

Quarternotes

June 2009

2009/2

Included in this issue:

Chin leads a round-up of new concertos



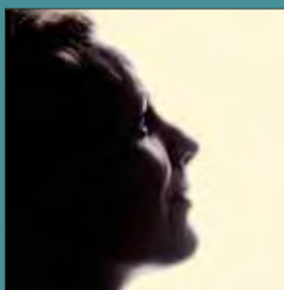
Adams new *String Quartet* and *City Noir*



Birtwistle & Maxwell Davies at 75



Van der Aa
Christianne Stotijn sings
Spaces of Blank



Andriessen 70th celebrations

Events honouring Louis Andriessen's 70th include an Amsterdam day of concerts on 6 June, plus features in London and New York.

On 6 June the major Amsterdam music organisations join together to salute Louis Andriessen on his 70th birthday, with three concerts led by Reinbert de Leeuw. The programmes survey the breadth of his music from early modernist scores such as *Nocturnen*, through *Vermeer Pictures* - the orchestral suite drawn by Clark Rundell from Andriessen's opera *Writing to Vermeer* - to the Dutch premiere of *The Hague Hacking*, a new concerto written for the two piano team of the Labèque Sisters.

International celebrations have included a feature by Music in Main in Vancouver, where Andriessen's complete music for string quartet was performed by the young Moscow-based RusQuartet. The group studied these works in Banff under the Schoenberg Quartet who have just released all the quartets on a new Attacca Babel disc. In London, the BBC Proms includes the UK premiere of *The Hague Hacking* (17 August) and a late-night performance of *De Staat* (28 August), and the London Sinfonietta Live label is planning a CD release with *De Staat* and *De Snelheid*.

The Hague Hacking was commissioned by the Los Angeles Philharmonic for the Labèque Sisters and premiered under the baton of Esa-Pekka Salonen on 16 January. The title of the work alludes to the Dutch slang (hakkû)



Photo: Francesca Patella

for the dance style of a techno-descended house music, high speed and heavy on the bass, and the score is characteristic in its extensive use of hocketing techniques.

"The Dutch composer uses two pre-existing melodies, one, 'a once-popular sing-along song about the city of The Hague', and the other, Liszt's *Hungarian Rhapsody No.2*, which entered his consciousness not through direct knowledge of the score, but through a Tom and Jerry cartoon called *The Cat Concerto*, in which our heroes play a cat and mouse game with it... The whole piece has a chiselled quality, bright and brittle and sculpted out of rock." *The Orange County Register*

The 2009/10 season brings the first US performances of Andriessen's Dante-inspired opera *La Commedia*, in the Los Angeles Philharmonic's Green Umbrella Series (13 April) and at Carnegie Hall in New York (15 April) as part of the composer's residency which also features a new work for Bang on a Can and a performance of *De Staat* conducted by John Adams.

In honour of the composer's 70th Boosey & Hawkes is releasing a study score of Andriessen's string quartets including *Garden of Eros* and *...miserere*...

Glanert Shoreless River

Detlev Glanert's new orchestral work, *Shoreless River* (*Fluß ohne Ufer*), receives its first performances this summer at the Cologne Philharmonie (19 June) and the BBC Proms (19 August). The 25-minute score is a prestigious four-way commission between WDR Cologne, Royal Concertgebouw Orchestra Amsterdam, National Symphony Orchestra Washington and the BBC Proms, illustrating Glanert's growing international reputation as an orchestral composer, as well as a leading creator of new operas.

Semyon Bychkov conducts both performances of *Shoreless River*, with the WDR Symphony Orchestra in Cologne and the BBC Symphony Orchestra in London. As he revealed recently on BBC Radio 3's CD Review, his interest in Glanert's music was sparked by a performance of *Theatrum Bestiarum* in Cologne. That work's blending of contemporary idioms with subtle references to the musical past fascinated orchestra and conductor so much that they swiftly added it to recording sessions for Shostakovich's tenth symphony for Avie (AV 2137). Bychkov couples Glanert again with Shostakovich at the first performances of *Shoreless River*, this time the eleventh symphony.

The title of the new orchestral work is linked to Glanert's forthcoming opera *The Wooden Ship* (*Das Holzschiff*), based on the first novel in the *Shoreless River* trilogy by the radical German playwright and novelist Hans Henry Jahn. The composer often views orchestral works as 'musical laboratories' for his operas, where he can develop techniques and explore dramatic moods while employing different music: just as Glanert's *Shoreless River* is related to *The Wooden Ship*, so *Theatrum Bestiarum* was his development ground for his opera *Caligula*. *The Wooden Ship*, which charts a disturbing voyage into the inner psyche, receives its premiere at the Nuremberg State Opera in October 2010, directed by Johann Kresnik.

The title of the new orchestral work is linked to Glanert's forthcoming opera *The Wooden Ship* (*Das Holzschiff*), based on the first novel in the *Shoreless River* trilogy by the radical German playwright and novelist Hans Henry Jahn. The composer often views orchestral works as 'musical laboratories' for his operas, where he can develop techniques and explore dramatic moods while employing different music: just as Glanert's *Shoreless River* is related to *The Wooden Ship*, so *Theatrum Bestiarum* was his development ground for his opera *Caligula*. *The Wooden Ship*, which charts a disturbing voyage into the inner psyche, receives its premiere at the Nuremberg State Opera in October 2010, directed by Johann Kresnik.

Photo: Iko Freese



Stravinsky in Cannes



Photo: Eurowide Productions

Stravinsky - the man and the music - took centre screen at the Cannes Film Festival in May, with the premiere of *Coco Chanel* and *Igor Stravinsky* selected as the festival's finale. The new biopic explores the relationship between the *haute couture* icon and the Russian composer. Central to the film is *The Rite of Spring*: Chanel is mesmerised by the scandalous premiere in 1913, and seven years later is introduced by Diaghilev to Stravinsky, now a penniless émigré living in Paris with his family. She

invites them to stay at her new villa in Garches and, as the composer works on retouches of *The Rite of Spring* for a Paris revival, a mutual attraction gathers force.

Coco Chanel and *Igor Stravinsky* is based on the novel *Coco & Igor* by Chris Greenhalgh and directed by Jan Kounen. Mads Mikkelsen, whose credits include *Le Chiffre* in the Bond movie *Casino Royale*, stars as the composer and *Coco Chanel* is played by Anna Mouglalis, the actress and model associated with Karl Lagerfeld and the Chanel fashion house. Boosey & Hawkes acted as music supervisor for the new film and in addition to *The Rite of Spring* the score for the movie includes a wealth of Stravinsky's music.

In the UK, Birmingham recently completed its epic four-year IgorFest journeying through Stravinsky's complete output, the result of a unique collaboration between the City of Birmingham Symphony Orchestra, Birmingham Royal Ballet and other leading arts organisations in the region. The composer's ballets form a central focus at the 2009 BBC Proms, with his 11 danceworks from *The Firebird* to *Agon* spread throughout the season.

Jenkins signs for long term

Boosey & Hawkes has purchased Karl Jenkins Music Ltd, including the copyrights to the popular *Adiemus* series and *The Armed Man: a Mass for Peace*, and has signed a new long-term publishing agreement with Karl Jenkins for future works.

The relationship between Karl Jenkins and Boosey & Hawkes began in 1996, when Jenkins chose a classical home for his first publishing agreement following the launch of *Adiemus: Songs of Sanctuary*. With its ethnic vocal sounds, percussion and invented language, *Adiemus* topped classical and 'pop' charts around the world, gaining 17 gold or platinum album awards.

In 2000 *The Armed Man* saw Jenkins reinventing himself as a large-scale choral composer, returning to his classical music roots while preserving the ethnic influences characteristic of his earlier works. *The Armed Man* has firmly established itself as one of the most successful large-scale choral works

of our time, with over 500 performances, in more than 20 countries. The works that have followed, including *Requiem*, *Stabat Mater* and *Te Deum*, are also moving rapidly into the repertoire. Jenkins is planning a *Gloria* for first performance by the Really Big Chorus of

over 2,000 choristers at the Royal Albert Hall in July 2010.

Jenkins is a best-selling composer, both in terms of his EMI Classics recordings and of his publications, with over 67,000 scores of *The Armed Man* sold to date. Beyond the concert sphere, Boosey & Hawkes has actively promoted his catalogue to the film and advertising sectors. Recent international campaigns have included Lynx, Johnnie Walker, Tourism New South Wales and Sky TV.

Karl Jenkins is currently completing a concerto for euphonium virtuoso David Childs for premiere at the Welsh Proms in Cardiff on 25 July. In addition to the orchestral version, arrangements are planned for brass band and wind band. His next EMI album is a Christmas-based collection, due for release this autumn.

Visit our Audio Visual website for a new ten-minute web documentary of Karl Jenkins talking about his life and music:

www.boosey.com/av

Photo: Eric Richmond/JeannePAL



Reich wins Pulitzer Prize



Photo: Worange Bergmann

Steve Reich has won his first Pulitzer Prize for the 2007 work, *Double Sextet*, commissioned by and currently exclusive to eighth blackbird. The 22-minute piece was premiered in March last year and has been toured by the group to the USA, UK, Netherlands, Germany and Australia. Scored for two each of flutes, clarinets, vibraphones, pianos, violins and cellos, *Double Sextet* can be played either with twelve musicians or with six playing against a recording of themselves.

Reich has recently completed 2x5 for five musicians and tape, or 10 live musicians, which receives its premiere at the Manchester International Festival on 2 July. Bang on a Can gives the first performance at a sell-out concert at the Manchester Velodrome, in a programme where Reich is paired with legendary German electronic band Kraftwerk. A new *Mallet Quartet* is scheduled for premiere this December by Amadinda in Budapest.

John Adams has received the 2009 National Endowment for the Arts Opera Honor for Composition for his outstanding contribution to opera in the United States. Now in its second year, the NEA Opera Honors is the highest award the US bestows

in opera, and John Adams joins last year's winner Carlisle Floyd.

Harrison Birtwistle is winner of the 2008 Royal Philharmonic Society Music Award for Chamber-Scale Composition for his string quartet *The Tree of Strings*. The work was composed for the Arditti Quartet and has been toured by the group to six countries to date.

James MacMillan has won the 2009 Ivor Novello Award for Classical Music in recognition of his achievement as a composer. The Ivors have honoured excellence in British music writing for over 50 years, and are judged and presented by British songwriters and composers.

Unsusuk Chin

discusses her new *Cello Concerto for the BBC Proms and the Sheng Concerto with first performances in Tokyo and Los Angeles.*

How do you explore the relationship between soloist and orchestra in your new concertos?

The *Cello Concerto* is antithetical to my other concertos. While in the concertos for violin and piano, in the *Double Concerto*, and in my new *Sheng Concerto* I was seeking to merge the solo instrument and the orchestra into a single virtuoso super-instrument, here it's all about the competitive tension between the soloist and the orchestra. The 'aura' of the cello was the initial nucleus and forms the basis of the music, so the whole structure of the piece is thus 'carried' by the cello. However, the orchestra responds to it in an antagonistic way. This antagonism is much stronger than in traditional Classical-Romantic concertos; one could even speak of a 'psychological warfare' between soloist and orchestra. The handling of the orchestral instruments is varied, ranging from spotlighted individuals to different fleeting formations and collective acts.

You've described the role of the cello soloist as akin to an illusionist. Does this relate to your love of smoke and mirrors?

In my cello writing, I often ask the soloist to disguise the nature of the instrument so the perception can be blurred. I try to explore the boundaries of the cello's expressivity and to broaden the definition of 'expression'. Therefore I also use special playing techniques and call for unusual timbres, including noises and rasping sounds. For me, this actually serves the expressivity by suggesting new meanings. The unique artistry of Alban Gerhardt inspired me immensely. Not only his solo part but also the orchestral parts are often characterized by extreme virtuosity, by the idea of the instrumentalists being pushed to the edge.

Between the violin and cello concertos you composed your first opera, *Alice in Wonderland*. Has your work with singers fed into the melodic and emotional capacity of your writing for instrumental soloists?

Alice in Wonderland is – due to its subject (and the operatic genre) – worlds apart from my other music, but I have written vocal works with affection since the beginning of my career. For me, part of the fascination in vocal writing lies in the possible morphing of the vocal soloists into instrumentalists. Obviously there are parallels between the intrinsic character of the cello and vocal music, and the cello is less abstract an instrument than piano or violin. I see no sense in denying the nature of the instrument, in denying the very emotion which this instrument evokes in the composer/listener. In any case, when I write a new piece I fully explore its associated genre, its background, its possibilities, its limits...

Your new *Sheng Concerto* is written for a wind instrument that can readily play both melody and chords. Has this influenced your approach?

I've been fascinated by the sheng for many decades. The sheng is used in Korean music but it is not



Photo: Eric Richmond/AengPAL

exploited in terms of solo playing. I was therefore all the more fascinated when I heard Wu Wei for the first time in Berlin, as he introduced me to the great virtuosic possibilities and multi-faceted nature of this instrument. Unlike its Korean and Japanese counterparts, the Chinese sheng – which is more than 4000 years old – has been developed into a highly versatile instrument. Because of the key mechanisms it has the potential for chromaticism, microtones, chords, polyphony, clusters... At times, it can sound like electroacoustic music and the instrument is capable of the eeriest of sounds and of explosive power. Despite the extreme possibilities, I think you have to be careful to preserve the very nature of the sheng, not

to destroy the essence of the instrument.

You've largely avoided integrating Eastern instruments within your Western contemporary idiom. Why and how did your view change on this? I'm very interested in using non-European instruments in a 'Western' context. However, I feel a great deal of respect for the achievements of non-European musical cultures, so I've been wary of mixing things together which have completely different heritage lines. After all, you can't decide on one day to take a few Eastern and Western instruments by random and write interesting music. To find out what synthesis is possible, one needs good reasons – and time, so that the development is organic, or the result will be cheap.

For me, the idea to write a *Sheng Concerto* was not to pursue a mixture of 'East' and 'West'. I always simply try to compose my own music,

because I believe every new piece has to have an individual voice in the midst of all these bewilderingly different possibilities. In order to develop as a musician, it's necessary to face different kinds of music, whether from non-European or even popular music cultures. But that doesn't change the fact that I'm a composer grown within a culture of contemporary classical music.

Your residency with the Seoul Philharmonic since 2006 has taken you back to your native city. How do you see contemporary music in Korea developing?

It is a paradoxical situation. On one hand, musical education is nowadays extremely prestigious in South Korea and there are many world-class musicians. However, musical knowledge is limited to certain areas and epochs of repertoire and to the worship of a few 'stars'. The need for education (and also the thirst for it) is enormous. For instance, we have just done the Korean premieres of Webern's op.10 and many pieces by Messiaen, not to mention later 20th century classics. In total, we've programmed in the last three years 60 Korean and 30 Asian premieres. There is a genuine opportunity to do pioneering work.

Unsusuk Chin

Cello Concerto (2006-09)
commissioned by the BBC

13 August 2009 (world premiere)

Royal Albert Hall, BBC Proms, London
Alban Gerhardt/BBC Scottish Symphony
Orchestra/Ilan Volkov

Sheng Concerto (2009)

commissioned by Suntory Hall International Programme,
ZaterdagMatinee, Los Angeles Philharmonic, Philharmonie Essen

28 August 2009 (world premiere)

Suntory Summer Music, Tokyo
Wu Wei/Tokyo Symphony/Kazuyoshi Akiyama

9 October 2009 (US premiere)

Walt Disney Concert Hall, Los Angeles
Wu Wei/Los Angeles Philharmonic/
Gustavo Dudamel

Currier



Photo: Leah Reid

Two recent works by Sebastian Currier, under his new contract with Boosey & Hawkes, are high profile concertos exploring the interplay of time. *Traces* is premiered by the Berliner Philharmoniker and harp soloist Marie-Pierre Langlamet conducted by Donald Runnicles on 18 December, and *Time Machines* is a new violin concerto for Anne-Sophie Mutter for premiere in New York in the 2010/11 season.

In his programme note for *Time Machines* Currier explains how music can be viewed as nothing but time and air: "Clearly the form of a piece is how it unfolds in time. On a smaller scale, melodic or rhythmic gestures are made of a series of events moving forward in time. Even pitch is a product of time: a pitch is created from a periodic oscillation, the less the time of each oscillation, the higher the pitch. This extends to timbre as well, since the tone colour of an instrument is dependent on its overtones and overtones are simply vibration patterns at set time proportions to a fundamental tone. The rest is air..."

In each of the seven movements of the violin concerto Currier examines a different way in which music unfolds in time. For instance in *delay time*, "the entire fabric of orchestral textures is nothing but a reverberation, a resonance, of the violin's lyrical line: not a note sounds that wasn't first formulated in the violin before being reflected in myriad ways throughout the orchestra". And in *entropic time*, the ordered presentation of the material "gives way to more chaotic elements, as the theme itself is gradually dissembled".

The harp concerto *Traces* extends the exploration of time to music history itself. The middle three of the five movements in some way resemble a standard concerto, but with "fragments of past structures making ephemeral appearances. This is hardly surprising, since there has probably

never been a piece of music written that doesn't owe its form and content largely to its predecessors, the difference here is simply that this lineage is being celebrated." The outer movements contain traces of this material: the opening looks forward with shrouded fragments floating by and in the finale "traces emerge and recede into shadows from farther back in time".

Currier has collaborated closely over the years with both concerto soloists. Anne-Sophie Mutter commissioned *Aftersong* for violin and piano and premiered it at the Schleswig-Holstein Music Festival in 1994. *Night Time* for solo harp, *Crossfade* for two harps and *Broken Minuets* for harp and string orchestra were written for Marie-Pierre Langlamet who has performed the three works extensively.

new concertos

Turnage Beckett's mouth

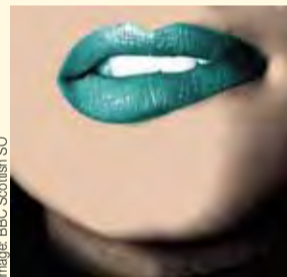


Image: BBC Scottish SO

The world premiere of Mark-Anthony Turnage's new flute concerto, *Five Views of a Mouth*, took on an unexpected theatrical dimension in Glasgow in April. This set of five etudes for amplified solo flute and orchestra was inspired by Samuel Beckett's melodrama *Not I*, and leading exponent Fiona Shaw happened to be in town and agreed to perform the melodrama as a prelude to Turnage's work. The movement titles of the concerto refer to the play, and the amplified flute part is largely a non-verbal setting of the texts, which in *Not I* are delivered by the spotlight mouth as a high velocity stream of consciousness hinting at past traumas.

The Scotsman described how the Turnage flowed "invitingly in the direct wake of Shaw's dazzling verbal showpiece", turning "a potentially fascinating evening into an unmissable one". The concerto was commissioned by the BBC for the BBC Scottish Symphony Orchestra conducted by Ilan Volkov and

the premiere was part of a Turnage focus at the unorthodox Old Fruitmarket venue. The work was written for German flautist Dietmar Wiesner, who has collaborated closely with the composer on Ensemble Modern projects including *Greek* and *Blood on the Floor*.

"...a work shot through with menace... while the fluttering lines of the flute suggest mental instability, Turnage uses the orchestra to project the emotional undercurrents... The heart of the work is the shadowy passacaglia, whose minatory power comes from its scoring for throbbing bass wind and piano." *The Guardian*

"It's a work that reveals a wealth of introspective sensitivity as well as Turnage's typically head-on brutalism, ranging from the languid alto flute movement to the piercing eruptions of the piccolo cadenza..." *The Scotsman*

Turnage's recent violin concerto *Mambo, Blues and Tarantella* has been performed by Christian Tetzlaff this season in London, Stockholm and Toronto. A new song-cycle *A Constant Obsession*, setting English texts on the theme of love, was commissioned by the Wigmore Hall for Mark Padmore and the Nash Ensemble and premiered in March. Turnage is currently composing an opera commissioned by The Royal Opera in London, to a libretto by Richard Thomas about the life of Anna Nicole Smith. It is due for premiere in the 2010/11 season.

Rouse oboe concerto



Photo: Christian Steiner

American composer Christopher Rouse has made something of a speciality of writing concertos, and the most recent in the series of nine, an *Oboe Concerto*, was premiered in February by the Minnesota Orchestra and its principal oboe Basil Reeves, conducted by Osmo Vänskä.

A further performance, celebrating Rouse's 60th birthday year, takes place in Aspen on 19 July with the Summer Festival Orchestra conducted by David Robertson. Whereas some of Rouse's concertos are shaped by an overt programme, the *Oboe Concerto* is abstract, follows the traditional three movement format, and aims to explore the composer's view of the instrument as generally "genial and romantic".

A new orchestral commission by Rouse features in Alan Gilbert's first season at the helm of the New York Philharmonic. *Zhizn*, whose title is the Russian word for 'life', is premiered by the orchestra at Lincoln Center on 10 February 2010. Rouse's orchestral ballet score *Friandises* has just been released on a new disc conducted by Grant Llewellyn (BIS 1644). Jointly commissioned by New York City Ballet and the Juilliard School, the work was choreographed by Peter Martins and has been performed since in concert by Marin Alsop in Aspen and by Leonard Slatkin in Detroit.

Chen Lang Lang concerto



Photo: Liu Hui

Qigang Chen's new concerto for piano virtuoso Lang Lang, the first concert work under his new agreement with Boosey & Hawkes, receives its premiere in New York on 28 October. Commissioned by Carnegie Hall for its *Ancient Paths, Modern Voices* festival celebrating

Chinese culture, the work's first performance features the Juilliard Orchestra conducted by Michael Tilson Thomas and the Chinese premiere is planned for Spring 2010.

Chen describes the new 15-minute concerto as "a theme and variations with a twist" based on a well-known Beijing opera melody, *Er Huang yuan ban*. *Er Huang* is one of the principal aria types originating in Anhui province in eastern China, characterised by a strong and stable melody associated with thoughtful moods, whereas *Yuan Ban* indicates a medium tempo for active story-telling. Melodic variations are a

fundamental technique in Beijing opera, as well as in Western classical music, so by adopting this form Chen has created a work that can happily cross frontiers, as well as challenge Lang Lang's brilliance.

In 2008 Qigang Chen was Director of Music for the Olympics Opening Ceremony in Beijing, when his song *You and Me* was performed at the end of the ceremony by British soprano Sarah Brightman and Chinese male vocalist Liu Huan to an estimated audience of 100,000 in the stadium, and several billion worldwide via TV. The melody became an instant classic, with China Mobile reporting 10 million downloads during the first month after release.

This year, Chen has returned to his more familiar composing role, with plans for new works including a joint commission from the Hong Kong Philharmonic, Radio France and Royal Liverpool Philharmonic for the 2011-12 season. Chen's music will be the focus of a composer feature at the Shanghai EXPO in Spring 2010.



Photo: Gera Theater/Stephan Walz

Pavel Haas's opera *Šarlatán* (*The Charlatan*), in its German premiere production at the Gera Theater in March. The 1937 tragicomic work was revived thanks to a recording in Decca's Entartete Musik series and a staging at the Wexford Festival in 1999.

The St Lawrence String Quartet gave the premiere of John Adams's new *String Quartet* in January as part of the Juilliard FOCUS! Festival in New York. This is Adams's first full work for the classic genre, though it does follow *John's Book of Alleged Dances*, combining quartet with electronics. Commissioned by The Juilliard School, Stanford Lively Arts and The Banff Centre for the St Lawrence Quartet, the 30-minute work is being toured extensively in North America. It crossed the Atlantic to Switzerland and Germany in March and further European performances are in March 2010 at Cité de la Musique in Paris and the Barbican in London. Nonesuch will record the *String Quartet* this autumn.



Photo: Rachel Papo

Adams String Quartet

controlled restlessness yields to tremendous fervency, from the 'ghostly' elements of the first part to the second, with its ascending lines that rise and shimmer like heat off a highway... Adams at his most gripping, and the St. Lawrence players gave the work a fierce, go-for-broke reading." *Mercury News*

Next season brings first performances of Adams's new orchestral work, *City Noir*. The work was

commissioned to inaugurate Gustavo Dudamel's era as Music Director of the Los Angeles Philharmonic on 8 October, as well as Adams's appointment as Creative Chair of the orchestra for the next three years. First European performances are by the London Symphony Orchestra under Adams at Cité de la Musique in Paris and the Barbican in London next March, alongside the new *String Quartet*. The Dutch premiere in the ZaterdagMatinee series at the Concertgebouw follows in November 2010.

John Adams writes: "*City Noir* was inspired by a reading of the *Black Dahlia* chapter in Kevin Starr's *Em battled Dreams*, a book that traces the history of Los Angeles 'noir' culture during the 1940s and 1950s. The 'feeling tone' of the newspaper articles, pulp fiction, movies and film music of the era suggested a symphonic work that might view the strange sensibility of 'noir' through the refracted lens of modern orchestral sound and structure."

"...one of his most brilliant and inventive masterworks" *Mercury News*

"Like a *perpetuum mobile*, motion sweeps through the parts: it hums and purrs on the stage. The Canadians play the work as a scherzo with few points of repose. Electrified, like music which is in a constant current. The lively, rhythmically-charged, wild style of playing suits the 20-year-old ensemble, for which Adams has written the perfect work." *Ruhr Nachrichten*

"A stunner...the piece boasts all the attributes audiences have come to associate with Adams' best music... Its

Schwertsik Fanferlizzy returns

Kurt Schwertsik's fantasy chamber opera *The Wondrous Tale of Fanferlizzy Sunnyfeet* enjoyed a welcome revival at Wuppertal Opera in January. As reported in *Die Deutsche Bühne* the new production by Aurelia Eggers captured the essential blend of "fairy-tale elements and parody in the lively staging, which was enthusiastically received by the audience." The *Westfälische Rundschau* noted how "Kurt Schwertsik has written captivating and illustrative music that is often finely spun chamber music, and other times blazing jazz... it was allowed to blossom opulently and with charm".

Fanferlizzy Sunnyfeet, premiered in Stuttgart in 1983, is based on a tale by Clemens von Brentano in which a loutish prince overthrows the King of Scandalia. Fanferlizzy directs the magical and surreal events necessary to return the country to its old prosperity. The work has been staged in Germany, Austria, the UK and Netherlands, and the *Transformation Scenes* from the opera have proved successful in concert, most recently in die reihe's anniversary tribute to Schwertsik at the Konzerthaus in Vienna, conducted by HK Gruber.



Photo: Wuppertal Opera/Michael Hönshelmeyer

Fanferlizzy Sunnyfeet at Wuppertal Opera

Schwertsik's new full-evening ballet, *Kafka Amerika*, is premiered in Linz on 10 October, with choreography by Jochen Ulrich and the Bruckner Orchester conducted by Dennis Russell Davies. The composer's fascination with the 1920s and '30s permeates the score, with characteristic underpinning of blues and foxtrot, matching the period of Kafka's fragmentary novel. The new ballet follows upon a series of dance collaborations with Johann Kresnik, exploring the personalities and creative worlds of Frida Kahlo, Picasso, Pasolini and Nietzsche.

Recent Schwertsik premieres have included a new concerto for Colin Currie scored for marimba and strings. Entitled *Now you hear me, now you don't*, the work received first performances in February with the Scottish Ensemble on a Scottish tour and at the Wigmore Hall, and the Swedish premiere is planned by the strings of the Norrlands Opera. Next year brings a new BBC commission for an orchestral work to precede Mahler's *Symphony No. 1* to be premiered in January in Manchester, and a Schwertsik *Resonances* focus in February by the Royal Northern College of Music and BBC Philharmonic.



Photo: Hayva Chiala

75th birthdays



Photo: John Batten

Birtwistle 15 July 2009

The Corridor on tour

A new music theatre double bill combining *The Corridor*, to a libretto by David Harsent, and Birtwistle's arrangement of Dowland songs and laments, *Semper Dowland, semper dolens*, opens the Aldeburgh Festival (12-18 Jun) and travels to the Southbank Centre in London (6-7 Jul) and the Bregenz Festival (31 Aug/1 Sep).

Cheltenham Festival

Birtwistle's new meditations on poems by Rilke, *Bogenstrich* for baritone, cello and piano, receives its UK premiere with Roderick Williams, Adrian Brendel and Till Fellner (5 Jul).

BBC Proms

Two 75th concerts at the BBC Proms include a late-night programme by the London Sinfonietta featuring *Verses for Ensemble* and *Silbury Air* [UE] (4 Aug) and Act II of *The Mask of Orpheus* [UE] (14 Aug).

Lucerne Festival

Concerts at the Lucerne Festival including the Swiss premiere of *The Tree of Strings* with the Arditti Quartet (29 Aug) and a new chamber work featuring Heinz Holliger (15 Sep).

Orchestral CD

NMC plans a new CD with three premiere recordings, *The Shadow of Night*, *Night's Black Bird* and *The Cry of Anubis*, featuring the NDR Sinfonieorchester conducted by Christoph von Dohnányi.

Maxwell Davies 8 September 2009

St Magnus Festival

The Orkney festival founded by Maxwell Davies includes Psappha performing *The Lighthouse*, *Image Reflection Shadow* and *Kettletoft Inn* [Chester] (19-24 Jun).

City of London Festival

75th birthday feature includes London premiere of the *String Trio* (25 Jun), *Orkney Wedding, with Sunrise* at St Paul's Cathedral (30 Jun), and the world premiere of piano pieces *Three Sanday Places* (1 Jul).

Edinburgh Festival

Within its Scottish theme, the festival celebrates Max's 75th with *Symphony No. 5* and *Orkney Wedding* conducted by Paul Daniel, coupled with a MacMillan 50th tribute (16 Aug).

BBC Proms

The Royal Albert Hall is the centre of celebrations on the birthday itself, with Daniel Hope in *Violin Concerto No. 2* [Chester] and a late-night programme of Mackay Brown choral settings including *Solstice of Light* and *Westerlings* (8 Sep).

Taverner

NMC releases the premiere CD of *Taverner*, drawn from a 1997 BBC Symphony Orchestra radio recording by Oliver Knussen (Nov). The BBC Scottish Symphony Orchestra's 75th tribute includes a concert performance of *Taverner* conducted by Martyn Brabbins (8 Nov).

Contemporary Anniversaries

2010 Mark-Anthony Turnage **50th** 10 June... Kurt Schwertsik **75th** 25 June... Detlev Glanert **50th** 6 September...

2011 Unsuk Chin **50th** 14 July... Helmut Oehring **50th** 16 July... Qigang Chen **60th** 28 August...

Steve Reich **75th** 3 October... Brett Dean **50th** 23 October

To see a full list of composer birthdays visit www.boosey.com/anniversaries

Emerging Composers

The three composers on the new scheme launched by Boosey & Hawkes in New York have enjoyed a successful first year.

Oscar Bettison



Photo: Antonio De Stefano

Bettison's largest-scale work, *O Death*, scored for six players and electronics, received its European premiere in The Hague last month, performed by Ensemble Klang. Bettison has worked closely with the ensemble since his residency in the city while studying with Louis Andriessen. The work is highly characteristic of the composer with its industrial sonorities and evolving rhythmic cycles.

Anna Clyne



Photo: Denise Anderson

Clyne's new work for the strings of the Los Angeles Philharmonic was premiered under the baton of Esa-Pekka Salonen in April. *Within Her Arms* was described by the *New Yorker* as "a fragile elegy for fifteen strings; intertwining voices of lament bring to mind English Renaissance masterpieces of Thomas Tallis and John Dowland, although the music occasionally

breaks down into spells of static grief, with violins issuing broken cries over shuddering double-bass drones." Following the successful premiere discussions are underway about a string orchestra version of *Within Her Arms*, and further orchestral commissions.

Du Yun



Photo: Denise Anderson

Musica Nova in Helsinki featured the music of Du Yun in February, including the Finnish premieres of her ensemble works *Impeccable Quake* and *By...of, Lethan*.

Last year Du Yun received a number of composition awards, from Chamber Music America for a work for narrator and string quartet for the iO Quartet, from Meet the Composer and UCross Residency for a new work for Moving Theater, and a Live Music for Dance Award from the American Music Center for a collaborative work with ICE and Moving Theater.

Prokofieff Queen of Spades

Prokofieff's music for the *Queen of Spades* can be heard again thanks to a new symphonic suite arranged by Michael Berkeley. He initially adapted the music for a new ballet, *Rushes - Fragments of a Lost Story*, premiered last year at The Royal Ballet in London in choreography by Kim Brandstrup starring Carlos Acosta and Alina Cojocar. The first recording of the new 32-minute concert suite has just been released on Chandos (CHAN 10519) with Neeme Järvi conducting the Royal Scottish National Orchestra, and the work is now available on hire for orchestral programming.

The Queen of Spades was one of three Pushkin-related projects Prokofieff undertook soon after his return to the Soviet Union, together with incidental music for theatre productions of *Boris Godunov* and *Eugene Onegin*. The composer worked with film director Mikhail Romm, relishing the opportunities for musical characterisation and exploring scenes omitted in



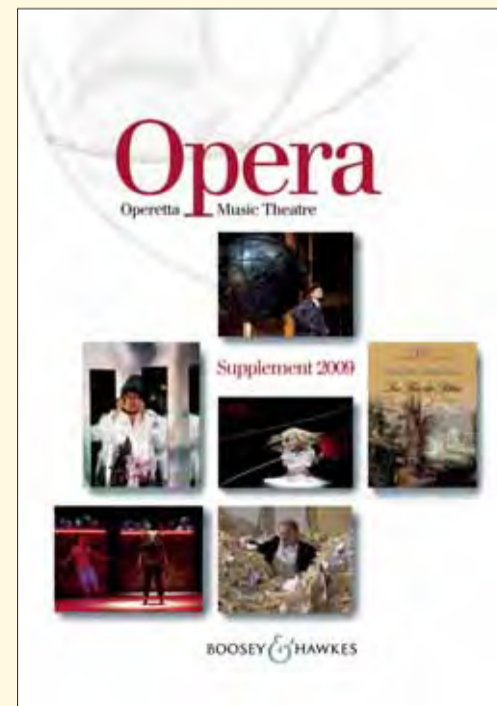
Photo: Bill Cooper

Laura Morera and Carlos Acosta in *Rushes - Fragments of a Lost Story* at The Royal Ballet (April 2008), choreographed by Kim Brandstrup to music from Prokofieff's *Queen of Spades*, arranged by Michael Berkeley.

Tchaikovsky's operatic version. However, as the Pushkin centenary of 1937 approached, all three projects were halted as Stalin increasingly favoured works glorifying the state.

Whereas Prokofieff had adapted his film music for *Lieutenant Kijé* into an orchestral suite, with the *Queen of Spades* he opted for arranging the thematic material into new works including *Symphony No. 5* and *Piano Sonata No. 8*. At the point when he stopped work on the film, 24 numbers were completed, 20 of them fully orchestrated. Michael Berkeley has shaped this material into a four movement suite,

orchestrating and elaborating where necessary. The sequence follows the drama, through Herman's obsessive pursuit of the three card formula to guarantee his gambling success, his opportunistic love of Lisa who holds the secret, the ball scene, and the denouement when the cards are played and Herman loses his mind.



A new supplement to the Boosey & Hawkes Opera Catalogue has just been published, featuring over 60 opera and music theatre additions since 2004, including major stageworks by Adams, Birtwistle and Glanert, plus the latest releases in the Offenbach Edition Keck and the Cherubini critical edition.

To receive the 2009 supplement (and a copy of the 2004 catalogue if required) please email composers.uk@boosey.com



"The score locates itself sensuously and voluptuously between Martinů and Stravinsky, Janáček and Weill, expressionism and street ballad. Haas layers with immense complexity, in a sometimes truly earthy folk-style, the rhythms, the harmonies, the structures, the sounds." *Leipziger Volkszeitung*

Van der Aa Spaces of Blank

Michel van der Aa's new song cycle for mezzo, orchestra and electronics proved a success with audience and critics alike at its Amsterdam premiere in March, marking the young composer's progression from music theatre and ensemble scores into the orchestral sphere. *Spaces of Blank* was commissioned by the Royal Concertgebouw Orchestra, Radio France, Norddeutscher Rundfunk and the Fonds voor de Scheppende Toonkunst, and was premiered by rising star mezzo Christianne Stotijn with the Royal Concertgebouw Orchestra conducted by Ed Spanjaard.

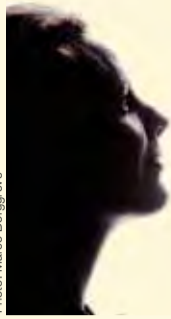


Photo: Marco Bongrove



"Van der Aa translated the dizzying poetic potential of the texts into entirely satisfying music... His alternation of brass blocks, textures dominated by shadowy hues, hectic and static moments, and the use of electronics was tasteful, effective and vivid. This is modern music that warmly welcomes listeners, but that also takes them seriously... a beautiful piece." *Het Parool*

Van der Aa's *After Life*, a sell-out hit at the 2006 Holland Festival, travels to the Netherlands Opera main house in September, appears at the Opéra de Lyon in March 2010, and is included in the Barbican's Present Voices series in London next May.

Spaces of Blank sets texts by Emily Dickinson, Anne Carson and Rozalie Hirs linking themes of space and anxiety. The five poems, spread over three movements, prompt a virtual journey from an endless 'solitude of space' (Dickinson) to a closed 'garden of statues' (Hirs). The alternation between overwhelming expanses and claustrophobic intimacy is assisted by electronics that either expand or freeze the sound of the orchestra and manipulate the acoustics of the various spaces.

"...poetic van der Aa and Stotijn touch the soul"

Het Parool

"*Spaces of Blank* revealed the lyrical side of the young composer... His harmonic language stands out among thousands, only here it was more sonorously orchestrated: in expansive soundscapes with a view of the sea, or in spasmodic moments that reduced the main hall of the Concertgebouw to just a few square metres. The use of electronics was... exceptionally well thought out, and a poetic addition to the already rich orchestration..." *De Trouw*
"Christianne Stotijn, for whom the work was written, has - as a true muse should - roused the singer in Van der Aa. In an idiom that is at the same time dry and sumptuous, and absolutely coherent but seldom tonal, Van der Aa unfolds flexible sound combinations, cool chords à la Stravinsky, pumping Puccinian bass notes and driving repeated notes..." *De Volkskrant*

Markevitch Naxos series



Photo: booseyprints.com

Naxos has launched a new series devoted to Igor Markevitch's orchestral works, providing an exciting upbeat to his centenary in 2012. The first disc includes the premiere recording of his oratorio *Le Paradis Perdu* (1934), together with the *Partita* for piano and orchestra (1931), with the Anhem Philharmonic conducted by Christopher Lyndon-Gee (8.570773). Future releases are drawn from Marco Polo discs from the late 1990s, with *Le Nouvel Âge* and *Sinfonietta* planned for July and *L'Envol d'Icare* and *Cantique d'Amour* for December.

Igor Markevitch, though later famed as a conductor, started his career as an *enfant terrible* composer catapulted into the limelight by Serge Diaghilev. Born in Kiev, his family fled Russia and moved to Paris where he studied piano from the age of nine with Alfred Cortot and composition from 14 with Nadia Boulanger. At the age of 16 he was commissioned by Diaghilev to write a *Piano Concerto* which was premiered at Covent Garden in 1929. He rapidly found himself in the 1930s at the centre of Parisian musical life encircling the Ballets Russes, with a series of works combining Russian constructivism, neo-classicism and experimental features including microtones and novel orchestration. However, all was to be swept away by the Second World War, and a schism in his creativity that prompted his shift from composing to conducting.

Le Paradis Perdu is Markevitch's most ambitious score, completed at the age of 22 at the midpoint of his composing career, lasting 50 minutes and scored for three soloists, chorus and orchestra. The French text is the composer's own, clearly inspired by Milton's *Paradise Lost*, and focusing on Eve's seduction and her eating from the Tree of Knowledge. The music is filled with chaste eroticism, drawing fascinating parallels with its exact contemporary, Stravinsky's *Perséphone*. The first performance at the Queen's Hall in London in 1935 saw Markevitch stepping in for his indisposed teacher Hermann Scherchen, conducting the BBC Symphony Orchestra and Chorus with soloists including Hughes Cuénod.

"In this remarkable and substantial work, Markevitch's biggest, not unrelated to Stravinsky's *Oedipus Rex*, the statuesque severity of pace and mood is offset by continually evocative scoring, marmoreal harmonies, and gamelan-influenced motivic repetition." *BBC Music Magazine*

MacMillan choral pilgrimage



James MacMillan's choral music is travelling widely in his 50th birthday year, both in concert and with the recent release of six CDs. The Sixteen has paired MacMillan with Purcell for its 30th anniversary

Choral Pilgrimage conducted by Harry Christophers, touring to 21 of the UK's most beautiful cathedrals and churches. In the coming months the tour reaches the Lichfield Festival on MacMillan's birthday (16 July), the York Early Music Festival (17 July) and Scottish venues in October.

The Sixteen's tour programme, including MacMillan's *O Bone Jesu*, *A Child's Prayer* and two of the recent *Strathclyde Motets*, has been released on the Coro label (COR 16069). A further Coro release is *Padre Pio Prayer*, including settings by MacMillan and Will Todd commissioned by the Genesis Foundation (COR 16071).

MacMillan's *Seven Last Words from The Cross*, with its skilful blending of meditative beauty and dramatic power, remains a key work in his output, particularly at Eastertide. Naxos has just released an outstanding new recording featuring the Dmitri Ensemble conducted by Graham Ross (8.570719). *Seven Last Words* enjoys 50th birthday performances at the City of London Festival (7 July), the BBC Proms (20 July) and the Edinburgh Festival (26 August).

MacMillan's choral music ranges from the simplicity of the *Strathclyde Motets*, intended to be performable by church choirs, through to works with complex multi-divisi writing for professional groups such as *O Bone Jesu* and *Mairi*, heard on a new CD by the SWR Vocal Ensemble conducted by Marcus Creed (Hänssler Classic 93250). Large-scale works for symphony choruses include *Quickening* and *St John Passion*, released on disc earlier this year by Chandos (CHSA 5072) and LSO Live (LSO0671) respectively. The *St John Passion* travelled to the Berlin Konzerthaus and Amsterdam Concertgebouw this Easter, and receives its US premiere in Boston next January.

Janáček opera suites



Naxos has recently launched a series of recordings of new Janáček orchestral suites, arranged from the operas by Peter Breiner, who conducts the New Zealand Symphony Orchestra. The first release focuses on *Jenůfa* and the

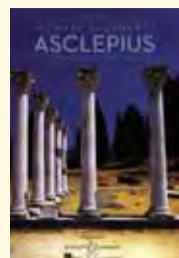
Excursions of Mr Brouček (8.570555) and the second *Kát'a Kabanová* and *The Makropulos Affair* (8.570556). The third for future release will feature *The Cunning Little Vixen* and *From the House of the Dead*. The six new suites, all around a half-hour duration, are available on hire from Boosey & Hawkes (some territorial restrictions may apply).

Philip Kennicott discussed the first disc in his Gramophone column admitting that "they are a new guilty pleasure. Why guilty? Because in general I don't endorse this sort of thing... But I can make an exception for these Janáček suites... The obsessive repetition, the nervous energy, the strange shadings and dark harmonies, the proto-minimalist effects are the main reason we love his music, which sounds convincingly modern and folksy at the same time. Breiner's skilful arrangements retain all of that delight."

"...a splendid disc. The extracts are expertly chosen by Peter Breiner... are nicely varied in character and pace, and are conducted by him with passion and sympathetic understanding... for a minimal outlay the music delivers treasure upon treasure." *Gramophone*

New Publications

Michael Daugherty
Asclepius
for brass and percussion
Full score
978-1-4234-6573-7 **£13.99**



Brett Dean
Now Comes the Dawn
Choral score
979-0-2025-3208-9 **£2.99**
Recollections for ensemble
Full score 979-0-2025-3204-1 **£12.50**

Gerald Finzi
Cello Concerto
Study score
979-0-060-12060-2 **£24.99**



Photo: booseyprints.com

Clarinet Concerto
Study score
979-0-060-03017-8 **£16.99**
Violin Concerto
Study score
M-060-12061-9 **£16.99**

Detlev Glanert
Déjà vu (Wind Quintet No.2)
Score and parts 979-0-2025-3200-3 **£19.99**
Noctambule
for clarinet, piano and string quartet
Score and parts 979-0-2025-3217-1 **£25.99**

Henryk Mikołaj Górecki
Come, Holy Spirit (Przybądź, duchu święty)
Choral score 979-0-060-11996-5 **£2.50**
Five Kurpian Songs (Pięć pieśni Kurpiowskich)
Choral score 979-0-060-11997-2 **£4.99**

Marian Songs (Pieśni Maryjne)
Choral score 979-0-060-11998-6 **£4.99**
...songs are sung
for string quartet
Study score 979-0-060-11792-3 **£9.99**
Parts 979-0-060-11975-0 **£19.99**

Karl Jenkins
Te Deum
for choir and orchestra
Vocal score
978-0-85162-597-3 **£7.99**



Dmitri Kabelevsky
Cello Concerto No.1
Reduction for cello and piano
979-0-003-03636-6 **£29.99**

Elena Kats-Chernin
Twelve One-Page Piano Pieces
Piano score 979-0-051-24630-4 **£12.99**

Mackey CD sampler



A new CD sampler is available exploring the music of American composer Steven Mackey. "Composing literally means putting together" says Mackey, who has cast his net of influences wide, embracing early music, orchestral classics and hard rock.

Over 20 tracks offer an hour's journey through Mackey's output from his boisterous early works featuring the composer as electric guitarist, through a variety of chamber and orchestral scores, to his recent violin concerto for Leila Josefowicz, *Beautiful Passing*.

For a copy of the new sampler please contact composers.uk@boosey.com

Boosey & Hawkes Music Publishers Limited

Aldwych House, 71-91 Aldwych,
London WC2B 4HN
Telephone: +44 (0)20 7054 7200
Promotion email: composers.uk@boosey.com
Hire email: hirelibrary.uk@boosey.com
Website: www.boosey.com/composers

David Allenby Editor David J Plumb ARCA PFSTD Designer
Printed in England



James MacMillan
Laudi alla Vergine Maria
Choral score 979-0-060-11680-3 **£4.99**

Lux Aeterna (Strathclyde Motet)
Choral score 979-0-060-12055-8 **£1.99**

Olga Neuwirth
Laki for trumpet
Part 979-0-2025-3195-2 **£5.50**

Astor Piazzolla
Vuelvo al sur
Ten pieces arr. by James Crabb
Accordion score
978-0-85162-579-9 **£8.99**



Alfred Schnittke
Polka for violin and piano
Parts 979-0-003-03624-3 **£8.99**

Mark-Anthony Turnage
A Few Serenades
Cello part and piano score
979-0-060-12053-4 **£7.99**



Hidden Love Song
for saxophone and orchestra
Study score
979-0-060-12019-0 **£11.99**

Sheet Downloads

Four songs from the new NMC Songbook are now available from our Sheet Music Download shop.

Robin Holloway *Go Lovely Rose* **£1.99**
David Horne *A Curious Thirsty Fly* **£1.99**
James MacMillan *Mouth of the Dumb* **£1.99**
Mark-Anthony Turnage *Bellamy* **£1.99**

Visit www.boosey.com/sheetdownloads

New Recordings

Leonard Bernstein
Mass
Randall Scarlata/Absolute Ensemble/
Tonkünstler-Orchester/Kristjan Järvi
Chandos 5070(2)

Harrison Birtwistle
Orpheus Elegies/
Three Bach Arias
Melinda Maxwell/Helen
Tunstall/Andrew Watts
Oboe Classics CC2020



Elliott Carter
Matribute/Two Diversions/
Two Thoughts About the Piano
Pierre-Laurent Aimard
Medici arts DVD 2055798

Complete Piano Music
Ursula Oppens
Cedille Records 108

Unsuik Chin
Rocana/Violin Concerto
Viviane Hagner/Orchestre
symphonique de
Montréal/Kent Nagano
Analekta AN 2 9944



Michael Daugherty
Sunset Strip
Ned Rorem
Lions (A Dream)
Christopher Rouse
Friandises
Branford Marsalis Quartet/
North Carolina Symphony Orchestra/Grant Llewellyn
BIS 1644

Brett Dean
Testament/Etudenfest/
Game Over/Shadow Music/
Between Moments
Tasmanian Symphony
Orchestra/
Sebastian Lang-Lessing
ABC 476 3219



Eugene Goossens
Symphony No.1
Melbourne Symphony Orchestra/Richard Hickox
Chandos CHSA 5068

Olga Neuwirth
Music for Film
including
miramondo multiplo/
No more secrets,
no more lies
Kairos 0012772 2DVDs



Ned Rorem
Piano Works Vol.2
Recalling/Eight Etudes/ Song
& Dance
Thomas Lanners
Centaur CRC2980