
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 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.

HARRISON BIRTWISTLE *The Moth Requiem* (première) – **14 October** Amsterdam, Muziekgebouw / Nederlands Kammerkoor, members of Asko & Schönberg Ensembles c. Reinbert de Leeuw.

GAVIN BRYARS *The Beckett Songbook* for soprano, alto and ensemble (première) – **25 August** Enniskillen, St Macartin's Cathedral / Orlanda Bryars (sop), James Cave (alto), Gavin Bryars Ensemble.

ELLIOTT CARTER *Dialogues II* (première) – **25 October** Milan, La Scala / Daniel Barenboim (pno), Orchestra of La Scala c. Gustavo Dudamel.

LYELL CRESSWELL *Triple Concerto* (première) – **20 October** Edinburgh, Queen's Hall / Swiss Piano Trio, Scottish Chamber Orchestra c. Baldu Brönnimann.

SEBASTIAN CURRIER *Sleepers and Dreamers* (première) – **6 July** Chicago, Jay Pritzker Pavilion / Grant Park Orchestra and Chorus c. Carlos Kalmar. *Deep-Sky Objects* (première) – **22 September** Houston, Hobby Center / Karol Bennett (sop), Musiqua Ensemble.

ANDREW DOWNES *Horn Concerto* (première) – **21 October** Birmingham, Town Hall / Ondrej Vrabec (hn), Central England Ensemble c. Anthony Bradbury.

ALEXANDER GOEHR *Largo Siciliano*, trio for violin, horn and piano (première) – **5 July** Cheltenham Festival / Nash Ensemble. *To These Dark Steps* (première) – **30 September** Birmingham, CBSO Centre / Andrew Staples (ten), Birmingham Contemporary Music Group c. Oliver Knussen.

OSVALDO GOLIJOV *Violin Concerto* (UK première) – **25 November** London, Barbican / Leonidas Kavakos (vln), LSO c. Semyon Bychkov.

HK GRUBER *into the open ...* (première) – **1 October** Vienna, Konzerthaus / Martin Grubinger (perc), Vienna SO c. Krzysztof Urbanski.

NAJI HAKIM *Aalaiki'ssalaam* for orchestra (première) – **5 July** Bačau (Romania) / Philharmonia Orchestra 'Jordi Mora' c. Johannes Skudlik.

KIMMO HAKOLA *La Fenice* (première) – **6 July** Savonlinna Opera Festival.

ANDERS HILLBORG *Sirens* (European première) – **4 August** Stockholm, Berwaldhallen / Elin Rombo (sop), Tuuli Lindeberg (sop), Swedish Radio Choir, Eric Ericson Chamber Choir, Swedish Radio SO c. Esa-Pekka Salonen.

YORK HÖLLER *Extempore; Feuerwerk* (UK premières) – **18 October** London, Royal Festival Hall / Philharmonia c. Nicholas Collon.

HEINZ HOLLIGER *Janus*, double concerto for violin. Viola and small orchestra (première) – **11 August** Salzburg, Mozarteum / Thomas Zehetmair (vln), Ruth Killius (vla), Mozarteum Orchestra Salzburg c. composer.

TOSHI ICHIYANAGI *Piano Concerto No. 5 Finland* (première) – **28 August** Tokyo, Suntory Hall / Izumi Tateno (pno), Tokyo Metropolitan SO c. Tatsuya Shimono.

DOBROMILA JASKOT *Inspired by Debussy* for violin, cello, clarinet and piano (première) – **26 November** London, King's Place / Mercury Quartet.

ELENA KATS-CHERNIN new orchestrations of MONTEVERDI *Orfeo, Il ritorno di Ulisse in Patria* and *L'incoronazione de Poppaea* (premières) – **16 September** Berlin, Komische Oper / dir. Barrie Kosky, with over 200 performers, performing over 12 hours.

JAMES MACMILLAN *Canite Tuba* (première) – **1 July** Birmingham, Symphony Hall / Black Dyke Mills Band c. Nicholas J. Childs. *Woman of the Apocalypse* (première) – **4 August** Santa Cruz, Civic Auditorium / Cabrillo Festival Orchestra c. Marin Alsop. *Since it was the day of Preparation ...* (première) – **22 August** Edinburgh, Greyfriars Kirk / William Conway (vlc), Brindley Sherratt (bass), Synergy Vocals, Hebrides Ensemble; (London première) – **29 September** King's Place / same performers. *Birthday Piece* (première) – **22 October** Cambridge,

West Road Concert Hall / Cambridge c. Thomas Gould.

MALLE MALTIS *Inspired by Debussy* for flute, harp and voice (première) – **26 November** London, King's Place / Ana de la Vega (fl), Claire Iselin (hp), Loré Lixenberg (mezzo).

ROLF MARTINSSON *Golden Harmony* (Soprano Saxophone Concerto No. 1) (première) – **6 September** Umeå, Sweden / Anders Paulsson (sax), Norrland Opera SO c. Christoph Altstaedt.

BENEDICT MASON *Concerto for Sackbut* (première) – **15 November** Gateshead, The Sage / Mike Svoboda (sackbut), Northern Sinfonia c. Ilan Volkov.

COLIN MATTHEWS String Quartet (première) – **14 November** London, Wigmore Hall / Elias Quartet.

DAVID MATTHEWS *Romanza* for violin and strings (première) – **6 October** Blythburgh, Holy Trinity Church, Alwyn Festival / Madeleine Mitchell (vln), Prometheus Orchestra c. Edmont Fivet. *Romanza*, version for violin and piano (première) – **1 November** Aberdeen, Cowdray Hall.

PETER MAXWELL DAVIES Fanfare (première) – **5 December** London, Barbican / LSO c. Sir Colin Davis.

THOMAS OEHLER *Inspired by Debussy* for violin, cello, flute, clarinet, harp and piano (première) – **26 November** London, King's Place / Mercury Quartet with Ana de la Vega (fl), Claire Iselin (hp).

NIGEL OSBORNE *Prayer for Africa* (première) – **15 August** Edinburgh, St Mary's Cathedral / cathedral choir in Choral Evensong.

EINOJUHANEN RAUTAVAARA *Into the Heart of Light* (première) – **8 September** Kokkola, Snellman Hall / Ostrobothnian Chamber Orchestra c. Juha Kangas; (UK première) – **6 December** Edinburgh, Queen's Hall / Scottish Chamber Orchestra c. John Storgårds.

KURT SCHWERTSIK Flute Concerto, op. 109 (première) – **20 September** Liverpool, Philharmonic Hall / Cormac Henry (fl), RLPO c. Vassily Petrenko.

KARLHEINZ STOCKHAUSEN (d. 2007) *Mittwoch aus LICHT* (first complete performance) – **22 August** Birmingham, Argyle Works, Great Barr Street / Birmingham Opera Company & Orchestra, Ex Cathedra, London Voices, dir. Graham Vick, designer Paul Brown, lighting Giuseppe di Iorio, Choreographer Ron Howell, music dir. Kathinka Pasveer.

MATTHEW TAYLOR Piano Sonata (première) – **25 October** Gloucester, St Mary de Lode Church / Mark Bebbington (pno).

MARK-ANTHONY TURNAGE *Trespass* (première) – **14 July** London, Royal Opera House / Royal Ballet c. Barry Wordsworth. Cello Concerto (première) – **13 October** Antwerp, deSingel / Paul Watkins (vlc), Royal Flemish Philharmonic c. Edo de Waart.

CARL VINE Piano Concerto No. 2 (UK première) – **17 October** London, Royal Festival Hall / Piers Lane (pno), LPO c. Vassily Sinaisky.

HUW WATKINS *In the Locked Room*, opera in 1 act (première) – **30 August** Edinburgh, Traverse Theatre / Susan Wheeler (sop), Ella Foley (alto), Stephen Foley (ten), Ben Pascoe (bar), Music Theatre Wales and Scottish Opera c. Michael Rafferty.

Books Received

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

John Cage by Bob Haskins. Reaktion Books, £10.95.

Wechselnde Erscheinung – sechs Perspektiven auf Anton Weberns sechste Bagatelle edited by Simon Obert. Musikzeit, Euro 28.00.

The Björling Sound by Stephen Hastings. University of Rochester Press, £30.00.

La Liberté dans la Musique (Beethoven, Souvtchinski, Boulez) by Eric Humbertclaude. Aedam Musicae, Euro 20.00.

CONTRIBUTORS

Martin Kier Glover is a composer and guitarist with a PhD from Goldsmiths College, University of London. He studied composition with Philip Grange and Michael Finnissy and is currently a Senior Lecturer at the London College of Music, University of West London.

John Fallas is a writer with a special interest in the music of the 20th and 21st centuries. He is a frequent author of CD booklet notes and of profiles of living composers for a variety of publications, and maintains a web archive of writings on music at www.worldisnow.co.uk.

Michael Scarby is principal lecturer in music at Kingston University, Surrey, UK, where he is course leader for the music master's courses and teaches composition and analysis. He has published widely on the music of György Ligeti, and on the use of peer assessment in music higher education. He is also an active composer and has had works published and commercially recorded.

Hugh Collins Rice is a composer and teacher, who has taught undergraduates at Oxford University for many years. Forthcoming performances include a piece written for the Scottish medieval ensemble, Canty.

Michael Palmese is a current graduate student at the University of Miami and is pursuing a master's degree in musicology. His research interests include 20th-century music, modernist aesthetics, and the music of John Adams.

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.

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.

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.

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

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.

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 *fRoots*.

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.

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Stephanie Power is a London-born composer and writer now based in mid-Wales, having been a freelance performer of 20th-century and contemporary music. Her music has been performed by *PM Ensemble* and pianist Llŷr Williams among others and she has recently become editor of *Composers of Wales CC/CW Newsletter*, with articles and poetry published in a wide range of journals.

Aaron Holloway-Nahum is a composer, conductor, and recording engineer living and working in London. He has recently completed his Doctoral studies in composition at the Guildhall School of Music and Drama, and is the artistic director of *The Riot Ensemble*.

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*.

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.

Fabian Gregor Huss completed a PhD on Frank Bridge at the University of Bristol in 2010. He is currently writing a monograph on Bridge's music, and has published widely on E.J. Moeran.

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.

Peter Reynolds is a composer and writer on music living in Cardiff. He is a part-time member of staff at the Royal Welsh College of Music and Drama and Composer-in-Residence for Young Composer of Dyfed.