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 2009 to 31 March 2010. 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.

MICHEL VAN DER AA Transit (première) – 21 November 2009 Huddersfield Contemporary Music Festival / Sarah Nicholls (pno).


ANTHONY BRAXTON Compositions Nos. 1, 10, 32 (UK premières) – 20 November 2009 Huddersfield Contemporary Music Festival / Genevieve Foccroulle (pno); The Trip (UK première) – 21 November 2009 Huddersfield Contemporary Music Festival / same artist; Composition No. 50, Composition No. 322 (+ 139) (UK premières) – 22 November 2009 Huddersfield Contemporary Music Festival / Elision + John Butcher.


JAMES CLARKE string quartet no. 2 (première) – 21 November 2009 Huddersfield Contemporary Music Festival / Arditti Quartet.


HANS ULRICH ENGELMANN Transfonia (première) – 13 February Darmstadt / Mutare Ensemble / c. Gerhard Müller
EDWARD GREGSON Dream Song (première) – 27 March
Manchester, Bridgewater Hall / BBC Philharmonic c. Gianandrea Noseda.

H K GRUBER Busking (UK première) – 27 February
Manchester, Bridgewater Hall / Håkan Hardenberger (tp), BBC Philharmonic c. composer.

GEORG FRIEDRICH HAAS fuga (première) – 5 December 2009
Bergen / Bit20 Ensemble. ATTHIS for soprano and 8 instruments (première) – 15 January Berlin, Philharmonie / Annette Dasch (sop), Scharoun Ensemble der Berlin Philharmoniker.

CRISTÓBAL HALFTER De cos y sombras (première) – 13 November 2009
Madrid / Orquesta Nacional de España c. composer.

JONATHAN HARVEY Singara Chaconne (UK première) – 29 November 2009
Huddersfield Contemporary Music Festival / musikFabrik.

HANS WERNER HENZE Opfergang (première) – 10 January

ROBIN HOLLOWAY Psalm 121; Psalm 39 (premières) – 22 November 2009
Cambridge, Caius College Chapel / Choir of Caius College c. Geoffrey Webber.

SIMON HOLT a table of noises (N. American première) – 10 February
Toronto / Colin Currie (perc), Toronto SO c. Douglas Boyd.

NICOLAS A. HUBER Angel Dust (première) – 5 December 2009
Stuttgart, Theaterhaus / Mike Svoboda (tbn), Stefan Hüssong (accordion).

JOHANNES KALITZKE Die Besessenen (première) – 19 February

PETER LIEBERSON Remembering Schumann (première) – 26 January
San Francisco / Yo-Yo Ma (vlc), Emanuel Ax (pno); (UK première) – 26 February
London / same artists.

LIZA LIM weaver-of-fictions (UK première) – 24 November
Huddersfield Contemporary Music Festival / Rolf Hind (pno).

MAGNUS LINDBERG EXPO (UK première) – 3 February

JAMES MACMILLAN And lo, the angel of the Lord came upon them (première) – 19 December
Birmingham, St Paul’s Church / Ex Cathedra c. Jeffrey Skidmore. St John Passion (US première) – 21 January
Boston, Symphony Hall / Christopher Maltman (bar), Tanglewood Festival Chorus, Boston Symphony Orchestra c. Sir Colin Davis. The Beneficiaries (première) – 25 February
London, Purcell Room / Jane Manning (sop), Jane’s Minstrels. Etwas zurückhaltend (première) – 31 March
Edinburgh, Canongate Kirk / Edinburgh Quartet.

PETER MAXWELL DAVIES Sea Orpheus (première) – 13 February
Richmond, VA / Angela Hewitt (pno). Orpheus Chamber Orchestra.

IVAN MOODY Canti della Rosa (première) – 20 November
London, Cadogan Hall / The King’s Singers.

THEA MUSGRAVE Sunrise (première) – 22 February
New York, The Morgan Library / Les Amies with Carol Wincenc, Cynthia Phelps and Nancy Allen. Poets in Love (première) – 4 March
Carlisle, PA, Dickinson College / The Florestan Project.

OLGA NEUWIRTH Un posto nell’acqua (première) – 10 December
Amsterdam, Muziekgebouw / Klangforum Wien c. Sylvain Cambreling.

EMMANUEL NUNES Improvisation IV – l’électricité de la pensée humaine (UK première) – 28 November
Huddersfield Contemporary Music Festival / Quatuor Diotima. Nachtmusik I (UK première) – 27 November
Huddersfield Contemporary Music Festival / Remix Ensemble dir. David Gupte; Versus II; Rubato, registres et résonances (UK première) – 29 November
Huddersfield Contemporary Music Festival / same artists.

HELMUT OEHRING macity (première) – 9 February
Münster / Sinfonieorchester Münster c. Fabrizio Ventura.

ARVO PÄRT Missa brevis for 12 cellos (première) – 17 February
Berlin, Konzerthaus / 12 Cellisten der Berlin Philharmoniker.

GWYN PRITCHARD Harmoniemusik (première) – 29 October
Arnhem, Musis Sacrum / Orchestra ‘de ereprijs’. Luchnos (UK première) – 29 October

ROGER REDGATE Concerto for Improvising Soloist and 2 Ensembles (UK première) – 21 November
2009 Huddersfield Contemporary Music Festival / Ensemble Exposé dir. composer.

STEVE REICH Mallet Quartet (première) – 6 December 2009 Budapest, Palace of Arts / Amadinda.


NED ROREM Evidence of Things Not Seen; For Susan (UK premières) – 14 March London, Wigmore Hall / The Prince Consort.


POUL RUDERS Handel Variations (première) – 14 January Aarhus, Musikhuset / Aarhus SO c. Giancarlo Andretta.

KAJSA SAARIAH The Tempest Songbook (première) – 16 January Orleans / Gaëlle Méchaly (sop), Stephen MacLeod (bass), Les Folies françaises. Émilie (première) – 1 March Lyon / dir. François Girard, Karita Mattila (sop), Orchestre de L’opera de Lyon c. Kazushi Ono.

AULIS SALLINEN Chamber Music VIII ‘The Trees, All Their Green’ (première) – 6 March Amsterdam, Muziekgebouw / Peter Wispelwey (vlc), Amsterdam Sinfonietta.


THOMAS SIMAKU Stepping Up (première) – 26 November 2009 Huddersfield Contemporary Music Festival / Noriko Kawai (pno).

PAUL SPICER Advent Oratorio (première) – 5 December 2009 Lichfield Cathedral / Natalie Clinton-Griffith (sop), Ed Lyon (ten), William Berger (bar), Cathedral Choir, St Chad’s Camerata c. Philip Scriven.

MAURICIO SOTELO Jerez desde el aire (première) – 28 November 2009 Cadiz / Juan Carlos Gavavo (pno).

JOHN TAVENER Popule Meus (première) – 6 February Winnipeg / Winnipeg SO c. Alexander Michelthwate.

MARK-ANTHONY TURNAGE Texan Tenebrae (première) – 21 January Santa Cruz de Tenerife / London Philharmonic Orchestra c. Vladimir Jurowski.


IAN WILSON Humpty Dumpty (première) – 18 March Lancaster, University / Dir. Elaine Tyler-Hall, Dov Goldberg(cl), Tim Williams (perc), Psappha.


CHRISTIAN WOLFF 20 Small Preludes (première) – 24 November 2009 Huddersfield Contemporary Music Festival / Philip Thomas.


ZHOU LONG Madame White Snake (première) – 26 February Boston, Cutler Majestic Theatre / Opera Boston c. Gil Rose.

Books Received

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


Haverghel Brian on Music Volume Two: European and American Music in his Time edited and annotated by Malcolm MacDonald. Toccata Press, £45.00.


Robin Maconie is the author of Other Planets: the Music of Karlheinz Stockhausen, published by The Scarecrow Press, and Zeno’s Arrow (Scarecrow Press, forthcoming). His paper was written to celebrate the UK and London premières of Lucifer’s Dance by musicians of the Royal Northern College of Music under Clark Rundell on 2 November and 8 November 2008.

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

Alona Sagee is a pianist, composer and educator holding M.A. and Ph.D. degrees in Musicology from Bar-Ilan University, Israel. Her Ph.D. dissertation, ‘The Influence of Modal Jazz on the Music of John Coltrane and Miles Davis: 1958–1967’, is the first one in Israel in the field of Jazz. Moreover, her M.A. thesis is entitled: ‘Changing Conceptions of the Role of the Double Bass in Jazz, from its Beginnings to the Present’. She teaches historical, theoretical and performance courses in jazz at the Music department of Bar-Ilan University and has taught Music History and guided improvisation ensembles in high schools in Tel-Aviv area. She studied piano, theory and composition with her father, Prof. Zvi Keren, a major figure in the development of Israel’s jazz and contemporary music. She has played alongside Israel’s top jazz musicians, appeared in ‘Tel-Aviv Jazz’ Festivals and directed a series of jazz concerts at Bar-Ilan University.

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.

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.

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 music, was released in 2005 by Arsis Audio.

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.

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, Tutor at the City Lit, and Director of the ‘Forum for Israeli Music’ of the Jewish Music Institute, SOAS, University of London. He is Editor of Arietta, Journal of the Beethoven Piano Society of Europe and a contributor to a wide variety of journals.

Tim Mottershead has been a reviewer for TEMPO since 2005, having contributed articles on concerts, books, and recordings. He is also active as a theatre reviewer. He is a solo pianist, and also keyboard player with the band Cold Flame. In 2010, he will be undertaking a UK tour with his Indian group Raga Jyoti. Tim would like to thank Edward D’Arcy Hatton for expert insight into Prima Donna.

Bernard Hughes is a composer. Forthcoming commissions include a new piece for the BBC Singers. The ‘radio opera’ The Death of Balder was shortlisted for the 2009 British Composer Awards. Bernard writes on contemporary music as ‘The Earwig’ for Sound and Music at www.soundandmusic.org/resources/blog.

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.

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 Rutherford-Johnson is contemporary music editor for Grove Music Online. He is researching the reception of post-war music from Poland and Hungary at Goldsmiths College, London, and has published articles on György Kurtág and Ian Wilson. He reviews regularly for New Notes magazine.
Arnold Whittall is Professor Emeritus of Musical theory and Analysis at King’s College London.

Neil Boynton is a writer and composer. He is editor of Webern’s 1934–38 lectures Über musikalische Formen (Schott, 2002). He composed the soundtrack for Kellerman, a contemporary performance piece directed by Pete Brooks, which toured the UK in the first half of 2009 and was described in The Observer as ‘near as dammit a total work of art’.

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.