

Quarter notes

Offenbach a publishing success story

The Offenbach Edition Keck, with quality performance materials and rediscovered works, spearheaded the composer's bicentenary.

With over 600 performances utilising its editions in 2019, the Offenbach Edition Keck enjoyed a high profile in the composer's bicentenary celebrations, from Salzburg, Vienna and Cologne to Lyon and London. The collaboration between Boosey & Hawkes and leading Offenbach scholar Jean-Christophe Keck has been a game-changer for Offenbach's music over the past two decades and a major publishing success story.

Surprisingly, even familiar Offenbach works lacked full scores and authoritative performing materials, now provided by the OEK for such favourites as *Orpheus in the Underworld*, *La Grande-Duchesse de Gérolstein* and *La Vie parisienne*. Opera companies, conductors such as Marc Minkowski and Mark Elder, and directors including Laurent Pelly and Barrie Kosky have endorsed the edition, making it a focal point for Offenbach on stage: 2019 saw the OEK *Orpheus in the Underworld* reach its landmark 1000th performance.

With ardent scholarship and expert sleuthing Jean-Christophe Keck has put a series of major Offenbach stageworks back on the map. From the Romantic opera *Les Fées du Rhin* and the opéra bouffe *The Princess of Trebizond*, through the satirical bite of *Barkouf* and *King Carrot* – ever topical with today's political turmoil – to the lyrical charms of *Fantasio*, the OEK has widened the composer's repertoire to the delight

of audiences. And the OEK goes far beyond the stage, with rediscovered concert works and educational publications.



Photo: Theater für Niedersachsen/Jochem Quast

The Princess of Trebizond
Theater Baden-Baden (2015)
Theater für Niedersachsen (2019)

Barkouf
Opéra national du Rhin, Strasbourg (2018)
Cologne Opera (2019)

www.offenbach-edition.com



Photo: Wiener Volksoper/Barbara Palfy

King Carrot
Opéra de Lyon (2015)
Opéra de Lille (2018)
Staatsoper Hannover (2018)
Vienna Volksoper (2019)



Photo: Salzburg Festival/Monika Pflitzerhaus



Photo: Garsington Opera/John Spelling

Fantasio
Théâtre du Châtelet Paris / Rouen / Montpellier (2017-18)
Grand Théâtre, Geneva (2017)
Opera Zuid Dutch tour (2019)
Garsington Opera (2019)

Trojahn joins B&H



Photo: © Dietlind Konold

Leading German composer Manfred Trojahn has signed an exclusive publishing contract with Boosey & Hawkes covering his future works. First scores under the new agreement include *Ein Brief*, an extended setting of Hofmannsthal's 'Chandos Letter' for baritone, string quartet and orchestra with first staged performances this month in Bonn and Vienna. In June a new orchestral work follows for the TONaLi Orchestra's 'BeEnigma' project for the 2020 Beethoven anniversary year. The premiere is conducted by Christoph Eschenbach in the Elbphilharmonie Hamburg, with further performances planned in Cologne, Berlin and Lucerne.

Born in 1949, Manfred Trojahn, is one of the most successful German composers of his generation, known above all for his operatic works. Last March a new staging of *Orest* at the Vienna State Opera was the fifth production of his operatic drama after Euripides since its premiere in 2011. Trojahn's extensive output encompasses almost every genre, performed by renowned international artists and attracting numerous prizes and awards.

Trojahn studied flute with Karlheinz and Gertrud Zöller, composition with Diether de la Motte and conducting with Albert Bittner. From 1991 to 2017 he was Professor of Composition at the Robert Schumann Hochschule in Düsseldorf where his pupils included Matthias Pintscher, Elena Mendoza and Anno Schreier. From 2004 to 2006 he was President of the Deutscher Komponistenverband and is a member of the Academies of Arts in Berlin, Düsseldorf, Hamburg and Munich.

For further information on Manfred Trojahn visit: www.boosey.com/Trojahn



Photo: © National Geographic/Manu San Felix

Auerbach Arctica and Eve's Lament

Two recent works by Lera Auerbach [*Sikorski*] explore themes of nature despoiled. *Arctica* saw the composer collaborating with National Geographic to create a symphonic work that conveys the vulnerable state of the Arctic region. She met marine ecologist Dr Enric Sala and travelled to the Svalbard archipelago in the Barents Sea, and to Greenland and Iceland to develop her interest in Inuit culture.

The resulting 45-minute score, combining solo piano played by the composer, choir and orchestra, was premiered by the National Symphony in Washington last March. In 2020 *Arctica* is performed by the Oslo Philharmonic on 27 February and plans are underway for a Helsinki Festival appearance this summer. The project envisages the score being performed in each of the countries bordering the Arctic.

"Auerbach has likened the piano to an Inuit spirit guide, presiding over a vision that leads backward from the arrival of Europeans in the Arctic to the beginning of time... The work came to a cataclysmic climax in a solemn march... finally cutting off just before it reached a satisfying resolution, leaving the opening soundworld in dazzled quiet, the vision ripped away." *Washington Classical Review*

Lera Auerbach's new 10-minute orchestral work *Eve's Lament* was composed for Marin Alsop's debut concert as Music Director of the Vienna Radio Symphony Orchestra in October, with its US premiere the following month with the Baltimore Symphony. The score bears a subtitle referring to Milton's *Paradise Lost*, 'O flowers,

that never will grow', providing a dedication to the many women who cannot fulfil their talents in current society.

"In *Eve's Lament* the composer, in her mid-40s, conjures up baroque worlds again with great pleasure and even greater skill: fragile, floating, delicately gleaming, created out of somewhat skewed and dented, yet silvery-fine elegance. Volatile, charming and quirky glissando contortions recall the magic worlds of Tim Burton films..." *Der Standard*

"It is a bitter-sweet piece, suggestive and touching, with solos coming from the very back of the rank-and-file desks. This languishing lament on the rarely-played electronic instrument the ondes martenot displays a wealth of motivic material which unequivocally opens up both the intellectual as well as the sensual." *Wiener Zeitung*

www.leraauerbach.com

Gruber Short Stories



Photo: Jan Super

HK Gruber's new symphonic suite *Short Stories from the Vienna Woods*, drawing upon his opera *Tales from the Vienna Woods*, is premiered in Leipzig on 26 March within his residency with the Gewandhaus Orchestra. Andris Nelsons, who has in recent years conducted Gruber's *Aerial* and *Busking*, is on the rostrum and directs first US performances with the Boston Symphony Orchestra in April including a trip to Carnegie Hall.

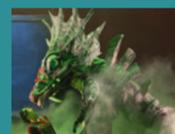
The new 30-minute score, cast in seven movements, is assembled to stand as a symphonic sequence without mirroring the opera's narrative. *Short Stories* opens with the *Song from the Wachau* and embraces *Splintered Waltzes*, the *Nachspiel* set of chorale variations, the *Prayer* and a final *Polka infernale*. Based on Horváth's play observing the disintegrated Viennese society of the late-1920s, Gruber's opera has enjoyed stagings in Bregenz, Vienna, Berlin and Hagen.

As part of his American travels in April, Gruber conducts the US premiere of *Northwind Pictures* with the New World Symphony in Miami.

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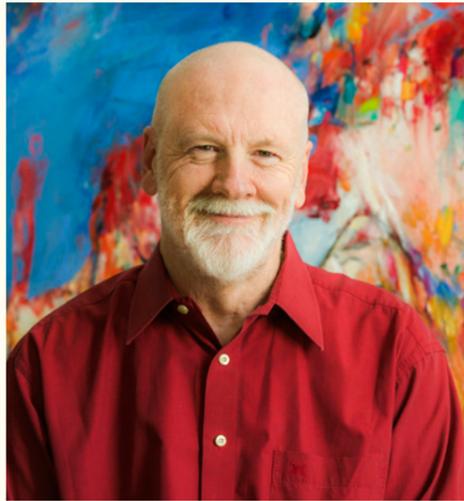
Rouse
Tributes for premiere of final symphony



Glanert
Total Immersion in London with *Bosch Requiem*

Dean Piano Concerto rehears Beethoven

Brett Dean introduces his new piano concerto for Jonathan Biss, transporting us to an Austrian village house where Beethoven struggled with family conflict and deafness.



Your new concerto has a close Beethovenian connection. Can you explain the subtitle *Gneixendorf Music – A Winter's Journey*? In 2013 I was resident composer at the Grafenegg Festival and had the chance to explore Lower Austria. I came across signs to a 'Beethoven House' in the small village of Gneixendorf and discovered what has to be one of the most mysteriously fascinating episodes in his life. Beethoven had escaped Vienna with his nephew,

after Karl's attempted suicide, to stay with his brother Johann but there were soon heated arguments and the composer moved to rooms in a landowner's farmhouse. This was where he completed revisions to the Ninth Symphony and composed his final string quartet. He returned in the depth of winter to Vienna in an open carriage, contracted pneumonia and died three months later.

You've explored Beethoven in earlier works such as *Pastoral Symphony* and *Testament*. What keeps drawing you back to the composer? This has a lot to do with my background as a performer and particularly as an orchestral musician. Beethoven is a colossus, so huge you can't ignore him, you can only go around him. He is embedded deep in my musical life and I've inevitably engaged with Beethoven in my later role as a composer. *Pastoral Symphony* has more of an ironic than a musical association with his Sixth Symphony, whereas *Testament* focuses on specific biographical aspects such as his acute loss of hearing. In addition to the *Piano Concerto* I've written a solo piece for Rudolf Buchbinder's Diabelli 2020 project, touring in the Beethoven 250th year.

What's your relationship with the piano as an instrument? I'm a viola player, so the world of strings is closer to me than that of the piano. That said I can't compose away from a keyboard. In recent years

I've been exploring how different composers have written for the instrument through a series of 'homage' etudes, not only as tributes to the obvious keyboard composers such as Bach, Beethoven and Brahms but also to the later figures not typecast in this way such as Janáček, Kurtág and Lutosławski. This has allowed me to absorb different technical solutions to piano writing which have informed the *Piano Concerto*.

Your concerto is being paired with Beethoven's 'Emperor'. Did this influence the composition? The work is part of Jonathan Biss's Beethoven/5 project in which he commissioned five different composers to write companion pieces to the five Beethoven concerti, and is paired with the final 'Emperor' Concerto on concert programmes. Beethoven's magnificent edifice needed to be held at arm's length, but his piece started creeping into my composition and was soon inhabiting it in an unexpected way. Subconscious motivic links were revealed, aspects of the piano figuration came to the surface, and the orchestration is within the paradigm of what Beethoven might have done.

Does the Beethoven soundworld go beyond your choice of chamber orchestra forces? The brief for the scoring was to follow that of the 'Emperor' Concerto and I've only burst this orchestration slightly by including a percussionist in addition to the timpanist, and to have a flautist double on alto flute – an instrument not available in Beethoven's time. The critical expansion is that the soloist plays on an upright piano with practice pedal as well as on the expected grand piano. Because of his hearing loss, Beethoven couldn't perform the Emperor, and I wanted to follow up

Testament's exploration of his aural isolation. Here, the soloist starts from the upright piano hidden in the orchestra, with his muffled sound depicting Beethoven's daily struggle to hear his music.

Your series of concertos range from confrontational to collaborative, from programmatic to abstract. Where does the *Piano Concerto* sit? Beethoven's lonely ego and volatility play into the confrontational side of the concerto and it errs on the programmatic side because of the historic background. While no clear narrative is intended, I've given biographical titles to each of the three movements that play continuously. The scurrying opening records Beethoven's comment when he first heard the name of Gneixendorf: "that sounds like a breaking axle". The pensive middle movement is titled "Difficult Decisions. Must it be?", referring to his annotation to the final quartet, and the closing Epilogue captures one of the last decipherable utterances before his death: "Applause my friends, the comedy is over".

Brett Dean
Piano Concerto (2019) 22'
Gneixendorf Music – A Winter's Journey

Commissioned by The Saint Paul Chamber Orchestra, Orchestre Nationale de Lyon, Melbourne Symphony Orchestra, BBC Radio 3, NFM Wrocław Philharmonic and Dresden Philharmonie

13 February 2020 (world premiere)
Berwaldhallen, Stockholm
Jonathan Biss/Swedish Radio Symphony Orchestra/
David Afkham

Lindberg Shadow of the Future



Last October saw a major celebration in Helsinki centred on Magnus Lindberg as composer, conductor and pianist. The series, presented by the Finnish Radio Orchestra across nine concerts, included the Finnish premiere of his new ensemble work *Shadow of the Future* by the Tapiola Sinfonietta. The 17-minute score was created last year as his most recent collaboration with the Ensemble Intercontemporain with support from the Fondation Meyer. Signalling a return to ensemble composition after a sequence of major orchestral scores, the composer described writing for an ensemble of soloists:

"In order to exploit all the expressive possibilities of the scoring, I explore the whole range of instrumental combinations offered. Solos, of course, duets – with particular attention paid to an oboe duo – but also tutti. When writing for ensemble today, I am convinced that tutti must be included, and I want in these tutti to succeed in giving the illusion of a much larger orchestra.

"The title is borrowed from a poetry collection by the wonderful Finnish poet Edith Södergran

(1892-1923) which has always struck me with its optimism. This is despite the future in which she was to see the horrors of the Great War, and the affect upon her of tuberculosis. The expression *Shadow of the Future* appeals to me because of the questions it raises and the strong tension that emerges between the words 'future' and 'shadow'. It is almost an oxymoron or, at the very least, an anachronistic vision of nature, the future being immaterial and therefore incapable of physically casting its shadow."

Lindberg had delved into Södergran's poetry, written in Swedish – their shared first language – when writing the cantata *Triumph to exist* for choir and orchestra, which also received its Finnish premiere in the Helsinki festival. The score, setting seven of her poems, was premiered by the London Philharmonic Orchestra and Choir under Vladimir Jurowski in 2018 and has since been performed in Lisbon and Rome with its French premiere scheduled for Lille in June.

"...with shadows obscuring our future, optimism seems essential..."

Magnus Lindberg

Lindberg's *Accused*, setting three historic interrogation texts from the French Revolution, Stasi times in East Germany and the WikiLeaks era, has been enjoying a flood of recent performances. Soprano Anu Komi has starred as the defendant in Helsinki, Toronto, Hamburg, Gothenburg, Stockholm, Paris and Berlin.

The Beethoven year brings further performances of Lindberg's *Two Episodes*, written to segue directly into the Ninth Symphony, including the first US performance in May with the Dallas Symphony under Dalia Stasevska.

Prokofiev Romeo and Juliet on film



Prokofiev's Romeo and Juliet in the new *BalletBoyz* film with Kenneth MacMillan's choreography.

"It's been an ongoing quandary: how do you put dance on screen?" The question posed by *The Guardian* was triumphantly answered by *Romeo and Juliet: Beyond Words*, adapting Kenneth MacMillan's classic choreography for London's Royal Ballet. The film production by the BalletBoyz – Michael Nunn and William Trevitt – shot on location and reduced to 90 minutes, was screened on BBC2 TV in the UK on New Year's Day to launch the new dance decade with Prokofiev.

"Trevitt's dynamic cinematography catches the bustle, the jostling, the connections between characters... The romance is heady, the chemistry is palpable, the dancing dreamy... A significant part of the film's success is down to Prokofiev's music. So vibrant, so ominous, so sublime, with such clear storytelling you'll come away thinking this is the best score in ballet." *The Guardian*

"...a fresh, dynamic take on a familiar favourite... It drags the story of the two households and their ancient grudge out on to the cobblestones of Verona... there is a breathless immediacy to this treatment which manages to embrace the contradictions between tights and toe shoes and the ugly realities of gang warfare just as surely as MacMillan's choreography contrived to do." *Financial Times*

The new film adds to the UK's recent wave of novel approaches to Prokofiev's *Romeo and Juliet*. Matthew Bourne's choreography for *New Adventures*, praised for its raw, youthful energy, toured the UK with over 80 performances last year and nationwide cinema screenings. *The Guardian* described it as "stunningly danced... full of insight and invention, this is a thrilling rethinking of this tale of woe".

Mackey A Different Drummer tours in France

Steven Mackey's new timpani concerto, *A Different Drummer*, was premiered by the Dallas Symphony in November with principal Brian Jones and conductor Gemma New. The work travels to Europe in March for a tour by the Orchestre national d'Île de France including a performance at the Philharmonie in Paris, with soloist Florian Cauquil under the baton of Case Scaglione.

In an interview in the *Dallas Observer*, Mackey recalled how he learnt as a rock guitar player "that your band is only as good as your drummer... The timpani may not be able to sing a beautiful melody, but one thing it does better than any other instrument is interrupt the orchestra..."

One of the tipping points that made me excited about this piece was to make the orchestral part really rich and exciting, so that the timpanist is still featured but as the driving force behind a full orchestral sound."

"There's not a dull moment... Mackey explores sonic effects of rubbing objects on the drum heads, varying pitch and timbre by striking at different points on the heads and producing pitch shifts and slides with the pedals. These timpani effects are threaded through orchestral glows and mutters, tinklings and rustlings, pulsings and rude sounds from brasses, wildly disjunct pitches for bass clarinet." *Dallas Morning News*

"... the 22-minute work, set in six contiguous movements, was a panoply of bizarre orchestral textures... Soloist Brian Jones, on a set of four timpani, displaying the unique virtuosity and versatility of the instrument through unsettling pitch bending ... pounded against discordant horns and percussion until a final movement that ended in a bright exclamation, complete with buzzy drum rolls on snares." *Texas Classical Review*

This month sees David Robertson conducting Mackey's violin concerto *Beautiful Passing* at Juilliard in New York and in May he directs three performances of *Mnemosyne's Pool* with the National Symphony in Washington.



Kats-Chernin Locomotives in Berlin



Photo: Komische Oper/Monika Rittershaus

Elena Kats-Chernin's Jim Button and Luke the Engine Driver at the Komische Oper in Berlin.

Elena Kats-Chernin's new opera for children, *Jim Button and Luke the Engine Driver*, was premiered at the Komische Opera in Berlin in November. Based on the much-loved novel by Michael Ende, *Jim Knopf und Lukas der Lokomotivführer*, the stagework is the composer's second foray into the genre for this opera house, following the success of *Snow White and the 77 Dwarfs* with 30 performances since its premiere in 2015. Opening for the festive season, the 18 performances of *Jim Button* run into February.

"The children are perfectly entertained: by Susanne Felicitas Wolf's libretto, which skilfully gives the story-line both life and a fluent sense of communication; by Kats-Chernin's musically cleverly-structured Singspiel, which makes use of exotic elements and instruments such as the sheng, a Chinese mouth organ... Kats-Chernin's second children's opera for the Komische Oper is impressive above all in its central scene, Jim and Luke's descent into hell... accompanied by psychedelic circling video projections." *Tagesspiegel*

"Elena Kats-Chernin has shaped the extended story through cheerful and colourful music with dance rhythms predominating... and pithy musical orchestration... Kats-Chernin has composed two splendid interludes: one which portrays in a spirited

and powerful way the sea voyage of the amphibious locomotive, and another for the journey through the 'valley of twilight' with its echoes, increasing in volume up to the catastrophe." *Berliner Zeitung*

2019 was a bumper year for Kats-Chernin stageworks in addition to *Jim Button*. Her modern take on *Iphis* with its gender fluidity was a success in a production at the Staatsoper Hannover, and she took centre-stage at the Sydney Opera House with her *Whiteley* about the famed Australian artist in an Opera Australia premiere directed by David Freeman. June this year brings the first night of her new *The Wind in the Willows* at the Kassel Staatstheater, the first opera based on Kenneth Grahame's classic with a new libretto by Jens Luckwaldt.

The renewed interest in contemporary operas for young audiences continues apace. Alongside Kats-Chernin, Pierangelo Valtinoni has also been enjoying a busy schedule over the past two years with 75 performances of his works. His *Pinocchio* was a popular hit in recent stagings in Vienna, Turin, Venice and Daejeon in South Korea, while *The Wizard of Oz* has been programmed in Zürich, Berlin, Erfurt and Turin.

For a listing of new youth operas please email composers.uk@boosey.com.

Rouse Sixth Symphony finale



Photo: Jeffrey Herman

1949–2019

The Sixth Symphony by Christopher Rouse, who died last September, received an acclaimed posthumous premiere in October, a fitting tribute to this American orchestral master. Louis Langrée conducted the Cincinnati Symphony and a host of critics and supporters of Rouse's music travelled to hear the performance. *Classical Voice America* described the symphony as "a stunning summation... complexities have been transformed to a work of economy and transcendent beauty... Sophisticated yet instantly accessible, it is sure to maintain an important place among symphonic masterpieces of the 21st century."

Christopher Rouse (1949–2019) will be remembered not only as a leading symphonist, but as a pioneer of New Romanticism and a progressive educator who broadened the range of music on the academic curriculum. Alongside concertos and concert-openers like *Phaethon*, *Rapture*, *Thunderstuck* and *Berceuse Infinie*, his programmatic works include *Iscariot*,

Der gerettete Alberich, *Odná Zhizn* and *Prospero's Rooms*. His six symphonies are a major contribution to the genre, commissioned by prominent orchestras including the New York Philharmonic, Houston Symphony, Baltimore Symphony and Royal Stockholm Philharmonic Orchestra.

"Speaking of this final work, the composer said: 'My main hope is that it will communicate something sincere in meaning to those who hear it'. Christopher Rouse's Sixth Symphony does that with great feeling, sterling craft and economy and concentrated dramatic impact in a work that should quickly become a repertory standard. Rouse's Sixth is not only arguably the finest of all his works in the genre but among the handful of truly great symphonies written by an American composer." *Chicago Classical Review*

"...a haunting and profound farewell."

New York Times

"...all of Mr. Rouse – contemplative elegy, rowdy playfulness, eclectic homage – is in this score, masterfully orchestrated and transparently rendered. Twenty-five minutes long, it has the sweep of Mahler but the concision of poetry." *New York Times*

"Rouse's Sixth Symphony has elements of tragedy, with heaven-rending climaxes of shattering impact. But there was also evidence of the composer's love of life in moments of sincere beauty and lightheartedness. Written with exquisite care, it seems destined to become known as one of the symphonic masterpieces of our time." *Cincinnati Business Courier*

Birtwistle returns to Rilke



Photo: Philip Gahward

Autumn events for Harrison Birtwistle's 85th last year ranged across the full gamut of his output, from a new staging of his monumental *The Mask of Orpheus* at English National Opera, to the premiere of an intimate work for two voices and chamber ensemble, ...when falling

asleep. Commissioned by Birmingham Contemporary Music Group, the new work featured in a pair of birthday concerts presented in Birmingham and at the Elbphilharmonie in Hamburg, conducted by Geoffrey Paterson. ...when falling asleep sees Birtwistle return to the texts of Rainer Maria Rilke, a poet the composer has previously set in his 26 *Orpheus Elegies* and *Bogenstrich*. The new work is intended as a companion piece to *The Woman and the Hare*, and similarly presents a pair of solo voices, a soprano who here sings Rilke's *To Say Before Going to Sleep*, and a speaker who interrupts or comments with fragmentary texts from AC Swinburne's elegy for Baudelaire, *Ave atque vale*. The poetry combines to create a lullaby of familiar Birtwistle themes of nocturnal darkness, troubled slumber, and striking clocks.

Birtwistle's latest orchestral work *Deep Time* receives five performances this season, with Baldur Brönnimann conducting the Portuguese premiere with the Orquestra Sinfónica do Porto Casa da Música, the Swiss premiere with the Basel Sinfonietta and a performance at the Eight Bridges festival in Cologne in May. The following month brings Ryan Wigglesworth to the rostrum for *Deep Time* at the Royal Academy of Music in London and at the Aldeburgh Festival.

Deep Time is newly published in the Hawkes Pocket Scores series alongside recent publications of *Responses* and *5 Lessons in a Frame*.

Adams I Still Dance in Europe



Photo: Christine Altano

John Adams's latest orchestral work *I Still Dance* receives its first European performances in March: the Netherlands Radio Philharmonic is conducted by the composer in Amsterdam and the San Francisco Symphony is under the baton of the work's dedicatee Michael Tilson Thomas in London.

This propulsive concert-opener was written to celebrate MTT's 25th and final season at the helm of the orchestra and takes the form of a single *moto perpetuo* movement. Pulse-driven

Ter Schiphorst Assange fragments



Photo: Bettina Stoess

Iris ter Schiphorst returned to the Dutch half of her roots for the premiere in Amsterdam of a new work jointly commissioned by Ensemble Modern and the Muziekgebouw. *Assange – Fragments of an Un-time*, scored for female voice, ensemble and sampler, illustrates the Berlin-based composer's personal approach to words and music, weaving interviews, speeches and internet

footage into the ensemble soundscape, while liberating the extraordinary vocalist Sarah Maria Sun to express the moods of the texts. The 20-minute work explores how urgent issues around the independence of the press and freedom of expression represented by WikiLeaks have been blurred by the controversy surrounding the personal history of Julian Assange. It follows other Ter Schiphorst works examining topical debates, such as the world after 9/11 in *Zerstören II* and the Western perception of the Middle East in *The Imaginary of Lacan*.

"The theatrically and vocally convincing Sarah Maria Sun ranged from erotic-frightened rhythmic groaning to whispering and hissing... not a single gesture was free of feelings of fear and suppression. With her immensely rich varied noises and sounds and her suggestive mimicry, Sun cast a spell over the audience." *Bachtrack*

Following the premiere of *Assange* under the baton of Enno Poppe, Ensemble Modern plans German performances in a future season. Last November, the ensemble presented Iris ter Schiphorst's score for the *Fall of the House of Usher*, already heard in Zürich and New York. Stefan Asbury was on the Frankfurt podium accompanying the 1928 silent short film by James Sibley Watson and Melville Webber, notable for its experimental optics.

patterns spread across the orchestra, with much of the driving energy coming from the exotic instrumentation for djembe, taiko and bass guitar.

"A dazzler... What couldn't be missed was the jazz influence or the marvelous shifting tone colors. You don't know where you're going, and you don't expect to end up in the luminous glow that seems to say this is a dance that will go on in the upper reaches long after any of us are still dancing." *Los Angeles Times*

"...a whirlwind of dark orchestral sound... The music exerts a churning, irresistible pull. It's a tribute to both the continuing fecundity of Adams' creative imagination and to Thomas' ability to bring out the composer's best." *San Francisco Chronicle*

Vivier in Paris and Amsterdam



Photo: Ensemble Intercontemporain/Luc Hosselpleid

major focus on the composer, travelling onward to Berlin for a performance at the Pierre Boulez Saal.

Hiérophanie offers a window upon Vivier's emerging talent under the tutelage of Stockhausen but, as noted in *ForumOpera's* review, "this work is above all a personal delirium... nothing is too beautiful or too crazy for an artist who finds here the first elements of his poetic and emotional language".

The Netherlands is the focal point for Vivier's music over the coming months, with a concert series presented by the Asko|Schönberg ensemble in Amsterdam, Utrecht and Arnhem under the expert baton of Reinbert de Leeuw. Highlights include a ZaterdagMatinee programme at the Concertgebouw in Amsterdam on 29 February with *Wo bist du Licht!* and *Lonely Child*. An all-Vivier concert at the Muziekgebouw on 5 March is built around the urban colours of his last completed work *Et je reverrai cette ville étrange*, coupled with the cityscapes of *Bouchara* and *Paramirabo*.

Vivier's Hiérophanie at Festival d'Automne in Paris.

The continuing fascination with finding theatrical contexts for presenting Claude Vivier's works brought the French premiere of *Hiérophanie* to Paris last September. This 40-minute score, composed at the age of 21 and unveiled posthumously in 2010, was performed by the Ensemble Intercontemporain under Matthias Pintscher. Silvia Costa's production was a highlight within the Festival d'Automne's second

Rotterdam's OperaDays festival in May includes two performances of *Musik für das Ende* in the staging by Canada's Soundstreams ensemble. The production by Chris Abraham combines the title score with *Glaubst du an die Unsterblichkeit der Seele* – left unfinished at Vivier's death – and a monodrama written by Zack Russell, *Il faisait nuit*, drawing on the composer's letters and diaries to foretell his fateful last night. The European tour, also visiting the Hamburg Elbphilharmonie and the Concertgebouw in Bruges, is preceded by a run in Soundstreams' home city of Toronto.

Glanert Bosch Requiem in London

The BBC Symphony Orchestra turned the spotlight onto Detlev Glanert in December with a Total Immersion day devoted to the composer. Chamber music, film and discussion led up to the UK premiere of the *Requiem for Hieronymus Bosch*, his epic score bestriding Heaven and Hell. Most known in Germany for his dozen works for the operatic stage, his international career has focused largely on his orchestral output, and the *Requiem* is his most ambitious concert score to date, while still revealing his innate theatricality.



Commissioned for the 500th anniversary of the artist Hieronymus Bosch, the *Requiem* was first performed in the Netherlands in 2016 and has since travelled to Germany and been recorded on the Royal Concertgebouw Orchestra's own label. The UK premiere featuring BBC forces was conducted by one of Glanert's leading champions, Semyon Bychkov, who also directs the Czech Philharmonic Orchestra in three performances in Prague in March. The text of the 80-minute score combines poetry from the medieval *Carmina Burana* collection with the traditional *Requiem Mass*, sung by the large chorus and a distant choir whose roles increasingly blur as the work progresses.

"Glanert's spectacular, scurrilous chronicle of sin... The painter is called out for his misdeeds in Detlev Glanert's apocalyptic, sometimes awesome requiem, beautifully performed under Semyon Bychkov..." *The Guardian*

"There is still intense debate about the meaning of Hieronymus Bosch's extraordinary depictions of Hell... Perhaps, echoing Sartre, Glanert believes that Hell is

other people's music. Yet his voice was always evident – capable of lush beauty as well as ferocious outbursts." *The Times*

"...a huge and entertaining live experience... Glanert is in his element bringing the seven deadly sins to life... It is as if the sanctity of a cathedral is being invaded by rumbustious monks, bawdy, irreverent, satirical." *Financial Times*

"...a vast panoramic choral work that matches Bosch's surreal imagination with its own astounding invention... a *Dies Irae* to rival Verdi's in ferocity, a *Pie Jesu* as poignant as

Fauré's and a *Sanctus* that pulsates with spiritual acclamation and lowlife depiction alike." *Evening Standard*

"The German composer's works are eloquent, spirited and brilliantly realised... I was repeatedly arrested by the inventiveness of Glanert's score – especially the subtle, bifocal deployment of an immediately present, clamorous chorus and a lullingly remote one..." *Sunday Times*

"Detlev Glanert paints a thrilling canvas..."

Evening Standard

Other recent highlights for Detlev Glanert have included the successful premieres of his latest opera *Oceane* at the Deutsche Oper Berlin and a trumpet concerto in memory of Oliver Knussen at the Tanglewood Festival. He has just completed his *Violin Concerto No.2* to be premiered by Midori in May, with the NDR Elbphilharmonie Orchestra conducted by Christoph Eschenbach.



Detlev Glanert takes his bow with Semyon Bychkov and soloists at the Barbican in London.

Gubaidulina Premieres and awards



in June conducted by Olari Elts and again featuring Elsbeth Moser as accordionist.

Dialogue: I and You, Gubaidulina's third violin concerto, was premiered by Vadim Repin at his Trans-Siberian Art Festival in Novosibirsk in 2018, conducted by Andres Mustonen, with further performances in Tallinn, Vienna and Leipzig. The work was inspired by existential philosopher Martin Buber's observations on the duality of human nature and how sense and truth should be employed to defeat the dark, irrational side.

On Love and Hatred, the major oratorio viewed by the composer as a legacy statement for the end of her earthly life, was premiered in Tallinn in 2016 in a nine-movement form, performed by the Staatskapelle Dresden the same year, featured at the Olavsfestival in Trondheim, and presented by the Rotterdam Philharmonic in 2018 in a 15-movement version conducted by Valery Gergiev. First German performances take place later this year at the Hamburg Elbphilharmonie and in a Berlin Konzerthaus Orchestra residency under Christoph Eschenbach.

Although claiming that Bach and Webern are the two composers most profoundly influencing her, in the new orchestral work *God's Wrath* Gubaidulina acknowledges Beethoven looking over her shoulder. Christian Thielemann conducts the premiere with the Staatskapelle Dresden at the Salzburg Easter Festival on 6 April.

At the age of 88, Sofia Gubaidulina [*Sikorski*] continues to see premieres of her latest works around the world, with a host of awards recognising her as the senior stateswoman of contemporary music. In December she visited London to receive the prestigious Royal Philharmonic Society Gold Medal, the organisation's highest honour with a pedigree stretching back to Brahms in the 1870s.

Gubaidulina's *Triple Concerto* for violin, cello and accordion, premiered by the Boston Symphony Orchestra under Andris Nelsons in 2017, has been travelling in Europe with performances in Hannover and Zürich. Its UK premiere in December saw Omer Meir Wellber leading the BBC Philharmonic in his first Bridgewater Hall concert at the helm of the orchestra. The Icelandic premiere follows

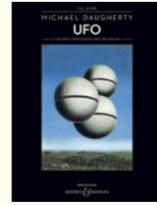
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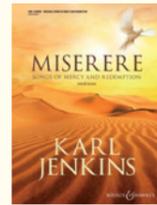


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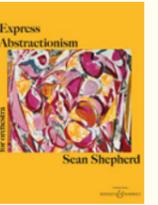
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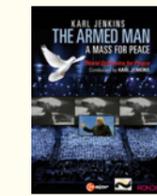
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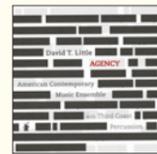
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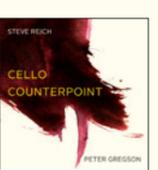


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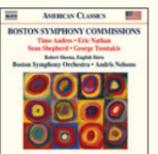
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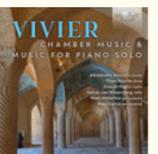
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