

Quarternotes

Deutsch from Vienna to Cleveland

Austrian composer Bernd Richard Deutsch is attracting international attention with his sequence of prestigious commissions and a residency with the Cleveland Orchestra.

The US premiere of Bernd Richard Deutsch's *Okeanos*, for organ and orchestra, launched his composer fellowship with the Cleveland Orchestra in March, drawing praise both for the work's range of expression and for its brilliant orchestration. This was a successful introduction for American audiences to this imaginative Austrian composer, and his residency promises a newly commissioned score, to be premiered in Cleveland in 2020 under the baton of Franz Welser-Möst with further performances by the Vienna Symphony Orchestra.

"...an inexhaustible abundance of lifelike musical characters, situations, and gestures."

Die Presse

Okeanos's title refers to the mythological Titan who rules the seas, and the colours and characters of the four elements – earth, air, fire and water – are depicted in music that stretches the sonic possibilities of the full symphony orchestra. The work was first heard in 2015 in Vienna,

Deutsch's home city, when *Die Presse* described it as "a gripping dramaturgy, in which melodic particles and complex rhythms, virtuoso passages, thundering chords and chamber music-like transparent dialogues intertwine both with logic and individual surprises".

"The variety in *Okeanos* was stunning. From subdued and mysterious, à la Messiaen, soloist Paul Jacobs and the orchestra were as likely to turn bubbly, playful, or even crazed as they were to let out a thunderous, screaming yawp... If *Okeanos* had one key virtue, it was orchestration. Time and again, Deutsch found spine-tingling parallels between the organ and a raft of percussion in ways that can only be described as magical." *Cleveland Plain Dealer*

Deutsch first made his name in Europe with two startling ensemble works dating from the early 2010s, which were swiftly taken up internationally and recorded by Klangforum Wien on the Kairos label. *Mad Dog* depicts a day in the life of a hound, but also explores the possible transformations between human and canine worlds via a constantly fluxing sound palette. Shifting perspectives also inform *Dr Futurity*, inspired by the science fiction novel by Philip K. Dick, opening with a *trip – from Mars to here*, followed by an eerily calm central *Chimaera*, and a virtuosic finale, *Red Alert*,



Photo: Stefanie Luger

whose sense of calamitous danger is ramped up by an unstable and frantic accordion.

Variations on the concerto form provide the central focus of Deutsch's recent output. His *Triple Concerto* turns a rare spotlight on brass with solo roles for trumpet, trombone and tuba, while

Murales pits an ensemble against orchestra to forge an intricate yet dramatic 30-minute score. His sheng concerto for Wu Wei, *Phaenomena*, received first performances with the Basel Sinfonietta and Seoul Philharmonic last month, and next season brings a new *Cello Concerto* for Johannes Moser travelling from Vienna to Frankfurt.

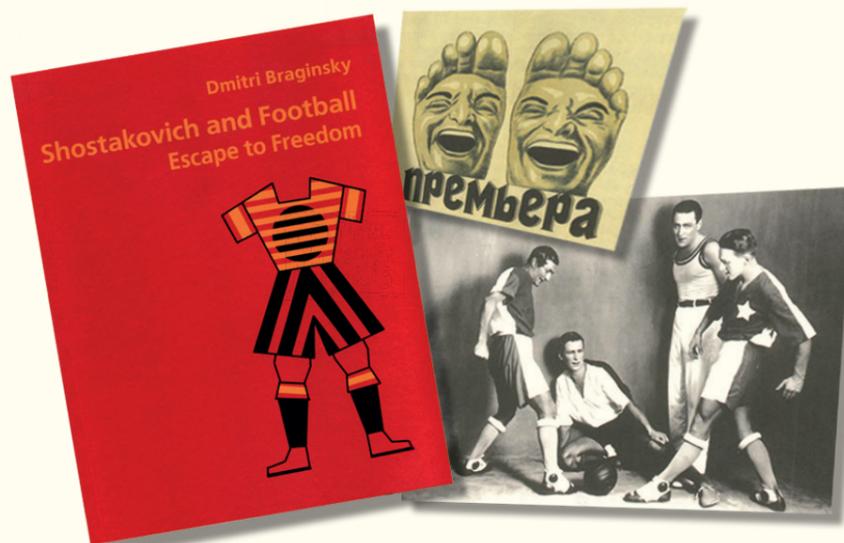
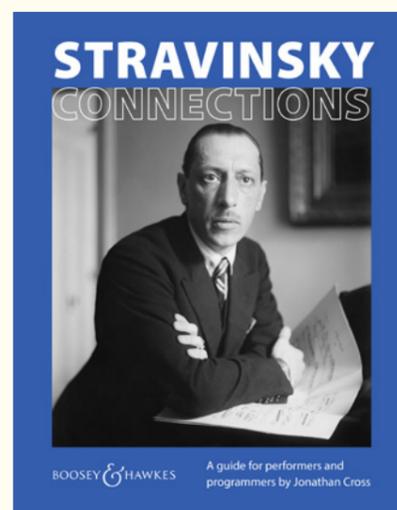
Stravinsky 2021 anniversary

The 50th anniversary of Stravinsky's death falls in 2021, offering opportunities for a timely reappraisal of this iconic figure of the 20th century. In preparation for the anniversary year Jonathan Cross has collaborated with Boosey & Hawkes to create *Stravinsky Connections*, a new guide for performers and programmers.

The composer's rich web of connections is explored, embracing dance, theatre, art, jazz and faith, as well as his links with a range of composers from Bach to Boulez, via Debussy, Bartók, Prokofiev and Britten. Notes on key works are provided, offering programming tips, while a detailed timeline combines Stravinsky's life and works with the momentous cultural and political events across his 88 years.

Jonathan Cross offers a modern perspective on Stravinsky 50 years after his death, with enough distance to offer a clearer, objective view. Perhaps we can now appreciate how the composer's seeming seismic shifts of style are, in reality, bound by the common themes, interests and obsessions that stretched throughout his extraordinary creative life.

Conductors, performers and programmers can request a copy of *Stravinsky Connections* by emailing composers.uk@boosey.com.



Shostakovich and Football

A new book by Dmitri Braginsky explores Dmitri Shostakovich's lifelong passion for football. His widow Irina Shostakovich writes in her foreword that he "could not live without football, he lived in football, as though it was a special, parallel dimension... In this terrain, he was forever young, happy and free."

This lavishly illustrated book, produced by DSCH Publishers in collaboration with Dmitri Shostakovich's Archive and the Rimsky-Korsakov St Petersburg State Conservatoire, was first published in Russian and is now available in a new English translation. Its aim is to depict a panorama of the football and sports events and facts in the composer's biography against the broad sociocultural background of Soviet life in the 1920s-1970s. The text is accompanied by a rich collection of photographs, and many archive documents are published for the first time.

As well as being a devoted supporter of Dinamo Leningrad and the Soviet team, Shostakovich was something of a football connoisseur, even gaining a National Football Referee permit, allowing him tickets at stadiums nationwide. His enthusiasm for the sport also found its way into his work as a composer. His first ballet *The Golden Age* (originally titled *Dinamida*), tells of a Soviet football team visiting the West, whose captain is imprisoned by fascist agents only to be released as the footballers

are joined by the local workers to defeat the police. Shostakovich also composed a *Football* scene for a 1944 wartime performance by the NKVD Song and Dance Ensemble.

The book examines Shostakovich's newspaper articles and diary entries on football, his friendships with fellow fans, and his fascination with rules and statistics. Other sporting interests are explored including boxing, ice hockey, tennis, chess and billiards, offering an intimate picture of the composer seeking relaxation and a freedom denied him as a prominent Soviet composer.

Shostakovich and Football is on sale from www.boosey.com/shop, priced £42.00.

Chin SPIRA in LA



Photo: Pieska Ketterer

Unsuk Chin travelled to Los Angeles in April for the world premiere of her new orchestral work *SPIRA*, conducted by Mirga Gražinytė-Tyla in a perfect pairing with Debussy's *La Mer*. The 19-minute score is a joint commission by the Los Angeles Philharmonic, NDR Elbphilharmonie, Orchestre de Paris, City of Birmingham Symphony Orchestra and Royal Stockholm Philharmonic.

SPIRA takes its title from the mathematical growth spiral, in which small cells are replicated through logarithmic expansion, as observed in nature. Chin describes the work's shifting between macro and micro "as if zooming in with a microscope to research the inner life of sound".

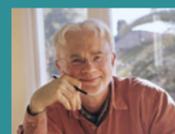
"...a concerto for orchestra that takes its soundworld from a pair of bowed vibraphones spreading overtones all over the place, so they can be picked up by strings and winds and brass and bloom spring-like into ever-expanding bouquets of glittery vibration..." *Los Angeles Times*

Last month saw Chin attending a focus on her music at the Bergen International Festival and next season she will be Composer in Residence at the Elbphilharmonie in Hamburg with 14 of her works programmed.

Inside this issue...



MacMillan
Interview about his new choral symphony



Adams
Yuja Wang tours piano concerto internationally



Glanert
latest opera *Oceane* triumphs in Berlin



Kats-Chernin
opera premieres in Germany and Australia

MacMillan choral symphony in Edinburgh

James MacMillan's new Symphony No.5: 'Le grand Inconnu' provides the finale to his 60th birthday feature at this year's Edinburgh International Festival.



Photo: Marc Marnie

How do you approach writing a new symphony? The symphonic tradition, and Beethoven's monumental impact on it, is an imposing legacy which looms like a giant ghost over the shoulder of any living composer foolishly enough to consider adding to it. Some turn away in terror while others can't help themselves. Perhaps not fully knowing what writing a symphony 'means' any more, some of us are drawn towards it like moths flapping around a candle flame. After my fourth I felt the itch of a fifth: Dah-dah-dah-dum!

With your symphony's inclusion of choral voices and its focus on the Holy Spirit, did you have any musical models in mind?

There are many great motets from the past which set texts devoted to the Third Person of the Trinity, and in the 20th century the one piece which stands out is the setting of the *Veni Creator Spiritus* in the first movement of Mahler's Eighth Symphony. One can speculate on Mahler's inspiration; was his idea of the Holy Spirit orthodox and in keeping with received theological understanding? Or did it involve various intellectual and cultural threads pointing in the direction of inspired but general, spiritual creativity?

Do you see this theme as particularly relevant at the moment?

There is a genuine burgeoning interest in spirituality in our contemporary post-religious and now post-secular society. Music is described as the most spiritual of the arts, even by non-religious music lovers, and there is a genuinely universal understanding that music can reach deep into the human soul in a mysterious way. This is summed up by the fifth symphony's subtitle – *Le grand Inconnu* – a French term used to describe the Holy Spirit which I cannot find replicated in the English spiritual tradition.

What was the starting point for the composition?

The symphony was commissioned by the Genesis Foundation, and its founder, the philanthropist John

Studzinski, gave me a copy of *The Holy Spirit, Fire of Divine Love* by the Belgian Carmelite Wilfred Stinissen. It was a good point of entry, theologically, but it also called to my attention some visionary poetry by St John of the Cross, and this line from the book in particular drew me in; "Even his name reveals that the Holy Spirit is mysterious. The Hebrew word 'ruah', the Greek word 'pneuma' and the Latin 'spiritus' mean both 'wind' and 'breath'", and it was these words which provided the very first sounds heard in my symphony.

What is the form of the symphony?

The first movement is called *Ruah*, the second *Zao* (ancient Greek for living water) and the third is *Igne vel Igne* (Latin for fire or fire). So, each has links with the physical elements connected to the Holy Spirit (wind, water, fire). Sound associations and impressions guided the choice of texts in each of the three movements and often dictated the overall structure; which bits of St John of the Cross to use, which corresponding moment in Scripture might amplify or reflect the general direction, which sounds to use in the orchestra as well as extended vocal sounds in the choir which were not necessarily sung.

Was there a particular soundworld you wanted to create?

In broad terms I wanted to explore the elemental and primal sounds and words associated with the Spirit. I've also used quarter-tones more in this piece than many others, with material springing forth from various harmonic series. I've always been fascinated by spectral sounds, ever since hearing Gerard Grisey and Tristan Murail talk about them in Darmstadt in 1980. Many of these trends couldn't

offer me enough expressive potential but they still hover on the periphery of my imagination from time to time and there is a conceptual compulsion in their deployment here.

How did you weave the choral voices into the orchestral score?

My joy of writing for choirs persists and I had to break work on the symphony to compose a 40-part motet, *Vidi Aquam*, which is a companion piece to Tallis's *Spem in Alium*. Before tackling it I was terrified of the complexity but, once settled into the task, I was in a very special place and enjoyed building up the contrapuntal edifice. Some of this got carried over into the symphony, with its chamber choir and large chorus. At the end of the second movement I divide these two ensembles into 20 parts, which allowed me to continue communing with the English Renaissance master.

MacMillan Symphony No.5: 'Le grand Inconnu' (2018) 50' for chamber choir, chorus and orchestra
Commissioned by the Genesis Foundation for Harry Christophers and The Sixteen

17 August 2019 (world premiere)
Usher Hall, Edinburgh International Festival
Scottish Chamber Orchestra/The Sixteen/
Genesis Sixteen/Harry Christophers

14 October 2019
Barbican, London
Britten Sinfonia/The Sixteen/
Genesis Sixteen/Harry Christophers

Currier concerto in the Aether



Photo: Jennifer Taylor

Sebastian Currier's new violin concerto, *Aether*, is a cross-Atlantic commission shared between the Boston Symphony Orchestra and Leipzig Gewandhaus Orchestra, both led by conductor Andris Nelsons with Baiba Skride as soloist. First performances

took place in Boston and Leipzig last month, and the work travels on to Amsterdam in October for an appearance in the ZaterdagMatinee series at the Concertgebouw with the Netherlands Radio Philharmonic conducted by Karina Canellakis.

Currier is particularly acclaimed for his writing for strings, with *Aether* being his third violin concerto, following *Chamber Concerto* for violin and strings and *Time Machines* written for Anne-Sophie Mutter and the New York Philharmonic. The composer is equally active writing string-based chamber music: this March saw the premiere of his new *Ghost Trio* written for Mutter with cellist Daniel Müller-Schott and pianist Lambert Orkis.

As Currier explains, "the word 'aether' itself looks back to Greek mythology. It means 'pure, fresh air' and was thought to be the air of the upper atmosphere, the air the gods breathed. With Einstein's theory of relativity the concept became outmoded, but it still lingers as a term referring to something remote, mysterious, invisible, and out of reach."

This invisible substance, that was historically thought to pervade all the universe between

celestial bodies, takes musical form in Currier's work with mysterious, distant chords in strings with the woodwind making ephemeral air sounds. Against this surrounding backdrop are placed the four primary movements of the concerto.

"...arresting and mesmerizing in effect."

Boston Classical Review

"A traditional concerto on one hand, the work segues from delicate passages to brief episodes of explosive intensity..." *Boston Classical Review*

"The final cadenza was a thing of raging beauty, a last shout before the violin was subducted into the rising aether... the hall overflowed with applause."
Boston Globe

Boston also played host in February to the premiere of Currier's new 'moonstruck' work for soprano and chamber ensemble, performed by Boston Musica Viva. *Eleven Moons* employs texts ranging from Mary Shelley's *Frankenstein* and Edgar Allan Poe, through the Upanishads to Wikipedia and Neil Armstrong. The composer describes how the moon "has captured the imagination of humankind since our beginnings" playing roles "in countless mythologies and religions, associated with love, insanity, beauty, mystery, supernatural forces, alien beings. Humans have, over the years, projected all their fears, desires, and fantasies onto this bright form in the night sky."

fled Spain in 1939, eventually settling in Cambridge in the UK. *Don Quixote* moved through a number of musical guises until it reached its final form in 1950, staged by Sadler's Wells Ballet at the Royal Opera House Covent Garden in London. Alongside the complete 40-minute ballet score, Gerhard's short suite *Dances from Don Quixote* soon became established as his most performed orchestral work and is also frequently heard in a popular piano arrangement.

Don Quixote represents a unique fusion of Spanish themes, both musical and literary, together with the modernist techniques the composer was developing in his early years in exile. The work is a masterly response to Cervantes's great epic, with colourful characterisation of the lead protagonists, vivid scene-painting, musical explorations of themes of love, illusion and chivalry, and glowing depictions of the Spanish Golden Age.

A new recording of the compete *Don Quixote* is planned by Chandos in its Spanish series with the BBC Philharmonic conducted by Juanjo Mena, for release in 2020.

Visit www.boosey.com/gerhard2020.

Glanert Oceane success in Berlin



Photo: Bernd Uhlig

Detlev Glanert's new opera *Oceane* staged by Robert Carsen at the Deutsche Oper Berlin.

Detlev Glanert's new opera, *Oceane*, was premiered to public and critical acclaim at the Deutsche Oper in Berlin in April, in a production by Robert Carsen conducted by Donald Runnicles. Drawing upon novella fragments by Theodor Fontane, whose bicentenary is celebrated this year, the libretto by Hans-Ulrich Treichel tells of a mysterious woman from the sea, whose appearance at a fading beach resort disrupts bourgeois social conventions.

The dark, brooding sea is omnipresent in Carsen's staging, providing a backdrop to the Baltic summer holiday setting and mirroring the psychological disjunction between *Oceane* and the other guests. *Der Tagespiegel* praised the opera's "magically atmospheric" music, "precisely composed" and described how "Glanert and Treichel received the enthusiastic cheers of the audience. Here are two who may feel that they have just produced one of the most successful new operas of recent times."

"A great beginning, at first only the textless singing of a woman, the voice of the sea... something unspeakable, enticing, intense... a siren call that promises salvation in destruction... And so the opera will also end."
Frankfurter Allgemeine Zeitung

"Glanert knows how to set maritime themes to music: water is his element, so to speak, and here he plays to his strengths... At last a world premiere which will surely be replayed soon."
Bavarian Radio Klassik

"...well-crafted vocal lines, superb orchestration, clear dramatic shape and descriptive sound-painting... It looks and sounds gorgeous."
Financial Times

"The role of *Oceane* was written by Glanert for Maria Bengtsson, who is able to express the peculiarity of this character – condemned to silence due to social barriers – in a vocally and dramatically moving way..."

At its opening night *Oceane* was emphatically celebrated as a completely successful new opera."
Neue Musikzeitung

"Glanert's music transports the darkness into something profoundly human." *Die Deutsche Bühne*

This summer brings the world premiere of Glanert's new trumpet concerto at the Tanglewood Festival on 8 July, featuring soloist Thomas Rolfs and dedicated to the memory of Oliver Knussen. This year has seen Semyon Bychkov conducting Glanert's music internationally, with *Weites Land* performed by the Czech Philharmonic, Cleveland Orchestra and Royal Concertgebouw Orchestra. The BBC presents a Total Immersion day exploring the composer's music at the Barbican on 7 December, including the UK premiere of his *Requiem for Hieronymus Bosch*, conducted by Bychkov.



Photo: Bettina Stoess



Photo: Boosey & Hawkes

Roberto Gerhard's complete *Don Quixote* ballet was heard for the first time in Barcelona in February, providing an important upbeat to events in 2020 honouring the 50th anniversary of the Catalan-born composer's death. Two performances of this major work took place at L'Auditori with the Barcelona Symphony Orchestra conducted by Josep Caballé-Domenech.

Born in 1896 near Tarragona, Gerhard spent the early part of his creative life in Barcelona until he

Kats-Chernin Iphis in Hannover



Photo: Thomas M. Jaak/Stage Picture

Elena Kats-Chernin's *Iphis* staged at the Hannover Staatsoper.

Elena Kats-Chernin's chamber opera *Iphis*, exploring the topical theme of gender identity, received its German premiere at the Hannover Staatsoper in March. This saw the Uzbek-born Australian-resident composer returning to the city where she studied with Helmut Lachenmann, before striking out in her own stylistic direction. *Iphis* was Kats-Chernin's first opera, dating from 1997, and its scoring for six singers and an ensemble of nine instrumentalists makes it ideal for youth opera programmes and conservatoires. The drama is based on one of Ovid's *Metamorphoses*, with the libretto by Richard Toop combining comedy, pathos, sexual confusion and heart-warming resolution.

"Elena Kats-Chernin's opera is about the girl *Iphis*, who secretly has to grow up a boy because her father only wants to have sons. Years later, when the father presents the charming *lanthe* as the bride for his supposed son, they all become trapped with no escape route... Because the youngsters love each other the message is – they want to choose their own way forwards... This jumbling of emotions is staged in a touching and amusing way." *Hannoversche Allgemeine Zeitung*

"Would you like to be a boy or girl? Or something completely different? The question is very 'today' but was already tackled two decades ago in this opera – both compact and concise... Musically, the 70-minute score is highly attractive and employs a practical orchestra oscillating between moderate modernity, dance rhythms, ragtime and klezmer..." *Die Presse*

Three new Kats-Chernin stageworks are premiered over the next 12 months. First up is Opera Australia's production of *Whiteley*, opening at the Sydney Opera House on 15 July, directed by David Freeman and conducted by Tahu Matheson. The libretto by Justin Fleming explores the tumultuous life of artist Brett Whiteley, his meteoric rise to fame, his fascination with the murderer John Christie and his fatal addiction to drink and drugs.

Whiteley is followed in November by a children's opera for the Komische Oper in Berlin, *Jim Knopf and Lukas the Engine Driver*, based on the award-winning book by Michael Ende. Kats-Chernin's new operatic version of *The Wind in the Willows* receives its premiere at the Staatstheater Kassel in June 2020.

Adams concerto for Yuja Wang

John Adams's new piano concerto, *Must the Devil Have all the Good Tunes?*, was composed to showcase the distinctive keyboard style of Chinese-born virtuoso Yuja Wang, as heard at the premiere in March with the Los Angeles Philharmonic and Gustavo Dudamel and on tour to Seoul and Tokyo. Further LA Phil performances are planned in the US, Mexico, at the Edinburgh International Festival and at the Barbican in London, before the solo part is taken up by pianists Jeremy Denk and Vikungur Ólafsson and other orchestras in future seasons.

"His latest work definitely leans in the trickster direction as per its mischievous title... like *Century Rolls*, it bristles with a percussive, highly-rhythmic, technically fearsome piano part... an excitable, satisfying, boisterous vehicle for Wang and Dudamel." *Musical America*

engines going again. They eventually do in a dotted-rhythm groove that suggests rock 'n' roll." *Los Angeles Times*

John Adams's latest opera, *Girls of the Golden West*, received its first European performances at Dutch National Opera in February, with the same young rising star cast as at its San Francisco premiere in 2017. Adams and librettist/director Peter Sellars have since revised the score and staging and, as the *Los Angeles Times* noted in Amsterdam, "the opera has come into formidable, inescapable focus. There should be no doubt that *Girls of the Golden West* is the most powerful opera of the moment."

"*Girls* is an outright rejection of the romantic West of Puccini, of the hubris of Manifest Destiny, of all the rosy myths you've heard about the Golden State. It is revisionist – or, rather, corrective – American history, a tale of men turning feral as they swarmed California like an invasive species. In many ways, it is also an opera about the present." *New York Times*

John Adams has recently been doubly honoured with the prestigious Erasmus Prize in the Netherlands and the BBVA Frontiers of Knowledge Award in Spain. The composer is currently completing a new orchestral work celebrating Michael Tilson Thomas's 25 years on the rostrum of the San Francisco Symphony.

"...driving syncopations and a riot of orchestral color..." *Washington Post*

"The piano is constantly busy throughout the 25-plus minutes, and even in the contemplative slow movement, caressed by Adams's typical sustained strings, there is underlying tension and an impatient desire to get the



Photo: Martin Walz

John Adams's *Girls of the Golden West*, staged by Peter Sellars at Dutch National Opera in Amsterdam.

Holloway Phaeton's Journey



Photo: Charlie Troman

Robin Holloway new concertante work for trumpet and orchestra, written for Håkan Hardenberger and commissioned by the BBC Philharmonic, seized the stage in Manchester in February, travelling on to Amsterdam in October with the Residentie Orchestra in the

ZaterdagMatinee series. *Phaeton's Journey: Son of the Sun* is the second in a series of Holloway works fusing concerto and tone poem and drawing upon mythical tales from Ovid's *Metamorphoses*.

There may be few of today's composers willing or able to meet a tone poem's demands for descriptive and narrative expertise but, as the *Sunday Times* noted, "Holloway is brilliant at it, not only in finding his musical equivalents, but in... building a continuous form from numerous small sections, and rediscovering in the process a great deal that tonality is still capable of doing – an expanded, highly flexible tonality, maybe, but still able to harness the dramatic power of decisive harmonic events."

"Long experience with the orchestra has left him formidably fluent: everything sounds clear and right, and the single-movement structure has gripping momentum... Phaeton's incompetence with the chariot – 'the bumpy ride' – leads to such aggravations as the boiling up of the oceans, the devastation of the planet, the scattering of the Zodiac and the disruption of the seasons... Altogether, Phaeton's arrogance is bad news for climate change. But Hardenberger's unbelievable dexterity with his relentlessly challenging part spoke only of deep musical devotion." *Sunday Times*

"Anyone's who's been asked 'Dad, can I borrow the car keys?' will know how Apollo felt, and of course his forebodings were justified... There's a rightness about associating the sound of the trumpet with the golden sun, both in respect of its god and his over-ambitious offspring... Phaeton is presented as asking for his privilege again and again, and tension is raised by taking the trumpet part higher and higher in its tessitura." *The Arts Desk*

Mackey MTT celebrations



Photo: Jane Richey

Steven Mackey's newest orchestral work, *Portals, Scenes and Celebrations*, was written as a tribute to Michael Tilson Thomas on his 75th birthday and premiered by the conductor at the helm of the San Francisco Symphony in February. While the 'celebrations' in the title are readily explainable, the 'scenes' are five contrasting but connected tableaux, and the composer describes how the 'portals' are "the joints within and between the scenes" leading to "other dimensions rather than logical consequences".

"...a 15-minute orchestral showpiece... It's a joyous, brightly colored extravaganza, one in which seemingly every member of the orchestra gets a turn in the spotlight. Certainly Mackey is never at a loss for ideas... elaborate instrumental sonorities come tumbling forth in bold profusion." *San Francisco Chronicle*

"Conductor Michael Tilson Thomas called the opening work by Steven Mackey a musical amusement park, and it was... *Portals, Scenes and Celebrations* is a series of colorful miniatures, each of which begins with a salient sound and then runs with it. A flighty viola solo becomes a spirited call-and-response that parades through the orchestra, down to the nearly unpitched drums. The subtle pointillism of spritzing aerosol cans transforms into jaunty harmonies that sound like Copland." *San Francisco Classical Voice*

Gustavo Dudamel was resident at Princeton University in May and conducted a concert featuring the world premiere of Mackey's *Measuring*. Ensemble Berlin, formed from nine wind and string instrumentalists of the Berlin Philharmonic, unveiled the new work, which explores metaphors connecting music to properties of natural law. Next season brings a timpani concerto from Mackey, premiered by the Dallas Symphony and receiving its first French performance by the Orchestre national d'Île de France at the Paris Philharmonie.



Image: Vorabfoto ZVG

Humanoid by Leonard Evers was staged in Winterthur and Bern in February. This science fiction youth opera, scored for six singers and 14 instrumentalists, poses the question how human can a robot be? The new work follows the success of Evers' *Gold!* which has received over 600 stage performances since 2012.

Little JFK opera staged in Europe



Photo: Jan-Peter Fuhr

David T. Little's opera *JFK* at the Theater Augsburg.

The successful European premiere of David T. Little's opera *JFK*, presented at the Theater Augsburg in March, demonstrated the expanding German interest in the young American composer's stageworks. As reported by *Neue Musikzeitung*, "the unanimous final jubilation for the composer, librettist Royce Vavrek and the entire stage team signalled: Bravo!"

The new Augsburg staging by Roman Hovenbitzer followed on from recent productions of *Dog Days*

in Bielefeld and Schwerin and *Soldier Songs* in Saarbrücken.

Jointly commissioned by Fort Worth Opera, American Lyric Theater, and Opéra de Montréal, Little's three-act opera has been celebrated for its complex and intimate portrayal of President John F. Kennedy and First Lady Jacqueline Kennedy in the twelve hours leading up to the president's infamous assassination in November 1963.

"The scenes change quickly: the white limousine becomes a hotel bath, a bed, a tombstone, because Little's opera is not made up of acts, but a total of 31 moments that fold together a commemorative collage of the historic presidential couple into a dazzling kaleidoscope. Jackie's nightmares and John's morphine delirium mix. Family members of the Kennedy clan emerge, Marilyn Monroe, Nikita Khrushchev and John's adversary Lyndon B. Johnson surrounded by cowboys in glittering trousers." *Deutschlandfunk*

Little's music received a New York profile recently with a concert closing the Miller Theatre's Composer Portrait season. The powerful double bill combined performances of *Haunt of Nightfall* by Third Coast Percussion and *AGENCY* by American Contemporary Music Ensemble.

Offenbach bicentennial stagings

Celebrations for Jacques Offenbach's bicentenary this year bring more than 30 stagings employing the Offenbach Edition Keck published by Boosey & Hawkes. Over the past 20 years this authoritative edition, under the direction of leading Offenbach scholar Jean-Christophe Keck, has featured the publication of definitive full scores of the composer's stageworks for the first time, together with the welcome return of lost works to the theatre and concert hall.

Offering a contrast to Offenbach's satirical comic stageworks, *Fantasio* is a poignant lyrical opera revealing the lovelorn romantic hidden beneath the jester's costume, marking it as a highly personal score for the composer. Its revival gathered momentum in 2013 thanks to an acclaimed recording by Opera Rara and the Orchestra of the Age of Enlightenment conducted by Mark Elder, with a starry cast including Sarah Connolly and Brenda Rae.



Photo: Nadir, 1860s

production by Martin Duncan with Hanna Hipp and Jennifer France in the lead roles.

In honour of Offenbach's birthday on 20 June, the composer's native city of Cologne provides celebrations under the title *Yes We Can Can*. A semi-staging of *Fantasio* is presented by Opera Zuid at the Philharmonie, following a Dutch tour of its new Benjamin Prins production, and festivities include a new staging of *La Grande-Duchesse de Gérolstein*. Cologne also hosts the German premiere of Offenbach's *Barkouf* in October in Mariame Clément's production first staged by Opéra du Rhin last year. This bitter-sweet satire, setting a libretto by Scribe and Boisseaux, sees a dog appointed as vizier to run the city government in Lahore. *Die Zeit* described the opéra-bouffe as "a masterwork – the sharpest musical satire of the 19th century" while *Diapason* praised "a series of comic numbers that are irresistible".

Le Roi Carotte, telling of a deposed prince fighting against a tyrannical vegetable ruler, has also enjoyed a return to the stage thanks to the Offenbach Edition Keck. The recent Hannover production by Matthias Davids travels to the Vienna Volksoper in November, and the Laurent Pelly staging returns to Lyon Opera in December. Turning from major rediscoveries to classic repertoire, *Orpheus in the Underworld* receives its 1000th performance in the Keck edition this season, with new stagings by Barrie Kosky at the Salzburg Festival and by Emma Rice at English National Opera.

For full information on the OEK please visit www.offenbach-edition.com.

"The score of *Fantasio* shows Offenbach at the top of his artistic game."

Opera

A Paris staging of *Fantasio* by Thomas Jolly followed in 2017 with Marianne Crebassa in the title role, which has since travelled on to Rouen and Montpellier and received its Swiss premiere at the Geneva Opera. The first UK staging of *Fantasio* opens at Garsington Opera this month with a new English translation by Jeremy Sams, in a



Marianne Crebassa as Offenbach's *Fantasio* in Thomas Jolly's production, staged in France and Switzerland.

Dominick Argento b.27 October 1927 | d.20 February 2019

Boosey & Hawkes pays tribute to Dominick Argento, one of America's pre-eminent composers of lyric opera, who died in Minneapolis earlier this year, aged 91.

Born in York, Pennsylvania, in 1927, Argento enjoyed a reputation centred upon his rich catalogue of writing for the human voice, including 13 operas and an extensive selection of choral and vocal works. His music is marked by its strong dramatic impulses, sharp wit, and colourful lyrical lines, which have made his works favourites for singers. With honours and awards, Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979.

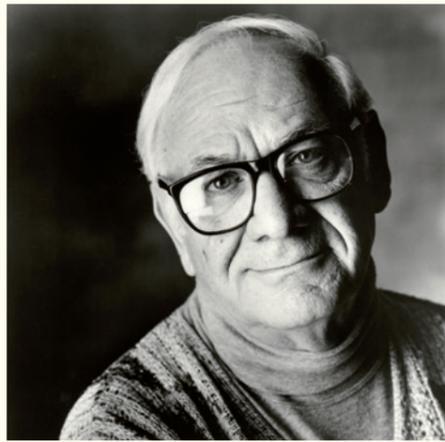


Photo: Tom Berntsen

"...a real opera composer, who has mastered its conventions and lets his imagination take wing..."

New York magazine

Argento studied at Peabody Conservatory and the Eastman School of Music, where his teachers included Henry Cowell, Alan Hovhaness and Howard Hanson, and travelled to Italy thanks to Fulbright and Guggenheim Fellowships. He became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997 and later held the rank of Professor Emeritus.

Opera companies across the US and in Europe have performed Argento's stageworks, which include the absurdist *Postcard from Morocco* (1971), the dark psychodrama *The Voyage of Edgar Allan Poe* (1976), *Miss Havisham's*

Wedding Night (1981), *Casanova's Homecoming* (1984), and the Henry James adaptation *The Aspern Papers* (1987). His last opera, *The Dream of Valentino* (1994), examined fame and the immigrant experience, set in the early days of Hollywood. Among his major song cycles are *Letters from Composers* (1968), *From the Diary of Virginia Woolf* (1975) composed for Janet Baker, and *Casa Guidi* (1983) written for Frederica von Stade.

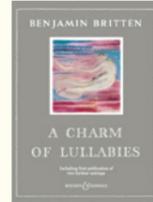
Recent productions of Argento's operas include The Dallas Opera's 2013 staging of *The Aspern Papers*, starring Susan Graham, Alexandra Deshorties and Nathan Gunn, and Minnesota Opera's 2014 staging of *The Dream of Valentino*, featuring tenor James Valenti in the leading role. Over the past 60 years Argento became one of the most significant forces in Minnesota's classical music community. In 1997 he was honoured with the title of Composer Laureate to the Minnesota Orchestra and 8 August 2016 was officially declared Dominick Argento Day in the state of Minnesota, recognizing him as a master composer and revered educator.

New publications

Louis Andriessen
Facing Death
for string quartet
Full score
979-0-060-13049-6 **£33.99**
Parts
979-0-060-13479-1 **£72.99**



Facing Death
arr. for saxophone quartet
Full score
979-0-060-12905-6 **£33.99**
Parts
979-0-060-13482-1 **£72.99**



Benjamin Britten
A Charm of Lullabies
New edition with first publication of two additional songs
Vocal score
979-0-060-13534-7 **£16.99**



Magnus Lindberg
Aleburgh Trilogy:
Bubo bubo/Counter Phrases/Red House
Study score
979-0-060-13487-6 **£32.99**



Concerto for Orchestra
Study score
979-0-060-11794-7 **£32.99**

Parada
Study score
979-0-060-13583-5 **£25.50**

James MacMillan
Percussion Concerto No.2
Reduction for percussion and piano
979-0-060-13606-1 **£31.50**



Trombone Concerto
Study score
979-0-060-13537-8 **£28.99**
Reduction for trombone and piano
979-0-060-13536-1 **£35.50**



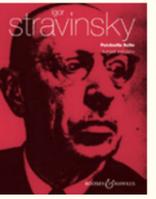
Veni, Veni, Emmanuel
Reduction for percussion and piano
979-0-060-13522-4 **£45.99**

Steve Reich
Pulse
for ensemble
Study score
979-0-051-09816-3 **£27.00**



WTC 9/11
for string quartet and tape
Parts
979-0-051-80206-7 **£27.00**

Igor Stravinsky
Pulcinella Suite
arr. Daniel-Ben Pienaar
ed. Jonathan Freeman-Attwood
for trumpet and piano
979-0-060-13373-2 **£16.99**
for trombone and piano
979-0-060-13374-9 **£16.99**

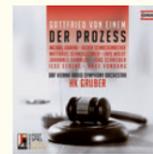


New recordings

John Adams
Roll Over Beethoven/Short Ride in a Fast Machine
Christina & Michelle Naughton
Warner Classics
9029556229



Gottfried von Einem
Der Prozess
Michael Laurentz/
Jochen Schmeckenbecher/
ORF Vienna Radio
Symphony Orchestra/
HK Gruber
Capriccio C5358



Concerto for Orchestra/Nachtstück
Rundfunk-Sinfonieorchester
Berlin/Johannes Kalitzke
Capriccio C5357



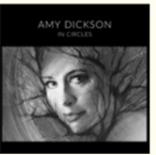
Gerald Finzi
By Footpath and Stile/Interlude/Romance/Elegy/Five Bagatelles
Marcus Farnsworth/
Robert Plane/Ruth Bollister/
Finzi Quartet
Resonus RES10109



Henryk Mikołaj Górecki
String Quartets Nos. 1 & 2
Tippett Quartet
Naxos 8.573919



James MacMillan
Saxophone Concerto/From Galloway
Amy Dickson/Adelaide
Symphony Orchestra/
Nicholas Carter
Sony Classical 19075 944692



Andrzej Panufnik
String Quartets Nos. 1-3/Hommage à Chopin
Apollon Musagète Quartett
Frederick Chopin Institute
NIFCCD059



Einojuhani Rautavaara
Incantations
Christoph Sietzen/
Romanian National
Symphony Orchestra/
Cristian Mandeal
Sony Classical 19075 821542



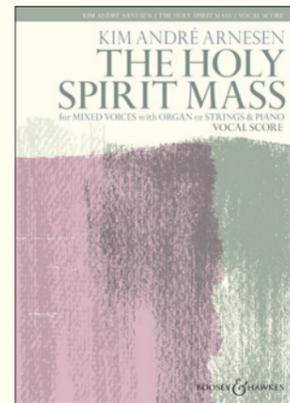
Steve Reich
The Desert Music
Sydney Symphony Orchestra/
Synergy Vocals/
David Robertson
ABC Classics 4817899



Proverb/Pulse/Mallet Quartet
Colin Currie Group/
Synergy Vocals
Colin Currie Records
CCR0003

Arnesen Holy Spirit Mass

Boosey & Hawkes has published a vocal score of Norwegian composer Kim André Arnesen's *The Holy Spirit Mass*, written for the National Lutheran Choir and premiered in 2017. The 50-minute work, scored for SATB chorus with organ or strings and piano, was commissioned for the 500th anniversary of the Protestant Reformation and performed in Washington, Minneapolis and St Paul. The European premiere followed in Rome last October at the opening of the International Festival of Sacred Music and Art, and the National Lutheran Choir toured the *Mass* in the USA earlier this year under the direction of David Cherwien.



church after the religious upheaval of the 16th century. But it also celebrates what the Reformation has given us, such as the ecumenical development and increasing dialogue between churches. The work explores themes of mercy, grace, promises, unity, praise, hope, vision and service."

Arnesen's new work for the female voices of the acclaimed Norwegian choir Cantus, *Ave regina caelorum*, was premiered in his home city of Trondheim in March. Seven recent Arnesen

choral works – both sacred and secular – can be heard at www.boosey.com/arnesen or on a complimentary CD available on request by emailing composers.uk@boosey.com.

The composer describes how "*The Holy Spirit Mass* reflects on the long conflict within the