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## 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 2009. 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 *Fellow Traveler* (German première) – **26 September** Berlin, Philharmonie / Kronos Quartet. *Son of Chamber Symphony* (UK première) – **27 September** London, Queen Elizabeth Hall / London Sinfonietta c. composer. *City Noir* (première) – **8 October** Los Angeles, Walt Disney Concert Hall / Los Angeles Philharmonic c. Gustavo Dudamel.

SIMON BAINBRIDGE *Tenebrae* (première) – **7 November** London, Wigmore Hall / Hilliard Ensemble and Arditti Quartet.

LUKE BEDFORD *Più Mosso* (première) – **1 November** Birmingham / CBSO Youth Orchestra c. Thomas Søndergård.

SIR HARRISON BIRTWISTLE *Of Sweet Disorder and the Carefully Careless* (première) – **15 September** Lucerne, Franziskanerkirche / Heinz Holliger (ob), Esther Hoppe (vln), Jürgen Dähler (vla), Daniel Haeflinger (vlc).

ELLIOTT CARTER *Poems of Louis Zukofsky* (première of complete work) – **9 August** Tanglewood Music Center, MA / Lucy Shelton (pno), Stanley Drucker (cl). *Due Duetti* (première) – **5 October** New York, Guggenheim Museum / Rolf Schulte (vln), Fred Sherry (vlc).

FRIEDRICH CERHA Concerto for percussion and orchestra (première) – **4 October** Salzburg, Grosses Festspielhaus / Martin Grubinger (perc), Mozarteum Orchestra of Salzburg c. Ivor Bolton.

MICHAEL DAUGHERTY *Letters from Lincoln* (European première) – **23 September** Milan, Teatro Dal Verme / Stephan Genz (bar), Filarmonia '900 del Teatro Regio di Torino c. Jan-Latham Koenig.

BRETT DEAN *Amphitheatre; Moments of Bliss* (US premières) – **7 & 8 August** Santa Cruz, CA, Civic Auditorium / Cabrillo Festival Orchestra c. Marin Alsop. *Three Memorials* (UK première) –

**10 September** Cardiff, BBC Studios / BBC National Orchestra of Wales c. André de Ridder.

DETLEV GLANERT *Drei Gesänge ohne Worte* (première) – **21 August** Leipzig, Gewandhaus, 'Mendelssohn zum 200. Geburtstag' Festival / Gewandhausorchester c. Markus Stenz.

PHILIP GLASS *Kepler* (première) – **31 August** Linz, Landestheater / dir. Peter Missotten, soloists, Linz Bruckner Orchestra c. Dennis Russell Davies.

ROBIN HOLLOWAY *Quartettino 5* (première) – **7 October** Cambridge / Endellion Quartet. *A Framing Hommage for Haydn's Unfinished String Quartet op. 103* (première) – **13 October** Skipton, Town Hall / Endellion Quartet.

ELENA KATS-CHEENIN *Mythic* (European première) – **18 September** Jena, Volkshaus / Jenaer Philharmonie c. Nicholas Milton. *Re-collecting ASTORoids* (première) – **1 October** Melbourne, Arts Centre / Melbourne Symphony Orchestra c. Paul Daniel.

GEORGES LENTZ *Guyuhmgan* for orchestra and electronics (première) – **2 July** Echternach Festival, Luxembourg, Philharmonie / Orchestre Philharmonique de Luxembourg c. Emmanuel Krivine.

MAGNUS LINDBERG *EXPO* (première) – **16 September** New York, Avery Fisher Hall / NYPO c. Alan Gilbert. *GRAFFITI* (UK première) – **1 October** London, Royal Festival Hall / Philharmonia Orchestra, Philharmonia Voices c. Esa-Pekka Salonen.

JOHN MCCABE *Sonata: Study No. 12 – Homage to Tippett* (première) – **31 August** London, BBC Proms, Cadogan Hall / Ashley Wass (pno). *The Lily-White Rose* (première) – **24 September** London, Cadogan Hall / King's Singers & Sacconi String Quartet.

JAMES MACMILLAN *Miserere* (première) – **28 August** Antwerp / The Sixteen c. Harry Christophers.

STUART MACRAE *Old Certainties* (première) – **11 October** Ipswich, Corn Exchange / Wolsey Orchestra c. Anthony Weeden.

SIR PETER MAXWELL DAVIES Violin Concerto No.2 *Fiddler on the Shore* (première) – **22 August** Leipzig, Gewandhaus / Daniel Hope (vln), Gewandhausorchester Leipzig c. composer. *The Last Island* for string sextet (première) – **13 October** London, Wigmore Hall / Nash Ensemble.

AMI MAAYANI *Concerto for 2 Pianos and Orchestra* (première) – **21 September** Tel-Aviv / Tami Kanazawa & Yuval Admoni (pnos), Israel Symphony Orchestra c. Xu Yi An.

OLGA NEUWIRTH *Remnants of Songs ... an Amphigory* (première) – **9 October** Graz / Antoine Tamertit (vla), Vienna Radio SO c. Peter Eötövös.

MICHAEL NYMAN *The Eleventh Year* (première) – **29 August** Weimar, Kunstfest / Michael Nyman Band c. composer.

TARIK O'REGAN *Jubilate Deo* (première) – **27 September** Albuquerque, New Mexico, Cathedral Church of St John / Cathedral Choir c. Ian Quinn.

EINOJUHANEN RAUTAVAARA *Eingang* (première) – **16 August** Turku Festival / Piia Komsa (sop), Zagros Quartet. *Before the Icons* (UK première) – **8 October** Liverpool, Philharmonic Hall / RLPO c. Hannu Lintu. *Incantations* for percussion and orchestra (première) – **24 October** London, Royal Festival Hall / Colin Currie (perc), London Philharmonic Orchestra c. Yannick Nézet-Séguin.

NED ROEM *Four Sonnets of Shakespeare* (première) – **27 September** London, Wigmore Hall / Andrew Kennedy (ten), Roger Vignoles (pno).

KAIIJA SAARIAHO *Lumière et Pesanteur* (première) – **22 August** Helsinki Festival / Philharmonia c. Esa-Pekka Salonen. *Lanterna Magica* (première) – **28 August** Berlin, Philharmonie / Berlin PO c. Sir Simon Rattle.

JAY SCHWARTZ *Narcissus & Echo* (première) – **2 July** Munich (Opernfestspiele), Allerheiligen Hofkirche / dir. Christiane Pohle, Charles Maxwell (counter-ten), Lila Brown (vla), Orchester der Bayerischen Staatsoper c. composer.

KURT SCHWERTSIK *Kafka Amerika* (première) – **9 October** Linz, Landestheater / ballet choreographed by Jochen Ulrich, Balletensemble des Landestheater Linz, Bruckner Orchestra c. Dennis Russell Davies.

MARTIN SMOLKA *Psalmus 114* (première) – **11 September** Stuttgart, Stiftskirche / SWR Vokalensemble, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern c. Marcus Creed.

BENT SØRENSEN *La Mattina* (première) – **11 October** Oslo, Den Norske Opera / Leif Ove Andesnes (pno), Norwegian Chamber Orchestra.

MAURICIO SOTELO *Como Lloro el viento ...* for guitar and chamber orchestra (première) – **18 September** Alicante, Teatro Principal / Juan Manuel Cañizares (gtr), Grup Instrumental de Valencia c. Joan Cerveró.

JOHANNES MARIA STAUD *One Movement and Five Miniatures* for harpsichord, live electronics and ensemble (première) – **9 October** Graz / Florian Müller (hpd), Peter Böhm (electronics), Klangforum Wien c. Rolf Gupta.

IGOR STRAVINSKY (d. 1971) *Les Noces* (première of 1919 version as completed by Theo Verbey) – **15 August** Amsterdam, ensemble c. Theo Verbey.

TAN DUN *Earth Concerto* for stone and ceramic percussion with orchestra (première) – **6 September** Vienna / David Cossin, Haruka Fuji, Wang Bei Bei (perc), Tonkünstler-Orchester Niederösterreich c. composer.

JOHN TAVENER *Miroir des Poèmes* (première) – **10 October** Vancouver, Chan Centre for the Performing Arts / Borealis & Lafayette String Quartets, Vancouver Chamber Choir c. Jon Washburn.

MARK-ANTHONY TURNAGE *Grazioso!* (première) – **21 August** Santa Fe, New Mexico / eighth blackbird. *Four Chants* (première) – **10 September** Schwerin, Schelfkirche / Viviane Hagner (vln), Shai Wosner (pno).

UNSUKE CHIN *Šu* (première); *Rocaná* (Japanese première) – **28 August** Tokyo, Suntory Hall / Wu Wei (sheng), Tokyo Symphony Orchestra c. Kazuyoshi Akiyama. *Šu* (US première) – **9 October** Los Angeles, Walt Disney Hall / Wu Wei (sheng), Los Angeles Philharmonic c. Gustavo Dudamel. *Gougalon* (première) – **9 October** Berlin, Konzerthaus / Ensemble Modern c. Johannes Kalitzke.

JUDITH WEIR *Psalm 148* (première) – **22 November** Cambridge, St John's College Chapel / Choir of Gonville & Caius College, Matthew Knight (tbn), c. Geoffrey Webber.

PETER WIEGOLD *Earth and Stars* (UK première) – **6 September** London, King's Place / notes inégales ensemble c. composer.

HANS ZENDER *Adonde? Wohin?* (première) – **12 September** Berlin, Philharmonie / Annette Bik (vln), Angelika Luz (sop), Klangforum Wien c. Emile Pomárico

## Books Received

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

*Schoenberg's Chamber Music, Schoenberg's World* edited by James K. Wright and Alan M. Gillmor with a foreword by Lawrence Schoenberg. Pendragon Press, £35.00.

*Five Lines, Four Spaces. The World of My Music* by George Rochberg, edited by Gene Rochberg and Richard Griscom with an Introduction by Gene Rochberg. University of Illinois Press, \$40.00.

*Erik Chisholm, Scottish Modernist 1904-1965* by John Purser. Boydell Press, £50.00.

*The Modernist Legacy – Essays on New Music* edited by Bjorn Heile. Ashgate, £60.00.

*Understanding Music* by Roger Scruton. Continuum, £18.99.

*Purcell – an extraordinary Life* by Bruce Wood. ABRSM, £11.50

*Brahms Symphonies* by David Hurwitz. Continuum, £9.99

*Handel's Messiah & English Oratorios* by Ben Finane. Continuum, £9.99

## CONTRIBUTORS

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

*Juan Maria Solare* (born Buenos Aires, 1966), composer and pianist, teaches tango music and new music theatre at the University in Bremen (Germany). As a composer he has written over 300 works; as a pianist, he performed this year in Argentina, London, Berlin, Graz and Geneva. In 1996 he was Mauricio Kagel's last pupil.

*Lidia Ader* is a Ph.D. student of Saint Petersburg Conservatoire, studying under Prof. Liudmila Kovnatskaya. She is specializing in Russian musical culture of the 1920s (Shostakovich, his early musical experiences, Conservatoire education, musical circles and associations) and the musical avant-garde (microtonal music, acoustics, inventions).

*Calum MacDonald's* book *Varèse: Astronomer in Sound* was published in 2003 by Kahn & Averill and the substantially rewritten second edition of his 'Master Musicians' volume on *Schoenberg* in September 2008 (OUP Inc.). He has edited and annotated *Havergal Brian on Music: Volume 2* for Toccata Press, which was published in September 2009.

*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 in 2005.

*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.

*Malcolm Miller* is a musicologist and pianist, currently Associate Lecturer at the Open University, Director of the 'Forum for Israeli Music' of the Jewish Music Institute, SOAS, University of London, lecturer at Huron University (USA) and the City Lit. He is editor of *Arietta*, Journal of the Beethoven Piano Society of Europe, and a contributor to a wide variety of journals.

*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.

*Roderic Dunnett* is a Classicist who writes for *The Independent*, and for a range of other publications including *The Spectator*, *The Strad*, *Opera*, *Opera Now* and *Music and Vision*. He has written and presented programmes on East European and British opera for BBC Radio 3, as well as radio features on Edmund Rubbra, Miklós Rózsa and Franz Schmidt.

*Lewis Foreman* has produced some two dozen books on music and many CD booklet notes for most of the independent record companies. He acts as A&R adviser to the Dutton Epoch CD label, for whom he has devised over 100 discs.

*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.

*Michael Graubart* was born in Vienna in 1930, came to Britain as a refugee in 1938, graduated in physics at the University of Manchester and then studied composition with Mátyás Seiber and flute with Geoffrey Gilbert. He is a composer, conductor and lecturer who was for many years Director of Music of Morley College and then a Senior Lecturer in Academic Studies at the Royal Northern College of Music in Manchester.

*Robin Maconie* recently completed *Notes from Oblivion: A Mozart in the Southern Ocean* and *Zeno's Arrow: Musical Knowledge from Plato to Cage*.

*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.

*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*.

*Edward Venn* is Lecturer in Music at Lancaster University. His recent work includes the book *The Music of Hugh Wood* published by Ashgate.

*Michael Hooper* is a musicologist based in London. His research concerns recent British and Australian music; his book *The Music of David Lumsdaine: 1966-1980* is forthcoming. As a performer he is particularly interested in new music for the mandolin.

*Peter Palmer* has contributed to numerous music periodicals since 1971 as well as *New Grove* and *MGG*. He was founding editor of *The Bruckner Journal*. He has undertaken translation work for music publishers in the USA and Europe. His special interests include Symbolism circa 1900, 20th-century German and English songs and contemporary folk singers.

*Rodney Lister*, composer-pianist, lives in Boston, Massachusetts, and teaches at the New England Conservatory and at Boston University. *Somewhere To Get To*, a CD of his recent music, was released in 2005 by Arsis Audio.

*Tim Rutherford-Johnson* is contemporary music editor for /Grove Music Online/. He is researching the reception of post-war music from Poland and Hungary at Goldsmiths College, London, and has published articles on György Kurtág and Ian Wilson. He reviews regularly for *New Notes* magazine.

*Bret Johnson* is a practicing 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.

We regret to announce the sudden death on 25 July 2009 of David Drew, the distinguished author and musical scholar who was Editor of *Tempo* from 1971 and successively held the posts of Editor-in Chief and then Advisory Editor until 1992. In addition to his varied achievements as the world's leading authority on Kurt Weill, music critic of *The New Statesman* from 1959 to 1967, producer of series of contemporary music recordings for EMI and Argo Records in the UK and Largo Records in Germany, and Director of Publications for Boosey & Hawkes Music Publishers Ltd, from 1976 to 1992, David Drew was himself a frequent contributor to *Tempo*. It is hoped that the April 2010 issue of *Tempo* will be a memorial edition for him.