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 ANDRIESSEN 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 Zögrosek.


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.


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

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


ELENA KATS-CHERNIN 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.


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.


PER NØRGÅRD 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).


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

KAIJA SAARIJOHO 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 Skuldlik.

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


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.


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


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


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


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


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 Haïkai’ 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 sleeve notes 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-purposive 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 Klassik 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 ‘Stereoorama’, 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.


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 ergonomic 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.
Popular Music

Co-ordinating Editors
Nicola Dibben, University of Sheffield, UK
Keith Negus, University of London, UK

Popular Music is an international multi-disciplinary journal covering all aspects of the subject from the formation of social group identities through popular music, to the workings of the global music industry, or how particular pieces of music are put together. Relating to any kind of popular music, the journal carries articles by scholars from a large variety of perspectives.

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