

Quarter notes

Andriessen 80th birthday celebrations

Events honouring Dutch master Louis Andriessen's 80th include performances of his new orchestral work *Agamemnon* and a concert series at Amsterdam's Muziekgebouw.

"Not only the leading Dutch composer of our time, but one of the most important figures in European music in the last half century, whose influence has spread far beyond that of his own works." So *The Guardian* summed up Louis Andriessen, whose 80th birthday on 6 June is celebrated throughout 2019.

"...brilliant and deep, Andriessen's music compels from start to finish..." *Los Angeles Times*

Harnessing the propulsive energy of minimalism and jazz to a distinctly Stravinskian approach to compositional technique, Andriessen was once branded as a polemical iconoclast. However, the true range of his music has been fully revealed in recent decades: it can embrace philosophical visions just as readily as hard-hitting political debates and can inhabit gentle domestic interiors as often as the fires of hell. Such seeming contradictions power his creativity, the *Los Angeles Times* characterising him as "a clear-eyed Dutch sceptic and humanist... the great argumentative opera composer of our day".

Andriessen's 80th birthday year opened with the first European performances of *Agamemnon*, a rare foray into the orchestral sphere, with Marin Alsop conducting the London Philharmonic Orchestra and JoAnn Falletta the Netherlands Radio Philharmonic Orchestra in the ZaterdagMatinee series at Amsterdam's Concertgebouw. Described by the *New York Times* as a "frenetically inventive tone poem", the 20-minute work was premiered last October within the New York Philharmonic's *Art of Andriessen* series, conducted by Jaap van Zweden.

"...a compelling performance of an ambitious premiere... The lavishly orchestrated score abounds in raucous, militaristic fanfares; eerie high-pitched chords and grumbling percussion, all to suggest the warlike atmosphere that permeates *Agamemnon's* public and family lives... the jazz elements here are processed through his acute ear and powerful imagination. Bouts of thick, piercing chords make the orchestra fleetingly sound like a modern-day big band..." *New York Times*

"...shining, tart orchestration and powerful pulse... Most prominent and pleasing were long, graceful, quasi-romantic lines for the strings, and a handful of gorgeous, sinuous, characterful woodwind solos. These helped leave a strong, lingering impression of this intriguing new work." *New York Classical Review*



Photo: Marco Borggreve

As Andriessen's birthday month approaches, the Los Angeles Philharmonic and Gustavo Dudamel present the first performances of *The Last One*, written for genre-breaking singer Nora Fischer (2/4/5 May), and Amsterdam hosts a major series devoted to the composer (23-26 May). The six concerts at the Muziekgebouw include

Asko|Schönberg in *La Passione*, I SOLISTI in *De Staat*, Nieuw Amsterdams Peil in a double bill of *Odysseus' Women* and *Anais Nin*, and recitals by electric violinist Monica Germino and pianist Ralph van Raat.

Visit www.boosey.com/andriessen80.

Kats-Chernin Lebewohl premiere



Photo: Bruria Hammer

Elena Kats-Chernin's third piano concerto, titled *Lebewohl*, saw the composer reunited with her frequent keyboard collaborator Tamara-Anna Cislowska, for a special exploration of JS Bach. First performances in Brisbane and Hobart last autumn were conducted by Alondra de la Parra with the Queensland Symphony and Karina Canellakis with the Tasmanian Symphony.

The new concerto contemplates the first wife of JS Bach, Maria Barbara, who died unexpectedly in 1720 when her husband was away on a trip to Carlsbad with Prince Leopold of Köthen. Bach only learnt of the death when he returned to his own front door, leaving him sole parent of four children. The five movements of *Lebewohl*, German for farewell in the sense of 'live well until we meet again', chart the possible stages of Bach's bereavement, from grief through anger to love.

Ancient Letters, Kats-Chernin's recent harpsichord concerto, receives its first European performance on 4 April with the Royal Liverpool Philharmonic Orchestra conducted by Elim Chan. The soloist, as at its premiere in Melbourne in 2017, is Iranian-born keyboardist Mahan Esfahani. The letters of the title are the first known documents of the Sogdian people who lived on the Silk Road, in what is now Uzbekistan where the composer was born. The concerto draws on episodes revealed in the letters and recaptures Kats-Chernin's memories of living in Samarkand.

Other European highlights this season for Kats-Chernin include a new production of her chamber opera *Iphis* in Hannover in April. Based on one of Ovid's *Metamorphoses*, the drama revolves around the concealing of gender identity leading to comic confusion.



Jenkins 75th piano album

This month sees 75th birthday celebrations for Karl Jenkins, one of the most successful living classical composers who has created a sequence of chart-topping discs with 17 gold and platinum awards. Decca has released a new celebratory album with the composer at the keyboard and is re-releasing his major recordings. Performances in the birthday year take place on both sides of the Atlantic, from Carnegie Hall to the Royal Albert Hall, and in over 20 countries internationally.

Decca's new *Karl Jenkins: Piano* includes existing and new keyboard works together with arrangements of perennial classics such as *Adiemus*, *Ave Verum*, *Benedictus* from *The Armed Man*, *And the Mother did weep* and *Ave Verum* from *Stabat Mater*, and *Palladio* (4817817). Boosey & Hawkes is publishing the piano music to coincide with the album release.

February also brings a birthday batch of Decca re-releases, including *The Armed Man: A Mass for Peace* – which was performed over 200 times in the Armistice centenary year – the top-selling *Adiemus: Songs of Sanctuary* and *Requiem* together with the *Very Best of Karl Jenkins* collection. Other recordings, including *Stabat Mater* and *The Peacemakers*, will be re-released by Decca in the coming months.

Jenkins launched his 75th year attending a concert of his music at Carnegie Hall presented

by Distinguished Concerts International New York with 20 participating choirs from around the world conducted by Jonathan Griffith. The programme included the US premiere of *Symphonic Adiemus* – the recent arrangement for SATB choir and full orchestra – together with *Stabat Mater* featuring Baghdadi vocalist Baidar Al Bari.

February and March bring a UK tour of *The Armed Man*, conducted by the composer, visiting Cardiff, Glasgow, Birmingham and Manchester, also featuring his organ concerto *6000 Pipes* and selections from *Symphonic Adiemus*. A further 75th birthday concert is scheduled for 13 October at the Royal Albert Hall including the premiere of a new choral work centred on the *Miserere*.

Adams new diabolic tunes



Photo: Vern Evans

Yuja Wang is soloist in John Adams's new piano concerto *Must the Devil Have All the Good Tunes?*, to be premiered by the Los Angeles Philharmonic on 7 March. The work was commissioned for the orchestra's centenary season and the premiere at Walt Disney Hall under the baton of Gustavo Dudamel is followed by tours to East Asia, the UK and Mexico. John Adams conducts further performances in 2020 with Jeremy Denk in the US and with Víkingur Ólafsson in Europe.

Must the Devil Have All the Good Tunes? is Adams's second piano concerto, following *Century Rolls* two decades ago, and is cast in three movements played without pause. The work was written at the request of Yuja Wang and celebrates her distinctive energy at the keyboard, shadowing the piano with a specially detuned 'honky-tonk' double.

Girls of the Golden West receives its European premiere on 28 February at Dutch National Opera in Amsterdam in a revised version. Soloists in Peter Sellars's production include Julia Bullock, Davóne Tines and Paul Appleby.

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Glanert *Oceane* premiere in Berlin

Detlev Glanert introduces his new opera about a fascinating woman from the sea, to be premiered at the Deutsche Oper in April.



Detail from Caspar David Friedrich's painting *Moonrise over the Sea* (1822)

What attracted you to *Oceane* von Parceval as subject for an opera?

It is the old Undine/Melusine myth, updated to modern times. The source was a long novel fragment by German writer Theodor Fontane (1819-1890), the most important German writer and novelist after Goethe, adopting new social realism and providing an unvarnished view of life and love which was shocking for its time.

What is the contemporary relevance of the myth?

Central is the relationship between man and nature and, in Fontane's *Oceane*, this opposition mirrors old and new times: the friction between a deeply traditional culture and the new Second Reich after 1871 was clearly felt. Such a conflict is also relevant to our own fractured age where we have a similar clash of social beliefs, some stuck in a vanished past and others in an impossible Utopian vision for the future.

Was it necessary for your librettist Hans-Ulrich Treichel to expand and develop Fontane's material?

Fontane's *Oceane* fragments (1880) remained unfinished at his death and comprise about 40 sheets, with some chapters in their entirety and others completely empty. We had to fill out the plot and flesh out the characters, so much of the libretto is our own invention. The story is simple and touching.

A young Baron falls in love with a mysterious and beautiful young lady guest at a seaside hotel. She is cold and distant but wants to return his affections, but cannot, even if she urgently wants to feel love. She feels at home on the seashore and with her total incomprehension of social rules she causes several scandals, prompting a reaction of pure hate from the Pastor and the hotel guests. She decides at the end to return to her natural element, the sea.

Oceane is a strange and disruptive outsider, 'a woman of the sea'. Does the turbulent ocean play a role in the opera?

Oceane and the sea – which could be viewed as a character in its own right – represent the natural world that is opposed to human social mores and industrial 'progress'. She is a fascinatingly complex character. For example, she displays outbursts of passion, dancing wildly to wreck the hotel's summer ball, giving asymmetric answers and singing to the sea in a violent storm that ends the summer. The chorus represents the voice of the ocean into which she is finally reabsorbed; she knows that she will remain helpless in this chaotic world.

What are the major differences adapting Fontane's story into an opera?

The text's first major gap was that the fragments didn't elaborate the central problem of the mythical conflict in terms of plot, so in the opera we had to chart the motivations for the characters that lead to the catastrophe. The second gap was a psychological one in *Oceane*'s personality that on stage could be brought to life through music. The third gap was the ocean itself: it can speak to *Oceane* and the orchestra fills this void with four interludes, two long, two short. Despite the coastal setting these aren't sea interludes, as they are describing an emotional situation that happens inside *Oceane*'s soul.

The Deutsche Oper has provided you with a dream team of conductor, director and hand-picked singers. Did this influence the composition?

I'm delighted that Donald Runnicles is joined by Robert Carsen, a director I've long admired for his striking stage pictures and acute psychological understanding. I knew the wonderful cast of seven main roles when I was composing the opera, which made an enormous difference to the vocal writing. Alongside Maria Bengtsson and Nikolai Schukoff there is Albert Pesendorfer as Pastor

Baltzer, a very dark personality who recognises *Oceane* as a dangerous foreign threat and potential nemesis.

What is the ongoing relationship between stage and concert works in your output?

All my concert works have a theatrical perspective, and I'm often looking ahead to the next opera with the pieces acting as a workshop for preparatory exploration. The two scores most connected to *Oceane* are *Megarís* with its seductive siren calls, and *Frenesia* with its storm music. Rather than specific musical material, I'm mostly trying out particular soundworlds or colours and psychological situations, which Verdi called *la tinta*.



Photo: Bettina Sibö

Glanert

Oceane (2016-18)

Opera in two acts

Libretto by Hans-Ulrich Treichel after *Oceane von Parceval* by Theodor Fontane (G)

28 April 2018 (world premiere)

3/15/17/24 May 2018

Deutsche Oper Berlin

Conductor: Donald Runnicles

Director: Robert Carsen

Offenbach *Barkouf* unleashed

Offenbach's satirical opéra bouffe *Barkouf*, in which a dog is unexpectedly appointed state governor of Lahore, returned to the stage for the first time since 1860 thanks to the Offenbach Edition Keck. The new edition by Jean-Christophe Keck was unveiled in December by the Opéra national du Rhin in Strasbourg under the baton of Jacques Lacombe in a production by Mariame Clément that will travel to Cologne Opera next season. This counts as one of the edition's major restorations to the Offenbach stage oeuvre, alongside *Les Fées du Rhin*, *Fantasio* and *Le Roi Carotte*, in preparation for the 2019 bicentenary of the composer's birth.

"True art is always ahead of its time, sometimes almost 160 years... Offenbach's music is a discovery in itself... piquant rhythms everywhere, harmonic-melodic surprises, loving or ironic instrumental solos from cello and woodwind and a skilful orchestral intensification

which puts the listener in ever greater expectation and tension... A brilliant start to the Offenbach year 2019." *Frankfurter Allgemeine Zeitung*

"Liberty, equality, dog biscuits... Teeth bared against the mighty... a series of comic numbers that are irresistible." *Diapason*

"A masterwork!... *Barkouf*, the sharpest musical political satire of the 19th century, landed again in a rather tense time, 158 years after its premiere... The 41-year-old Offenbach had buried his dog so well after his defeat that only a detective like Jean-Christophe Keck was able to track down the scores. Offenbachers from far and wide made the pilgrimage to discover an unknown masterpiece." *Die Zeit*

For information on Offenbach bicentenary stagings visit the new OEK website at www.offenbach-edition.de.



The first modern staging of Offenbach's *Barkouf* at Opéra national du Rhin

Reich Ensemble and Orchestra

First performances of Steve Reich's new *Music for Ensemble and Orchestra* have attracted acclaim in the US and UK. The world premiere of the 20-minute score by the Los Angeles Philharmonic was conducted by Susanna Mälkki, with the UK premiere given by the London Symphony Orchestra under Kristjan Järvi. After performances this month by the Sydney Symphony Orchestra and David Robertson, the work is programmed by the New York Philharmonic, San Francisco Symphony and Baltic Sea Philharmonic.

The new score marks a return to orchestral composition after an extended break, with Reich describing how today's "orchestral musicians know my style, particularly the percussionists, and there is a new generation of younger conductors that are well aware of my music and very skilled at performing it". *The Times* noted how his "first orchestral work for more than 30 years recalls the focused euphoria of *The Desert Music* in succinct form, with rapt coupling of solo violin and flute, and musky clarinets", while the *Daily Telegraph* praised "the music's delightful dancing wit, and the moving, almost ritualistic calm of the slow movement".

"Reich has never lost his intellectual rigour, and this new score is constructed on a foundation of strong principles. As an ensemble of strings, wind, two vibraphones and two pianos converse in an intricate dialogue, the orchestral background opens up a rich and wider soundscape. The work's multiple layers draw the listener in and do not let go." *Financial Times*

"A metaphor for the rhythmic process might be cell division, an aural sense of multiplication producing a life force. That was especially apparent at the end when the orchestra began a kind of vibratory activity in shifting tone colors... The effect was brilliant." *Los Angeles Times*



Photo: Wonge Bergmann

"Exquisitely crafted... Both contrapuntally and in his textural interweave, Reich evokes Bach's *Brandenburg Concertos*, though the counterpoint's focus is rhythmic rather than thematic and the timbres echo models from jazz and gamelan orchestra alike." *Musical America*

"...a rewarding addition to 50 years of minimalism..."

Financial Times

Reich's next premiere is a collaboration with artist Gerhard Richter, scheduled as part of the opening events at The Shed in New York on 6 April. The 40-minute work is scored for large ensemble and will be performed in tandem with a Richter film developed from his *Patterns* books. Commissioners with The Shed are Los Angeles Philharmonic Association, CalPerformances, Barbican Centre and Britten Sinfonia, Philharmonie de Paris and the Oslo Philharmonic.

Turnage *Ukrainian Testament*



Mark-Anthony Turnage's new work for soprano and orchestra, *Testament*, was premiered by the Bournemouth Symphony Orchestra in November under the baton of Kirill Karabits, who then presented the German premiere the following month with the Weimar Staatskapelle. The Ukrainian conductor suggested a work relating to his homeland, soon after the siege of Prokofiev International Airport in Donetsk, and the composer built his text from poetry by Serhiy Zhadan, Vasyl Stus and Taras Shevchenko, whose *Testament* prompted the work's title.

"...a prolonged cry of defiance against the oppression suffered by Ukraine at Russian hands down the centuries... It takes the form of settings of four poems, the earliest of which was written in Tsarist times, when

the language was banned. Another was written by a poet who died in a Soviet labour camp; the latest is about the conflict in the Donetsk region... The note of protest and lament resounds through all of them." *Daily Telegraph*

"...powerfully affecting, dark and yet dignified..."

Daily Telegraph

"...this 25-minute work explores themes of war and displacement via text by three Ukraine-born poets who span the imperial, Soviet and modern eras... Turnage's choices are strong and urgent. So is his music, at times stark and explosive, as at the start of 'Weep, sky, weep', yet lyrical too, with evocative, sombre low woodwind, piano, celesta, harp and bells... a thrilling Turnage premiere." *The Observer*

"He's woven Ukrainian folk songs into the score: pairs of woodwinds lament in close harmony and a solo flute trails birdsong across the eloquent vocal lines, sung with understated expression and wine-dark tone by Natalya Romaniv. The final song deals harrowingly with recent events, and tastes all the more bitter for being so lucid, and so obviously without any musical agenda other than compassion." *The Spectator*

Turnage highlights over the coming months include the UK premiere of his tribute to Richard Rodney Bennett, *Symphonic Movements*, by the Royal Liverpool Philharmonic Orchestra with Carlos Kalmar and the US premiere of *Martland Memorial* by Colin Currie and the Minnesota Orchestra under Osmo Vänskä. First performances of new works for the Chamber Music Society of Lincoln Center and for the Piatti Quartet take place in New York and Brussels.

Vivier Kopernikus ritual in Paris

Claude Vivier's 'ritual opera of death', *Kopernikus*, provided the climax to a major Parisian focus on his music at the Festival d'Automne. The staging by Peter Sellars, featuring the vocalists of Roomful of Teeth with Ensemble l'Instant Donné, was presented at the Espace Cardin and in Montreuil, travelling on to the Théâtre du Capitole in Toulouse. First German performances of the Sellars production are scheduled at the Herrenhausen Arts Festival in Hannover in May.

The Festival d'Automne series was praised in *Télérama* for giving audiences the rare opportunity to explore Vivier's works: "intense, poignant, spiritual and engaging... this is an important meeting for the composer and his public, who are discovering a poetry, a light which is highly original."

"*Kopernikus* offers the *ne plus ultra* of the art of Claude Vivier... The whole universe of the Québécois composer is condensed in this work, rich in symbols, at once both physical and dreamlike... Copernicus, who is at the heart of this opera, revealed the double motion of the planets, on themselves and around the sun. It's the same with this Vivier masterpiece, in revolution around his star of choice: fantasy." *Le Monde*

"Time flies beyond the narrative tread, thanks to Vivier's subtle melodies and intervallic games... The brass, woodwind, percussion and voices, adopting various modes of delivery, embroider an exquisite canvas of timbres. One is happy to discover this music – beautifully dreamlike, incantory, descending from the starry sky – thanks to the flattering Sellars staging, in the year that the meteoric Vivier would have celebrated his 70th autumn." *Diapason*

"...an existential odyssey, from funeral vigil to Buddhist transfiguration."

Opera-Online

A further production of Vivier's *Kopernikus* by Wouter van Looy was presented by the Staatsoper in Berlin in January with performers from the Staatskapelle and the International Opera Studio.

This spring brings performances of *Lonely Child* in Ottawa and Stockholm with soprano Erin Wall joining Canada's National Arts Centre Orchestra.



Vivier's opera *Kopernikus* at the Festival d'Automne in Paris, staged by Peter Sellars

MacMillan new war memorial



James MacMillan's new oratorio, *All the Hills and Vales Along*, received twin premieres at the Cumnock Tryst festival in the composer's native Ayrshire and at the Barbican in London conducted by Gianandrea Noseda. Available in alternative versions for tenor, chorus, brass band and either string quintet or string orchestra, the work was commissioned by the London Symphony Orchestra and 14-18 NOW.

The tenor solos, sung by Ian Bostridge at both performances, etched the personal tragedy of war, while the community loss was movingly summoned by the sonorous tones of the Dalmellington Band in Cumnock and the National Youth Brass Band of Great Britain in London. In a year when many composers responded to the armistice centenary, the *Financial Times* noted that "James MacMillan's *All the Hills and Vales Along* is the most substantial of the tributes so far":

"Like so much of the music that looks back to the war, it sets poetry from the battlefield. Where Britten turned to the visionary writing of Wilfred Owen for his *War Requiem*, MacMillan has chosen poems by a fellow Scot, Charles Hamilton Sorley, killed aged 20 by a sniper... It is a work of high extremes, from the thundering tread of men "marching to the gates of death" to the circling rocks that know the yearning of the soul." *Financial Times*

"Bostridge, ever eloquent, brought Sorley's words to life in urgent lament: "Who sent us forth? Who brings us home again?"... the music rose up in spatial grandeur, now ethereal and floating, now raucous and martial." *The Observer*

"...a work to touch your soul and keep you transfixed..."

The Times

"MacMillan's signal achievement in this new oratorio is to treat his topic directly and simply. No thicket of notes obscures the power of the five poems... No fancy orchestration either: simply strings and a homely brass band... Throughout the work's 38-minutes, MacMillan wields his forces like a master dramatist, especially in the final tutti... blaring war and hopeful peace are precariously balanced." *The Times*

Events celebrating MacMillan's 60th birthday in 2019 include the Scottish Chamber Orchestra's pairing of *Seven Last Words with Veni, Veni, Emmanuel* later this month, and a 27-concert tour of his new motet *O Virgo prudentissima* by The Sixteen. A London focus on his choral music at the Holy Week festival at St John's Smith Square in April includes the *Choral Sequence from St John Passion* with the BBC Singers and *Seven Last Words from the Cross* with Tenebrae and the Britten Sinfonia.

Three books are to be released in the birthday year: a selection of writings by the composer from Birlinn, a collection of essays on MacMillan's music from Cambridge University Press, and the first monograph on the composer by Phillip Cooke from Boydell & Brewer.

Chin in Los Angeles



Unsuk Chin travels to California for the world premiere of her new score for the Los Angeles Philharmonic, conducted by Mirga Gražinyte-Tyla on 5 April. Commissioned as part of its centenary season, the work continues the orchestra's special relationship with the composer that has

earlier included the premiere of *Graffiti* with Gustavo Dudamel, a staging of Chin's opera *Alice in Wonderland* with Susanna Mälkki, as well as co-commissions and US premieres of *Cantatrix Sopranica* and the sheng concerto *Šu*.

After the Los Angeles performances, the new work is programmed in future seasons by the NDR Elbphilharmonie Orchestra in Hamburg, Orchestre de Paris, City of Birmingham Symphony Orchestra and the Royal Stockholm Philharmonic Orchestra. The composer views the 25-minute score as a 'concerto for orchestra' of sorts:

"What fascinates me about this chameleonic 'genre' is not only that it challenges musicians to peaks of virtuosity but especially that it can coax unprecedented textures, sonorities and forms from the symphony orchestra. There are sections in my work which present the orchestra as a single entity, a 'super-orchestra'; others, where a certain section or individual musicians are in the spotlight; and sections where every member of the orchestra is being featured soloistically.

"Another major influence, as in other works of mine, is the biological process of growth and metamorphosis, with material evolving from simple germ motives. In this case, the resonance of the vibraphone constitutes the sonic 'ur-cell', calling forth manifold colours and complex textures, as if zooming in with a microscope to uncover previously invisible new structures."

Forthcoming Chin highlights in Europe include performances of the *Piano Concerto* by Francesco Piemontesi in Stockholm and Helsinki and a composer feature at the Bergen International Festival.

Bernstein Candide dazzles in Berlin

The Komische Oper's autumn festival in Berlin honouring the Bernstein centennial was centred around a spectacular new production of *Candide* by the company's artistic director Barrie Kosky. The all-singing, all-dancing staging, reputedly running to over 900 costumes, continues in repertory through to June. Musical forces were marshalled from the pit by Jordan de Sousa, with a starry cast including Allan Clayton in the title role, Nicole Chevalier as Cunegonde, Anne Sofie von Otter as the Old Lady, and Franz Hawlata bringing the arch Viennese tradition to bear on the twin roles of Voltaire and Doctor Pangloss.

The chosen edition was the Royal National Theatre version with full orchestra, navigating an effective route through the picaresque adventures befalling the hero, as the shine on his optimism is progressively worn away. The multi-author text was sung in German and, as *The Observer* noted,

Rouse 70th birthday

One of America's leading symphonic composers, Christopher Rouse turns 70 this month. His rich catalogue is marked by extreme emotional depth and vivid orchestration and reflects his insatiable curiosity for music ranging across the Western tradition and embracing popular rock. As the *Baltimore Sun* noted:

"When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

Rouse's creativity has continued into the new century with latest additions to his series of five symphonies and 12 concertos, including the *Bassoon Concerto* premiered last autumn in St Louis and scheduled to receive its Australian premiere this November with the Sydney Symphony under David Robertson. The new work shows Rouse continuing to spotlight instruments less frequently featured as soloists, following concertos for percussion, trombone and guitar, alongside those for the more familiar piano, violin and cello.

His five symphonies are among the most significant penned by a living American composer, constantly refreshing the genre by adopting new formats, while referencing the historic canon from Beethoven through to modern masters including Shostakovich, Prokofiev and Sibelius. On a smaller scale, though often as intense, are his concert-opensers, from the sun chariot-ride of *Phaethon*, through the spiritual bliss of *Rapture* and the rock exuberance of *Thunderstuck*, to the gentle cradle song of *Berceuse infinie*.

Rouse's programmatic output taps into fantastic narratives or draws upon real-life stories. Works include *Der gerettete Alberich* with its percussive hammering, *Heimdall's Trumpet* which announces Armageddon, *Prospero's Rooms* based on Edgar Allan Poe, and the coded love letter *Odna Zhizn*.

Explore the range of Christopher Rouse's music on our Spotify page.



Barrie Kosky's new production of Bernstein's *Candide* at the Komische Oper in Berlin with Allan Clayton

Kurtág Endgame staged in Milan

The long-awaited premiere of György Kurtág's first opera by La Scala in Milan was a historic event, with the work hailed as the magnum opus of the 92-year-old composer. He first saw Samuel Beckett's *Fin de Partie* (*Endgame*) in Paris in 1957 and creating an operatic version became a lifetime obsession, finally fulfilled. Utilising over half of Beckett's text and opening with a setting of his *Roundelay*, the resulting opera is twice the length of any of Kurtág's earlier pieces but minutely detailed in his characteristic fastidious fashion.

Alex Ross in *The New Yorker* described the opera as "the final masterpiece of twentieth-century music", defining the end of an era for many in the audience, while exploring the ambiguous sense of closure in Beckett's play. Pierre Audi's production, featuring a superhuman cast of four singers conducted by Markus Stenz, travels on to Amsterdam for further performances at Dutch National Opera in March.



Photo: Andrea Falvégi/EMIB

from stamping on the face of mankind, this masterly composer has caressed it with all his own life's worth." *The Observer*

"*Fin de Partie* is a farewell not just to a life and a marriage, but also to a whole culture... modernism is always on the verge of leaving, it seems to say, yet it is also always here to stay – the opera is truly goodbye to all that... a miracle of dedication, craft and care." *New York Times*

"...the composer's reverence for the source material radiates from the score... a personal tribute to a lifetime's work. Scrupulous attention to detail, typically exhibited in Kurtág's miniature compositions, is unflinchingly applied over the opera's two hours. Myriad orchestral shards colour the French text, which here takes primacy over all." *Financial Times*

"The text is set as extended recitative, only rarely erupting into lyricism, and supported by an orchestral score that never uses more than the absolute minimum of instruments. There's the dramatic directness of Monteverdi and the extreme instrumental compression of Webern... It's surely his musical testament." *The Guardian*

"Beckett humanises his desolate scenario with skeletal wit. Kurtág, likewise, proves to be a deft musical comedian. Grunts of tuba and bassoon, scuttlings of strings, a splash of saxophone, and slapstick percussion hint at the vaudeville tradition that informs so much of Beckett's work." *The New Yorker*

Boosey & Hawkes is licensor for performances of Fin de Partie in the UK, Eire, countries of the Commonwealth, and the US.

"... an uncompromising work that is utterly distinctive, unforgettable and touching." *The Guardian*

"Kurtág, the last survivor of the group of influential European avant-garde composers born in the 1920s has been steeped in Beckett all his artistic life... Beckett once told an actor preparing the play that he must "fill my silences with sounds". Kurtág has done just that. Far



Hilary Summers and Leonardo Cortellazzi as Nell and Nagg in the world premiere of Kurtág's *Fin de Partie* in Milan.

Dean Cello Concerto travels

Recent months have seen Brett Dean's *Cello Concerto* journeying internationally, following its premiere last August with the Sydney Symphony Orchestra and David Robertson. Drawing on the expressive and technical skills of soloist Alban Gerhardt, the new concerto continued a successful run with October performances by the Berlin Philharmonic under Sakari Oramo and at the Cello Biennale in Amsterdam with the Antwerp Symphony conducted by Klaus Mäkelä. Further concert dates are planned in Europe and the US across the next two seasons.

The single movement *Cello Concerto*, built from five continuous sections, is totally abstract, unlike many of Dean's other concertos such as *The Lost Art of Letter Writing* for violin or *Dramatis Personae* for trumpet or those that explore a 'secret theatre' such as the *Viola Concerto*. The composer describes it simply as 'music for music's sake', written for a musician whose playing Dean knows intimately through their work together in chamber music.

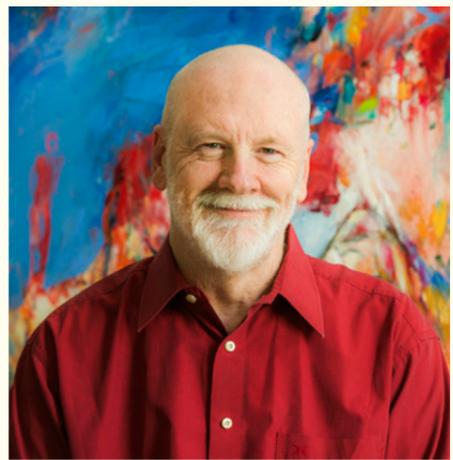


Photo: Bettina Stöck

"The cello is embedded in a continuous impulsive soundstream, with the orchestra spiced up with the exotic instrumental colours of sandpaper and Hammond organ. The principle is tension and relaxation, with lyrical moments following in an instant upon those of heightened energy." *Der Tagespiegel*

Brett Dean's new work for accordion and chamber orchestra, *The Players*, is an expansion of material from a key scene in his recent opera *Hamlet*. The Prince of Denmark summons a theatrical troupe to draw out the guilt of his father's murderer, with Dean's setting employing a virtuosic part for accordion, adding a macabre and disorientating wheezy character. James Crabb returns as soloist for *The Players* in its March premiere with the Swedish Chamber Orchestra in Örebro.

Following performances of *Hamlet* at the Glyndebourne and Adelaide Festivals, plans are underway for its German and Dutch premieres next season and a first US staging by the Metropolitan Opera in New York in Neil Armfield's production in 2022.

"... vivid and evocative..."

Limelight Magazine

"Gerhardt weaved virtuosically through the orchestra, relishing the tender moments and setting off a raucous frenzy in the ensemble as the concerto reached its climax, before winding its way to a smouldering finish, a final curl of sound spiralling upwards like smoke. The concerto, particularly in the hands of an advocate as fine as Gerhardt, is a fascinating, multi-hued work that will no doubt reward repeated listening." *Limelight*

"The various motives emerge, evolve, dissipate and re-emerge in new guises between cello and orchestra. It is ingeniously achieved and seamlessly structured. Gerhardt brilliantly surmounted the concerto's challenging intricate rhythms..." *The Australian*

New publications

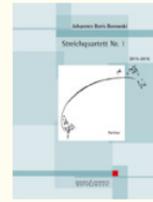
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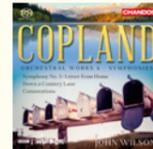
Steve Reich
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for 2 pianos, 2 vibraphones
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for piano, violin and cello
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BBC Philharmonic/John Wilson
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Brett Dean
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Colin Currie/
Håkan Hardenberger
Colin Currie Records
CCR0002



Oswaldo Golijov
Ayre
Miriam Khalil/
Against the Grain Ensemble
AtG Records
Tenebrae
Calidore String Quartet
Signum Classics SIGCD551



Henryk Mikołaj Górecki
Two Tristan Postludes and Chorale/Kleines Requiem für eine Polka
Anna Górecka/Sinfonia Varsovia/Jerzy Maksymiuk
Warner Music Poland



Robin Holloway
The Lovers' Well/ Nursery Rhymes and Conundrums/ The Food of Love/ Souvenirs de Monsalvat
Simon Wallfisch
Edward Rushton/William Vann
Delphian DCD34216



James MacMillan
O Virgo prudentissima
The Sixteen/
Harry Christophers
Coro COR16166



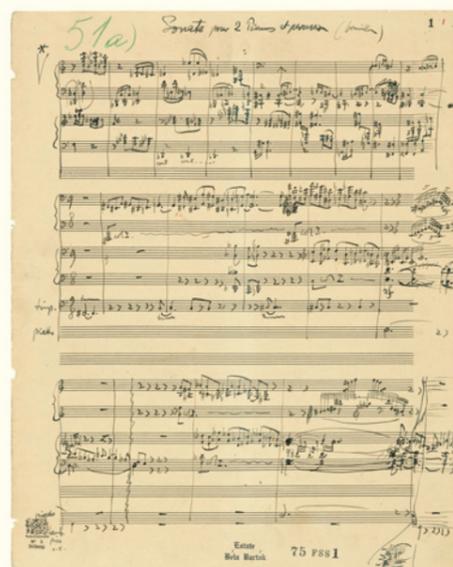
Christopher Rouse
Supplica
Sean Shepherd
Magiya
Oregon Symphony/
Carlos Kalmar
Pentatone PTC 5186727



Mark-Anthony Turnage
Twisted Blues with Twisted Ballad
Platti Quartet
Champs Hill Records
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Bartók New facsimile edition



Page from the facsimile of Béla Bartók's *Sonata for Two Pianos and Percussion*

The Paul Sacher Foundation and Boosey & Hawkes are pleased to announce a new facsimile edition of Béla Bartók's classic *Sonata for Two Pianos and Percussion*, offering fresh insights into this modernist masterpiece.

Bartók's *Sonata for Two Pianos and Percussion*, composed in summer 1937 on a commission from Paul Sacher and premiered in Basel in January 1938, is incontestably one of the supreme creations of modern music. This publication, with introductory essays by Felix Meyer, Robert W. Wason, László Vikárius, and Wolfgang Rathert, presents two major handwritten sources for this work from the holdings of the Paul Sacher Foundation: the draft score, which offers a fascinating glimpse into the sonata's genesis, and a 'whiteprint' of the fair copy, which contains additions from Bartók and differs substantially from the definitive version at the end of the development section in the first movement.

Contained on an enclosed CD is the radio recording of 1940, with Bartók and his wife Ditta Pásztory on the piano parts, as well as a new recording of the sonata in its 'original' form, played by the Bugallo-Williams Piano Duo with percussionists Matthias Würsch and Christian Dierstein.

The new facsimile edition is now available from www.boosey.com/shop.