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 July to 31 December 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.

JOHN ADAMS Fellow Traveler (German première) – 26 September Berlin, Philharmonie / Kronos Quartet. Son of Chamber Symphony (UK première) – 27 September London, Queen Elizabeth Hall / London Sinfonietta c. composer. City Noir (première) – 8 October Los Angeles, Walt Disney Concert Hall / Los Angeles Philharmonic c. Gustavo Dudamel.

SIMON BAINBRIDGE Tenebrae (première) – 7 November London, Wigmore Hall / Hilliard Ensemble and Arditti Quartet.

LUKE BEDFORD Più Mosso (première) – 1 November Birmingham / CBSO Youth Orchestra c. Thomas Søndergård.

SIR HARRISON BIRTWISTLE Of Sweet Disorder and the Carefully Careless (première) – 15 September Lucerne, Franziskanerkirche / Heinz Holliger (ob), Esther Hoppe (vl), Jürgen Dähler (vla), Daniel Haefliger (vlc).

ELLIOTT CARTER Poems of Louis Zukofsky (première of complete work) – 9 August Tanglewood Music Center, MA / Lucy Shelton (pno), Stanley Drucker (cl). Due Duetti (première) – 5 October New York, Guggenheim Museum / Rolf Schulte (vlc), Fred Sherry (vlc).

FRIEDRICH CERHA Concerto for percussion and orchestra (première) – 4 October Salzburg, Grosses Festspielhaus / Martin Grubinger (perc), Mozarteum Orchestra of Salzburg c. Ivor Bolton.


BRETT DEAN Amphitheatre; Moments of Bliss (US premières) – 7 & 8 August Santa Cruz, CA, Civic Auditorium / Cabrillo Festival Orchestra c. Marin Alsop. Three Memorials (UK première) –

10 September Cardiff, BBC Studios / BBC National Orchestra of Wales c. André de Ridder.


PHILIP GLASS Kepler (première) – 31 August Linz, Landestheater / dir. Peter Missotten, soloists, Linz Bruckner Orchestra c. Dennis Russell Davies.

ROBIN HOLLOWAY Quartettino 5 (première) – 7 October Cambridge / Endellion Quartet. A Framing Hommage for Haydn’s Unfinished String Quartet op. 103 (première) – 13 October Skipton, Town Hall / Endellion Quartet.


GEORGES LENTZ Guyuhmgan for orchestra and electronics (première) – 2 July Echternach Festival, Luxembourg, Philharmonie / Orchestre Philharmonique de Luxembourg c. Emmanuel Krivine.


JOHN MCCABE Sonata: Study No. 12 – Homage to Tippett (première) – 31 August London, BBC Proms, Cadogan Hall / Ashley Wass (pno). The Lily-White Rose (première) – 24 September London, Cadogan Hall / King’s Singers & Sacconi String Quartet.

JAMES MACMILLAN Misere (première) – 28 August Antwerp / The Sixteen c. Harry Christophers.

STUART MACRAE Old Certainties (première) – 11 October Ipswich, Corn Exchange / Wolsey Orchestra c. Anthony Weeden.

AMU MAAYANI Concerto for 2 Pianos and Orchestra (première) – 21 September Tel-Aviv / Tami Kanazawa & Yuval Admoni (prios), Israel Symphony Orchestra c. Xu Yi An.

OLGA NEUWIRTH Remnants of Songs ... an Amphigory (première) – 9 October Graz / Antoine Tamet (vla), Vienna Radio SO c. Peter Eötvös.

MICHAEL NYMAN The Eleventh Year (première) – 29 August Weimar, Kunstuff / Michael Nyman Band c. composer.

TARIK O'REGAN Jubilate Deo (première) – 27 September Albuquerque, New Mexico, Cathedral Church of St John / Cathedral Choir c. Ian Quinn.


NED REMORE Four Sonnets of Shakespeare (première) – 27 September London, Wigmore Hall / Andrew Kennedy (ten), Roger Vignoles (pno).


JAY SCHWARTZ Narcissus & Echo (première) – 2 July Munich (Opernfestspiele), Allerheiligen Hofkirche / dir. Christiane Pohle, Charles Maxwell (counter-ten), Lila Brown (vla), Orchester der Bayerischen Staatsoper c. composer.

KURT SCHWERTSICK Kafka Amerika (première) – 9 October Linz, Landestheater / ballet choreographed by Jochen Ulrich, Balletensemble des Landestheater Linz, Bruckner Orchestra c. Dennis Russell Davies.


BENT SORENSEN La Mattina (première) – 11 October Oslo, Den Norske Opera / Leif Ove Andenes (pno), Norwegian Chamber Orchestra.

MAURICIO SOTELO Como Llora el viento ... for guitar and chamber orchestra (première) – 18 September Alicante, Teatro Principal / Juan Manuel Cañizares (gtr), Grup Instrumental de Valencia c. Joan Cerveró.

JOHANNES MARIA STAUD One Movement and Five Miniatures for harpsichord, live electronics and ensemble (première) – 9 October Graz / Florian Müller (hp), Peter Böhm (electronics), Klangforum Wien c. Rolf Gupta.


TAN DUN Earth Concerto for stone and ceramic percussion with orchestra (première) – 6 September Vienna / David Cossin, Haruka Fuji, Wang Bei Bei (perc), Tonkunstler-Orchester Niederösterreich c. composer.

JOHN TAVENER Miroir des Poèmes (première) – 10 October Vancouver, Chan Centre for the Performing Arts / Borealis & Lafayette String Quartets, Vancouver Chamber Choir c. Jon Washburn.

MARK-ANTHONY TURNAVE Grazioso! (première) – 21 August Santa Fe, New Mexico / eighth blackbird. Four Chants (première) – 10 September Schwerin, Schelfkirche / Viviane Hagner (vla), Shai Wosner (pno).


JUDITH WEIR Psalm 148 (première) – 22 November Cambridge, St John's College Chapel / Choir of Gonville & Caius College, Matthew Knight (tbn), c. Geoffrey Webber.

PETER WIEGOLD Earth and Stars (UK première) – 6 September London, King’s Place / notes inégales ensemble c. composer.


Books Received
(A listing in this column does not preclude a review in a future edition of Tempo)
Schoenberg’s Chamber Music, Schoenberg’s World edited by James K. Wright and Alan M. Gillmor with a foreword by Lawrence Schoenberg. Pendragon Press, £35.00.


The Modernist Legacy – Essays on New Music edited by Bjorn Heile. Ashgate, £60.00.


Purcell – an extraordinary Life by Bruce Wood. ABRSM, £11.50

Brahms Symphonies by David Hurwitz. Continuum, £9.99

Handel’s Messiah & English Oratorios by Ben Finane. Continuum, £9.99
CONTRIBUTORS

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

Juan Maria Solare (born Buenos Aires, 1966), composer and pianist, teaches tango music and new music theatre at the University in Bremen (Germany). As a composer he has written over 300 works; as a pianist, he performed this year in Argentina, London, Berlin, Graz and Geneva. In 1996 he was Mauricio Kagel’s last pupil.

Lidia Ader is a Ph.D. student of Saint Petersburg Conservatoire, studying under Prof. Liudmila Kovnatskaya. She is specializing in Russian musical culture of the 1920s (Shostakovich, his early musical experiences, Conservatoire education, musical circles and associations) and the musical avant-garde (microtonal music, acoustics, inventions).


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.

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.

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.

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.

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 has written and presented programmes on East European and British opera for BBC Radio 3, as well as radio features on Edmund Rubbra, Miklós Rózsa and Franz Schmidt.

Lewis Foreman has produced some two dozen books on music and many CD booklet notes for most of the independent record companies. He acts as A&R adviser to the Dutton Epoch CD label, for whom he has devised over 100 discs.

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.

Michael Graubart was born in Vienna in 1930, came to Britain as a refugee in 1938, graduated in physics at the University of Manchester and then studied composition with Mátyás Seiber and flute with Geoffrey Gilbert. He is a composer, conductor and lecturer who was for many years Director of Music of Morley College and then a Senior Lecturer in Academic Studies at the Royal Northern College of Music in Manchester.

Robin Maconie recently completed Notes from Oblivion: A Mozart in the Southern Ocean and Zeno’s Arrow: Musical Knowledge from Plato to Cage.

Keith Potter is Senior Lecturer in Music at Goldsmiths, University of London, and was Head of the Department of Music there in 2004-07. He has been a journalist (including ten years as a regular music critic for The Independent) and editor as well as a musicologist: co-founding and editing the contemporary music journal Contact, and specializing, as a writer, in British and, particularly, American music since 1945. His book, Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass (Cambridge University Press) was published in 2000.

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

Michael Hooper is a musicologist based in London. His research concerns recent British and Australian music; his book *The Music of David Lumsdaine: 1966-1980* is forthcoming. As a performer he is particularly interested in new music for the mandolin.

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.

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.

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.

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.

We regret to announce the sudden death on 25 July 2009 of David Drew, the distinguished author and musical scholar who was Editor of *Tempo* from 1971 and successively held the posts of Editor-in Chief and then Advisory Editor until 1992. In addition to his varied achievements as the world’s leading authority on Kurt Weill, music critic of *The New Statesman* from 1959 to 1967, producer of series of contemporary music recordings for EMI and Argo Records in the UK and Largo Records in Germany, and Director of Publications for Boosey & Hawkes Music Publishers Ltd, from 1976 to 1992, David Drew was himself a frequent contributor to *Tempo*. It is hoped that the April 2010 issue of *Tempo* will be a memorial edition for him.