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 October 2008 to 31 March 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 one. News of more distant forthcoming premières is given more briefly; full details will be found in subsequent issues.

MICHAEL VAN DER AA The Book of Disquiet (première) – 2 January Linz / Klaus Maria Brandauer (actor), Bruckner Orchester Linz c. Dennis Russell Davies. Spaces of Blank (première) – 19 March Amsterdam, Concertgebouw / Christianne Stotijn (mezzo), Royal Concertgebouw Orchestra c. Ed Spanjaard.

HANS ABRHAMSEN String Quartet No. 3 (première) – 15 October Oslo, Jacobs Kirken, Ultima Festival.

JOHN ADAMS String Quartet (première) – 29 January New York, Juilliard School / St Lawrence String Quartet.

JULIAN ANDERSON New work (première) – 12 March Cleveland, OH / Cleveland Orchestra c. Franz Welser-Möst.

LOUIS ANDRIENES The Hague Hacking (première) – 16 January Los Angeles, Walt Disney Concert Hall / Katia & Marielle Labèque (pno), Los Angeles Philharmonic c. Esa-Pekka Salonen.


FRIEDRICH CERHA Wiener Kaleidoskop (première) – 25 October Vienna, Konzerthaus / Vienna PO c. HK Gruber.

JOHN CORIGLIANO Winging It (première) – 19 February New York, Symphony Space / Ursula Oppens (pno).

SEBASTIAN CURRIER Group Dynamics (première) – 13 November Louisville, KY / University Wind Ensemble & Chorus c. composer.


JOHN HARBISON A Clear Midnight (première) – 29 March Bloomington, IN, Indiana University / University Choir c. John Poole.


ROBIN HOLLOWAY Quartetto No. 1 (première) – 14 January; Quartetto No. 2 (première) – 11 February; Quartetto No. 3 (première) – 18 March Cambridge, West Road Concert Hall / Endellion Quartet.


ANDERS KOPPEL Cello Concerto (première) – 12 March Odense, Koncerthus / Michaela Fukacova (vlc), Odense SO c. Christian Badea.

BENT LORENTZEN Jeppe od Bjerget (première) – 6 March Aarhus / Den Jyske Opera.

JOHN MCCABE Christ’s Nativity (première) – 20 December Liverpool Cathedral / Cathedral Choir c. David Poulter.


STEVEN MACKEY Beautiful Passing (première) – 24 October Manchester / Leila Josefowicz (vln), BBC Philharmonic c. Juraj Valcuha.

JAMES MACMILLAN Lament of Mary, Queen of Scots (première) – 16 January Glasgow / Lorna Anderson (sop), Jamie MacDougall (ten), Haydn Trio Eisenstadt.


DOMINIC MULDOWNEY Four from Arcady (première) – 5 October Fort Worth, TX / Fort Worth Opera c. Joseph Illick.


PER NORGARD Symphony No. 7 (première) – 29 January Copenhagen, Koncerthuset DR / Danish Radio SO c. Thomas Dausgaard.


ARVO PÄRT O-Antiphon (première) – 21 October Amsterdam, Musiekgebouw / Cello Octet Con junto Ibérico c. Elias Arizcuren.

KRYSZTOF PENDERECKI String Quartet No. 3 (première) – 21 November Warsaw, Krzysztof Penderecki Festival / Shanghai Quartet; (US première) – 21 February Montclair State University / Shanghai Quartet.

ANDRÉ PREVIN Owls (première) – 2 October Boston, MA / Boston Symphony Orchestra c. composer.

BERNARD RANDS chains like the sea (première) – 1 October New York, Lincoln Center / New York Philharmonic Orchestra c. Lorin Maazel.

EINOJUHANI RAUTAVAARA Our Joyful’st Feast (première) – 21 December Helsinki, Kallio Church / Helsinki Chamber Choir c. Nils Schweckendiek.

DAMIAN REES Symphony No. 2 for percussion and orchestra (première) – 29 November Treorchy Parc / Sarah Cresswell, Rhondda Symphony Orchestra c. Huw Gareth Williams.

CHRISTOPHER ROUSE Oboe Concerto (première) – 5 February Basil Reeves (ob), Minnesota Orchestra c. Osmo Vänskä.


GUNTHER SCHULLER Where the World Ends (première) – 5 February Boston, MA / Boston Symphony Orchestra c. James Levine.


KURT SCHWERTSIK Now you hear me, now you don’t (première) – 3 February Edinburgh / Colin Currie (perc), Scottish Ensemble.


TAN DUN The First Emperor (European première) – 4 October Saarbrücken, Saarländisches Staatstheater, dir. Daniel Krief, c. Constantine Trinks.


MARK-ANTHONY TURNAGE A Constant Obsession (première) – 5 March London, Wigmore Hall / Mark Padmore (ten), Nash Ensemble c. Martyn Brabbins.


JÖRG WIDMANN Etude V for violin solo (première) – 19 October Würzburg, Neubaukirche / Sinn Yang (vln).

HUGH WOOD Violin Concerto No. 2 (première) – 23 January Milton Keynes / Alexandra Wood (vln), Milton Keynes City Orchestra c. Siân Edwards.

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


The Cambridge Companion to Shostakovich edited by Pauline Fairclough and David Fanning. Cambridge University Press, £48.00/$95.00 (hardback), £19.99/$36.99 (paperback).

CONTRIBUTORS

Julian Anderson was Professor of Composition at Harvard University from 2004 to 2007 and is now Professor of Composition and Composer in Residence at the Guildhall School of Music and Drama. He is currently writing a piece for the Cleveland Orchestra, to be premiered in March 2009 and a new work jointly commissioned by the Asko Ensemble and the Rambert Dance Company.

John Palmer graduated in Piano Studies from the Conservatory of Music in Lucerne, Switzerland, having undertaken courses in composition and experimental improvisation with Edison Denisov and Vinko Globokar. Further studies include composition with Jonathan Harvey and conducting with Alan Hazeldine at the Guildhall School of Music. His music is regularly performed worldwide and has been awarded international prizes in France, Italy, Austria and the UK, he is also active as a musicologist. From 1990 to 2000 he taught at Oxford University and the University of Hertfordshire; since then he has been Professor at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany.

Marc Jensen is a composer, performer, and improviser, who recently received his Ph.D. in composition from the University of Minnesota. Jensen’s work can best be described as composed frameworks for improvisation, musical structures without content. His principal teachers have included Pauline Oliveros, Alvin Curran, Alex Lubet, and Doug Geers. Dr. Jensen holds a teaching certificate through the Deep Listening Institute, and has edited several books on Deep Listening. He is the author/composer of Open Spaces: Environmental Listening and Sounding, soon to be available from the Deep Listening Institute, and has published articles in Perspectives of New Music, 1/1, the Musical Times, and Cinema Journal.

Hugh Collins Rice is a composer, who until recently taught at Oxford University.

Christian Carey is a composer, performer, and music theorist. He’s written about Babbitt, Carter, Wuorinen, and Shapley for Signal to Noise, Musicworks, and Sequenza 21. He is an Assistant Professor of Music at Westminster Choir College of Rider University in Princeton, New Jersey.

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.

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.

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.

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.

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.

Sarah Collins is a part-time lecturer at the University of Queensland, Australia. Her research is in the area of esoteric trends in English music of the early 20th century. She is currently preparing a biography of English composer Cyril Scott.

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.

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.

Tim Mottershead has been performing Indian classical music with the group Raga Jyoti for more than ten years, during which time they have performed in venues across the UK and have also performed for Ravi Shankar. Their most recent performance, ‘Divinity’, took place in September 2008 at the Lowry, Salford. Tim arranged the music for an ensemble of more than 30 Indian and Western performers, including sitars, veenas, bansuri, tabla, and santoor.
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.

Raymond Head is a composer, teacher and a Holst scholar. Also, he is a musical adviser to the Holst Birthplace Museum, Cheltenham, Gloucestershire and is writing a book about teaching. He has recently edited the late Jack Dobbs’s folksong arrangements for publication.

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.

Emma Gallon is currently in her second year of doctoral study at Lancaster University. Her primary research interests include narrativity, contemporary music and opera, and her thesis will investigate musical narrativity in works by Thomas Adès.

Bernard Hughes is a composer living in London. Recent pieces include a children’s opera on a story from the Bengali collection Tum-tunir Boi.

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.

Zeynep Gülçin Özküş is a Research Assistant and PhD candidate at the Department of Music, Faculty of Art and Design, Yildiz Technical University, Istanbul, Turkey.

David Nice is a writer, broadcaster and lecturer with a special interest in Russian music. The first volume of his Prokofiev biography, From Russia to the West 1891–1935, was published in 2003 by Yale University Press; he is currently working on the second.