Composers

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

THOMAS ADÈS The Four Quarters (première) – 12 March New York, Carnegie Hall / Emerson String Quartet.


ENRICO CHAPELA Private Alleles (première) – 2 December Berkeley, CA / Berkeley Symphony Orchestra c. Joana Carneiro.

DOUGLAS CUOMO Black Diamond Express Train to Hell for cello, sampling keyboard and orchestra (première) – 3 December New York, Carnegie Hall / Maya Beiser (vcl), American Composer Orchestra c. George Manahan.

TANSY DAVIES As with Voices and with Tears (première) – 14 November Portsmouth Cathedral / Portsmouth Grammar School Chamber Choir, London Mozart Players c. Andrew Cleary.


BRIAN FERNEYHOUGH String Quartet No. 6 (UK première) – 26 November Huddersfield, Contemporary Music Festival / Arditti Quartet.


ELENA FISROVA Chamber Concerto No.1 for flute and strings; Leaving for string orchestra (UK premières) – 4 November London, Royal Academy of Music, Firsova 60th Birthday concert / Karine Georgian (vlc), Zoya Vyazovskaya (fl), Meladina Ensemble c. Alissa Firsova.


ORLANDO GOUGH The Spell (première) – 17 November London, Cadogan Hall / I Fagiolini.

STEFAN HEUCKE Pater noster – Unser Vater for soli, chorus and orchestra (première) – 12 November Bochum, Christuskirche / Catriona Smith (sop), Alla Kravchuk (mezzo), Macel Beekman (ten), Andreas Wolf (bass), Bochumer Symphoniker, Philharmonischer Chor der Stadt Bochum c. Harry Curtis.

ROBIN HOLLOWAY Partetina (première) – 20 November London, Wigmore Hall / Angela Hewitt (pno).

SIMON HOLT Telarañas (UK première) – 20 November Huddersfield, Contemporary Music Festival / Jakob Kullberg (vlc), Peter Herresthal (vln).

TOSHIRO HOSOKAWA danses imaginaires II (première) – 3 November Salzburg, Festspielhaus / Mozarteum Orchester Salzburg, Salzburger Landesjugendorchester c. Daniel Alfred Wachs.


ELENA KATS-CHERIN Bach Study; Gute Nacht, o Wesen (premières) – 23 November London, Wigmore Hall / Angela Hewitt (pno).

MAGNUS LINDBERG Souvenir in memoriam Gérard Grisey (première) – 19 November New York, Symphony Space / NYPO c. Alan Gilbert.
Enjott Schneider Orbe rotundo – Lieder von Magie und Tod for soli, chorus and orchestra (première) – 5 December Munich, Herkulessaal / Sandra Moon (sop), Robert Selleier (ten), Todd Boyce (bar), Moravian Philharmonic Orchestra c. Hayko Siemens. (Work designed to be performed with CARL ORFF’s Carmina Burana.)


Howard Skempton Sirens (première) – 21 November Huddersfield, Contemporary Music Festival / Nozferatu.

Karlheinz Stockhausen KLANG 21st Hour: Paradies; KLANG 17th Hour: Nebadon (UK premières) – 28 November Huddersfield, Contemporary Music Festival / musikFabrik.


Ryan Wigglesworth A First Book of Inventions for chamber orchestra (première) – 18 November Liverpool, Philharmonic Hall / Royal Liverpool Philharmonic Orchestra c. composer.

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


Adolf Busch by Tully Potter. Toccata Press, 2 volumes, £75.00.

Boulez, Music and Philosophy by Edward Campbell. Cambridge University Press, £55.00 / $95.00.


Music and Displacement edited by Erik Levi and Florian Scheding. Scarecrow Press, £44.95 (hardback), £31.95 (paperback).
CONTRIBUTORS

Dr Michael Fowler is a keyboardist and researcher involved in the performance and production of electro-acoustic music. He became an advocate of the modern-day digital synthesizer after an introduction to the instrument’s capabilities by Karlheinz Stockhausen. He is currently a Humboldt Stiftung Research Fellow at the Fachgebiet Audiokommunikation, Technische Universität Berlin.

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.

Michael Hooper is a Research Fellow at the Royal Academy of Music. His book on the music of David Lumsdaine will be published by Ashgate in 2011. He is also a keen mandolinist who performs, commissions and records widely.

Brendan McConville is Assistant Professor at the School of Music, University of Tennessee-Knoxville. His analytical work focuses on 20th-century music and his compositions have been performed and recorded in Europe and the United States.

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.

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.

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.

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.

Jehoash Hirshberg is a professor emeritus, Musicology Department, Hebrew University, author of Music in the Jewish Community of Palestine 1880-1948 A Social History (Oxford University Press, 1995) and Paul Ben-Haim, his Life and Works (Tel Aviv: Israeli Music Institute), 2010.

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.

Alistair Hinton is a Scottish composer whose music includes orchestral and chamber work, songs, organ pieces and a substantial contribution to the piano literature. In the 1980s, he founded The Sorabji Archive, which disseminates information about Sorabji and supplies his scores and literary writings worldwide; the archive’s website is at www.sorabji-archive.co.uk.

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.

Peter O’Hagan is a pianist and writer specializing in contemporary music. He is currently completing a monograph, Pierre Boulez and the Piano, and his recent recitals include a critically-acclaimed concert of music by Boulez and Messiaen at London’s Wigmore Hall.

James Michael Floyd is the Public Services Coordinator at the Crouch Fine Arts Library at Baylor University, Waco, Texas, USA. He is a Grainger enthusiast and author of the newly published Composers in the Classroom: A Bio-Bibliography of Composers at Conservatories, Colleges, and Universities in the United States.

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

Bernard Hughes is a London-based composer. Recent commissions include A Medieval Bestiary for the BBC Singers (www.bernardhughes.co.uk)
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.

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 been a reviewer for Tempo since 2005 having contributed articles on books, concerts, and recordings. He is also active as a theatre reviewer. He is a composer, solo pianist, and also plays in the Indian group Raga Jyoti with whom he undertook a UK tour earlier this year.

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.