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 2012. 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.

HARRISON BIRTWISTLE The Moth Requiem (première) – 14 October Amsterdam, Muziekgebouw / Nederlands Kammerkoor, members of Asko & Schönberg Ensembles c. Reinbert de Leeuw.

GAVIN BRYARS The Beckett Songbook for soprano, alto and ensemble (première) – 25 August Enniskillen, St Macartin’s Cathedral / Orlanda Bryars (sop), James Cave (alto), Gavin Bryars Ensemble.


LYELL CRESSWELL Triple Concerto (première) – 20 October Edinburgh, Queen’s Hall / Scottish Chamber Orchestra c. Baldur Brönnimann.

SEBASTIAN CURRIER Sleepers and Dreamers (première) – 6 July Chicago, Jay Pritzker Pavilion / Grant Park Orchestra and Chorus c. Carlos Kalmar. Deep-Sky Objects (première) – 22 September Houston, Hobby Center / Karol Bennett (sop), Musiqua Ensemble.


ALEXANDER GOEHR Largo Siciliano, trio for violin, horn and piano (première) – 5 July Cheltenham Festival / Nash Ensemble. To These Dark Steps (première) – 30 September Birmingham, CBSO Centre / Andrew Staples (ten), Birmingham Contemporary Music Group c. Oliver Knussen.


HK GRUBER into the open ...(première) – 1 October Vienna, Konzerthaus / Martin Grubinger (perc), Vienna SO c. Krzysztof Urbanski.

NAJI HAKIM Aalaiki’ssalaam for orchestra (première) – 5 July Bačau (Romania) / Philharmonia Orchestra ‘Jordi Mora’ c. Johannes Skudlik.

KIMMO HAKOLA La Fenice première) – 6 July Savonlinna Opera Festival.


YORK HÖLLER Extempore; Feuerwerk (UK premières) – 18 October London, Royal Festival Hall / Philharmonia c. Nicholas Collon.

HEINZ HOLLIGER Janus, double concerto for violin. Viola and small orchestra (première) – 11 August Salzburg, Mozarteum / Thomas Zehetmair (vln), Ruth Killius (vla), Mozarteum Orchestra Salzburg c. composer.

TOSHI ICHIYANAGI Piano Concerto No. 5 Finland (première) – 28 August Tokyo, Suntory Hall / Izumi Tateno (pno), Tokyo Metropolitan SO c. Tatsuya Shimono.

DOBROMILA JASKOT Inspired by Debussy for violin, cello, clarinet and piano (première) – 26 November London, King’s Place / Mercury Quartet.

ELENA KATS-ChERNIN new orchestrations of monteverdi Orfeo, Il ritorno di Ulisse in Patria and L’incoronazione de Poppaea (premières) – 16 September Berlin, Komische Oper / dir. Barrie Kosky, with over 200 performers, performing over 12 hours.

JAMES MACMILLAN Canite Tuba (première) – 1 July Birmingham, Symphony Hall / Black Dyke Mills Band c. Nicholas J. Childs. Woman of the Apocalypse (première) – 4 August Santa Cruz, Civic Auditorium / Cabrillo Festival Orchestra c. Marin Alsop. Since it was the day of Preparation ...(première) – 22 August Edinburgh, Greifyriars Kirk / William Conway (vcl), Brindley Sherratt (bass), Synergy Vocals, Hebrides Ensemble; (London première) – 29 September King’s Place / same performers. Birthday Piece (première) – 22 October Cambridge,
West Road Concert Hall / Cambridge c. Thomas Gould.

MALLE MALTIS Inspired by Debussy for flute, harp and voice (première) – 26 November London, King’s Place / Ana de la Vega (fl), Claire Iselin (hp), Loré Lixenberg (mezzo).

ROLF MARTINSSON Golden Harmony (Soprano Saxophone Concerto No. 1) (première) – 6 September Umeå, Sweden / Anders Paulsson (sax), Norrland Opera SO c. Christoph Altstaedt.

BENEDICT MASON Concerto for Sackbut (première) – 15 November Gateshead, The Sage / Mike Svoboda (sackbut), Northern Sinfonia c. Ilan Volkov.


DAVID MATTHEWS Romanza for violin and strings (première) – 6 October Blythburgh, Holy Trinity Church, Alwyn Festival / Madeleine Mitchell (vln), Prometheus Orchestra c. Edmont Fivet. Romanza, version for violin and piano (première) – 1 November Aberdeen, Cowdray Hall.

PETER MAXWELL DAVIES Fanfare (première) – 5 December London, Barbican / LSO c. Sir Colin Davis.

THOMAS OEHLER Inspired by Debussy for violin, cello, flute, clarinet, harp and piano (première) – 26 November London, King’s Place / Mercury Quartet with Ana de la Vega (fl), Claire Iselin (hp).

NIGEL OSBORNE Prayer for Africa (première) – 15 August Edinburgh, St Mary’s Cathedral / cathedral choir in Choral Evensong.

EINOJUHANI RAUTAVAARA Into the Heart of Light (première) – 8 September Kokkola, Snellman Hall / Ostrobothnian Chamber Orchestra c. Juha Kangas; (UK première) – 6 December Edinburgh, Queen’s Hall / Scottish Chamber Orchestra c. John Storgårds.


MATTHEW TAYLOR Piano Sonata (première) – 25 October Gloucester, St Mary de Lode Church / Mark Bebbington (pno).


CARL VINE Piano Concerto No. 2 (UK première) – 17 October London, Royal Festival Hall / Piers Lane (pno), LPO c. Vassily Sinaisky.

HUUW WATKINS In the Locked Room, opera in 1 act (première) – 30 August Edinburgh, Traverse Theatre / Susan Wheeler (sop), Stephen Foley (ten), Ben Pascoe (bar), Music Theatre Wales and Scottish Opera c. Michael Rafferty.

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


The Björling Sound by Stephen Hastings. University of Rochester Press, £30.00.

La Liberté dans la Musique (Beethoven, Souvtchinski, Boulez) by Eric Humbertclaude. Aedam Musicae, Euro 20.00.
CONTRIBUTORS

Martin Kier Glover is a composer and guitarist with a PhD from Goldsmiths College, University of London. He studied composition with Philip Grange and Michael Finnissy and is currently a Senior Lecturer at the London College of Music, University of West London.

John Fallas is a writer with a special interest in the music of the 20th and 21st centuries. He is a frequent author of CD booklet notes and of profiles of living composers for a variety of publications, and maintains a web archive of writings on music at www.worldisnow.co.uk.

Michael Searby is principal lecturer in music at Kingston University, Surrey, UK, where he is course leader for the music master’s courses and teaches composition and analysis. He has published widely on the music of György Ligeti, and on the use of peer assessment in music higher education. He is also an active composer and has had works published and commercially recorded.

Hugh Collins Rice is a composer and teacher, who has taught undergraduates at Oxford University for many years. Forthcoming performances include a piece written for the Scottish medieval ensemble, Canty.

Michael Palmese is a current graduate student at the University of Miami and is pursuing a master’s degree in musicology. His research interests include 20th-century music, modernist aesthetics, and the music of John Adams.

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.

Guy Rickards is a regular contributor to The Gramophone, Tempo and International Piano and the author of Hindemith, Hartmann and Henze and Jean Sibelius for Phaidon Press. More recently, he contributed to Landscapes of the Mind, devoted to the music and career of John McCabe and has continued to not complete a Life-and-Works study of Harold Truscott.

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.

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

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, and solo pianist, performing in a wide variety of genres.

Peter Palmer is working on a book on Swiss composers, provisionally sub-titled ‘Between Idyll and Revolt’. Under another hat he contributes reviews of contemporary English and American folk music to jRoots.

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 the 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.

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory.

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Stephanie Power is a London-born composer and writer now based in mid-Wales, having been a freelance performer of 20th-century and contemporary music. Her music has been performed by PM Ensemble and pianist Llyr Williams among others and she has recently become editor of Composers of Wales CC/CW Newsletter, with articles and poetry published in a wide range of journals.

Aaron Holloway-Nahum is a composer, conductor, and recording engineer living and working in London. He has recently completed his Doctoral studies in composition at the Guildhall School of Music and Drama, and is the artistic director of The Riot Ensemble.
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 qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.

Fabian Gregor Huss completed a PhD on Frank Bridge at the University of Bristol in 2010. He is currently writing a monograph on Bridge’s music, and has published widely on E.J. Moeran.

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.

Peter Reynolds is a composer and writer on music living in Cardiff. He is a part-time member of staff at the Royal Welsh College of Music and Drama and Composer-in-Residence for Young Composer of Dyfed.