**News Section**

**Composers**

JOHN ADAMS. *Naive and Sentimental Music* (première)—19 February/Los Angeles/Los Angeles Philharmonic c. Esa-Pekka Salonen (New York première)—14 March. *Century Rolls* (German première)—16 April/Saarbrücken/Margaret Kampteier (pno), Saarland RO c. Michael Stern.


DOMINICK ARGENTO. *Bremer Town Musicians* (première)—18 April/Washington, DC/Washington Chamber Symphony.

SIMON BAINBRIDGE. *Ad Orna Incerta* (US première)—7 January/Louisville, KY/Chrisry Brown (mezzo), Matthew Karr (bass), Louisville Orchestra c. composer.


RICHARD BARRETT. *tunar* for 2 diatonic musical boxes (UK première)—12 June/Aldeburgh Festival.

SIR RICHARD RODNEY BENNETT. *Flute Concerto* February/Mexico City/Orquestra de Bellas Artes.


TIM COKER. *of all things* (première)—23 January/London, St John’s Smith Square/Academic Scholars Chamber Choir, London Academic Sinfonia c. Peter Futterer.


JAMES DILLON. *Redemption* (UK première)—9 February/London, BMIC/Topologies Ensemble.

HARRISON BIRTWISTLE. *The Woman and the Hare* (première)—9 March/London, Purcell Room/Claron McFadden (sop), Julia Watson (narr), London Critics c. Lionel Friend. *The Silk House Antiphonies* (première)—19 May/Lake Placid, USA/John Wallace (tp) and friends.


GAVIN BRYARS. *Doctor Ox’s Experiment* (German première)—25 January/Dortmund/Opera House. *Planet Earth* for alto and chamber orchestra; *The Apple for alto*, celli, basses and percussion (premières); *The Island Chapel* (North American première of chamber orchestra version)—all 6 February/Winnipeg/Holly Cole (alto), Winnipeg SO c. Bramwell Tovey. *When Harry met Addie* (première)—1 May/London, Queen Elizabeth Hall/Cristina Zavalloni (sop), London Sinfonietta c. Diego Mason.


RONALD CALTABIANO. *Marrying the Hangman* (première)—9 July/Cheltenham Festival/Christina Wilson (mezzo), Kevin Thomas (bar), Psappha c. Nicholas Kok.


JOHN CASKEN. *Apres un silence* (première)—21 February/Dublin/Lestry Hatfield (vln), William Lloyd (pno).

DANIEL CATÁN. *Florencia en el Amazonas* (première)—21 February/Mexico City/Opera de Bellas Artes.


LUCA FRANCESCONI. *Impulse II* (UK première)—29 January/London, St Giles Cripplegate/Topologies Ensemble.
BEAT FURRER. Stimmte allein (premiere)—15 January/Bonn/voices & ensemble composer. Spur (UK premiere)—July/Cheltenham Festival/Ian Pace (pno), Arditri Quartet.

DETLEV GLANTERT. Mahler-Skizze (US premiere)—26 April/Los Angeles/Los Angeles New Music Group c. Peter Eötvös. See also SCHREKER.

ALEXANDER GOEHR. Duos for violin and two violas (premiere)—24 January/Salzburg, Mozarteum/Hanna Weinelmeier (vln), Thomas Ribie, Tabea Zimmermann (vlas). Sur terre, en l’air (premiere)—25 May/Schweiztunger Festival/Tabea Zimmermann (vla), Hartmut Holtz (pno).


SOFIA GUBAIDULINA. The Canticle of the Sun (UK premiere)—13 January/London, Barbican Hall/Matislav Rostropovich (vlc), London Voices, LSO c. Rusysuke Numajiri.

JOHN HARBISON. La Primavera de Sottoripa (premiere)—22 January/Eugene, OR/Janice Feltz (sop), University of Oregon Ensemble c. composer.


RAYMOND HEAD. A Labyrinth of Sorrows (premiere)—24 February/Burford/Rogerio Trio.

PIERS HELLAWELL. Inside Story (premiere)—3 August/London, Royal Albert Hall Proms/Clio Gould (vln), Philip Dukes (vla).

HANS WERNER HENZE. String Trio (premiere)—12 May/Schweiztunger Festival/Deutsch Schreibtrie.

MANUEL HIDALGO. Gran nada, music for accordion and string orchestra (premiere)—7 February/STuttgart, Eclat Festival/Teodozio Anzolution (acc.), Arcata Ensemble c. Patrick Strub. Monostonic: Ich bin die Einsamkeit (premiere)—14 March/Berlin, Biennale/Trio Accanto.

HEINZ HOLLIGER. Duo II for violin and cello (premiere)—22 August/Thomas Zehement (vln), Thomas Demenga (vla); Vier japanische Gedichte (premiere)—29 August/Sylvia Nopper (sop) and ensemble. Both performances at Lucerne Festival.

ROBIN HOLLOWAY. Double Bass Concerto (premiere)—10 March/St Andrews/Duncan McTier (db), Scottish Chamber Orchestra c. Andrew Litton. Five Haydn Miniatures (premiere)—12 June/Aldeburgh Festival/Composers Ensemble c. Andrew Parrott. Gilded Goldberg (public premiere)—26 June/Aldeburgh Festival/Katherine Chi, Aleksander Madzur (pno).

ADRIANA HÖLZSKY. Todesjage for solo percussionist (premiere)—10 March/Munich/Gerd Quellhneltz (perc).


NICOLAUS A. HUBER. Modell im Rückspeigel for orchestra (premiere)—29 March/Mannheim/Saarorchester Mannheim c. Jun Markl.

CHARLES IVES (d.1954). Emerson Concerto (reconstructed by David Porter) (European premiere)—21 January/Las Plamas, Canary Islands; (French premiere)—30 January/Paris; (UK premiere)—17 August/London, Royal Albert Hall Proms. All performances Alan Feinberg (pno), Cleveland Orchestra c. Christoph von Dohnanyi.

ADRIAN JACK. Tinfoil (premiere)—12 May/London, Brunel University/Artana Trio.


ROBERT KEELEY. Mind Games (premiere)—12 February/London, Conway Hall/Fidelio Trio.

GYÖRGY KURTÁG. Messages (UK premiere)—20 August/London, Royal Albert Hall Proms/BBC Singers, BBC SO c. Peter Eötvös. …pas a pas – nulle part … (UK premiere)—28 August/Edinburgh Festival, Queen’s Hall/Kurt Widmer (bar), Members of the Orlando Ensemble.

HANSPIETER KYZURZ. Clarinet Concerto (premiere)—12 March/Berlin, Biennale/Ernesto Molinari (cl), Berlin PO c. Peter Eötvös.

ALEXANDER LEVINE. Piano Trio (premiere)—12 February/London, Conway Hall/Fidelio Trio.


LORIN MAZEL. Music for violin and orchestra (UK premiere)—24 February/London, Barbican/composer (vln & conductor), LSO.


COLIN MATTHEWS. Palinode (premiere)—22 June/London, St John’s Smith Square/Alexander Baillie (vlc), Bremen Ensemble.

SIR PETER MAXWELL DAVIES. Sails in Magnus III (première)—22 May/Birmingham, Bridgewater Hall/BBC Philharmonic c. composer. A Reel of Seven Fishermen (European première)—20 February/Manchester, RSAMD/Scottish Flute Trio. Three Women (première)—22 May/Birmingham/Ragnild Heiland-Sørensen (sop), Mary King (me), James Oxley (ten), Jeremy Huw-Williams (bass), City Choir, CBSO c. Christopher Robinson. Tenemos, with Mermaids and Angels (premiere)—17 May/Dublin/Richard Davies (fl), BBC Philharmonic c. composer. Spinning Jenny (premiere)—21 July/London, Royal Albert Hall Proms/BBC Philharmonic c. composer.

STEPHEN MONTAGUE. A Toy Symphony (premiere)—6 June/Bath Festival/City of London Sinfonia c. composer.

THEA MUSGRAVE. Voices from the Ancient World (première)—23 January/Glasgow, RSAMD/Scottish Flute Trio. Three Women—Queen, Mistress, Slave (premiere)—23 January/San Francisco/Amy Johnson (sop), Women’s Philharmonic c. Apo Hsu.


MICHAEL NYMAN. On the Fiddle (première)—7 January/Grand Rapids, MI/Christina Fong (vln), Grand Rapids Symphony. Nyman has completed an opera, Facing Goya, for the West Yorkshire Playhouse, Leeds.

MICHAEL OBST. Octet (premiere)—6 March/Eindhoven/Ensemble Sabine Mayer.

HELmut OEHRING. Nr 1-3 (aus: Konr) (premiere of complete cycle)—17 March/Berlin, Biennale/Ensemble Modern c. Peter Rundel.

ARVO PÄRT. Cono anhela la cenca (premiere)—3 February/Tenerife, Santa Cruz/Patricia Rozario (sop.), Copenhagen PO c. Okko Kamu.


STEVE REICH is writing a new work for the Kronos Quartet.

WOLFGANG RIIHM. Gedriegte Form (premiere)—12 January/Frankfurt, Alte Oper/Ensemble Modern c. George Benjamin. Nebenhausen (premiere)—12 January/Cologne/Christoph Pregardien (ten), Siegfried Mauser (pno).


POUL RUDERS has completed an Oboe Concerto. Gong (premiere)—11 August/London, Royal Albert Hall Proms/BBC SO c. Jukka-Pekka Saraste.

FRANZ SCHREKER (d.1934). Das Weib des Intenphernes (premiere of new orchestration by DETLEV GLANERT)—5 May/Berlin/Berlin Kammersymphonic c. Jürgen Bruns.

PETER SCULTHORPE. String Quartet No.15 (premiere)—10 July/Melbourne/as test piece in Melbourne International Chamber Competition.


ROHAN STEVENSON. Movie Demons (première)—12 February/London, Conway Hall/Fidelio Trio.


MARK TAYLOR. Comment écier les légumes for clarinet and piano; Two Fragments for violin and piano (premieres)—9 February/London, BMIC/Topologies Ensemble.

MICHAEL TORKE. Book of Proverbs (UK première)—18 February/Glasgow/Karina Gauvin (top), Christopher Maltman (bar), Royal Scottish National Orchestra and Chorus c. Marin Alsop. Lucent Variations (European première)—17 June/Manchester, RNCO/RNCO Orchestra c. Michael Brandt.


DAVID DEL TREDICI. Dnsula (premiere)—4 March/New York, Ethical Culture Society/Wendy Hill (sop), ECS Orchestra c. Jonathan Scheffer.


HUGH WATKINS. Sonata for cello and 8 instruments (première)—18 March/London, Purcell Room/Paul Watkins (vc). Nash Ensemble c. Martyn Brabbins.


Books Received

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


Tippett Studies edited by David Clarke. Cambridge University Press, £40.00 (hardback).

Jonathan Harvey by Arnold Whitall. Faber, £9.99 (paperback).

Darius Milhaud: Entretiens avec Claude Rostand, with a preface by Claude Roy. Editions Zurfluh, 150FF.


Virtuosity of the Nineteenth Century: Performing Music and Language in Heine, Liszt and Baudelaire by Susan Bernstein. Stanford University Press (UK agent C.U.P.), £32.50 (hardback), £11.95 (paperback).

Harrison Birtwistle in Recent Years by Michael Hall. Robson Books.

Stockhausen ... un vaisseau lance per le del by Michel Rigoni, with a Preface by Michael Levinas. Millenaire III Editions, 159FF.

Believing in Opera by Tom Suttcliffe. Faber, £14.99 (paperback).


First performances (concluded from p. 34)

resemblance to earlier scores, notably Eclat-Multiples and Répons, with their emphasis on tuned percussion, but in Sur Incises, there are no additional instruments or computer-generated sounds, and consequently the familiar solo-tutti pattern has been modified.

Sur Incises will probably be cited as another example of genuinely quick music; but whether it is as convincing in this respect as Gedraengte Form is open to question. On the one hand, there is a suggestion that the transformation of the original piano material is achieved as much be elaborate ornamental flourishes as by harmonic or rhythmic modulation. At the same time, the dynamism of the work frequently stems from insistent ostinato patterns, especially in the piano writing. There is also the curious paradox that, despite the complexity of the musical argument, the unvarying percussive sonority contains echoes of minimalism.

This leads to the fact that the work’s atmosphere is very different from the ‘impressionist’ ambience associated with the poetically-inspired works, such as Pli Selon Pli or the revised version of Visage Nuptial. As such, Sur Incises can be classed as one of Boulez’s most ‘abstract’ compositions, looking back to the Second Piano Sonata and the two books of Structures. Instead of developing early material from the perspective of the 1990s, it re-examines concepts originally conceived when the principles of high modernism dominated the immediate postwar era.

Hence, though Sur Incises may not rank among Boulez’s supreme achievements, it exhibits a healthy radicalism in keeping with the fact that, throughout the recorded history of Western music, the beginning of each century has initiated new developments. Wolfgang Rihm has evinced a similar outlook. His statement that Gedraengte Form will form part of a continuous sequence in which ‘there will be no coming and going, no star appearances, no taking of a bow, no applause, and no posturing’ — all of which have become features of the commercialization of concert life — bespeaks a healthy, modernist attitude. Though Rihm has cultivated a broad range of styles, encompassing virtually every genre, a pervasive sense of radicalism underpins his output. Like Boulez, he has a profound respect for the intelligence of the music public and its capacity to absorb challenging ideas. It is thus appropriate that they should share the programme with Grisey’s final composition in a concert dedicated to his memory.

John Warnaby