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## News Section

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### Composers

JOHN ADAMS. *Gnarly Buttons; Scratchband* (Belgian premières)—13 February/Antwerp/Schoenberg Ensemble c. composer (Dutch premières 14 February, Haarlem). *The Death of Klinghoffer* (German première)—2 May/Numberg/Stattheater, prod. Barbara Beyer, 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.

JULIAN ANDERSON. *Past Hymns* (première)—3 February/London, St John's Smith Square/Sinfonia 21 c. Martin Brabbins. *Poetry nearing Silence* (première)—5 March/London, Purcell Room/Nash Ensemble c. Thomas Ades. Anderson has just completed an orchestral work, *The Crazy Moon*, for the Cheltenham Festival.

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

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

JÜRIG BAUR. *Frammenti. Erinnerung an Franz Schubert* (première)—15 January/Duisberg, Schubert-Festival/Duisburg SO c. Bruno Weil.

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

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

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 Spendlove (vln), Nigel Clayton (pno).

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

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

ELLIOTT 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. *Quest* (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.

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

PASCAL DUSAPIN. *Quad* (première)—12 March/Paris, Théâtre du Chatelet/Hae Sun Kang (vln), Ensemble Inter-Contemporain c. Markus Stenz. *Celo* (première)—18 May/Caen/S. Wieder-Atherton (vlc), A. Trudel (tbn), Orchestre de Caen c. O. Cuedet.

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

ELENA FIRSOVA. String Quartet No.9, *The Door is Closed* (première)—2 April/London, Wigmore Hall/Sorrel Quartet. *The Word* (première)—19 June/London, Barbican/Camden Choir, Southern Pro Arte Orchestra c. Julian Williamson.

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

BERTHOLD GOLDSCHMIDT (d.1996). *Rondeau 'Rue de Rocher'* (UK première)—27 March/London, Wigmore Hall/Chantal Juillet (vln), David Owen Norris (pno); (UK première of orchestral version)—24 April/Edinburgh/Chantal Juillet, 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)***

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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 Yggdrasil Quartet.

HANS WERNER HENZE. *Venus und Adonis* (première)—11 January/Munich, Bayerische Staatsoper/dir. Pierre Audi, c. Markus Stenz. *Erlkönig* (première)—31 January/Paris/Orchestra philharmonique de Radio France c. Marek Jankowski. *Seconda Sonata per archi* (UK première)—20 March/London, St John's Smith Square/Sinfonia 21 c. Martyn Brabbins.

YORK HÖLLER. *Aura* (European première)—8 June/Cologne/Chicago SO c. Daniel Barenboim.

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

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

HELMUT LACHENMANN. *Die Mädchen mit den Schwefelholzern* (première)—26 January/Hamburg, Staatsoper/Sarah Leonhard (sop), Freyer-Ensemble, Staatsoper Choir and Hamburg PO c. Lothar Zagrosek.

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

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

GERARD McBURNEY. *Desire* (première)—26 January/Birmingham/Birmingham Contemporary Music Group c. Mark Elder.

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

JAMES MACMILLAN. *I (A Meditation for Iona)* (première)—21 February/Glasgow/Scottish Chamber Orchestra c. Joseph Swensen. *Ninian*, a clarinet concerto (première)—4 April/Edinburgh/John Cushing (cl), Royal Scottish National Orchestra c. Paul Daniel. *On the Annunciation of the Blessed Virgin* (première)—27 April/Cambridge/Gonville & Caius College Choir c. Geoffrey Webber. Macmillan is composing a work for the Frankl/Paul/Kirschbaum Piano Trio. He is a featured composer at the Bergen Festival (29-31) May, including Scandinavian premières of *Ninian*, *The Confession of Isobel Gowdie*, *After the Tryst*, *Kiss on Wood* and other pieces.

DAVID MATTHEWS. *Little Chaconne* (première)—2 May/Bristol, St George's Brandon Hill/Bournemouth Sinfonietta 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.

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

DOMINIC MULDOWNNEY. 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.

DETLEV MÜLLER-SIEMENS. *Maistra* (première)—5 January/Hamburg/Philharmonisches Staatsorchester c. Gerd Albrecht.

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

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

HELMUT OEHRING. *Prae-senz (Ballet blanc II)* (première)—28 April/Moscow State Conservatory/Ictus.

KRYSZTOF PENDERECKI. *7 Gates of Jerusalem* for soloists, speaker, 3 mixed choirs and orchestra (première)—9 January/Jerusalem/Mariana Nicolesco, Angela Maria Blasi, Jadwiga Rappé, Reinhardt Hagen, Boris Carmeli, Bavarian Radio Choir, MDR-Choir Leipzig, Sudfunk-Chor Stuttgart, Bavarian Radio SO, Jerusalem SO c. Lorin Maazel.

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

ANDREW POPPY. *Horn horn*, concerto for 2 alto saxes and orchestra (première)—19 March/Liverpool/John Harle, Simon Haram (saxes), RLPO c. Sachio Fujioka.

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-PEKKA 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/Volskbühne Ballet chor. Johann Kresnik. Schwertsik is composing a new work for string orchestra.

JAN SIBELIUS (d.1957). *The Wood Nymph* (UK première)—1 May/Glasgow/BBC Scottish SO c. Osmö Vänska.

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.

UNSUK CHIN. Piano Concerto (première)—6 June/Cardiff/Rolf Hind (pno), BBC Welsh SO c. Mark Wigglesworth.

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

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

JOHN WOOLRICH. *Music from a House of Crossed Desires* (première)—5 January/London, Purcell Room/Brunel Ensemble c. Christopher Austin. *A First Leaf* (première)—11 April/London, Wigmore Hall/Guildhall Strings. Woolrich is writing new works for London Collegiate Winds and the Schubert Ensemble.

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

### Books Received

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

*The Music of Anthony Braxton* by Mike Heffley. The Excelsior Profile Series of American Composers. Excelsior Music Publishing, NY, UK price £23.70.

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

*Analytical strategies and musical interpretation: Essays on nineteenth- and twentieth-century music* edited by Craig Ayrey and Mark Everist. Cambridge University Press.

*Elliott Carter – Collected Essays and Lectures 1937-1995* edited by Jonathan W. Bernard. University of Rochester Press (UK: Boydell & Brewer, £42.00).

*Webern Studies* edited by Kathryn Bailey. Cambridge University Press, £40.00.

*The Musical Timespace: a Theory of Music Listening* by Erik Christensen. Aalborg University Press, 2 vols, no price quoted.

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

*The New Grove Book of Operas* edited by Stanley Sadie.

*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.

*The New Blackwell Guide to Recorded Blues* edited by John Cowley and Paul Oliver. Blackwell Publications, £40.00 (hardback), £13.99 (paperback).

*Schenker's Arguments and the Claims of Music Theory* by Leslie David Blasius. CUP Cambridge Studies in Music Theory and Analysis.

*Allen Sapp: A Bio-Bibliography* by Alan Green. Greenwood Press Bio-Bibliographies in Music, Number 62, £55.50.

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

*György Ligeti* by Paul Griffiths. Routledge Studies of Contemporary Composers (new edition).

*The Listening Composer* by George Perle. University of California Press Centennial Book, \$14.95 (US), £11.95 (UK).

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

*A Birthday Offering for George Perle* (International Journal of Musicology, Vol.4) edited by Gary S. Karpinski. Peter Lang GmbH, Frankfurt-am-Main.

*Béla Bartók Studies in Ethnomusicology* selected and edited by Benjamin Suchoff. University of Nebraska Press, £38.00.

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## Letters to the Editor

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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