable to the chanting of some Native American cultures, the yoik often mimics the sounds of nature, as heard on the new disc. Frode Fjellheim comments: "With this new album, we hope to expose the world to the rich heritage and music in Norway. I'm so proud of the choir, who've worked tirelessly on the recordings."

Composer, yoiker and keyboard performer Frode Fjellheim (b.1959) is a Laplander of South Sami origin, now based in Trondheim, Norway. Trained at the Trondelag Music Conservatory, Fjellheim has published books on yoik as well as creating new compositions incorporating the style, both for choir and for his band Transjoik where it is combined with jazz and ambient electronic elements. Fjellheim's music published by Boosey & Hawkes includes a selection of yoik-based choral works including *Eatnemen Vuellie* in a number of voice-part configurations.

Visit [www.boosey.com/fjellheim](http://www.boosey.com/fjellheim) and [www.facebook.com/frode.fjellheim.artist](https://www.facebook.com/frode.fjellheim.artist)



Photo: © Alfred Eisenstaedt

A two-year global celebration of Leonard Bernstein, spanning the seasons containing his centennial year of 2018, was announced last month by the Leonard Bernstein Office in New York. Following the official launch at the Kennedy Center in Washington DC this September, more than 1000 events on six continents are programmed through to the end of August 2019.

Leonard Bernstein's range of accomplishments was uniquely broad and, in the new millennium, his legacy resonates more than ever. *Leonard Bernstein at 100* will celebrate the career of this monumental artist by focusing on four pillars of Bernstein's legacy: his work as a composer; conductor; educator; and activist/humanitarian.

...composer, educator, conductor, political activist and more...

As a theatre composer, Bernstein and his collaborators brought us such outstanding shows as *On The Town*, *Wonderful Town*, *West Side Story* and *Candide*. As a composer for the concert hall, Bernstein's scores boldly united diverse musical elements at a time when it was frowned upon to do so. His courage in mixing genres paved the way for future generations of composers to take similar risks.

Bernstein's compositions embraced the world he lived in. For example, his *Symphony No.2: The Age of Anxiety*, explored the troubling times of the 1940s. His musical *Candide* was devised as a protest against the evils of McCarthyism in the 1950s. *West Side Story* confronted head-on the bitter ramifications of bigotry and prejudice. His prophetic *Mass* from 1971, which expresses a war-torn nation's crisis

of faith, brings together musical styles as diverse as America itself.

Centennial performances will take place in US cities including those Bernstein held dearest to his heart — New York, Boston, Philadelphia, Washington DC, Los Angeles, San Francisco — and major international events are scheduled in London, Paris, Berlin, Vienna, Prague, Rome, Budapest, Warsaw, as well as in Japan, China, India, Brazil, Australia, South Africa and Israel.

Three of the music festivals with which Leonard Bernstein was closely associated — The Tanglewood Festival, The Schleswig Holstein Music Festival and the Pacific Music Festival — will pay special attention to his contributions.

Bernstein's principal recording companies, Sony and Deutsche Grammophon, are issuing commemorative box sets and remastered recordings. There will also be new recordings of Bernstein's music, performed by the successive generations of musicians he inspired.

Bernstein's musicals will receive revivals throughout the world, including a worldwide tour of the acclaimed BB Promotion's *West Side Story*; productions of *Wonderful Town* in France, Germany and Austria; and performances of *Mass* in London, Paris, Los Angeles, Glasgow, and Austin among other cities. Bernstein's opera *A Quiet Place* will be presented in New York, Philadelphia, Vienna and Budapest.

Let us know of your Bernstein centennial plans by contacting [composers.uk@boosey.com](mailto:composers.uk@boosey.com).

For more information about *Leonard Bernstein at 100*, please visit [leonardbernstein.com/at100](http://leonardbernstein.com/at100).

## Aa in Lucerne



Photo: Marco Borggreve

Michel van der Aa is composer-in-residence at this summer's Lucerne Festival between 13 and 26 August, including the Swiss premieres of four major scores all exploring the festival theme of 'Identity'. The most recent work is the chamber opera for soprano and 3D film, *Blank Out*, probing a tragic mother-son relationship based on the life and texts of South African writer Ingrid Jonker. Already seen in Amsterdam, Rome, Beijing, Helsinki and Hannover, the opera features Miah Persson on stage and Roderick Williams on film.

*The Book of Disquiet* for actor, ensemble, and film is based on the legendary book by Portuguese writer Fernando Pessoa, in which he split himself into a collection of heteronyms each with their own biographies. The cellist in van der Aa's Grawemeyer Award-winning concerto *Up-close* also has an alter ego appearing on film, trying urgently to connect with her past, while the clarinet concerto *Hysteresis* sees the soloist interacting with a digital double to examine how material can exhibit memory.

2017/18 highlights for van der Aa include the US premieres of *Blank Out* at the Park Avenue Armory in New York in September and *Sunken Garden* at the Dallas Opera in March 2018.

## Inside this issue...



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*Bomazo* staged at Teatro Real in Madrid



**MacMillan**  
Trombone Concerto premiere in Amsterdam

# Adams Girls of the Golden West

John Adams introduces his new opera set in the 1850s California Gold Rush, premiered in San Francisco in November.



Drawing of San Francisco in the 1850s at the time of the Gold Rush

**Where did the idea and inspiration for the new stagework come from?**

Peter Sellars and I had been kicking around ideas for a new opera and coming up dry. Then he proposed a 'Fanciulla del West' with real sourced stories, authentic texts and historical characters in place of the romantic fluff of the Belasco libretto. Naturally I liked the idea, because the California Gold Rush is very close to home for me. I knew the background history and the exact terrain where it all happened as I've had a cabin in the Californian Sierras for 40 years. The subject also seemed to chime with what is now going on in our country.

**You're known for your operas that address very contemporary issues, so is this older historical subject something new?**

On one hand it will look and probably sound more 'historical' than, for instance, *Doctor Atomic* or *Nixon in China*. But the truth of the matter is, the Gold Rush was rife with the same kind of social and political conflicts that we're experiencing right now – nativism, racism, opportunistic greed and environmental degradation. That makes the opera sound awfully grim! In fact our stories are socially pointed AND at the same time very entertaining.

**Were there many women active during the Gold Rush?**

There were very few and they lived extremely hard lives. It takes a stretch of the imagination to understand how crude and miserable it had to be for a woman to survive in a tent through a mountain winter with only onions and potatoes

to eat, no conveniences like plumbing or medical care, with no legitimate law and order, and with drunken, often violent men threatening unpredictable behaviour.

**Are your 'girls' of the Gold Rush real or invented people?**

They are definitely real people. Louise Clappe, born in Massachusetts, married a young physician and came to San Francisco with him in 1850. They ended up in a tiny camp in the Sierras where he was a doctor and also tried to dig gold (unsuccessfully). Using the pen-name 'Dame Shirley' she wrote a series of marvellously descriptive letters which are so vivid and witty that I could set them to music without altering barely a word.

Another woman, Josefa Segovia, was a young Mexican who worked in a hotel bar in the village of Downieville, just a few miles from where my cabin is located. She was harassed on the night of July 4th 1851 by a drunken white miner. She fought back, stabbing and killing him and was summarily tried and hanged the next day. That event is the culminating moment in Act II.

**And you have the famous Lola Montez – how is it that this former consort of King Ludwig of Bavaria appears in California?**

Lola Montez had to flee Europe or else be arrested and put in jail, so brought her travelling act, including her infamous 'Spider Dance', to the US and ended up performing in Gold Rush California. I couldn't resist the idea of inserting a little 'scene' in which Lola does her Spider Dance. I guess it will be my Yankee version of Salome's 'Seven Veils', only without the severed head.

**Do you integrate music from the 1850s with your own idiom?**

I looked at whatever available music from the Gold Rush era I could find. Most of it was in the form of bland parlour music – dance music such as gallops, ecossaises, etc – none of which had the kind of zing and sassiness of the written texts, so I decided it wouldn't be interesting to try to incorporate it. But instead I think I invented a kind of punchy music that matches the people and the way they spoke and acted.

**It must be a pleasure to compose a stage work that originates in the California which you've adopted and obviously love.**

Indeed! Over the past two years, as I've worked on the opera, I've been aware of how many social and historical parallels exist between the get-rich-quick mood of the Gold Rush and our current mad obsession with wealth and material acquisition. The premiere in San Francisco will take place only a few miles from Silicon Valley, where extravagant fortunes and hyperbolic overvaluation are a way of life.

## Adams Girls of the Golden West

(2015-17) 145'

Opera in two acts

Libretto compiled from original sources by Peter Sellars

Commissioned by San Francisco Opera, The Dallas Opera and Dutch National Opera

21 November 2017 (world premiere)

24/26/29 November, 2/5/7/10 December

War Memorial Opera House, San Francisco

Director: Peter Sellars

Conductor: Grant Gershon



Photo: Christine Alcano

## Gruber Ax launches new concerto



HK Gruber with Alan Gilbert and Emanuel Ax in New York

HK Gruber's new *Piano Concerto* for Emanuel Ax enjoyed first performances with the New York Philharmonic under Alan Gilbert and the Berlin Philharmonic with Simon Rattle. Ax travels with the concerto for further performances in November from co-commissioners the Tonhalle Orchestra in Zürich and the Royal Stockholm Philharmonic and next March reaches Gruber's home city with the Vienna Symphony Orchestra and Paris with the Orchestre Philharmonique de Radio France.

The composer's customary skill at blending genres was noted by the *Financial Times*'s reviewer in New York, describing how the concerto "toys knowingly with jazz, swing, pop, serialism and even a touch of old-fashioned romanticism..." Soloist Emanuel Ax was praised for his virtuosity at negotiating "the oddly zigzagging chords with infectious aplomb supported by calm energy..." The composer, clearly touched by his interpreter's faithful bravura and bravado, rewarded him during wildly applauded curtain calls with much deserved hugs... the crescendo of approval was well deserved."

"...this is an intricate and provocative score, a 24-minute single movement concerto that unfolds with inexorable sweep and rhythmic persistence... Stark passages of pointillist writing in the piano turn wild, like avant-garde jazz improvisations. The piano continues to twist and turn, with dreamy harmonies segueing into frenetic, toccata-like eruptions. The orchestra sometimes swells with startling Expressionist angst. Yet for all the gnashing harmonies and splintered phrases, the music is run through with hints of Kurt Weill cabaret... Mr. Ax deftly navigated the concerto's mercurial quick-cuts in his scintillating and colourful performance..."

*New York Times*

**"... the Romantic solo concerto is bypassed with a raised eyebrow..."**

*Der Tagesspiegel*

"Ax's ability to inhabit and project every twist and turn of this one-movement, variations-style concerto was what really made the sale with the audience, whose response went far beyond the respectful applause usually accorded new pieces... The concerto was welcomed into the world with a warm ovation at the end."

*New York Classical Review*

"HK Gruber's *Piano Concerto* moves between improvised free jazz and composed variations. The rhythms and moods of what is, all in all, an absolutely sparkling piece alternate like quicksilver. As dedicatee of the work, Emanuel Ax delivers his exceedingly complicated part with great cool."

*Kulturradio, Berlin*

The Swedish premiere of the *Piano Concerto* in November is a highlight within an extensive Gruber festival at the Stockholm Konserthus.

## Borowski Barenboim premieres



Photo: Martin Becker

Berlin-based composer Johannes Boris Borowski is enjoying collaborations with Daniel Barenboim this year including two major premieres. His ensemble work *Encore* was commissioned for the

opening season of the new Boulez Concert Hall at the Barenboim-Said Akademie in Berlin and was premiered last month under Barenboim's baton. November brings the first performance of Borowski's *Stretta*, with Barenboim as concerto soloist and the Staatskapelle under Zubin Mehta at the Berlin Philharmonie.

It is rare for a composer to have two substantial works for piano and orchestra premiered so close,

but this year also introduced Borowski's earlier *Piano Concerto*. Composed in 2010-11, the work was recorded by Wergo with Florent Boffard as soloist, who returned for the belated concert premiere in Cologne in March with the WDR Symphony Orchestra under Manuel Nawri.

Both works explore the dramatic relation of soloist and orchestra: in the *Piano Concerto* the keyboard acts under reflex like a marionette seeking emancipation, while in *Stretta* the music moves from monumental structures to playful character episodes. Borowski quotes Barenboim: "Music is not about being safe. Music is about courage, and courage means risk". This month brings a further premiere with Borowski's new *String Quartet No.2* in Stuttgart.

## Rouse Symphony No.5 in Dallas

Christopher Rouse's latest symphony, referencing Beethoven's own fifth, was premiered by the Dallas Symphony under Jaap van Zweden in February. Further performances are planned at this summer's Aspen Music Festival and by the Nashville Symphony in October, conducted by Joshua Weilerstein and Giancarlo Guerrero respectively. The new 25-minute work grew from Rouse's life-long love of Beethoven's music, with an overt revisiting of the familiar four-note motto theme of the fifth symphony as well as other embedded references.

*Texas Classical Review* noted that "over the past 30 years, the American composer has steadily produced an impressive row of symphonies (along with a substantial body of other works). With this new addition to the list, he can stake claim to the title of the leading American symphonist of our time."

"Rarely does a brand-new piece of music really grab me and keep me completely engaged on first hearing. But the world premiere of Christopher Rouse's brilliant, exciting and at times hauntingly beautiful Fifth Symphony had that effect. Judging by the roaring ovation after the Dallas Symphony Orchestra performance, lots of others were similarly affected."

*Dallas News*

Rouse's orchestral work *Odná Zhizn* is performed in September by the Kansas City Symphony and November brings the world premiere of his new work for Marin Alsop and the Baltimore Symphony, *Berceuse Infinie*, written as a memorial tribute to fellow composer and Cornell alumnus Steven Stucky.

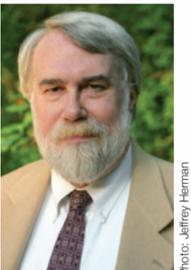


Photo: Jeffrey Herman

## BBC Proms 14 July - 9 September 2017



Photo: © Royal Albert Hall

### New music highlights

#### Harrison Birtwistle

*Deep Time* (UK premiere)  
16 July 2017  
Staatskapelle Berlin/Daniel Barenboim

#### Mark Simpson

*The Immortal* (London premiere)  
27 July 2017  
Christopher Purves/London Voices/  
Crouch End Festival Chorus/  
BBC Philharmonic/Juanjo Mena

#### James MacMillan

*A European Requiem* (UK premiere)  
30 July 2017  
Iestyn Davies/Jacques Imbrailo/  
BBC Welsh Symphony Orchestra/  
CBSO Chorus/BBC National Chorus of Wales/  
Xian Zhang



Photo: Hanya Chhila/ArtemPAL

#### Mark-Anthony Turnage

*Hibiki* (UK premiere)  
14 August 2017  
Sally Matthews/Mihoko Fujimura/  
Finchley Childrens Music Group/  
New London Children's Choir/  
BBC Symphony Orchestra/Kazushi Ono

#### John Adams

*Lola Montez Does the Spider Dance* (London premiere)  
9 September 2017  
BBC Symphony Orchestra/Sakari Oramo

BBC Proms highlights also include a John Adams 70th birthday feature from the First Night to the Last, a new orchestral fanfare by Lotta Wennäkoski for the Last Night, the first Proms performance of Stravinsky's *Funeral Song*, plus music by Andriessen, Bernstein, Copland, Elgar, Maxwell Davies, Prokofiev, Shostakovich and Strauss.

[www.bbc.co.uk/proms](http://www.bbc.co.uk/proms)

## Willems Impressing the Czar



Photo: Ian Whalen

Ballet Semperoper Dresden in William Forsythe's *Impressing the Czar* with music by Thom Willems

The music of Thom Willems, inextricably linked with the classic choreography of William Forsythe, continues to travel the world as their collaborations enjoy frequent revivals or are added afresh to the repertoires of ballet companies. One of their largest-scale achievements, the full-evening *Impressing the Czar*, was restored to the stage by the Semperoper Ballet in Dresden in 2015, toured to Antwerp last year and Paris this January, and will return to Dresden in January next year.

"...William Forsythe's 1988 masterpiece, *Impressing the Czar*, a riotous deconstruction of ballet's history, technique and performance practices... The first part, *Potemkin's Signature*, is an absurd collage of characters and references that turns ballet history on its head. Lush historical costumes cohabit with sleek leotards and a faun-like figure, just as phrases from *Raymonda* suddenly morph into stretched neoclassical lines..."

"Forsythe's real trick is to combine postmodern disruption with a thorough understanding of the classical technique, and the second act, *In the Middle, Somewhat Elevated*, is an exhilarating demonstration. Originally created as a stand-alone piece for the Paris Opéra Ballet, it got a hero's welcome back at the Palais Garnier..."

"*Impressing the Czar* ends with a mock auction for the arts and a blast of energy in the form of a two-part finale. Thirty-eight men and women in 'catholic schoolgirls' wigs and uniforms, as Forsythe puts it, return for a hilariously unhinged ritual. Here, *The Rite of Spring* meets MTV music videos and twerking..." *Financial Times*

*In the Middle, Somewhat Elevated* continues to enjoy an independent life as one of Forsythe's most popular ballets for triple bills, returning to English National Ballet at Sadler's Wells in March and scheduled by Zürich Ballet in November. The *Daily Telegraph* described it in London as "a bold regeneration of the classic dance vocabulary and instantly recognised as a contemporary masterpiece. It's a dazzling spectacle, performed with fierce intensity by the company... who rise to the challenge of the choreography's technical demands and the thrusting electronic score."

Other recent Forsythe ballet productions with music by Willems include the complete *Herman Schmerman* in Paris and its *pas de deux* in Lisbon and New York. *Enemy in the Figure* ended a Forsythe triple bill in Madrid and *Pas./Parts*, recently given its US premiere by San Francisco Ballet, will also be staged next year by Boston Ballet.

## Ginastera Bomarzo in Madrid



Photo: © Javier del Ried

Ginastera's opera *Bomarzo* in Pierre Audi's production for the Teatro Real in Madrid

The Spanish premiere of Alberto Ginastera's opera *Bomarzo* was a fitting close to the special events staged for the composer's centenary. The production by Pierre Audi, conducted by David Afkham, featured tenor John Daszak probing the complex psychology of the title role. *El Mundo* described how the opera's "presentation here in Madrid, almost half a century after its composition, has been brilliant... A real achievement and a triumph for the Teatro Real that deserves to be applauded."

**"...Bomarzo is a potion that disturbs the senses..."**

*La Nación*

"Near Viterbo, Duke Piero Francesco Orsini, himself physically deformed, built a garden of monstrous statues that inspired Mujica Láines to create his monumental novel *Bomarzo*, from which he crafted an opera libretto for the greatest Argentine composer... Alberto Ginastera composed a powerful opera with an aesthetic of stark

expressionism that is highly expressive, with moments of huge and rich sonic substance... Pierre Audi's tormented, often claustrophobic production enhances the opera's musical values... It translates the themes of oppression but also the enigmatic beauty of those monsters – physical and moral – that, as in Goya produce the dream of rationality. *El Mundo*

"*Bomarzo* is a retrospective account before the death of the duke, who believes he has drunk a potion for immortality. In these moments the action visits key episodes that forged his life, marginalised by his deformity but also pursued by his own demons... The duke sits, locked in his labyrinth, twinned with the Minotaur, and sings in a search for answers... There are elements of Edvard Munch and also of Franz Kafka, with those unclassifiable monsters that prowl the stage.

"The imposing setting of *Bomarzo* in Madrid transports the spectator to a dreamlike galaxy and right from the opening takes us down that rabbit hole, just like Alice... The dancers are transformed into peacocks, monsters, ghosts and masks, to bring according to the setting, sensuality or grotesque imagery... *Bomarzo* is an elixir of sounds and pictures that scream and scratch at a perennial human trait: solitude." *La Nación*

## MacMillan Trombone Concerto

James MacMillan travelled to Amsterdam in April for the world premiere of his *Trombone Concerto*, the latest in an admired series of recent works for solo instrument and orchestra. Written for Dutch trombonist Jörgen van Rijen, whose solo career has introduced a number of concertos by leading contemporary composers, the 25-minute work was launched by the Royal Concertgebouw Orchestra conducted by Iván Fischer. Further performances see the *Trombone Concerto* journeying with van Rijen to orchestras in Antwerp, Geneva, Oulu, Cottbus and Dallas.

"The new work proved to be vintage MacMillan. There's a wonderful mixture of timbres, sacral glowing melodies, rich chording and ear-splitting eruptions of sound – all in a kaleidoscopic form with a unifying hymn theme... it works in MacMillan's hands, perhaps because of the magical orchestration, in which liquid woodwinds drip through a fine sonic mesh of harp and vibraphone. Or where unusual echoes follow one another in strings, piano and harp. Or when sudden apocalyptic cacophony emerges from percussion, brass and a siren." *NRC Handelsblad*

**"...this magnificent concerto enriches the repertoire..."** *De Trouw*

"The trombone sang, sang, sang... then suddenly a spectacular mating dance of four trombones à la Stockhausen. At the very end van Rijen and MacMillan struck me down completely: between the serene harmonies which came to a moment of rest, the trombone once more entered with a heart-breaking eruption... the wonderful beauty of despair... It is a concerto for eternity, and trombone players could use one." *De Trouw*

This autumn brings the world premiere of a new MacMillan work for soprano, choir and orchestra, commissioned by the Shrine of Fátima as part



Photo: Philip Gawward/ArenaPAL

of the pilgrimage site's centenary programme. The celebrations remember the series of Marian apparitions to three children in 1917 culminating in the prediction of a divine visitation on 13 October which attracted over 50,000 to travel to the town, many seeing the sun dancing across the heavens.

The composer describes how "*The Sun Danced* will receive its premiere in the Basilica at Fátima exactly 100 years after the Miracle of the Sun. The miraculous events made this unremarkable little Portuguese town famous throughout the world, and provided the focus of an amazing ongoing spiritual phenomenon." Two days after the Fátima premiere, the Gulbenkian Orchestra and Choir conducted by Joana Carneiro perform the 15-minute work in Lisbon.

MacMillan has recently transcribed his *Miserere* for orchestra alone and the new version entitled *Larghetto* will be premiered by the Pittsburgh Symphony Orchestra under Manfred Honeck on 27 October.

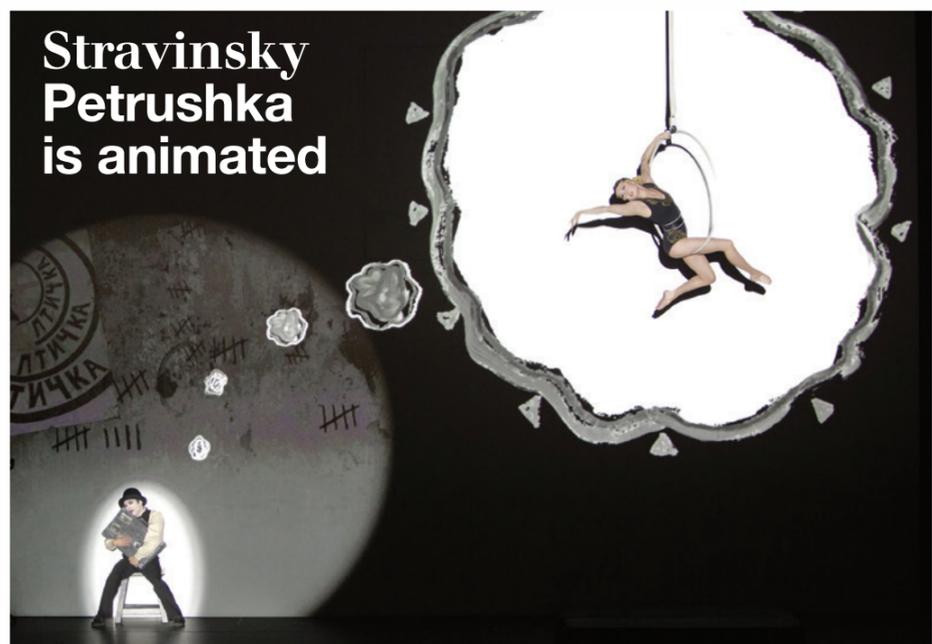


Photo: Komische Oper/Leo Freese

*Petrushka* at the Komische Oper in Berlin, staged by 1927 with animations by Paul Barritt

A startling new production of Stravinsky's *Petrushka*, combining mime, acrobatics, cartoon and video, was premiered in Berlin in January. This saw the return of the British performance collective 1927 that had worked with Barrie Kosky on his hit *Magic Flute* at the Komische Oper five years before.

"*Petrushka* is a *tour de force*, an exuberant torrent of imagery that tells Stravinsky's fairground tale with

breathless wit. Paul Barritt's clever animations blend stop-motion, paper dolls, collage and magic in a visual aesthetic that recalls Eastern Bloc children's films from the 1970s, but with naughty bits." *Financial Times*

"...a riot of continuous animation (by the brilliant Paul Barritt), combining stop-motion and collage with techniques drawn from silent cinema. *Petrushka* unfolded as an agitprop carnival... a constantly churning funhouse of a production." *Opera News*

## Simpson Immortal returns

Mark Simpson's oratorio exploring aspects of the afterlife, *The Immortal*, is heard at the BBC Proms on 27 July, following its successful premiere at the Manchester International Festival in 2015. The 30-minute score attracted critical plaudits with *The Times* hailing it as "the most thrilling new choral work I have heard for years" and *The Guardian* describing it as "a blazingly original oratorio". This first London performance features soloist Christopher Purves, massed choirs and the BBC Philharmonic under Juanjo Mena.



Photo: Keirgo Kikawa

Melanie Challenger's text for *The Immortal* delves into the Late Victorian world of séances.

Messages from the beyond were reputedly received from the psychical researcher Frederic Myers, who was tortured by a secret love affair with tragic consequences. The composer writes that "the huge space of the Royal Albert Hall is a perfect setting for this larger than life oratorio. I'm looking forward to hearing the music echoing around the hall – the wave of voices, human and orchestral, should be enveloping and perhaps even supernatural."

This summer unveils Simpson's new commission for the Gould Piano Trio, *After Avedon*, whose movements are responses to four portraits by the influential American photographer. The composer is currently working on a new cello concerto for Leonard Elschenbroich as part of his Composer in Association rôle with the BBC Philharmonic.

## Offenbach Fantasio in Paris



Marianne Crebassa in the title role of *Fantasio* in the new Opéra-Comique staging in Paris

Jacques Offenbach's Romantic opera *Fantasio*, currently enjoying a revival of interest thanks to the Offenbach Edition Keck published by Boosey & Hawkes and the Opera Rara recording conducted by Mark Elder, has returned to the Parisian company that premiered it in 1872. The new Opéra-Comique production by Thomas Jolly opened in February, featuring mezzo Marianne Crebassa in the title role. Plans are underway for the opera's first release on DVD and the staging is set to travel onwards to the Grand Théâtre de Genève, Opéra de Rouen, Opéra National de Montpellier and the National Croatian Theatre in Zagreb.



"The reconstruction of the version with mezzo is the result of Jean-Christophe Keck's patient labour of love... Offenbach discards here his status as a simple (although brilliant) maker of cancons... *Fantasio* is the story of a dandy with a sharp tongue and soft heart, who would sacrifice his life 'for a little love', and in doing so goes so far as to slip into the role of the deceased royal jester... Marianne Crebassa stirs up the stage as *Fantasio*: the mezzo-soprano shines in this role that highlights her acting talent. *Le Monde*

"If the production made a sensation, then it was through the rediscovery of the music – the music of an underestimated Offenbach. Gentle. Dreamy. Like in the first measures of the overture, where the orchestra murmurs from flutes to brass. Or in *Fantasio*'s first aria, 'Voyez dans la nuit brune', charmingly tinted by amorous melancholy. Offenbach undoubtedly saw a likeness of himself in this figure of a disillusioned commoner with fluctuating moods and disguised as a court jester – entirely trapped in the costume of a laughter-maker for his audience." *Le Figaro*

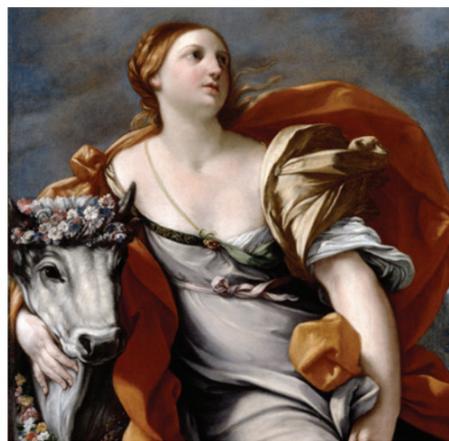
Alongside the success of *Fantasio*, the Offenbach Edition Keck has in recent years provided new materials for *Les Fées du Rhin*, *Geneviève de Brabant*, *La princesse de Trébizonde* and *Le roi Carotte*. A new edition of Offenbach's youthful piano waltzes *Les Roses du Bengale* is now available on sale and Jean-Christophe Keck is preparing the score for the three-act opera *Barkouf*.

full range – not just its famous growly, grumpy side but a surprising vein of lyricism as well – to paint a pastel-coloured narrative out of Greek mythology" (*San Francisco Chronicle*). As the *Financial Times* noted, "the spotlight is rarely off the tuba, which both lumbers like the transformed Zeus, chortles like an adolescent and preens after a fashion. Anderson's miraculously dexterous playing sets new standards for his instrument."

"*Europa & the Bull* is both unusual and alluring... Based on the mythological tale of Jupiter's obsession with the nymph Europa – and the birth of the European continent, which results from their union, the score is cast in seven short movements... the soloist makes a restless, brooding entrance; the music becomes increasingly agitated as Jupiter transforms himself into a bull. This is the music of conquest; here the sounds Anderson produced on the tuba registered with almost seismic resonance. With the introduction of a *Pastorale* movement, the score becomes unabashedly seductive; most of us have never heard a tuba in love, and it was captivating. The work ends with an effusion of shimmering strings." *Mercury News*

Robin Holloway's 75th birthday is celebrated in October 2018, offering the opportunity to explore the full range of his output. Moving from a crisis with modernism to forge a new relationship with the past, Holloway developed a style which anticipated post-modernism, refracting the language of Romanticism and the early 20th century into music visualised through vivid orchestral colours. Alongside his original works, including the opera *Clarissa*, a sequence of five *Concertos for Orchestra*, a *Symphony* and notable concertos for violin, viola and horn, he has created acclaimed reinterpretations of Schumann and orchestrations of Debussy including *En blanc et noir*.

## Holloway in San Francisco



"In his 22 years on the San Francisco Symphony podium, music director Michael Tilson Thomas has paid more attention to Robin Holloway than any other living English composer", noted the *Financial Times*. "The orchestra has featured his music seven times in 19 seasons, a rich and rewarding relationship. The most endearing of his contributions may be *Europa & the Bull*, co-commissioned by the orchestra and given its North American premiere."

Taking the form of a tuba concertante, the 20-minute work was premiered by the Royal Liverpool Philharmonic Orchestra under Andrew Manze in 2015. Soloist in San Francisco was Jeffrey Anderson who "exploits the instrument's

## New publications

**Benjamin Britten**  
arr. McPhee/C. Matthews  
*Variations on a Theme of Frank Bridge*  
Two piano score  
979-0-060-13093-9 £45.99



*Schubert & Schumann Song Arrangements*  
for voice and chamber orchestra  
Study score  
979-0-060-13256-8 £12.99

**Alberto Ginastera**  
*Piano Concerto No.2*  
Reduction for two pianos  
979-0-051-10791-9 £26.99



**Henryk Mikołaj Górecki**  
*Kyrie*  
Choral score  
979-0-060-13209-4 £3.99



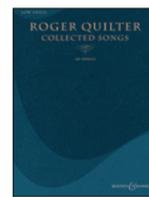
**Karl Jenkins**  
*Cantata Memoria*  
Vocal score  
979-0-060-13328-2 £10.99

**Elena Kats-Chernin**  
*Unsent Love Letters*  
Piano score  
979-0-2025-3471-7 £16.99



**Magnus Lindberg**  
*Chorale and Tribute*  
Study score  
979-0-060-12240-8 £12.99

**Roger Quilter**  
*Collected Songs*  
Vocal score (High voice)  
979-0-051-93456-0 £18.99  
Vocal score (Low voice)  
979-0-051-93457-7 £18.99



**Astor Piazzolla**  
*25 Piazzolla Tangos*  
Clarinet and piano  
979-0-051-10809-1 £17.99  
Alto saxophone and piano  
979-0-051-10810-7 £17.99  
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979-0-051-10811-4 £17.99



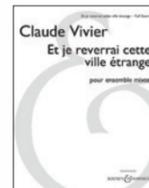
**Einojuhani Rautavaara**  
*Book of Visions*  
Study score  
979-0-060-12097-8 £30.99

**Steve Reich**  
*Cello Counterpoint*  
for solo cello and tape  
Study Score  
979-0-051-10667-7 £14.99

**Claude Vivier**  
*Liebesgedichte*  
for solo voices and ensemble  
Full Score  
979-0-051-09794-4 £30.00

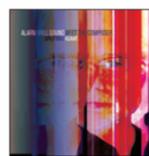


*Et je reverrai cette ville étrange*  
for chamber ensemble  
Full score  
979-0-051-09789-0 £14.99



## New recordings

**John Adams**  
Splitting Adams  
*Chamber Symphony/*  
*Son of Chamber Symphony*  
Alarm Will Sound/Alan Pierson  
**Cantaloupe CA211289**  
This recording includes a Meet the Composer podcast



*Violin Concerto*  
Ilya Gringolts/Copenhagen Phil/  
Santtu-Matias Rouvali  
**Orchid ORC100066**

**Leonard Bernstein**  
*Symphony No. 1: Jeremiah/*  
*Symphony No. 2: The Age of Anxiety*  
Jennifer Johnson Cano/  
Jean-Yves Thibaudet  
Baltimore Symphony Orchestra/  
Marin Alsop  
**Naxos 8.559790**



**Sebastian Currier**  
*Cadence. Fugue. Fade*  
American Brass Quintet  
**Summit Records DCD692**



**Carlisle Floyd**  
*Susannah*  
Susan Hellman Spatafora/Todd Donovan/  
St Petersburg Opera/Mark Sforzini  
**Naxos DVD 2110381**

**Detlev Glanert/Brahms**  
*Four Serious Songs/*  
*Weites Land*  
Michael Nagy/Helsinki  
Philharmonic Orchestra/  
Olari Elts  
**Ondine ODE 1263-2**



**Oswaldo Golijov**  
*Azul*  
Yo-Yo Ma/The Knights/  
Eric Jacobsen  
**Warner Classics 9029587521**



**Elena Kats-Chernin**  
*Unsent Love Letters*  
Tamara-Anna Cislowska  
**ABC Classics 4814967**



**David T. Little**  
*dress in magic amulets,*  
*dark, from My feet*  
The Crossing/  
International Contemporary Ensemble/  
Donald Nally  
**Innova Recordings 912**

## MacMillan new scores



Eight new study scores covering James MacMillan's four symphonies and a selection of his concertos, have recently been released in the Hawkes Pocket Scores series.

*Symphony: 'Vigil'* (1997), one of MacMillan's most ambitious early works for full orchestra, was composed for the London Symphony Orchestra and Mstislav Rostropovich and travels on a spiritual Easter journey from darkness to light. The smaller-scale *Symphony No. 2* (1999) for the Scottish Chamber Orchestra grew from images of wintry desolation, while *Symphony No. 3: 'Silence'* (2002) was inspired by Shūsaku Endō's novel about missionaries in Japan, recently

made into a feature film by Martin Scorsese. The fourth and most recent symphony, juxtaposing musical worlds formed from ritualistic archetypes, was premiered at the BBC Proms in 2015 and recorded by the BBC Scottish Symphony Orchestra for Onyx Classics.

Scores have also been released for four MacMillan concertos, from the early *Ninian* for clarinet and orchestra celebrating one of the Scottish founding fathers, through to three works composed in the past decade. The *Oboe Concerto* (2009-10), *Viola Concerto* (2013) and *Percussion Concerto No. 2* (2014) were written for the talents of Nicholas Daniel, Lawrence Power and Colin Currie respectively, and have together attracted over 60 performances to date. A selection of MacMillan concertos are also available in reductions for solo instrument and piano.

**James MacMillan in Hawkes Pocket Scores**  
*Symphony: 'Vigil'* 979-0-060-13213-1  
*Symphony No. 2* 979-0-060-13214-8  
*Symphony No. 3: 'Silence'* 979-0-060-13215-5  
*Symphony No. 4* 979-0-060-13216-2  
*Ninian* 979-0-060-13331-2  
*Oboe Concerto* 979-0-060-12546-1  
*Percussion Concerto No. 2* 979-0-060-13333-6  
*Viola Concerto* 979-0-060-13332-9