News Section

Composers

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

THOMAS ADÈS. Living Toys; The Origin of the Harp (Dutch premières)—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 ANDRIESSSEN. The Last Day (German première, including world première of Part 3, Brain Voltage)—12 June/Cologne/Ensemble Modern c. Sian Edwards.

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

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

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

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

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

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

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

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

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


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


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

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

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

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)
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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 Yggdrasli Quartet.


JOSEPH SWENSEN. a clarinet concerto (premiere)—4 Ninitin, I (A Meditation for lona) (premiere)—21 February/Glasgow/Scottish Chamber Orchestra c. Tamas Vasary.

NICHOLAS 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 Myddfai (German première)—26 April/Aachen/Theater Aachen.


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

DETLEV MÜLLER-SIEMENS. Mazatta (premiere)—5 January/Hamburg/Philharmonisches Staatsorchester c. Gerd Albrecht.

PETER PAUL NASH. Symphony No.2 (premiere)—15 February/Birmingham/Birmingham Contemporary Music Group c. Nicholas Kraemer.

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


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

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

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

DAVID SAWER. Tiroirs (premiere)—15 February/London, Queen Elizabeth Hall/London Symphony Orchestra c. Paul Daniel.

KURT SCHWERTSIK. Teorema (premiere)—27 February/ Berlin/Volksbuhne Ballet chor. Johann Kremnik. 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.

STEPHEN TAVENER. As One Who Has Slept (premiere)—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 (vln), Yolande Wrigley (pno). *A Youthful Symphony* for strings (premiere)—28 June/London, St John's Smith Square/Trinity College String Ensemble.


*Bernd Alois Zimmermann 'Requiem für einen jungen Dichter'* by Jorn Peter Hiekel (Archiv für Musikwissenschaft, Beiheft 36). Franz Steiner Verlag, Stuttgart, DM188.


New Music, Aesthetics and Ideology edited by Mark Delaere. Florian Noetzli 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.


*Brahms: Symphony No.1* by David Brodbeck. Cambridge Music Handbooks, C.U.P., £25.00 (hardback), £8.95 (paperback).


*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 Suchoff. University of Nebraska Press, £38.00.

**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...