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 April to 30 September 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.


GERALD BARRY Long Time for SATB choir (première) – 4 May Cork, St Fin Barre’s Cathedral / National Chamber Choir of Ireland c. Paul Hillier.

GEORGE BENJAMIN Written on Skin (première) – 7 July Aix en Provence, Grand Théatre de Provence / Christopher Purves (bar), Barbara Hannigan (sop), Bejun Menta (counter-ten), dir. Katie Mitchell, Mahler Chamber Orchestra c. composer.


CHARLOTTE BRAY At the speed of stillness (première) – 29 July London, Royal Albert Hall Proms / Aldeburgh World Orchestra c. Sir Mark Elder.


ELLIOTT CARTER Two Controversies and a Conversation (première) – 8 June New York, Metropolitan Museum of Art / Colin Currie (perc), Eric Huebner (pno), New York Philharmonic c. David Robertson.

JOHN CASKEN Inevitable Riffs for string quintet (UK première) – 11 May University of Manchester, Martin Harris Centre / Quatuor Daniel with Petr Prahse (vlc).


FRANCISCO COLL No seré yo quien diga nada (première) – 12 April Torrevieja, Auditorio / Nicolas Hodges (pno), Valencia Youth Orchestra c. Manuel Galduf.

CARL DAVIS The Last Train to Tomorrow (première) – 17 June Manchester, Bridgewater Hall / Hallé Orchestra and Choir c. composer.


BRIAN ELIAS Electra Mourns (première) – 11 August London, Royal Albert Hall Proms / Susan Bickley (mezzo), Nicholas Daniel (cor anglais), Britten Sinfonia c. Clark Rundell.


ALAN GIBBS Glasgow Evening Service in A for choir and organ (première) – 10 June Glasgow University Memorial Chapel / Chapel Choir c. James Grossmith, Kevin Bowyer (org). Glasgow Toccata for organ (première) – 11 June Glasgow University Memorial Chapel / Kevin Bowyer (org).

DETLIEV GLANERT Solaris (première) – 18 July Bregenz Festival / Moshe Leiser, Patrice Caurier (dir), Prague Philharmonic Choir, Vienna SO c. Markus Stenz.
DEIRDRE GRIBBIN The Binding of the Years for piano and orchestra (première) – 25 May Dublin, National Concert Hall / Finghin Collins (pno), RTÉ National Symphony Orchestra c. Alan Buribayev.


RAYMOND HEAD ...life's reflection... for violin and piano (première) – 21 April Robert Gibbs (vln), Oliver Davies (pno), composed in honour of Alan Gibbs’s 80th birthday. Raymond Head has also just published Gustav Holst’s previously-unpublished piano work, Piece for Yvonne (Skydance Press).

GAVIN HIGGINS Der Aufstand (première) – 12 August London, Royal Albert Hall Proms / National Youth Brass Band c. Bramwell Tovey.


YORK HÖLLER Doppelspiel (première) – 1 June Essen-Werden, Haus Fuhr / Tamara Stefanovich and students (pnos).

TOSHIO HOSOKAWA Threnody to the victims of the Tohoku Earthquake 3.11 for solo viola (première) – 29 May Tokyo, Kioi Hall / participants in second round of The 2nd Tokyo International Viola Competition.


JAMES MACMILLAN Gloria (première) – 23 June Coventry Cathedral / Ian Bostridge (ten), Choral Society of Coventry Cathedral, St Michael’s Singers, CBSO brass and percussion c. composer.


DAVID MATTHEWS Three Birds and a Farewell, op. 118 (première) – 5 May London, King’s Place / English Chamber Orchestra c. Paul Watkins. Performed as part of the three-day event ‘Inner Voices: the Music of Sibelius and David Matthews’ at King’s Place.


KLAUS OSPALD Sopra un basso rilievo antico sepolcrale … for choir, bass tuba, four percussionists and live electronics (première) – 28 April Witten, Saalbau / Klaus Burger (bass tuba), musicians of the WDR Symphony Orchestra Cologne, Chorus of WDR Cologne c. Rupert Huber, with live electronics by Experimentalstudio des SWR.

KRZYSTOF PENDERECKI De natura sonoris No. 3 (première) – 11 May Copenhagen, Koncertthuset / Danish Radio SO c. 6 selected participants of the Malko Competition for Young Conductors. String Quartet No. 3 (version for string orchestra) (première) – 16 June Munich, Pinakothek der Moderne / Munich Chamber Orchestra c. Alexander Liebreich.


JOSÉ SÁNCHEZ-VERDÚ Paraíso corrido (String Quartet No. 9) (première) – 6 June Hannover-Herrenhausen, festival frei, aber einsam / Szymanowski Quartet.

FAZIL SAY 4 Cities, sonata for cello and piano (première) – 26 June London, St Vedast Alias Foster / Nicolas Altstaedt (vlc), José Gallardo (pno).

RODION SHCHEDRIN Cleopatra and the Snake (première) – 28 May Salzburg, Grosses Festspielhaus / Anna Netrebko (sop), Mariinsky Theatre Orchestra c. Valery Gergiev.


ALVIN SINGLETON Different River (première) – 10 May Atlanta, GA, Symphony Hall / Atlanta Symphony Orchestra c. Robert Spano.

MARTIN SMOLKA Agnus Dei (première) – 14 July Stuttgart, evangelical church of Stuttgart-Gaisburg / SWR Vokalensemble, chamber choir of the Kopernikus-Gymnasium at Wasseraffingen c. Marcus Creed

DAVID DEL TREDICI Bittersweet (première) – 8 June New York, The Firehouse Space, Brooklyn / Beth Levin (pno), Brooklyn New Music Collective.


UNSU킴HIN has won the Ho-Am Prize, the most prestigious prize within the arts sector in Korea, awarded annually in five areas of achievement. cosmigimmicks (première) – 26 April Amsterdam / Nieuw Ensemble c. Celso Antunes.

CARL VINE Piano Concerto No. 2 (première) – 22 August Sydney, Opera House / Piers Lane (pno), Sydney SO c. Hugh Wolff.

HUW WATKINS Piano Quartet (première) – 19 June London, St Leonard’s Church Shoreditch / The Schubert Ensemble.

JÖRG WIDMANN Zirkustänze, suite for piano (première) – 2 May New York, Carnegie Hall / Andras Schiff (pno).

Books Received

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

Gustav Holst and India by Raymond Head. Skydance Press, £12.50 (downloadable pdf £15.00).

Burma’s Pop Music Industry by Heather Maclachlan. Boydell & Brewer, £55.00.


Lutyens, Maconchy, Williams and 20th century British Music by Rhiannon Mathias. Ashgate, £60.00.
CONTRIBUTORS

Bob Gilmore is a musicologist from Northern Ireland. He studied at York University, England, Queens University Belfast, and, on a Fulbright Scholarship, at the University of California, San Diego. He is author of Harry Parch: a biography (Yale University Press, 1998), and editor of Ben Johnston: Maximum Clarity and other Writings on Music (University of Illinois Press, 2006). Both books were recipients of the ASCAP-Deems Taylor Award ‘for works of excellence on American music’. More recently he has written about spectral music and is presently completing a much-awaited biography of the French-Canadian composer Claude Vivier. He also writes regularly about the new music scene in Ireland, and is founder and keyboard player of Trio Scordatura, an Amsterdam-based ensemble specializing in microtonal music. He teaches at Brunel University in London.

Klaas Coulember is a PhD researcher at the musicology department of the University of Leuven (B). His research is primarily concerned with the temporal analysis of music since 1950.

Michael Hooper is an Australian musicologist based in London. A research fellow at the Royal Academy of Music, his current research focusses on Christopher Redgate’s collaborations with composers.

Klaus Lippe studied musicology, philosophy and sociology in Cologne (M.A., 1995). In 1999 he was awarded a scholarship (Ferneyhough) by the Paul Sacher Foundation in Basle. He has been a Research Fellow at the Alban Berg Gesamtausgabe in Vienna since 2000.

Alan Gibbs has written and edited books on Holst and already contributed articles on related subjects to Tempo. He is also a composer, a former pupil of Seiber, and serves on the Mátyás Seiber Trust.

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.

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.

John Wheatley is an architect and, having been elected Freeman of the City of London, became Master of the Company of Chartered Architects from 1990 to 1991. He is an enthusiastic committee member of the London Sinfonietta, writes reviews on modern/new music for Tempo and, since his article The Sound of Architecture appeared in October 2007 (Vol. 61 No. 243), has become engaged in a programme of illustrated lectures, uniting music with architecture and the Sussex Downs.

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.

Mike Smith was formerly Director of Music at King Edward VI College, Stourbridge, where he also taught English. Since retiring from that post he has been active as a pianist, piano teacher and composer, and writer (on railways, as well as music). He has also contributed to surveys of British wild plant distribution. His research interests are in English music, mainly Byrd and Elgar, and in the relationship between words and music in song.

Michael Searby is presently a Principal Lecturer in Music at Kingston University where he has taught since 1990. He has written extensively about the music of the Hungarian composer György Ligeti including the book Ligeti’s Stylistic Crisis: Transformation in his Musical Style 1974–83 published in 2009 by Scarecrow Press and three articles for Tempo on the music of Ligeti, covering the Chamber Concerto, postmodernist tendencies in Ligeti’s music and the Horn Trio.

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.

Raymond Head is a composer, teacher and Holst scholar with a long interest in the music of John Foulds and Gustav Holst; he has edited Holst’s A Piece for Yvonne and a Wind Quintet (1903) in Urtext editions for the first time. They are published by Sky

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Dance Press. His compositions are numerous in all genres and his Russian setting of the *Ave Maria* has recently received many performances.

*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 *fRoots*.

*Howard Skempton* is a composer and also a composition tutor at Birmingham Conservatoire.

*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.

*Peter Reynolds* is a composer and writer on music living in Cardiff. He is a part-time member of staff at the Royal Welsh College of Music and Drama and Composer-in-Residence for Young Composer of Dyfed.