
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 2007 to 31 March 2008. 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.

LOUIS ANDRIESEN *Miserere* (UK première) – **25 November** Huddersfield Festival/ Smith Quartet.

SALLY BEAMISH Concerto for saxophone quartet and strings (première) – **18 January** Glasgow, City Halls / Rascher Saxophone Quartet, Scottish Chamber Orchestra c. Gary Walker.

LUKE BEDFORD *Wreathe* (première) – **7 December** Bradford-on-Avon, Wiltshire Music Centre / BBC National Orchestra of Wales c. Thierry Fischer. Bedford is writing a new work to commission from the Birmingham Contemporary Music Group, for first performance in April 2008.

LUCIANO BERIO (d. 2003) *4 Dédicaces* (première) – **31 January** Chicago, Symphony Centre / Chicago SO c. Pierre Boulez.

FRANK MICHAEL BEYER *Meridian* (première) – **2 March** Potsdam, Nikolaisaal / Emmanuel Pahud (fl), Kammerakademie Potsdam c. Michael Sanderling. *Lichtspuren* (première) – **11 March** Kempen / Trio Wanderer.

HARRISON BIRTWISTLE *Variations* for cello and piano (première) – **14 October** London, Wigmore Hall / Adrian Brendel (vlc), Till Fellner (pno).

EIVIND BUENE *Garland for Matthew Locke* (première) – **1 November** Birmingham, CBSO Centre / BCMG c. Diego Masson.

ELLIOTT CARTER *Figment IV* (première) – **18 March** Washington DC, Freer Gallery/Samuel Rhodes (vla).

FRIEDRICH CERHA *Berceuse céleste* (première) – **15 November** Stuttgart / SWR Sinfonieorchester Stuttgart c. Eliahu Inbal.

BRETT DEAN *Now Comes the Dawn* (première) – **24 December** Cambridge, King's College Chapel / Choir of King's College c. Stephen Cleobury.

JONATHAN DOVE *Kwase and Kwame* (première) – **26 October** Rotterdam / Opera OT. *The Adventures of Pinocchio* (première) – **21 December** Leeds / Opera North.

LUCA FRANCESCONI *Kubrick's Bone* (UK première) – **31 January** London, Royal Festival Hall / Philharmonia Orchestra c. André de Ridder.

DETLEV GLANERT *Doppelkonzert* (première) – **15 March** Glasgow, City Hall / Simon Crawford-Phillips, Philip Moore (pnos), BBC Scottish SO c. Martyn Brabbins.

GEORG FRIEDRICH HAAS Piano Concerto (première) – **7 November** Vienna, Musikverein, Wien Modern Festival / Thomas Larcher (pno), Vienna Radio SO c. Martyn Brabbins. *REMIX* (première) – **12 November** Vienna, Mozartsaal, Wien Modern Festival / Klangforum Wien c. Enno Poppe.

KIMMO HAKOLA *Mauo* (UK première) – **19 October** London, BBC Studio 1 Maida Vale / BBC Symphony Orchestra c. Susanna Mälkki.

SAM HAYDEN *system/error; schismatics* (UK premières) – **17 November** Huddersfield Festival / Anne La Berge (fl), Miekko Kanno (vln), Claire Edwardes (perc). *Die Modularitäten* (première) – **23 November** Huddersfield Festival / ensemble mosaik c. Enno Poppe.

KENNETH HESKETH *Like the sea, like time* (première) – **19 January** Liverpool, Philharmonic Hall / Liverpool Philharmonic Youth Choir, Roberto Prosseda (pno), Royal Liverpool Philharmonic Choir and Orchestra c. Harry Bicket.

ROBIN HOLLOWAY *Five Temperaments* (première) – **31 January** Leeds, The Venue / Britten Sinfonia.

SIMON HOLT *Sueños* (première) – **5 November** London, Queen Elizabeth Hall / Roderick Williams (bar), London Sinfonietta c. Thierry Fischer.

NICOLAUS A. HUBER *EN* (première) – **1 November** Münster, Viola Festival / Hideko Kobayashi (vla). *Wechselwirkung* (première) – **7 November** Stuttgart / Hans-peter Jahn (vlc).

KARL JENKINS *Stabat Mater* (première) – **15 March** Liverpool, Anglican Cathedral / Royal Liverpool Philharmonic Orchestra c. composer.

JOHANNES KALITZKE *Ortswechsel* (première) – **19 October** Donaueschingen, Donauhalle / Salome Kammer, Ensemble Modern c. composer.

GIYA KANCHELI Concerto for violin and oboe (première) – **15 February** London, Barbican / Lisa Batiashvili (vln), Francois Leleux (ob), BBC Symphony Orchestra c. Lionel Bringuier.

JOHN MCCABE Cello Concerto (première) – **17 January** Manchester, Bridgewater Hall / Truls Mork (vlc) Hallé Orchestra c. Mark Elder.

JAMES MACMILLAN *The Sacrifice: Three Interludes* (première) – **22 February** Manchester, Bridgewater Hall / BBC Philharmonic c. composer. ... *fiat mihi* ... (première) – **21 March** Wells Cathedral / Bath Camerata c. Nigel Perrin.

SIR PETER MAXWELL DAVIES *Naxos Quartet No.10* (première) – **16 October** London, Wigmore Hall / Maggini Quartet.

MISATO MOCHIZUKI *Insula oya* (première) – **2 October** Tokyo, Suntory Hall / Tokyo Metropolitan SO c. Johannes Kalitzke. *Le Labyrinthe de la raison* (première) – **10 October** Venice Biennale / Klangforum Wien c. Beat Furrer.

THEA MUSGAVE *Points of View* (première) – **23 February** Manchester, RNCM / Gillian Keith, Stefan Loges / Manchester Camerata c. Nicholas Kraemer.

MICHAEL NYMAN *Taking it as Read* (première) – **1 October** Cardiff, Welsh Millennium Centre / Madeleine Mitchell (vln). *I Sonetti Lussoriosi; The Libertine*; Violin Concerto No.2 (premières) – **4 October** Venice, Biennale / Marie Angel (sop), Francesco d'Orazio (vln), Michael Nyman Band c. composer.

HELMUT OEHRING *GOYA Yo lo vi* (première) – **19 October** Donaueschingen, Baar-Sporthalle / SWR Sinfonieorchester Baden-Baden und Freiburg c. Rupert Huber.

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

ENNO POPPE *Wespe; Holz; Scherben* (UK premières) – **6 December** London, Royal Festival Hall / Rebecca von Lipinski (sop), Mark van der Wiel (cl), Philharmonia Orchestra c. Franck Ollu.

STEVE REICH Double Sextet (première) – **26 March** University of Rochester, VA / eighth blackbird.

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ROGER REYNOLDS *Sanctuary I, II, III* for percussion quartet, real-time computer processed and spatialized sound and lighting design (première of complete work) – **18 November** Washington DC, East Wing National Gallery / Steven Schick and red fish blue fish (perc), Ian Saxton (computer processing).

WOLFGANG RIHM *Quid est Deus* (première) – **4 November** Freiburg, celebrations of the 550th anniversary of Albert-Ludwigs-University / SWR Vokalensemble Stuttgart, SWR-Sinfonieorchester Baden-Baden und Freiburg c. Sylvain Cambreling. *Séraphin III* (première) – **29 November** Athens / Matthias Horn, Johannes M. Kösters (vocalists), Jan Fabre Theatre Company, Ensemble Recherche c. Lucas Vis.

NICHOLAS SACKMAN *Concerto in Black* (première) – **1 November** Birmingham, CBSO Centre / BCMG c. Diego Masson.

HADDAD SAED *On Love I* (première) – **13 October** Paris, Festival d'Automne, Opéra National de Paris / Taoufik Mirkhan, Quanun, Nieuw Ensemble Amsterdam c. Garry Walker. *La Mémoire et l'Inconnu; On Love II* (premières) – **23 February** Stockholm, New Music Festival / Elia Khoury (oud), KammerensembleN c. Franck Ollu.

REBECCA SAUNDERS *stirrings still* (première) – **18 November** Huddersfield Festival / Musikfabrik c. Etienne Siebens.

HUGH SHRAPNEL *Hilly Fields* for oboe and piano (première) – **19 October** London, Lauderdale House / Catherine Plugers (ob), Robert Coleridge (pno).

RONALD STEVENSON *Ben Dorain* (première) – **19 January** Glasgow, City Halls, Celtic Connections Festival / BBC Scottish Symphony Orchestra and Chorus.

JOHN TAVENER *Requiem* (première) – **28 February** Liverpool, Metropolitan Cathedral / Josephine Knight (vlc), Andrew Kennedy (ten), Royal Liverpool Philharmonic Orchestra and Choir c. Vassily Petrenko and Ian Tracey.

ERROLYN WALLEN Cello *Concerto* (première) – **26 January** Bradford-on-Avon, Wiltshire Music Centre / Orchestra of the Swan. Wallen has been commissioned by Welsh National Opera to create with writer John Binias a new work about South Wales's history, landscape and people. *Carbon 12 – A Choral Symphony* will be premiered in Cardiff on 6 June 2008.

JUDITH WEIR *The Lost Works of Paganini* (UK première) – **26 October** London, St Bartholomew the Great / Peter Sheppard Skaerved (vln – Paganini's own violin). *Winter Song* (première) – **14 December** Glasgow, City Halls / Claire Booth (sop), Scottish Chamber Orchestra c. Oliver Knussen. *Concrete* (première) – **20 January** London, Barbican / BBC Singers, BBC Symphony Orchestra and Chorus c. Martyn Brabbins.

IAN WILSON *Spilliaert's Beach* (première) – **19 March** London, St. James' Piccadilly / Matthew Schellhorn (pno).

CHRISTIAN WOLFF *Long Piano (Peace March 11)* (European première) – **22 November** Huddersfield Festival / Philip Thomas (pno).

JAMES WOOD *De telarum mechanicae* (première) – **18 November** Huddersfield Festival / Insomnio.

HANS ZENDER *Logos-Fragmente I, VI, V* (première) – **20 October** Donaueschingen, Musiktage, Baar-Sporthalle / SWR Vokalensemble Stuttgart, SWR Sinfonieorchester Baden-Baden und Freiburg c. Sylvain Cambreling.

Books Received

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

Berio's Sequenzas. Essays on Performance, Composition and Analysis by Janet K. Halyard. Ashgate, £60.00.

The Making of Music. A Journey with Notes by James Naughtie. John Murray, £20.00.

Unsettling Opera: Staging Mozart, Verdi, Wagner and Zemlinsky by David J. Levin. University of Chicago Press, £22.50.

Music and Copyright: The Case of Delius and His Publishers by Robert Montgomery and Robert Threlfall. Ashgate, £25.00.

The Music of Michael Nyman. Texts, Contexts and Intertexts by Pwyll ap Siôn. Ashgate, £55.00.

The Memetics of Music: A Neo-Darwinian View of Musical Structure and Culture by Steven Jan. Ashgate, £55.00.

CONTRIBUTORS

Robert Ponsonby has had a long and distinguished career as Artistic Director and Music Administrator at the highest level. From 1956 to 1960 he was Director of the Edinburgh Festival, and in 1964 he became General Administrator of the Scottish National Orchestra. From 1972 to 1985 he was Controller of Music at the BBC, responsible, in particular, for the BBC's Symphony Orchestra and the Proms. He was also Director of the Commonwealth Arts Festival in Glasgow and of the Canterbury Festival.

Andre Hajdu was born in Hungary in 1932. He studied composition, piano and ethnomusicology there and was a student of Zóltan Kodály. He studied later in Paris with Darius Milhaud and Olivier Messiaen. He lives now in Israel and is Professor Emeritus at Bar-Ilan University. He is mostly known as a composer. A great part of his work is consecrated to pedagogic issues.

Rachel Beckles Willson is Reader in Music at Royal Holloway, University of London. Her *Ligeti, Kurtág, and Hungarian Music during the Cold War* was published by Cambridge University Press last year.

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*.

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.

Malcolm Miller is a musicologist and pianist, currently Associate Lecturer at the Open University, Director of the 'Forum for Israeli Music' of the Jewish Music Institute, SOAS, University of London, lecturer at Huron University (USA) and the City Literary Institute. He is editor of *Arietta*, Journal of the Beethoven Piano Society of Europe, and a contributor to a wide variety of journals. Malcolm Miller performed with the Latvian-American cellist Yosif Feigelson at the Jubilee International Conference on Ernest Bloch (1880–1959) at Cambridge University in July 2007.

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.

Benjamin Broening is an American composer who taught in spring 2007 at the Estonian Academy of Music and Theatre in Tallinn on a Fulbright fellowship. He has degrees in composition from Wesleyan, Yale and Cambridge Universities as well as from the University of Michigan, and has written on the music of Jacob Druckman and Alvin Lucier.

Roderic Dunnett is a Classicist who writes for *The Independent*, and for a range of other publications including *The Spectator*, *The Strad*, *Opera*, *Opera Now* and *Music and Vision*. He has written and presented programmes on East European and British opera for BBC Radio 3, as well as radio features on Edmund Rubbra, Miklós Rózsa and Franz Schmidt. A member of the Ivor Gurney Society Committee, he also furnished sleevenotes for two recent Peter Maxwell Davies discs issued by Hyperion and Naxos, the latter of which includes an extended interview with Max himself.

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.

Annemie Stimie is a postgraduate student at the University of working on a study of Afrikaans writing on music in the early 20th century.

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

Raymond Head is a composer, teacher and a Holst scholar. Recently, a harpsichord suite was played at the Stratford-on-Avon Festival by Penelope Cave and a wind band piece entitled *Three Imaginary Scenes* had its first public performance at the James Allen School, London in November 2007. He is a musical adviser to the Holst Birthplace Museum, Cheltenham, Gloucestershire.

Christopher Dingle is Assistant Course Director (BMus) at Birmingham Conservatoire. He is the author of *The Life of Messiaen* (Cambridge University Press) and *Messiaen's Final Works: developments in style and technique* (Ashgate, forthcoming 2008) and is also co-editor, with Nigel Simeone, of *Olivier Messiaen: Music, Art and Literature* (Ashgate). He is the organizer of the *Messiaen 2008 Centenary International Conference* being hosted by Birmingham Conservatoire in June 2008, and he conceived and organized the Messiaen

2002 International Conference in Sheffield. He is also working with Chris Morley on a guide to Music Criticism and is a member of the jury for the *BBC Music Magazine* CD awards.

Tim Rutherford-Johnson is contemporary music editor for *Grove Music Online*. He is researching the reception of post-war music from Poland and Hungary at Goldsmiths College, London, and has published articles on György Kurtág and Ian Wilson. He reviews regularly for *New Notes* magazine.

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.

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.

James Weeks is a composer; his music is represented by BMIC's New Voices scheme. He has recently writ-

ten new works for, *inter alia*, Anton Lukoszevieze, Julia Doyle, Uroboros Ensemble and Finchley Children's Music Group. As director of EXAUDI Vocal Ensemble his latest disc, on NMC, features the music of Howard Skempton.

Guy Rickards is a regular contributor to a variety of periodicals, including *Gramophone*, *Tempo*, *International Piano* and *Nordic Sounds*. He is the author of two biographical studies (*Hindemith*, *Hartmann and Henze* and *Jean Sibelius*, both for Phaidon Press) and is engaged on a life-and-works study of Harold Truscott.

Michael Graubart was born in Vienna in 1930, came to Britain as a refugee in 1938, graduated in physics at the University of Manchester and then studied composition with Mátyás Seiber and flute with Geoffrey Gilbert. He is a composer, conductor and lecturer who was for many years Director of Music of Morley College and then a Senior Lecturer in Academic Studies at the Royal Northern College of Music in Manchester.