NEWS SECTION

Composers
Notes of première of new works run from three months before to three months following publication of this issue, i.e. from 1 October 2007 to 31 March 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.

LOUIS ANDRIESEN Miserere (UK première) – 25 November Huddersfield Festival / Smith Quartet.

SALLY BEAMISH Concerto for saxophone quartet and strings (première) – 18 January Glasgow, City Halls / Rascher Saxophone Quartet, Scottish Chamber Orchestra c. Garry Walker.


FRANK MICHAEL BEYER Meridian (première) – 2 March Potsdam, Nikolaisaal / Emmanuel Pahud (fl), Kammerakademie Potsdam c. Michael Sanderling, Lichtspuren (première) – 11 March Kempen / Trio Wanderer.

HARRISON BIRTWISTLE Variations for cello and piano (première) – 14 October London, Wigmore Hall / Adrian Brendel (vlc), Till Fellner (pno).

EIVIND BUENE Garland for Matthew Locke (première) – 1 November Birmingham, CBSO Centre / BCMG c. Diego Mason.

ELLIOTT CARTER Figment IV (première) – 18 March Washington DC, Freer Gallery/Samuel Rhodes (vla).


BRETT DEAN Now Comes the Dawn (première) – 24 December Cambridge, King’s College Chapel / Choir of King’s College c. Stephen Cleobury.


LUCA FRANCESCO KUBRICK’S Bone (UK première) – 31 January London, Royal Festival Hall / Philharmonia Orchestra c. André de Ridder.


SAM HAYDEN system/error, schismatics (UK premières) – 17 November Huddersfield Festival / Anne La Berge (fl), Mieko Kanno (vn), Claire Edwardey (perc). Die Modularitäten (première) – 23 November Huddersfield Festival / ensemble mosaic c. Enno Poppe.

KENNETH HESKETH Like the sea, like time (première) – 19 January Liverpool, Philharmonic Hall / Liverpool Philharmonic Youth Choir, Roberto Prosseda (pno), Royal Liverpool Philharmonic Choir and Orchestra c. Harry Bicket.


SIMON HOLT Sueños (première) – 5 November London, Queen Elizabeth Hall / Roderick Williams (bar), London Sinfonietta c. Thierry Fischer.


KARL JENKINS Stabat Mater (première) – 15 March Liverpool, Anglican Cathedral / Royal Liverpool Philharmonic Orchestra c. composer.
Johannes Kalitzke *Ortswechsel* (première) – 19 October Donaueschingen, Donauhalle / Salome Kammer, Ensemble Modern c. composer.

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


Sir Peter Maxwell Davies *Naxos Quartet No.10* (première) – 16 October London, Wigmore Hall / Maggini Quartet.


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

Michael Nyman *Taking it as Read* (première) – 1 October Cardiff, Welsh Millennium Centre / Madeleine Mitchell (vln). I *Sonetti Lussoriosi*; *The Libertine*; *Violin Concerto No.2* (premières) – 4 October Venice, Biennale / Marie Angel (sop), Francesco d’Orazio (vln), Michael Nyman Band c. composer.

Helmut Oehring *GOYA Yo lo vi* (première) – 19 October Donaueschingen, Baar-Sporthalle / SWR Sinfonieorchester Baden-Baden and Freiburg c. Rupert Huber.


Enno Poppe *Wespe*; *Holz*; *Scherben* (UK premières) – 6 December London, Royal Festival Hall / Rebecca von Lipinski (sop), Mark van der Wiel (cl), Philharmonia Orchestra c. Franck Ollu.

Steve Reich *Double Sextet* (première) – 26 March University of Rochester, VA / eighth blackbird.

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ROGER REYNOLDS *Sanctuary I, II, III* for percussion quartet, real-time computer processed and spatialized sound and lighting design (première of complete work) – 18 November Washington DC, East Wing National Gallery / Steven Schick and red fish blue fish (perc), Ian Saxton (computer processing).


NICHOLAS SACKMAN *Concerto in Black* (première) – 1 November Birmingham, CBSO Centre / BCMG c. Diego Masson.


REBECCA SAUNDERS *stirrings still* (première) – 18 November Huddersfield Festival / Musikfabrik c. Etienne Siebens.

HUGH SHRAPNEL *Hilly Fields* for oboe and piano (première) – 19 October London, Lauderdale House / Catherine Playgers (ob), Robert Coleridge (pno).

RONALD STEVENSON *Ben Dorain* (première) – 19 January Glasgow, City Halls, Celtic Connections Festival / BBC Scottish Symphony Orchestra and Chorus.

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.

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.


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


JAMES WOOD *De telarum mechanicae* (première) – 18 November Huddersfield Festival / Insomnio.

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

Berio’s Sequenzas. Essays on Performance, Composition and Analysis by Janet K. Halyard. Ashgate, £60.00.


The Music of Michael Nyman. Texts, Contexts and Intertexts by Pwyll ap Siôn. Ashgate, £55.00.


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CONTRIBUTORS

Robert Ponsonby has had a long and distinguished career as Artistic Director and Music Administrator at the highest level. From 1956 to 1960 he was Director of the Edinburgh Festival, and in 1964 he became General Administrator of the Scottish National Orchestra. From 1972 to 1985 he was Controller of Music at the BBC, responsible, in particular, for the BBC’s Symphony Orchestra and the Proms. He was also Director of the Commonwealth Arts Festival in Glasgow and of the Canterbury Festival.

Andre Hajdu was born in Hungary in 1932. He studied composition, piano and ethnomusicology there and was a student of Zoltan Kodaly. He studied later in Paris with Darius Milhaud and Olivier Messiaen. He lives now in Israel and is Professor Emeritus at Bar-Ilan University. He is mostly known as a composer. A great part of his work is consecrated to pedagogic issues.

Rachel Beckles Willson is Reader in Music at Royal Holloway, University of London. Her Ligeti, Kurtág, and Hungarian Music during the Cold War was published by Cambridge University Press last year.

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 Harvard University. Somewhere To Get To, a CD of his recent music, was released in 2005 by Arsis Audio.

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 Literary Institute. He is editor of Arietta, Journal of the Beethoven Piano Society of Europe, and a contributor to a wide variety of journals. Malcolm Miller performed with the Latvian-American cellist Yosif Feigelson at the Jubilee International Conference on Ernest Bloch (1880–1959) at Cambridge University in July 2007.

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.

Benjamin Broening is an American composer who taught in spring 2007 at the Estonian Academy of Music and Theatre in Tallinn on a Fulbright fellowship. He has degrees in composition from Wesleyan, Yale and Cambridge Universities as well as from the University of Michigan, and has written on the music of Jacob Druckman and Alvin Lucier.

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. A member of the Ivor Gurney Society Committee, 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.

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.

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.

Annemie Stimie is a postgraduate student at the University of working on a study of Afrikaans writing on music in the early 20th century.

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

Raymond Head is a composer, teacher and a Holst scholar. Recently, a harpsichord suite was played at the Stratford-on-Avon Festival by Penelope Cave and a wind band piece entitled Three Imaginary Scenes had its first public performance at the James Allen School, London in November 2007. He is a musical adviser to the Holst Birthplace Museum, Cheltenham, Gloucestershire.

Christopher Dingle is Assistant Course Director (BMus) at Birmingham Conservatoire. He is the author of The Life of Messiaen (Cambridge University Press) and Messiaen's Final Works: developments in style and technique (Ashgate, forthcoming 2008) and is also co-editor, with Nigel Simeone, of Olivier Messiaen: Music, Art and Literature (Ashgate). He is the organizer of the Messiaen 2008 Centenary Internation Conference being hosted by Birmingham Conservatoire in June 2008, and he conceived and organized the Messiaen
2002 International Conference in Sheffield. He is also working with Chris Morley on a guide to Music Criticism and is a member of the jury for the BBC Music Magazine CD awards.

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.

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.

Bret Johnson is a practising 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.

James Weeks is a composer; his music is represented by BMIC’s New Voices scheme. He has recently written new works for, inter alia, Anton Lukoszevieze, Julia Doyle, Uroboros Ensemble and Finchley Children’s Music Group. As director of EXAUDI Vocal Ensemble his latest disc, on NMC, features the music of Howard Skempton.

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.

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.