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. 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.


JULIAN ANDERSON Alleluia (première) – 11 June London, Royal Festival Hall / LPO & Chorus c. Vladimir Jurowski.

RICHARD BARRETT is currently writing a new work for the London Sinfonietta, Mesopotamia, for 17 instruments and electronics (WP date tbc) and is also working on a major new commission for the City of Liverpool which will be premièred in 2008 as part of their celebrations as the European Capital City of Culture.


HARRISON BIRTWISTLE Cortège (première) – 11 June London, Royal Festival Hall / LPO & Chorus c. Vladimir Jurowski.


EDWARD COWIE Spellchecks (première) – 5 May Beccles, Suffolk / Richard Han (gtr), Jennifer Stinton (fl).


HEINER GOEBBELS Songs of Wars I Have Seen (première) – 12 July London, Royal Festival Hall / London Sinfonietta, Orchestra of the Age of Enlightenment c. Sian Edwards.

HENRYK MIKOLAJ GÓRECKI … songs are sung (UK première) – 28 July London, Barbican / Kronos Quartet.

EDWARD GREGSON A Song for Chris (Cello Concerto) (première) – 3 May Manchester, RNCM. International Cello Festival / Li Wei (vlc), Manchester Camerata c. Douglas Boyd.

GEORG FRIEDRICH HAAS Bruchstück (première) – 13 May Munich, Philharmonie / Munich PO c. Markus Stenz. ‘... aus freier Lust ...verbunden ...’ (première) – 19 June Rheinfelden / Dirk Amrein (trb).

NAJI HAKIM Glenalmond Suite (première) – 10 June Glenalmond College / composer (organ).


CALUM KENMUIR Rhapsody on Themes of Grieg (première) – 19 May Manchester, Chetham’s School / Murray McLachlan, Kathryn Page (pno).


BENJAMIN LEES Piano Concerto No.3 (première) – 13 April Tampa, FL / Ian Hobson (pno), Florida Orchestra c. Susan Haig.

MAGNUS LINDBERG Violin Concerto (UK première) – 27 July London, Barbican / Lisa Batiashvili (vn), Swedish Chamber Orchestra c. Thomas Dausgaard.


STEVEN MACKERY Dreamhouse (US première) – 4 April Harvard University, MA / Boston Modern Orchestra Project c. Gil Rose.


DAVID MATTHEWS Symphony No.6 (première) – 2 August London, Royal Albert Hall Proms / National Orchestra of Wales c. Jac van Steen.

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NICHOLAS MAW String Sextet (première) – 27 April
New York, Alice Tully Hall / Chamber Music Society of Lincoln Center; (UK première) – 23 June
Aldeburgh Festival, Aronowitz Ensemble.

PETER MAXWELL DAVIES A Little Trowie Music for six cellos (première) – 4 May
Manchester, International Cello Festival, RNCM. Das Rauschende der Farbe: Reflections on the life and work of Paula Modersohn-Becker (première) – 14 May
Bremen, Die Glocke / Bremer Philharmoniker c. composer.

DOMINIC MULDOWNEY Four from Arcady (première) – 18 April
Saarbrücken, Saarländisches Staatstheater / dir. Inga Levant, c. Constantin Trinks.

THEA MUSGRAVE Two’s Company, double concerto for percussion and oboe (première) – 31 August

GUTO PUW ‘... onyt aqraf y draws ...’ (première) – 9 August

KAIJA SAARIAHO Terra Memoria (première) – 17 June
New York, Carnegie Hall / Emerson String Quartet.

ESA-PEKKA SALonen Piano Concerto (European première) – 30 July
London, Royal Albert Hall Proms / Yefim Bronfman (pno), BBC Symphony Orchestra c. composer.

KAIKHOSRU SORABJI (d.1988) Prelude and Fugue (première) – 22 April

JOHANNES MARIA STAUD One Movement and Five Miniatures (première) – 22 April
Birmingham, CBSO Centre / Clive Williamson (harpischord), Lamberto Coccoli (live electronics), Birmingham Contemporary Music Group c. Ilan Volkov. Berenice, Suites 1 and 2 (première) – 31 May
Hamburg / Ensemble Modern c. Frank Ollu. Sydenham Music (première) – 15 June
Aldeburgh Festival / Birmingham Contemporary Music Group.

JOHN TAVENER The Beautiful Names (première) – 19 June
London, Royal Festival Hall / Nicola Benedetti (vln), London Philharmonic Orchestra c. Andrew Litton.

MANFRED TROJAHN Capriccio (première) – 8 May
Stuttgart / Stuttgart PO c. Gabriel Feltz.

MARK-ANTHONY TURNAGE Lullaby for Hans (UK première) – 1 April
London, Queen Elizabeth Hall / Barb Jungr (vocalist), Loré Lixenberg (sop), Melanie Marshall (mezzo), Mike Henry (ten), Keel Watson (bass), London Sinfonietta c. Stefan Asbury.

UNSUK CHIN Alice in Wonderland (première) – 30 June

HUW WATKINS In my Craft of Sullen Art (Goodison Quartet No.4) (première) – 15 May
London, Wigmore Hall / Pedersen Quartet with Mark Padmore (ten).

PETER WIEGOLD He is armoured without (première) – 28 July
London, Royal Albert Hall Proms / BBC Philharmonic brass, Uzbek musicians, military fanfare trumpeters, 200 student and amateur players.

HUGH WOOD Divertimento (première) – 9 May
Hampstead and Highgate Festival / Festival Orchestra c. George Vass.

BENJAMIN YUSUPOV Viola Tango Rock Concerto (UK première) – 18 August
London, Royal Albert Hall Proms / Maxim Vengerov (vla, elec vln), London Symphony Orchestra c. composer.

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


Film Music and Beyond by Hans Plumbago Books, £40.00.

All the Gods by Christopher Wintle. Plumbago Books, £35.00.


Variations on the Theme – Ustvolskaya by Simon Bokman. Verlag Ernst Kuhn, no price quoted.

Letters of Toscanini edited by Bokman. Verlag Ernst Kuhn, no price quoted.

Alan Bush – A Sourcebook by Stewart R. Craggs. Ashgate, £35.00.


CONTRIBUTORS

Christopher Dingle is the author of The Life of Messiaen (Cambridge University Press), Messiaen’s Final Works: Developments in Style and Technique (Ashgate, forthcoming), and co-editor with Nigel Simeone of Olivier Messiaen: Music, Art and Literature (Ashgate). He is one of the organizers for the Messiaen 2008 International Centenary Conference being held at Birmingham Conservatoire in June 2008, and he conceived and organized the Messiaen 2002 Conference in Sheffield. He is Assistant Course Director (BMus) at Birmingham Conservatoire and he writes regularly for BBC Music Magazine.

Eric Smigel is an assistant professor of music at Utah State University, where he teaches music history, music theory, and a humanities that surveys modernism across the arts. He is currently compiling an interdisciplinary anthology of source readings of American modernists, and preparing a book-length study of James Tenney.

Veronika Krausas is a Canadian composer who has had her works performed in the United States, Australia, Canada, Germany (at the Darmstadt New Music Festival), the Netherlands and Romania. She has received commissions from the Penderecki String Quartet, ERGO Projects, Continuum Music, and Motion Ensemble. She is currently on the composition faculty at the Thornton School of Music at the University of Southern California in Los Angeles.

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.

Roderic Dunnett is a Classicist who writes for The Independent, and for a range of other publications including The Spectator, The Strad, Opera, Opera Now and Music and Vision. He also furnished sleevenotes for two recent Peter Maxwell Davies discs issued by Hyperion and Naxos, the latter of which includes an extended interview with Max himself.

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


John Fallas studied at Cambridge with W. Dean Sutcliffe and at King’s College London with Prof. John Deathridge, and now lives in London as a writer and commentator on contemporary music.

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.

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.

James Weeks is a composer; his music is represented by BMIC’s New Voices scheme and has recently been featured by, inter alia, The Hola, Alison Balsom, Chantage and Kürbis. As director of EXAUDI Vocal Ensemble he has recently released a disc of Elisabeth Lutyens on NMC, and a further release on the same label of music by Howard Skempton is forthcoming.

Clemens Gresser completed a Ph.D. at the University of Southampton in 2004. He has published on Earle Brown, John Cage, Frederic Rzewski and Christian Wolff.

Richard McGregor is currently Professor of Music at St Martin’s College, based at Lancaster. His recent work includes the book Perspectives on Peter Maxwell Davies published by Ashgate, and articles on Davies’s personal alphabet for Perspectives of New Music and on the role of parody in Davies’s music for Musica Scotia. Current projects include articles on composers’ views of their spirituality, the music of James MacMillan, and the music of Wolfgang Rihm.

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.

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.