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. 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.


LERA AUERBACH String Sextet (première) – 10 April New York, Alice Tully Hall / Chamber Music Society of Lincoln Center.


HARRISON BIRTWISTLE Piano Trio (première) – 7 April Celle, Schlosstheater / Lisa Batiaishvili (vln), Adrian Brendel (vlc), Till Fellner (pno).

ENRICO CHAPELA Nanobots (première) – 11 April Bury St Edmunds, The Apex / Britten Sinfonia.

CHAYA CZERNOWIN The Quiet for orchestra divided into 3 groups (première) – 11 February Munich, Herkulessaal / Bavarian Radio SO c. Brad Lubman.


PHILIP GLASS Les Enfants Terribles (première) – 17 June Prague, National Theatre.

GEORG FRIEDRICH HAAS String Quartet No. 6 (première) – 23 January Salzburg, Mozarteum / Hagen Quartet.

WILFRIED HILLER Chagall-Zyklus II for clarinet, double-bass and piano (première) – 27 March Munich / Laszlo Kutii (cl), Slawomir Grenda (db), Oliver Triendl (pno). Ophelias Schattentheater for speaker, string quartet and O-Daiko (première) – 17 April Munich, Blackbox / Elisabet Woska (spkr), Henschel Quartet, Carl Amadeus Hiller (O-Daiko).


TOSHO HO SOKAWA Horn Concerto Moment of Blossoming (première) – 10 February Berlin, Philharmonie / Stefan Dohr (hn), Berlino PO c. Simon Rattle.

KAMRAN INCE The Invasion (première) – 25 April Gallipoli, Dardanelles / Austrian Military Band & ensemble of Turkish musicians c. composer.

JOUNI KAI PAINEN String Quartet No. 6, The Terror Run (première) – 13 February Hamburg, St Pauli Kirche / Meta4 Quartet.

ELENA KATS-CHE RNIN Re-Collecting ASTORoids (première of revised version) – 5 February

ANDERS KOPPEL Viola Concerto (première) – 10 February Sønderborg, Denmark/ Anna Augustinsson (vla), Sønderjyllands Symfoniorkester c. Ari Rasilainen.


JAMES MACMILLAN Piano Concerto No. 3 (première) – 14 April Minneapolis / Jean-Yves Thibaudet (pno), Minnesota Orchestra c. Osmo Vänskä.

STUART MACRAE Gravity (première) – 7 April Glasgow, City Halls / BBC Scottish SO c. Donald Runnicles.


PER NØRGÅRD Star-Barcarole (première) – 12 February Redwood City, CA / Redwood Symphony c. Eric Kujawsky.

ANDREW NORMAN Concerto for theremin and orchestra (première) – 13 April Heidelberg, Stadthalle / Carolina Eyck (theremin), Heidelberger Philharmoniker c. Cornelius Meister.

HELmut OEHRING POEndulum (première) – 7 May Glasgow, Old Fruitmarket / David Moss (voice), BBC Scottish SO c. Ilan Volkov.

KRZYSZTOF PENDERECKI Powiada on mnie morze snów, song-cycle for soli, chorus and orchestra (première) – 14 January Warsaw, Philharmonie / Violetta Chodowicz (sop), Agnieszka Rehls (mezzo), Mariusz Godlewska (bar), Sinfonia Varsovia c. Valery Gergiev.

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


Leon Kirchner by Robert Riggs. University of Rochester Press, £45.00.

John Cage – Begin Again by Kenneth Silverman. Knopf, £40.00.

Selbstlose Musik by Karel Goeyvaerts, edited by Mark Delaere. Musiktexte, £90.00.

The New Percy Grainger Companion edited by Penelope Thwaites. Boydell, £45.00.

Meinrad Schütter 1910-2006 by Ute Stoecklin. Müller & Schade, 40.50 Euros.

Benjamin Britten: Letters from a Life, Volume 5 edited by Mervyn Reed & Nicholas Cooke. Boydell, £45.00.

Mozart and the Nazis by Erik Levi. Yale University Press, £25.00.


CONTRIBUTORS

Martin Iddon has twin research interests in composition and musicology. As a musicologist, his work has focused especially on the Darmstadt New Music Courses and the composers and music featured there. His compositional work has been performed in Germany, Italy, Canada, the United States and the UK, and has been broadcast on BBC Radio 3. He currently lectures in Music at the University of Leeds.

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory. He first met Virgil Thomson in 1973, subsequently studied with him, and remained a friend until Thomson’s death in 1989.

Erling E. Guldbrandsen is professor at the Department of Musicology, University of Oslo since 2004 and is leader of the PhD programme in musicology, arts, and the history of ideas since 2006. From 1990 on he studied Boulez’s music at IRCAM and at the Paul Sacher Foundation, Basle, and he delivered his doctoral dissertation at the University of Oslo in 1995: Tradisjon og tradisjonsbrudd. En studie i Pierre Boulez: ‘Pli selon pli – portrait de Mallarmé’ [Tradition and Rupture in Post-War Modernism. A Study in Pierre Boulez’s ‘Pli selon pli – portrait de Mallarmé’]. The thesis was awarded His Majesty the King’s Gold Medal Prize in 1996. It was published at the Scandinavian University Press, 1997. Guldbrandsen has more recently published widely on Boulez, Wagner, Mahler, music history and aesthetics.

Christina K. Guillaumier is a graduate of the Universities of Oxford and St Andrews. Her PhD was on the genealogy of musical ideas in the music of Sergei Prokofiev. She is currently lecturer in Creative and Contextual Studies at the Royal Scottish Academy of Music and Drama. Her research interests focus on Prokofiev, Russian music, modernism and opera.

Iain Quinn is a Doctoral Fellow in the Department of Music, Durham University and Director of Music and College Tutor at the College of St. Hild and St. Bede. His recent editions of the organ works of Samuel Barber and Carl Czerny are published by G. Schirmer and A-R Editions respectively. www.iainquinn.org

Alexander Ivashkin is a writer, cellist and conductor, Professor of Music and Director of the Centre for Russian Music at Goldsmiths, University of London. He has published books on Penderecki, Ives, Schnittke and Rostropovich, performed in more than 40 countries, and recorded the complete cello music by Rachmaninov, Prokofiev, Shostakovich, Schnittke, Roslavets, A. Tcherpnin, Kancheli, Gubaidulina, Korndorf and Smirnov for Chandos, Naxos and BMG.

Peter Palmer has contributed to numerous music periodicals since 1971 as well as New Grove and MGG. His special interests include Symbolism circa 1900, modern European vocal music and contemporary Anglo-American folk singers.

Tim Mottershead has reviewed for Tempo since 2005, having contributed articles on books, concerts, and recordings. He is also active as a reviewer of theatre. He is a composer, solo pianist, performing in a wide variety of genres.

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.

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 Klassikk in Norway. He publishes books on music as Toccata Press; his CD label, Toccata Classics, was inaugurated in 2005.

Christian Carey is a composer, performer, and music theorist. He is Senior Editor at the contemporary classical website Sequenza 21 (www.sequenza21.com) and teaches at Westminster Choir College in Princeton, New Jersey.

Jill Barlow is a freelance writer, music critic and pianist, based in St Albans and London area. After eight years as weekly music critic for St Albans/Watford Observer she has now moved on to specialize more in covering Contemporary music and has reviewed for Tempo since 1999. She also reviews for leading London-based newspapers and writes educational features.

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

Peter Roderick is a musicologist with interests in 20th-century Italian music and the relationship between music and political ideology. In 2010 he completed a doctorate at the University of York on music in Italy after Mussolini (Rebuilding a Culture: Studies in Italian Music after Fascism, 1943-53). He has given papers at recent ICMSN, RMA and AMS conferences, and has published work in Contemporary Music Review on Dallapiccola’s Canti di Prigionia.

Helen Thomas is currently completing her PhD research into how the metaphorical language composers used in the 1950s and 1960s relates to the emergent temporal meanings in their music. She is an hourly-paid lecturer at Liverpool Hope and Lancaster Universities and a keen amateur oboist.

Benjamin Skipp works in Oxford University as College Lecturer in Music at Hertford College, as well as Junior Research Fellow at St Peter’s College. His research focuses on contemporary music, and he has recently presented on Arvo Pärt at conferences in Boston and London.

Bret Johnson is a qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.

Richard Leigh Harris (b.1956) is a pianist, harpsichordist and composer. Based in Bristol, he is a visiting tutor in Composition at the Birmingham Conservatoire and is a part-time lecturer in the Oxford University Department for Continuing Education.

Geoffrey Alvarez is a conductor and composer: he was a prizewinner in the Tansman 6th International Composers’ Competition, Łódź, Poland 2006. He is also the inventor of Gravesian analysis; the application of Robert Graves’s Historical Grammar of Poetic Myth detailed in The White Goddess to musical discourse. He currently chairs an annual international composition prize with his orchestra, the Alvarez Chamber Orchestra; German composer Torsten Herrmann received the first prize in the 2010 competition for Pivot. Opera director Keith Warner is involved in the preparation of Alvarez’s dream in five operas: The King’s Last Prophecy.

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.

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.