
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. 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.

JOHN ADAMS *A Flowering Tree* (première) – **14 November** Vienna Festival / Venezuelan Youth Orchestra, dir. Peter Sellars, c. composer.

SIR HARRISON BIRTWISTLE is composing an opera, *The Minotaur*, to a libretto by David Harsent, for the Royal Opera House in London.

VICTORIA BORISOVA-OLLAS *Open Ground* (première) – **20 August** Stockholm / Swedish Radio SO c. Manfred Honeck; (UK première) – **5 October** Manchester, Bridgewater Hall / Hallé Orchestra c. Mark Elder.

EIVIND BUENE String Quartet (première) – **7 August** Stavanger International Festival / Cikada Quartet.

ELLIOTT CARTER *In the Distances of Sleep* (première) – **15 October** New York, Carnegie Hall / Michelle De Young (mezzo), MET Chamber Ensemble c. James Levine.

MICHAEL DAUGHERTY is composing a piano concerto, *Deus ex Machina*, co-commissioned by a consortium of five US orchestras for première in 2007.

JAMES DILLON String Quartet No.3 (première) – **13 August** Stavanger International Festival / Cikada Quartet.

EDWARD ELGAR (d.1934) – ANTHONY PAYNE *Pomp and Circumstance March No.6* (première) – **2 August** London, Royal Albert Hall Proms / BBC Symphony Orchestra c. Andrew Davis.

PETER EÖTVÖS Sonata for 3 pianists and 3 percussionists (première) – **19 July** Szombathely, International Bartók Festival / Imre Rohmann, Balász Szokolay, Erno Féher (pnos), Aurel Holló, Zoltán Rácz, Zoltán Vácz (perc).

GRAHAM FITKIN *Still Warm* (première) – **19 August** Temperate Biome, Eden Project, Cornwall / Ruth Wall (harps), composer (digital manipulation).

DETLEV GLANERT *Caligula* (première) – **7 October** Frankfurt Opera / dir. Christian Pade, c. Markus Stenz. BRAHMS-GLANERT *Vier Präludien und ernste Gesänge* (UK première) – **28 July** London, Royal Albert Hall Proms / Johan Reuter (bar), BBC Scottish SO c. Marc Albrecht.

PHILIP GLASS *LIFE: a journey through time* (première) – **29 July** Santa Cruz, CA, Cabrillo Festival / Cabrillo Festival Orchestra.

HK GRUBER is writing a new work for the trumpeter Håkan Hardenberger in combination with banjo, accordion and strings, co-commissioned by the Amsterdam Sinfonietta, Essen Philharmonie and Scottish Chamber Orchestra, and also a percussion concerto for Martin Grubinger.

RAYMOND HEAD *Kachina* for cello and piano (première) – **15 July** Warwick Arts Festival / James Barralet (vlc), Sophie Rahman (pno).

ROBIN HOLLOWAY *Magnificat and Nunc Dimittis* (première) – **15 July** Winchester Cathedral / Cathedral Choir c. Andrew Lumsden.

SIMON HOLT *4 Quarters* (première) – **4 July** Cheltenham International Festival / Nash Ensemble.

DAVID HORNE *The Turn of the Tide* (première) – **8 July** Cheltenham International Festival / Scottish Chamber Orchestra c. Joseph Swensen.

RUDOLF KELTERBORN *Hommage à Mademoiselle Jeunehomme* for nine instruments (première) – **8 September** Winterthur / Ensemble Neue Music TaG Winterthur c. Marc Kissoczy. *Ensemble-Buch IV* (première) – **16 September** Basle / Basler Madrigalisten c. Fritz Näf.

AARON JAY KERNIS *Playing Monster* (première) – **13 September** Chicago, Ravinia Festival / Craig Rutenberg (pno).

WILHELM KILLMAYER *Ali Bey* (première) – **23 August** Bad Reichenhall, 'AlpenKLASSIK' Festival / Hans Christoph Begemann (bar), Moritz Eggert (pno).

MAGNUS LINDBERG Violin Concerto (première) – **22 August** New York, Lincoln Center / Elisabeth Batiashvili (vln), Mostly Mozart Festival Orchestra c. Louis Langrée.

BENT LORENTZEN. *Kain og Abel* (première) – **5 September** Copenhagen, Takkelloftet Operaen / Royal Opera Copenhagen c. Frans Rasmussen.

JAMES MACMILLAN *For Sally* (première) – **5 July** Cheltenham International Festival / Nash Ensemble c. Martyn Brabbins. *Invocation* (première) – **11 July** Tewkesbury Abbey / Oriel Singers c. Tim Morris. *Sun-Dogs* (première) – **6 August** Bloomington, Indiana / Contemporary Vocal Ensemble c. Carmen Téllez. MacMillan is composing *The Sacrifice*, an opera on a story from the *Mabinogion*, to a libretto by Michael Symmons Roberts, for the Welsh National Opera in Cardiff.

STUART MACRAE *The Assassin Tree* (première) – **25 August** Edinburgh International Festival / Gillian Keith (sop), Paul Whelan (bass-bar), Peter van Hulle (ten), Colin Ainsworth (ten), Festival Ensemble c. Gary Walker.

SIR PETER MAXWELL DAVIES *Lumen cognitionis* for flute, clarinet and string quartet (première) – **5 July** / Cheltenham International Festival / Nash Ensemble c. Martyn Brabbins. *The Golden Rule* (première) – **27 September** Windsor / Choir of St George's Chapel, London Chamber Orchestra c. Timothy Byram-Wigfield. *Naxos Quartet No.9* (première) – **18 October** London, Wigmore Hall / Maggini

Quartet. *Kettletoft Inn* (première) – **19 October** Gateshead, The Sage / Northern Sinfonia c. Gary Walker.

OLGA NEUWIRTH *...miramondo multiplo ...* (première) – **20 August** Salzburg Festival / Vienna PO c. Pierre Boulez.

MICHAEL NYMAN *gdm* (première) – **3 August** Copenhagen, Tivoli Hall / Colin Currie (perc), Copenhagen PO c. Hannu Lintu.

TARIK O'REGAN *Lamentation* (première) – **18 November** London, St Pancras Church / Helsinki Male Voice Choir c. Matti Hyökki.

MATTHIAS PINTSCHER *Transir* for flute and chamber orchestra (première) – **13 August** Lucerne Festival / Emmanuel Pahud (fl), Mahler Chamber Orchestra c. Daniel Harding. *Study II for Treatise on the Veil* for violin, viola and cello (première) – **27 August** Lucerne Festival / members of Ensemble Intercontemporain.

STEVE REICH *Daniel Variations* (première) – **8 October** London, Barbican / Steve Reich and Musicians, Synergy Vocals c. Bradley Lubman.

ARIBERT REIMANN *Ollea*, four poems by Heinrich Heine (première) – **23 August** Bad Reichenhall, 'AlpenKLASSIK' Festival / Monica Erdmann (sop).

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WOLFGANG RIHM *Kalt; Chiffre I* (UK première) – **5 October** London, Queen Elizabeth Hall /

KAIJA SAARIAHO *Adriana Songs* (première) – **17 September** Frankfurt, Alte Oper, Auftakt Festival / Patricia Bardon (sop), Junge Deutsche Philharmonie c. Marc Albrecht. *La Passion de Simone* (première) – **26 November** Vienna / Dawn Upshaw (sop), Arnold Schoenberg Choir, Klangforum Wien c. Susanna Mälkki.

GILES SWAYNE *The Silent Land* (première) – **23 November** Cambridge, King's College Chapel / BBC Singers c. Stephen Cleobury.

JOBY TALBOT Trumpet Concerto (première) – **28 October** Liverpool / Alison Balsom (tpt), Royal Liverpool Philharmonic Orchestra c. composer.

MANFRED TROJAHN *Arioso* for soprano, bassett clarinet and orchestra (première) – **28 August** Salzburg Festival / Maite Beaumont (mezzo), Sabine Meyer (bassett cl), Camerata Salzburg c. Sir Roger Norrington. *Prolog zu 'Merlin'* (première) – **15 September** Düsseldorf / Düsseldorf SO c. John Fiore.

MARK-ANTHONY TURNAGE has accepted a commission from the Royal Opera House to compose and opera for production in 2010.

UNSUOK CHIN is composing an operatic version of Lewis Carroll's *Alice in Wonderland*.

PĒTERIS VASKS *Meditation* for violin and strings (première) – **3 July** Riga / Gidon Kremer (vln and c.), Kremerata Baltica. *Mūsu māšu vārds* (première) – **30 August** Vale of Glamorgan Festival / Latvian Radio Choir c. Sigvards Klava.

HERBERT WILLI. Clarinet Concerto (première) – **20 August** Salzburg Festival / Sharon Kam (cl), Vienna Radio SO c. Bertrand de Billy.

Books Received

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

Morton Feldman *Says. Selected Interviews and Lectures 1964–1987* edited by Chris Villars. Hyphen Press, £25.00 (paperback only).

A Concise History of Western Music by Paul Griffiths. Cambridge University Press.

Women composers and music technology in the United States by Elizabeth Hinkle Turner. Ashgate, £47.50.

Well-tempered mind – using music to help children listen and learn by Peter Perrett & Janet Fox. Dana Press, £8.00.

Varèse: Composer, Sound Sculptor, Visionary edited by Felix Meyer and Heidi Zimmermann. A Publication of the Paul Sacher Foundation. The Boydell Press, £25.00.

Varèse: Astronomer in Sound by Malcolm MacDonald. Kahn & Averill, £27.50. A reprint of the 2003 publication with added bibliography.

The Ballets of Maurice Ravel by Deborah Mawer. Ashgate, £55.00.

Douglas Lilburn – life & music by Philip Norman. Canterbury University Press, \$NZ 55.00.

The Percussionist's Art – Same Bed, Different Dreams by Steven Schick. University of Rochester Press, £24.95 / \$39.95.

CONTRIBUTORS

Edward Venn is Lecturer in Music at Lancaster University, and conductor of CoMA North West (Contemporary Music-Making for Amateurs). He is currently writing a book on the music of Hugh Wood for Ashgate.

Nicholas Jones is Lecturer in Music at The Open University. He has an interest in contemporary British music, and has published a number of articles in *Music & Letters*, *The Musical Times* and *Tempo*, mainly concerning the music of Peter Maxwell Davies.

Camden Reeves is a composer and is currently AHRC Fellow in Composition at the University of Manchester.

Regina Busch lives in Vienna. She studied Mathematics in Cologne and Berlin and musicology in Berlin with Rudolf Stephan as well as performance theory and practice with Rudolf Kolisch. From 1980 to 1986 she was collaborated in the Schoenberg Complete Edition in Berlin, and since 1986 has worked fulltime on the Alban Berg Complete Edition in Vienna. She is also collaborator in the project 'Correspondence of the Second Viennese School'. Her book on Leopold Spinner was published in Boosey & Hawkes's 'Musik der Zeit' series in 1987.

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

Bernard Hughes is a composer; current projects include a children's opera based on Bengali folktales, to a libretto by the poet and translator William Radice.

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.

Peter Palmer is Editor of the *Bruckner Journal* and is researching the Aesthetics of Symbolism and Music.

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.

John Talbot is a pianist and former Senior Lecturer in Music at Bretton Hall College (now part of Leeds University). For the Chandos label he has recorded, with Donald Scotts, the Violin Sonata of E.J. Moeran; and for the British Music Society, premiere recordings with Jo Cole of cello sonatas of John Foulds, Ernest Walker and York Bowen. He is Recordings Manager

and Producer for the BMS; and for Thames Publishing he has edited the Centenary Edition of Moeran's collected solo songs and folksongs, solo piano music and miscellaneous choral works.

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.

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.

Raymond Head, a Holst scholar as well as a composer, has recently produced an Urtext edition of Holst's Wind Quintet in A flat (1903) with historical introduction for Sky Dance Press that has been very well received and enthusiastically greeted by players in the UK and US.

Calum MacDonald is editing a second volume of the musical journalism of Havergal Brian for Toccata Press and is a contributor to the *Shostakovich Companion* (CUP, forthcoming). The new enlarged edition of his *Schoenberg* in the 'Master Musicians' series will be published by Oxford University Press.

Paul Rapoport left McMaster University in 2005, as its administration began closing the arts programs. He first heard Shostakovich's Fourth Symphony in 1963 and first wrote for *Tempo* in 1973.

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*.

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 last year: its latest releases are of music by Donald Tovey, Ferenc Farkas and Philip Ramey.

Malcolm Miller is a musicologist and pianist, currently Research Associate and Associate Lecturer in Music with the Open University.

James Weeks is a composer and conductor. He recently completed a PhD in composition at the University of Southampton and his music is represented by the BMIC's New Voices scheme. As director of EXAUDI Vocal Ensemble he has released two discs, of Finissy and Fox, on NMC.

James McWilliam is an spnm shortlisted composer and is currently composer in residence with Ipswich Choral Society. He also works as an orchestrator and programmer in film music. Recent work includes *Harry Potter and the Goblet of Fire* and *As You Like It* directed by Kenneth Branagh.

Geoffrey Álvarez is an English/Nicaraguan composer, conductor and inventor of Gravesian analysis – www.fiveseasonsmusic.co.uk. His is currently working on a large scale opera based on the Kogi of Columbia: *La profecía última del rey*.

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. Her ongoing research into the use of modern contemporary music in the plays at Shakespeare's Globe Theatre was published in *ISM Journal* November 2000 and *Tempo* July 2002 and January 2004.