News Section

Composers

JOHN ADAMS is writing a new work for the Netherlands Radio Philharmonic. Chamber Symphony (Israel première)–30 June/Tel Aviv/Israel Contemporary Players c. Zsolt Nagy.

THOMAS ADÈS. Bolbits (première)–30 June/London, Royal Festival Hall/Mathias Goerne (ten), Philharmonia c. Christoph von Dohnanyi.

PAUL AYRES. The Cloist, oratorio (première)–17 November/London, St Peter's Church Ealing/The Petrus Singers, Ealing Youth Choir, local instrumentalists c. composer.

GERALD BARRY. God Save the Queen (première)–6 May/London, Royal Festival Hall/rostered children's chorus, London Sinfonietta c. Martyn Brabbins. Six Maxims for string quartet (première)–24 June/Bantry House, West Cork Chamber Music Festival/RTÉ Vanburgh Quartet; (UK première)–10 July/Cheltenham Festival/same performers.

JÖRG BAUR. Konzertsite Sute for cello and orchestra (première)–24 June/Kiel/Frank Rottler-Vaian (vlc), Philhamorischen Orchester Kiel c. Ulrich Windfuhr.

DAVID BEDFORD. The City and the Stars (première)–14 July/London, Royal Festival Hall/Crouch End Festival Chorus and Orchestra c. David Temple.

GEORGE BENJAMIN has been appointed Henry Purcell Professor of Composition at King's College, London, in succession to Harrison Birtwistle.

JÖRG BIRKENKÖTTER. Paysage neuf (première)–26 May/Sarbrücken/Petr Sadlo (perc). Départ (première)–29 June/Dortmund/Ensemble ExVoVo.

SIR HARRISON BIRTWISTLE. There is something Between Us (première)–30 June/London, Royal Festival Hall/Mathias Goerne (bar), Philharmonia orchestra c. Christoph von Dohnanyi.

CONRAD BOEHMBER. In illo tempore (UK première) – 20 May/London, Purcell Room/Nicolas Hodges (pno).

DIANA BURRELL Alleluia (première)–5 May/London, St John's Smith Square/Vasai Singers. Burrell is composing a work for piano and brass for performance at this year's Huddersfield Festival.

MARTIN BUTLER. A Better Place (première)–4 July/London, English National Opera/Dir. Lenka Udovicki, c. Paul Daniel. Butler has completed a commission for chorus and orchestra for the Oxford Bach Choir and the Britten Sinfonia. He is also composing a piano concerto.

ELLIOTT CARTER. Oboe Quartet (première)–2 September/Lucerne Festival/Heinz Holliger (ob), Ruth & Thomas Killus, Thomas Demenga. Cello Concerto (première)–27 September/Chicago/You-Yo Mi (vc), Chicago SO c. Daniel Barenboim.


RICHARD CAUSTON. Inventions in One Foot (première)–15 June/London, Warehouse/Karl Lanchnerayer (pno). Concerto for percussion and gamelan (première)–4 July/Cheltenham Festival/Evelyn Glennie (perc).

BRETT DEAN. Leunig Pables (première)–7 July/Melbourne/Adelaide Chamber Orchestra. Dispunt (première)–9 November/Adelaide/Adelaide Symphony Orchestra c. David Alan Miller.

PETER EBN. Cassius-Meditation (première)–24 May/Berne/Thomas Klose (ten), Bonn Chamber Choir, Milli Chamber Orchestra, Bonn c. Peter Henn.


BRIAN FERNEYHOUGH. Stelle for Faited Time (première)–13 June/Paris, IRCAM/New Vocalisten Stuttgart c. Manfred Schreier. Ope Contra Naturam (London première)–28 June/London, Goldsmiths International Conference on 20th-century Music/Ian Pace (pno). Both these works are satellites of the opera Shadowtime which Ferneyhough is currently composing, scheduled for a première at the Munich Biennale of 2004.

MICHAEL FINNISSY. Casual Nudity (première)–19 May/London, BMIC/Sion c. composer. The History of Photography in Sound (European première)–13 October/Leuven, Belgian Transit Festival/Ian Pace (pno).

ANTHONY GILBERT. Unite (première)–22 June/London, Spitfield Field/RNCM Wind Ensemble c. Timothy Reynish.

DETLEV GLANERT. Kankatun (première of orchestral version)–13 November/Bale/IPO c. Matthias Bamert.

PHILIP GLASS. Voices for didgeridoo, organ and narrator (première)–25 May/Melbourne/Melbourne Symphony Orchestra. Cello Concerto (première)–21 October/Beijing/Julian Lloyd-Webber (vlc), China Philharmonic Orchestra c. Yu Long.


HK GRUBER. Concerto for chamber orchestra (prem première) — 9 November/Brussels/London Sinfonietta c. composer.

JOHN HARISON. North and South (prem première) — 13 May/Chicago, Illinois/Chicago Chamber Musicians.


STEFAN HEUCKE. Ein canzio di frate sole for chores, soloists, organ and percussion (prem première) — 19 May/Recklinghausen/Monika Mayer-Schmid (sop), Marisa Sandel (alto), Berthold Schmid (ten), Stefan Geyer (bass), Karl Echle (sopr), Torsten Müller (perc), Südässcher Chor Recklinghausen c. Wolfgang Fromme.

PAUL HINDEMITH (d.1963). Sonata for 10 Instruments (1917-fragment) (prem première) — 22 June/Heimbach/Wasserkraftwerk. Sonata for solo violin, op.11 no.6 (prem première) — 24 June/Heimbach/Christian Tetzlaff (vn).

YORK HÖLLER. Der ewige Tag (prem première) — 14 September/Cologne/WDR Orchestra and Choir c. Senyov Bychkov.


ROBIN HOLLOWAY. Quartet Movement (UK première) — 6 July/Tracy's Quartet; Serenade in B flat (premiere) — 13 May/Chicago, Illinois/Chicago Chamber Musicians.

TOSHIO HOSOKAWA. Voiceless Voice in Hiroshima (prem première) — 4 May/Munich, Hekuresalas/Bavarian Radio Chorus and SO c. Sylvaan Cambreling.

DAVID JOHNSON. Shandon Blues (prem première) — 5 June/London, BMIC/Various!

ELENA KATS-CHERNIN. Piano Concerto No.2 Ragtime (prem première) — 6 September/Cardiff, Coal Exchange/Ian Munro (pf), BBC National Orchestra of Wales c. Brad Cohen.

VOLKER DAVID KIRCHNER. Ahoven, scenic oratorio (prem première) — 9 May/Bielefeld, Stadthalle/Un. Andreas Woron, c. Dirk Kästel.

GRAHAM KOEHN. Tintali (prem première) — 5 June/Adelaide/Australian Ballet chor. Graeme Murphy.

PETER LIEBERSON. Rille Songs (prem première) — 6 May/New York, Alice Tully Hall/Lorraine Hunt-Lieberson (mez), Judith Gorman (sopr).

GYÖRGY LIGETI. Etude XVIII for piano (prem première) — 11 May/Vienna/Pierre-Laurent Aimard (pno).

MAGNUS LINDBERG is writing a new string quartet for performance at the Ultima Festival in Oslo and the Huddersfield Festival. Cantigas (UK première) — 27 November/London, Royal Festival Hall/Philharmonia c. Es-Pekka Salonen.

STEVEN MACKEY. Inside Out (prem première) — 28 July/Vancouver/Brentano Quartet.


STUART MacRAE. Jondre (prem première) — 19 August/Edinburgh Festival, Queen's Hall/Britten Sinfonia soloists. James Macmillan.

DAVID MATTHEWS. A Congress of Passions (prem première) — 23 May/Bury St. Edmunds/Michael Chance (counter-ten), Nicholas Daniel (ob), Britten Sinfonia c. Nicholas Cleobury. String Quartet No.9 (prem première) — 15 June/Noteci/Manuel Cerda, Thre Roman Musicians (prem première) — 2 August/Deal festival/Catriona Scott.

NICHOLAS MAW. Namation for solo cello (prem première) — 3 May/Manchester International cello Festival/Ralph Kirshbaum.

SIR PETER MAXWELL DAVIES. High on the Slopes of Tenor (prem première) — 31 August/Glasgow/Collens Sympony Orchestra c. Stephen Threlfall.

JOHN McCABE. The Woman by the Sea (prem première) — 12 September/London, Wigmore Hall/Yoshiko Endo (pno), Rubio Quartet.

RICHARD MILLS. Symphony (prem première) — 5 September/Sydney Opera House/Sydney SO c. composer.


ISABEL MUNDRY. Panorama ciego (prem première) — 2 June/London/Daniel Barenboim (pno & c), Berlin PO.

MARLOS NOBRE. Sonata Breve (prem première) — 25 June/London, Wigmore Hall/Célia Iturulz (pno).

PER NORGARD. String Quartet No.9, Into the Sun (prem première) — 10 August/Santa Fe Chamber Music Festival/Orion Quartet. Undelichter Einfang (US première) — 13 August/Taglwood Festival.

HELMUT OEHRIING. Sile-Mach (prem première) — 31 August/Frankfurt/Blindman Saxophone Quartet.

KRZYSTOF PENDERECKI. Concerto grosso for 3 cellos and orchestra (prem première) — 22 June/Tokyo/Boris Pergamenschikow, Trulr Mork, Han-Na Chang (vcs), NYK Symphony Orchestra c. Charles Dutoit.


MATTHEW PINTSCHER. Dernier espace avec introspecteur for accordion and cello (prem première) — 2 September/WDR Cologne/Studio Neue Musik.
ANTHONY POWERS. ...further in shadow... for oboe and orchestra (premiere)—20 March/Cardiff University. Powers has written A Picture of the World for 16-part chorus and counter-tenor with clarinet, on texts of Wittgenstein, to a commission from the BBC Singers for the Warsaw Autumn Festival.

ANDRÈ PREVIN. Tango, Song and Dance (premiere)—26 August/Lucerne/Annie-Sophie Mutter (vla), Lambert Orkis (pno).

ALWYNNE PRITCHARD. Impossibility (premiere)—20 May/London, Pavilion Theatre/Apartment House.

STEVIE REICH. Triple Quartet (UK première)—11 July/Cheltenham Festival/Smith Quartet.

WOLFGANG RHIEM. Sauter und vor Tarz (UK première)—18 May/Manchester, RNCM/RNCM Symphony Orchestra c. André de Ridder.

JENNY RODITI. Spirit Child—premiere)—5 May/Tel Aviv/Israel Symphony Orchestra c. M. Rodan. Chicago SO c. Christoph Eschenbach.

CHRISTOPHER ROUSE. String (European premiere)—25 July/London, Royal Albert Hall Proms/Emanuel Ax (pno), BBC SO c. Leonard Slatkin. Requiem for multiple cellos (premiere)—5 May/Manchester, Bridgewater Hall/100 cellists in Manchester International Cello Festival. Clarinet Concerto (premiere)—17 May/Chicago/Larry Combs (cl), Chicago CO c. Christoph Eschenbach.


STEFFEN SCHLEIRMACHER. Climb high (premiere)—10 June/Hannover/Ensemble Avantgarde.


RODION SCHEDRIN. Piano Concerto No.5 (premiere)—17 May/Berlin, Philharmonie/Olli Mustonen (pno), Berlin PO c. Lorin Maazel.

GIL, SHOHAT. Symphony No.3, Sinfonia del sole (premiere)—5 May/Tel Aviv/Israel Chamber Orchestra c. Philippe Entremont. Peliens Book I (da Debussy) (premiere)—13 June/Tel Aviv/Israel Symphony Orchestra c. M. Rodun.

DMITRI SHOSTAKOVICH (d.1975). Smf & on Finnish Folkways (premiere)—1 September/Kaustinen/Anu Komsi (sep), Tom Nyman (ten), Ostrobothnian Chamber Orchestra c. Juha Kangas. (Russian premiere, Moscow, 19 September.) This recently-discovered work was composed in 1939.


HILARY TANN. The Grey Tide and the Queen (premiere)—28 July/Cardiff, Welsh Proms/Royal Philharmonic Orchestra c. Owain Arwel Hughes.

JOHN TAVENER. Eklogis (premiere)—11 May/Brighton Festival/Brighton Youth Orchestra c. Andrew Sherwood. Музыка и музыка (premiere)—14 August/London, Guildhall/ London Schools Symphony Orchestra c. Martin Fring.


DAVID DEL TREDICI. Cup Life, song cycle (premiere)—3 May/San Francisco/William Sharp (bar), San Francisco Symphony c. Michael Tilson Thomas.


PETER'S VASKS. Piano Quartet (premiere)—30 June/Lanry, West Cork Chamber Music Festival/Florestan Piano Trio w. James Boyd (via).

KEVIN VOLANS. Zen ko at am (premiere)—18 May/Brussels/Handspring Puppet Company, Duke Quartet.


HANS ZENDER. Mnemosyne (Hölderlin oden IV) (premiere)—4 May/Witten/Selene Kanner (voice), Arditti Quartet.

Books received

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

The Music of Maurice Ohana by Caroline Rae. Ashgate, £45.00.

Manifold. The Music of Billy Mayerl by Peter Dickinson. Oxford University Press, £29.95 (includes CD of original recordings by Mayerl).


(continued on p. 72)
the two made a certain number of suggestions, all of which I accepted, adhering rigidly to my principle that the composer's wishes come first, whatever my own opinion — and goes on to speak of a "Translation, in collaboration with Benjamin Britten and Peter Pears..." (see 'Letters to the Editor', Tempo 113 [June 1975], 62).

The Envy of the World:

p.120: '[the 'Britten issue' of Music Survey] was about to reappear in book form as Benjamin Britten: a commentary on his work by a group of specialists' (See also Benjamin Britten, p.315). This is a bizarre misrepresentation of the book (1952), which does not contain a single article from the journal's 'Britten issue'.

p.196: 'Vaughan Williams, who had somehow heard of [Keller's] violin-playing, eventually secured his release [from wartime internment]'. Keller's own report is that Vaughan Williams actually heard him play (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran, Tempo 195 [January 1996], 7). As for the 'somehow', VW's chairmanship of the 'Home Office Committee for the Release of Interned Alien Musicians' was presumably a factor (see James Day, Vaughan Williams [OUP; 3rd ed., 1998], p.76).

p.197: Carpenter's statement that the 'submediant obsession' of the 'Harry Lime' tune was regarded by Keller as 'the musical equivalent of coitus interruptus' makes for readable copy, but rests on a psychoanalytically informed discussion of this 'extended appoggiatura, a suspense by a prolonged suspension' Keller actually speaks 'more precisely' of 'a prolonged coitus' (see 'The Harry Lime Theme, Music Survey Vol.3 No.4 [June 1951], 283-5).

p.198: 'His first title [at the BBC] was 'Chief Assistant (Chamber Music and Recitals)'. This was in fact Keller's second BBC post; his first was that of Music Talks Producer (see Hans Keller, 1975 (1984 Minus 9) [London, 1977], p.14).

p.198: 'Keller's first Functional Analysis broadcast had been devoted... on 7 December 1958, and was devoted to Mozart's Piano Concerto in C, K.503'. Carpenter refers to what was actually a broadcast of FA No.3 (the fourth to be written, but the third in order of BBC transmission); FA No.1 (wordlessly analysing Mozart's String Quartet in D minor, K.421) had been heard on 7 September 1957.

p.201: Here I acknowledge that Carpenter's value as a secondary source exceeds my own: the contemporaneous remarks of Keller and Jeremy Noble on the 'Piotr Zak' spoof of 1961 naturally take precedence over what (with all due respect) were their recollections 24 and 34 years after the event (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran, Tempo 195 [January 1996], 12).

I readily concede that in writing these books Carpenter was not attempting to satisfy the 'Keller specialist'; on the other hand, 'facts is facts'. What is more, since in The Envy of the World Carpenter not only cites (see p.382) a publication which accurately presents some of this data, but also thanks two knowledgeable scholars (p.410) for their assistance, there would seem to be the real danger of an unreliable source being considered authoritative — all the more so given that a corrected 'second edition' is unlikely to appear and that these errors were not picked up by the original reviewers.

Finally, as proof that no 'holier-than-thou' quality attaches to these attempts at factual rectification I submit evidence of my own recognition that to err is not only human, but also jolly easy: Milein Cosman Keller has rightly drawn my attention to the way my reference to the 'unhappy first marriage' of Keller's mother (see the report on the 'Hans Keller Symposium', Tempo 217, p.57) misleadingly creates the impression that the marriage was already failing, and that Franz Schreker's passionate feelings for Grete must have been returned or encouraged. I am informed that neither was the case; readers within reach of a copy will therefore kindly 'pencil in' a brief reference to this correction.

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(continued from p.69)


Schnittke's Late Music by Joseph N. Straus. Cambridge University Press Studies in Music Theory and Analysis, £45.00.

The Music of Tom Tomita by Peter Burt. Cambridge University Press Music in the 20th Century, £45.00.
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