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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 October 2011 to 31 March 2012. 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 *Absolute Jest* for string quartet and string orchestra (première) – **13 March** San Francisco, CA, Davies Symphony Hall / St Lawrence String Quartet, San Francisco Symphony c. Michael Tilson Thomas.

MARY BELLAMY *Abrasion; Semblance* (premières) – **21 November** Huddersfield, Contemporary Music Festival / Genevieve Lacey (amplified contrabass recorder), Séverine Ballon (amplified vlc), Richard Craig (amplified bass fl)..

JÖRG BIRKENKOTTER *Widerschein* (première) – **26 November** Cologne, WDR-Funkhaus / KammarensembleN c. Franck Ollu.

HARRISON BIRTWISTLE *Gigue Machine* (première) – **12 February** Stuttgart, Theaterhaus / Nicolas Hodges & Christoph Grund (pnos).

ELVIND BUENE *Possible Cities; Landscape with Ruins* (UK premières) – **20 November** Huddersfield, Contemporary Music Festival / Ensemble Cikada.

ELLIOTT CARTER *Double Trio* (première) – **11 October** Montreal, Bourgie Hall / Camerata Orford c. Jean-François Rivest. *Trije glasbeniki* (première) – **9 November** Ljubljana, Festival Slowind, Marjan Kozina Hall / Robert Aitken (fl), Coline-Marie Orliac (hp), Jurij Jenko (bcl). *Retracing III* (première) – **18 November** same venue / Ursula Oppens (pno). *String Trio* (première) – **10 December** New York, 92nd Street Y, Carter 103rd birthday concert, also including US premières of *Double Trio* and *Trije glasbeniki*. *Three Explorations* (première) – **12 December** New York, Alice Tully Hall / Evan Hughes (bar), AXIOM Ensemble c Jeffrey Milarsky.

FRIEDRICH CERHA *Paraphrase über den Anfang der 9. Symphonie von Beethoven* (première) – **9 October** Leipzig / Gewandhausorchester c. Riccardo Chailly. *For Marino* for piano (première) – **29 October** Vienna, Konzerthaus / Mario Fomenti (pno).

SEÁN CLANCY *Findetotenlieder* (première) – **3 February** Birmingham, CBSO Centre / Susan Narucki (sop), Birmingham Contemporary Music Group c. Clement Power. Clancy is currently composer-in-residence with the BCMG.

STEVEN DAVERSON *Elusive Tangibility III: Clandestine Haze* (UK première) – **5 November** London, Queen Elizabeth Hall / London Sinfonietta c. Martyn Brabbins. *Escher's Pharmacy* (première) – **20 November** Huddersfield, Contemporary Music Festival / Ensemble recherche.

BRETT DEAN *Fire Music* (première) – **10 November** Stockholm, Konserthuset, International Composer Festival / Jack Liebeck (vln), composer (vla), Royal Stockholm PO c. Sakari Oramo. The same venue sees the première of a new version of Dean's *Carlo* on **16 November** by Eric Ericsons Kammarkör, Swedish Chamber Orchestra c. Thomas Dausgaard.

JAMES DILLON *Oslo/Triptych* (UK première) – **19 November** Huddersfield, Contemporary Music Festival / Ensemble Cikada. *String Quartet No. 6* (UK première) – **26 November** Huddersfield, Contemporary Music Festival / Quatuor Diotima.

BRIAN FERNEYHOUGH *Chronos Alon* (UK première) – **26 November** Huddersfield, Contemporary Music Festival / Ensemble Linea.

DAI FUJIKURA *Double Bass Concerto* (première) – **5 November** London, Queen Elizabeth Hall / Enno Senft (db), London Sinfonietta c. Martyn Brabbins.

ALBERTO GINASTERA (d. 1983) *Concierto Argentino* (first performance for 75 years) – **10 December** Ann Arbor, MI, Hill Auditorium / Barbara Nissman (pno), University of Michigan Orchestra c. Kenneth Kiesler.

ANDERS HILLBORG *Sirens* (première) – **25 November** Los Angeles, Walt Disney Concert Hall / Hila Plitmann (sop), Anne Sofie von Otter (mezzo), Los Angeles Master Chorale, LA Philharmonic c. Esa-Pekka Salonen.

ROBIN HOLLOWAY *Gold on Bronze* (première) – **16 November** London, Cadogan Hall / King's College School Wimbledon Choir c. Daniel Phillips.

YORK HÖLLER *Piano Sonata No. 3* (première) – **9 October** Essen, Philharmonie / Fabio Martino (pno).

NICOLAUS A. HUBER *Ich und Ich – Sokrates zum 70.* (première) – **3 December** Luxembourg, Philharmonie / Ensemble asamisimasa.

BERNHARD LANG *Tables are Turned* (UK première) – **20 November** Huddersfield, Contemporary Music Festival / Alter Ego with Philip Jack (turntable & vinyl LPs). *Monadology XIVb: Puccini-Variation #2: 'Im welten Weltall fühlt sich der Yankee heimisch'* (première) – **22 November** Huddersfield, Contemporary Music Festival / Nieuw Ensemble c. Bos Wiegers.

JAMES MACMILLAN *Ave Maris Stella* (première) – **3 November** Truro Cathedral / Cathedral Choir c. Christopher Gray.

WOLFGANG AMADEUS MOZART (d. 1791) *Requiem K. 626*, newly completed by MICHAEL FINNISSY (première) – **20 November** Southampton. St Michael's Church Bugle Street / Matthew Brook (bass-baritone) and other guest principals, University of Southampton Music Department staff & students c. Michael Finnissy.

OLGA NEUWIRTH *Five Daily Miniatures; ... miramondo multiplo ...; Hommage à Klaus Nomi* (UK premières) – **11 February** London, Queen Elizabeth Hall / Andrew Watts (counter-ten), Alistair Mackie (tpt), London Sinfonietta c. Garry Walker.

TARIK O'REGAN *Heart of Darkness*, chamber opera (première) – **1 November** London, Royal Opera House, Linbury Theatre / dir. Edward Dick, Chroma Ensemble c. Oliver Gooch.

MICHAEL PARSONS *Paraphrase* for orchestra (UK première) – **20 November** Huddersfield, Contemporary Music Festival / Basel Sinfonietta c. Manuel Nowri.

GWYN PRITCHARD *Nightfall* (première) – **17 October** Venice, Teatro 'La Fenice' / Ex Novo ensemble c. Claudio Ambrosini.

EINOJUHANI RAUTAVAARA *Missa a cappella* (première) – **25 November** Utrecht / Netherlands Radio Choir c. Michael Gläser.

WOLFGANG RIHM *Nähe ferne 2* (première) – **19 October** Lucerne / Lucerne SO c. James Gaffigan. *Der Maler träumt* (première) – **29 October** Amsterdam, Concertgebouw / Christian Miedl (bar), Asko/Schönberg Ensemble c. Reinbert de Leeuw. *Ricercare – in memoriam Luigi Nono; Nach-schrift; Will Sound No More Again* (UK premières) – **24 January** London, Queen Elizabeth Hall / London Sinfonietta c. Thierry Fischer.

ESA-PEKKA SALONEN has won the 2012 Grawemeyer Award for Music Composition, bestowed annually by the University of Louisville, for his Violin Concerto.

IRIS TER SCHIPHORST *Aung* (première) – **1 October** Copenhagen / Anna Clementi (sop), BIT20 Ensemble c. Baldur Brönnimann. *Studien zu Figuren* (première) – **16 October** Donaueschingen / Neue Vocalsolisten Stuttgart. *Zerstören* (UK première) – **5 November** London, Queen Elizabeth Hall / London Sinfonietta c. Martyn Brabbins.

THOMAS SIMAKU String Quartet No. 4 (première) – **26 November** Huddersfield, Contemporary Music Festival / Quatuor Diotima.

JUKKA TIENSUU new work for two string quartets in different tunings (première) – **4 February** Finland, Kaustinen Chamber Music Week / Meta4 and Rantatie Quartets.

DAVID DEL TREDICI *My Creed* (première) – **6 November** New York, NY / Church of the incarnation Choristers c. Matthew Lewis.

MARK-ANTHONY TURNAGE *Undance*, collaboration with Wayne McGregor (choreography) and Mark Wallinger (visuals) (première) – **1 December** London, Sadler's Wells / Random Dance c. Tim Murray.

UNSIK CHIN *Gougalon* (première of complete work) – **10 January** Paris, Cité de la musique / Ensemble Intercontemporain c. Susanna Mälkki.

JAMES WEEKS *String Quartet* (première) – **20 November** Huddersfield, Contemporary Music Festival / Quatuor Bozzini.

JÖRG WIDMANN *Dubairische Tänze* (UK première) – **24 January** London, Queen Elizabeth Hall / London Sinfonietta c. Thierry Fischer.

GARETH WILLIAMS has been appointed by Scottish Opera as its first-ever composer in residence.

HANS ZENDER *33 Veränderungen über 33 Veränderungen* (première) – **8 November** Berlin / Ensemble Modern.

## Books Received

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

*The John Ireland Companion* edited by Lewis Foreman. The Boydell Press, £40.00. Includes CD of recordings by Ireland and others.

*Life in Pursuit of Music & Beauty* by Gunther Schuller. Boydell & Brewer, £30.00.

*Ligeti – new insights* edited by Louise Duchesneau & Wolfgang Marx. Boydell & Brewer, £45.00.

*There's a place for us – Musical Theatre Works of Leonard Bernstein* by Helen Smith. Ashgate, £60.00.

*Hans Werner Henze – Tristan (1973)* by Stephen Downes. Ashgate, £35.00.

*The Performing style of Alexander Scriabin* by Anatole Leikin. Ashgate, £60.00.

*Unmasking Ravel – new perspectives* edited by Peter Kaminsky. University of Rochester Press, £45.00.

*Georges Catoire* by Anna Zassimova. Verlag Ernst Kuhn, Studies in Soviet Music 49. No price quoted.

*Shostakovich's Lady Macbeth* by Rüdiger Hausmann. Verlag Ernst Kuhn, Studies in Soviet Music 50. No price quoted.

## CONTRIBUTORS

*Tim Howell* is a Senior Lecturer in the Department of Music at the University of York, where he specializes in the analysis of new music. An internationally recognized authority on the music of Sibelius, his research has now broadened to encompass contemporary Finnish music: he is the author of *After Sibelius: Studies in Finnish Music* (Ashgate, 2006) and has recently edited and contributed to *Kaija Saariaho: Visions, Narratives, Dialogues* (Ashgate, 2011).

*Dr. Edward Green* continues his work teaching composition and music history on the faculties of Manhattan School of Music and the Aesthetic Realism Foundation. Recent scholarly publications include essays on Herrmann, Reicha, Ellington, and 'The Mind of Adolf Hitler', and recent performances include the premiere of his *Once Upon a Time* by the Minnesota Sinfonia. He is currently at work on a 4-movement symphony, commissioned by a consortium of 13 leading American university concert bands and wind ensembles. A Fulbright Scholar, with a prior residency at the Catholic University of Argentina (Buenos Aires), plans are underway for a residency in the summer of 2012 at the University of Zagreb.

*Hugh Collins Rice* is a composer and teacher. Recent performances include *A Melancholy Pavan* by the London Schubert Players in London and *Laudes Christo* for trumpet and piano in Antwerp.

*Ivan Moody* is a composer and a priest of the Orthodox Church. He is currently holds a research fellowship at CESEM – Universidade Nova, Lisbon, and is presently completing a concerto for bass clarinet.

*Michael Boyd* is a composer, scholar and experimental improviser who currently serves as Assistant Professor of Music at Chatham University in Pittsburgh, Pennsylvania. His composition *Bit of nostalgia...* (2006, 1-2 percussionists and live electronics performer) was recently included on *Axiom*, a Navona Records release that is part of the Society of Composers, Inc. CD series.

*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.

*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.

*Rodney Lister*, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory.

*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*. His first book *The Very End of Air* was published in 2011 (Oversteps Books).

*Tim Mottershead* has reviewed for *Tempo* since 2005, having contributed articles on books, concerts, and recordings. He is also active as a reviewer of theatre. He is a composer, and solo pianist, performing in a wide variety of genres.

*Jill Barlow* is a freelance writer, music critic and pianist, based in St Albans and London area. After eight years as weekly music critic for the *St Albans/Watford Observer* she has now moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999. She also reviews for leading London-based newspapers and writes educational features.

*Peter O'Hagan* is a pianist and writer specializing in contemporary music. He is currently completing a monograph, *Pierre Boulez and the Piano*, and his recent recitals include a critically-acclaimed concert of music by Boulez and Messiaen at London's Wigmore Hall.

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

*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*.

*Gabor Csepregi* lectured at the Dominican University College in Ottawa from 1985; he was Vice-president from 1996 till 2004 and Chair of the Department of Philosophy from 1987 to 1999. He is currently Vice-President of the Université Saint-Boniface in Winnipeg, Manitoba. A polyglot author, he is the former Editor of the journal *Science et Esprit* and is a member of the editorial board of the journal *Laval théologique et philosophique*. His publications have included articles on musical aesthetics, on Béla Bartók and Zoltán Kodály. His most recent book, *The Clever Body*, was published by The University of Calgary Press in 2006.

*Guy Rickards* is a regular contributor to *The Gramophone*, *Tempo* and *International Piano* and the

author of *Hindemith, Hartmann and Henze* and *Jean Sibelius* for Phaidon Press. More recently, he contributed to *Landscapes of the Mind*, devoted to the music and career of John McCabe and has continued to not complete a Life-and-Works study of Harold Truscott.

*Bret Johnson* is a qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.

*Howard Skempton* is a composer and also teaches at Birmingham Conservatoire. Recent works include "Five Rings Triples" for church bells, commissioned as part of New Music 20x12.

*Peter Palmer* is working on a book on Swiss composers, provisionally sub-titled 'Between Idyll and Revolt'. Under another hat he contributes reviews of contemporary English and American folk music to *JRoots*.