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 October 2011 to 31 March 2012. 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.

JOHN ADAMS Absolute Jest for string quartet and string orchestra (première) – 13 March San Francisco, CA, Davies Symphony Hall / St Lawrence String Quartet, San Francisco Symphony c. Michael Tilson Thomas.

MARY BELLAMY Abrasion; Semblance (premiers) – 21 November Huddersfield, Contemporary Music Festival / Genevieve Lacey (amplified contrabass recorder), Séverine Ballon (amplified vlc), Richard Craig (amplified bass fl).

JÖRG BIRKENKOTTER Widerschein (première) – 26 November Cologne, WDR-Funkhaus / Kammerensemble N. c. Franck Ollu.


ELVIND BUENE Possible Cities; Landscape with Ruins (UK premières) – 20 November Huddersfield, Contemporary Music Festival / Ensemble Cikada.


SEÁN CLANCY Findetotenlieder (première) – 3 February Birmingham, CBSO Centre / Susan Narucki (sop), Birmingham Contemporary Music Group c. Clement Power. Clancy is currently composer-in-residence with the BCMG.


BRETT DEAN Fire Music (première) – 10 November Stockholm, Konserthuset, International Composer Festival / Jack Liebeck (vln), composer (vla), Royal Stockholm PO c. Sakari Oramo. The same venue sees the première of a new version of Dean’s Carlo on 16 November by Eric Ericsons Kammarkör, Swedish Chamber Orchestra c. Thomas Dausgaard.


DAI FUJIKURA Double Bass Concerto (première) – 5 November London, Queen Elizabeth Hall / Enno Senft (db), London Sinfonietta c. Martyn Brabbins.


ANDERS HILLBORG Sirens (première) – 25 November Los Angeles, Walt Disney Concert Hall / Hila Plitmann (sop), Anne Sofie von Otter (mezzo), Los Angeles Master Chorale, LA Philharmonic c. Es- Pekka Salonen.

ROBIN HOLLOWAY Gold on Bronze (première) – 16 November London, Cadogan Hall / King’s College School Wimbledon Choir c. Daniel Phillips.

YORK HÖLLER Piano Sonata No. 3 (première) – 9 October Essen, Philharmonie / Fabio Martin (pno).
NICOLAUS A. HUBER Ich und Ich – Sokrates zum 70. (première) – 3 December Luxembourg, Philharmonie / Ensemble asamisimasa.


JAMES MACMILLAN Ave Maris Stella (première) – 3 November Truro Cathedral / Cathedral Choir c. Christopher Gray.

WOLFGANG AMADEUS MOZART (d. 1791) Requiem K. 626, newly completed by MICHAEL FINNISY (première) – 20 November Southampton. St Michael’s Church Bugle Street / Matthew Brook (bass-baritone) and other guest principals, University of Southampton Music Department staff & students c. Michael Finnissy.

OLGA NEUWIRTH Five Daily Miniatures; ... miramondo mille ...; Hommage a Klaus Nomi (UK premières) – 11 February London, Queen Elizabeth Hall / Andrew Watts (counter-ten), Alistair Mackie (tpt), London Sinfonietta c. Garry Walker.


GWYN PRITCHARD Nightfall (première) – 17 October Venice, Teatro ‘La Fenice’ / Ex Novo ensemble c. Claudio Ambrosini.


ESA-Pekka SALonen has won the 2012 Grawemeyer Award for Music Composition, bestowed annually by the University of Louisville, for his Violin Concerto.


THOMAS SIMAKU String Quartet No. 4 (première) – 26 November Huddersfield, Contemporary Music Festival / Quatuor Diotima.

JUKKA TIENSUU new work for two string quartets in different tunings (première) – 4 February Finland, Kaustinen Chamber Music Week / Meta4 and Rantatie Quarters.

DAVID DEL TREDICI My Creed (première) – 6 November New York, NY / Church of the incarnation Choristers c. Matthew Lewis.

MARK-ANTHONY TURNAGE Undance, collaboration with Wayne McGregor (choreography) and Mark Wallinger (visuals) (première) – 1 December London, Sadler’s Wells / Random Dance c. Tim Murray.


JAMES WEEKS String Quartet (première) – 20 November Huddersfield, Contemporary Music Festival / Quatuor Bozzini.


GARETH WILLIAMS has been appointed by Scottish Opera as its first-ever composer in residence.

HANS ZENDER 33 Veränderungen über 33 Veränderungen (première) – 8 November Berlin / Ensemble Modern.

Books Received

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

The John Ireland Companion edited by Lewis Foreman. The Boydell Press, £40.00. Includes CD of recordings by Ireland and others.


There’s a place for us – Musical Theatre Works of Leonard Bernstein by Helen Smith. Ashgate, £60.00.

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The Performing style of Alexander Scriabin by Anatole Leikin. Ashgate, £60.00.


CONTRIBUTORS

Tim Howell is a Senior Lecturer in the Department of Music at the University of York, where he specializes in the analysis of new music. An internationally recognized authority on the music of Sibelius, his research has now broadened to encompass contemporary Finnish music: he is the author of After Sibelius: Studies in Finnish Music (Ashgate, 2006) and has recently edited and contributed to Kaija Saariaho: Visions, Narratives, Dialogues (Ashgate, 2011).

Dr. Edward Green continues his work teaching composition and music history on the faculties of Manhattan School of Music and the Aesthetic Realism Foundation. Recent scholarly publications include essays on Herrmann, Reicha, Ellington, and ‘The Mind of Adolf Hitler’, and recent performances include the premiere of his Once Upon a Time by the Minnesota Sinfonia. He is currently at work on a 4-movement symphony, commissioned by a consortium of 13 leading American university concert bands and wind ensembles. A Fulbright Scholar, with a prior residency at the Catholic University of Argentina (Buenos Aires), plans are underway for a residency in the summer of 2012 at the University of Zagreb.

Hugh Collins Rice is a composer and teacher. Recent performances include A Melancholy Pavan by the London Schubert Players in London and Laudes Christi for trumpet and piano in Antwerp.

Ivan Moody is a composer and a priest of the Orthodox Church. He is currently holds a research fellowship at CESEM – Universidade Nova, Lisbon, and is presently completing a concerto for bass clarinet.

Michael Boyd is a composer, scholar and experimental improviser who currently serves as Assistant Professor of Music at Chatham University in Pittsburgh, Pennsylvania. His composition Bit of nostalgia... (2006, 1-2 percussionists and live electronic performer) was recently included on Axiom, a Navona Records release that is part of the Society of Composers, Inc. CD series.

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.

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.

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory.

Robert Stein reviews CDs of new works for International Record Review as well as being a regular contributor of concert, book and CD reviews to Tempo. His first book The Very End of Air was published in 2011 (Oversteps Books).

Tim Mottershead has reviewed for Tempo since 2005, having contributed articles on books, concerts, and recordings. He is also active as a reviewer of theatre. He is a composer, and solo pianist, performing in a wide variety of genres.

Jill Barlow is a freelance writer, music critic and pianist, based in St Albans and London area. After eight years as weekly music critic for the St Albans/Watford Observer she has now moved on to specialize more in covering contemporary music and has reviewed for Tempo since 1999. She also reviews for leading London-based newspapers and writes educational features.

Peter O’Hagan is a pianist and writer specializing in contemporary music. He is currently completing a monograph, Pierre Boulez and the Piano, and his recent recitals include a critically-acclaimed concert of music by Boulez and Messiaen at London’s Wigmore Hall.

Arnold Whittall is Professor Emeritus of Musical Theory and Analysis at King’s College London.

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.

Gabor Csepregi lectured at the Dominican University College in Ottawa from 1985; he was Vice-president from 1996 till 2004 and Chair of the Department of Philosophy from 1987 to 1999. He is currently Vice-President of the Université Saint-Boniface in Winnipeg, Manitoba. A polyglot author, he is the former Editor of the journal Science et Esprit and is a member of the editorial board of the journal Laval théologique et philosophique. His publications have included articles on musical aesthetics, on Béla Bartók and Zoltán Kodály. His most recent book, The Clever Body, was published by The University of Calgary Press in 2006.

Guy Rickards is a regular contributor to The Gramophone, Tempo and International Piano and the...
author of Hindemith, Hartmann and Henze and Jean Sibelius for Phaidon Press. More recently, he contributed to Landscapes of the Mind, devoted to the music and career of John McCabe and has continued to not complete a Life-and-Works study of Harold Truscott.

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.

Howard Skempton is a composer and also teaches at Birmingham Conservatoire. Recent works include “Five Rings Triples” for church bells, commissioned as part of New Music 20x12.

Peter Palmer is working on a book on Swiss composers, provisionally sub-titled ‘Between Idyll and Revolt’. Under another hat he contributes reviews of contemporary English and American folk music to jRoots.