News Section

Composers

JOHN ADAMS. Gnarly Buttons; Scratchband (Belgian premieres)—13 February/Antwerp/Schoenberg Ensemble c. composer (Dutch premieres 14 February, Haarlem). The Death of Klinghofer (German premiere)—2 May/Nurnberg/Statthaler, prod. Barbara Beyer, c. Andreas Kowalewitz. Lollapalooza (German premiere)—27 May/Cologne/CBSO c. Sir Simon Rattle.

THOMAS ADÈS. Living Toys; The Origin of the Harp (Dutch premieres)—10 January/Den Haag/ASKO Ensemble c. Oliver Knussen.

JAVIER ALVAREZ has been awarded the 1997 Hinrichsen Composition Bursary and is writing an opera to a libretto by Robyn Archer.


LOUIS ANDRIESSEN. The Last Day (German premiere, including world premiere of Part 3, Brain Voltage)—12 June/Cologne/Ensemble Modern c. Sian Edwards.

RICHARD BARRETT. Tract (premiere of complete work)—30 January/London, Conway Hall/Ian Pace (pno).


GERALD BARRY. Flamboys (premiere)—16 February/Edinburgh/RTE National Symphony Orchestra.

SALLY BEAMISH. Between Earth and Sea for flute, viola and harp (premiere)—5 March/London, Purcell Room/Nash Ensemble.

RICHARD BLACKFORD. Mirror of Perfection (premiere)—11 February/London, Royal Festival Hall/Marilyn Hill Smith (cop), Ian Caddy (bar), London Choral Society, New London Orchestra c. Ronald Corp.

ALAN BULLARD. Spring Pictures (premiere)—9 February/London, Purcell Room/Beth Spendlowe (vln), Nigel Clayton (pno).

DIANA BURRELL. Symphonies of Flocks, Herds and Shoals (premiere)—5 February/London, Royal Festival Hall/BBC Symphony Orchestra c. Michael Schonwandt.

MARTYN BUTLER. Small Change (premiere)—9 January/London, Purcell Room/Ian Townsend (pno).

ELLIOtt CARTER. Allegro Scorrevole (premiere)—22 May/Cleveland, Ohio/Cleveland Orchestra c. Christoph von Dohnanyi.

JOHN COONEY. Undertow (premiere)—25 February/London, Purcell Room/Nash Ensemble.

LYELL CRESSWELL. Concerto for String Quartet and Orchestra (premiere)—5 February/Aberdeen/Yggdrasil Quartet, Royal Scottish National Orchestra c. Anne Manson.

GEORGE CRUMB. Quand (European premiere)—17 January/London, St Paul’s Church Hammersmith/London College of Music students c. Matthew Watts.

MICHAEL DAUGHERTY. Jackie O (premiere)—14 March/Houston Grand Opera, Texas/Houston Opera c. Christopher Larkin.

JACOB DRUCKMAN (d.1996). Counterpoise (premiere of ensemble version)—13 April/New York, Alice Tully Hall/Susan Narucki, Chamber Music Society of Lincoln Center.


MICHAEL FINNissy. Honky Blues (premiere)—23 January/Amsterdam/Marcel Worms (pno).


CARLISLE FLOYD. Susannah (German premiere)—9 February/Berlin, Deutsche Oper/Karen Armstrong, David Rendall, c. Marie-Jeanne Dufour.

DETELEV GLANERT. Chaconne for Octet; Variations on a Theme by Schubert (premieres)—26 February/Hamburg/Ensemble Actir. Gestalt (UK premiere)—18 May/London, Queen Elizabeth Hall/London Sinfonietta c. Markus Stenz. Glanert is writing a wind quintet.

ALEXANDER GOEHR. Quintet 'Five Objects Darkly' (premiere)—6 February/Los Angeles Museum of Tolerance/Southwest Chamber Music Society.

BERTHOLD GOLDSCHMIDT (d.1996). Rondeau 'Rue de Recher' (UK premiere)—27 March/London, Wigmore Hall/Chantal Julliet (vln), David Owen Norris (pno); (UK premiere of orchestral version)—24 April/Edinburgh/Chantal Julliet, Scottish Chamber Orchestra c. Matthias Bamert.
Morton Feldman

“The problem of music of course is that it is, by its very nature, a public art. It must be played before we can hear it...One can’t just imagine sound as an abstraction, as not being related to someone pounding on the piano or beating a drum. To play is the thing. This is the reality of music.

Yet somehow there is something demeaning in the fact that there is no other dimension for music than this public one. The composer doesn’t even have the privacy of the playwright, whose play can exist as a piece of literature. The composer has to be the actor too...

What I want to make clear is that composers instinctively gear themselves to this rhetorical, almost theatrical element of projection in music. Their most delicate whisper is a stage whisper, a sotto voce. Though tonality has been long abandoned and atonality, I understand, has also seen its day, the same gesture of the instrumental attack remains. The result is an aural plane that has hardly changed since Beethoven’s day and in many ways is primitive...

...This is perhaps why in my own music I am so involved with the decay of each sound, and to try and make its attack sourceless. The attack of the sound is not its character. Actually what we hear is the attack and not the sound. Decay, however, this departing landscape, this expresses where the sound exists in our hearing - leaving us rather than coming toward us.”

Morton Feldman (1926-87)

The scores of Morton Feldman from •

In search of an orchestration (1969) to

Piano, Violin, Viola, Cello (1987)

are published by UNIVERSAL EDITION.

Universal Edition London Ltd
48 Great Marlborough Street
London W1V 2BN
0171 437 6880/439 6678
HK GRUBER. Frankenstein!! (Russian première)—23 April/St Petersburg/Klangforum Wien c. composer.

HAFLIDI HALLGRIMSSON is composing a work for percussion and string quartet, for Evelyn Glennie and the Yggdrasil Quartet.


DAVID HORNE. Towards Dharma (US première)—7 February/Swarthmore, Pa./

GIYA KANCHIELI. Time ... and Again (première)—7 April/London, Barbican Hall/Gidon Kremer (vla), Oleg Maisenberg (pno).


GYÖRGY LIGETI. Mysteries of the Mandrel (première)—19 February/London, Queen Elizabeth Hall/Sibylle Ehler (sop), Pierre Laurent-Aimard (pno).

MAGNUS LINDBERG. Piano Concerto (UK première)—27 March/London, BBC Maida Vale Studios/John Hind (pno). BBC Symphony Orchestra c. Martin Brabbins. Lindberg has completed a cello concerto for 2 pianos and percussion, and is writing a work for the Finnish Symphony Orchestra.


JOHN McCABE. Pilgrim (première)—10 February/Luton/Raphael Ensemble.


DIETHARD MAW. String Quartet No.3 (US première)—18 January/Oakridge, Tennessee/Coull Quartet. Maw is composing an opera after the film and William Styron novel Sophie’s Choice jointly commissioned by the Royal Opera House and BBC Radio 3.

SIR PETER MAXWELL DAVIES. The Doctor of Myddfa (German première)—26 April/Aachen/Theater Aachen.

STEPHEN MONTAGUE. The Creatures Indoors (première)—16 January/London, Barbican/LSO c. Tommaso Paccardi.

DOMINIC MULDOONEY. Concerto for 4 violins and orchestra (première)—3 March/London, St John’s Smith Square/Orchestra of St John’s Smith Square c. Daniel Harding.

DETELY MÜLLER-SIEMENS. Miastra (première)—5 January/Hamburg/Philharmonisches Staatsorchester c. Gerd Albrecht.


MICHAEL NYMAN. Double Concerto for saxophone and cello (première)—8 March/London, Royal Festival Hall/John Harle (sax), Julian Lloyd Webber (vla), Philharmonia Orchestra c. James Judd.

HELMUT OEHRING. Præ-senæ (Ballet blanc II) (première)—28 April/Moscow State Conservatory/Ictus.


JOHN PICKARD. Symphony No.3 (première)—6 June/Cardiff/BBC Welsh SO c. Mark Wigglesworth.


STEPAN ROSTOYAN. Symphony No.4 (première)—9 March/Glasgow, RSAMD/Paragon Ensemble c. David Davies.

CHRISTOPHER ROUSE. Phaethon (French première)—23 February/Metz/Houston SO c. Christoph Eschenbach.

ESA-PKKA SALONEN. L.A. Variations (première)—16 January/Los Angeles/Los Angeles Philharmonic c. composer.

DAVID SAWER. Tiroirs (première)—15 February/London, Queen Elizabeth Hall/London Sinfonietta c. Paul Daniel.

KURT SCHWERTSIK. Teorema (première)—27 February/Berlin/Volksbühne Ballet chor. Johann Kremsik. Schwertsik is composing a new work for string orchestra.


TAN DUN is writing a piano work for Aki Takahashi, and a work for the London Sinfonietta.

JOHN TAVENER. As One Who Has Slept (première)—25 January/Winchester Cathedral/Cathedral Choir c. David Hill.

PETERIS VASKS. String Quartet No.3, version for string orchestra (premiere)—26 January/Kaustinen/Ostrobothnian Chamber Orchestra c. Juha Kangas.

JAMES WOOD. Children at a Funeral for prepared piano (premiere)—17 February/London, Wigmore Hall/Andrew Ball (pno).


DOUGLAS YOUNG. If on a winter’s night, Schubert ... (premiere)—May/Sheffield Schubert Festival/Bernard Gregor-Smith (vio), Yolande Wrigley (pno). A Youthful Symphony for strings (premiere)—28 June/London, St John’s Smith Square/Trinity College String Ensemble.


Bemal Alois Zimmermann `Requiem für einen jungen Dichter’ by Jorn Peter Hinkel (Archiv für Musikwissenschaft, Beihfelt 36). Franz Steiner Verlag, Stuttgart, DM188.


New Music, Aesthetics and Ideology edited by Mark Delaere. Florian Noetzel Gmbh, Wilhelmshaven, no price quoted.

Vincent d’Indy and his world by Andrew Thomson. OUP, £30.00.

Peter Warlock, The Composer by Brian Collins. Scolar Press, £45.00.


Schenker’s Arguments and the Claims of Music Theory by Leslie David Blasius. University of Rochester Press (UK: Boydell & Brewer, £42.00).


Twelve-Tone Tonality: Second Edition by George Perle. University of California Press, $45.00 (US), £35.00 (UK).


Bela Bartok Studies in Ethnomusicology selected and edited by Benjamin Sochoff. University of Nebraska Press, £38.00.

Books Received

(\text{A listing in this column does not preclude a review in a future issue of Tempo.})


Ives: Concord Sonata by Geoffrey Block. Cambridge Music Handbooks, C.U.P., £25.00 (hardback), £8.95 (paperback).


Letters to the Editor

From Ian MacDonald

Edward McKeon’s erudite review of Shostakovich Studies (Tempo 199) is impressively informed in the necessary multiplicity of ways and it is encouraging to see a Western writer unafraid to take issue with the views of Richard Taruskin, even whilst deferentially referring to him as ‘the musicologist’s musicologist’ and ‘the most respected authority on Russian music (at least in the West)’. McKeon is correct to chide Taruskin for his remarks on dissidence, although describing these as ‘perhaps a little too direct’ takes academic deference to comical lengths. Taruskin’s assertions reveal a risible lack of acquaintance with the Soviet historical context. As for Laurel Fay, presented here as a judicious balancer of the revisionist and anti-revisionist agendas, her article on From Jewish Folk Poetry in The New York Times (14 April 1996) is a medley...