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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 to 31 March. 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.*

THOMAS ADÈS *The Four Quarters* (première) – **12 March** New York, Carnegie Hall / Emerson String Quartet.

JULIAN ANDERSON *The Comedy of Change* (US première) – **17 December** New York, Symphony Space / NYPO c. Alan Gilbert.

HARRISON BIRTWISTLE *Pastorale* (première) – **21 November** London, Wigmore Hall / Nash Ensemble. Violin Concerto (première) – **3 March** Boston, Symphony Hall / Christian Tetzlaff (vln), Boston Symphony Orchestra c. James Levine.

ELLIOTT CARTER Concertino for bass clarinet and chamber orchestra (première) – **10 December** Toronto, Isabel Bader Theatre / Virgil Blackwell (bcl) New Music Concerts Ensemble c. Robert Aitken.

ENRICO CHAPELA *Private Alleles* (première) – **2 December** Berkeley, CA / Berkeley Symphony Orchestra c. Joana Carneiro.

DOUGLAS CUOMO *Black Diamond Express Train to Hell* for cello, sampling keyboard and orchestra (première) – **3 December** New York, Carnegie Hall / Maya Beiser (vlc), American Composer Orchestra c. George Manahan.

TANSY DAVIES *As with Voices and with Tears* (première) – **14 November** Portsmouth Cathedral / Portsmouth Grammar School Chamber Choir, London Mozart Players c. Andrew Cleary.

BRETT DEAN *Prelude and Chorale: Hommage à Bach* (première) – **20 November** London, Wigmore Hall / Angela Hewitt (pno). *Berlin Music* for violin and piano (première) – **13 February** Stockholm / Midori (vln), Charles Abramovic (pno).

BRIAN FERNEYHOUGH String Quartet No. 6 (UK première) – **26 November** Huddersfield, Contemporary Music Festival / Arditti Quartet.

MICHAEL FINNISS *Gedächtnis-Hymne* (UK première) – **28 November** Huddersfield, International Festival of Contemporary Music / New London Chamber Choir dir. James Weeks.

ELENA FIRSOVA Chamber Concerto No. 1 for flute and strings; *Leaving* for string orchestra (UK premières) – **4 November** London, Royal Academy of Music, Firsova 60th Birthday concert / Karine Georgian (vlc), Zoya Vyazovskaya (fl), Meladina Ensemble c. Alissa Firsova.

OSVALDO GOLIJOV *Sidereus* (première) – **17 October** Memphis, Tennessee / Memphis Symphony Orchestra c. Mei-Ann Chen.

ORLANDO GOUGH *The Spell* (première) – **17 November** London, Cadogan Hall / I Fagiolini.

STEFAN HEUCKE *Pater noster–Unser Vater* for soli, chorus and orchestra (première) – **12 November** Bochum, Christuskirche / Catriona Smith (sop), Alla Kravchuk (mezzo), Macel Beekman (ten), Andreas Wolf (bass), Bochumer Symphoniker, Philharmonischer Chor der Stadt Bochum c. Harry Curtis.

ROBIN HOLLOWAY *Partetina* (première) – **20 November** London, Wigmore Hall / Angela Hewitt (pno).

SIMON HOLT *Telarañas* (UK première) – **20 November** Huddersfield, Contemporary Music Festival / Jakob Kullberg (vlc), Peter Herresthal (vln).

TOSHIO HOSOKAWA *danses imaginaires II* (première) – **3 November** Salzburg, Festspielhaus / Mozarteum Orchester Salzburg, Salzburger Landesjugend-orchester c. Daniel Alfred Wachs.

MAURICIO KAGEL *Les Inventions d'Adolphe Sax* (UK première) – **28 November** Huddersfield, International Festival of Contemporary Music / The Raschèr Saxophone Quartet.

JOHANNES KALITZKE *Monumente im Halbdunkel* (première) – **13 November** Stuttgart, Theaterhaus / Radio-Sinfonieorchester Stuttgart c. composer.

ELENA KATS-CHEENIN *Bach Study; Gute Nacht, o Wesen* (premières) – **23 November** London, Wigmore Hall / Angela Hewitt (pno).

MAGNUS LINDBERG *Souvenir in memoriam Gérard Grisey* (première) – **19 November** New York, Symphony Space / NYPO c. Alan Gilbert.

JAMES MACMILLAN *Seraph* (première) – **17 February** London, Wigmore Hall / Alison Balsam (tpt), Scottish Ensemble.

STUART MACRAE *Poems for Angus* (première) – **18 October** London, Royal Opera House Covent Garden / Susan Bickley (mezzo), Sergey Levitin, Melissa Ball (vlns), Konstantin Boyarsky (vla), Chris Vanderspar (vlc), Min-Jung Kym (pno).

DAVID MATTHEWS Horn Quintet (première) – **23 March** London, Wigmore Hall / Nash Ensemble.

PETER MAXWELL DAVIES *Nocturne No. 2* for piano quartet (première) – **21 November** London, Wigmore Hall / Nash Ensemble.

OLGA NEUWIRTH *In the realms of the unreal* (UK première) – **26 November** Huddersfield, Contemporary Music Festival / Arditti Quartet.

PER NØRGÅRD *Plucking the Strings* (première); *Secret Voices* (UK première) – **20 November** Huddersfield, Contemporary Music Festival / Jakob Kullberg (vlc), Peter Herresthal (vln).

MICHAEL NYMAN *NYman with a Movie Camera* (première) – **17 October** London, Barbican / Michael Nyman Band c. composer.

ANDRÉ PREVIN *Octet for Eleven* (première) – **17 October** Boston, MA / Boston Symphony Chamber Players.

BERNARD RANDS *Three Pieces for piano* (première) – **3 December** Mainz, Frankfurter Hof / Jonathan Biss (pno). *Adieu* for brass quintet and string orchestra (première) – **7 December** Seattle, WA / Seattle Symphony Orchestra c. Gerard Schwarz.

TORSTEN RASCH *Le Serpent Rouge* (première) – **18 November** London, BBC Maida Vale Studios / BBC Symphony Orchestra c. André de Ridder.

STEVE REICH *WTC 9/11* (première) – **19 March** Duke University, NC / Kronos Quartet.

NINO ROTA (1911-1979) *Cello Concerto* (1925) (première) – **21 November** Milan / Mario Shirai Grigolato (vlc), Orchestra Sinfonica Giuseppe Verdi c. Giuseppe Grazioli.

FREDERICK RZEWSKI *Flowers* (première) – **21 November** Huddersfield, Contemporary Music Festival / Nozferatu.

REBECCA SAUNDERS *cinnabar; a visible trace* (UK premières) – **28 November** Huddersfield, Contemporary Music Festival / musikFabrik.

DIETER SCHNEBEL *String Quintet* (première) – **13 November** Kaiserslautern, Apostelkirche / Bianco Quartet w. Gustav Rivinius (vlc).

ENJOTT SCHNEIDER *Orbe rotundo – Lieder von Magie und Tod* for soli, chorus and orchestra (première) – **5 December** Munich, Herkulesaal / Sandra Moon (sop), Robert Sellier (ten), Todd Boyce (bar), Moravian Philharmonic Orchestra c. Hayko Siemens. (Work designed to be performed with CARL ORFF's *Carmina Burana*.)

KURT SCHWERTSIK *Fantasia & Fuga* (première) – **23 November** London, Wigmore Hall / Angela Hewitt (pno).

HOWARD SKEMPTON *Sirens* (première) – **21 November** Huddersfield, Contemporary Music Festival / Nozferatu.

KARLHEINZ STOCKHAUSEN *KLANG 21st Hour: Paradies; KLANG 17th Hour: Nebadon* (UK premières) – **28 November** Huddersfield, Contemporary Music Festival / musikFabrik.

MARK-ANTHONY TURNAGE *Amelia's March* (première) – **21 November** London, Wigmore Hall / Nash Ensemble. *Twisted Blues with Twisted Ballad* (première) – **7 December** London, Wigmore Hall / Belcea Quartet. *Anna Nicole* (première) – **17 February** London, Royal Opera House / dir. Richard Jones, Eva-Maria Westbroek (sop), Gerald Finley (bar), c. Antonio Pappano.

RYAN WIGGLESWORTH *A First Book of Inventions* for chamber orchestra (première) – **18 November** Liverpool, Philharmonic Hall / Royal Liverpool Philharmonic Orchestra c. composer.

## Books Received

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

*Zemlinsky: a Lyric Symphony* by Marc Moskowitz. Boydell Press, £25.00.

*Changing the System – music of Christian Wolff* edited by Stephen Chase and Philip Thomas. Ashgate, £55.00.

*Adolf Busch* by Tully Potter. Toccata Press, 2 volumes, £75.00.

*Boulez, Music and Philosophy* by Edward Campbell. Cambridge University Press, £55.00 / \$95.00.

*Musicologia. Musical Knowledge from Plato to John Cage* by Robin Maconie. Scarecrow Press, £37.95.

*Behind Bars. The Definitive Guide to Music Notation* by Elaine Gould. Faber Music, £65.00.

*Music and Displacement* edited by Erik Levi and Florian Scheduling. Scarecrow Press, £44.95 (hardback), £31.95 (paperback).

## CONTRIBUTORS

*Dr Michael Fowler* is a keyboardist and researcher involved in the performance and production of electro-acoustic music. He became an advocate of the modern-day digital synthesizer after an introduction to the instrument's capabilities by Karlheinz Stockhausen. He is currently a Humboldt Stiftung Research Fellow at the Fachgebiet Audiokommunikation, Technische Universität Berlin.

*Erling E. Guldbrandsen* is professor at the Department of Musicology, University of Oslo since 2004 and is leader of the PhD programme in musicology, arts, and the history of ideas since 2006. From 1990 on he studied Boulez's music at IRCAM and at the Paul Sacher Foundation, Basle, and he delivered his Doctoral dissertation at the University of Oslo in 1995: *Tradisjon og tradisjonsbrudd. En studie i Pierre Boulez: 'Pli selon pli – portrait de Mallarmé'* [Tradition and Rupture in Post-War Modernism. A Study in Pierre Boulez's 'Pli selon pli – portrait de Mallarmé']. The thesis was awarded His Majesty the King's Gold Medal Prize in 1996. It was published at the Scandinavian University Press, 1997. Guldbrandsen has more recently published widely on Boulez, Wagner, Mahler, music history and aesthetics.

*Michael Hooper* is a Research Fellow at the Royal Academy of Music. His book on the music of David Lumsdaine will be published by Ashgate in 2011. He is also a keen mandolinist who performs, commissions and records widely.

*Brendan McConville* is Assistant Professor at the School of Music, University of Tennessee-Knoxville. His analytical work focuses on 20th-century music and his compositions have been performed and recorded in Europe and the United States.

*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. He first met Virgil Thomson in 1973, subsequently studied with him, and remained a friend until Thomson's death in 1989.

*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*.

*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 sleevenotes for Lyrita, Dutton and Nimbus discs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

*Jehoash Hirshberg* is a professor emeritus, Musicology Department, Hebrew University, author of *Music in the Jewish Community of Palestine 1880-1948 A Social History* (Oxford University Press, 1995) and *Paul Ben-Haim, his Life and Works* (Tel Aviv: Israeli Music Institute), 2010.

*Helen Thomas* is currently completing her PhD research into how the metaphorical language composers used in the 1950s and 1960s relates to the emergent temporal meanings in their music. She is an hourly-paid lecturer at Liverpool Hope and Lancaster Universities and a keen amateur oboist.

*Alistair Hinton* is a Scottish composer whose music includes orchestral and chamber work, songs, organ pieces and a substantial contribution to the piano literature. In the 1980s, he founded The Sorabji Archive, which disseminates information about Sorabji and supplies his scores and literary writings worldwide; the archive's website is at [www.sorabji-archive.co.uk](http://www.sorabji-archive.co.uk).

*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 *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.

*James Michael Floyd* is the Public Services Coordinator at the Crouch Fine Arts Library at Baylor University, Waco, Texas, USA. He is a Grainger enthusiast and author of the newly published *Composers in the Classroom: A Bio-Bibliography of Composers at Conservatories, Colleges, and Universities in the United States*.

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

*Bernard Hughes* is a London-based composer. Recent commissions include *A Medieval Bestiary* for the BBC Singers ([www.bernardhughes.co.uk](http://www.bernardhughes.co.uk))

*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*.

*Peter Palmer* has contributed to numerous music periodicals since 1971 as well as *New Grove* and *MGG*. His special interests include Symbolism circa 1900, modern European vocal music and contemporary Anglo-American folk singers.

*Tim Mottershead* has been a reviewer for *Tempo* since 2005 having contributed articles on books, concerts, and recordings. He is also active as a theatre reviewer. He is a composer, solo pianist, and also plays in the Indian group Raga Jyoti with whom he undertook a UK tour earlier this year.

*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.