
Benjamin’s ‘Into the Little Hill’ thrills Paris audiences
Anderson commission reopens Royal Festival Hall
‘Wagner Dream’ – Harvey’s new opera launched
‘Cyrano’ – Carl Davis ballet premiere
‘Sophie’s Choice’ reaches the USA
Sir Malcolm Arnold – 1921-2006
Sir Paul McCartney’s ‘Ecce Cor Meum’

Thomas Adès is dividing his time between Paris and London in an incredible period of frenzied activity for the multi-faceted musician in the early part of 2007.

Présences, Paris
Since 9 February Adès has been Featured Composer at the Présences Festival in Paris, where 25 of his works are being performed by over 700 musicians in just under a month. This forms the largest retrospective of his work to date and includes the French premieres of his new orchestral work Teivet, in addition to America, the Violin Concerto and Brawnie. Adès is participating as composer, conductor and pianist and many of the works are being broadcast by Radio France.

Remaining performances at Présences in Paris
The Origin of the Harp
Orchestre de Pau/Fayçal Karoui
13.4.07, Orchestre de Pau/Fayçal Karoui
21.4.07, Orchestre de Pau/Fayçal Karoui
The Birth of the Minotaur
Miniatures for Solo Violin
Tevot
22.4.07, Barbican Hall: Chamber Orchestra of Europe/Anthony Marwood/Thomas Adès
Adès: Violin Concerto/Trio Studies from Couperin (UK premiere);
Hedge: Symphony No 7, Offenbach: Histoire du Diable
STOP PRESS! Carnegie Hall residency
Thomas Adès has been appointed as holder of The Richard and Barbara Debs Composer’s Chair at Carnegie Hall for the 2007–8 season. He will feature as composer, conductor and pianist in a number of concerts, recitals and events throughout the year. These will include his New York recital debut, the US premiere of his latest orchestral piece Teivet (Berlin PO/Simon Rattle) and the NY premiere of his Three Studies from Couperin (Orchestra of St Luke’s/Xian Zhang). Adès also makes his New York conducting debut, in Gerald Barry’s witty chamber opera The Triumph of Beauty and Deceit.


The undoubted highlight of Paris’s ground-breaking Festival d’Automne last year was the world premiere of George Benjamin’s Into the Little Hill, a 40-minute “lyric tale” in two parts, for soprano, contralto and ensemble of 15 players, the composer’s first operatic work and his longest composition to date. The keenly anticipated premiere attracted movers and shakers from all over the musical world.

The libretto is by the acclaimed English dramatist Martin Cramp, whose work is enormously admired in France. The work has been commissioned from the Festival, Opéra National de Paris and Ensemble Moderne, with support from the Siemens Music Foundation and the Forberg-Schneider-Stiftung. The Ensemble Moderne was conducted by Franck Ollu, in the Amphitheatre of the Opéra Bastille on 22, 23 and 24 November. Anna Komis and Hilary Summers were the singers – each responsible for multiple roles – and the production was directed and designed by Daniel Jeanneanteau. The piece, immediately preceded by two of Benjamin’s chamber works (Three Miniatures for Solo Violin and Fricks Violin) moved to the Théâtre de St-Quentin en Yvelines on 26 November; further performances of this production are already scheduled in Amsterdam, New York and Frankfurt in 2007; London (Vivid Festival), Lucerne, Turin, Milan and Melbourne in 2008 and Brussels, Helsinki and London in 2009.

For almost 20 years, George Benjamin has been thinking about composing an opera. In that time there have been plenty of rumours of him collaborating with leading playwrights, but it is only now that he has found the right person to work with: the British dramatist and translator Martin Crimp. What they have produced, the “lyric tale” in two parts, for soprano, contralto and ensemble of 15 players, the composer’s first operatic work and his longest composition to date. The keenly anticipated premiere attracted movers and shakers from all over the musical world.

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During April this year, ‘Traced Overhead’, the UK’s most acclaimed production of The Tempest (Barbican Centre, London – March–April 2007)

‘Traced Overhead’ (Barbican Centre, London – March–April 2007)

During April this year, ‘Traced Overhead’, the UK’s most significant Adès homage to date, promoted by the Barbican, features the UK premiere of Teivet with 11 other works by Adès placed in the context of music close to him by composers such as Stravinsky, Kurtág and Nancarrow.

Adès will participate as composer, conductor and pianist, whilst other performers include the Berliner Philharmoniker and Sir Simon Rattle; The Labeque Sisters; Ian Bostridge; Chamber Orchestra of Europe: BBC Symphony Orchestra; Schaar bewonen; Simon Keenlyside; Birmingham Contemporary Music Group; BBC Singers; Anthony Marwood; Rebecca von Lipinski; Susan Bickley; Arditti Quartet and the Pokrovsky Ensemble:
**Sir Malcolm Arnold (1921-2006)**

It is with great sadness that we learnt of the death of Sir Malcolm Arnold on 23 September 2006, at the age of 84. One of the most famous, prolific and well-loved composers of the 20th century, Sir Malcolm composed eleven symphonies and seven ballets as well as concertos, orchestral overtures, many chamber works, two operas and over a hundred celebrated film scores, including the Bridge on the River Kwai for which he was awarded an Oscar in 1958. He won the Ivor Novello award for Outstanding Services to British Music in 1996, a Doctorate of Music from Miami University in 1989 and a Knighthood in 1993. In October 2001 Sir Malcolm was awarded a Fellowship of the British Academy of Composers and Songwriters on the occasion of a special 80th birthday concert at the Wigmore Hall. Several events had been planned to celebrate his 90th birthday, including the inaugural Malcolm Arnold Festival in his home town of Northampton (incorporating a Arnold Concerto Competition), a gala concert at St John’s Smith Square, and a day-long celebration of his chamber works at the Royal College of Music in London. He died on the same day that a ballet set to his music, ‘The Three Musketeers’, was premiered at Bradford by Northern Ballet Theatre.

The festival culminated with a gala concert on 22 October given by the Royal PO and Barry Wordsworth. The programme included the Symphony No 8.

**‘The Malcolm Arnold Edition’ on Decca**

Decca has released the acclaimed BMG/Conifer recordings originally made in the 1990s. They are issued in three boxed sets comprising all eleven symphonies, seventeen concertos and countless other orchestral and instrumental works. A number of Decca’s own earlier recordings are also included.

**Arnold Festival launches in Northampton**

As reported above, the inaugural Arnold Festival took place in Northampton between 21 and 22 October last year. It was devised jointly by of Nick Hallam of the Royal and Derngate, and Arnold’s biographers, Paul Harris and Anthony Meredith. Highlights included the inaugural Malcolm Arnold Concerto Competition, in which young conservatoire soloists played Arnold concerto, accompanied by The Arnold Ensemble and Matthew Taylor. The judges included Emma Johnson, Julian Lloyd Webber and David Mellor. The winner was Peter Kesselman who performed the Plute Concerto No 2. Elsewhere there were illustrated talks by Piers Burton-Page, Annetta Hoffnung and Katherine Arnold (the composer’s daughter).

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**‘The Three Musketeers’**

Critics lauded The Three Musketeers following its premiere run. The Northern Ballet Theatre and Orchestra performed to choreography by their Artistic Director, David Nixon and a scenario by David Drew. The music included extracts from Arnold’s The Fair Field, Flute Sonata, Four Irish Dances and

**English National Ballet revive ‘Alice’**

English National Ballet toured the UK from October 2006 with their 1995 production of Alice in Wonderland, to choreography by Derek Deane. The music is by Tchaikovsky and has been assembled and orchestrated by Carl Davis from piano pieces and pre-existing orchestral works. After opening in Manchester’s Palace Theatre, the production visited Bristol, Southampton and Oxford, before a Christmas run in the London Coliseum from 28 December until 7 January.

‘... a popular attraction with hall-ten family audience ... Apart from the perennial pleasure of Lewis Carroll’s fantasy, the other enticement here is music by Tchaikovsky…’

From The Times (David Dougill) 1 October 2006

‘What is delightful and welcome return of Derek Deane’s Alice to the festival’s revue ... A stage packed with movement to a lack communication, the world premiere took place on 3 November at the Royal Albert Hall and was performed by Kate Royal (soprano), the Academy of St Martin in the Fields Orchestra, London Voices, Boys Of Magdalen College Choir, Oxford and Boys of King’s College Choir, Cambridge, all conducted by Gavin Greenaway. The US premiere took place in Carnegie Hall, New York on 14 November, with Kate Royal once again the soloist, accompanied by the Concert Chorale of New York, the American Boychoir, the Orchestra of St Luke’s and Gavin Greenaway.

Acclaimed for ‘The Three Musketeers’...’

**Presteigne Festival focus**

Faber composers are well represented at the 2007 Presteigne Festival (25-28 August). Composer-in-Residence will be Peter Sculthorpe who will hear performances of eight of his works. Highlights include a new commission for violin and piano from David Matthews, a cello recital of Sculthorpe and Carl Vine by Alice Neary, and orchestral music by Sculthorpe and Matthews. More at www.presteignefestival.com.

**Paul McCartney’s ‘Ecce Cor Meum’**

Faber Music Ltd is delighted to announce the representation of Sir Paul McCartney’s new 57-minute, four-movement oratorio, Ecce Cor Meum (which translates as ‘Behold My Heart’). Scored for soprano solo, boy trebles, chorus and orchestra it sets an impassioned text (in English, with some Latin) by the composer himself.

The work was originally commissioned eight years ago by Anthony Hallam of Magdalen College, Oxford, and in 2001, it was given its premiere performance by the Magdalen College Choir and Jill Harms at the Sheldonian Theatre, Oxford. McCartney then revised the work and has now released it for performance and CD release.

The world premiere took place on 5 November at the Royal Albert Hall and was performed by Kate Royal (soprano), the Academy of St Martin in The Fields Orchestra, London Voices, Boys Of Magdalen College Choir, Oxford and Boys of King’s College Choir, Cambridge, all conducted by Gavin Greenaway. The US premiere took place in Carnegie Hall, New York on 14 November, with Katie Royal once again the soloist, accompanied by the Concert Chorale of New York, The American Boychoir, The Orchestra of St Luke’s and Gavin Greenaway.

Ecce Cor Meum was released on an EMI Classics in September this year.

‘... the impromptu simplicity of a melody from Tchaikovsky’s Album for the Young…’

The Independent (Jenny Gilbert), 7 January 2007

Meanwhile, on 29 October, Davis’s stage musical, Alice in Wonderland – in Ian Brown’s successful production that premiered to great acclaim at the West Yorkshire Playhouse in 2005 – played at the Birmingham Repertory Theatre for their Christmas 2006 season.
Anderson Proms premiere plus brace of discs

Following the success of Julian Anderson’s Core Line disc last year, a second disc of his music (on NMC) has been released and is attracting similar plaudits. It celebrates his three-year residency with the City of Birmingham SO and features the five works he wrote for them (and their related ensembles – BCMG and the City of Birmingham Symphony Chorus) in that period; namely Symphony, Imagined Corners, Eden, Book of Hours and Four American Choruses on Gospel Texts. Sakari Oramo, Oliver Knussen, Martyn Brabbins and Simon Halsey conduct.

‘…something charged with those rarest of qualities in the contemporary arts – joy, turbulence, happiness, delight, celebration, ecstasy – and all these without anything cheap or drummed-down into purely. To achieve such wide-eyed freshness without merging again into an opportunistic modernism hides a technique which is already quite praiseworthy, and Julian Anderson’s music seems to be on a triangular. Forty years ago, his representation (at 25) has long been delayed. Now comes a simultaneously which together yield some two and a half hours of pleasure…’

The best introduction is probably Chamberlina, a synthesis of Russian dance types merging between dancel and recites, breaks and divides, before a sudden lyric ending – the ritual wash-down of Stravinsky’s Wedding with a tender solemn. Alkabas Fantasy and The Story of the Sun inhabit comparable terrors with extensions of high and wide, the gaps is internalised, also the gentle inward side, and a vein ofockets highly mixed in earlier is occasionally given its head.

Eden would perhaps make a solution start – a seven-minute glimpse of the Parable Kingdom with (open) some of the most moving off-tunings – micro-intervals that really register expressively – since has yet to right that time a century ago. Eden is by turns intransigent and Cori, where the mind iconically does earn more resonant and natural. The Casual Moon is quite different. Anderson has socribed his ensembles in a light to varied expressionless places without a gigue or a blazoned in sight – either, ghost, darkness, dark signs, musical imagery of disturbance, frost, pain…

Despite such passages, and in some other pieces I’ve no space to mention, exploration of color meditations, Anderson’s music is fundamentally about fecundity – bright, colourful, shining, impeccably made, happy.’

The Spectator (Robin Hollings), 30th December 2006

‘…breathtaking, with Anderson showing an expressive range and imagination of terrific power… the subtle intonality of Anderson’s approach to harmony, and the interplay between tempered and non-tempered tunings, reinforces its strongly personal, authentically contemporary quality.’

The Sunday Times (Paul Driver) 13 August 2006

‘Heaven is Shy of Earth’ – Proms premiere

A new choral/orchestral work proved one of the highlights of the 2006 BBC Proms in the Royal Albert Hall, London on 6 August. Heaven is Shy of Earth, a BBC commission, lasts 30 minutes, and is scored for mezzo-soprano, chorus and orchestra. Angelika Kirschschlager was the soloist, with Sir Andrew Davis conducting the BBC SO and Chorus.

‘…some of the most engaging music he has ever written… The piece is an heir to the British choral tradition.’

The Guardian (Tom Service) 8 August 2006

Wagner opera premiere – ‘Wagner Dream’

All eyes turn to Luxembourg on 28 April, when Jonathan Harvey’s chamber opera Wagner Dream is to be premiered in the Grand Théâtre, part of the Capital of Culture 2007 events. Directed by Pierre Audi it will be staged by Netherlands Opera, with Ictus Ensemble conducted by Martyn Brabbins. To an English libretto by the distinguished French author Jean-Claude Carrière (long-term collaborator of Jean-Louis Barrault, Luís Buñuel and Peter Brook), it has been co-commissioned by Netherlands Opera, Holland Festival, Grand Théâtre de la Ville de Luxembourg and IRCAM.

The opera is scored for 24 players, a cast of 11 plus chorus, and live electronics. It is set in Venice where Wagner died in 1883, and is Harvey’s take on Wagner’s unfilled 30-year ambition to create an opera, Die Sieger, based on a Buddhist legend the love of a low-caste servant girl for a monk. Harvey and Carrière have together adapted the story of Die Sieger, combining the last hours of his life with the plot of the opera. Two cultures meet: the rational Western viewpoint that knowledge must be obtained through emotional experience and the Eastern idea that redemption can only be found by freeing oneself from both joy and sorrow. The differences between the two worlds are presented on stage in strong contrast by means of the spoken word and song as well as by live and electronic music.

The production later transfers to the Holland Festival in Amsterdam (6-14 June) and the Agora Festival (25-24 June). The Holland Festival make Harvey the subject of a special focus at that time with a portrait concert of his music being given by the Nieuw and ASKO Ensembles on 15 June. It will include the Netherlands premiere of Harvey’s new oboe concerto, Sprachgesang (soloist Peter Veale), in addition to Hidden Voice I & 2, Jubilus, Calling Across Time and Death of Light, Light of Death.
George Benjamin

Festival d’Automne, Paris
(For news of Into the Little Hill, see page 3.) Elsewhere in the Festival, Benjamin conducted Ensemble Modern in a concert that included his Three Inventions for Chamber Orchestra and At First Light, a programme that was repeated in Frankfurt and Madrid. The portrait concluded on 19 December when he conducted Dance Figures and Palimpsests, with the Orchestre de l’Opéra National de Paris.

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Aimard travels with ‘Piano Figures’
As dedicatee of Piano Figures, Pierre-Laurent Aimard is including this work in his spring concerts. Recent engagements have included the Lucerne Festival on 2 September last year. Looking ahead he gives the Belgian premiere at Ars Musica in Brussels on 17 March (along with Shadowlines); the US premiere in Carnegie Hall on 29 March, the German premiere at the Ruhe Klavierfest on 18 June, a date at the Tanglewood Festival in August, and a French premiere in Roque d’Antheron on 1 August.

Ars Musica, Brussels
In addition to Piano Figures and Shadowlines (see above), the 2007 Ars Musica Festival will also include a performance of Sudden Time by the Orchestre National de Belgique and Matthias Pintscher, and the Belgian premiere of Three Miniatures for Solo Viola by Carolin Widmann.

Carnegie Hall focus
In March, Benjamin travels to the USA where he will enjoy a high-profile portrait concert at Zankel Hall (Carnegie Hall), in New York on 29 March.

He will conduct The Zankel Band in At First Light, whilst Mischa Amory and Huin-Yun Huang perform Viola, Viola. Pierre-Laurent Aimard then gives the US premiere of Piano Figures, in addition to Shadowlines. Next day in Carnegie Hall, David Robertson conducts the St Louis SO in Sudden Time, following three performances given in the orchestra’s home. Benjamin then goes to the Montpellier Symphony for a week, where he will conduct the Canadian premiere of his Palimpsests.

Music of Today’ concert reopens Festival Hall
Benjamin is the subject of a Philarmonia Orchestra ‘Music of Today’ portrait on 24 July, a concert that will mark the reopening of the Royal Festival Hall after extensive refurbishments. The concert will be conducted by Frank Ollu and features At First Light, Upon Silence and Three Miniatures for Solo Viola.

Northern Netherlands Youth orchestra residency
Benjamin will be in The Netherlands in August this year, where he will conduct a workshop with the Youth Northern Orchestra including the Dutch premiere of his Dance Figures. Various other chamber and ensemble works have been programmed in this residency, which culminates in a concert at Amsterdam’s Concertgebouw on 20 August.

PHOTOGRAPHS THAT INSPIRED ‘STREAMLINES’

The project is the brainchild of Karl Blossfeldt, a German photographer who published photographs of plants and flowers in 1929. This was for the Aldeburgh Festival. Benjamin’s music, which has been inspired by these images, often connects with young audiences, given its roots in experimental rock and funk and this should prove no exception.

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Tansy Davies

‘Falling Angel’ premieres in Birmingham & Paris
Thomas Adès and the Birmingham Contemporary Music Group launched a new Davies work, Falling Angel, in concerts in Birmingham and Paris in February 2007. One of BCMG’s highly successful Sound Investment commissions the 21-minute work was heard in the CBSO Centre on 5 February before travelling to the Présences Festival in Paris for a performance on 24 February.

The composer writes:
‘The start point for this piece was the painting ‘Falling Angel’ by the German artist Anselm Kiefer. I was initially drawn to his work, by the abstruse textures he makes out of natural materials, which give his work intensity and rawness.

There are two main images in this work: an artist’s palette, which represents a victim (an emblem of art being threatened), and the painter’s guardian angel. ‘Falling Angel’ shows the fall of the angel holding a palette. Kiefer’s painting is simultaneously very bright and very dark, and it was this that I hoped to capture in sound; I often aim to create music that is “black and shiny”.

The musical motifs in my piece include fanfares, marches and an orchestral distorted melody, all of which act as signposts to direct the direction of the music. Rustic dances, quivering chords and metal bass lines transform into lyrical lines, which are woven together and underpinned or saturated by rough, highly volcanic timbres.

City of London Sinfonia commission
A new work for chamber orchestra, Kingfisher, will be premiered in the Turner Sims Concert Hall, Southampton on 20 April, with a further performance in Chatham on 22 April. Douglas Boyd will conduct.

Winnipeg hosts ‘Iris’ premiere
Earlier this year, Davies’s music crossed the Atlantic, when Iris for soprano saxophone and ensemble received its North American premiere as part of the Winnipeg Symphony’s New Music Festival on 12 February. Soloist was Sasha Boychuk, with Alexander Mickelthwaite at the helm.

neon in UK, USA & Israel
Following his experiences conducting two of Davies’s orchestral works in the UK (Spiritual House – BBC SSO and Tilting – BBC SO), Zsofi Nagy has now programmed Davies’s ensemble work neon with the Israel Contemporary Players on 9 and June, in Tel Aviv and Jerusalem respectively.

In the UK, Talkhouse and Steve Dummer present the work as part of the Soundwaves festival in Brighton on 24 June, whilst it was given its US premiere by KULMUSIK at Rice College (NY) on 14 November 2006.

Mira Calix

multimedia commission for 2007 Aldeburgh Festival
Davies has been commissioned, together with Warp Records artist, Mira Calix, to write a full-evening multimedia work to be premiered at the Aldeburgh Festival on 20 June 2007, with a further performance on 21 June.

The work – to be directed by Tim Hopkins, and to involve the architect Pippa Nissen – explores architectural links between the renowned Snape Maltings concert hall and the Elephant and Castle shopping centre in South London – both were built in the same period. Now, ironically, the Snape complex is about to be substantially redeveloped, whilst the Elephant and Castle is to be pulled down. The work will explore the contrasts between the two sites, between urban and rural landscapes and the whole idea of architectural opposites. At this early stage in the compositional process Davies says that it will be if aspects of the Elephant and Castle had transplanted themselves to rural Suffolk.

The work will use four singers, a band of instrumentalists, pre-recorded sound effects and film. It has been commissioned by Aldeburgh Music.

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Oliver Knussen

UK premiere for ‘Requiem’ & BCMG appointment

The UK premiere of Knussen’s Requiem for soprano and ensemble took place in Birmingham on 26 October 2006. Knussen conducted the Birmingham Contemporary Music Group and soloist Claire Booth.

Bonn, Germany: Arditti Quartet

Daily Telegraph (David Fanning) 10 August 2006

‘The music has a new Bergian, perhaps Folke Fideldien, yet a matured precision entirely Knussenish. The internal design of this canon hybrid of song cycle and ring mirroring, but the result is instant satisfaction.’
The Sunday Times (Paul Driver) 29 October 2006

There is now an emotional urgency here. The master of bejewelled miniatures remains, but writing concisely (the running time is 12 minutes), but textures are leaner, a little less reined. Gut feelings decided this work, not just Brahmsian’s pride.

Four poems, of a sort, are set for soprano (as at the Chicago premiere, the radically expressive Claire Booth). The qualification arises from the first setting — a collage of lines from the poems that Emily Dickinson addressed to her sister, Sue.

‘Is it true, dear Sue?’ the fast bar asks. Unfortunately it is. Knussen’s response flares to piano and rage, but the tone is largely perjorative, the colour abstruse (no voices, in fact), with discreet musical echoes. Memons are summoned by Abbeystoun here, the Blackbird setting includes a plait of 16 folks. Impossible not to be reminded of

The Times (Geoff Brown) 24 October 2006

The concert marked the commencement of Knussen’s appointment as Artist-in-Association to the BCMG. The three-year appointment runs until 2009.

Canadian focus

Knussen travelled to Canada in February this year to conduct the Toronto SO as part of its New Creations festival on 28 February. Two chamber concerts with the National Arts Centre Orchestra in Ottawa on 9 and 10 March followed with the Canadian premiere of the Requiem, and Two Organa.

Piano concerto set for Zankel Hall premiere

Peter Serkin premieres a new work for piano and ensemble on 15 April, in a concert given by the Zankel Band in Zankel Hall, New York. Knussen conducts a concert that also includes the NY premiere of his Requiem (soloist Susan Narucki).

Philadelphia Orchestra commission

Another orchestral commission will be launched on 10-12 May by Christoph Eschenbach and The Philadelphia Orchestra in their Kimmel Center home.
Thomas Adès

'Tevot' premiered by Rattle and Berliner Philharmoniker

Sir Simon Rattle has championed Adès's music ever since he commissioned Asyla for the City of Birmingham SO in 1997. He programmed it in his last CBSO concert and his first as Music Director of the Berliner Philharmoniker.

Tevot is his second commission, this time for Berlin (a joint commission from the Stiftung Berliner Philharmoniker and The Carnegie Hall Corporation). Premiered by the Berlin Phil on 21-23 February in the Philharmonie, the orchestra then toured the new work to Gran Canaria, Tenerife, Paris, London and Brussels. The US premiere is on 14 November in New York's Carnegie Hall (see page 3).

Adès writes of the piece:

'The title of this one-movement symphony, Tevot (tey-VOT), means in Hebrew “bars of music”. Also, in the Bible, (tey-VA) is the ark of Noah, and the cradle in which the baby Moses is carried on the river.'

Los Angeles Philharmonic residency

Adès was in California in December 2006, concluding his two-year residency with the Los Angeles Philharmonic Orchestra. He conducted the LAPO in his Asyla on 2 and 3 December, in the Walt Disney Concert Hall. He also gave a solo piano recital in the Herbst Theatre, San Francisco and conducted a short run of his chamber opera Powder Her Face at the University of Southern California in November.

Following the interest and acclaim Adès has excited on the West Coast, the LAPO has already booked him for further appearances, to be announced.

"… a work of postmodern dazzlement … full of arresting weird sounds … Asyla sounded as fresh, original and exciting as ever. In 1997, it had announced a major new orchestral composer on the scene. That announcement has proven accurate. Adès, wildly popular here as composer, conductor and pianist, will continue his relationship with the orchestra, we are told, but we are not yet told when or in what capacity."

Los Angeles Times (Mark Swed), 4 December 2006

"Powder Her Face Suite" premieres at Aldeburgh

Since its premiere in 1995, Adès’s chamber opera Powder Her Face has been singled out for its inventive instrumental writing. Adès now plans an orchestral suite.

It will be a co-commission from Aldeburgh Music, the Philharmonia Orchestra and The Cleveland Orchestra. The premiere will provide one of the highlights of the 2007 Aldeburgh Festival, when the composer conducts The Philharmonia Orchestra in Snape Maltings on 17 June. He will expand the music from ensemble to large orchestra and will surely provide a work that will enter the repertoire of many orchestras the world over.

Southbank Centre commissions multimedia work

In January London’s newly relaunched Southbank Centre announced their 2007-8 season. One of the highlights will be a new multimedia work from Adès for large ensemble and video installation. It has been co-commissioned by the Southbank Centre and the Los Angeles Philharmonic Association. The video elements will be created by Israeli artist Tal Rosner. The 30-minute work will be premiered in London by the London Sinfonietta and Adès in Spring 2008 with performances to follow in Los Angeles and Paris.

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Forthcoming Performances

Tevot

- 1.3.07, Tenerife, Canary Islands (French premiere)
- 5.3.07, Présences Festival, Paris (UK premiere)
- 7.3.07, "Traced Overhead", Barbican Hall, London (Belgian premiere)
- 8.3.07, Brussels

Traced Overhead

- 12.3.07, Guildford Festival, UK: Richard Uttley

America

- 21 & 22.4.07, Berlin, Christiane Iven/Rundfunk-Orchester-Chor Berlin/John Axelrod

Arcadiana

- 14.6.07, Munich, Germany: various

Baroque Music Society

- 12.6.07, St. John’s Smith Square, London

Britten Sinfonia

- 10.6.07, City Hall, Liverpool

Brodsky Quartet

- 20.6.07, Leipzig, Germany

Brown Girl

- 8 & 9.3.07, Cologne & Amsterdam, Germany & The Netherlands: Royal Concertgebouw Orchestra/Martyn Brabbins

Bryn Terfel

- 21.10.06, Yoshiokawa, Japan

Chamber Symphony

- 7.10.06, Schloß Coburg, Germany

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Colin Matthews

"Turning Point" – Concertgebouw commission

Turning Point, an 18-minute commission, from the Concertgebouw was premiered to tremendous ovation on 19 January 2007, when Markus Stenz conducted the Royal Concertgebouw Orchestra in Amsterdam.

Matthews returned to Amsterdam later that month when Stenz conducted the same forces in four of Matthews's orchestrations of Debussy's Préludes.

Sir Simon Rattle and the Berliner Philharmoniker (who have recorded three of the preludes on EMI Classics) brought four out to the 2006 BBC Proms on 1 September:

"... beguiling re-creations of the French composer's sound-world, evoking that of Jean reed of old but also touching on La Mer in 'What the West Wind Saw'. They are exquisite miniatures, and Rattle made sure that every color in these shimmering sets of sound was precisely caught by his superb band."

The Guardian (Andrew Clements), 4 September 2006

Matthews's own music was firmly to the fore during The Last Night of the Proms on 9 September, when his fizzing orchestral Vivo was performed by the BBC SO and Mark Elder in a concert broadcast the world over.

Hallé residency

Meanwhile, on 6 May The Hallé Orchestra and Mark Elder premiere the remaining five preludes, plus a Postlude of Matthews's own in a Bridgewater Hall concert. They intend to release all 24 preludes on their own CD label.

‘Berceuse for Dresden’ – UK premiere

A few days earlier the Manchester International Cello Festival stages the UK premiere of Matthews’s Berceuse for Dresden for cello and orchestra. Raphael Wallfisch is the soloist with the BBC Philharmonic conducted by Garry Walker.

The work received global attention prior to its premiere in Dresden's newly-restored Frauenkirche on 17 November 2005. Lorin Maazel conducted the New York PO with Jan Vogler taking the solo part. International TV networks carried the story of an American orchestra, a German soloist and a British composer lamenting through music the controversial bombings of the city on 13 February 1945, bombings that left the magnificent 18th century church in ruins. Matthews responded to the commission with a heartfelt moving tribute to the victims of the Dresden bombings that perfectly captured the spirit and reverence of the moment.

Rattle and Gergiev take up Debussy orchestrations

Some of the world's leading conductors have taken Matthews's Debussy orchestrations into their repertoire. The largest of these is Valery Gergiev, who conducts a selection in one of his opening Barbican concerts as the new Principal Conductor of the London Symphony Orchestra.

Debussy: Feux d'artifice
12.3.07, Barbican Hall, London, UK: LSO/Christoph Röschke

Two Part Invention
30.3.07, Queen Elizabeth Hall, London, UK: London Sinfonietta/Oliver Knussen

Berceuse for Dresden
2.5.07, Manchester International Cello Festival, UK: Raphael Wallfisch/BBC PO/Garry Walker

Debussy: Bergamasque, La terrasse des suaves du printemps, La cathédrale engloutie, Voiles & C Matthews: Postlude
6.5.07, Bridgewater Hall, Manchester, UK: The Hallé Orchestra/Mark Elder

Alphabicycle Order
11.7.07, Bridgewater Hall, Manchester, UK: The Hallé Orchestra & Children's Choir/Edward Gardner

Pluto the Renewer
26.7.07, Takemitsu Memorial Concert Hall, Opera City, Tokyo, Japan: Tokyo City Philharmonic/Taijiro Iimori

Selected Forthcoming Performances

Debussy: Feux d'artifice
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Two Part Invention
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26.7.07, Takemitsu Memorial Concert Hall, Opera City, Tokyo, Japan: Tokyo City Philharmonic/Taijiro Iimori
John Woolrich
Knussen premiers BCMG commission

A new work for chamber orchestra is to be premiered by the Birmingham Contemporary Music Group and its newly-appointed Artist-in-Association, Oliver Knussen, on 23 March in Birmingham’s CBSO Centre. Going a Journey lasts 25 minutes and is scored for an ensemble of 16 players. It derives its title from the title of an essay by William Hazlitt “On Going a Journey”, and refers to the episodic structure of Woolrich’s composition. Knussen and BCMG then bring the new work to the 2007 Aldeburgh Festival on 15 June, in Snape Maltings. The work also travels with BCMG to Spain, when Pierre-André Valade joins them for a performance in the new Auditorio Reina Sofia in Madrid, on 7 May.

Finish double-bill
Two works for chamber orchestra can be heard a week apart in March, when the Pori Sinfonietta give the Finnish premieres of the Concerto for Orchestra (15 March, conducted by Jukka Issakikka) and Mozart-inspired The Theatre Represents a Garden: Night (22 March, Thomas Kemp).

‘Elephant’ In London
Woolrich’s most recent orchestral work comes to London on 26 June, when the Kensington SO and Russell Keable present The Elephant from Celebes in St John’s Smith Square. Inspired by a Max Ernst painting of the same name the work was originally commissioned for the Britten-Pears Orchestra who premiered it at the Snape Proms in 2005. The KSO enjoy a close relationship with Woolrich, having previously performed of the concerti for viola and oboe, and The Ghost in the Machine in recent seasons.

Violin Concerto commission
Woolrich’s link to the Aldeburgh Festival remains a strong one. In addition to the performance of Going a Journey (see above) he is once again Associate Festival Director and has been commissioned by Aldeburgh Music, Northern Sinfonia and Michael and Barbara Gwinnett, to write a violin concerto for the outstanding German talent Carolin Widmann, for premiere at the 2008 Aldeburgh Festival.

Return to Dartington
After a few years absence, Woolrich returns to the renowned Dartington International Summer School this year where he directs the Advanced Composition Course over a two-week period in August. Several of his compositions will be performed there at that time.

David Matthews
Symphony No 6 to premiere in London
David Matthews has completed his Sixth Symphony. The 95-minute orchestral work, commissioned by Maxine and Peter Cohen to commemorate the 40th anniversary of the John S Cohen Foundation, will be premiered in London on 2 August, by the BBC National Orchestra of Wales under Jac van Steen.

‘Terrible Beauty’ – Nash Ensemble commission
Another new commission from the Nash Ensemble, will be unveiled by them in London’s Wigmore Hall on 6 March. Terrible Beauty is scored for mezzo-soprano and ensemble, and sets a text taken from Shakespeare’s ‘Antony and Cleopatra’. Susan Bickley is the soloist and Lionel Friend conducts.

Toccata Classics record complete quartets
Matthews’s work for string quartet now stretches into double figures. Together with his six symphonies, they form the core of his output and chart a fascinating path throughout his compositional career. The enterprising new label, Toccata Classics, will record all of these with the Kreutzer Quartet (with whom Matthews has a special relationship and for whom he wrote his String Quartet No 10).

Orchestral disc for Dutton
One of Matthew’s staunchest advocates in recent years is conductor George Vass, who has regularly featured him at the Prestigene and the Hampstead and Highgate Festivals. Vass and Orchestra Nova have recently recorded an all-Matthews disc for future release on the Dutton Epoch label. Featured are Movement of Autumn; A Congress of Passions; The Sleeping Lord; Aubade; From Sea to Sky; Total tango and Y Deryn Du.

BBC Philharmonic take up ‘The Music of Dawn’
Matthews was in Manchester in September 2006, when the BBC Philharmonic Orchestra gave a scintillating performance of his symphonic poem The Music of Dawn, under Raimo Gamba on 20 September. It was recorded for future broadcast on BBC Radio 3.

Nicholas Maw
‘Sophie’s Choice’ arrives in the USA

This was a co-production in collaboration with Volksoper Wien and Deutscher Oper Berlin, directed by Markus Bothe and starring four of the original Covent Garden cast, not least Angelika Kirchschlager as Sophie: ‘I found myself thinking of Debussy’s Pelléas et Mélisande, another opera that sounds quite unlike any other, exists in its own harmonic world and unfolds at its own unhurried pace. Like Pelléas, Sophie’s Choice achieves an effective tone, even when there is little propulsion. It creates a complex interior world of sound to reflect the characters’ complex interior world of complicated emotions.

... you need only hear the soft, shivering chord that accompanies Sophie’s first mention of Auschwitz, or the exquisite lyricism that carries two Emily Dickinson poems that tellingly appear in the text, to recognize the work’s overall unity.

And, for my money, the final 18 measures of the scene – played by the orchestra after the Narrator sings, “At Auschwitz, tell me, ‘Where was God?’ The response: “Where was man?” – rank among the most beautiful and touching in the repertory. Nowhere else is the temptation to lay on the emotion so deftly resisted. It builds slowly and exquisitely, gently rising upward, like the Narrator’s question, to a dark, unworning sky.”

The Baltimore Sun (Tim Smith), 23 September 2006

Chamber Music Society of Lincoln Center residency
Maw is a Featured Composer throughout the 2006-7 season of Chamber Music Society at Lincoln Center in New York.

The undoubted highlight will be the premiere of a commissioned String Sextet, to be given from 27-29 April. Chamber Music Society is also featuring several other of his chamber works, including Roman Canticle (soloist Angelika Kirchschlager) and the String Quartet No 3. The season started with a performance by Ani Kavafian of Maw’s Stanzas for solo violin:

‘...a moving and affecting... opened a gradual window into the darkness of the human heart, looking for answers, uncovering still more questions.”


Aldeburgh Festival focus
Maw’s music will be featured in two concerts at the 2007 Aldeburgh Festival. The String Sextet for Chamber Music Society of Lincoln Center (see above) will be given its UK premiere on 23 June by the outstanding young Aronowitz Ensemble, while on 9 June Bettoni Symposium will premiere a new short chamber work, and perform the ravishing Roman Canticle for voice, flute, viola and harp.
“Captain Quiros” – towards an opera

In 1982 Sculthorpe completed a television opera, Quiros, concerning the exploits of the explorer Pedro Fernandez de Quiros (1565-1615), the man who gave Australia its name. Sadly, the opera was performed only once and has never been revived. Sculthorpe is now revising the work for future stage production. From this rewrite has emerged a 20-minute orchestral suite, Captain Quiros. It was premiered on 27 October in the Sydney Conservatorium of Music, with the student orchestra conducted by Imre Pallo.

“Requiem” on disc and premiered in Sydney

Sculthorpe’s Requiem finally came to Sydney on 26 October last year, with a performance by the Sydney Philarmonia Choir and Orchestra conducted by David Porcelijn, with William Barton the didjeridu soloist.

The Requiem is now available on an ABC Classics 2-disc set, along with several other premier recordings.

Music for Ball

14.12.07, Melbourne, Australia: William Barton (didjeridu)

Mammaree Mori & Ikirlanda IV

10.1.07, Alice Springs, Australia: Robert Challis

Kakadu

25.3.07, Hobart, Tasmania, Australia: Myer Fredman (cond)

Small Town

14.2.07, Ballarat Community Centre, Victoria, Australia: Paul Chidlow

Other Minds festival in California

The highlight was the world premiere of a new version for didjeridu and string quartet of his String Quartet No.16. The soloist was local player Stephen Kent, joining the Del Sol String Quartet.

Sculthorpe scoops major prize

Peter Sculthorpe has been awarded the Don Banks Music Award (worth 60,000 Australian dollars), for his outstanding contribution to Australian music. The award was made more significant as the composer was a close friend of Don Banks, also a composer who died in 1990.

While Sculthorpe has won many awards, he says that being elected as one of Australia’s ‘100 Living National Treasures in 1998 and being made one of Australia’s 45 Icons in 1999 were other highlights.

Carl Davis

RPO to stage complete Mutants cycle in London

Carl Davis and the Royal Philharmonic Orchestra are to perform the first ever complete cycle of all 12 Chaplin Mutants in London’s Cadogan Hall from 15-18 August this year. There will be four evening performances, each consisting of three films.

‘Phantom’ comes to Covent Garden

Davis made his Royal Opera House debut on 8 October last year in a wonderfully memorable evening, when he conducted The Orchestra of The Royal Opera House in his score to the classic 1925 film The Phantom of the Opera, starring Lon Chaney.

‘In an inspired piece of programming, this year’s Chaney returned to the most fitting of audiences… The classic film came totally to life in this most beautiful auditorium.

Davis has scored over 100 films, and for his outstanding contributions to the world of cinema, received the Carl Davis Award for his scores to the 12 Chaplin Mutual films has now been released in the USA, marking the 90th anniversary of the films original release. Image Entertainment have produced a four-disc set that draws together David Shepard’s beautiful prints (including new footage), with Davis’s supertitlve scores:

‘Twelve comedy classics that stood the test of time. The nasty synth scores have been replaced by full orchestral scores by the esteemed Carl Davis… The effect is huge, giving these films a sense of importance that they deserve…’

Digitallyobsessed.com, 10 July 2006

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Wynnton Marsalis premiere at Lincoln Center

A new 55-minute work for jazz band and symphony orchestra, The Migraiton Series, was premiered in the Rose Theater, New York on 16 November last year by Wynnton Marsalo, Jazz at Lincoln Center, the American Composers Orchestra and Steven Solone.

The commission arose from Bertlem’s position as the ACO’s Music Alive Composer in Residence scheme, a three-year appointment that commenced in 2006.

‘The work opens with a moody episode built up to a repetitive descending bass line, with plangent harmonies and somber bass lines. When he comes binary bass chords, Mr. Bernell spikes them effectively with gritty melodious dissonance…’

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New commission from London Philharmonic to re-open Royal Festival Hall

Anderson is currently working on, Alleluia, a choral/orchestral commission from the London Philharmonic Orchestra, that will be premiered in the inaugural concert in the newly-refurbished Royal Festival Hall on 11 June, under the baton of their Principal Conductor, Vladimir Jurowski.

Further acclamation for Ondine disc

Press acclaim continues for Anderson’s recent Ondine CD (containing Albama Fantasy; Kborowe; The Stations of the Sun, The Crazy Moon and Digipad), now drawing praise from across the Atlantic:

‘These are striking scores, and are superbly played and recorded. (Albama) has a fast pace, glinting, sometimes resoundingly grand sound of various folk music discs…’

‘Albama’ fantastic, music that is individualistic and become more of a fantasia – the dance music in both three ensemble pieces is beautifully haunting. The three works for symphony orchestra are equally impressive – music of contrast and windiness, music that one wants to return to…’

Digitallyobsessed.com, 10 July 2006

Julian Anderson

‘Book of Hours’ in New York, Toronto & Lille

Awarded the Royal Philharmonic Society Award for Large-Scale Composition in 2006, and now recorded on the NMC label (see p.6), Anderson’s Book of Hours for large ensemble and live electronics is rapidly establishing itself in the world’s concert halls.

It receives its New York premiere on 13 April when Oliver Knussen conducts The Zankel Band in Zankel part of Carnegie Hall. On 28 February Knussen had conducted the Canadian premiere in Toronto, when he directed members of the Toronto SO as the opening concert in their New Creations festival.

The London Sinfonietta give the French premiere of Book of Hours in Lille on 16 September.
Benjamin Britten

'Owen Wingrave' - new chamber version premiered at The Royal Opera House

A new version of the 1971 television opera Owen Wingrave will be premiered on 25 April in the Linbury Theatre of The Royal Opera House. David Matthews was commissioned to rescore it for chamber ensemble of 15 players. The production will be directed by Tim Hopkins, who has also designed the set. It will be directed by Rory MacDonald and will receive eight performances, ending on 5 May.

'Death in Venice – new European productions

Two new productions of Britten's final opera Death in Venice are to be unveiled in the UK in the coming months. The first will be premiered by English National Opera in the London Coliseum on 24 May. A co-production with La Monnaie (Brussels) and Oper Leipzig it is to be directed by Deborah Warner and conducted by ENO's new Music Director Edward Gardner. It runs until 13 June.

In June, the Aldeburgh Festival give three performances (8, 11 and 12 June) of a new co-production with Bregenz Festival and Prague State Opera. Directed by Yoshio Oda and conducted by Paul Daniel, it opens in Bregenz on 18 July.

'Paul Bunyan' at Bregen Festival

Also at Bregen Festival, a new production of Paul Bunyan, Britten's first opera, long suppressed by the composer but recently enjoying a revival. The new production is co-produced with Volksoper Wien and Opernhaus Luzern. It is to be directed by Nicholas Bratley and conducted by one of Britain's greatest champions, Steuart Bedford. It runs from 27 July to 2 August.

Tony Palmer film released on DVD

Tony Palmer's acclaimed and moving portrait film of Benjamin Britten, A Time There Was has been released on DVD, on the Digital Classics label. Tony Palmer film released on DVD.

Torsten Rasch

'Mein Herz brennt' representation

Rasch now has completed his orchestral commission from the London Philharmonic Orchestra. It is entitled Wouwrees just 25 minutes and is in four movements. Details of the premiere will follow soon.

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Matthew Hinsdon

'Mein Herz brennt' – a flute concerto with a difference

Faber Music Ltd is delighted to announce worldwide binary representation of Torsten Rasch’s epic song cycle Mein Herz brennt, as the result of a contract with TamTam Fliaik Musikverlag and Musik-Edition Discouton GmbH.

'This was the work that catapulted Rasch into the classical music spotlight, in his native Germany, following some 14 years spent living in Japan writing TV and film scores in relative obscurity. From a typical, the 65-minute work takes its text and musical inspiration from existing songs by the hugely popular German industrial metal band Rammstein, who first hit the international rock scene in the mid-1990s and who now have sold over 7 million albums worldwide.

Despite its inspiration, Rasch’s work, races, quite surprisingly, the lineage of Mahler, Berg and Zemlinsky with hardly any reference to popular musical language at all. (In fact, the only strong connection between Rammstein and Mein Herz brennt are the lyrics themselves.) With the addition of a speaking part there is also a subliminal homage to Kurt Weill via the guttural vocal stylings of Lotte Lenya.

Mein Herz brennt was commissioned and premiered by the Dresdner Sinfoniker and John Carewe, with the solo parts taken by celebrated operatic bass René Pape and renowned actress Katharina Thalbach. Following the first performances in Dresden and Berlin, DG released the disc as part of their 20/21 series. It won Best World Premiere Recording at the 2004 Echo Classical Awards in Munich.

'Surely one of the major creative forces in Germany’s musical life...’ powerfully moving, a sort of 21st century Das Lied von der Erde Locally the orchestra, the voices suggesting epic vistas... Baringo intense and with a passionate voice all of its own." BBC Radio 3’s ‘The Cowman Collection’ (Robert Green), August 2004

'Very exciting work that has disturbed and excited me more than any new music I’ve encountered for some years...’ The Spectator (Rob Howells)

'Hausmusik thrills on London’s South Bank

London audiences thrilled to the outrageous orchestral sounds of Matthew Hinsdon in December, when the virtuoso Marina Piccinini and the London Philharmonic Orchestra premiered his 30-minute flute concerto, House Music under the baton of Roberto Minczuk. The commission was made possible by a generous gift from the HMCMeen Smith Scholarship.

The climax of its concert... and easily the most invigorating item of the evening. Flute concertos are hardly two a penny and Matthew Hindson’s nearly half-hour house Music probably ranks as the biggest piece that Rammstein now throw to play. It shows you things that you never knew a flute could do – creating four choirs with harmonies, rising and falling, topping on the keys, separate languages, quotations. And that is just the opening page.

Hindson, who is Australian, wants to see if the rhythms and harmonies of techno music can be brought into the classical concert hall. The result is bizarre but strangely compelling – long flute cadenzas that seem the right guide especially when obsessed with the tortured strange energy of children, the second makes a marauding, sapping break at the podium. This is the most original and appealing music of the concert, with soft, smacking bells producing a whirr, a heap swamps suggesting trickling water and a languid flute solo.

Financial Times (Richard Farman), 14 December 2006

'S… a flute concerto with a difference…'

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San Francisco Ballet take up Hindson

Hindson’s music lends itself perfectly to dance with its rhythmic drive and instant audience appeal. The latest company to succumb to its charms are San Francisco Ballet, who take two works for strings in their current season. Commencing on 11 April, they take up The Raise and the Nightingale and a newly-commissioned version of Technolog, all to choreography by the Canadian, Marjosh Morisov. They give six performances in all, with live orchestra conducted by Martin West.

Gennie plays Hindson “under the stars”

Fresh from her recent damehood, Evelyn Glennie travels to Perth on 3 March, where she performs the rumbustious finale “Drummer Queen” from Hindson’s Percussion Concerto (written for Glennie and premiered in Brisbane last June). The Perth performance forms part of a “symphony under the stars” outdoor concert in King’s Park, given by the West Australian SO and Brad Cohen. Hindson’s music is no stranger to this type of event – his orchestral Speed and Heartland soared right across Sydney Harbour as part of the Millennium celebrations, televised worldwide.

Limelight award

Hindson has been listed as one of the Top 50 to watch in the Australian arts industry by Limelight magazine (the ABC’s glossy monthly journal). This significant honour is just reward for Hindson’s recent endeavours in launching his own Aurora Festival of new music in western Sydney and, of course, for his work as a composer and music educationalist.

’Rush’ at Huntington Festival

Always a favourite with audiences, Hindson’s Rush for guitar and string quartet was a highlight of the prestigious Huntington Estate Music Festival in Mudgee, New South Wales in November 2006. Karin Schumann was the soloist.

‘Headbanger’ in Carnegie Hall

Hindson’s music has found a new home in Carnegie Hall on 22 March, when the Kutztown University Wind Ensemble perform Headbanger under Jeremy Gusteson.
Stage Works

GEORGE BENJAMIN
Into the Little Hill (2006)

A fable for ten to 20 persons, narrator, soloists and orchestra of 15 players. Duration 90 minutes. First performed by the Staatstheater Mainz, Germany. First Recording on Decca Classics (444 001-2; 2005). An Incantadore (1999, 454 464-2; 2004) to the opera by the same name. Commissioned by the British Council and the Ministry of Culture and Tourism of Argentina in 2005.

CARL DAVIS
Cypselus (2005)


JONATHAN HARVEY
Wagner Dream (2006)


CHAMBER/INSTRUMENTAL

TANSY ANGELO
Falling Angels (2006)

Chamber ensemble of 17 players. Duration 21 minutes. First performed by the BBC Proms. Commissioned by the BBC Proms. Duration 60 minutes. Commissioned by the Royal Festival Hall.

COLIN MATTHEWS
Luminos (2006)

Solo piano. Commissioned by the BBC Proms. First performed by the BBC Proms.

DAVID MATTHEWS
It Takes (2006)

Incorporation of two songs from Symphonies No. 7 and No. 9. Duration 3 minutes. Commissioned by the Royal Philharmonic Society, London. Commissioned by the Royal Philharmonic Society.

PETER SCULTHORPE

An Australian Anthem (1995)

Brass quartet. Duration 8 minutes.

PETER SCULTHORPE

Baltimore Symphonies (2005)


JOHN WOOLRICH

Going a Journey (2006)

Chamber ensemble of 12 players. Duration 21 minutes. First performed by the BBC Proms. Commissioned by the BBC Proms. Commissioned by the Royal Philharmonic Society for the BBC Proms. Commissioned by the Royal Philharmonic Society.

JULIAN ANDERSON

My Beloved Spake (2006)

Soprano and orchestra. Duration 25 minutes. First performed by the Spoleto Festival USA. Commissioned by the Spoleto Festival USA. Commissioned by the Spoleto Festival USA.

DAVID MATTHEWS

Tenebrae (2007)


MATT HINDSON

Introversion (2006)

Chamber ensemble of 12 players. Commissioned by the Dream of Time Foundation, Sydney. Commissioned by the Australian Music Centre. Commissioned by the Australian Music Centre.

COLIN MATTHEWS

Turning Point (2006)


NEW WORKS FROM THE PERFORMANCE DEPARTMENT

SELECTED NEW PUBLICATIONS & RECORDINGS

GEORGE BENJAMIN
Into the Little Hill (2006)

A fable for ten to 20 persons, narrator, soloists and orchestra of 15 players. Duration 90 minutes. First performed by the Staatstheater Mainz, Germany. First Recording on Decca Classics (444 001-2; 2005). An Incantadore (1999, 454 464-2; 2004) to the opera by the same name. Commissioned by the British Council and the Ministry of Culture and Tourism of Argentina in 2005.

CARL DAVIS
Cypselus (2005)


JONATHAN HARVEY
Wagner Dream (2006)


THOMAS ADÉS

Choral/ Vocal

JULIAN ANDERSON

My Beloved Spake (2006)

Soprano and orchestra. Duration 25 minutes. First performed by the Spoleto Festival USA. Commissioned by the Spoleto Festival USA. Commissioned by the Spoleto Festival USA.

DAVID MATTHEWS

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Mstislav Rostropovich: Cellist, Teacher, Legend
Elizabeth Wilson
Published to coincide with Rostropovich’s 80th birthday celebrations

Mstislav Rostropovich, internationally recognised as one of the world’s finest cellists and musicians, has always maintained that teaching is an important responsibility for great artists. Before his emigration in 1974 from Russia to the West, Rostropovich taught several generations of the brightest Russian talents - as Professor of the Moscow Conservatoire - over a continuous period of 25 years. His students included such artists as Jacqueline du Pré, Natalya Gutman, Karine Georgian and many others.

This book follows Rostropovich’s own musical formation and the pivotal points of his career. Always aware of his role as educator, he has also set out to be an innovator, inspiring new works from important composers written specially for him, helping create new instrumental techniques and influencing his understanding of the creative concept which did so much to shape his performances.

Rostropovich demanded from his students the same exigent standards that he required from himself. His open master classes held in Class 19 of the Moscow Conservatoire were packed with students and teachers - not only of cello but of all instrumental disciplines. Usually seated at the piano, he conducted, cajolled and inspired his students to give of their best, and equally stimulated all his listeners. Drawing from her own vivid reminiscences and those of ex-students, documents from the Moscow Conservatoire and extensive interviews with Rostropovich himself, Elizabeth Wilson’s book sets out to define the philosophy behind his teaching, and to recapture the atmosphere of the Conservatoire and Moscow’s musical life.

Currently living in Italy, Elizabeth Wilson was born in London and studied cello at the Moscow Conservatoire with Mstislav Rostropovich, also becoming fluent in Russian. On her return to London she embarked on a performing, teaching and writing career. Her new edition of Shostakovich’s letters has been published in the UK, the USA and in Russia in celebration of the composer’s centenary. She is also author of an acclaimed biography of Jacqueline du Pré (Faber 1998) - and is editor of an anthology of Shostakovich’s letters, recently published in Italy.

April 2007 ISBN 9780571220519 Hardback £25

Temperament
Stuart Isacoff
‘Isacoff untangles the complexities of this issue with the aplomb of a virtuoso pianist.’

In this accessible and engaging book Stuart Isacoff applies his musical expertise and great erudition to one of the most fascinating stories in the history of Western culture.


The Royal Ballet: 75 Years
Zoe Anderson
‘Remarkable – a lively and varied tale of endeavour, triumph, relapse and retrenchment every inch as engrossing as Richard Morrison’s story of the LSO. Anderson has a simple, lucid style many of us would kill for.’

BBC Music Magazine

‘A history well researched, well told and Anderson has a clean, succinct way with narrative. This is how it was, and the future can trust the telling of it.’

Financial Times (Clayton Cribb)


Faber Music congratulates Dame Evelyn Glennie

We warmly congratulate Evelyn Glennie on her elevation, in the New Year Honours List, to Dame Companion of the Order of the British Empire. This richly deserved honour recognises her outstanding contribution to music.

Evelyn’s most recent composition credit is her collaboration with Simon Rogers on music for Jon Blair’s documentary film for More 4, Murder Most Foul, presented by Antony Sher, which invention a friendship between Cervantes and Shakespeare. Both films were produced by Future Films’s Albert Martinez Martinez.

Dame Evelyn Glennie previously worked with Future Films’s Albert Martinez Martinez on music for Jon Blair’s documentary film for More 4, South Africa: Murder Most Foul, presented by Antony Sher. Evelyn previously worked with Jon Blair on his series The Age of Terror.

new film, Jon and Sir Antony, South African exiles both, return to their native country to explore the appalling levels of violence there. In the end, the film initially due for broadcast on More 4 focuses on the investigation into a murder.

Marc Wylan had an extraordinarily productive year in 2000, mainly in the entertainment area. After working with Simon Lacey on Endemol’s Run for Glory at the start of the year, he then forged an extremely productive relationship with this busy production company.

He worked on their quiz shows In the Grid (for Channel 5), For The Rest Of Your Life as well as a yet uncommissioned pilot for a third such show, and on Celebrity Scissorhands (BBC) and its offshoot Keep Your Hair On (CBBC). His reputation in this area swiftly spread and he was commissioned for the BBC’s quiz show aimed at children, Get 100 (scheduled for transmission in 2007). Long may this success continue - at least while the apparent need to fill the schedules with quiz shows continues!


MEDIA SPOTLIGHT

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These are interesting times for music in education. Alan Johnson’s State of Play ministerial Address in January announced a national singing campaign for primary schools, which will be led by composer and presenter Howard Goodall, and we all look forward to seeing how this progresses. In fact Fortissimo readers will have seen Howard Goodall’s name appear many times within its pages, as we publish much of his choral music. Most recently, Faber published Howard’s *Winter Lullabies* – a beautiful cycle of six loosely interwoven movements for solo harp/piano and upper voices (recently recorded by Christ Church Choir and the harpist Catrin Finch on The Gift of Music [JCL CDG1155]). Although the story of the nativity lies at the core of this work, it also explores associated secular issues of homelessness, displacement and flight, showing the relevance that this timeless story continues to have for our modern lives.

Many readers will also be familiar with the work of Mike Brewer, musical director of the National Youth Choirs of Great Britain. Building on the runaway success of his previous collection *Hamba lulu*, once again mixed-voice choirs are presented with a terrific opportunity to experience the excitement and energy of African music with *Banuwa*. This volume taps into a rich seam of African culture and includes the festive song ‘Banuwa’, alongside Zulu ‘bird’ song ‘Izintakana’ and a new arrangement of a South African wedding song – ‘Babevuya’, coupled with the infectious ‘Walamba’.

Coming up this spring are two important new series for piano: *Simply Classics* consists of three books for beginner to grade 5 pianists, filled with Peter Gritton’s inspiring arrangements of classical masterpieces. The second series to be launched comprises two stylish new books for piano: *The Essential Pop Collection* and *The Essential Jazz Collection*. These books are for intermediate pianists and are packed with well-known pop and jazz classics.

It’s Never Too Late To Play Jazz will be the next to appear in the successful *Never Too Late* series for beginner adult pianists. Featuring a CD to play along with, helpful notes and well-known jazz classics as well as plenty of Pam and Olly Wedgwood’s own irresistible pieces, it is ideal for getting started with jazz.

It has also been a busy few months for Faber Music’s pop catalogue. The bumper *Carlin Classic Collection* was published in December, featuring 66 classic songs spanning many decades of popular musical history arranged for piano, voice and guitar, complete with photographs of the artists. The music of Gershwin spans both the popular and classical genres, and we are delighted to have brought together 50 of his best-loved songs in one publication, *George Gershwin: The Platinum Collection*. Each song has been newly engraved, providing a clean, modern look that is easily readable, and is a must for all fans of the composer.

Following the huge popularity of the *Authentic Playalong Pink Floyd* volumes for Guitar, Bass and Drums, the next addition to the series will be *Authentic Playalong Nirvana*. Matching folios to the most recent albums by Scissor Sisters, Muse and Take That have also met with great success!

All the music mentioned above, along with the entire Faber Music printed music catalogue, is now available for purchase through their website [www.expressprintmusic.com](http://www.expressprintmusic.com).