
News Section

Composers

JOHN ADAMS. *Naive and Sentimental Music* (première)—19 February/Los Angeles/Los Angeles Philharmonic c. Esa Pekka Salonen (New York première—14 March). *Century Rolls* (German première)—16 April/Saarbrücken/Margaret Kampmeier (pno), Saarland RO c. Michael Stern.

STEPHEN ALBERT (d.1996). *Flower of the Mountain* (UK première)—25 March/Liverpool, Philharmonic Hall/Ensemble 10:10 c. Gerard Schwarz.

LOUIS ANDRIESEN. *Passegiata in tram in America e ritorno* (première)—24 April/Amsterdam, Concertgebouw/Christina Zavolloni (singer), The Houdinis. *The Last Day* (UK première)—22 May/London, Queen Elizabeth Hall/London Sinfonietta and Voices c. Oliver Knussen. *The Last Day Trilogy* (UK première of complete works)—August/London, Royal Albert Hall Prom/London Sinfonietta and Sinfonietta Voices, New London Children's Choir c. Oliver Knussen.

DOMINICK ARGENTO. *Bremer Town Musicians* (première)—18 April/Washington, DC/Washington Chamber Symphony.

SIMON BAINBRIDGE. *Ad Ora Incerta* (US première)—7 January/Louisville, KY/Christy Brown (mezzo), Matthew Karr (bsn), Louisville Orchestra c. composer.

SAMUEL BARBER (d.1981). *Vanessa* (UK première)—8 January/London, Lyric Studio Hammersmith/The Other Theatre Company c. Guy Hopkins.

RICHARD BARRETT. *trace* for 2 diatonic musical boxes (UK première)—12 June/Aldeburgh Festival.

SIR RICHARD RODNEY BENNETT. *Flute Concerto* (première)—12 August/London, Royal Albert Hall Proms/James Galway (fl), London Mozart Players c. Matthias Bamert.

FRANK MICHAEL BEYER. *Canto instrumentale* (première)—18 April/Berlin/Michael Sanderling (vlc), Berlin Radio SO c. composer.

HARRISON BIRTWISTLE. *The Woman and the Hare* (première)—9 March/London, Purcell Room/Claron McFadden (sop), Julia Watson (narr), Nash Ensemble c. Lionel Friend. *The Silk House Antiphonies* (première)—19 May/Lake Placid, USA/John Wallace (tpt) and friends.

PIERRE BOULEZ. *Notations VII* (première)—14 January/Chicago/Chicago SO c. Daniel Barenboim. (European première)—4 March/Berlin/Berlin PO c. composer.

GAVIN BRYARS. *Doctor Ox's Experiment* (German première)—25 January/Dortmund/Opera House. *Planet Earth* for alto and chamber orchestra; *The Apple* for alto, celli, basses and percussion (premières); *The Island Chapel* (North American première of chamber orchestra version)—all 6 February/

Winnipeg/Holly Cole (alto), Winnipeg SO c. Bramwell Tovey. *When Harry met Addie* première)—1 May/London, Queen Elizabeth Hall/Cristina Zavolloni (sop), London Sinfonietta c. Diego Masson.

DIANA BURRELL. *Lucid* for 10 wind instruments (première)—23 January/Bedford/Bedford Sinfonia c. Michael Rose.

RONALD CALTABIANO. *Marrying the Hangman* (première)—9 July/Cheltenham Festival/Christina Wilson (mezzo), Kevin Thomas (bar), Psapha c. Nicholas Kok.

CHARLES CAMILLERI. *Sarajevo 99* for clarinet and piano (première)—28 June/London, Piccadilly Church/David Campbell (cl). *Tibet* for 2 clarinets (première)—9 July/Ostend, World Clarinet Congress/David Campbell, Godfrey Mifsud (cls).

JOHN CASKEN. *Après un silence* (première)—21 February/Dublin/Lesley Hatfield (vln), William Lloyd (pno).

DANIEL CATÀN. *Florencia en el Amazonas* (première)—21 February/Mexico City/Opera de Bellas Artes.

FRIEDRICH CERHA. *Cello Concerto* (UK première)—6 August/London, Royal Albert Hall Proms/Heinrich Schiff (vlc), BBC SO c. Jiri Belohlavek.

TIM COKER. *of all things* (première)—23 January/London, St John's Smith Square/Academic Scholars Chamber Choir, London Academic Sinfonia c. Peter Fitcher.

FREDERICK DELIUS (d.1934). *The Magic Fountain* (stage première)—20 February/Glasgow, Theatre Royal/Scottish Opera, dir. Aidan Lang, c. Richard Armstrong.

EDISON DENISOV (d.1996). *Piano Trio* (UK première)—12 February/London, Conway Hall/Fidelio Trio.

JAMES DILLON. *Redemption* (UK première)—9 February/London, BMIC/Topologies Ensemble.

ELGAR-PAYNE. *Symphony No.3* (Slovenian première)—19 February/Ljubljana/Slovenian PO c. Gary Brain. (Hong Kong première)—19 March/Hong Kong Philharmonic c. Brian Wright. (German première)—26 March/Nuremberg/Nuremberg SO c. Jac van Steen. (Australian première)—9 April/Perth/Western Australia Symphony c. Vernon Handley.

MICHAEL FINNISSY. *Lost Lands* (UK première)—29 January/London, St Giles Cripplegate/Topologies Ensemble. *Edvard Muybridge-Edvard Munch* (UK première); *Unsere Afrikareise* (London première); *Tangos 1-20* (première)—6 May/London, BMIC/Ian Pace (pno).

LUCA FRANCESCONI. *Impulse II* (UK première)—29 January/London, St Giles Cripplegate/Topologies Ensemble.

- BEAT FURRER. *Stimme allein* (première)—15 January/Bonn/voices & ensemble c. composer. *Spur* (UK première)—9 July/Cheltenham Festival/Ian Pace (pno), Arditti Quartet.
- DETLEV GLANERT. *Mahler-Skizze* (US première)—26 April/Los Angeles/Los Angeles New Music Group c. Peter Eötvös. See also SCHREKER.
- ALEXANDER GOEHR. Duos for violin and two violas (première)—24 January/Salzburg, Mozarteum/Hanna Weinmeister (vln), Thomas Riebi, Tabea Zimmermann (vlas). *Sur terre, en l'air* (première)—25 May/Schwetzingen Festival/Tabea Zimmermann (vla), Hartmut Holl (pno).
- HK GRUBER. *Aerial* (première)—29 July/London Royal Albert Hall Proms/Hakan Hardenberger (tpt), BBC SO c. Neemä Jarvi.
- SOFIA GUBAIDULINA. *The Canticle of the Sun* (UK première)—13 January/London, Barbican Hall/Mstislav Rostropovich (vlc), London Voices, LSO c. Ryusuke Numajiri.
- JOHN HARBISON. *La Primavera de Sottoripa* (première)—22 January/Eugene, OR/Janice Felty (sop), University of Oregon Ensemble c. composer.
- JONATHAN HARVEY. *Death of Light, Light of Death* (German première)—5 April/Frankfurt/Ensemble Modern; (UK première)—2 May/Belfast/London Sinfonietta c. James Wood. *Hidden Voice 2* (première)—15 May/London, Imperial College/Sinfonia 21 c. Martyn Brabbins. *Tranquil Abiding* (première)—10 June/New York, Lincoln Center/Riverside SO c. George Rothman. *Marahi* (première)—17 June/Stuttgart/SWR Vokalensemble c. Rupert Huber.
- RAYMOND HEAD. *A Labyrinth of Sorrows* (première)—24 February/Burford/Rogeri Trio.
- PIERS HELLAWELL. *Inside Story* (première)—3 August/London, Royal Albert Hall Proms/Clio Gould (vln), Philip Dukes (vla).
- HANS WERNER HENZE. String Trio (première)—12 May/Schwetzingen Festival/Deutsches Streichtrio.
- MANUEL HIDALGO. *Gran nada*, music for accordion and string orchestra (première)—7 February/Stuttgart, Eclat Festival/Teodoro Anziloti (acc), Arcata Ensemble c. Patrick Strub. *Monotonie: Ich bin die Einsamkeit* (première)—14 March/Berlin, Biennale/Trio Accanto.
- HEINZ HOLLIGER. Duo II for violin and cello (première)—22 August/Thomas Zehetmair (vln), Thomas Demenga (vlc); *Vier japanische Gedichte* (première)—29 August/Sylvia Nopper (sop) and ensemble. Both performances at Lucerne Festival.
- ROBIN HOLLOWAY. Double Bass Concerto (première)—10 March/St Andrews/Duncan McTier (db), Scottish Chamber Orchestra c. Andrew Litton. *Five Haydn Miniatures* (première)—12 June/Aldeburgh Festival/Composers Ensemble c. Andrew Parrott. *Gilded Goldbergs* (public première)—26 June/Aldeburgh Festival/Katherine Chi, Aleksander Madazr (pnos).
- ADRIANA HÖLZSKY. *Todesfuge* for solo percussionist (première)—10 March/Munich/Gerd Quellmelz (perc).
- TOSHIO HOSOKAWA. Saxophone Concerto (première)—7 February/Berlin/Johannes Ernst (sax), Deutsches SO Berlin c. Ken Takaseki. Piano Concerto (première)—19 May/Duisberg, Rhine Music Festival/Bernhard Wambach (pno), Duisburg SO c. Kazushi Ono.
- NICOLAUS A. HUBER. *Modell im Rückspiegel* for orchestra (première)—29 March/Mannheim/Saatsorchester Mannheim c. Jun Markl.
- CHARLES IVES (d.1954). *Emerson Concerto* (reconstructed by David Porter) (European première)—21 January/Las Plamas, Canary Islands; (French première)—30 January/Paris; (UK première)—17 August/London, Royal Albert Hall Proms. All performances Alan Feinberg (pno), Cleveland Orchestra c. Christoph von Dohnanyi.
- ADRIAN JACK. *Trefoil* (première)—12 May/London, Brunel University/Artaria Trio.
- KARL JENKINS. *Love's Fool* (première)—1 March/Darlington/Royal Ballet, chor. William Tuckett, c. Andrea Quinn.
- ROBERT KEELEY. *Mind Games* (première)—12 February/London, Conway Hall/Fidelio Trio.
- GYÖRGY KURTÁG. *Messages* (UK première)—20 August/London, Royal Albert Hall Proms/BBC Singers, BBC SO c. Peter Eötvös. *...pas a pas – nulle part ...* (UK première)—28 August/Edinburgh Festival, Queen's Hall/Kurt Widmer (bar), Members of the Orlando Ensemble.
- HANSPETER KYBURZ. Clarinet Concerto (première)—12 March/Berlin, Biennale/Ernesto Molinari (cl), Berlin PO c. Peter Eötvös.
- ALEXANDER LEVINE. Piano Trio (première)—12 February/London, Conway Hall/Fidelio Trio.
- MAGNUS LINDBERG. *Arena* (US première)—28 January/Boston/Boston SO c. Robert Spano. *Feria* (Dutch première)—16 April/Hague/Residentie Orchestra c. Jac van Steen. *Fresco* (Belgian première)—24 April/Antwerp/Royal Flanders PO c. Peter Rundell. Cello Concerto (première)—6 May/Paris, La Villette/Anssi Karttunen (vlc), Orchestre de Paris c. Esa-Pekka Salonen. Lindberg is composing a new work for the Cleveland Orchestra.
- LORIN MAAZEL. Music for violin and orchestra (UK première)—24 February/London, Barbican/composer (vln & conductor), LSO.
- JAMES MACMILLAN. *Í* (US première)—6 February/Des Moines, NW University/Scottish Chamber Orchestra c. Joseph Swenson. *Cumnock Fair* (première)—23 March/Cumnock Academy/musicians from Scottish Chamber Orchestra. *The World's Ransoming* (US première)—22 April/New York, Avery Fisher Hall/Thomas Stacy (cor anglais), NYPO c. Colin Davis. Macmillan is writing a new cello work for Raphael Wallfisch, to be premiered at the Bath Festival. *Quickening* (première)—5 September/London, Royal Albert Hall Proms/Hilliard Ensemble, BBC SO and Chorus, Westminster Cathedral Boys' Choir c. Andrew Davis.
- COLIN MATTHEWS. *Palinode* (première)—22 June/London, St John's Smith Square/Alexander Baillie (vlc), Bremen Ensemble.

DAVID MATTHEWS. Violin Concerto No.2 (UK première)—15 July/Lichfield Festival/Philippe Graffin (vln), Nash Ensemble. *Pushkin Settings* (première)—17 July/Cheltenham Festival/Vassily Savenko (bar), Nash Ensemble. Symphony No.5 (première)—21 August/London, Royal Albert Hall Proms/Britten Sinfonia c. Nicholas Cleobury.

SIR PETER MAXWELL DAVIES. *Sails in St Magnus III* (première)—17 February/Warwick, Arts Centre/BBC Philharmonic c. composer. *A Reel of Seven Fishermen* (European première)—20 February/Manchester, Bridgewater Hall/ BBC Philharmonic c. composer. Symphony No.6 (German première)—21 April/Stuttgart/Stuttgart PO c. composer. *The Jacobite Rising* (English première)—22 May/Birmingham/Ragnild Heiland-Sorenson (sop), Mary King (con), James Oxley (ten), Jeremy Huw-Williams (bass), City Choir, CBSO c. Christopher Robinson. *Temenos, with Mermaids and Angels* (première)—17 May/Dublin/Richard Davies (fl), BBC Philharmonic c. composer. *Spinning Jenny* (première)—21 July/London, Royal Albert Hall Proms/BBC Philharmonic c. composer.

STEPHEN MONTAGUE. *A Toy Symphony* (première)—6 June/Bath Festival/City of London Sinfonia c. composer.

THEA MUSGRAVE. *Voices from the Ancient World* (première)—23 January/Glasgow, RSAMD/Scottish Flute Trio. *Three Women – Queen, Mistress, Slave* (première)—23 January/San Francisco/Amy Johnson (sop), Women's Philharmonic c. Apo Hsu.

CONLON NANCARROW (d.1997). Three Movements for chamber orchestra (première)—26 June/Aldeburgh Festival. Study for orchestra (première)—10 August/London, Royal Albert Hall Proms. Both performances Birmingham Contemporary Music Group c. Thomas Adès.

MICHAEL NYMAN. *On the Fiddle* (première)—7 January/Grand Rapids, MI/Christina Fong (vln), Grand Rapids Symphony. Nyman has completed an opera, *Facing Goya*, for the West Yorkshire Playhouse, Leeds.

MICHAEL OBST. Octet (première)—6 March/Eindhoven/Ensemble Sabine Mayer.

HELMUT OEHRING. *Nr.1-3 (aus: Koma)* (première of complete cycle)—17 March/Berlin, Biennale/Ensemble Modern c. Peter Rundel.

ARVO PÄRT. *Como anhela la cierva* (première)—3 February/Tenerife, Santa Cruz/Patricia Rozario (sop.), Copenhagen PO c. Okko Kamu.

MATTHIAS PINTSCHER. *Monumento V. In memoria di Arthur Rimbaud* for 8 solo voices, 3 cellos and orchestra (première)—4 February/Stuttgart/Soloists and Variants ensemble c. Manfred Schreier. *Dunkles Feld – Berückung* (première)—13 March/Berlin, Biennale/Berlin SO c. Johannes Kalitzke.

EINOHUHANI RAUTAVAARA. *Angels and Visitations* (London première)—24 June/London, All Hallows, Gospel Oak/RAM Orchestra c. Osmo Vanskaa. String Quintet (UK première)—23 June/London, St Jude's/Chilingirian Quartet w. Steven Orton (vlc). Rautavaara was featured composer at the City of London Festival, with several performances of his smaller works. *Autumn Gardens* (première)—26 July/London, Royal Albert Hall Proms/Scottish Chamber Orchestra c. Joseph Swensen.

STEVE REICH is writing a new work for the Kronos Quartet.

WOLFGANG RIHM. *Gedrängte Form* (première)—12 January/Frankfurt, Alte Oper/Ensemble Modern c. George Benjamin. *Nebendraussen* (première)—12 January/Cologne/ Christoph Pregardien (ten), Siegfried Mauser (pno).

CHRISTOPHER ROUSE. *Seeing* (première)—6 May/New York, Avery Fisher Hall/Emanuel Ax (pno), NYPO c. Leonard Slatkin. *Compline* (European première)—25 March/Liverpool, Philharmonic Hall/Ensemble 10:10 c. Gerard Schwarz.

POUL RUDERS has completed an Oboe Concerto. *Gong* (UK première)—11 August/London, Royal Albert Hall Proms/BBC SO c. Jukka-Pekka Saraste.

FRANZ SCHREKER (d.1934). *Das Weib des Intaphernes* (première of new orchestration by DETLEV GLANERT)—5 May/Berlin/Berlin Kammer-symphonic c. Jürgen Bruns.

PETER SCULTHORPE. String Quartet No.15 (première)—10 July/Melbourne/as test piece in Melbourne International Chamber Competition.

BENT SÖRENSEN. *Sinful Songs* (première)—15 January/Birmingham/Birmingham Contemporary Music Group c. Sakari Oramo.

ROHAN STEVENSON. *Movie Demons* (première)—12 February/London, Conway Hall/Fidelio Trio.

GILES SWAYNE. *Havoc* (première)—8 September/London, Royal Albert Hall Proms/Robin Blaze (counter-ten), BBC Singers, Endymion Ensemble c. Stephen Cleobury.

MARK TAYLOR. *Comment cisler les légumes* for clarinet and piano; *Two Fragments* for violin and piano (premières)—9 February/London, BMIC/Topologies Ensemble.

MICHAEL TORKE. *Book of Proverbs* (UK première)—18 February/Glasgow/Karina Gauvin (sop), Christopher Maltman (bar), Royal Scottish National Orchestra and Chorus c. Marin Alsop. *Lucent Variations* (European première)—17 June/Manchester, RNCM/RNCM Orchestra c. Michael Brandt.

CHARLES TOURNEMIRE (d.1939). Symphony No.3, *Moscou* (UK première)—12 April/London, Barbican/London Schools SO c. Peter Stark.

DAVID DEL TREDICI. *Dracula* (première)—4 March/New York, Ethical Culture Society/Wendy Hill (sop), ECS Orchestra c. Jonathan Scheffer.

MARK-ANTHONY TURNAGE. *Silent Cities* (European première)—4 July/Cheltenham Festival/BBC Philharmonic c. Paul Daniel; (London première)—7 August/London, Royal Albert Hall Proms/NYOGB c. Ivan Fischer.

UNSUK CHIN. *Xi* (première)—24 February/Paris, Cité de la Musique/Ensemble InterContemporain c. David Robertson. *Fantaisie mécanique* (UK première)—17 April/London, RFH/ members of Philharmonia Orchestra c. Stefan Asbury.

PETERIS VASKS. Symphony No.2 (première)—30 July/London, Royal Albert Hall Proms/Bournemouth SO c. Yakov Kreizberg.

HUGH WATKINS. Sonata for cello and 8 instruments (première)—18 March/London, Purcell Room/Paul Watkins (vlc), Nash Ensemble c. Martyn Brabbins.

KURT WEILL (d.1950). *Der Weg der Verheissung* (première)—13 June/Chemnitz Opera/c. Johan Mauçeri.

JUDITH WEIR. *Natural History* (première)—14 January/Boston/Dawn Upshaw (sop), Boston SO c. Sir Simon Rattle. (European première)—31 August/London, Royal Albert Hall Proms/BBC Philharmonic c. Mark Elder.

Books Received

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

The Stravinsky Legacy by Jonathan Cross. Cambridge University Press.

Tippett Studies edited by David Clarke. Cambridge University Press, £40.00 (hardback).

Jonathan Harvey by Arnold Whittall. Faber, £9.99 (paperback).

Darius Milhaud: Entrétiens avec Claude Rostand, with a preface by Claude Roy. Editions Zurfluh, 150FF.

Satie the Bohemian: From Cabaret to Concert Hall by Steven Moore Whiting, Clarendon Press, Oxford.

Mario Lanza: Tenor in Exile by Roland L. Bessette, Amadeus Press, £17.99.

Virtuosity of the Nineteenth Century: Performing Music and Language in Heine, Liszt and Baudelaire by Susan Bernstein. Stanford University Press (UK agent C.U.P.), £32.50 (hardback), £11.95 (paperback).

Harrison Birtwistle in Recent Years by Michael Hall. Robson Books.

Stockhausen ... un vaisseau lancé per le ciel by Michel Rigoni, with a Preface by Michael Levinas. Millenaire III Editions, 159FF.

Believing in Opera by Tom Sutcliffe, Faber, £14.99 (paperback).

Szymanowski on Music: Selected Writings of Karol Szymanowski edited and translated by Alistair Wightman. Toccata Press, £35.00.

Amy Beach: Passionate Victorian – The Life and Work of an American Composer 1867-1944 by Adrienne Fried Block. Clarendon Press, Oxford, £40.00.

First performances (concluded from p.34)

resemblance to earlier scores, notably *Eclat-Multiples* and *Répons*, with their emphasis on

tuned percussion, but in *Sur Incises*, there are no additional instruments or computer-generated sounds, and consequently the familiar solo-tutti pattern has been modified.

Sur Incises will probably be cited as another example of genuinely quick music; but whether it is as convincing in this respect as *Gedraengte Form* is open to question. On the one hand, there is a suggestion that the transformation of the original piano material is achieved as much by elaborate ornamental flourishes as by harmonic or rhythmic modulation. At the same time, the dynamism of the work frequently stems from insistent ostinato patterns, especially in the piano writing. There is also the curious paradox that, despite the complexity of the musical argument, the unvarying percussive sonority contains echoes of minimalism.

This leads to the fact that the work's atmosphere is very different from the 'impressionist' ambience associated with the poetically-inspired works, such as *Pli Selon Pli* or the revised version of *Visage Nuptial*. As such, *Sur Incises* can be classed as one of Boulez's most 'abstract' compositions, looking back to the Second Piano Sonata and the two books of *Structures*. Instead of developing early material from the perspective of the 1990s, it re-examines concepts originally conceived when the principles of high modernism dominated the immediate postwar era.

Hence, though *Sur Incises* may not rank among Boulez's supreme achievements, it exhibits a healthy radicalism in keeping with the fact that, throughout the recorded history of Western music, the beginning of each century has initiated new developments. Wolfgang Rihm has evinced a similar outlook. His statement that *Gedraengte Form* will form part of a continuous sequence in which 'there will be no coming and going, no star appearances, no taking of a bow, no applause, and no posturing' – all of which have become features of the commercialization of concert life – bespeaks a healthy, modernist attitude. Though Rihm has cultivated a broad range of styles, encompassing virtually every genre, a pervasive sense of radicalism underpins his output. Like Boulez, he has a profound respect for the intelligence of the music public and its capacity to absorb challenging ideas. It is thus appropriate that they should share the programme with Grisey's final composition in a concert dedicated to his memory.

John Warnaby