
NEWS SECTION

Composers

Notes of premières of new works run from three months before to three months following publication of this issue, i.e. from 1 July to 31 December. There is therefore a three-month overlap between issues, and omissions and late news for the three 'following' months of the current issue will be picked up in the three 'prior' months of the next one. News of more distant forthcoming premières is given more briefly; full details will be found in subsequent issues.

LOUIS ANDRIESEN *Life* (US première) – **5 November** Stanford University, California, USA / Bang on a Can All-Stars.

RICHARD BARRETT *IF* (première) – **9 July** Munich / Bavarian Radio SO c. Lothar Zogrosek.

BENJAMIN BRITTEN (d.1976) *Three Songs for Les Illuminations* (arr. COLIN MATTHEWS) (première) – **18 November** Glasgow, City Halls / Susan Gritton (sop), BBC Scottish SO c. Martyn Brabbins.

DANIEL CATÁN *Il postino* (première) – **2 October** Los Angeles Opera.

MARC-ANDRÉ DALBAVIE Oboe Concerto (première) – **17 December** London, Barbican / Alex Ogrintchouk (ob), BBC Symphony Orchestra c. Jiří Bělohlávek.

BRETT DEAN *Bliss* (German première) – **12 September** Hamburg, Staatsoper / dir. Ramin Gray, c. Simone Young. *Prelude and Chorale: Hommage à Bach* (première) – **20 November** London, Wigmore Hall / Angela Hewitt (pno).

DETLEV GLANERT *Geistervariationen* (after Schumann) (première) – **16 September** Cologne, Funkhaus / members of WDR Sinfonieorchester Köln. *Das Holzschiff* (première) – **9 October** Nuremberg, Staatstheater / dir. Johann Kresnik, c. Guido Johannes Rumstadt. *Drei Gesänge ohne Worte* (UK première) – **2 December** Liverpool, Philharmonic Hall / Royal Liverpool Philharmonic Orchestra c. Roland Böer.

PHILIP GLASS Violin Concerto No. 2, *American Four Seasons* (US première) – **22 July** Aspen Music Festival / Robert McDuffie (vln).

ALEXANDER GOEHR. *Promised End* (première) – **10 October** London, Royal Opera House, Linbury Theatre / Roderick Earle, Nigel Robson, dir. James Conway, Aurora Orchestra c. Ryan Wigglesworth.

PHILIP GRANGE *Adopted Path* (première) – **8 August** Greenwood Music Camp, Cummington, Massachusetts / Greenwood Orchestra c. Benjamin Rous.

GEORG FRIEDRICH HAAS *limited approximations* for 6 micro-tonally tuned pianos and orchestra (première) – **17 October** Donaueschingen / Pi-hsien Chen, Christoph Grund, Florian Hoelscher, Akiko Okabe, Sven Thomas Kiebler, Julia Vogelsänger (pnos), SWR-SO Baden-Baden und Freiburg c. Sylvain Cambreling. *Arthur F. Becker (od. Buhr?)* for 2 vocal quartets, bass solo, clarinet, percussion and cello (première) – **21 October** Heidelberg / Klangforum Heidelberg. "... damit ... die Geister der Menschen erhellt und ihr Verstand erleuchtet werden ..." for ensemble (première) – **26 November** Basel, University / Ensemble Phoenix Basel c. Jürg Henneberger. ... wie stille brannte das Licht for soprano and piano (première) – **27 November** Luxembourg, Philharmonie / Sarah Wegener (sop), Cornelius Witthoef (pno).

CRISTÓBAL HALFFTER *Ritual* (première) – **5 September** Grafenegg / Tonkünstler Orchestra c. composer.

ROBIN HOLLOWAY *Partita* (première) – **3 November** London, Wigmore Hall / Angela Hewitt (pno).

SIMON HOLT *a knot of time* (première) – **10 October** Birmingham, CBSO Centre / Birmingham Contemporary Music Group c. Richard Baker.

JOHN JOUBERT *An English Requiem* (première) – **9 August** Gloucester Cathedral, Three Choirs Festival / Carolyn Sampson (sop), Neal Davies (bass-bar), Three Choirs Festival Chorus, Philharmonia Orchestra c. Adrian Partington. *Preces and Responses* (première) – **11 August** Gloucester Cathedral / Choirs of Gloucester, Hereford and Worcester Cathedrals c. Adrian Partington.

JOHANNES KALITZKE *Monumente im Halbdunkel* (première) – **13 November** Stuttgart, Theaterhaus / Radio-Sinfonieorchester Stuttgart des SWR c. composer.

ELENA KATS-CHEKIN *Bach Study* (première) – **30 November** London, Wigmore Hall / Angela Hewitt (pno).

MAGNUS LINDBERG *Al largo* (UK première) – **13 October** London, Royal Festival Hall / London Philharmonic Orchestra c. Osmo Vänskä.

JAMES MACMILLAN Oboe Concerto (première) – **15 October** Birmingham, Symphony Hall / Nicholas Daniel (ob), Britten Sinfonia c. composer. *Meditation* for organ (première) – **11 August** Edinburgh, St Michael and All Saints Church / Philip Sawyer (organ). *Mass of Blessed John Henry Newman* (première) – **16 September** Glasgow, Bellahouston Park / congregation.

TOD MACHOVER *Death and the Powers* (première) – **24 September** Monaco, Salle Garnier / Opéra Monte Carlo, dir. Diane Paulus.

FRANK MARTIN (d. 19xx) *Ballade No. 2* for flute, string orchestra, piano, timpani and percussion (première) – **19 November** Turin / Mario Caroli (fl), Orchestra Sinfonica Nazionale della RAI Torino.

THEA MUSGRAVE *Sing to Celebrate Summer* (première) – **6 August** Skytop, Pennsylvania, Buck Hill-Skytop Music Festival / Dan Snyder (ten), Annabelle Taubi (harp). *Snapshots* (première) – **13 September** Glasgow, RSAMD / competitors in Scottish International Piano Competition 2010.

PER NØRGARD *Star-Barcarole* (première) – **3 August** Itzehoe, Schleswig-Holstein Music Festival / Midori (vln), Özgür Aydin (pno).

OLGA NEUWIRTH *only an end* (première) – **2 October** Hellerau, Festspielhaus / Dresden PO c. HK Gruber.

TARIK O'REGAN *Parsing Variations* for organ (première) – **24 July** Oundle School / Robert Quinney (organ).

ARVO PÄRT *In Spe* (première) – **9 September** Vale of Glamorgan Festival / BBC National Orchestra of Wales c. Tõnu Kaljuste. *Silhouette* for string orchestra and percussion (première) – **4 November** Paris, Salle Pleyel / Orchestre de Paris c. Paavo Järvi.

EINOJUHANI RAUTAVAARA *Towards the Horizon* (première) – **30 September** Minneapolis / Minnesota Orchestra c. Osmo Vänskä.

EDWIN ROXBURGH Concerto for Orchestra (première) – **8 October** London, Barbican / BBC Symphony Orchestra c. Sir Andrew Davis.

WOLFGANG RIHM *Gegenstück* for contrabass saxophone, percussion and piano (première of revised version) – **16 August** Johannesburg / Trio Accanto.

KAIJA SAARIAHO *D'om le vrai sens* (première) – **8 September** Helsinki / Kari Kriikku (cl), Finnish Radio Symphony Orchestra; (UK première) – **22 October** Barbican Hall, London / Kari Kriikku (cl), BBC Symphony Orchestra c. David Robertson.

FAZIL SAY *Nirvana Burning* (Piano Concerto No. 5) (première) – **25 July** Salzburg Festival / composer (pno), Borusan Istanbul Philharmonic Orchestra c. Sascha Goetzel.

IRIS TER SCHIPHORST *Passion 13 / Melodram* (première) – **4 September** Leipzig, Gewandhaus / Salome Kammer (voice), Mendelssohn Kammerorchester Leipzig c. Peter Bruns.

ENJOTT SCHNEIDER *Landsberger Te Deum* (première) – **23 July** Augsburg, Euro Via Festival / soli, chorus, Augsburger Symphoniker c. Johannes Skudlik.

KURT SCHWERTSIK *Fantasia & Fuga* (première) – **20 November** London, Wigmore Hall / Angela Hewitt (pno).

MATYAS SEIBER (d. 1960) *Ulysses* (US première) – **6 October** New York, Carnegie Hall / The Collegiate Chorale Singers, American Symphony Orchestra c. Leon Botstein.

BRIGHT SHENG *Hot Pepper* (première) – **10 September** Santa Barbara, CA / Catherine Leonard (vln), Ji Hye Jung (marimba), Camerata Pacifica.

JOHANNES MARIA STAUD *Über trügerische Stadtpläne und die Versuchungen der Winternächte (Dichotomie II)* for string quartet and orchestra (première) – **5 November** Vienna, Musikverein / Arditti Quartet, RSO Wien c. Emilio Pomárico.

MARK-ANTHONY TURNAGE *Hammered Out* (US première) – **13 November** Los Angeles / Los Angeles Philharmonic c. Susanna Mällki.

ROLF WALLIN *Sway* for violin, viola and cello (première) – **8 October** Strasbourg, Musica / Zebra Trio.

PIERANGELO VALTINONI *Die Schneekönigin* (première) – **24 October** Berlin, Komische Oper / dir. Anishy Bondy, c. Aurélien Bello.

CLAUDE VIVIER (d. 1983) *Hiérophanie* (première) – **18 September** Cologne, Funkhaus / Sarah Wegener (sop), musikFabrik c. Emilio Pomarico; (UK première) – **28 November** Huddersfield Festival / Sarah Wegener (sop), musikFabrik c. Enno Poppe.

KEVIN VOLANS *Canciones del Alma* (première) – **22 July** Dublin / National Chamber Choir of Ireland c. Paul Hillier. *Symphony: Daar kom die Alabama* (première) – **27 August** Edinburgh, Usher Hall / Katia & Marielle Labeque (pnos), Scottish Chamber Orchestra c. Robin Ticciati.

Books Received

(A listing in this column does not preclude a review in a future edition of *Tempo*)

Ligeti's Stylistic Crisis by Michael Searby. Scarecrow Press, £24.95.

Irony and Sound – the Music of Ravel by Stephen Zank. University of Rochester Press, £50.00.

Janáček – Beyond the Borders by Derek Katz. University of Rochester Press, £45.00.

Intimate Voices, Vol. 1: Debussy – Villa-Lobos, Vol. 2: Shostakovich – Avant-Garde edited by Evan Jones. University of Rochester Press, £70.00 per volume.

Kiril Kondrashin – Life in Music by Gregor Tassie. Scarecrow Press, £39.95.

Samuel Barber Remembered by Peter Dickinson. University of Rochester Press, £25.00.

Serving Genius – Carlo Maria Giulini by Thomas D Saler. University of Illinois Press, \$34.95.

Carl Nielsen Studies, Volume IV, 2009 edited by David Fanning, Michael Fjeldsøe, Danir Grimley and Niels Krabbe. Copenhagen, The Royal Library (distributed by Ashgate), £30.00.

Messiaen the Theologian edited by Andrew Shenton. Ashgate, £60.00.

Martinů and the Symphony by Michael Crump. Toccata Press, £35.00.

12-Tone Music of Dallapiccola by Biran Alegant. University of Rochester Press, £40.00.

British Music and Modernism edited by Matthew Riley. Ashgate, £60.00.

CONTRIBUTORS

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory. He first met Virgil Thomson in 1973, subsequently studied with him, and remained a friend until Thomson's death in 1989.

Nicholas Jones is Associate Lecturer at the School of Music, Cardiff University. He is co-editor of *Peter Maxwell Davies Studies* (CUP, 2009).

Cheong, Wai Ling is Professor at the Music Department, The Chinese University of Hong Kong. She has published on the music of Messiaen and Scriabin in *Acta Musicologica*, *Journal of the Royal Musical Association*, *Music Analysis*, *Perspectives of New Music*, and *Tempo*. A book chapter entitled 'Buddhist Temple, Shinto Shrine and the Invisible God of *Sept Haikai*' has lately appeared in *Messiaen the Theologian* (Ashgate).

Gerard McBurney is currently living and working in Chicago.

Brian Andrew Inglis is a composer, lecturer and publisher, who has worked at Trinity College of Music and Boosey & Hawkes Music Publishers. His MA research at City University focussed on Kaikhosru Sorabji's life and selected works; his PhD (also from City) was in composition. In autumn 2010 his *Burmese Pictures* for recorder ensemble, recorded by Consortium 5, is released on the Nonclassical label.

Tim Mottershead has been a reviewer for *Tempo* since 2005, having contributed articles on concerts, books, and recordings. He is also active as a theatre reviewer. As a solo pianist he has performed Dallapiccola's piano works. He also plays in the Indian Group Raga Jyoti, with whom he undertook a UK tour earlier this year.

Malcolm Miller is a musicologist and pianist, currently Associate Lecturer at the Open University, Tutor at the City Lit, and Director of the 'Forum for Israeli Music' of the Jewish Music Institute, SOAS, University of London. He is Editor of *Arietta*, Journal of the Beethoven Piano Society of Europe and a contributor to a wide variety of journals.

Paul Conway is a freelance writer and music critic, specializing in 20th-century and contemporary British music. He has reviewed for *Tempo* since 1997 and *The Independent* since 2000 and has provided sleevenotes for Lyrita, Dutton and Nimbus discs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

Guy Rickards is a regular contributor to a variety of periodicals, including *Gramophone*, *Tempo*,

International Piano and *Nordic Sounds*. He is the author of two biographical studies (*Hindemith*, *Hartmann and Henze* and *Jean Sibelius*, both for Phaidon Press) and is engaged on a life-and-works study of Harold Truscott.

Helen Thomas, after a decade in music publishing followed by a career break for family, now lectures in music at Liverpool Hope University and administers The Cornerstone Festival. She is working on a PhD researching metaphor as a tool for the analysis of non-purposeful music.

Martin Anderson, after 20 years in economics, writes on music for a variety of publications, including *The Independent*, *International Record Review*, *International Piano* and *Pianist* in the UK, *Fanfare* in the USA and *Klassisk* in Norway. He publishes books on music as Toccata Press; his CD label, Toccata Classics, was inaugurated in 2005.

Jill Barlow is a freelance writer, music critic and pianist, based in the St Albans and London area. After eight years as weekly music critic for the *St Albans Observer* she has now moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999.

Donata Premeru, musicologist, broadcaster and writer, studied at the Zagreb Academy of Music and London University. As the first musicologist at Radio Belgrade, she was one of the founders and chief editor of its weekend music programme 'Stereorama', on which she still works and broadcasts, along with contributions to the III programme. A book of her interviews with many contemporary composers is in preparation. She has contributed to many papers and cultural reviews in the former Yugoslavia, Italy and the UK.

Tim Rutherford-Johnson writes on contemporary music for the *Guardian*, *INTO*, *Tempo* and his blog, *The Rambler*. He is currently preparing the 6th edition of the *Concise Oxford Dictionary of Music*.

Edward Venn is Lecturer in Music at Lancaster University. His recent work includes the book *The Music of Hugh Wood* published by Ashgate.

Stephanus Muller is a Senior Lecturer in Musicology and Head of the Documentation Centre for Music (DOMUS) at the University of Stellenbosch.

Anthony Gritten is Head of Performing Arts at Middlesex University, London. He has co-edited two volumes on *Music and Gesture* (Ashgate) and is co-editing a volume on *Music and Value Judgement* (Indiana University Press). His most recent article (*Dutch Journal of Music Theory*) was on the ergonomics of performing. He has essays in press on Jean-Luc Nancy, Jean-François Lyotard, and is working on an

essay on metaphors we perform by. As an organist, he has given recitals in France, Canada, and around the UK, including premières of works by Daniel Roth, with whom he has a close working relationship, as well as rare performances of works by Wolfgang Rihm and Mauricio Kagel.

Colin Clarke studied music theory and analysis at King's College, London under Arnold Whittall and V. Kofi Agawu. He contributes to a wide variety of journals, including *Fanfare* and *Classic Record Collector*.

Peter Palmer has contributed to numerous music periodicals since 1971 as well as *New Grove* and *MGG*. He was founding editor of *The Bruckner Journal*. He has undertaken translation work for music publishers in the USA and Europe. His special interests include Symbolism circa 1900, 20th-century German and English songs and contemporary folk singers.

Bret Johnson is a qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.



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