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 2008. 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.

HANS ABRAMHASEN String Quartet No. 3 (première) – 15 October Oslo, Ultima Festival / Cikada String Quartet.

LOUIS ANDRIESEN is writing a new work for the San Francisco Symphony Orchestra, to be premièred in January 2009.

RICHARD BARRETT is currently working on a number of important new works: Mesopotamia, a commission for 17 players and electronics from the London Sinfonietta, Nacht und Träume for cellist Arne Deforce and pianist Yutaka Oya, an orchestral work Thought Experiments for the Bavarian Radio Symphony Orchestra, and an evening length work CONSTRUCTION for the Elision ensemble.


RICHARD BLACKFORD Violin Concerto ‘Good Friday’ (première) – 25 September Brno, Wannieck Gallery / Marie Gajdosova (vln), Brno Philharmonic Orchestra c. Leos Svarovsky.


JOHN CASKEN The Dream of the Rood (première) – 8 October Liverpool, Metropolitan Cathedral / Hilliard Ensemble, Ensemble 10/10, c. Clark Rundell.


JAY GREENBERG Four Scenes (première) – 10 August South Korea, Great Mountains Music Festival / International Sejong Soloists.

CRISTÓBAL HALFFTER Epitafio para el sepulcro de Juan de Enzina (première) – 19 September Léon, Cathedral / Orquesta Sinfónica de Castilla y Léon c. composer.


KENNETH HESKETH Wunderkammer(konzert) (première) – 19 November Liverpool, Cornerstone, Hope at Everton / Ensemble 10/10 c. Clark Rundell.
SIMON HOLT Disparate (première) – 1 October
London, King’s Place / Endymion Ensemble.

ADRIANA HÖLSZKY Gitter (première) – 12 September
Munich, ARD-Musikwettbewerb, semi-final of bassoon competition.

NICOLAUS A. HUBER Dort links ging’s in die Stadt! (première) – 3 October
Vienna / Klangforum Wien.

GIYA KANCHELI Ninna Nanna (première) – 8 August
Kansas City, National Flute Convention / Michael Gordon (fl).

ANDERS KOPPEL Sinfonia Concertante (première) – 25 September
Aalborg / Aalborg Symphony Orchestra c. Mathias Aeschbacher.

SIR PETER MAXWELL DAVIES Last Door of Light (première) – 23 July
Ossiach, Stiftskirche / Camerata Salzburg c. composer.

ISABEL MUNDRY Ich und du (première) – 17 October
Donauerschingen, Musiktag / Thomas Larcher (pno), SWR-Sinfonieorchester Baden-Baden und Freiburg c. Pierre Boulez.

THEA MUSGRAVE Cantilena (première) – 5 October
London, King’s Place / Nicholas Daniel (ob), members of the Chilingirian Quartet. Taking Turns (première) – 13 November
Banff, Aberdeenshire, Duff House / Scottish Flute Trio. Green (première) – 15 December
Aberdeen, Queen’s Cross Church / Scottish Ensemble.

PER NORGARD Twilight Dialogues (première) – 30 August
Denmark, Naestved, Susa Festival / Hélène Navasse. Out of the Cradle Endlessly Rocking (première) – 23 November
Maui, Hawaii, Arts & Cultural Center / Ebb & Flow Ensemble.

STEVE REICH Double Sextet (UK première) – 21 November
Liverpool, Hope Cornerstone University / Eighth Blackbird.

WOLFGANG RHIHM Coll’arco (première) – 11 September
Leipzig, Gewandhaus / Carolin Widmann (vln), Gewandhausorchester c. Riccardo Chailly.

CHRISTOPHER ROUSE Concerto for Orchestra (première) – 1 August
Santa Cruz, CA / Cabrillo Festival Orchestra c. Marin Alsop.

NIELS RÖSING-SCHOW Chimere (première) – 11 September
Copenhagen, Radiohusets Koncertsal / Andreas Brantelid (vlc), Danish Radio SO c. Thomas Sondergård.

KAIJA SAARIAHO Serenatas (première) – 6 August
Santa Fe, New Mexico Chamber Music Festival / Real Quiet Trio. Adriana Mater (première) – 8 August
Santa Fe, New Mexico / Santa Fe Opera, dir. Peter.
Sellars, c. Ernest Martinez-Izquierdo. *Notes on Light* (Dutch première) – 25 September Amsterdam, Concertgebouw / Anssi Karttunen (vln), Royal Concertgebouw Orchestra c. Oliver Knussen.


RODION SHCHEDRIN *Symphonic Fragment* (première) – 18 December Munich / Symphonieorchester des Bayerischen Rundfunks c. Mariss Janssons.

KARLHEINZ STOCKHAUSEN (d. 2007) *Lucifer’s Tanz* (UK première) – 2 November London, Queen Elizabeth Hall / ASKO Ensemble; *Himmels-tür* (UK première) – 5 November London, Purcell Room / Stuart Gerber (perc); *Freude* (UK première) – 7 November London, Queen Elizabeth Hall / Marianne Smit, Esther Kooi (harps); *Urania* (première); *Zodiac* (UK première) – 8 November London, Queen Elizabeth Hall / London Sinfonietta c. Oliver Knussen; all as part of the South Bank Centre’s ‘Stockhausen KLANG Festival’.


SIEGFRIED THIELE *Evangelien-Vesper* (première) – 26 September Dresden, Frauenkirche / Barbara Steude (sop), Sächsisches Vokalensemble, Virtuosi Saxoniae c. David Güttler.

JOAN TOWER *Angels* (String Quartet No. 4) (première) – 31 August Angel Fire, New Mexico / Miami String Quartet.


JÖRG WIDMANN 24 *Duos* Nos 1–13 (première) – 30 August Bad Reichenhall, Altes Königliches Kurhaus.

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

Stravinsky *Dances* by Stephanie Jordan. Dance Books, £50.00.


Nicholas Maw – *Odyssey* by Kenneth Gloag. Ashgate, £35.00.

*The Music of Hugh Wood* by Edward Venn. Ashgate, £60.00.
CONTRIBUTORS

John Link is a composer and founding member of the New York City composers group Friends & Enemies of New Music. He is currently writing a book about Elliott Carter’s late music while on sabbatical from the William Paterson University of New Jersey, where he is a Professor in the Music Department.

Kati Agócs, composer, is on the composition faculty of the New England Conservatory in Boston. She recently received a Charles Ives Fellowship from the American Academy of Arts and Letters and the Tanglewood Music Center’s Leonard Bernstein Composer Fellowship. An alumna of The Juilliard School and the Liszt Academy, she has also written for The Musical Times and A-R Editions’ Recent Researches in American Music. Her web site is http://www.agocsmusic.com.

Barbara Bonous-Smit is an Assistant Professor at Queensborough Community College, City University of New York, received her Ph.D. in music from New York University in 1996 and has written the dissertation, John Harbison: His Life and Works with Piano.

Gerard McBurney is currently living and working in Chicago.

Jules Lai holds degrees in musicology and journalism from Northwestern University and is currently a member of the Artistic Planning staff at the Chicago Symphony Orchestra. As an active violist, he has recently performed and worked with conductors such as Bernard Haitink, Pierre Boulez, Mark Elder, Kent Nagano, and Oliver Knussen.

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

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.

Peter Reynolds is a composer, writer and lecturer on music living in Cardiff. He is Artistic Director of PM Ensemble and the Lower Machen Festival and is a part-time member of the academic staff at the Royal Welsh College of Music and Drama. He is currently working on a book of interviews with contemporary Welsh composers.

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 the music of Lyrita, Dutton and Nimbus and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

Malcolm Miller is a musicologist and pianist, currently Associate Lecturer at the Open University, Director of the ‘Forum for Israeli Music’ of the Jewish Music Institute, SOAS, University of London, lecturer at Huron University (USA) and the City Lit. He is editor of Arietta, Journal of the Beethoven Piano Society of Europe, and a contributor to a wide variety of journals.

Roderic Dunnett is a Classicist who writes for The Independent, and for a range of other publications including The Spectator, The Strad, Opera, Opera Now and Music and Vision. He has written and presented programmes on East European and British opera for BBC Radio 3, as well as radio features on Edmund Rubbra, Miklós Rózsa and Franz Schmidt. A member of the Ivor Gurney Society Committee, he also furnished sleeve notes for two recent Peter Maxwell Davies discs issued by Hyperion and Naxos, the latter of which includes an extended interview with Max himself.

Lionel Sainsbury’s music has been recorded on Naxos and EMI. His Violin Concerto has been broadcast on BBC Radio 3, and the first of his Five Fantasias for guitar was premiered by Craig Ogden at the 2007 Gloucester Three Choirs Festival.

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.

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 London Sinfonietta, writes reviews on modern/new music for Tempo and, since his article ‘The Sound of Architecture’ was published in October 2007 (Tempo Vol. 61 No. 242), has become engaged in a programme of illustrated lectures, uniting music with architecture.

Robert Fallon is Assistant Professor of Musicology at Bowling Green State University in Ohio. He received his Ph.D. from the University of California, Berkeley, in 2005. His publications and research interests focus on Messiaen, eco-criticism, and contemporary opera.

Christopher Dingle is Assistant Course Director (BMus) at Birmingham Conservatoire. He is the author of The Life of Messiaen (CUP) and Messiaen’s Final Works (Ashgate, forthcoming), co-editor, with Nigel Simeone, of Olivier Messiaen: Music, Art and Literature (Ashgate) and he organized the Messiaen 2008 International Centenary Conference.
Stephen Walsh holds a personal chair in music at Cardiff University, which he joined as a senior lecturer in 1976. He is working on a study of Mussorgsky and the Russian nationalists. His major biography of Stravinsky was published in two volumes in 2000 and 2006.

Clemens Gresser completed a Ph.D. at the University of Southampton in 2004. He has published on Earle Brown, John Cage, Frederic Rzewski and Christian Wolff.

Rodney Lister, composer-pianist, lives in Boston, Massachusetts, and teaches at the New England Conservatory and at Boston University. *Somewhere To Get To*, a CD of his recent music, was released in 2005 by Arsis Audio.

Bret Johnson is a practicing solicitor. His main musical activities are as an organist and choir director, and he regularly contributes articles for leading journals and newspapers on American 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.

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.
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