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 January to 30 June 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 ABRAHAMSEN Schnee (première) – 26 April Witten, Wittener Tage / Ensemble Recherche.

JOHN ADAMS Doctor Atomic Symphony (US première) – 7 February St Louis, Missouri / Saint Louis Symphony Orchestra c. David Robertson.


CRAIG ARMSTRONG Gesualdo (première) – 29 February Glasgow, Oran Mor / Scottish Opera c. Derek Clark.

LUKE BEDFORD Good Dream She Has (première) – 14 April Birmingham, CBSO Centre / Angela Tunstall (sop), Susan Bickley (mezzo), Alan Belk (ten), Birmingham Contemporary Music Group c. Oliver Knussen.


PETER BRUUN Concerto Grosso (première) – 21 January Copenhagen, Tivoli Concert Hall / 4elements, Sjaellands Symfonieorkester c. Morten Ryelund.


CHAYA CZERNOWIN Pilgerfahrten for speaker, children’s choir and ensemble (première) – 2 February Munich, Herkulessaal / Dresden Kreuzchor c. Roderich Kreile.


LUCA FRANCESCONI Kubrick’s Bone (UK première) – 31 January London, Royal Festival Hall / Philharmonia Orchestra c. André de Ridder.


HK GRUBER Busking (German première) – 21 May Essen, Philharmonie / Håkan Hardenberger (tpt), Amsterdam Sinfonietta c. composer.


CRISTÓBAL HALFETTER Lazaro (première) – 4 May Kiel / Kiel Philharmonic Orchestra c. Georg Fritzsch.

HANS WERNER HENZE Phaedra (Austrian première) – 31 May Vienna, Theatre an der Wien / dir. Peter Musbach, Ensemble Modern c. Michael Boder;
KENNETH HESKETH  
*Like the sea, like time* (première) – 5 June  
Florence, Maggio Musicale Fiorentino / c. Roberto Abbado.

19 January  
Liverpool, Philharmonic Hall / Liverpool Philharmonic Youth Choir, Roberto Proseda (pno), Royal Liverpool Philharmonic Choir and Orchestra c. Harry Bicket.

ROBIN HOLLOWAY  
*Five Temperaments* (première) – 31 January  
Leeds, The Venue / Britten Sinfonia. *Whar can it be?* (première) – 29 February  
Cambridge, St Catherine’s College / The Clerks c Edward Wickham. String Quartet No. 2 (première) – 11 June  
Brancaster, Houghton Hall / Sacconi Quartet.

DAVID HORNE  
*Restless Feeling* (première) – 1 March  
Oporto, Casa da Musica / Remix Ensemble.

KARL JENKINS  
*Stabat Mater* (première) – 15 March  
Liverpool, Anglican Cathedral / Royal Liverpool Philharmonic Orchestra c. composer.

GIYA KANCHELI  
Concerto for violin and oboe (première) – 15 February  
London, Barbican / Lisa Batiashvili (vln), Francois Leleux (ob), BBC Symphony Orchestra c. Lionel Bringuier.

ELENA KATS-CHERNIN  
*Ornamental Air* (première) – 10 April  
Chapel Hill, NC / Michael Collins (cl), North Carolina Symphony.

AARON JAY KERNIS  
*Newly Drawn Sky* (UK première) – 8 April  
London, Barbican / BBC Symphony Orchestra c. Andrew Litton.

OLIVER KNUSSEN  
Symphony No. 4 (première) – 11 April  
Pittsburgh PA / Pittsburgh Symphony Orchestra c. Sir Andrew Davis.

RJUED LANGGAARD  
(d. 1951) *Sfærenes Musik* (US première) – 1 June  
New York, Avery Fisher Hall / American Symphony Orchestra.

JOHN MCCABE  
Cello Concerto, *Songline* (première) – 17 January  
Manchester, Bridgewater Hall / Truls Mork (vlc) Hallé Orchestra c. Mark Elder.

STEVEN MACKEY  
*Time Release* (US première) – 7 February  
Baltimore, MD / Colin Currie (perc), Baltimore Symphony Orchestra c. Marin Alsop.

JAMES MACMILLAN  
*The Sacrifice: Three Interludes* (première) – 22 February  
Manchester, Bridgewater Hall / BBC Philharmonic c. composer. *The Song of the Lamb* (première) – 9 March  
St Paul, Minnesota /
Nancy Lancaster (org), Motet Choir of the House of Hope Presbyterian Church c. Andrew Altenbach. ...fiat mihi ... (première) – 21 March Wells Cathedral / Bath Camerata c. Nigel Perrin. String Quartet No. 3 (première) – 21 May London, Royal Festival Hall / Takacs String Quartet.

SIR PETER MAXWELL DAVIES The Seas of Kirk Swarf for bass clarinet and strings (première) – 10 January London, St John's Smith Square / City Side Sinfonia c. Steven Joyce.

THEA MUSGAVE Points of View (première) – 23 February Manchester, RNCM / Gillian Keith, Stefan Loges / Manchester Camerata c. Nicholas Kraemer.

MICHAEL NYMAN gdm (UK première) – 5 April Liverpool, Philharmonic Hall / Colin Currie (perc), RLPO c. Mischa Damev.

STEVE REICH Double Sextet (première) – 26 March University of Rochester, VA / eighth blackbird.


HADDAD SAED Quelques Essais sur ‘je ne sais pas quoi’ (première) – 10 February Terneuzen, Netherlands / Duo Amuse-Oreille. La Mémoire et l’Inconnu; On Love II (premières) – 23 February Stockholm, New Music Festival / Elia Khoury (oud), Kammerensemble N c. Franck Ollu.


JOHN TAVENER Requiem (première) – 28 February Liverpool, Metropolitan Cathedral / Josephine Knight (vlc), Andrew Kennedy (ten), Royal Liverpool Philharmonic Orchestra and Choir c. Vassily Petrenko and Ian Tracey.

MARK-ANTHONY TURNAGE Juno; The Torino Scale (US première) – 5 June San Francisco, Davies Hall / San Francisco Symphony c. James Gaffigan.

UNSUk CHIN Rocaná (première) – 3 March Montreal / Orchestre Symphonique de Montreal c. Kent Nagano.


ERROLYN WALLEN Cello Concerto (première) – 26 January Bradford-on-Avon, Wiltshire Music Centre / Orchestra of the Swan. Wallen has been commissioned by Welsh National Opera to create with writer John Binias a new work about South Wales’s history, landscape and people. Carbon 12 – A Choral Symphony will be premièred in Cardiff on 6 June 2008.


HERBERT WILLI Schlafes Bruder (première) – 2 February Klagenfurt, Stadttheater / c. Michael Brandstätter.

IAN WILSON Spilliaert’s Beach (première) – 19 March London, St. James’ Piccadilly / Matthew Schellhorn (pno).

HUGH WOOD Clarinet Quintet (première) – 13 April London, Conway Hall / Nicholas Cox (cl), Chilingirian Quartet.

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


Webern by Alain Galliari. Editions Favard, £35.00.

Alun Hoddinott compiled by Stewart R. Craggs. Ashgate, £55.00.

John Ireland – Catalogue, Discography, Bibliography edited by Stewart R. Craggs. Ashgate, £55.00.

John Cage by David Nicholls. University of Illinois Press, $35.00.

Composing for the Films by Theodor W. Adorno and Hanns Eisler, with a new introduction by Graham McCann. Continuum Impacts, £14.99


Staking out the Territory by Hugh Wood, with an Introduction by Bayan Northcott. Plumbago, £40.00.
CONTRIBUTORS

Marilyn Nonken is Assistant Professor of Music and Music Education and Director of Piano Studies at New York University. A graduate of the Eastman School who received her Ph.D. from Columbia University, she specializes in the performance and analysis of 20th and 21st century music. She has recorded the complete piano music of Tristan Murail (Metier) and upcoming releases include works of Brian Ferneyhough, David Rakowski, and Chris Dench.

Lionel Pike is Director and Organist of the Chapel Choir of Royal Holloway University of London, where he teaches. His publications on music range from the Renaissance to the present day.

Janet Obi-Keller is a pianist and scholar specializing in the music of Henri Dutilleux. She has held a wide range of teaching and lecturing posts and is currently Head of Music at the City Lit.

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.

John Wheatley is an architect, and a Committee member of the London Sinfonietta.

David Matthews’s Sixth Symphony was premièred at the 2007 Proms to considerable critical acclaim. He is currently writing a piece for James Gilchrist, Julius Drake and the Emperor Quartet, and an Eleventh String Quartet for the Carducci Quartet.

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.

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.

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.

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.

Paul Conway is a freelance writer and music critic. He reviews for the Independent and is studying for a MPhil at Sheffield University. He is currently writing a book on the music of Arthur Butterworth for Comus Edition.

Evan Johnson composer and writer, received his Ph.D. in 2006 from the State University of New York at Buffalo. Currently a postdoctoral teaching associate in music theory and composition at Northeastern University, he contributed the booklet note to a Mode Records release of Peter Ablinger’s 33–127, and is currently writing a series of works for the Australian ensemble ELISION.

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.

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

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.

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, currently Carus-Verlag Stuttgart. His special interests include Symbolism circa 1900 and 20th-century German and English songs.