

From John Mansfield Thomson

Gary Brain (*Tempo 185*) laments the fact that his own contributions to the contemporary scene, notably with 'Music Players 70', have been neglected in my *Oxford History of New Zealand Music* and implies that the author 'attempts to cover himself' in his introduction by mentioning the space limits imposed by the publisher. He fails to notice that in view of these restrictions I specifically state that 'subjects I have already written about elsewhere have, therefore, been dealt with more briefly'. In *Into a New Key*, my history of the Music Federation of New Zealand from 1950 to 1982, published in 1985, Mr Brain's herculean achievements feature on several occasions and include an evocative picture of him with his ear to the percussion. Would that he had been similarly attuned to the immediate task in hand.

To touch on some of the other points he mentions: every book has its gremlins and although William Southgate's career as a composer did not fully burgeon until after my book had gone to press through his Cello Concerto and a work for the New Zealand Chamber Orchestra, he should, of course, have appeared amongst the composers as well as conductors. I regret the accidental omission. Fortunately Mr Southgate is an active Christian and forgave me, not an avenging egotist. If my treatment of the New Zealand Symphony Orchestra is 'casual', how does Mr Brain define 'meticulous'? He deplores my treatment of the role of the NZSO in promoting Jack Body's Sonic Circuses, yet these

find a mention on p.124, and on p.257 that of 1987 is described as 'an explosive affirmation of a multitude of talents'. But alas, the NZSO concert in the 1992 Circus was probably the most dispiriting collection of contemporary works I have ever heard. They almost brought the orchestra to a state of nervous prostration. The concept of concentrating some eight new pieces into one programme makes impossible demands on listeners as well as players.

Such a book as *The Oxford History of New Zealand Music* has to satisfy many masters, not least its commissioners, each of whom has his own views, and its publisher. The author of such a work has been compared to a lion-tamer being consumed at opposite ends by two of his charges. After Mr Brain's nibbles and those of his contemporaries in New Zealand and the author begins to look (and feel) like the living scarecrow *Worzel Gummidge*. In truth he never intended, nor wished, his book to attempt a chronicle of the performing scene after 1946 when it changed so rapidly after the end of World War II. He recognized the impossibility of such a survey even approaching the objectivity or perspectives of history. Such material is for Year Books or articles or the worthy commemorations of musical organizations. His own instincts were over-ruled with the predictable results unfurled in your pages to your no doubt mystified readers.

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News Section

Composers

JOHN ADAMS. Chamber Symphony (French première)—6 December/Paris/Ensemble InterContemporain c. composer. Violin Concerto (première)—19 January 1994/St Paul, Missouri/Jorja Fleezanis (vn), Minnesota Orch. c. Edo de Waart.

LOUIS ANDRIESEN. *Overture to Rosa* (première)—5 October/Amsterdam, Paradiso/Netherlands Wind Ensemble c. Reinbert de Leeuw. *M is for Man, Music, Mozart* (première of staged version)—30 October/The Hague/Astrid Seriese, De Volharding dir. Paul Koek. *Registers* (UK première)—19 November/Huddersfield Festival/Anthony de Mare (pno). *Disco* for violin and piano (UK première)—20 November/Huddersfield Festival/Peter Sheppard (vln), Aaron Shorr (pno).

DOMINICK ARGENTO. *The Dream of Valentino* (première)—15 January 1994/Washington DC/Washington Opera c. Christopher Keene.

RICHARD BARRETT. *knospend-gespaltener* (première)—21 September/London, St Giles Church, Cripplegate/Andrew Sparling (cl).

RUPERT BAWDEN. *The Days of the Hawk*; 2 Choruses (premières)—20 October/London, BBC Maida Vale Studios/BBC Singers, BBC SO c. composer.

WILLIAM BOLCOM. *Lyrical Concerto* for flute and orchestra (première)—27 October/Saint Louis/James Galway (fl), Saint Louis SO c. Leonard Slatkin. (European première)—7 November/Vienna; (UK première)—21 November/London, Royal Festival Hall/same performers.

JOHN CAGE (d.1992). *Fourteen* (UK première)—6 December/London, St Mary's Church, Primrose Hill/Reservoir.

ELLIOTT CARTER. *Partita* for orchestra (première)—17 February 1994/Chicago/Chicago SO c. Daniel Barenboim.

PHILIP CASHIAN. *On the Air* (première)—6 November/Oxford, Queen's College/Tippett Choir.

JAMES DILLON. *Siorram* (UK première)—19 November/Huddersfield Festival/Garth Knox (vla).

JACOB DRUCKMAN is writing a new work for soprano and orchestra for Dawn Upshaw and the Philadelphia Orchestra.

PHILIP GLASS. Violin Concerto (UK première)—9 March 1994/London, Royal Festival Hall/Gidon Kremer (vln), Philharmonia c. Leonard Slatkin.

BERTOLD GOLDSCHMIDT. *Dialogue with Cordelia* for clarinet and cello (première), *Capriccio* for solo violin, *Fantasy* for oboe, cello and harp, *Retrospectrum* for string trio (all UK premières)—20 September/London, Purcell Room/Kerstin Linder-Dewan (vln), Kate Leek (vla), Susannah Bar (vlc), Tom Watmough (cl), Alan Derbyshire (ob), Manon Morus (hp). String Quartet No.4 (Spanish (première)—5 December/Madrid/Mandelring Quartet.

HENRYK MIKOLAJ GÓRCECKI is writing a new work for the Kronos Quartet. Concerto for 5 instruments and string quartet (Canadian première)—9 November/Kitchener/Kitchener-Waterloo Symphony with Canadian Chamber Ensemble c. Gary Kulesha.

MICHAEL GORODECKI. *Changing Lights* (première)—21 November/Huddersfield Festival/Rainer Bürck and Robert Rühle (pnos).

HK GRUBER. *Rough Music* (German première)—12 November/Lippstadt/Wolfgang Schneider (perc), NDR Orchestra Hannover c. Marty Brabbins.

ASE HEDSTROM. *Saisir* (UK première)—9 November/Glasgow/BBC Scottish SO c. Fedor Glushchenko. *Cantos* (première)—12 November/Glasgow/Jennifer Smith (sop), BBC Scottish SO c. Fedor Glushchenko.

HANS WERNER HENZE. Symphony No.8 (première)—1 October/Boston/Boston SO c. Seiji Ozawa. Henze is composing an opera on Venus and Adonis, freely after Shakespeare, for the 1996 Munich Biennale.

YORK HÖLLER. *Margaritas Traum* (German première)—10 January 1994/Munich/Phyllis Bryn-Julson (sop), Munich PO c. Lothar Zagrosek.

ROBIN HOLLOWAY is composing his Third Concerto for Orchestra, and a new work for chamber orchestra for the Bournemouth Sinfonietta and a chamber work for the 1994 Malvern Festival.

DAVID HORNE. *The Lie*, cantata for soprano, tenor, children's chorus and instruments (première)—25 September/North Lands Festival/Paragon Ensemble c. David Davies. *Three Dirges* for flute and harp (première)—26 November/North Lands Festival/David Nicholson (fl), Eiluned Pierce (hp).

NICOLAUS A. HÜBLER. *An Hölderlins Umnachtung* (première)—31 October/Oporto/Musikfabrik NRW.

LASZLO KALMAR. Three Symphonic Pictures (première)—28 October/London, BBC Maida Vale Studios/BBC SO c. Lionel Friend.

YURI KASPAROV. *Genesis* (UK première)—12 January 1994/Cardiff/BBC National Orchestra of Wales c. Tadaaki Otaka.

HANNA KULENTY. *Trigon* (UK première)—24 November/London, BBC Maida Vale Studios/BBC SO c. Matthias Bamert.

ROMAN LEDENYEV. Symphony (UK première)—5 January 1994/Cardiff/BBC National Orchestra of Wales c. Tadaaki Otaka.

BENJAMIN LEES. *Borealis* (première)—8 October/Wichita/Wichita SO c. Zuohuang Chen.

JONATHAN LLOYD is completing a new orchestral work for the LPO and an ensemble work for the London Sinfonietta.

JAMES MACMILLAN. *Veni, veni Emmanuel* (German première)—9 January 1994/Berlin/Evelyn Glennie (perc), Berlin Radio SO c. Sian Edwards; (US première)—3 March 1994/Washington/Evelyn Glennie, National SO c. Mstislav Rostropovich. Macmillan is composing a new work for 18 solo voices and strings, commissioned by Cappella Nova and BBC2.

BEN MASON. String Quartet No.2 (UK première)—20 November/Huddersfield Festival/Arditti Quartet. *Caprices* for solo violin (première)—27 November/Huddersfield Festival/Saschko Gawriloff (vln).

OLIVER MESSIAEN (d.1992). *Eclairs sur l'Au-Déla* (UK première)—21 November/London, Barbican/LSO c. Kent Nagano.

GEORGE NEWSON. *Songs for the Turning Year* (première)—28 October/London, BBC Maida Vale Studios/Janice Watson (sop), Alan Opie (ten), BBC SO c. Lionel Friend.

ARNE NORDHEIM. *Magic Island* (UK première)—30 October/London, St. Giles' Cripplegate/BIT 20.

MICHAEL NYMAN. Piano Concerto (UK première)—21 January 1994/Belfast/Kathryn Stott (pno), Ulster Orchestra c. En Shao.

NIGEL OSBORNE. *Sarajevo* (première)—2 February 1994/Birmingham, BBC Pebble Mill/Capricorn.

GEOFFREY POOLE. *Septembr* (première)—31 October/London, ICA/Gemini. Poole is writing a new work for string orchestra for the Goldberg Ensemble.

ANDRE PREVIN. Cello Sonata (UK première)—3 November/London, Barbican Hall/Yo-Yo Ma (vlc), composer (pno).

NED ROEM. Concertino da Camera (première)—10 October/Minneapolis/Barbara Weiss, Univ. of Minnesota School of Music Orchestra c. Alexander Platt. Concerto for English Horn and orchestra (première)—27 January 1994/New York/Thomas Stacey (cor ang), NYPO c. Kurt Masur.

KAIJA SAARIAHO. *Solar* (première)—26 October/Antwerp/Champ d'action.

ALEXANDER SHCHETINSKY. *Glossolalie* (UK première)—5 January 1994/Cardiff/BBC National Symphony Orchestra of Wales c. Tadaaki Otaka.

DMITRI SMIRNOV. Concerto for violin and 13 strings (première)—10 October/Norwich Festival/Andreas Seidel (vn), Leipzig Chamber Orchestra c. Georg Moosdorf.

TORU TAKEMITSU. *Between Tides* (première)—20 September/Berlin Festival/Pamela Frank (vln), Yo-Yo Ma (vlc), Peter Serkin (pno).

MICHAEL TORKE. *Music on the Floor* (Dutch première)—7 December/Arnhem/Schoenberg Ensemble c. Reinbert de Leeuw. Piano Concerto (première)—14 January 1994/Troy, NY/Michael Torke (pno), Albany SO c. David Allan Miller.

HAROLD TRUSCOTT (d.1992). Symphony in E minor (1949-50) (first complete performance)—12 November/Walbrzych, Poland/Filharmonia Sudecka c. Gary Brain.

MARK-ANTHONY TURNAGE. *This Silence* (première)—13 September/Cologne/Scharoun Ensemble Berlin. *Drowned Out* (première)—20 October/Birmingham/CBSO c. Simon Rattle.

JUDITH WEIR. *The Black Spider* (US première)—23 October/Saint Louis, Missouri/Opera Theatre of Saint Louis.

GRAHAM WHETTAM. *Romanza* for solo violin (première)—9 November/London, BMIC/Yossi Zivoni (vln).

GRAHAM WILLIAMS. *Oxford Bagatelles* (première)—9 November/Oxford, Holywell Music Rooms/New Chamber Players.

DMITRI YANOV-YANOVSKY. *Awakening* (première)—19 November/San Francisco/Kronos Quartet.

DOUGLAS YOUNG. *Mr Klee Visits the Botanical Gardens* (première of definitive version)—2 October/London, Wigmore Hall/Lindsay Quartet. Young is writing a series of compositions for the individual members of the Lindsay Quartet.

Books received

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

Francis Poulenc by Wilfrid Mellers. OUP Oxford Studies of Composers, £25.00.

Con Brio: Four Russians Called the Budapest String Quartet by Nat Brandt. Oxford University Press, £19.95.

The Penguin Guide to Opera on Compact Discs by Edward Greenfield, Ivan March and Robert Layton. Penguin Books, £13.00.

Crumbs of Love: Lyrics 1965-90 by Hunter Steele. Black Ace Books, £19.95.

Verdi and Wagner by Erno Lendvai. Kahn & Averill, £18.95.

Grieg and Delius: a Chronicle of their Friendship in Letters by Lionel Carley. Marion Boyars, £19.95.

Redcliffe Recordings Alan Bush Project

Redcliffe Recordings have revived Walter Legge's idea of the subscription recording, in an effort to raise the money to make the first original CD of Alan Bush's music. A donation of £25 secures you a copy of the eventual CD, which will be of several of Bush's works for chamber ensemble, and your name in the CD booklet. Send cheques, made out to Redcliffe Recordings, to them at 68 Barrowgate Road, London W4 4QU.

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