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 2009. 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. News of more distant forthcoming premières is given more briefly; full details will be found in subsequent issues.

THOMAS ADÈS Lieux Retrouvés (première) – 21 June Snape Maltings, Aldeburgh Festival / Steven Isserlis (vlc), composer (pno).

KALEVI AHO The Bells, Concerto for saxophone quartet and orchestra (première) – 23 April Helsinki / Rascher Quartet, Helsinki PO c. John Storgårds.

JULIAN ANDERSON Fantasia (UK première) – 19 June Aldeburgh Festival / Pierre-Laurent Aimard (pno), BBC Symphony Orchestra c. George Benjamin. Shir Hashirim (première) – 10 August Tanglewood Festival, Tanglewood Music Centre Orchestra. The Comedy of Change (première) – 9 September Amsterdam, Concertgebouw / Asko Ensemble c. Oliver Knussen.


TOM ARTHURS And Distant Shore (première) – 31 August London, Cadogan Hall Chamber Music Proms / Aronowitz Ensemble.


JUDITH BINGHAM See and Keep Silent (première) – 10 April Cambridge, King’s College / BBC Singers c. Stephen Cleobury.


DIANA BURRELL Concerto for Violin with Singer and Three Ensembles (première) – 15 June London, Christ Church, Spitalfields (Spitalfields Festival)/ Trinity College of Music Contemporary Music Group.

JONATHAN DOVE There Was a Child (première) – 2 May Norwich, St Andrew’s Hall / Mary Plazas (sop), Toby Spence (ten), City of Birmingham Symphony Orchestra, Norwich Festival Chorus, Hewett School Choir c. David Parry. Piano Quintet (première) – 13 June London, Wilton’s Music Hall (Spitalfields Festival) Schubert Ensemble.


SHIVA FESHEREKI insistent distortions (première) – 12 July Cheltenham Festival / National Youth Wind Ensemble, National Youth Chamber Orchestra c. Philip Scott.

DAI FUJIKURA ATOM (première) – 7 April Tokyo, Suntory Hall / Yomiuri Nippon Symphony Orchestra c. Tatsuya Shimono.


ALEXANDER GOEHR Manere (UK première) – 12 July Cheltenham Festival / Nash Ensemble.

HOWARD GOODALL Wide World (première) – 23 June Gateshead, The Sage & London, Barbican (live link-up) / Massed primary choirs from North East, LSO Youth Choir, members of Northern Sinfonia & LSO c. Tim Redmond.

JONATHAN HARVEY Sringara Chaconne (première) – 22 April Montreal, University / Nouvel Ensemble Modern c. Lorraine Vaillancourt.

STEFAN HEUCCKE new version of LISZT Concerto pathétique for 2 pianos and large orchestra, with cadenza by Heucke (première) – 8 April Stuttgart, Beethoven-Saal / Andreas Grau, Götz Schumacher (pno), Stuttgart PO c. Gabriel Feltz. Der selbstsüchtige Riese (première) – 19 April Schwerin, Mecklenburgisches Staatstheater / Mecklenburgische Staatskapelle c. Judith Kubitz.


OLIVER KNUSSEN Cleveland Pictures (première) – 6 May Cleveland, Ohio / Cleveland Orchestra c. composer; (UK première) – 7 August London, Royal Albert Hall Proms / BBC Symphony Orchestra c. composer.


JAMES MACMILLAN From Ayrshire (première) – 2 July London, St Lukes / Nicola Benedetti (vln), LSO Players.

COLIN MATTHEWS Violin Concerto (première) – 30 September Symphony Hall, Birmingham / Leila Josefowicz (vln), CBSO c. Oliver Knussen.

DAVID MATTHEWS String Quartet No. 11 (première) – 17 June London, St Jude’s Hampstead Garden Suburb / Carducci Quartet.

SIR PETER MAXWELL DAVIES Three Sanday Places (première) – 1 July London, St Mary-le-Bow, Cheapside (City of London Festival) / Shai Wosner (pno). Violin Concerto No. 2 (UK première) – 8 September London, Royal Albert Hall Proms / Daniel Hope (vln), Royal Philharmonic Orchestra c. composer.


PAUL PATTERSON Viola Concerto (première) – 13 May Hampstead and Highgate Festival / Sarah-Jane Bradley (vla), Springfest Orchestra c. George Vass.

STEVE REICH 2 x 5 (première) – 2 July Manchester, Velodrome / Bang on a Can.

IRIS TER SCHIPHORST Dislokationen (première) – 3 July Munich, Herkulessaal / Christoph Grund (pno), Bavarian Radio SO c. Martyn Brabbins.

DIETER SCHNEBEL Haydn-Destillate for piano trio (première) – 30 April Eisenstadt, Schloss Esterházy / Haydn Trio Eisenstadt.


MARK-ANTHONY TURNAGE Five Views of a Mouth (première); From All Sides (European première) – 18 April Glasgow, The Old Fruitmarket / Dietmar Wiesner (fl), BBC Scottish Symphony Orchestra c. Ilan Volkov. Étude pour Espace (arr. CHOU-WEN CHUNG) (première) – 14 June Amsterdam, Holland Festival / Asko-Schönberg Ensemble, Cappella Amsterdam c. Peter Eötvös.
RYAN WIGGLESWORTH The Genesis of Secrecy (première) – 22 July London, Royal Albert Hall Proms / Choirs from combined Cambridge Colleges, BBC Symphony Orchestra c. Sir Andrew Davis.

ADRIAN WILLIAMS String Quartet No.4 (première) – 28 August Presteigne Festival / Carducci String Quartet.

IAN WILSON Double Trio for 3 jazz and 3 classical musicians (première) – 4 April Marlay Park House / Cathal Roche (sax), Mia Cooper (vln), Cliona Doris (hp), Richard O’Donnell (vib), Daniel Bodwell (db), Stu Ritchie (drums). Stations (première of complete cycle) – 9 April Belfast, Queen’s University / Matthew Schellhorn (pno).


BENJAMIN YUSUPOV Cello Concerto (UK première) – 22 April London, Royal Festival Hall / Misha Maisky (vlc), London Philharmonic Orchestra c. Vladimir Jurowski.

Books Received

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


Dane Rudhyar. His Music, Thought and Art by Deniz Ertan. University of Rochester Press, £40.00 / $80.00.


The Way We Listen Now by Bayan Northcott. Plumbago Books, £40.00.

Cardus, celebrant of beauty by Robin Daniels. Palatine Books, £25.00.
CONTRIBUTORS

Benjamin Skipp is Junior Research Fellow in Music at St Peter’s College, Oxford and Lecturer in Music at Lady Margaret Hall. Under the guidance of Professor Jonathan Cross, he is in the final stages of doctoral research on the development and reception of minimalism and post-minimalism.

Deniz Ertan is the author of Dane Rudhyar: His Music, Thought, and Art (Boydell & Brewer, 2009), and of articles on Carl Ruggles and medieval Ottoman music (for American Music and Journal of Asian Music). Recently she worked with first-hand materials at the Newberry Library of Chicago as a Short-Term Fellow, focusing on American music journalism (1908-23). This research project is funded generously by the Leverhulme Trust for the next two years. Deniz has taught at the Universities of Manchester and Nottingham.

Ian Snedden is a mature student at Edinburgh University studying for a BMus degree. He was a career civil servant – awarded an OBE in 2001 – and retired in 2005. In the late 1960s he worked under David Johnson’s father (the late Sir Ronald Johnson CB) then Head of the Scottish Home and Health Department.

Lee Johnson has just retired as a professor at the University of British Columbia in Vancouver. His present contribution is the most recent extension of an interest that goes back to ‘Form and Value in Music: Geometry and the Fugue’, an appendix to his 1982 University of Toronto Press book on geometry, nature, and form.

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.

Jeff Dunn is a freelance writer and critic for San Francisco Classical Voice. He holds a B.A. in music and a Ph.D. in geologic education. A composer of piano and vocal music, he is a member of National Association of Composers, USA and president of Composers Inc., a Bay Area organization that sponsors new chamber music and concerts.

Christian Carey is an Assistant Professor of Music Composition, History, and Theory at Westminster Choir College in Princeton, New Jersey. He has written about Carter, Babbitt, Shapey, and Wuorinen for Tempo, Musicworks, Signal to Noise, and other publications.

Edward Venn is Lecturer in Music at Lancaster University. His recent work includes the book The Music of Hugh Wood published by Ashgate.

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.

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.

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.

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.

Robin Maconie is currently completing Notes from the Event Horizon: A Modern Philosophy of Music. His textbook The Way of Music: Aural Training for the Internet Generation is published by Scarecrow Press.

Peter Dickinson is an Emeritus Professor of the Universities of Keele and London. There are several CDs of his music available and his books include studies of Lennox Berkeley, Aaron Copland, John Cage and Lord Berners. As a pianist he had a long partnership in international concerts, broadcasts and recordings with his sister, the mezzo-soprano Meriel Dickinson.

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.
Ceri Owen is writing a Doctoral thesis on Vaughan Williams and Modernity at Magdalen College, Oxford, funded by the AHRC. She has written a Master’s thesis on English Music at the University of Cambridge, and following postgraduate study at the Guildhall School of Music and Drama, is also active as a pianist and song accompanist.

Richard Causton studied with Param Vir, Roger Marsh, Jeremy Dale Roberts and Edwin Roxburgh, and also studied in Italy as a result of winning the Royal College of Music’s 150th annual Mendelssohn Scholarship. His works have been widely performed in the UK and abroad. He is completing a large-scale ensemble work commissioned by the Birmingham Contemporary Music Group.

John Fallas is a freelance writer specializing in contemporary music. He has written CD booklet notes for a number of labels, contributed to New Grove online, and is currently preparing an article on the music of Gerald Barry.

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.

Bernard Hughes is a composer living in London. He recently received his PhD in Composition and forthcoming projects include a major new commission from the BBC Singers.

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.

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.

Guy Rickards is a regular contributor to a variety of periodicals, including Gramophone, Tempo, International Piano and Nordic Sounds. He is the author of two biographical studies (Hindemith, Hartmann and Henze and Jean Sibelius, both for Phaidon Press) and is engaged on a life-and-works study of Harold Truscott.