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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. 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 *Son of Chamber Symphony* (première) – **30 November** Stanford, Dinkelspiel Auditorium / Alarm Will Sound.

LOUIS ANDRIESEN *The City of Dis* (première) – **18 November** Los Angeles, Walt Disney Concert Hall / Los Angeles Master Chorale c. Grant Gershon.

HARRISON BIRTWISTLE is composing a new work for the musikFabrik ensemble, to be premiered in Cologne on 26 November.

ELLIOTT CARTER *Horn Concerto* (première) – **15 November** Boston / James Sommerville (hn), Boston Symphony Orchestra c. James Levine.

FRIEDRICH CERHA *Aderngeflecht* (première) – **6 October** Graz, Steirischen Herbst / Georg Nigl (bar), Vienna Radio SO c. composer. *Berceuse celeste* (première) – **15 November** Stuttgart, Beethovesaal / SWR Radio SO c. Eliahu Inbal.

DETLEV GLANERT *Déjà vu* (première) – **9 November** Boston / Ma'alot Quintet.

HENRYK MIKOŁAJ GÓRECKI *Piesni Spiewaja* (UK première) – **27 July** London, Barbican Hall / Kronos Quartet.

SOFIA GUBAIDULINA *In tempus praesens* (UK première) – **27 October** London, Barbican Hall / Anne-Sophie Mutter (vln), London Symphony Orchestra c. Andre Previn.

PELLE GUDMUNDSEN-HOLMGREEN *Plateaux* for piano and orchestra (première) – **4 October** Copenhagen, Radiohusets koncertsal / Juho Pohjonen (pno), Danish National Symphony Orchestra c. Ed Spanjaard. *Lost Ground* (première) – **15 November** Copenhagen, Radiohusets koncertsal / Paul Hillier (ten), Kronos Quartet.

GEORG FRIEDRICH HAAS *String Quartet No.5* (première) – **20 September** Schwaz, Klangspuren Festival / Arditti Quartet. *Open Spaces* (première) – **28 September** Warsaw Autumn Festival / AUKSO Chamber Orchestra c. Marek Mos.

CRISTÓBAL HALFFTER *Introducción y escena* (première) – **24 September** Burgos / Dresdner Philharmonie c. Rafael Frühbeck de Burgos.

HANS WERNER HENZE *Phaedra* (première) – **6 September** Berlin, Musikfest, Staatsoper / Magdalena Koczená, Maria Riccarda Wesseling, Marlis Petersen, John Mark Ainsley, Axel Köhler / dir. Peter Musback, Ensemble Modern c. Michael Roder.

ROBIN HOLLOWAY *En blanc et Noir*, orchestration of Debussy's 2-piano cycle (première) – **8 August** Gloucester, Cathedral, Three Choirs Festival / Philharmonia Orchestra c. Christopher Robinson.

SIMON HOLT *sueños* (première) – **5 November** London, Queen Elizabeth Hall / Roderick Williams (bar), London Sinfonietta with visuals by Julia Bardsley.

MAGNUS LINDBERG *Seht die Sonne* (première) – **25 August** Berlin, Philharmonie / Berlin PO c. Simon Rattle.

JOHN MCCABE *Symphony Labyrinth* (première) – **14 September** Liverpool, Philharmonic Hall / Royal Liverpool Philharmonic Orchestra c. Vasily Petrenko.

PER NØRGAARD *Lysning* (première) – **23 September** Venø, Denmark / DR Ungdoms Ensemble c. Morten Ryelund.

HELMUT OEHRING *PHOENIX MUSIK* (première) – **4 November** Basel, Gare du Nord / Ensemble Phoenix Basel. *LOVE in* (première of revised version) – **13 November** Berlin, Ausstellungszentrum Pyramide / ensemble piano plus. *Sur POING* (première) – **27 November** Oslo, Parkteatret / Håkon Thelin (db), Rolf-Erik Nystrøm (sax), Frode Haltli (accordion).

ARVO PÄRT *Morning Star* (première) – **10 December** London, St. Martin in the Fields / c. Jeremy Dibble.

WOLFGANG RIHM *Psalmus* (première) – **27 July** Munich, Nationaltheater / Pascal Gallois (bsn), Bayarische Staatsorchester, c. Kent Nagano. *Canzona nuova* (première in version for viola) – **29 September** Strasbourg, Palais du Rhin / Christophe Desjardins (vla).

TERRY RILEY *The cusp of magic* for pipa and string quartet (UK première) – **27 July** London, Barbican Hall / Kronos Quartet with Wu Man (pipa).

AULIS SALLINEN Concerto for clarinet, viola and chamber orchestra (première) – **31 October** Helsinki, Finlandia Hall / Tommi Aalto (vla), Christopher Sundqvist (cl), Finnish Radio SO c. Okko Kamu.

KURT SCHWERTSIK *Divertimento* (première) – **19 December** Essen, Alfred Krupp Saal / Håkan Hardenberger (tpt), Niederösterreichisches Tonkünstlerorchester c. Kristjan Järvi.

JOBY TALBOT *Mandala* (première) – **30 November** London, Royal Academy of Music / RAM Harp Ensemble.

JOHN TAVENER *Lalishri* (première) – **26 September** London, Royal Festival Hall / Nicola Benedetti (vln), London Philharmonic Orchestra c. Andrew Litton.

DAVID DEL TREDICI *Magyar Madness* (première) – **9 October** Iowa City, University of Iowa / David Krakauer (cl), Orion String Quartet.

MARK-ANTHONY TURNAGE *Chicago Remains* (première) – **25 October** Chicago, Symphony Center / Chicago Symphony Orchestra c. Bernard Haitink. *A Prayer Out of Stillness* (première) – **18 October** Orebro, Konserthuset / John Patitucci (db), Swedish Chamber Orchestra c. Martin Yates. (UK première) – **6 November** Glasgow, City Halls / John Patitucci (db), Scottish Chamber Orchestra c. Olari Elts.

JUDITH WEIR *Winter Song* (première) – **14 December** Glasgow, City Halls / Scottish Chamber Orchestra c. Oliver Knussen.

### Books Received

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

*The Math behind the Music* by Leon Harkleroad. Cambridge University Press, £40.00 / \$70.00 (hardback), £14.99 / \$24.99 (paperback).

*Music. A Mathematical Offering* by David J. Benson. Cambridge University Press, £65.00 / \$120.00 (hardback), £25.99 / \$48.00 (paperback).

*J. S. Bach. A Life in Music* by Peter Williams. Cambridge University Press.

*Living Electronic Music* by Simon Emmerson. Ashgate, £55.00 (hardback), £17.99 (paperback).

*Discovering Mahler. Writings on Mahler 1955–2005* by Donald Mitchell. Boydell Press, £40.00.

### CALL FOR YOUNG QUARTETS

Wolfgang Rihm and the Arditti  
– Blonay June 2008

The first Blonay Summer School for Contemporary String Quartets held in June 2006, was reviewed in *Tempo* [January 2007 p. 66]. The second Summer School will take place from 10–22 June 2008 in Blonay Switzerland.

The Arditti Quartet will again be the quartet-in-residence and Wolfgang Rihm composer-in-residence. Young quartets with a keen interest and track record in contemporary music are invited to participate in this intensive voyage around the quartets of Wolfgang Rihm and other late 20th / 21st century composers.

Application forms can be  
obtained from:  
Leo Hepner  
Pro-Bio Foundation  
Telephone: [44] 20-7631 3194  
e-mail: leo@hepner.co.uk

Tuition fees as well as the cost of board and lodging are all free to participating quartets.

## CONTRIBUTORS

*John Fallas* studied at Cambridge with W. Dean Sutcliffe and at King's College London with Prof. John Deathridge, and now lives in London as a writer and commentator on contemporary music.

*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.

*John Wheatley* is an architect, and a Committee member of the London Sinfonietta.

*Maarten Beirens* has written his Ph.D. thesis on European minimal music at the university of Leuven. He also works as a freelance music critic on contemporary music, among others for the Flemish newspaper *De Standaard*.

*Tim Mottershead* is a pianist and composer. His musical interests are wide ranging and include piano transcription, 20th century British music, together with folk and world music from many regions.

*Donata Premeru*, musicologist, broadcaster and writer, studied at the Zagreb Academy of Music and London University. As the first musicologist at Radio Belgrade in 1983 she was one of the founders and chief editor of its weekend music programme 'Stereorama', on which she still works and broadcasts. A book of her interviews with many contemporary composers is in preparation. She has contributed to many papers and cultural reviews in the former Yugoslavia, Italy and the UK.

*Malcolm Miller* is currently Associate Lecturer at the Open University, and contributor to the *New Grove Dictionary of Music II*, *The Routledge Companion to Modern Jewish Culture*, and journals including *Musical Opinion*, *Tempo*, *Musica Judaica*, and *Jewish Renaissance*. He is Editor of *Arietta*, Journal of the Beethoven Piano Society of Europe.

*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.

*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. 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.

*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.

*Ian Pace* is an internationally renowned pianist and writer. Recent and upcoming commissions include works by Richard Barrett, Raymond Deane, Gordon Downie, Michael Finnis, Hilda Paredes, Horatiu Radulescu and Frederic Rzewski. He recently completed a major monograph in Finnis's *History of Photography in Sound*; his book *Brahms Performance Practice: Documentary and Analytical Approaches* will be published by Ashgate in 2008. He is currently researching into the development of avant-garde aesthetics in post-war Germany.

*Clemens Gresser* completed a Ph.D. at the University of Southampton in 2004. He has published on Earle Brown, John Cage, Frederic Rzewski and Christian Wolff.

*Malcolm Gillies* is Vice-Chancellor of City University London.

*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, currently Carus-Verlag Stuttgart. His special interests include Symbolism circa 1900 and 20th-century German and English songs.

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