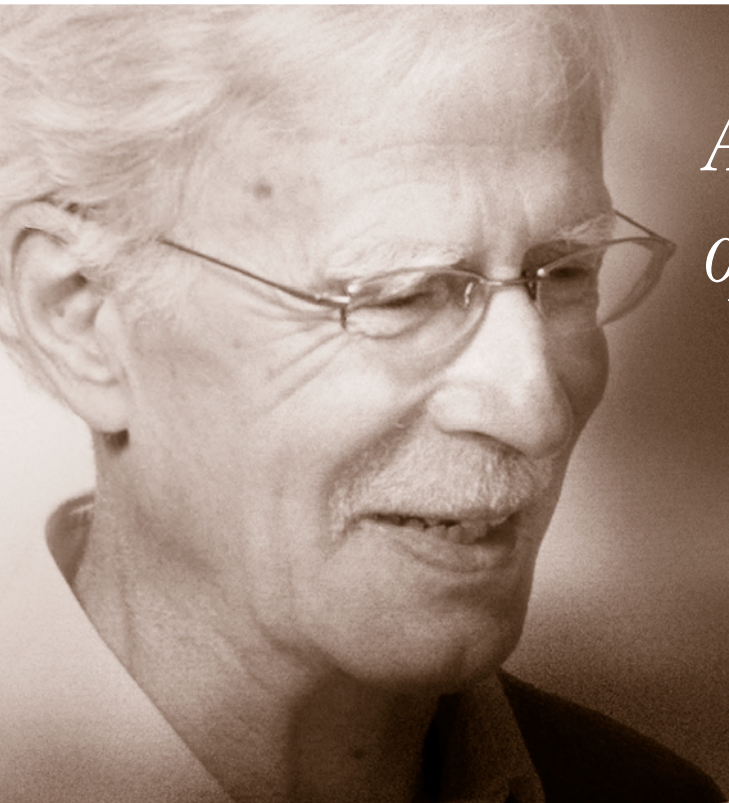




fortissimo!

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PHOTOS: CLÄRCHEN & MATTHIAS BAUS
AND MAURICE FOXALL

Acclaim for Harvey's 'Wagner Dream'

The Editor of Opera magazine, in its June editorial, wrote:

'Travelling to Luxembourg the other day for the premiere of Jonathan Harvey's excellent new opera, *Wagner Dream*, I reflected rather gloomily on the chances of British audiences getting to see this work by one of Britain's leading composers. Thanks to championship by the Netherlands Opera, *Wagner Dream* is being staged at the Holland Festival this month; it is also destined for Paris, but there is no indication yet of any British performance. Paris also produced the premiere last autumn of George Benjamin's *Into the Little Hill*, and there is a plan to bring it to Liverpool next year, but what are the odds of it being seen in London?'

Opera (John Allison), June 2007

One of the most-keenly awaited events on the European new music calendar was the first night of Jonathan Harvey's chamber opera *Wagner Dream*, given by Netherlands Opera under the direction of Pierre Audi, with Ictus Ensemble conducted by Martyn Brabbins. The event on 28 April was attended by many of Europe's new music movers and shakers.

To a libretto by renowned French author Jean-Claude Carrière, the opera blends fact and fiction in telling of the last hours of Wagner's life and of a vision he has of the Buddhist opera (*Die Sieger*) that he has still to write. The opera cleverly combines both his real-life situation with the plot of the unwritten opera. Harvey's score is for 24 players, a cast of 11 plus chorus and live electronics:

'Harvey's opera takes place in the final moments of Wagner's life. As he dies in Venice from a heart attack, he has a vision of the opera he never completed. Prakriti's story becomes intertwined with his own tangled personal life. Wagner and his entourage — led by his wife Cosima, but also including the English soprano Carrie Pringle, with whom Wagner is thought to have had an affair — are played in the opera by actors, while the Indian roles are all sung. It is the way Harvey differentiates and unites these two strands that gives his score its satisfying dramatic power...

Harvey always uses electro-acoustic techniques with huge imagination, and the way in which they support the sound picture here is a model of its kind...



A fascinating idea realised with great skill, *Wagner Dream* joins the lengthening list of operas by British composers that urgently need a staging here.'

The Guardian (Andrew Clements), 3 May 2007

'One of this British composer's most self-defining works. A beautifully performed premiere at Luxembourg's Grand Théâtre shows how Harvey has woven everything together in a piece set on the last day of Wagner's life...

It is Harvey's score that takes us into visionary realms, mixing orchestral sounds (Ictus Ensemble under Martyn Brabbins's baton) with live electronics (the composer himself). There are shadowy hints at Wagner and suggestions of Chinese music — they come together with almost Mahlerian effect — but most of it is pure Harvey.'

The Sunday Telegraph (John Allison), 6 May 2007

'One of this British composer's most self-defining works.'

The opera received a further performance in Luxembourg on 30 April before a run at the Holland Festival in Amsterdam, where there were a total of six performances. The Agora Festival in Paris gave two semi-staged performances on 23 and 24 June:

'La musique envoûte dès les premières notes; évitant la citation (sans se priver toutefois d'allusions stylisées à Wagner) et le pastiche orientalisant, Jonathan Harvey construit une trame musicale extrêmement raffinée. Univers harmonique chatoyant magnifié par une électronique à la fois économe et très présente...'

Diapason, June 2007



PHOTO: CLÄRCHEN & MATTHIAS BAUS

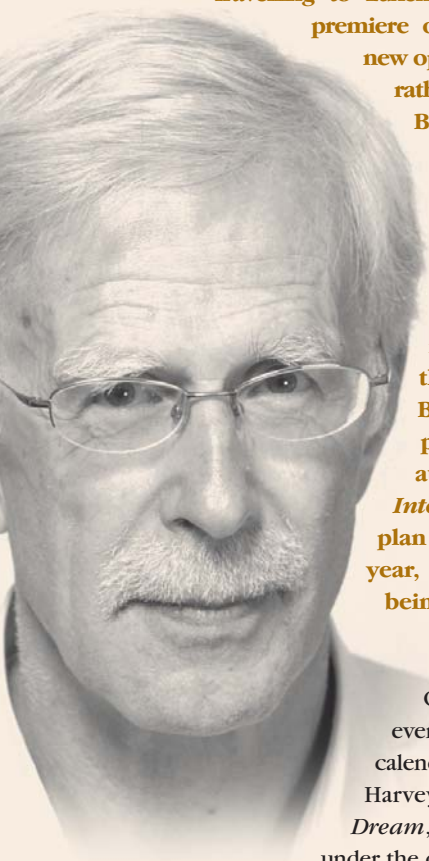


PHOTO: MAURICE FOXALL

A fascinating idea realised with great skill, Wagner Dream joins the lengthening list of operas by British composers that urgently need a staging here.'

Anderson's 'Alleluia' reopens Royal Festival Hall



Julian Anderson stole the honours when London's Royal Festival Hall reopened, following a £111m, two-year refurbishment and acoustical redesign. Anderson's 15-minute *Alleluia* for chorus and orchestra was the first item in the glittering Opening Gala Concert on 11 June, the result of a commission from the Southbank Centre, for London Philharmonic Orchestra and Chorus, who premiered the work under their Principal Conductor-elect, Vladimir Jurowski.

The whole of London's arts scene flocked to the celebratory event that included performances by all four of the Southbank Centre's resident orchestras: the LPO, the Philharmonia Orchestra; the London Sinfonietta, and the Orchestra of the Age of Enlightenment, with conductors Marin Alsop and Christoph von Dohnanyi also at the helm:

'Last night, courtesy of two of our most cutting-edge composers, imagination took wing again. Just as Handel's *Hallelujah Chorus* opened the hall in 1951, so Julian Anderson's *Alleluia* — a *Hallelujah Chorus* for today — was now the first piece we heard. It focused on just one word, but with as many harmonies, textures, and rhythms as could be wrung from it: a tour de force which Vladimir Jurowski and the London Philharmonic plus the Philharmonic Choir turned into something rich and rare. The luminous thicket of sound with which the piece opened developed gracefully towards its climactic explosion of extemporised shouts.'

The Independent (Michael Church) 12 June 2007

'a tour de force... The luminous thicket of sound with which the piece opened developed gracefully towards its climactic explosion of extemporised shouts.'

'... the astounding premiere work by Julian Anderson which opened the concert, a choral kaleidoscope of moods and colours around the word "Alleluia" that brought out the goose pimples.'

Daily Express (Peter Whitehead) 13 June 2007

'The conductors may have been Russian, German and American, but the new music was British. Julian Anderson's *Alleluia* created siren sounds in the Daphnis mould, with a typically intelligent setting of its ecstatic 10th century text.'

Financial Times (Andrew Clark) 13 June 2007

'So often gala programs are festive to a fault. This one was both challenging and entertaining. It opened, as all inaugural programs should, with a premiere: *Alleluia* by the English composer Julian Anderson, performed by the London Philharmonic Orchestra and Chorus, led by the brilliant 35-year-old Russian conductor Vladimir Jurowski, who becomes the orchestra's principal conductor this fall.

Anderson's 15-minute work is not some generically celebratory piece but a mystical, agitated, high-strung and complex score, filled with thick-textured Messiaen-like sonorities, spiky harmonic writing and jagged contrapuntal episodes. During one frenetic section the chorus breaks into a gaggle of shouted alleluias.'

The New York Times (Anthony Tommasini) 13 June 2007

'It was also a bold statement of intent, opening with a new commission from Julian Anderson and including Birtwistle, Ives and Ligeti as well as the *Firebird Suite* of Stravinsky, the choral finale of Beethoven's Ninth Symphony and a logistical tour de force of an encore with all four orchestras on stage for Ravel's *Bolero* (a subtle, sensuous account under Marin Alsop).

The mood of celebration was set with Anderson's *Alleluia*, a setting of a 10th-century Latin sequence in which all creation sings aloud in praise. Pizzicato strings and plucked harps hovered evocatively in the air. The London Philharmonic Choir, with nowhere to hide in such a revealing acoustic, maintained pitch admirably and delivered a virtuoso cadenza of animated susurrations.'

Evening Standard (Barry Millington) 12 June 2007

'Given the diverse audience, it was a night of satisfyingly courageous programming, with two new premieres: Julian Anderson's *Alleluia* included a transfixing segment, freely scored, for the chorus alone...'

Gramophone (Martin Cullingford), June 2007

'It was left to Julian Anderson to give the curtain raiser in the form of a new *Alleluia*, a 15-minute choral work in which he characteristically eschewed the obvious — Anderson is not a composer to turn out a declamatory C major work by way of celebration. Instead he offered some remarkable choral writing, underpinned by a score with some crisp woodwinds and tuned percussion chords.'

Musical America (Keith Clarke), 12 June 2007

Alleluia follows an earlier work for chorus and orchestra, *Heaven is Sky of Earth*, premiered at the 2006 BBC Proms — both of which reveal the composer as an inventive master of the genre. This bodes well for the opera he is planning to write.

'... a mystical, agitated, high-strung and complex score, filled with thick-textured Messiaen-like sonorities, spiky harmonic writing and jagged contrapuntal episodes.'

Benjamin's new opera in Europe & USA



‘...I have never heard or seen anything so startlingly or brilliantly original as *Into the Little Hill*. “Masterpiece” is not a word to fling about, but I’m tempted.’

George Benjamin long held the desire to write an opera but the right project never quite presented itself to him. Until the advent of *Into the Little Hill*, that is, which resulted from his meeting with playwright Martin Crimp. Since its premiere, given by Anu Komsí, Hilary Summers, Ensemble Modern and Franck Ollu at the Festival d’Automne in Paris last November, it has garnered acclaim from all quarters, both in France (see last issue) and at its recent Netherlands premiere at the Holland Festival in Amsterdam (16 and 17 June):

‘In my critical career, I’ve witnessed the birth of several fine new operas — notably those by Adams, Adès and Turnage — that have jolted me out of my underlying pessimism about the genre’s long-term future.

But in all that time I have never heard or seen anything so startlingly or brilliantly original as *Into the Little Hill*. “Masterpiece” is not a word to fling about, but I’m tempted.

Into the Little Hill specifies itself as “a lyrical tale”; “dramatic cantata” might also serve. Its duration is about 40 minutes. Conductor, instrumentalists and performers are integrated on stage, the singers being two uncostumed women who pace up and down sodium-lit catwalks as they narrate the story and enact it, playing several different characters and combining to embody the chorus...

George Benjamin’s score is a miracle. Fifteen players — here drawn from the Ensemble Modern — are used to create a hyper-intense sound world. Not a note is wasted or superfluous — Benjamin’s ear is unerringly precise, and the sonorities he conjures up by combining conventional instruments with basset-horn, flugelhorn and cimbalom are quite ravishing.

But this isn’t an orchestral showpiece. The vocal lines are the driving force, and although the writing is often angular and abrupt, it is also richly expressive and alluring...

Britain will get to hear *Into the Little Hill* next year, when it forms part of the European Capital of Culture programme. You may not like it — the effect is more unsettling than charming — but if you have any serious interest in opera, you simply must hear it.’

Daily Telegraph (Rupert Christiansen), 18 June 2007

‘Monteverdi pats on the shoulder, Gluck sends his compliments and even Wagner won’t be too Anglophobe to mumble ‘well done’. As opera innovators they know the pitfalls of music theatre. And they will recognise how the Brit George Benjamin goes back to basics in *Into the Little Hill*, this exquisite performance that the Holland Festival invited to Amsterdam...

With *Into the Little Hill* George Benjamin touches upon the century-old music theatre question of what leads: music or text? There are composers — see above — that (paradoxically) turn to the text. To then wrap it in music that strikes the target all the more efficiently...

The scenography is simple: two light boxes and Perspex catwalks over wood chips from the garden centre. The music sounds concentrated and gives plenty of space for alto Hilary Summers and soprano Anu Komsí, both great. Ensemble Modern and conductor Franck Ollu let the notes glow from within: one is seduced by the mysterious bass flute, two basset horns lure you over the cliffs.

Holland Festival director Pierre Audi shows his fine nose with this project. *Into the Little Hill* goes on, from the Westergasfabriek to Frankfurt, New York and Australia. It would surprise us if this did not become a contemporary classic.’

Volkkrant (Guido van Oorschot), June 2007

‘Benjamin let himself get carried away by the sublime libretto by Martin Crimp, and composed unearthly beautiful and profound music. This piece is a marvel of economical theatricality, superiorly orchestrated for Ensemble Modern, who were at their best this Saturday under Frank Ollu. Only two singers enact the story in a Brecht-like manner. Contralto Hilary Summers and soprano Anu Komsí did this admirably. With ominous lighting, an orchestra pit full of wood shavings and two lit boards a sinister world is evoked. It’s over before you know it. A pity, but even one extra note would destroy this little masterpiece... *Into the Little Hill* is like a light little feather, whirling down, that hits the earth to leave a crater.’

Trouw (Peter van der Lint), 18 June 2007

Into the Little Hill received its US premiere at the Lincoln Center Festival from 26-28 July (reviews in next issue). There are three performances in Frankfurt (9-11 November). 2008 sees the premiere production tour to Liverpool, Vienna, Lucerne, Turin and Milan, an initiative of the Festival d’Automne.

‘... if you have any serious interest in opera, you simply must bear it.’



Adès: 'Tevot' thrills audiences at Barbican festival



PHOTO: ADRIAN BURROWS

It was seemingly impossible to escape the lure of Thomas Adès's unique musical soundworld in London during March.

The Royal Opera revived their premiere production of his opera *The Tempest* (see page 12), whilst the Barbican hosted a major festival of his music, "Traced Overhead".

The festival featuring Adès as composer, conductor, pianist and curator, was launched with the UK premiere of his latest orchestral work, the 23-minute *Tevot*, commissioned and performed by Sir Simon Rattle and the Berliner Symphoniker on 7 March:

'... worth getting seriously excited about, because it shows him in complete command not just of a vast orchestra but also of symphonic form, which he manipulates in a way that communicates on many different levels: it was striking how intently the Barbican audience listened from start to finish.

Tevot packs an extraordinary amount of music into 23 minutes...

What it adds up to is a spellbinding *Metamorphosen*: it grabs the ear with tragic downward progressions and growling chorales before moving through a quasi-Caribbean jig to an eerie nocturne, which Adès spaces out, refines and sweetens until a cathartic "homecoming" tune is revealed. This crowns *Tevot* in poignant grandeur and leaves us not just plenty to think about but also a song to hum. Old-fashioned? No, a modern masterpiece, grounded in tradition and leading that tradition confidently forward.

This is wonderful music for an elite orchestra. Adès creates the impression of multiple orchestras at work, co-ordinated by an unseen hand — and the Berliners luxuriated in it.'

Financial Times (Andrew Clark), 9 March 2007

'As always with Adès it was beautifully clear to follow, considering that it throws everything including the kitchen sink (or at least an array of anvils), into its massive climaxes. But it is also imbedded with mystery. You are in a surreal landscape with some half-recognisable features: snatches of big-band jazz; a continual undertow of low sinister chords that evoke (to English ears, anyway) Britten's sea interludes in *Peter Grimes*; and, near the end, some amazingly lush string writing. But overlaying this are uniquely weird effects — stratospheric webs of overlapping violins; and mercurial scherzos in which winds and percussion jostle for prominence — that cast a shadow over what might have been comfortably familiar.

Add to that a gripping momentum — jagged, cinematic cuts contrasting with long, inexorable build-ups of tension — and it's clear that Adès has produced yet another piece destined to rewrite the orchestral agenda for our age.'

The Times (Richard Morrison), 9 March 2007

'Stratospheric strings shower points of light over the surface of a fathomless, brooding sea, which heaves with restless, unsettling energy... *Tevot* is a single-movement work; a 25-minute journey of frightening intensity.'

The Observer (Stephen Pritchard), 11 March 2007

Tevot can next be heard in Berlin when there are three performances from 31 October to 2 November, before the Berliner Philharmoniker and Sir Simon Rattle give the US premiere in Carnegie Hall, New York on 14 November. This will be the first concert to feature Adès as holder of The Richard and Barbara Debs Composer's Chair at Carnegie Hall for the 2007-8 season. He appears as composer, conductor and pianist in a number of other concerts, recitals and events throughout the year. These will include his New York recital debut and the NY premiere of his *Three Studies from Couperin* (Orchestra of St Luke's/Xian Zhang).

Elsewhere in the Barbican's 'Traced Overhead' festival, Adès conducted the Birmingham Contemporary Music Group in a day's music-making that included his own Chamber Symphony and Stravinsky's *Les Noces*:

'With the Pokrovsky Ensemble enacting the wedding-day ritual in suitably raw, ancestral tones, the Labeque Sisters with Rolf Hind and Peter Donohoe pounding away on a quartet of pianos and Adès himself driving the ensemble forward, this was a mesmerising piece of theatre. *Les Noces* is a work I usually try to avoid, but here, for the first time, I got it.'

Evening Standard (Barry Millington), 26 March 2007

On 22 April, Adès conducted the Chamber Orchestra of Europe in his Violin Concerto (soloist Anthony Marwood) and the UK premiere of his *Three Studies after Couperin*:

'This was music that seemed to live on within the body, long after it had left the ears.'

The Times (Hilary Finch), 24 April 2007

On 13 April, Adès conducted the BBC SO in a fascinating programme of Berlioz, Ives, Sibelius and his own controversial *America – A Prophecy*:

'Programme building is an elusive art. It is a mystery why some combinations of music make perfect sense even when they have no rationale linking them, while others that ought to fit together fall flat in performance. Whatever the knack is, Thomas Adès has it...'

Adès reserved his own music until last... the composer ensured every orchestral detail was viscerally intense.'

The Guardian (Andrew Clements), 18 April 2007

'... a good-sized audience suggested that Adès is building a following of trusting fans willing to follow him into unknown regions in the way that Birmingham audiences used to follow Simon Rattle...'

Adès's own piece, *America: A Prophecy*, put all else in the shade... primordial and Spanish musics jostle thrillingly. Intense and thought-provoking, it manages to say something subtle and new about that now rather hackneyed topic: the clash of civilisations.'

The Times (Richard Morrison), 17 April 2007

'... a modern masterpiece, grounded in tradition and leading that tradition confidently forward.'

Adès has produced yet another piece destined to rewrite the orchestral agenda for our age.'

'Cyrano' – plaudits for new Davis/Bintley ballet

PHOTOS: COURTESY OF BIRMINGHAM ROYAL BALLET



'Carl Davis's score is full of melody and urgent rhythms. He is a master of pastiche...'

'Davis's commissioned score fits the piece like an elegant 17th Century Frenchman's favourite glove.'

Cyrano, Carl Davis's first collaboration with leading choreographer, David Bintley, was premiered on 7 February this year. The choreography was Bintley's second attempt to capture this classic tale in dance. With Davis's score as a discreet, supportive and imaginative accompaniment, the venture won widespread appreciation. Bintley's company, Birmingham Royal Ballet, commissioned and staged the three-act production in the Birmingham Hippodrome, with the orchestra conducted by Paul Murphy. The production then toured to The Lowry (Salford), Plymouth Theatre Royal, Sunderland Empire Theatre and the New Theatre Oxford:

'Bintley makes a first rate job out of this wonderful story... From the rollicking crowd scene that opens the action to the swashbuckling antics of the eponymous hero and his friends, the wooing of Roxane, the pyrotechnically convincing battle scene and our hero's sad demise in the closing moments...'

Carl Davis's score is full of melody and urgent rhythms. He is a master of pastiche and the stirring tunes emanating from the pit sounded like a sub-Korngold soundtrack for an Errol Flynn movie, and all the more effective for that reason.

Few choreographers can claim that their metier is comedy but one of Bintley's greatest gifts as a man of theatre is that he can make an audience laugh out loud.'

Dance Europe (Mike Dixon), March 2007

'This new ballet strives to be taken seriously as dance. It helps that Carl Davis has provided a friendly score that embellishes the choreography with a rich tapestry of melody which... drives the

production's dramatic and emotional needs most effectively.

Bintley's response... is to animate the stage with a steady flow of choreography... its fluency and sense of purpose are most attractive...'

Bintley is one of the few choreographers working in Britain today with an absolute belief in the durability of narrative ballet... could prove as big a hit for him as *Hobson's Choice* did almost twenty years earlier.'

Dance Now (Debra Craine), Spring 2007

'... makes for the kind of evening that sends an audience out into a snow-heavy night with a warm feeling in their hearts.'

'This 2007 staging, swashbuckling and heartfelt is vastly superior to his 1991 flop.

Most importantly, it has the benefit of an entirely new score from Carl Davis. Davis embellishes the choreography with a rich tapestry of sound... is wonderfully dancey and most flattering to the production as a whole.

Bintley's response is to turn on the dancing, lots and lots of it. There are dashing cadets marching con brio on 17th-century French battlefields, lively set pieces with unsheathed swords in the streets of Paris, tender declarations of love for Roxane and Christian, even a baker parodying the *Rose Adagio* with baguettes instead of flowers. What Bintley gives *Cyrano* — besides that famous big nose — is choreography that thrives on grand gesture: sweeping romantic statement, gallant swordplay, witty aplomb...'

The Times (Debra Craine), 9 February 2007

'... makes for the kind of evening that sends an audience out into a snow-heavy night with a warm feeling in their hearts.'

The Daily Telegraph (Sarah Crompton), 9 February 2007

'Where does the glory fall for Birmingham Royal Ballet's new production of Cyrano? Is it with choreographer David Bintley for crafting what is sure to run and run, or with composer Carl Davis for the terrific score, or with Robert Parker for creating a classic title role and dancing with that huge prosthetic conk?...

Davis's commissioned score fits the piece like an elegant 17th Century Frenchman's favourite glove. An old hand at composing for ballet and for film, Davis has created a theatrical piece that takes in all the romantic, comic, military and tragic nuances of the plot.'

The Birmingham Post (Susan Turner), 9 February 2007

The Bintley/Davis collaboration is proving productive: Bintley is to choreograph an earlier Davis score, *Aladdin*, for the New National Theatre Ballet, Tokyo in November 2008.



Debussy/Matthews: award for new Hallé disc

Colin Matthews's extraordinary orchestrations of Debussy's 24 piano Préludes reached their conclusion with the premiere of the final five of the series in a Hallé Orchestra concert in Manchester on 6 May 2007. Mark Elder conducted a performance that also included the world premiere of Matthews's own homage to Debussy in the form of a short *Postlude*, subtitled "Monsieur Croche":



'One of the Hallé's most successful projects since Mark Elder's appointment... Other composer-arrangers have preceded him down this route, but the acuteness of Matthews's ear and the bold intelligence of his imagination give his versions a stronger chance of survival.

Not afraid to recompose extensively when the piano textures are thin (as in the "Girl with the Flaxen Hair"), Matthews has also worked wonders translating the effect of the sustaining pedal into orchestral terms, creating magical halos of sonority without raising the spectre of Mantovani...

In celebration, and in gratitude to Elder for his support, Matthews has added a "Postlude", entitled "M Croche", after Debussy's journalistic alter-ego, and this sparky little number sits happily beside the character studies of *General Lavine* and *Pickwick* in the Préludes themselves.'

Daily Telegraph (David Fanning), 10 May 2007

'Matthews's brilliance lies in his ability to reproduce the sensuous immediacy of Debussy's own orchestral writing, while at the same time taking you by surprise. *Bruyères* becomes a playful game of musical tag for five solo strings scampering delightedly through the orchestral landscape. *La cathédrale engloutie*, with organ-like brass and wind rising out of a miasma of strings and throbbing percussion, has the ornate beauty of a Byzantine mosaic, rather than the hints of Breton gothic we might expect.

Matthews glances at those composers on whom Debussy had most influence: *Voiles* has overtones of early Stravinsky, *Les Collines d'Anacapri* of Ravel. *M Croche*, meanwhile, presents Debussy as both wit and sensualist, as virtuoso brass and wind trills give way to a languid central string section. Matthews calls it "a gift" to Mark Elder and the Hallé, and they perform it to perfection.'

The Guardian (Tim Ashley), 10 May 2007

'Matthew's *Postlude* was a skirling exclamation of triumph, with a rhythmic zip which (for all their wonders) the Debussy originals never offered.'

Manchester Evening News (Robert Beale), 8 May 2007

To coincide with the culmination of this project the Hallé released the first 12 of the Preludes on their CD label in May – the final set will be released later this year. Critics have been unanimous in the praise of this first disc, which received a prestigious Diapason d'Or award:

'... brilliantly realised miniatures. Matthews does not hesitate to break out of the original's framework when he thinks it necessary – adding a few extra bars to extend the melody in *Brouillards*; establishing the introduction to *Ce qu'a vu le vent d'Ouest*; and crystallising a theme out of the piano's left hand in *Les tierces alternées*. And he more radically recomposes both *Le vent dans la plaine*, in which he adds a whole development section, and *La fille aux cheveux de lin*, slowed to half speed

and changed in character completely. They are remarkable achievements.'

The Guardian (Andrew Clements), 16 March 2007

'At first glance this is all about *La Mer*... but if your experience mirrors mine, it's what follows that will make you glad you put your hand in your pocket...

It's bold indeed to allow your orchestrations to be measured against Debussy's great seascape; yet what a success has been achieved here...

One of the most striking interventions is one of the simplest; in *La fille aux cheveux de lin* Matthews sets a considerably slower tempo

than Debussy does in his piano Prelude, turning it into a reflection on the original... Matthews provides a completely re-imagined context for the Preludes, and they're beautifully played in a recording that allows every new texture to radiate colour and detail. Let's hope it won't be long before we can hear the second half of the series.'

BBC Radio 3's "CD Review" (Andrew McGregor)

'... more than orchestrations, they are recreations achieved by entering into the mind and thought of the original composer. Beautiful performances.'

The Sunday Telegraph (Michael Kennedy), 11 March 2007

'Hearing *Brouillards* straight after *La Mer* leaves you doubting a second composer can be involved. Matthews reaches to the heart of the style, avoiding irony, yet the transformations have a peculiar intensity. Beauty spills out everywhere...'

The Sunday Times (Paul Driver), March 2007

'What makes this disc unmissable is the equally fine playing (and lustrous recording) in Colin Matthews's imaginative orchestration... Forget the piano originals, these are far more than "orchestrations": the music is completely and creatively rethought in orchestral terms.'

Gramophone (Ivan March), May 2007

'... subtle and wonderfully transparent... avoids the flashy, garish and picturesque... He aims at "preserving the mystery", translating their subtle nuances, their kaleidoscopic and ambiguous harmony with skill, imagining unexpected blends of timbre... introducing rubato into the texture, inserting in some cases a few invented or improvised bars... expanding where the harmony demands it... even a prelude as hackneyed and over-exposed as *La fille aux cheveux de lin* is drawn out and almost suspended in its arrangement for strings and harps alone so that it breathes with a reticent purity. Beautiful work, perfectly understood and executed by the Hallé... Monsieur Croche was an anglophile: these musicians could not have served him better!'

Diapason (François Laurent), May 2007

Many of the world's leading conductors are now taking up these astonishing transcriptions including Sir Simon Rattle (who recorded three for EMI) and Valery Gergiev, who introduced three to the London SO in June. Indeed, 15 conductors and 12 orchestras have now performed selections of the 24 works, with over 200 performances to date.

Forget the piano originals, these are far more than "orchestrations"...



PHOTO: MAURICE FOXALL

Praise for chamber version of 'Owen Wingrave'

A new chamber orchestration of Britten's late operatic masterpiece *Owen Wingrave* by composer and former assistant to Britten, David Matthews, was premiered in The Royal Opera House's Linbury Studio Theatre in April 2007.

Matthews was commissioned by The Royal Opera to reduce the orchestral score for just 15 players, thus creating another Britten chamber opera bound to appeal to houses and companies the world over.

The stunning production, directed by Tim Hopkins, and with the City of London Sinfonia conducted by Rory MacDonald, received eight sell-out performances between 23 April and 5 May. It was subsequently broadcast on BBC Radio 3:

'... a percussion orchestra that ranks as one of the 20th century's most expressive achievements...

... with the right treatment it can exert a fascinating grip — as it does in this new staging, part of a Britten series that the Royal Opera is presenting... Brilliantly conducted by Rory MacDonald (a real find) and staged by Tim Hopkins with cinematic projections that remind us of the opera's TV origins, *Owen Wingrave* comes across as swifter and meatier than before — in no small part due to a new chamber orchestration by David Matthews, one of Britten's former assistants. Matthews's version is actually an improvement on the original because we hear all the essentials

'Matthews's version is actually an improvement on the original...'



PHOTOS: BILL COOPER

of the instrumental score in better profile, while being able to hear every word: in my experience it was always a problem that the ensembles and even some of the solos, notable Owen's climactic Peace aria, were overwhelmed by the surging gamelan-intensities of Britten's orchestra. Now the woodwind motifs exert an even greater magic, the rustling percussion a more beguiling mystique... a must-see.'

Financial Times (Andrew Clark), 28 April 2007

'I still rate it a masterpiece, and believe it to be one of the most challenging and necessary works of the late 20th century.

... its closest links are with the *War Requiem*. Britten was reading James's tale during the latter's composition, and *Owen Wingrave* redeploys some of its thematic material. At the opera's kernel is the Wingrave ballad, which presents us with the tale of the murder. We don't hear it complete until halfway through. Scored solely for tenor soloist, boys' chorus and trumpets, it refashions a sequence of *War Requiem* fanfares into an unforgettable melancholy melody. Much of the score's thematic material derives from it. It seems to coalesce naturally out of everything we have heard up to that point, and it hovers over the remaining music...

Owen Wingrave returns to Covent Garden next month, when the Royal Opera presents a new staging at the Linbury Studios. We will, of course, be hearing it in the knowledge that yet more lives, military and civilian, have been wasted in Iraq, and that the voices of those opposed to military intervention have been ignored. "Peace is not won by your wars," Owen tells his family, adding that he would make it a crime for any politician to send men both to slaughter and be slaughtered. Many, as they listen to this extraordinary opera once more, will doubtless be in agreement with its sentiments.'

The Guardian (Tim Ashley), 30 March 2007

'... a masterpiece... one of the most challenging and necessary works of the late 20th century.'

'It's hard to imagine the result staged with greater commitment than the Royal Opera does here. Perhaps in homage to the opera's TV origins, stage hands constantly whizz round with cameras, projecting video footage of the singers, or glowering portraits of spine-chilling ancestors, on to screens. Tim Hopkins, the director, also supplies an entertaining range of poltergeist stunts. Chairs crash over by themselves; a ghoulish boy mysteriously materialises on the dinner table...

... there are fine performances to savour. The young South African baritone Jacques Imbrailo brings vocal and physical intensity to the title role. Steven Page is magisterial as his sympathetic tutor Coyle: his every word crystal clear. Allison Cook radiates cold fury as Owen's monstrous girlfriend... And there's a steely and terrifying Miss Wingrave from Vivian Tierney...

With its misshapen bugle calls, sour textures and startling use of offstage boys' choir, the score (here convincingly reorchestrated for 15 players by David Matthews) is one of Britten's most fascinating...'

The Times (Richard Morrison), 25 April 2007



London audiences will have the opportunity to hear the original orchestral score of *Owen Wingrave* on 4 December this year, when Richard Hickox conducts a concert performance with the City of London Sinfonia and Tiffin Boys Choir in Cadogan Hall.

Jonny Greenwood comes to Faber Music

Faber Music Ltd is delighted to announce the signing of a publishing agreement with British composer

Jonny Greenwood. (b. 1971)

Greenwood is best known as the lead guitarist of the band Radiohead whom he joined while still at school. He started to study psychology and music at Oxford Brookes University, but only finished his first term before leaving to sign a six-album deal with EMI, and start his recording career with Radiohead. Radiohead have realised phenomenal success over the past decade, with multi-platinum album sales and an ever growing worldwide following.

Greenwood is no stranger to classical music, though. Indeed, his early musical interests included

Messiaen and Ligeti and he started out

as a viola player. He plays

several other instruments,

too, including piano,

organ, banjo,

glockenspiel and

harmonica,

and has a

particular

love for the

ondes

martenot.

To date

Greenwood

has penned

three

“classical”

works. Two

of these

compositions

have been

assigned to

Faber Music:

FORTHCOMING ANNIVERSARIES

Derek Bermel – 40th birthday (14 October 2007)

**Robert Simpson – 10th anniversary of death
(21 November 2007)**

Howard Blake – 25th anniversary of

The Snowman film (December 2007)

**Ralph Vaughan Williams – 50th anniversary
of death (26 August 2008)**

**Matthew Hindson – 40th birthday
(12 September 2008)**

Howard Blake – 70th birthday (28 October 2008)

smear (two ondes martenots and ensemble) and *Popcorn Superbet Receiver* (string orchestra). The third, *Piano for Children* is currently under revision.

smear, commissioned by the FuseLeeds festival in 2004 was premiered there by the London Sinfonietta in March of that year. The revised version was performed at the Ether festival in the Royal Festival Hall, London in March 2005, when *Piano for Children*, a new commission for John Constable and the London Sinfonietta, was also premiered. *smear* was later released on CD on the London Sinfonietta Label as part of their Jerwood Series.

In 2004, Greenwood was made Composer in Residence with the BBC Concert Orchestra. The first fruit of this association was *Popcorn Superbet Receiver*, a BBC commission, premiered by the BBC Concert Orchestra and Robert Ziegler in April 2005. The piece was inspired by radio static and the extended, dissonant chords of Polish composer Penderecki's *Tbrenody for the Victims of Hiroshima*. *Popcorn Superbet Receiver* won the BBC Radio 3 Listeners' Award at the 2006 British Composer Awards and as part of the award Greenwood received funding from the PRS Foundation towards the commission of a new orchestral work – currently in progress.

“smear reveals an ear for timbre, a gift for musical elaboration and a more sophisticated palette than anyone might have guessed. Greenwood is clearly a composer in the making.”

Financial Times (Andrew Clark), 5 March 2004

‘(Popcorn Superbet Receiver) For strings only, it owns up to an influence from early Penderecki. But the substance of the music is something else altogether. A slow blur of impossibly rich chords starts to let through faint solo instruments, now tentative and now stronger. It is at its most captivating when big chords fade and wisps of inner detail are left floating. Unlike the rest of the programme, it paraded the primacy of feeling over guile, a stance that doesn't usually get people far in British music. Let's hope he has the strength of mind to protect this original voice.’

The Independent (Robert Maycock), 29 November 2006

Works available from Faber Music as at July 2007

Popcorn Superbet Receiver (2005)

String orchestra (10.8.6.6.4). Duration 18 mins. Commissioned by the BBC. FP: 23.4.05, Jerwood Hall, LSO St Luke's, London, UK: BBC Concert Orchestra/Robert Ziegler. (winner of the BBC Radio 3 Listeners' Award at the 2006 British Composer Awards)

smear (2004, rev 2005)

Two ondes martenots and chamber ensemble. Duration 10 mins. Commissioned by FuseLeeds 2004. FP: 3.3.04, FuseLeeds 2004, Quarry Theatre, West Yorkshire Playhouse, Leeds, UK: Valérie Hartmann-Clavierie & Bruno Perrault (ondes martenots)/London Sinfonietta/Martyn Brabbins. FP (revised version): 27.3.05, Ether Festival, Royal Festival Hall, London, UK. (Recorded on London Sinfonietta – Jerwood Series 2 SINF CD2-2006)

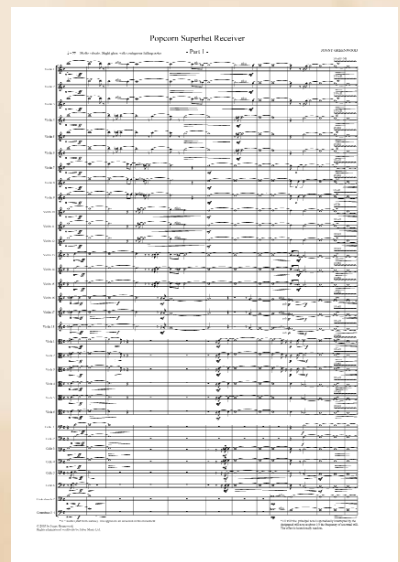


PHOTO CREDIT:
DOUG MCKENZIE



HARVEY RECEIVING
HIS RPS AWARD FOR
...TOWARDS A PURE LAND

Jonathan Harvey

Harvey gains augural Giga-Hertz Award

Jonathan Harvey has won the inaugural Giga-Hertz Award from the Centre for Arts and Media Karlsruhe and the ExperimentalStudio for acoustic art in Freiburg, Germany. The award has been made in recognition of Harvey's extensive oeuvre "at the crossroads between electronic and instrumental music". At 15,000 it is the largest award for electronic music in the world today. The seven-member jury included two compositional giants in Pierre Boulez and Wolfgang Rihm. Harvey will collect the award at a special ceremony in Karlsruhe on 24 November this year.

Royal Philharmonic Society Award for '... towards a Pure Land'

... *towards a Pure Land*, Harvey's first orchestral work written as Composer-in-Association to the BBC Scottish Symphony Orchestra, has been awarded the Royal Philharmonic Society's Large-Scale Composition Award.

The composer collected the award himself at a black-tie event held at the Dorchester Hotel, London on 8 May 2007.

Following its premiere in Glasgow, Ilan Volkov and the BBC SSO brought the work to the 2006 BBC Proms before Volkov gave the US premiere with the National Symphony Orchestra in Washington DC. It received its Belgian premiere with the Orchestra Nationale de Belgique and Matthias Pintscher during Ars Musica in March 2007.

Volkov & BBC Scottish premiere 'Body Mandala'

The second of Harvey's BBC SSO commissions is *Body Mandala* and was premiered with Ilan Volkov on 15 March 2007. It stands in stark contrast to the ethereal qualities of ... *towards a Pure Land* with its lively and rhythmic brass writing, and is inspired by purification rituals witnessed by Harvey in Tibetan Buddhist monasteries, as he writes:

'The famous low horns, tungchens, the magnificently raucous 4-note oboes, gelings, the distinctive rolmo cymbals - all these and more were played by the monks in deeply moving ceremonies full of lama dances, chanting and ritual actions. There is a fierce wildness about some of the purifications, as if great energy is needed to purge the bad ego-tendencies. But also great exhilaration is present. And calm.

The body, when moved with chanting, begins to vibrate and warm at different chakra points and 'sing' internally. As it were, 'lit up' with sound':

'It's heady, colourful stuff - the hypnotically repetitive low throbbing sound suggesting something eternal, yet overlaid with moments of extreme activity and shrill noise. Harvey's instrument is the orchestra; his ability to create a vast palette of sonorities is astonishing.'

The Guardian (Rowena Smith), 15 March 2007

'... a throbbing and exhilarating response...'

The shuddering trombone blasts; the piercing ecstatic shards of high-

pitched woodwind; an instrumental palate that borrows its iridescent colourings from Harvey's affection for the electronic medium, not least the bent pitches and unorthodox percussion effects he creates with exotic cymbals or the players wringing their hands in basins of water: all are rich ingredients in a work that brilliantly exemplifies Harvey's aural mastery.'

The Scotsman (Kenneth Walton), 19 March 2007

'... gloriously brazen from head to foot... Over 13 minutes the sounds erupted, lunging at us at exhilarating high speed, brass chants alternating with scattergun flourishes of notes and textures... everything stayed vivid and energising...'

The Times (Geoff Brown), 19 March 2007

'... appears to come out of infinity in the first place and return there, without ever really entering the real world at all...'

The piece seems enormously long (in fact, it lasts about 15 minutes). This isn't a criticism: it expands into eternity, in a total absence of periodicity, seriality, narrative, reprise, climax. It's an amazing achievement.'

The Independent (Raymond Monelle), 26 March 2007

'Angels' - awards for new French choral CD

A stunning new disc of Harvey's choral music by Les Jeunes Solistes and Rachid Safir has garnered praise from all quarters. Released on the French label, Soupir Editions, it includes premiere recordings of *Marabi*, *sweet/winterbart*, *How could the soul not take flight?* and *Dum transisset Sabbatum*. The disc scooped two major awards in France including the Orphée d'Or Olivier Messiaen for the music.

Harvey in Barcelona for festival portrait

In March, Harvey attended the Nous Sons festival in Barcelona, where performances included *White as Jasmine* (Anu Komsj/Barcelona SO/François-Xavier Roth), *String Quartet No 4* (Arditti Quartet), *Song Offerings* and *Death of Light, Light of Death* (BCN 216).

'Sprechgesang' - new oboe concerto

Sprechgesang, a new oboe concertino was unveiled on 15 April in Cologne. It is the result of a three-way commission from MusikFabrik, Klangforum Wien and ASKO Ensemble. Peter Veale was the soloist with Peter Rundel conducting MusikFabrik. The concert also included *Wheel of Emptiness* and *Mortuos Plango, Vivos Voco*.

Sprechgesang was later performed at the Agora Festival in Paris, the Holland Festival (part of a Harvey portrait by ASKO). It will be performed at the Strasbourg MUSICA festival in October, at the Venice Biennale and at the Huddersfield Contemporary Music Festival.

Diotima and Arditti Quartets tour Fourth Quartet

The Arditti and Diotima Quartets have both championed Harvey's 36-minute String Quartet No 4, a masterpiece of the integration of live acoustic instruments and real-time electronic treatments. In recent months both quartets have toured the work in Europe with dates in Barcelona, Monaco, Marseilles, Breslau and Metz. The Diotima present the work at the Festival ECLAT in Stuttgart on 17 February 2008.

Selected Forthcoming Performances

Sprechgesang

(perfs by Peter Veale, MusikFabrik & Peter Rundel)
September 2007, MUSICA, Strasbourg, France
(Italian premiere)
10.10.07, Venice Biennale
(UK premiere)
18.11.07, Huddersfield Contemporary Music Festival, UK

String Quartet No 2

9.9.07, Beethoven Festival, Bonn, Germany; Arditti Quartet

Madonna of Winter & Spring

(Portuguese premiere)
23.9.07, Casa da Música, Porto, Portugal; Casa da Música SO/Baldur Brönnimann

Tombeau de Messiaen & Ricerare una melodia

29.9.07, CBSO Centre, Birmingham, UK: tbc & Kyle Horch

Flight Elegy; The Riot; Run Before Lightning; Vers & Chu

6.10.07, International Festival of Cervantino, Guanajuato, Mexico: Dynamic Ensemble

Jubilus

(Canadian premiere)
12.10.07, Soundstreams, Toronto, Canada: Steven Dann (solo viola)

Album: Nataraja; Ricerare una melodia & Tombeau de Messiaen

14.11.07, Lausanne Conservatory, Switzerland: tbc

Bhakti

18.1.08, Cité de la Musique, Paris, France: Ensemble Intercontemporain/Susanna Malkki

String Quartet No 4

17.2.08, Festival ECLAT, Stuttgart, Germany: Quatuor Diotima

Song Offerings

17.2.08, Royal Academy of Music, London, UK: RAM student ensemble

Torsten Rasch



PHOTO: MAURICE FOXALL

'Rotter' – Cologne Opera commission premieres in 2008

Rasch's first opera, *Rotter*, a commission from Cologne Opera, is to be premiered on 23 February 2008.

The two act opera is based upon an allegorical "everyman" play by Thomas Brasch (1945-2001), the deceased partner of German actress Katharina Thalbach with whom Rasch collaborated on his epic song cycle *Mein Herz brennt* in 2003. Thalbach herself will direct the opera, and has written the libretto in tandem with Christoph Schwandt. The principal character, Rotter, journeys through recent German history from the 1920s-70s ending his life as a high-ranking East German politician.

The production will be conducted by Enrico Dovico, with the title role of Rotter being taken by Martin Gantner.

There are further performances on 29 February, 2, 8, 14, 16, 18 March and 5, 11 and 13 April.

Selected Forthcoming Performances

Rotter

(world premiere)

23.2.08, Cologne Opera, Germany: Cologne Opera/dir. Katharina Thalbach/cond. Enrico Dovico
also perfs 29 Feb; 2, 8, 14, 16, 18 Mar; 5, 11, 13 Apr 2008

Tansy Davies

BCMG & Thomas Adès premiere 'Falling Angel'

Falling Angel is a 21-minute commission from the Birmingham Contemporary Music Group's 'Sound Investment' scheme. Scored for an ensemble of 17 players, Davies was inspired to write it by a painting by German artist Anselm Kiefer. It was premiered in Birmingham on 3 February 2007 by BCMG and Thomas Adès. The same forces then gave *Falling Angel* its French premiere in Paris on 24 February, part of the Présences Festival:

'*Falling Angel* by Tansy Davies is scored for only 17 players, but the impact of its sound-palette makes them seem at least double that number. There is so much colourful activity within this 21-minute piece, varying combinations of instruments creating tensions and resolutions, that resources seem infinite.'

Birmingham Post (Christopher Morley), 5 February 2007

'Davies is genuinely gifted.'

The Times (Geoff Brown), 7 February 2007

'neon' in UK, Israel & Poland

One of Davies's most performed works is her *neon* for 7 players. It has already been released by the London Sinfonietta on its own Jerwood Series label and in recent months has been heard in the USA, the UK and Israel. Next stop is Poland, where *neon* will be performed as part of the Warsaw Autumn Festival on 27 September, by the Israel Contemporary Players and Zsolt Nagy.

City of London Sinfonia premiere 'kingpin'

On 20 and 22 April the City of London Sinfonia premiered *kingpin*, a 6-minute commission for chamber orchestra. Douglas Boyd conducted the performances in Southampton and Chatham:

'... one of the best and liveliest of the young Brits ...'

We heard a new commissioned piece, *kingpin*, named after the only part of the Model T engine that Henry Ford supposedly found never wore out. Opening lurchings in the bass suggested Frankenstein's monster on the ballroom floor. But the rhythmic machinery never collapsed as the music wheeled around at conflicting speeds and instrumental colours, clanking, tootling and chortling away until the final upbeat "kerplunk".

With Davies, contemporary music never lives in an airtight box. It's out on the street, friendly-aggressive, mingling with rock without ever losing the poise that stems from the right number of notes in the right place.'

The Times (Geoff Brown), 26 April 2007

Philharmonia Orchestra portrait concert

Davies is the subject of a Philharmonia Orchestra "Music of Today" portrait on 17 April 2008. The Royal Festival Hall concert will feature her in discussion with the Artistic Director of the series, Julian Anderson, whilst members of the orchestra will perform three of her works: *neon*, *salt box* and *Inside Out II*.

Selected Forthcoming Performances

neon
(Polish premiere)
27.9.07, Warsaw Autumn Festival, Poland: Israel Contemporary Players/Zsolt Nagy

Streamlines
8.10.07, Symphony Hall, Birmingham, UK: CBSO/Simon Halsley

Composer Portrait - Philharmonia Orchestra's "Music of Today"
neon: salt box & inside out 2
17.4.08, Royal Festival Hall, London, UK: members of Philharmonia Orchestra/Peter Rundel



PHOTO: MAURICE FOXALL

Thomas Adès

'Powder Her Face' Suite: Aldeburgh premiere

In his 9th year as Artistic Director of the Aldeburgh Festival, Adès was once again participating as composer, conductor and pianist during its two weeks. One of the 2007 highlights was the first performance of his *Overture, Waltz & Finale from Powder Her Face*, commissioned jointly by the Festival, and the Philharmonia and Cleveland Orchestras – an orchestral translation of some of the scintillating instrumental music from his 1995 chamber opera. The programme with the Philharmonia Orchestra also included works by Liszt and Busoni before culminating in an astonishing and rare performance of Respighi's *Feste Romane*:

'The key to victory was Adès himself. Without fear or shame he hurled himself into the opening Liszt, loving the music's physicality and excess. From there it was only the shortest jump to the 11-minute *Powder Her Face* distillation (I wanted it longer): a mini-masterpiece of curdled waltzes and faded jazz, punched out for large but conventional forces, pulsing with sleazy drama.'

The Times (Geoff Brown), 20 June 2007

Violin Concerto at Edinburgh Festival...

Adès made his much-anticipated debut at the Edinburgh Festival this year, when he conducted the Chamber Orchestra of Europe in two programmes on 13 and 14 August.

The first included his Violin Concerto (soloist Anthony Marwood) together with works by Beethoven, Stravinsky and Sibelius, whilst the second included his *Three Studies from Couperin* with works by Rameau, Berlioz, Ravel and Bizet.

... and on disc

To coincide with the Edinburgh Festival performance, in a first for their label, EMI Classics released the Violin Concerto as a download only, in performance by COE with Adès and Marwood. The recording will feature on a future CD release.

'The Tempest' revived at Covent Garden

Three years after its triumphant premiere at the Royal Opera House, Adès three-act opera *The Tempest*, was revived at Covent Garden in March 2007. The composer himself conducted the six performances, with most of the original cast reprising their roles. The critical acclaim reconfirmed the work as one of the major operatic utterances of our time, and one already finding its place in the repertory:

'If you need proof that the hype surrounding Adès is more than just hope and expectation, this is where to find it.'

The Guardian (Erica Jeal), 14 March 2007

'It's a genuine bit, and you can't say that about many recent British operas.'

'... popular demand, as well as thumping critical approval, has brought Thomas Adès's magical musical take on Shakespeare's magical musical isle back to Covent Garden just three years after the Royal Opera premiere... It's a genuine hit, and you can't say that about many recent British operas.

... confirmed what the premiere had suggested: that this work is an ingenious melding of the familiar and the startlingly original...

... it's the eerie, airy music that ravishes the senses and drives the drama forward. Here too there are recognisable things: old-fashioned arias; cunningly weaved ensembles – none better than a sumptuous Purcellian passacaglia of reconciliation and renunciation near the end. But they exist in new sound-worlds that define characters and contexts with diamond clarity.

Best of all, the music seems to bloom in symbolic reflection of the redemptive love seeping through the play, at least as interpreted here. After the jagged shards of brass in the storm, the baleful orchestral grunts under Prospero's vengeful lines, and the bizarre, stratospheric squeaking of Cyndia Sieden's brilliantly demented stick-insect Ariel, Adès conjures a succession of meltingly lyrical set-pieces.

... this is a show which gives one hope that an art form as old as *The Tempest* itself has been dazzlingly remade for the 21st century.'

The Times (Richard Morrison), 13 March 2007

'... returns to Covent Garden as an assured, fully matured work...

Meredith Oakes's libretto is unfussy and clear, with Adès adding lyricism and drama through vivid scoring, memorable for volleys of chorale-like brass and bewitching use of bells... No longer the maverick boy wonder, this 36-year old has proved he's the real thing.'

Evening Standard (Fiona Maddocks), 13 March 2007

'Adès succeeds where most *Tempest* composers have failed: in adding something to Shakespeare's magical and inherently lyrical scenario... it is one of the most viable and stageworthy of modern British operas...

Catch the production now: when Adès returns again to Covent Garden it will be for his third opera.'

Sunday Telegraph (John Allison), 18 March 2007

'... it now has the bearing of a modern classic. With a second, or in my case, third visit, you really start to appreciate the ingenious way in which Oakes alludes to Shakespeare without necessarily quoting him. Then there is Adès's instinctive feeling for the pulse of the drama, his unerring sense of the magic that may provide the key to "a brave new world" where the sins of the parents might not be revisited on the children.

Adès is like Prospero. His score is not governed by any expectations save his own. The wonderful quintet of healing begins with a kernel of melody so pure, simple and English that it might be John Dowland. The way it burgeons into something lofty and aspirational says more about the possibilities of new beginnings than anything I know in contemporary music.'

The Independent (Edward Seckerson), 14 March 2007

'... the opening storm music is fit to be mentioned in the same breath as *La Mer* or Britten's *Sea Interludes*. And it adds enormously to the conviction of the performance that Adès himself is such a powerfully engaged conductor.'

The Mail on Sunday (David Mellor), 18 March 2007

'Adès's powerful and distinctive voice, discordant yet seductive, strident and lush. And he is still only 35!...

This is a true evening of music-theatre... A well-deserved triumph.'

Daily Mail (David Gillard), 16 March 2007

Selected Forthcoming Performances

Arcadiana

9.9.07, Beethoven Festival, Bonn, Germany: Arditti Quartet
1.11.07, Rose Hall, Jazz at Lincoln Center, New York, NY, USA: Jupiter String Quartet

Three Studies from Couperin

10.9.07, Hertford, UK: Hertfordshire CO

Violin Concerto

14 & 15.9.07, St Paul, MN, USA: Anthony Marwood/St Paul CO/Douglas Boyd (Spanish premiere)
18.1.08, Pamplona, Spain: Peter Herresenthal/Orquesta Pablo Sarasate/Rolf Gupta

Tevot

31.10-2.11.07, Berlin, Germany: Berlin PO/Sir Simon Rattle

Composer's Chair at Carnegie Hall, New York, (November 2007-May 2008)

Tevot

(US premiere)
14.11.07, Berlin PO/Sir Simon Rattle

Piano Quintet

15.11.07, Scharoun Ensemble/Thomas Adès

Darknesse Visible & Traced Overhead

19.11.07, Thomas Adès

Three Studies from Couperin

(US premiere)
3.2.08, Orchestra of St Luke's/Xian Zhang

Asyla & Violin Concerto

(Icelandic premieres)
29.11.07, Reyjavik, Iceland: tbc/Iceland SO/Thomas Adès

Powder Her Face Suite

(US premiere)
17-19.1.08, Cleveland, OH, USA: The Cleveland Orchestra/Franz Welzer-Möst
1 & 2.2.08, Miami, FL, USA: The Cleveland Orchestra/Franz Welzer-Möst

Asyla

30.1-2.2.08, Munich, Germany: Munich PO/Markus Stenz

Oliver Knussen

'Requiem' in London, New York & Aldeburgh

Knussen's most recent work, the *Requiem-Songs for Sue*, moved audiences in London's Queen Elizabeth Hall, and at the Aldeburgh Festival in the past few months.

In London, fellow composer George Benjamin conducted the London premiere on 13 March, with the London Sinfonietta and soloist Claire Booth:

'... the bittersweet tone of its sequence of poems perfectly judged...'
The Guardian (Andrew Clements), 16 March 2007

'Miniatures are Knussen's trademark; here personal feelings rub away glitter, darkening textures, inserting sorrow... a second hearing only reinforces its strengths.

A packed house went home happy.'
The Times (Geoff Brown), 15 March 2007

'... the piece was as touching in its restraint as personal in its harmony.'
The Independent (Bayan Northcott), 19 March 2007

Knussen included the *Requiem* in a concert he gave with The Zankel Band in New York's Zankel Hall on 13 April. Soloist was Susan Narucki.

'... remembered both his wife and the kind of horizontal, heart-on-sleeve melodic style that the rest of the evening seemed studiously to avoid. Mr. Knussen's musical language here stretches beyond old ideas of tonal agreement and weights its ensemble sound toward winds and keyboard instruments, elements that are anything but Romantic.'
The New York Times (Bernard Holland), 17 April 2007

At the Aldeburgh Festival, Knussen himself conducted the Birmingham Contemporary Music Group (with Booth again the soloist) on 15 June.

The same forces present the work at the BBC Proms in London's Royal Albert Hall on 29 August, a programme that also includes Knussen's *Ophelia Dances*. Booth and Knussen then join the Scottish CO to give performances in Glasgow and Edinburgh on 14 and 15 December this year.

Meanwhile, the Finnish premiere of the *Requiem* took place at the Porvoo Summer Festival on 29 June, when Ryan Wigglesworth directed the virtuoso Avanti Chamber Orchestra with soloist Rosemary Hardy.

Continued success for 'Violin Concerto'

Knussen's Violin Concerto is becoming a contemporary classic, being championed by an increasing number of the world's finest violinists and conductors.

Festival Hall signature concerts

On 12 June, Christian Tetzlaff joined the Philharmonia Orchestra and its newly announced Principal Conductor and Artistic Advisor, Esa-Pekka Salonen. They presented the work in one of the opening 'signature' concerts in the Royal Festival Hall, revelling in the

acoustic charms of the recently refurbished building:

'... this 17-minute score is a brilliant little work, and a penguin-suited Christian Tetzlaff brought to it a focused, sincere sense of classical refinement. With the spiky jig that forms the finale, the dance rhythms help make this an unmistakably British piece, yet there is no hint of parochialism, and Tetzlaff's elegance and energy were irresistible.'
The Guardian (Erica Jeal), 14 June 2007

'Knussen's compact concerto, played with passion, finesse and brilliance by Christian Tetzlaff, was actually the more rewarding portion of the concert. Its echoes of rhythmically spry Stravinsky shone crystal-clear in these improved acoustical circumstances, and its elements of fantasy were acted out spiritedly by soloist and orchestra alike.'
Daily Telegraph (Geoffrey Norris), 18 June 2007

Leila Josefowicz takes up the challenge

US virtuoso, Leila Josefowicz has taken the work firmly into her repertoire, and joined Knussen and the BBC SO for a performance at the BBC Proms on 17 August, a programme that also included works by Schoenberg, Henze and Stravinsky's *Rite of Spring*. Reviews to follow in next issue.

Looking ahead, Josefowicz has forthcoming performances of the work with the Indianapolis SO and Mario Venzago (9-10 November), Chicago SO and Esa-Pekka Salonen (24-27 January 2008) and Detroit SO and Knussen (8-10 February).

'Wild Things' in Atlanta & Liège

Knussen's fantasy opera *Where the Wild Things Are* has been revived by Opera Royal de Wallonie in Liège, Belgium. They originally staged the work in November 2005 and have now revived it giving performances (in French) between 27 February and 2 March.

Meanwhile, the work has gained much success as a concert work. Indeed, Knussen conducts two such performances with the Atlanta SO on 22 and 24 February next year.

Tilson Thomas revives Symphony No 3 with San Francisco SO

Michael Tilson Thomas has long been an advocate of Knussen's music, conducting a number of his works with orchestras on both sides of the Atlantic. It was he who conducted the first complete performance of the Third Symphony at the 1979 BBC Proms. He now returns to that early masterpiece when he programmes five performances of it with the San Francisco Symphony from 9-13 January next year.



PHOTO: BETTY FREEMAN

Selected Forthcoming Performances

The Way to Castle Yonder & Flourish with Fireworks
18-19.10.08, Osaka, Japan:
Osaka PO/Oliver Knussen

The Way to Castle Yonder
25-27.10.07, Indianapolis, IN,
USA: Indianapolis SO/Ludovic
Marlot

Two Organa
27.10.07, Kanazawa, Japan: tbc

Violin Concerto
9 & 10.11.07, Indianapolis, IN,
USA: Leila
Josefowicz/Indianapolis
SO/Mario Venzago
24-27.1.08, Chicago, IL, USA:
Leila Josefowicz/Chicago
SO/Esa-Pekka Salonen

Requiem
14 & 15.12.07, Glasgow &
Edinburgh, UK: Claire
Booth/Scottish CO/Oliver
Knussen

Symphony No 3
9-13.1.08, San Francisco, CA,
USA: San Francisco SO/Michael
Tilson Thomas

Processionals
23.1.08, The Cornerstone, Hope
at Everton, Liverpool, UK:
Ensemble 10:10/Clark Rundall

Songs without Voices
28.1.08, Chicago, IL, USA:
MusichÖW/Esa-Pekka Salonen

Violin Concerto & Flourish with Fireworks
8-10.2.08, Detroit, MI, USA:
Leila Josefowicz/Detroit
SO/Oliver Knussen

Where the Wild Things Are
22 & 24.2.08, Atlanta, GA,
USA: Various soloists/Atlanta
SO/Oliver Knussen

**Selected
Forthcoming
Performances**

Psalm 23 The Lord is my Shepherd
26.8.07, Presteigne Festival, St Andrew's Church, Presteigne, UK: City of Canterbury Chamber Choir/Edward Kemp-Lock/George Voss

Adonis
(world premiere)
26.8.07, Presteigne Festival, St Andrew's Church, Presteigne, UK: Sara Trickey/Gretel Dowdeswell

Aubade
28.8.07, Presteigne Festival, St Andrew's Church, Presteigne, UK: Festival Orchestra/George Voss

Darkness Draws In
(London premiere)
3.10.07, Wigmore Hall, London, UK: David Kim

A Song and Dance Sketchbook
15.11.07, Purcell Room, London, UK: Schubert Ensemble of London

Concerto in Azzurro; The Music of Dawn; A Vision and a Journey
3.12.07, RNCM, Manchester, UK: tbc/BBC Philharmonic Orchestra/Rumon Gamba

String Quartet No 6
3.12.07, RNCM, Manchester, UK: tbc

Three Roman Miniatures
4.12.07, RNCM, Manchester, UK: tbc

Adagio for String Orchestra
14-19.3.08, Shipston, Southam, Birmingham & Stratford-upon-Avon, UK: Orchestra of the Swan/David Curtis

David Matthews

Symphony No 6 premieres at BBC Proms

Matthews's Symphony No 6 received its world premiere at this year's BBC Proms in the Royal Albert Hall, London. The 35-minute, three-movement work for large orchestra was commissioned by the John S Cohen Foundation to celebrate its 40th anniversary in 2005.

Dutch conductor Jac van Steen, who has previously recorded Matthews's orchestral music for the NMC label, conducted the BBC National Orchestra of Wales on 2 August.

The symphony is connected in different ways to two other Sixth Symphonies, important to Matthews during his early career. A homage to Mahler's Sixth towards the end of the first movement incorporates an Alpine cowbell actually purchased from the town where Mahler wrote his own symphony! Vaughan Williams's Sixth was an early influence and the inspiration for Matthews's own symphony was the former's well-loved hymn-tune "Down Ampney", which is hinted at throughout and blossoms into a full statement at the very end of the work, albeit reharmonized by Matthews. Reviews to follow in next issue.

'Terrible Beauty' premiered in UK and USA

Terrible Beauty is the result of a commission from the Nash Ensemble, lasts 13 minutes and is scored for mezzo-soprano and seven players. It was premiered by the Nash and Susan Bickley in London's Wigmore Hall on 6 March:

'... a beautifully wrought operatic scena. Bickley's mezzo moved ardently between supple recitative and sensuous arioso...

The instrumental playing seemed to echo both the light dancing metre of the Greek preface (an extract from Homer's *Iliad*), and to recreate the oscillation of water and oar-strokes in a shimmering, harp-gilded barcarolle.'

The Times (Hilary Finch), 8 March 2007

The same performers then gave the US premiere in the Kennedy Center, Washington DC on 20 March:

'... featured alluring instrumental colors and yearning vocal lines. The pantonal music seemed to find just the right balance between textual and thematic interest... the audience showed genuine, sustained appreciation.'

The Washington Post (Robert Battey, 22 March 2007)

Dutton Epoch release Matthews orchestral disc

An all-Matthews orchestral disc "From Sea to Sky" has been released on the Dutton Epoch label. The disc features premiere recordings of *Movement of Autumn*, *A Congress of Passions*, *From Sea to Sky*, *Aubade*, *Goodnight Song*, *The Sleeping Lord*, *Y Deryn Du* and *Total Tango*.

Dartington premiere

A new piano piece was premiered at the 2007 Dartington International Summer School when Helen Reid performed *Two Dionysus Dithyrambs*. Matthews has added another movement to his earlier *Dionysus Dithyramb*, making an 8-minute piece.

Derek Bermel

'Voices' premiered in Beijing

Bermel travelled to Beijing in May to be soloist in his clarinet concerto *Voices*. The performance was part of the Beijing Modern Music Festival and Bermel joined forces with the Tianjin SO, who later gave a performance in their home city

Celebrated Danish art museum hosts premiere

The Danish group Ensemble Figura have commissioned a song-cycle from Bermel for a number of performances at the famed Louisiana Museum of Modern Art, outside Copenhagen. Bermel has transcribed several of his songs for the group, who will give eight performances between 4 and 26 August. The composer will be in attendance at some of the performances.

'Mulatash Stomp' comes to UK

The 2007 Soundwaves Festival in Brighton staged the UK premiere of Bermel's *Mulatash Stomp* in June. Members of the highly innovative local orchestra, Talkestra, performed this along with works by Tansy Davies and Matthew Hindson, all under the guidance of their founder and Artistic Director Steve Dummer.

'Soul Garden' – new version launched in Australia

Australian viola player Kathryn Lockwood premiered a new version of Bermel's songful *Soul Garden* in Brisbane in June, when she joined the Camerata of St John's. The expanded version for solo viola and string orchestra looks set to bring Bermel's composing talents to an even wider audience.

'Etudes' for electric guitar commissioned for Amsterdam festival

Bermel has recently completed a set of Etudes for solo electric guitar, to a commission from the Output Festival in Amsterdam. They will be premiered at the festival by UK guitarist Alan Thomas, on 30 September. Bermel anticipates to the series in the future to create something somewhat akin to Bartok's *Mikrokosmos*.

'Natural Selection' revived in Liverpool

Bermel's Faber Music Millennium Series commission, *Natural Selection*, is to be revived by the ensemble who originally premiered it, Ensemble 10:10, which comprises members of the Royal Liverpool Philharmonic Orchestra. Clark Rundell conducts with Julian Tovey the baritone soloist in the concert on 16 January 2008 in Liverpool.

Selected Forthcoming Performances

Etudes
(world premiere)
30.9.07, Output Festival, Amsterdam, The Netherlands: Alan Thomas

Thracian Sketches
October 2007, Herenow Festival, Sofia, Bulgaria: Rosseen Idealov

Natural Selection
16.1.08, The Cornerstone, Hope at Everton, Liverpool, UK: Julian Tovey/Ensemble 10:10/Clark Rundell

New work
(world premiere)
7.2.08, University of Illinois, IL, USA: Guarneri Quartet

Peter Sculthorpe

Presteigne Festival – Featured Composer

Sculthorpe was in the UK in August this year, when he was Featured Composer at the Presteigne Festival in Radnorshire, one of the jewels of the UK's summer festivals.

Artistic Director George Vass paid tribute to Sculthorpe by programming a number of his works including the world premiere of a new saxophone version of *Songs of Sea & Sky* (Amy Dickson & Catherine Milledge), the Second Sonata for Strings and Cello *Dreaming* (Alice Neary and the Festival Orchestra), *Requiem for cello alone* (Alice Neary) and String Quartet No 8 (Psophos Quartet).

Acclaim for 'Requiem' CD

The UK release of the ABC Classics premiere recording of Sculthorpe's *Requiem* for didjeridu, chorus and orchestra has prompted particular appreciation from critics for one of the composer's most important works:

'The heartfelt new *Requiem* is the crowning glory of this Sculthorpe set. The eagerly awaited Sculthorpe *Requiem* brings a further jewel to a wide audience, his first major choral work fascinatingly showing how his unique idiom translates into a traditional mould. . .

One would know at any given moment that it was Sculthorpe, not only because of the didjeridu, but because his unmistakable harmonic procedures. . . carry over into the choral material, with the unexpected spectral gloss of the English cathedral tradition — I found myself thinking momentarily of Britten, Walton or Leighton. This synthesis — of the inheritance of Sculthorpe's studies in England with his own broad "landscape" style, quoting aboriginal music and employing his "seagull" *glissandi* — seems entirely right. It is imposing and confrontational but its chief characteristic is a plea for peace and justice. . .

The five-movement *Great Sandy Island* is an enormously powerful combination of landscape and history (at one point it was intended to become an opera), while *Quamby*, a landscape reflecting colonial oppression, for two flutes, two horns and strings, is the perfect pendant for the *Requiem*. The Adelaide SO turns in performances brimful of power and beauty and the recorded sound is first-class. An essential release from one of the world's greatest living composers.'

Gramophone (Ivan Moody), July 2007

'Sculthorpe's extraordinary use of colour, texture and rhythm, enriched by the imitation of natural sounds (the famous "seagull" *glissando*, for example) and Australian indigenous music, has resulted in a language that is both highly accessible and thoroughly individual. . .

. . . this *Requiem* is all about displacements: the plight of those seeking asylum in Australia; the dissonance between Western European culture and the indigenous population; the children whose lives have been lost in the Iraqi conflict or, indeed, any conflict. Consequently, although the Latin text is used, the actual chant is never sung by the chorus, only quoted by the orchestra, while a remarkably placid, if troubled, setting of the Dies

irae is followed by a ravishing Canticum in the form of a setting of an Aboriginal lullaby (revisited in the haunting *Communion*), itself followed by an extended cadenza for didjeridu, brilliantly performed by William Barton. A pronounced use of percussion also recalls Sculthorpe's interest in Balinese music. . . the *Requiem* is another remarkably original work from Sculthorpe that will only confirm his status as arguably the finest composer Australia has ever produced. . . This is a superlative release from ABC Classics.'

International Record Review (Robert Levett), March 2007

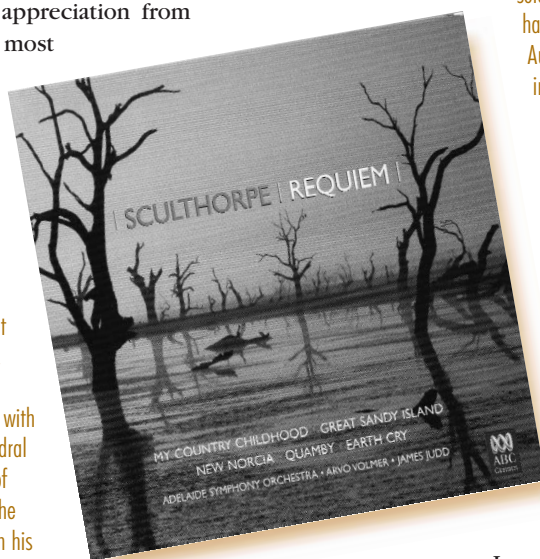
'The music of Australian composer Peter Sculthorpe may be unique but there is nothing unapproachable about it. Here he merges classic forms with his trademark scoring for didjeridu but there's nothing showy or tacked-on about the trick — as the songful opening *Requiem* moves to a didjeridu-led other-worldliness. Fascinating, original and important.'

Editor's Choice, Gramophone, July 2007

'This is an impressive and moving work, decisively coloured by didjeridu solos, ample drumming and close-knit harmonic writing for chorus. . . the Australian spirit is authentic and invigorating.'

The Times (Geoff Brown),

13 April 2007



Barton premieres 'Memento mori' in Germany

Sculthorpe's association with the didjeridu virtuoso William Barton continues to bear fruit. On 22 March, Barton was in Germany where he joined the

Jena PO and Nicholas Milton in

the first performance of a new version of *Memento mori* for didjeridu and orchestra. The concert also included a performance of *Irkanda IV* for violin, strings and percussion.

Huntington Estate Music Festival stages premiere of 17th Quartet

Sculthorpe's series of 16 string quartets is one of the high points of his oeuvre. His quartets have been commissioned and championed by some of the great quartets of our time, including the Kronos, Allegri, Tokyo, Petersen, Brodsky and Australian Quartets. Sculthorpe has enjoyed a particularly close relationship with the Goldner Quartet, who have recorded two volumes of his string quartets for the Tall Poppies label, and who have premiered a number of his recent works.

They premiere the latest of these in November this year, when String Quartet No 17 is launched at the highly prestigious Huntington Estate Music Festival in Mudgee, New South Wales.

Selected Forthcoming Performances

String Quartet No 17
(world premiere)
November 2007, Huntington Estate Music Festival, Mudgee, NSW, Australia: Goldner String Quartet

An essential release from one of the world's greatest living composers'

'...another remarkably original work from Sculthorpe that will only confirm his status as arguably the finest composer Australia has ever produced.'

**Selected
Forthcoming
Performances**

At First Light

12.10.07, Cité de la Musique,
Paris, France: Ensemble
Intercontemporain/François-
Xavier Roth
13.12.07, Konzerthaus, Vienna,
Austria: Klangforum
Wien/Martyn Brabbins
19 & 20.3.08, Ensemble
Orchestral des Professeurs des
Conservatoires de Dijon et
Chalon/Philippe Cambreling

**Sonata for Violin
& Piano**

4.11.07, Badenweiler,
Germany: Carolin
Widmann/Claire Désert

**Into the Little
Hill & Viola,
Viola & Three
Miniatures for
Solo Violin**

(German premiere of *Into the
Little Hill*)
9.11.11.07, Bockenheimer
Depot, Frankfurt, Germany: Anu
Konsi/Hilary Summers/
Ensemble Modern/Franck Ollu

**Meditation on
Haydn's Name &
Relativity Rag**

9.11.07, Badenweiler,
Germany: Jean-Efflam Bavouzet

**Three Inventions
for Chamber
Orchestra; Upon
Silence (both
vrsns) & Viola,
Viola**

16.11.07, Lyon Conservatoire,
France: Lyon Atelier du XXIe
siècle/Fabrice Pierre

**Dance Figures &
Sudden Time**

20.11.07, BBC Maida Vales
Studios, London: BBC SO/
George Benjamin

Palimpsests

10 & 11.1.08, Los Angeles, CA,
USA: Los Angeles PO/David
Robertson

Dance Figures

2.2.08, Miami, FL, USA: New
World Symphony/Oliver
Knussen
28 & 29.2.08, Concertgebouw,
Amsterdam, The Netherlands:
Concertgebouw Orchestra/David
Robertson
29.3.08, Barbican Hall,
London, UK: BBCSO/Oliver
Knussen

**Dance Figures &
Ringed by the
Flat Horizon**

(Ballet parts) 19-22.3.08,
Théâtre de la Monnaie,
Brussels, Belgium: Rosas (ch.
Anne Teresa de Keersmaeker/
Orchestre de la Monnaie/
Kazushi Ono

**Three Inventions
for Chamber
Orchestra**

30.03.08, Valenciennes,
France: EIC/Susanna Malkki
also perf 2.04.08, Cité de la
Musique, Paris

George Benjamin

Los Angeles Philharmonic take up 'Palimpsests'

One of Benjamin's most recent orchestral successes is to be taken up by the Los Angeles PO.

Under the baton of David Robertson the LAPO give performances of *Palimpsests* on 10 and 11 January 2008.

Robertson is no stranger to these works, or many other of Benjamin's. In recent months he has conducted *Sudden Time* with the St Louis SO (both in St Louis and Carnegie Hall, New York). In February 2008 he conducts *Dance Figures* with the Concertgebouw Orchestra in Amsterdam, and, also in 2008, with the St Louis SO in St Louis. In Britain, audiences have heard Robertson deliver a stunning account of the work at the 2006 BBC Proms.

'Dance Figures in Europe and USA

Elsewhere, there have been numerous other performances of *Dance Figures* with a variety of conductors.

On 17 May, Ilan Volkov conducted the German premiere in the Philharmonie, Berlin with the Deutsches Symphonie Orchester. Benjamin himself conducted performances with the Netherlands National Youth Orchestra (see below), and includes the work in his orchestral portrait with the BBC SO in November (also below). Meanwhile, Oliver Knussen directs his first performance of *Dance Figures* with the New World Symphony on 2 February 2008.

Zankel Hall portrait includes US premiere of 'Piano Figures'

Benjamin was the subject of a Composer Portrait in New York's Zankel Hall on 29 March 2007.

Benjamin conducted The Zankel Band in his *At First Light*, whilst Misha Amory and Hsin-Yun Huang performed *Viola, Viola* and virtuoso French pianist Pierre-Laurent Aimard gave the US premiere of *Piano Figures*, together with the earlier *Shadowlines* - both written for his talents:

'That George Benjamin at 47 is one of the most formidable composers of his generation should come as no surprise...

(*Viola, Viola*) ... offered arresting evidence of Mr. Benjamin's keen ear for instrumental sonority and texture. The viola is typically considered a mellow instrument. This mercurial duo, a study in contrasts with pensive passages of sustained harmony, pugnacious outbursts, obsessive repetitions and eerie colorings, sounds as if it were scored for an orchestra of violas...

Shadowlines uses canonic technique in experimental ways. The imitating voices are sometimes transfigured: intervals are inverted, ferocious dissonance becomes delicate consonance.'

The New York Times (Anthony Tommasini), 31 March 2007

Meanwhile, Aimard continues to champion *Piano Figures*, elsewhere. He gave the Belgian premiere as part of Ars Musica in Brussels on 17 March (together with *Shadowlines*). The US premiere was part of a Benjamin portrait concert given on 29 March in Zankel Hall, New York that also included *Shadowlines, Viola, Viola* and the composer conducting *At First Light*. On

18 June Aimard gave the German premiere of *Piano Figures* at the Klavierfestival-Ruhr, where a highly successful education project (devised in tandem with Richard McNicol and Tobias Bleek) took place in May and June, in Essen, Cologne and Düsseldorf, in which Aimard worked on *Piano Figures* with four pupils from the Cologne High School for Music.

On 1 August, Aimard gave the eagerly-awaited French premiere at the prestigious International Piano Festival of La Roque d'Anthéron in Provence. Then a week later, on 8 August, he presented it at the Tanglewood Festival in the USA.



Philharmonia portrait in Royal Festival Hall

Benjamin was the subject of a Philharmonia Orchestra "Music of Today" portrait on 24 June in London's newly refurbished Royal Festival Hall.

Before a large audience, he was interviewed on stage by the Artistic Director of the series, Julian Anderson, whilst members of the Philharmonia Orchestra, under Franck Ollu, performed *At First Light, Upon Silence* (soloist Guðrún Olafsdóttir) and *Three Miniatures for Solo Violin* (Maya Iwabuchi).

Netherlands Youth Orchestra residency

Benjamin has always taken a great interest in music education, and in working and performing with young players. In July and August this year the Netherlands National Youth Orchestra welcomed him as their guest composer/conductor for their summer course. Initially, they worked on several Benjamin works (*At First Light, Three Inventions for Chamber Orchestra, Viola, Viola* and *Octet*) with the conductors Etienne Siebens and Bas Wiegers. Benjamin then joined them in mid-August and rehearsed and directed them in the Dutch premiere performances of his *Dance Figures* in Apeldoorn, Nijmegen, and in Amsterdam's Concertgebouw.

Benjamin records with BBC Symphony Orchestra

Benjamin is to conduct and record an invitation concert of his music with the BBC SO on 20 November this year in the orchestra's Maida Vale studios in London. The programme comprised his *Dance Figures* and *Sudden Time*.

'Upon Silence' at Edinburgh Festival

Upon Silence, Benjamin's scintillating setting of W.B. Yeats for mezzo-soprano and viols was performed at the 2007 Edinburgh Festival by Susan Bickley and Fretwork.

Julian Anderson

Guildhall appointment

Julian Anderson has been appointed to the Guildhall School of Music and Drama as Professor of Composition and Composer in Residence. He returns to the UK takes up this newly devised post this Autumn. He was previously Fanny Mason Professor of Music at Harvard University (2004-7).

Edward Gardner conducts 'Symphony'

Taking its inspiration from a painting depicting a frozen lake by Sibelius's artist friend Akseli Gallen-Kallela, Anderson's one-movement *Symphony* packs a great deal of incident into its concise structure. London audiences finally got to enjoy its splendours when Edward Gardner conducted the BBC SO in the Barbican Hall on 12 May this year. The performance was later broadcast on BBC Radio 3:

'Like many of his pieces, this one had a lovely paradisiacal innocence. The rustling, radiant opening was like seeing the dawn of the world, with birds and animals peeping through the foliage like a Douanier Rousseau painting. Later, we got a hint of humankind, in a sudden swirl of folksong. But in Anderson's vision, humanity never leaves Eden. If this is escapism, it's a very touching version of it.'

Daily Telegraph (Ivan Hewett), 14 May 2007

'The thaw is exhilarating. Brittenesque fanfares cut through the air and the fiddles, now defrosted, try a folksy Copland-like perhaps betraying Anderson's time as a composition fellow at Tanglewood in the US. This is open-faced, open-textured music born big to grow bigger.'

The Independent (Edward Seckerson), 18 May 2007

'It is a work full of ambiguities. It depicts, Anderson says, a kind of unfreezing, and yet it starts with a pregnant shimmer that could also evoke a heat haze. When a hint of folksiness threatens to take away the music's edge, the intrusion of a handful of instruments tuned a quarter-tone flat introduces a piquancy that gives it back its bite.'

Slower passages include beautiful string writing worthy of Tippett. But such moments are fleeting as, over an 18-minute span, the work seems to unfold in a series of accelerations, which Edward Gardner's baton here powered to an abrupt but convincing finish.'

The Guardian (Erica Jeal), 17 May 2007

Praise continues for brace of discs

Symphony features on one of the two discs of Anderson's music released in 2006 on the Ondine and NMC labels. Both continue to garner praise in the press:

'(Khorovod) ... Anderson's style is invariably multi-layered and the wildly diverse allusions are securely assimilated in this eclectic, uproarious gem.'

(*The Stations of the Sun*) ... all his best qualities are in evidence here, from inexhaustible rhythmic vitality to vivid instrumental colour.'

This CD is an invaluable record of a young

composer flexing and expanding his prodigious talents.

... the highlight... is the breathtaking two-part *Book of Hours*... A remarkably extended clangorous, pulsating solo passage for electronics is the climax of the piece, in the wake of which an intensely human jig starts up falteringly on viola, like some lone human voice in a post-apocalyptic world...

The *Symphony*, from 2003, dominates Anderson's purely orchestral works... Compact and organically conceived, this one-movement work fuses protean energy with Zen-like stillness. Impressively self-contained, its most obvious antecedent is Sibelius's Seventh... Sakari Oramo is the perfect conductor to bring out the Sibelian connexions in this symphony of granite-like integrity and massive inevitability...

(*Imagin'd Corners*) Imaginative and thrilling, this is the composer's most extrovert creation and it gets the exhilarating performance it requires.

Anderson is rightly regarded as one of the finest composers of his generation and the range and diversity of material on this release is stunning.'

Tempo (Paul Conway), April 2007

'Book of Hours' at BBC Proms...

The title track of NMC's release, *Book of Hours*, was one of the highpoints of this year's BBC Proms. It was performed by Oliver Knussen and the Birmingham Contemporary Music Group in a late-night event on 29 August. Reviews to follow. They repeat the work in Birmingham on 24 November.

... in Carnegie Hall

Book of Hours received its New York premiere on 13 April this year, when Knussen this time steered The Zankel Band through the work's complex splendours.

... and in Paris

The work is given its French premiere on 18 January, when Susanna Mälkki conducts Ensemble Intercontemporain in the Cité de la Musique, Paris.

O'Donnell premiere in Westminster Abbey

A beautiful and concise new choral piece, *My Beloved Spake* has been taken up by James O'Donnell and the Choir of Westminster Abbey. They included it in their Choral Evensong on 8 July. Faber Music Ltd will shortly publish this new work as part of its Faber New Choral Works series.

'Imagin'd Corners' in Porto

Already broadcast on Portuguese radio, Anderson's *Imagin'd Corners* for five horns and orchestra will be given its Portuguese premiere on 14 October when Cesario Costa conducts the Orquestra Nacional do Porto in the Casa da Musica, Porto.



PHOTO: MAURICE FOXALL

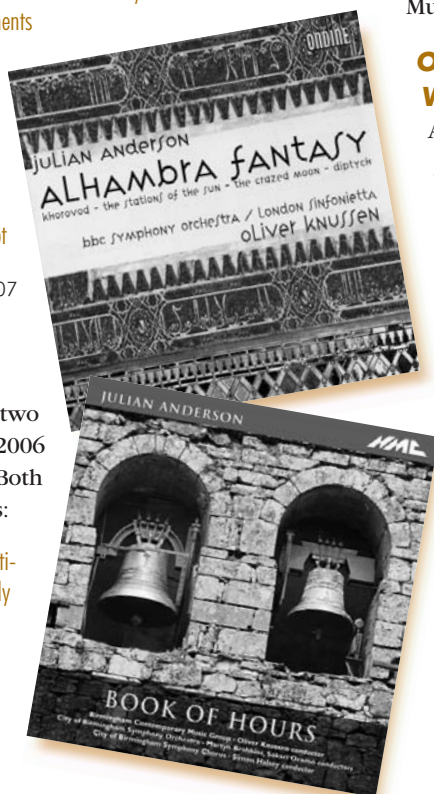
Selected Forthcoming Performances

Imagin'd Corners
(Portuguese premiere)
14.10.07, Casa da Musica, Oporto, Portugal: Orquestra Nacional do Porto/Cesario Costa

The Stations of the Sun
15.10.07, St John's Smith Square, London, UK: Kensington SO/Russell Keable

Book of Hours
24.11.07, CBSO Centre, Birmingham, UK: BCMG/Oliver Knussen
(French premiere)
18.1.08, Cité de la Musique, Paris, France: Ensemble Intercontemporain/Susanna Mälkki

'The rustling, radiant opening was like seeing the dawn of the world, with birds and animals peeping through the foliage like a Douanier Rousseau painting.'



**Selected
Forthcoming
Performances**

**String Quartet
No 5**

(world premiere)
November 2007, Huntington
Estate Music Festival, Mudgee,
NSW, Australia; Goldner String
Quartet

**Piano Sonata
No 3**

(Australian premiere)
1.12.07, Huntington Estate
Music Festival, Mudgee, NSW,
Australia; Elizabeth Schumann

Carl Vine

Fifth Quartet commissioned by Huntington Estate Festival

Carl Vine's string quartets have been taken up by ensembles the world over and performed and recorded widely.

His String Quartet No 5 will be premiered by the Goldner String Quartet at the 2007 Huntington Estate Music Festival, where Vine is Artistic Director. His Third Quartet will also be heard during the festival, as will the Australian premiere of his Piano Sonata No 3 (see below).

Graeme Murphy signs off with new Vine ballet

After 30 years at the helm, choreographer Graeme Murphy is leaving the Sydney Dance Company. In a farewell retrospective programme that ran at the State Theatre of the Melbourne Arts Centre in July, Murphy included a brand new work using Vine's *The Anne Landa Preludes* for solo piano. The new dance work takes its name from the first Prelude, "Short Stories", with the complete evening's entertainment named "Ever After Ever" in homage to the fourth Prelude.

Third Piano Sonata launched in USA

Vine's Third Piano Sonata has been premiered by US pianist Elizabeth Schumann, the result of a commission from the Gilmore International Keyboard Festival and the Colburn School, with assistance from the Australia Council.

The premiere of the four-movement, 22-minute work took place in Los Angeles on 11 May, and Schumann will also give the Australian premiere on 1 December as part of the Huntington Estate Music Festival in New South Wales.

Australian String Quartet tour Third Quartet

The newly branded Australian String Quartet (formerly the Tankstream Quartet) toured Australia with Vine's Third Quartet earlier this year, with seven performances in 12 days in most of the major cities.

Acclaim for Tall Poppies piano disc

Pianist Michael Kieran Harvey has long been associated with Vine's music having premiered his Piano Concerto, and the Piano Sonatas 1 and 2. Newly released on the Tall Poppies label is an all Vine collection of Harvey performances entitled "Carl Vine: The Piano Music 1990-2006" which includes all these works plus *Five Bagatelles*, *The Anne Landa Preludes* and *Red Blues*:

'Among the piano music of the past quarter-century, Carl Vine's holds a considerable place through its scintillating technique and far from facile immediacy. Both of his sonatas adopt the two-movement format favoured in the Baroque and early Classical eras, but their expressive ambit is distinctly that of the late 20th century. The First (1990) draws on Carter's imposing model in its emphasis on contrasts of motion and texture to create a powerfully cumulative whole, with the Second (1998) focusing

instead on more fully defined themes whose eventful transformation brings about the overall form.

Both these works are superbly realised by Michael Kieran Harvey... *Five Bagatelles* (1995) explore modest but characterful qualities — culminating in a finely sustained "Threnody"... Expressively more diverse, *The Anne Landa Preludes* (2006) are deftly achieved evocations whose individual titles offer possible points of reference, moving intently towards a "Chorale" whose profundity is achieved without overt religious connotations. Clearly Vine is as able looking inwardly as he is projecting dynamic exuberance.

... excellent release — which, with informative notes by composer and pianist, is strongly recommended.'

Gramophone (Richard Whitehouse), March 2007

'If you're familiar with Vine's orchestral music you won't be surprised to find that his piano music comes with a similar charge of high-voltage rhythmic energy. The two-movement Piano Sonata No 1, explicitly modelled on Elliott Carter's Piano Sonata of 1946, starts deceptively, though: sleepy, bluesy chords suggest languorous summer heat, but the piece soon erupts into a headlong toccata, sounding something like Minimalist Prokofiev before it subsides back into its uneasy calm. The second movement is a breathless moto perpetuo built on motorically repeated phrases, dying into a chorale section that seems to hint at sunken cathedrals under a rather Celtic decorated melody in the treble; the mad race then resumes... The 1998 Second Sonata, again in two movements, offers the same mix of wildly exciting motoric rhythm offset by passages of angular melody and chordal calm.

The other three works here are built from series of miniatures: the *Five Bagatelles* date from 1994, *Red Blues* (four pieces for young performers) from 1999 and *The Anne Landa Preludes* — 12 of them, exactly 24 minutes in length — from 2006. They show in microcosm the same kinds of contrasts as you find in the sonatas: toccatas, blues, laments, manic boogie-woogies.

Michael Kieran Harvey plays like a man possessed: he flies at Vine's breakneck explosions of energy like a pitbull at a postman, maintaining absolute textural clarity whatever the tempo.'

International Record Review (Martin Anderson), January 2007

'They Shall Laugh & Sing' — choral commission

Vine has recently completed a setting for chorus and orchestra of Psalm 65 entitled *They Shall Laugh & Sing*. It is the result of a commission from his *alma mater* Hale School in Perth, who will present the premiere in 2008.

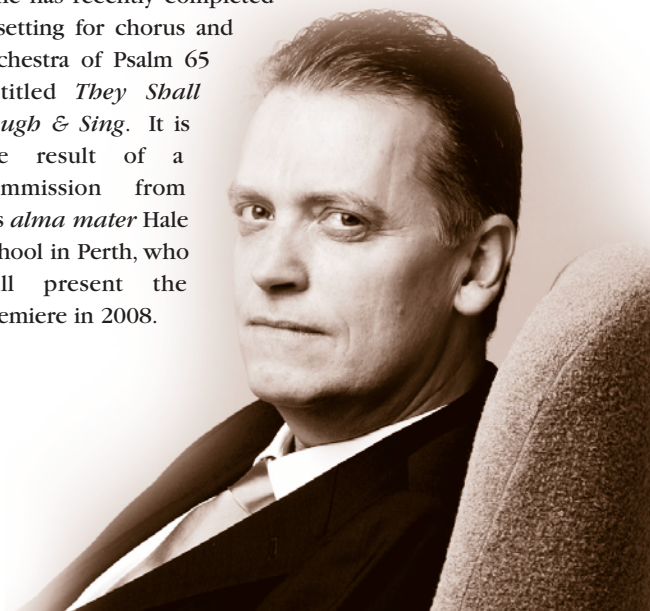


PHOTO: KEITH SAUNDERS

*'Among the
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considerable
place
through its
scintillating
technique
and far from
facile
immediacy.'*

Matthew Hindson

Lara St John records 'Violin Concerto'

Canadian virtuoso Lara St John has recorded Hindson's Violin Concerto for future release on her own label, Ancalagon.

Sessions took place in London, in June this year with the Royal Philharmonic Orchestra conducted by Sarah Ioannides. The disc will also include a premiere recording by Corigliano and a new arrangement of Liszt's *Totentanz* by US composer, Martin Kennedy.

San Francisco Ballet premiere 'The Rave and the Nightingale'

Hindson travelled to California in April 2007 to attend the premiere performance of a ballet set to his string orchestra works *The Rave and the Nightingale* and *Technologic 1* (a newly commissioned arrangement). It was choreographed by the Canadian Matjash Mrozewski as part of a triple-bill:

'The piece explores the confluence of weird, experimental stuff vs. dancing that is razor-honed, in-the-bones, school-drilled classical. Two couples represent the contrasting styles, yet each pair also gets to take on occasional characteristics of the other, making choreographic references, little wrenches thrown into their main stylistic thing. The music is twisted in the same way. Hindson's pieces, *The Rave and the Nightingale*, and *Technologic 1*, go from jarring to austere, from sweet and melodic to jokey and edgy.

Mrozewski does intelligent 'pretty' with an edge. He may not be as brilliant as Christopher Wheeldon or William Forsythe, but he's just starting out. Mrozewski makes dances that work just right in San Francisco.'

Culturevulture.net (Michael Wade Simpson), April 2007

PHOTO: ERIK TOMASSON



Camden Haven Festival portrait

Hindson was featured in a Composer Focus Concert at the Camden Haven Festival in New South Wales on 21 April.

The concert included two world premieres: the Piano Trio (given by James Cuddeford, Trish O'Brien and Stephen Emerson) and *Song of Life* for solo violin (James Cuddeford). Other works performed were *Little Chrissietina's Magic Fantasy*, *Night Pieces*, *Lament* and *Always On Time*.

'LiteSPEED' in Switzerland

Long-time Hindson advocate Andrey Boreyko gave the Swiss premiere of *LiteSPEED* on 30 June, when he conducted the Berner Symphonie-Orchester in their Die Nacht der Musik - "Klassik unter Strom" concert at the Kultur-Casino in Berne. *LiteSPEED* was the opening item in a marathon 5½ hour concert that included performances from the Kronos Quartet, rappers, sound installation and a theremin.

Sydney Dance Company revive 'Ellipse' in farewell gala

Sydney Dance Company has bid farewell to Artistic Director Graeme Murphy after 30 years at the helm of Australia's leading contemporary dance company. To mark this extraordinary artistic partnership the SDC staged a tribute programme in Melbourne that drew on several of Murphy's biggest successes, including *Ellipse*, the full-evening work he set to Hindson's music. An 8-minute extract of *Homage to Metallica* was included in the show that ran at The Arts Centre in Melbourne from 7-14 July.

'Comin' Right Atcha' visits festivals in USA & UK

Both the 8-player and 14-player versions of the witty and uplifting *Comin' Right Atcha* have featured at summer festivals in the USA and UK recently.

The Soundwaves Festival in Brighton gave the UK premiere of the 8-player version when the innovative Talkestra were directed by Steve Dummer on 24 June, in a programme that also included Hindson's *Nintendo Music*.

On 17 July the Aspen Festival in Colorado gave the US premiere of the 14-player version of the piece, with the Aspen Contemporary Ensemble conducted by Sydney Hodkinson.

LPO programme 'Boom-Box' in schools' concerts

The London Philharmonic Orchestra, who premiered Hindson's flute concerto *House Music* in December 2006, are to include his orchestral opener *Boom-Box* in their schools' concert in London's Royal Festival Hall on 4 December. Hindson's music is a hit with young audiences as the LPO know - they have previously programmed his *RPM* in their educational programme.

Meanwhile, the LPO have commissioned Hindson to write a 20-25 minute orchestral suite for their FunHarmonics series of family concerts.

Selected Forthcoming Performances

RPM
17.9.07, Lane Cove Public School, NSW, Australia: Lane Cove YO/Mark Brown

Technologic 145
19.10.07, Verbruggen Hall, Sydney Conservatorium of Music, NSW, Australia: Sydney Conservatorium of Music New Music Ensemble/Daryl Pratt

Light Music
(world premiere)
31.10.07, City Recital Hall, Sydney, Australia: Sydney Omega Ensemble

Piano Trio
19.11.07, Collins St Baptist Church, Melbourne: Benaud Trio

Boom-Box
4.12.07, Royal Festival Hall, London, UK: London Philharmonic Orchestra/David Angus

Lament for viola and piano
(US premiere)
24.3.08, Carnegie Hall, New York, NY, USA: Matthew Jones/Michael Hampton

'Hindson's pieces, *The Rave and the Nightingale*, and *Technologic 1*, go from jarring to austere, from sweet and melodic to jokey and edgy.'



PHOTO: MAURICE FOXALL

John Woolrich

BCMG and Knussen premiere 'Going a Journey' in UK and Spain

Going a Journey is a commission for large ensemble from Birmingham Contemporary Music Group's Sound Investment series. The 23-minute work for 16 players was premiered by BCMG with Oliver Knussen on 23 March in the CBSO Centre, Birmingham. It was later toured to Madrid on 7 May (with Pierre-André Valade conducting) before Knussen joined the group once more for a performance at the Aldeburgh Festival on 15 June that was recorded for future broadcast on BBC Radio 3's "Hear and Now".

'... takes its title from William Hazlitt, whose 1822 essay "On Going a Journey" extolled the rewards of the unmediated aesthetic experience. Hazlitt's concern was the appreciation of nature in solitude, but his idea applies equally to works of art.

So Woolrich's 20-minute piece comes without elaborate explanations or literary subtexts — it's intended to be approached as "absolute" music. The quirky bottom-heavy instrumentation — there's no violins or upper wind among the 16 players, but both a contrabassoon and a tuba — generates a darkly mysterious atmosphere in which the musical journey itself matters more than the arrival. It's strangely compelling.'

The Guardian (Andrew Clements), 27 March 2007

Valade tours 'A Leap in the Dark' in France

Pierre-André Valade returns to Woolrich's music later this year when he tours the string orchestra piece *A Leap in the Dark* with the Orchestra of Rouen Opera. The September tour takes in five French towns in all.

'In the Mirrors of Asleep' - Dartington commission

This summer saw Woolrich's return to the Dartington International Summer School where, for a number of years in the 1990s, he regularly taught.

This year he directed the Advanced Composition Course together with fellow composer Tansy Davies.

There were a number of performances of his works as part of the programme, including an ensemble commission, *In the Mirrors of Asleep*, given by the US ensemble the New Century Players under David Rosenboom on 22 August, together with *Adagissimo*. Elsewhere, William Howard played a selection from the *Pianobooks* on 19 August, Ensemble Bash reprised *Märchen* on 21 August and *Blue Drowning* with the Trinity College of Music String Ensemble and Nic Pendlebury on 23 August. In addition, Woolrich's *Fanfare* for brass and

percussion was performed by members of the Festival Orchestra in Plymouth on 24 August.

'The Elephant from Celebes' comes to London

Woolrich's orchestral music has benefited in recent years from the advocacy of the Kensington SO and its music director, Russell Keable.

The relationship bore further fruit on 26 June when they gave the London premiere of *The Elephant from Celebes*, a 20-minute work inspired by a Max Ernst painting:

'... his orchestral piece isn't (or doesn't appear to be) programmatically representative of the painting; rather it is more of a starting point for a powerfully emotional symphonic creation that is "raw and wild... and finds magical places of stillness" (to borrow from Russell Keable's spoken introduction). It's a dark, sinewy work that unleashes waves of sound and is also lightly nimble (in unexpected ways) as well as being no stranger to beauty... some ecstatic lyrical string-writing echoed Tippett, but the work is sustained by Woolrich's own distinctiveness en route to an ambiguous close. It's music one wants to hear again.'

The Classical Source (Colin Anderson), June 2007

Meridian release wind chamber disc

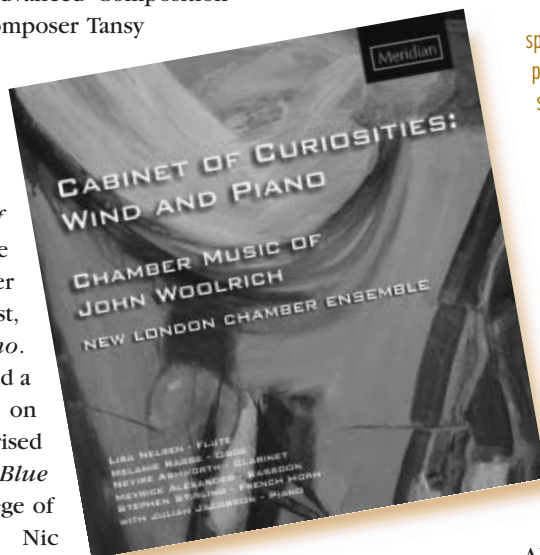
A new all-Woolrich disc of wind music has been released on the Meridian label in performance by the New London Chamber Ensemble.

The disc comprises premiere recordings of *A Cabinet of Curiosities* (piano and wind, soloist Julian Jacobson), *A Book of Studies Nos 1-3* (wind quintet), *Darker Still* (fl/pno) and *Favola in Musica I* (ob/cl/pno):

'Woolrich's individual voice and the unerring craftsmanship with which he constructs and scores each item bind these epigrammatic movements into a cohesive whole. Even the briefest studies sound complete, with nothing essential left unsaid...'

Though much of the music on this disc is spare and lean, Woolrich also knows how to pull out the stops. When he calls for something more raucous the NLCE responds with a power that belies its small forces.'

BBC Music Magazine (Barry Witherden), Proms edition 2007



'Violin Concerto' commission

Woolrich's next orchestral work will be a Violin Concerto, commissioned for German talent Carolin Widmann to perform with the Northern Sinfonia. The premiere will take place at the 2008

Aldeburgh Festival with a subsequent date at The Sage Gateshead.

Selected Forthcoming Performances

A Leap in the Dark
(French premiere)
September 2007, Rouen;
Abbaye de Montvilliers; Manoir de Villiers; Eglise de Tourmy;
Saclayville; Orchestre de l'Opéra de Rouen/Pierre-André Valade

A Shadowed Lesson
15.11.07, Purcell Room,
London, UK; Schubert Ensemble of London

String Trio
12.3.08, Royal Holloway
College, Egham, UK;
Contemporary Consort

It's strangely compelling'

Colin Matthews

'Alphabicycle Order' – childrens' song-cycle

Alphabicycle Order is a 30-minute song-cycle for narrator, childrens' voices and orchestra. Setting 26 witty poems by Christopher Reid it was premiered by the Hallé Youth Choir and Orchestra with Henry Goodman conducted by Edward Gardner, as part of the Manchester International Festival on 11 July. The piece was a hit and looks set to be one that will be taken up widely by other choirs. A CD will be released on the Hallé's own label in January 2008.

The Editorial of *Gig* magazine was devoted entirely to a glowing tribute to the piece in its 17-30 July issue:

'Amidst all the hype that surrounded Manchester's first international showcase of original new work, one festival event slipped quietly under the PR radar last week: the premiere of Colin Matthews's astounding *Alphabicycle Order*.

As composer in residence of the city's Hallé Orchestra, Matthews has been producing works of real profundity and imagination. *Pluto* – his imaginative addition to Holst's *Planets* suite – set a new standard for a composer whose music has always been distinctive and distinctively communicative.

Alphabicycle Order (a setting of wonderfully punning children's rhymes by Christopher Reid) might not be Matthews's most serious work but it is an extraordinarily accomplished one.

Brilliantly diverse in its musical language, sympathetic to the wit and wisdom of Reid's texts and superbly well set for young voices, *Alphabicycle Order* is a textbook example of how to write for diverse forces in a meaningful, inclusive yet unmistakably individual way.

It's shameful that the festival's PR machine couldn't be bothered to name the piece correctly in its own literature and programme notes – nor promote the premiere widely enough to ensure a more than half-empty Bridgewater Hall.

The festival ended on Sunday. The impression left is that – in its championing of 'new' classical composers such as William Orbit and Damon Albarn (whose opera *Monkey* was the headline event of the festival) – 'core' contemporary classical creators have been given very little attention.

But quality will always out and the quality of Matthews's latest work – for me, at least – made the inaugural Manchester International Festival worthwhile.'

Gig magazine editorial (Paul Cutts), 17-30 July 2007

'One of the least promoted of Manchester International Festival world premieres... may well be one that will have a future beyond a first performance... *Alphabicycle Order* is definitely for children to sing TO the rest of us... is great fun for all concerned and requires rhythmical precision rather than silky voice quality from the singers.

The youngsters (and a few oldsters) of Cantores Roborienses and girls from the Halle Youth Choir did a fine job for conductor Edward Gardner, as did the orchestra. Henry Goodman, grandfatherly but twinkle-eyed, put over his 15 or so readings (some he shares with the singers) precisely and wittily.

Just as the puns and jokes in the text probably appeal to people over a certain age (they're a bit like Edward Lear's writing), the music has its echoes and references which are mainly (apart from the *Jaws* theme) for the musically informed. But it works on more levels than one, and the simplicity and playfulness of Matthews's creation could hardly fail to appeal, or to be enjoyable to perform.

As a party piece for orchestra which gets children involved, there will probably be plenty more occasions for *Alphabicycle Order* to pedal on its way from the *Butterfly* to the *Zagzig*.'

Manchester Evening News (Robert Beale), 12 July 2007

'Matthews's suite is an ABC of nonsense in which he creates individual sound worlds to describe cluck-work chickens or the topography of Eyeland (a country entirely surrounded by sea). Some are narrated by actor Henry Goodman, others become miniature choral epics for the excellent youth choir, which enthusiastically participates in a climactic triple-forte scored for party poppers.'

The Guardian (Alfred Hickling), 13 July 2007

John Adams to give London premiere of 'Reflected Images'

Commissioned by the San Francisco SO, *Reflected Images* is one of Matthews's most recent orchestral works.

As the composer acknowledges, it doffs a cap to Debussy, in that it was composed at a time when he was also beginning his orchestration of the complete Debussy Preludes. The French composer's shadowy presence is never far away in this four-movement work that is now to receive its London premiere in a concert being given by the BBC SO and John Adams in the Barbican Hall on 26 October.

'Berceuse for Dresden' premiered in Manchester

Berceuse for Dresden was originally a commission from the Friends of Dresden Music Foundation, who sought a suitable occasion to mark the restoration of the beautiful Frauenkirche, so tragically destroyed by Allied bombing in February 1945. The 10-minute *Berceuse* was premiered on 17 November 2005, by the combination of a British composer, a German cellist (Jan Vogler) and an American orchestra (New York Philharmonic under its music director Lorin Maazel). *Berceuse for Dresden* received its UK premiere as part of the Manchester International Cello Festival when Raphael Wallfisch joined the BBC PO and Garry Walker on 2 May:

'... pitting the solo instrument against gorgeously rich textures in the orchestra... but what magic those textures have, exploring the sound of bells and their overtones, being based on the bells of the Frauenkirche. It is a moving and masterfully written meditation on wartime pain.'

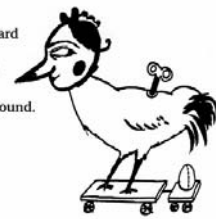
Manchester Evening News (Robert Beale), 7 May 2007



Cluckwork

First thing each day before anything happens I take a large key and step out to the coop to wind up the chickens.

Properly wound, they'll strut about the yard on their brisk little legs till nightfall, producing identical eggs and the same guttural sound.



5

'...a textbook example of how to write for diverse forces in a meaningful, inclusive yet unmistakably individual way.'

Selected Forthcoming Performances

Reflected Images
(London premiere)
26.10.07, Barbican Hall, London, UK: BBC SO/John Adams

Debussy: Général Lavine; Hommage à S. Pickwick Esq; La fille aux cheveux de lin; Le vent dans la plaine
17.11.07, Bristol, UK: New Bristol Sinfonia/Mark Heron

Elegiac Chaconne
23.1.08, The Cornerstone, Hope at Everton, Liverpool, UK: Ensemble 10:10/Clark Rundell

String Quartet No 2
3.12.07, RNCM, Manchester, UK: Mather Quartet

The Journey Ends Here; Contraflow; Five Concertinos & Bach/Brahms: Chaconne
4.12.07, RNCM, Manchester, UK: RNCM New Ensemble/tbc

**Selected
Forthcoming
Performances**

Personae IV & V
15.11.07, Royal Festival Hall,
London, UK: Huw Watkins

**String Quartet
No 3**
3.12.07, Warwick Arts Centre,
UK: Coall Quartet

**The World in the
Evening**
(German premiere)
6 & 7.11.07, Bochum,
Germany: Bochumer
Symphoniker/Steven Sloane

Nicholas Maw

String Sextet premiered in New York and at Aldeburgh Festival

Nicholas Maw has completed a 25-minute String Sextet, a commission from the celebrated Chamber Music Society of Lincoln Center in New York. It was premiered by them in Alice Tully Hall, New York on 27 April 2007.

Subtitled “Melodies from Drama” the single-movement work contains materials from Maw’s opera *Sophie’s Choice*:

‘... the product of an accomplished mind, and a mind not enslaved by modernday compositional orthodoxies.’
The New York Sun (Jay Nordlinger), 30 April 2007

‘... players took turns unfurling long arias over rich, ambiguous chords. Memorable themes returned and collided as the music progressed through a series of dark, ruminative episodes and agitated outbursts... the finale’s unsettled calm was powerful.’
The New York Times (Steve Smith), 30 April 2007

Maw was in attendance to see the work receive its European premiere as part of the 60th Aldeburgh Festival, when the Aronowitz Ensemble performed it in Aldeburgh Parish Church on 23 June. Their accomplished performance was recorded and later broadcast on BBC Radio 3:

‘It’s a substantial (30-minute), single-movement piece subtitled *Melodies from Drama*. Four of the most important themes are taken from Maw’s Covent Garden opera *Sophie’s Choice*, first seen in 2002, where they are associated with the principal characters – Sophie, Nathan, Stingo and the Narrator – while two of the opera’s orchestral passages are transcribed and incorporated into the sextet as well.

The themes are warmly expressive and lyrical, another reminder of Maw’s declared musical aim of picking up the threads of late European romanticism from the point before they morphed into modernism, and developing them. The musical world of the sextet is closer to the Richard Strauss of *Metamorphosen*, or the Schoenberg of *Verklärte Nacht* than anything else, though there is also something curiously English about the music too, with an echo of Vaughan Williams in the opening moments, as the first theme is unwound over archaic, *Tallis Fantasia*-like harmonies. The string writing is rich and sonorous; every theme is supported and carried on detailed textures that must be a delight to play. The Aronowitz clearly relished all of it – their playing was constantly expressive and raptly beautiful.

The Guardian (Andrew Clements), 25 June 2007

The Aldeburgh Festival also included a performance of Maw’s *Roman Canticle*, given by members of the Britten Sinfonia and Anna Dennis on 9 June.

Julia Fischer performs Violin Concerto at Aspen

Maw’s Violin Concerto is held by many to be one of his finest orchestral works. Through its initial performances by Joshua Bell, and his subsequent Sony Classical recording, it gained Maw admirers the world over.

It now has a new champion. German violinist Julia Fischer played the work for the first time at this year’s Aspen Festival, on 29 July, with David Zinman conducting the Festival Orchestra.

German premiere of ‘The World in the Evening’

Another US conductor, Steven Sloane, has championed Maw’s music in recent years, in particular the orchestral lullaby, *The World in the Evening*, originally premiered in The Royal Opera House, London – scene of Maw’s operatic triumph *Sophie’s Choice*.

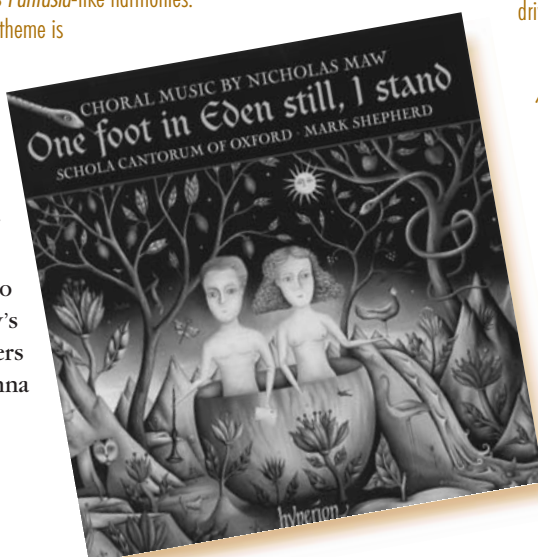
Sloane conducts the German premiere of *The World in the Evening* with the Bochumer Symphoniker on 6 and 7 December this year.

Acclaim for Hyperion choral disc

Maw’s choral music has often taken a back-seat in respect to his orchestral output. However, a recent Hyperion Records release looks set attract a new generation of admirers to some of these almost forgotten gems. Included on the disc are *One foot in Eden*, *still I stand* and the premiere recording of *Three Hymns* for SATB chorus and organ:

‘Why so little, and so under-performed? These are the questions begged by this overdue survey of Maw’s choral music, covering a 32 year span. Regenerative and Romantic, his music aches for a tonality lost that Britten, Vaughan Williams and Berkeley also felt keenly. “Ringleted youth of my love”, “Swete Jesu”, “One foot in Eden still I stand”: these should be amongst the set pieces of English choral music, and I’d be delighted if this disc nudged them nearer this position.

Schola Cantorum, Oxford’s premier mixed choir connects deeply with Maw’s Romanticism, and gives a rich, sound-driven account... More Maw, say I.’
BBC Music Magazine (William Whitehead), June 2007



‘... a superb example of choral writing performed by a first-class choir. Maw’s striking miniatures... The composer illuminates a text from within with wit and charm and total understanding, the occasional accompaniment adding another dimension to the overall sound. Schola Cantorum of Oxford gives an excellent performance and is obviously enjoying every minute. A totally enjoyable experience.’

Choir & Organ magazine,
May/June 2007

‘The string writing is rich and sonorous; every theme is supported and carried on detailed textures that must be a delight to play.’

Malcolm Arnold

Malcolm Arnold Festival news

Following the success of last year's inaugural Malcolm Arnold Festival in Northampton, this year's event looks to be equally enticing. It will take place over the weekend of 6-7 October and will culminate in a recreation of the famous Deep Purple/Royal Philharmonic Orchestra Royal Albert Hall concert of 1969 that featured Arnold's Sixth Symphony alongside the first performance of Jon Lord's Concerto for Rock Group and Orchestra. In Northampton, Paul Mann will conduct the RPO with Jon Lord himself playing keyboards in his own concerto.

Elsewhere in the festival, musicians from the Royal College of Music will perform all the brass Fantasies, and the Oboe Quartet, whilst the Northamptonshire County Training Orchestra perform the *Anniversary Overture*.

'The Three Musketeers' comes to Sadler's Wells

Northern Ballet Theatre's highly successful ballet to Arnold's music, *The Three Musketeers*, reached the London stage on 5 June this year, following a UK tour. David Nixon is cornering the market with his strong reputation for delivering narrative ballets of the highest order and this is no exception:

'This feather-trimmed, swashbuckling romp is light and sunny, with spiffing sets, a composite score by Malcolm Arnold, and crisp, neat dancing. There are good baddies and great moustaches, and sword fights that will knock socks off.'

Evening Standard (Sarah Frater), 7 June 2007

'This is ballet with "accessible" written all over it. The music is taken from Malcolm Arnold, who started to write a score for a Musketeers show for Covent Garden, but finished only one brief dance. His other work, however, is full of danceable tunes, and Northern Ballet may have done him a favour by putting some of them to work in the theatre. . .

John Longstaff's arrangements are skilful and make full use of the boisterous rhythms of the English and Cornish Dances, in particular.'

Manchester Evening News, 10 May 2007

A CD of the complete ballet score is now available on the Quartz label (see p29).

'The Return of Odysseus' across the UK

Following the recent premiere CD recording of Arnold's cantata *The Return of Odysseus* on the Divine Art label, there has been a resurgence of interest in the 30-minute work.

On 18 March the Leicester Grammar School Choral Society and Orchestra gave a performance, whilst on 7 July the Maidstone Choral Union under Jeffrey Vaughan Martin presented the work in the Mote Hall, Maidstone.

Praise for Maggini Quartet's Naxos disc

The Maggini Quartet continue to champion British composers for the Naxos label with a new release that surveys the quartet output of Sir Malcolm Arnold. The disc includes both his numbered quartets and the *Phantasy 'Vita abundans'*:

'... makes one marvel that these fine works are not far better known. They demonstrate Arnold's gift of bringing out from whatever medium he is using sounds that are utterly original. . .'

Gramophone (Edward Greenfield), May 2007

'His second quartet dates from the end of his compositional life, and is quite moving. Certainly his ability to write strikingly memorable tunes sets him far apart from most of his contemporaries, and we can find here in his second quartet, music of real power and substance. It is high time for his reputation to be reassessed.'

Limelight (Australia), July 2007

'... music of real power and substance. It is high time for his reputation to be reassessed.'

Decca's 'Malcolm Arnold Edition'

Critics have been quick to praise Decca's new "Malcolm Arnold Edition" – a set of three boxed sets (comprising 17 CDs) that bring together all of the earlier Conifer recordings with performances from the Decca and BMG back catalogues to provide a comprehensive survey of Arnold's orchestral works, including the complete eleven symphonies, seventeen concerti and selected orchestral, brass and piano pieces with many of the performances conducted by Vernon Handley and Mark Stephenson:

'A concert suite (arranged by David Ellis) from the little-known ballet *Sweeney Todd* is a major rediscovery, however, and well deserves to have a concert existence of its own. . .

Rivka Golani brings pathos as well as incisiveness to the Viola Concerto, while Stephenson himself is a lucid guide to the complexities of the *Concerto for 28 Players*: the evident emotional depth and compositional mastery of both these pieces show Arnold to be fully the equal of his contemporaries.

For all its extremes of pained introspection and manic exuberance, the *Philharmonic Concerto* is also a display piece of the front rank – as Handley's charged account makes plain.

(Symphony No 7) . . . leaves the deepest impression, its three movements moving from one that veers between extremes of anger and supplication, through one of almost tangible fear and terror (its climactic build-up on tuned percussion of unnerving import), to a finale which succeeds in rounding off the work only through sheer force of will and bizarre stylistic juxtaposition. . .

Arnold himself will doubtless continue to be as misunderstood after his death as during his lifetime: all the more reason, then, why this edition is a necessary acquisition for a rounded understanding of one of modern music's most equivocal yet fascinating composers.'

International Record Review (Richard Whitehouse), January 2007

'... one of modern music's most equivocal yet fascinating composers.'



Selected Forthcoming Performances

Peterloo
6.9.07, Mountain Ash Church, Wales, UK: Rhondda SO/Huw Gareth Williams

Four Cornish Dances
11.9.07, Intercontinental House, Muscat, Oman: Royal Guard of Oman Orchestra/tbc

Four Cornish Dances; Peterloo Overture & Fantasy for Tuba
13.10.07, Attleborough Parish Church, UK: The Ipswich & Norwich Co-Op Band/Robin Norman

Concerto for Trumpet
15.9.07, Grimsby, UK: Grimsby, Cleethorpes & District Youth Orchestra/Chris Johnson

Malcolm Arnold Festival (6-7 October, Northampton) Fantasies for Horn, Trumpet, Trombone & Tuba; Brass Quintet No 2
6.10.07, members of The Royal College of Music Brass Quintet
Oboe Quartet
7.10.07, musicians from the Royal College of Music
Anniversary Overture & Peterloo
7.10.07, Northamptonshire County YO/Peter Dunkly
Symphony No 6
7.10.07, Royal Philharmonic Orchestra/Paul Mann

Concerto for Two Pianos (3 Hands)
22.10.07, Concert Hall, Taipei, Taiwan: Hua-roh Yen & Shih-Hao Tsai/Shih Chien University SO/Hui-Kang Ouyang

Concerto for Clarinet No 2
26.11.07, Fairfield Halls, Croydon, UK: Dulwich College Orchestra

**Selected
Forthcoming
Performances**

The Wind
8.9.07, Springfield, OH, USA:
Springfield Symphony/Peter
Stafford Wilson

Ben Hur
(German tour by Neue
Philharmonie Westfalen &
Helmut Imig)
19.9, Bottrop; 20.9, Rheine;
18.10, Gütersloh; 20.10,
Paderborn; 24.10, Viersen;
25.10, Lüdenscheid; 26.10,
Iserlohn
25.1.08, Gothenburg, Sweden:
Gothenburg SO/Carl Davis

The Rink
22.9.07, Norwich, UK: Norwich
Pops Orchestra/Geoff Davidson

The Kid Brother
(Spanish premiere)
20 & 27.1.08, Barcelona &
Lleida, Spain: Lleida SO/Alfonso
Reverte

Carl Davis

RPO stage inaugural Chaplin Mutuals Cycle at Cadogan Hall

In recent years Carl Davis has produced what he fondly refers to as his "Ring cycle" – namely silent film scores to Charlie Chaplin Mutuals set of 12 films, considered by many aficionados to be the pinnacle of Chaplin's output. The 12 films last between 20 and 25 minutes and Davis has scored all 12 for identical line-ups of 16 (or 17) players.

From 15-18 August this year Davis conducted the first ever performance of the complete cycle of 12 films, spread over four evenings in London's Cadogan Hall, including the UK premieres of his scores to *The Vagabond* and *The Floorwalker*. He was joined by the Royal PO and each evening was presented by a celebrity guest including Richard Briers and Michael Chaplin (Chaplin's son). All the films were screened on DVD but are also available in their original 35mm format, and on Digibeta.



English National Ballet revive 'Alice in Wonderland'

The early part of 2007 was a busy period for Davis. Not only was his David Bintley ballet *Cyranos* premiered with Birmingham Royal Ballet, but his 1995 ballet for Derek Deane and the English National Ballet, *Alice in Wonderland*, was revived by the ENB on a UK tour that included a number of performances at the London Coliseum:

'... more than just another children's ballet... *Alice in Wonderland* is a ballet full of charm and timeless treasure that may restore the faith of those disappointed by ENB's previous family ballets.'

Dance Now (Katie Phillips), Spring 2007

'... this is a delightful production that will impress and entertain all age groups...'

Western Mail (Cathryn Scott), 20 April 2007



Harold Lloyd comes to Canary Wharf

Following last year's successful open-air performance of several of the Chaplin Mutuals in Canary Wharf, Carl Davis returned to London's Docklands on 25 July this year for a performance of the Harold Lloyd feature, *Safety Last*.

The film is one of Lloyd's most celebrated and includes the famous scene where the hero climbs a skyscraper unaided and is left clinging precariously to a clock-face.

Leeds Castle extravaganza

Davis made perhaps his most elaborate entrance ever onto the concert platform prior to his pops concert at Leeds Castle, Kent on 7 July. In-keeping with the concert's James Bond theme, a Davis look-alike parachuted into the arena, only to be replaced by Davis himself on the podium.

The concert, given with the Royal Liverpool PO, also included a performance of Chaplin's *The Immigrant*.

'Ben Hur' tours Germany

The German conductor Helmut Imig has championed Davis's silent film scores for a number of years now. He will tour the epic 141-minute score for Fred Niblo's *Ben Hur* (1925), starring Ramon Novarro with the Neue Philharmonie Westfalen. It will tour to seven German towns and cities between 19 September and 26 October.

Naxos film music disc

Following the success of Davis's ballet *Aladdin*, released on Naxos in 2006, the label are to release another Davis disc later this year.

This time it is a disc of film music, recorded with the Royal Liverpool PO and including Davis's own *Champions: Theme & Grand National*, originally written for the film starring John Hurt as jockey Bob Champion, and now forever associated with the Grand National race run annually at Liverpool's Aintree racecourse.

Benjamin Britten

Two new productions of 'Death in Venice' in London & Aldeburgh excite critics

The UK has blessed in recent months with two very contrasting but very successful new productions of Britten's late masterpiece *Death in Venice*.

English National Opera premiered their lavish Deborah Warner production on 24 May, a co-production with La Monnaie (Brussels) and Oper Leipzig. ENO's new Music Director Edward Gardner took the helm and Ian Bostridge was cast in the leading role of Aschenbach for the first time:

'... the company's ongoing Britten series is strengthened by Deborah Warner's powerfully atmospheric and articulate production, which shows her on superb form... All in all a great night for ENO, and for Britten.'

The Stage (George Hall), 25 May 2007

'... an extraordinary success for ENO... a magnificent achievement.'

The Independent on Sunday (Anna Picard), 3 June 2007

'Gardner coaxes the richest palette of colours from his orchestra. These are some of the most telling sounds Britten committed to manuscript. The playing of them, at every level, is magnificent...'

'... Bostridge gives a performance of disarming candour... pain and passion well up in those aching melismas, and when he does try to utter the three fateful words — "I love you" — the sheer effort of will required even to get them out, let alone believe them, is heart-rending.'

The Independent (Edward Seckerson), 28 May 2007

'You won't see a more haunting production of Benjamin Britten's swansong opera... It's as shimmeringly beautiful as Venice itself, and as redolent of life slipping gently under the waves...'

It's the perfect setting — seductive, illusory, enervating and impermanent — for Ian Bostridge's stunning portrayal of Aschenbach... Making a highly auspicious debut as ENO's music director, Edward Gardner conducts Britten's magical score — jangling with percussion and alluring harp ripples, but also underpinned by ominously bittersweet harmonies — with admirable deftness.'

The Times (Richard Morrison), 26 May 2007

'... the most exquisitely beautiful opera production by either of London's main companies for many a season... This is one of the must-see shows of the London opera season, and one of ENO's most compelling in years.'

The Sunday Times (Hugh Canning), 3 June 2007

A few weeks later, the 60th Aldeburgh Festival launched Yoshi Oida's minimalistic production (co-produced with Bregenz Festival and Prague State Opera) in Snape Maltings on 8 June, with Paul Daniel conducting the Britten-Pears Orchestra and Alan Oke a memorable Aschenbach:

'I don't recall an operatic event at this august address that has made a fraction of the impact of Yoshi Oida's magically austere realisation of Britten's operatic swan song... the Japanese theatre director has contrived a vision of Britten's late masterwork both deep in its understanding of the text and a brilliant stimulus to the audience's imagination... an unforgettable operatic evening.'

The Sunday Times (Hugh Canning),

'... the beauty and cunning of Britten's music continues to inspire admiration and wonder... Oke is confirmed as one of the most robustly musical and intelligent operatic tenors of our day.'

The Times (Hilary Finch) 12 June 2007

'We've been waiting over a decade for a staged production of Britten's last opera. Now, within a month of each other, along come two magnificent ones, both of them vindicating *Death in Venice*'s claim to rank as his valedictory masterpiece — a summation of his operatic art and a profound exploration of the conflicts in his personality, composed under the shadow of mortality.'

At ENO, Deborah Warner's staging is cinematically fluent and visually sumptuous, more focused on the themes of ageing and creativity than on the tragedy of infatuation with an unobtainable object. At Aldeburgh, Yoshi Oida, best known as an actor closely involved with Peter Brook's work at the Bouffes du Nord, takes a different but complementary view.

... the production's most impressive achievement is how it marks Aschenbach's decline from smug literary gent to hopeless victim of his own desires for a beautiful teenage boy ...

The chorus and members of the Tanztheater Nürnberg are excellent, firmly guided by Paul Daniel, who conducts the Britten-Pears Orchestra with a restraint that is unfailingly sensitive to the colours and subtleties of this hauntingly troubled and ambiguous score.

How moving it was to experience this opera in the hall where it received its première: I guess that this superb performance 34 years later will have made Britten's ghost very happy.'

Daily Telegraph (Rupert Christiansen), 11 June 2007

'What director Yoshi Oida has given us is an elegant re-styling for the 21st century. Turning necessity into a virtue, he has used the limited facilities of the stage at the Maltings just as they are — a bare brick wall at the back, no sets, few props, with water and fire acting as the only elements to illustrate the atmosphere... Only the original production has ever been more moving.'

Financial Times (Richard Fairman) 12 June 2007

'Britten's score — thrillingly and sensitively interpreted by Paul Daniel, with the Britten-Pears Orchestra securing an unlimited range of shimmering colour and dynamic intensity — shows a composer, far from frail and written-out, at the top of his game, in music that is intense, extraordinary, magical.'

It has taken a long time for *Death in Venice* to be revived in the setting for which it was written, but, performed with such conviction as this, it has been worth the wait.'

The Independent (Lynne Walker), 4 July 2007

'Paul Bunyan' in Bregenz

In addition to staging the Yoshi Oida production of *Death in Venice* (see above) the Bregenz Festival also mounted a new production of *Paul Bunyan* this season, a co-production with Volksoper Wien and Opernhaus Luzern. It opened in Bregenz on 27 July, directed by Nicholas Broadhurst and conducted by Stuart Bedford.

Selected Forthcoming Performances

Cabaret Songs
1.9.07, BBC Prom Matinee, Cadogan Hall, London, UK; Christine Rice/Nash Ensemble/Edward Gardner

Suite on English Folk Tunes
19 & 20.9.07, Salle Pleyel, Paris, France; Orchestre de Paris/Jeffrey Tate

Young Apollo
20.9.07, City Halls, Glasgow, UK; BBC Scottish SO/Ilan Volkov

The Company of Heaven
29.9.07, Groenmarktkeik, Haarlem, The Netherlands: Viva Voca/Reyer Ploeg
7.10.07, Konstanz, Germany: Kammerchor Konstanz

The Burning Fiery Furnace & The Prodigal Son
30.10-31.11.07, Holy Trinity Church, South Kensington, London, UK; Imperial Opera/Caroline Soresby

Johnson Over Jordan Suite
10.11.07, Dunstable, UK; Orchestra of the Swan/David Curtis

Russian Funeral
15 & 17.11.07, Seattle, WA, USA; Seattle SO/Gerard Schwarz

Owen Wingrave
4.12.07, Cadogan Hall, London, UK; Tiffin Boys Choir/City of London Sinfonia/Richard Hickox

Paul Bunyan
16.3.08, Luzerner Theater, Switzerland; Oper Luzern (co-production with Bregenzer Festspielen, Volksoper Wien & Opera North)

Curlew River
6-15.3.08, Lyon, France; Opera de Lyon/dir. Olivier Py/cond. Garry Walker

Death in Venice
(Spanish premiere)
16-30.3.08, Gran Teatre del Liceu, Barcelona, Spain; Liceu Opera/dir. Willy Decker



IAN BOSTRIDGE AS ASCHENBACH IN THE ENO PRODUCTION OF 'DEATH IN VENICE'
PHOTO: NEIL LIBBERT



BENJAMIN BRITTEN

Phaedra Op 93 (1975)

Dramatic cantata for mezzo-soprano & small orchestra

'For Janet Baker'

Duration 15 minutes

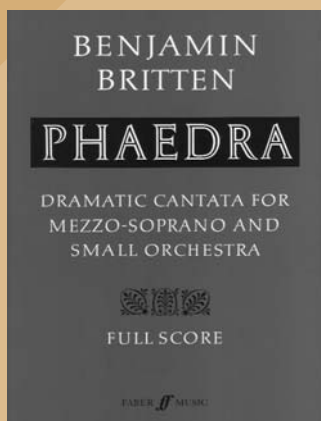
Words from Robert Lowell's translation of Racine's *Phèdre*
Instr: timp - perc(2): t.bell/cyms/tam-t/TD/BD/susp.cym
- harpsichord - strings

FP: 16.6.76, 29th Aldeburgh Festival, Snape Maltings, UK: Janet Baker/English Chamber Orchestra/Steuart Bedford (harpsichord)

Full score 0-571-51099-X, vocal score 0-571-50521-X on sale, parts for hire

About the work

Phaedra was written as a vehicle for the remarkable talents of Dame Janet Baker. Modelled on the Italian Baroque cantatas of Handel, the series of arias for voices and strings and recitatives for voice with continuo result in an extraordinarily taut and economical work, both intense and emotionally charged. Containing enough drama to sustain a full-length opera, *Phaedra* is a microcosm of that form, a remarkable scena, and Britten's final vocal masterpiece.

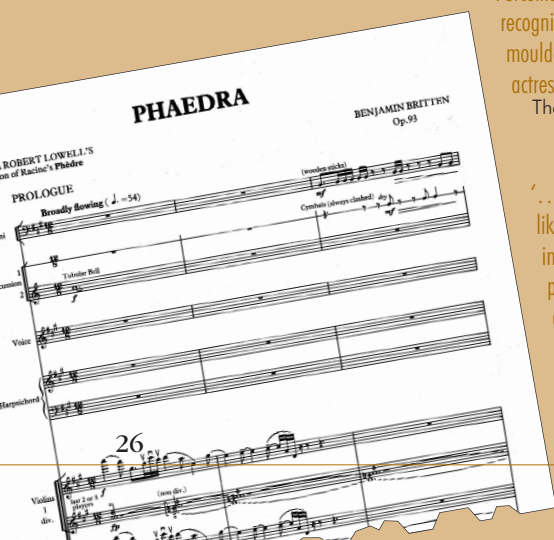


Press Comments

'... a work of overwhelming force and certainty, perhaps even his most brilliant achievement since *Curlew River*.'
The Observer (Stephen Walsh), 20 June 1976

'A stunning experiment in the field of dramatic music...'
The Daily Telegraph (Peter Stadlen), 17 June 1976

'In effect Britten has been inspired to create an opera in microcosm... its concentration in four tautly-drawn sections, ending in a powerfully Purcellian death scene, speaks in a recognisably individual Britten voice, moulded to the art of a great singing actress...'
The Guardian (Edward Greenfield), 17 June 1976



'... has an extraordinary bleakness, like cold stone in winter sunlight. The instruments, mainly strings and percussion, are systematically drained of color, yet the final moments offer some of the most delicate orchestration ever written.'
The New York Times (Bernard Holland), 19 February 1994

Selected Recordings

- * Dame Janet Baker/English Chamber Orchestra/Steuart Bedford. Decca 00289 475 6029 (10-disc set); Decca 00289 475 1612 (5-disc set); Decca 00289 425 6662
- * Ann Murray/English Chamber Orchestra/Steuart Bedford. Naxos 8.557199
- * Lorraine Hunt/The Hallé Orchestra/Kent Nagano. Erato 0927-49010-2
- * Jean Rigby/Nash Ensemble/Lionel Friend. Hyperion CDH55225
- * Felicity Palmer/Endymion Ensemble/John Whitfield. EMI Classics CDC 7492592
- * Christiane Eda-Pierre/Ensemble Instrumental Audoli/Jean-Walter Audoli. Arion ARN 438824

Selected singers who have sung 'Phaedra'

Dame Janet Baker; Sarah Walker; Jill Gomez; Felicity Palmer; Sally Burgess; Lorraine Hunt Lieberson; Susan Bickley; Jessye Norman; Ann Murray; Della Jones; Pamela Helen Stephen; Jean Rigby; Jane Irwin; Louise Winter; Christiane Eda-Pierre; Catherine Wyn-Rogers; Sarah Connolly; Alice Coote.

Staging

Given its dramatic nature it is, perhaps, unsurprising to find that on several occasions *Phaedra* has actually been staged.

Programming ideas

Phaedra was premiered at the Aldeburgh Festival in June 1976, alongside Mozart's Symphony No 33 in Bb K.319, the UK premiere of *Doria* (1975) by Arne Nordheim and Richard Strauss's suite *Le Bourgeois Gentilhomme*.

Some other programming ideas for *Phaedra* include:

Benjamin Britten: **Young Apollo (1939)**
(solo piano, string quartet and string orchestra) 10'

Benjamin Britten/arr C Matthews: **Temporal Variations (1936/arr 94)**
(solo oboe and string orchestra) 15'

George Benjamin: **Upon Silence (1990)**
(mezzo-soprano and string ensemble), 10'

Hector Berlioz: **La mort de Cléopâtre (1829)**
(*Phaedra* has been performed alongside Berlioz's cantata several times, most notably, by Jessye Norman) 22'

Jonathan Harvey: **Songs of Li Po (2002)**
(scored for exactly the same forces as *Phaedra*) 15'

Gustav Holst: **Savitri (1909)**
(Holst's chamber opera was performed with *Phaedra* and Harvey's *Songs of Li Po* at the 2002 Aldeburgh Festival) 30'

SELECTED MUSIC FOR VIOLA

VIOLA & ORCHESTRA

Sir Malcolm Arnold: *Viola Concerto Op 108 (1971)*

20 minutes. 1222 - 2000 - strings. Commissioned by Northern Arts. FP: 13.10.71, Newcastle Festival, Carlisle: Roger Best/Northern Sinfonia/Malcolm Arnold. Score 0-571-50893-6, piano reduction & solo part 0-571-50567-8 on sale, parts for hire

Carl Davis: *The Mayor of Casterbridge Suite (1978)*

from the BBC TV Series. 8 minutes. 2(I=picc)2(II=ca)2.2 - 4000 - timp - perc(1) - harp - strings. Score & parts for hire

David Matthews: *Winter Remembered Op 86 (2001)*

14 minutes. solo viola - strings (5.4.3.2.1). FP: 10.8.02, UK, Deal Summer Festival, St George's Church, Deal: Sarah-Jane Bradley/Deal Festival Orchestra/George Vass. Score & parts for hire

Peter Sculthorpe: *Elegy (2006)*

Viola and strings. 17 minutes. Commissioned by Father Arthur Bridge A.M. for Ars Musica. FP: 17.6.06: City Recital Hall, Sydney: Francis Kefford/Sydney Youth Orchestra/Ronald Prussing. Score & parts for hire

John Woolrich: *Viola Concerto (1995)*

Viola and chamber orchestra. 20 minutes. 2(I=picc.II=alt)2.2(II=bd). 2(II=cbsn) - 2200 - perc(2) - harp - strings. Commissioned by the Cheltenham International Festival for Paul Silverthorne, with funds from South West Arts. FP: 2.7.95, Cheltenham International Festival, Cheltenham Town Hall: BBC Philharmonic Orchestra/Paul Silverthorne/Yan Pascal Tortelier. Score 0-571-51750-1 on sale, full score & parts for hire

VIOLA & ENSEMBLE

Derek Bermel: *Soul Garden (2000)*

Viola and string quintet (or chamber orchestra). 13 minutes. solo vla - 2vln - vla - 2vlc. Commissioned by the Chamber Music Society of Lincoln Center. FP: April 2000: Alice Tully Hall, NY. Score & parts PE62092765 for sale

Jonathan Harvey: *Jubilus (2003)*

Viola and chamber ensemble of 8 players. 15 minutes. solo vla - fl.cbd.tpt.harp.gtr - perc(1) - vln.vlc. Commissioned by Radio France for the 30th Anniversary of Ensemble L'Infinéraire. FP: 7.11.03: Olivier Messiaen Salle, Radio France, Paris, France: Christophe Desjardins/Ensemble L'Infinéraire/Mark Foster. Score & parts for hire

John Woolrich: *Ulysses Awakes (1989)*

viola and 10 solo strings. 8 minutes. 6.vln.vla.2.vlc.db. FP: 11.8.89, Dartington International Summer School, Devon: Guildhall String Ensemble/Care Finnimore. Score 0-571-51289-5 & solo viola part (fp) 0-571-55851-8 on sale, parts for hire

SOLO VIOLA

Benjamin Britten: *Elegy for Solo Viola (1930)*

6 minutes. FP: 22.6.84, Aldeburgh Festival, Snape Maltings: Nobuko Imai. Score 50883 9 on sale

Jonathan Harvey: *Chant (1992/94)*

3 minutes. Written for Andrew Toovey. FP: 22.5.93, Brighton Festival: John Metcalf. B3 score 0-571-55285-4 on sale

David Matthews: *Darkness Draws In Op 102 (2006)*

3 1/2 minutes FP: August 2006: The Lionel Tertis International Viola Competition, Isle of Man: Competition candidates. Playing score downloadable from fabermusic.com

David Matthews: *Winter Journey Op 32a (1999)*

14 minutes. FP: 19.02.00, Harlow Viola Festival, St John's Arts and Recreation Centre, Harlow: Sarah-Jane Bradley. B3 facsimile (fp) 55286 2 on sale

Peter Sculthorpe: *Tailitnama Song (2000)*

viola & piano, or solo viola. 6 minutes. Solo viola version 0-571-56568-9 (fp) on sale

John Woolrich: *Three Pieces for Viola (1993)*

6 minutes. FP: 17.2.94, The Great Hall, Exeter University: Jane Atkins. B3 facsimile (fp) 55287 0 on sale

John Woolrich: *Through a Limbeck (2002)*

6 minutes. Commissioned by the Lionel Tertis International Viola Competition. FP: 30.08.03, UK Lionel Tertis Competition, Erin Arts Centre, Isle of Man. Score 0-571-52243-2 on sale

VIOLA & PIANO

Frank Bridge: *Four Pieces (1901-10)*

10 minutes. Score & part 51327 1 on sale

Benjamin Britten: *Reflection (1930)*

4 minutes. FP: 28.11.95, BBC Radio 3 Broadcast: Philip Dukes/Sophia Rahman (first concert): 24.10.96, Kleine Zaal, Concertgebouw: Nobuko Imai/Ellen Carver. Piano score & part 0-571-51752-8 on sale

Matthew Hindson: *Lament (1996/2002)*

10 minutes. FP: 14.6.05, St John's Smith Square, London, UK: Matthew Jones/ Michael Hampton. Score & part on special sale from the Hire Library

Matthew Hindson: *Prelude & Estampie (1986)*

3 minutes. Commissioned by Helen Ryan. FP: July 1986: Sydney, Australia: Matthew Hindson (viola)/Neil Heyde (piano). Score and part (fp) 0-571-56683-9 on sale

Colin Matthews: *Four Moods (1999/2006)*

[Luminoso; Calmo; Oscuro; Scarevole] 17 minutes. *Luminoso* & *Scarevole* Commissioned by BBC. FP(complete): 28.8.06, BBC Proms Chamber Music, Cadogan Hall, London: Lawrence Power/Simon Crawford-Phillips. *Calmo* & *Oscuro*: score & part (fp) 0-571-56730-4 on sale, *Luminoso* & *Scarevole* on special sale from the Hire Library

David Matthews: *Winter Remembered Op 86a (2003)*

14 minutes. FP: 25.8.03, Lionel Tertis International Viola Competition, Isle of Man: Sarah-Jane Bradley/Jonathan Ayerst. Score & part on special sale from the Hire Library

Peter Sculthorpe: *Parting (2000)*

3 minutes. Piano score & part (fp) 0-571-56570-0 on sale

Peter Sculthorpe: *A Song for Fé (2005)*

5 minutes. Written for Don Ross/Cecile Ross vla., Diego Silva pno. FP: 2.7.05: Australian CO Rehearsal Studio: Cecile Ross/Diego Silva. Score & part on special sale from the Hire Library

Peter Sculthorpe: *Tailitnama Song (2000)*

viola & piano, or solo viola. 6 minutes. Viola & piano vrsn 0-571-56752-5 (fp) on sale

VIOLA DUO

George Benjamin: *Viola, Viola (1997)*

12 minutes. Commissioned by the Tokyo Opera City Foundation of which the Artistic Director was Toru Takemitsu for the opening of Tokyo Opera City Concert Hall. FP: 16.9.97, Tokyo Opera City, Japan: Yuri Boshmet/Nobuko Imai. Study score 0-571-51820-6 & playing score 0-571-51906-7 on sale

Michael Daugherty: *Viola Zombie (1991)*

6 1/2 minutes. Composed for the violists Jeffrey Irvine of the Oberlin Conservatory and Lynne Ramsey of the Cleveland Orchestra. Score & parts 0209 521275 on sale

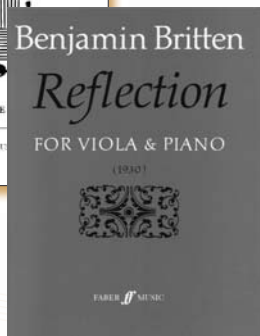
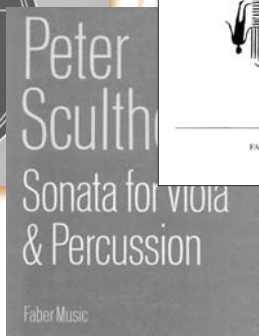
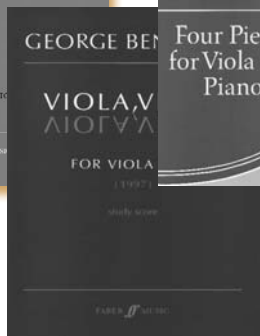
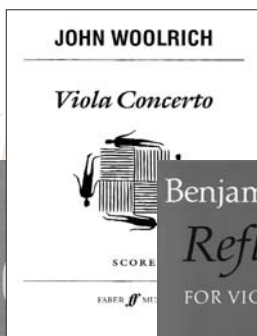
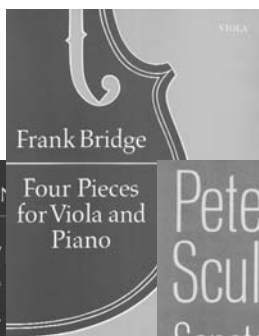
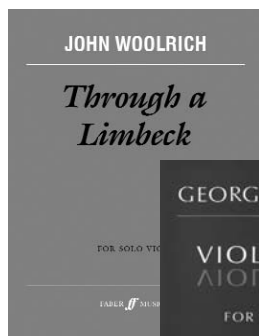
VIOLA PLUS ONE

Sir Malcolm Arnold: *Duo for Flute & Viola Op 10 (1945)*

13 minutes. FP: 3.12.46, Committee for the Promotion of New Music Concert, Salle Erard, London: John Francis/Bernard Davies. Availability: Set of 2 playing scores 50825 1 on sale

Peter Sculthorpe: *Sonata for Viola and Percussion (1960)*

12 minutes, perc(1). FP: July 1960, Attingham Park Summer School, Shropshire: Rosemary Green/Peter Sculthorpe. Playing score 0-571-50554-6 on sale



Stage Works

BENJAMIN BRITTEN/ARR D MATTHEWS

Owen Wingrave (1971/arr 2007)

Opera in two acts based on the short story by Henry James. Reduced orchestration for ensemble of 15 players by David Matthews. Duration 106 mins. Libretto by Myfanwy Piper (Eng). OWEN WINGRAVE (baritone), SPENCER COYLE (bass-baritone), LECHMERE (tenor), MISS WINGRAVE (dramatic soprano), MRS COYLE (soprano), MRS JULIAN (soprano), KATE (mezzo-soprano), GENERAL SIR PHILIP WINGRAVE (tenor), NARRATOR (tenor), DISTANT CHORUS (trebles), COLONEL WINGRAVE (silent role), YOUNG WINGRAVE (silent role). 1(=picc)1(=ca)1(=bd)1(=cbn) - 1110 - perc(2) - pno - strings. Commissioned by The Royal Opera House. FP: 23.4.07: Linbury Theatre, Royal Opera House, Covent Garden, London: City of London Sinfonia/Rory MacDonald

Orchestral

THOMAS ADÈS

Overture, Waltz & Finale from Powder Her Face

(2007)

Orchestra. Duration 12 mins. 3(III=picc).3.3(I in Bb, II in Bb & A, III in Bb=bd).2.cbsn - 4331 - timp - perc(3) - harp - pno - strings. Commissioned by the Aldeburgh Festival, the Philharmonia Orchestra and the Cleveland Orchestra. FP: 17.6.07, Aldeburgh Festival, Snape Maltings, Suffolk: Philharmonia/Thomas Adès

TANSY DAVIES

kingpin (2007)

Chamber orchestra. Duration 6 mins. 2222 - 2200 - timp - strings (86442). Commissioned for the City of London Sinfonia by Medway Council with funds from Arts Council England, South East. FP: 20.4.07: Turner Sims Concert Hall, Southampton: City of London Sinfonia/Douglas Boyd

DEBUSSY/C MATTHEWS

Préludes (arr 2006)

Orchestra. Durations 3-5 mins each. *Bruyères*: 2.af.2.2.bd.2 - 4230 - timp - 2 hp - cel - strings. *Les collines d'Anacapri*: 2(II=picc).af.2.ca.2.bd.2.cbsn - 4231 - timp - perc(2) - 2 hp - cel - strings. *La terrasse des audiences du clair de lune*: 2(II=picc).af.2.ca.2.bd.2.cbsn - 4230 - timp - perc(2) - 2 hp - cel - strings. *La Cathédrale engloutie*: 2(I+2=picc).af.2.ca.2 .bd.cbd (ad lib) .2.cbsn - 4331 - timp - perc(4) - 2 hp - cel - strings. *Voiles*: 2.af.2.2.bd.2.cbsn - 4030 - timp - perc(1) - 2 hp - cel - strings. Commissioned by the Hallé Concerts Society. FP: 6.5.07: Bridgewater Hall, Manchester: Hallé Orchestra/Mark Elder. Exclusive to the Hallé Orchestra until May 2008

JONNY GREENWOOD

Popcorn Superhet Receiver (2005)

String orchestra. Duration 18 mins. Commissioned by the BBC. FP: 23.4.05, Jerwood Hall, LSO St Luke's, London, UK: BBC Concert Orchestra/Robert Ziegler. (winner of the BBC Radio 3 Listeners' Award at the 2006 British Composer Awards)

KENNETH HESKETH

Diaghilev Dances

Orchestra. Duration 15 mins. picc.2.2.2.bd.2 - 4331 - timp - perc(3) - pno(=cel) - harp - strings

KENNETH HESKETH

Flute Concerto (1984, rev 1998)

Flute and chamber orchestra. Duration 14 mins. 0001 - 1000 - strings. FP: Summer 1986, Radley College, UK: Anastasia Micklethwaite/members of National YO/Kenneth Hesketh

KENNETH HESKETH

Vranjanka

Orchestra. Duration 8½ mins. picc.2.2.2.2 - 4331 - perc(3) - pno(=finger cym) - harp - strings

KENNETH HESKETH

Whirlegigg (1983, rev 2001)

Orchestra. Duration 5 mins. picc.2.2.2.2 - 4331 - timp - perc(4) - harp - strings. FP: 18.12.84, Liverpool, UK: Merseyside YO/Edward Warren

COLIN MATTHEWS

Postlude - M.Croche (2007)

Orchestra. Duration 3½ mins. 2(II=picc).af.2.ca.2.bd.2.cbsn - 4331 - timp - perc(3) - 2 harp - cel - strings. Commissioned by the Hallé Concerts Society. FP: 6.5.07: Bridgewater Hall, Manchester: Hallé Orchestra/Mark Elder

DAVID MATTHEWS

Symphony No 6 Op 100 (2007)

Orchestra. Duration 35 mins. 3(III=picc+bf).2.ca.3(II=Ebd, III=bd).cbd.2 - 4331 - timp - perc(3) - harp - cel - strings. Commissioned by The John S Cohen Foundation to celebrate its 40th anniversary in 2005. FP: 2.8.07: Royal Albert Hall, London: BBC National Orchestra of Wales/Jac van Steen

Chamber/Instrumental

JONNY GREENWOOD

smear (2004, rev 2005)

Two ondes martenots and chamber ensemble. Duration 10 mins. Commissioned by FuseLeeds 2004. FP: 3.3.04, FuseLeeds 2004, Quarry Theatre, West Yorkshire Playhouse, Leeds, UK: Valérie Hartmann-Cloavrie & Bruno Perrault (ondes martenots)/London Sinfonietta/Martyn Brabbins. FP (revised version): 27.3.05, Ether Festival, Royal Festival Hall, London, UK. (Recorded on London Sinfonietta - Jerwood Series 2 SINP CD2-2006)

JONATHAN HARVEY

Sprechgesang (2007)

Oboe/cor anglais and chamber ensemble of 13 players. Duration 10 mins. 1(=picc).1.0. 1(=small tgl) - 1.1.tenor trbn - perc(1) - pno - 2vln.vla.vlc.db. Commissioned by the Klangforum Wien, Asko Ensemble & musikFabrik. FP: 15.4.07: WDR Funkhaus am Wallrafplatz, Cologne, Germany: Peter Veale/musikFabrik/Rundel

MATTHEW HINDSON

Light Music (2007)

Wind quintet. Duration 12 mins. 1111 - 1000. Commissioned by Fr. Arthur E. Bridge for Arts Musica Australis. FP: 31.10.07, City Recital Hall, Sydney, Australia: Sydney Omega Ensemble (Available after November 2007)

MATTHEW HINDSON

Piano Trio (2006)

Duration 16 mins. Commissioned by the Macquarie University for the Macquarie Trio, funded with the assistance of the Australia Council, the Federal Government's arts funding and advisory body. FP: 21.4.07: Camden Haven Music Festival, Kendall School of Arts, Kendall, NSW: James Cuddeford (vln)/Trish O'Brien (vlc)/Stephen Emmerson (pno)

MATTHEW HINDSON

Video Game Dreaming (2007)

Clarinet quartet (Ebd.2 Bb d.bd). Duration 14 mins. Written upon a request from Nicola Canham of the Clarity4 Clarinet Quartet

NICHOLAS MAW

String Sextet - Melodies from Drama (2007)

Duration 25 mins. 2 vln.2 vla.2 vlc. Commissioned by the Wharton Center and The Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director. FP: 27.4.07, Alice Tully Hall, Lincoln Center, New York, USA: Chamber Music Society of Lincoln Center

CARL VINE

Piano Sonata No 3 (2007)

Duration 22 mins. Commissioned by The Gilmore International Keyboard Festival and the Colburn School with assistance from the Australia Council. FP: 11.5.07, Zipper Concert Hall, Los Angeles, CA, USA: Elizabeth Schumann

JOHN WOOLRICH

In the Mirrors of Asleep (2007)

Chamber ensemble of 5 players. Duration 8 mins. fl.c - pno - vln.vlc. Commissioned by Dartington International Summer School. FP: 22.8.07, Dartington Hall, Dartington International Summer School, UK: New Century Players/David Rosenboom

Vocal/Choral

JULIAN ANDERSON

Alleluia (2007)

SATB chorus and large orchestra. Duration 15 mins. Text: from the 'Alleluia sequence', Anon, 10th century adapted by Julian Anderson (Latin). 3(III=picc & aff).3(III=ca).3(III=bcl & cl in Eb).3(III=cbn) - 4.3.2.btrbn.1 - perc(4) - harp - pno - strings. Commissioned by the South Bank Centre for the Re-opening of the Royal Festival Hall in 2007. FP: 11.6.07: Royal Festival Hall, London: London Philharmonic Orchestra and Chorus/Vladimir Jurowski

COLIN MATTHEWS

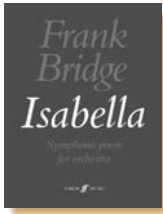
Alphabicycle Order (2007)

Narrator, childrens' chorus and orchestra. Duration c30 mins. Text: Christopher Reid (Eng). 2(=picc).2(II=ca).2.bd.2 - 4231 - timp - perc(3) - harp - pno - strings. Commissioned by the Hallé Concerts Society. FP: 11.7.07: Bridgewater Hall, Manchester: Hallé Youth Choir/Cantores Roborianses/Hallé Orchestra/Edward Gardner

DAVID MATTHEWS

Terrible Beauty Op 104 (2006)

Mezzo-soprano and chamber ensemble of 7 players. Duration 13 mins. Text: Shakespeare (Eng). fl - d - harp - 2 vln - vla - vlc. Commissioned by the Nash Ensemble. FP: 6.3.07, Wigmore Hall, London: Susan Bickley/Nash Ensemble/Lionel Friend



SIR MALCOLM ARNOLD

Introduction & Pas-de-Deux from 'Rinaldo & Armida'

Orchestra. Score 0-571-52766-3 £8.95

GEORGE BENJAMIN

Piano Figures

Piano solo. 0-571-52959-3 £29.95

FRANK BRIDGE

Isabella

Orchestra. Score 0-571-52247-5 £16.95

JAMES FRANCIS BROWN

Sinfonietta

Chamber ensemble of 14 players, or chamber orchestra. Score 0-571-52084-7 £1bc

DEBUSSY/COLIN MATTHEWS

Ce qu'a vu le Vent d'Ouest; Feuilles mortes; Feux d'artifice

Orchestra. Scores 0-571-52412-5, 0-571-52410-9, 0-571-52428-1 £7.95 each

MATTHEW HINDSON

Rave-Elation (Schindowski Mix)

Orchestra. Score 0-571-52378-1. £24.95

MATTHEW HINDSON

Whitewater

String ensemble of 12 players, or string orchestra. Score 0-571-51879-6 £1bc

MORTEN LAURIDSEN

Chanson Eloignée

SATB unacc. 0-571-52962-3 (Faber New Choral Works) £2.95

MORTEN LAURIDSEN

Ubi caritas et amor

SATB unacc. 0-571-52961-5 (Faber New Choral Works) £2.95

NICHOLAS MAW

Voices of Memory

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SIR PAUL MCCARTNEY

Ecce Cor Meum

Mezzo-soprano, SATB chorus & orchestra. Vocal score. 0-571-52947-X £24.95

SIR PAUL MCCARTNEY

Ecce Cor Meum: Choral Suite

SATB unacc & SATB/org. 0-571-53025-7 £6.95

TORSTEN RASCH

Piano Trio

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RALPH VAUGHAN WILLIAMS

Heroic Elegy & Triumphal March

Orchestra. Score 0-571-52379-X £24.95

RALPH VAUGHAN WILLIAMS

Two Partsongs

No longer mourn for me (Sonnet 71); Echo's lament for Narcissus. SSATBB & SSAATBB unacc. . Score 0-571-53036-2 £2.95

SIR MALCOLM ARNOLD

Flute Concerto No 2

Matej Grahek/Slovenian PO/Loris Voltolini. Szasz SF900047

SIR MALCOLM ARNOLD

String Quartet No 2

Maggini Quartet. Naxos 8.557762

SIR MALCOLM ARNOLD

The Three Musketeers (complete ballet)

Northern Ballet Theatre Orchestra/John Pryce-Jones. Quartz QT22056

FRANK BRIDGE

Dance Poem; Dance Rhapsody; Unfinished Symphony

London Philharmonic Orchestra/Nicholas Braithwaite. Lyrita SRCO.243

BENJAMIN BRITTEN

The Poet's Echo

Susan Bullock/Malcolm Martineau. Avie AV 2117

DEBUSSY/COLIN MATTHEWS

Selected Preludes

(*Brouillards; Ce qu'a vu le vent d'Ouest; Minstrels; Canope; Les sons et les parfums tournent dans l'air du soir; La Puerta del Vino; Général Lavine - excentric; Feuilles mortes; Les tierces alternées; La danse de Puck; Le vent dans la plaine; La fille aux cheveux de lin*)

Hallé Orchestra/Mark Elder. Hallé CD HLL 7513

JONNY GREENWOOD

smear

London Sinfonietta/Martyn Brabbins. London Sinfonietta Jerwood Series SINF CD2-2006

KENNETH HESKETH

Diaghilev Dances

Royal Northern College of Music Wind Orchestra/Clark Rundell. Chandos CHAN 10409

GUSTAV HOLST

A Song of the Night

Janice Graham/English Sinfonia/Howard Griffiths. Naxos 8.570339

DAVID MATTHEWS

Winter Remembered

Sarah-Jane Bradley/Orchestra Nova/George Vass. Dutton Epoch CDLX 7186

DAVID MATTHEWS

From Sea to Sky; A Congress of Passions+; Movement of Autumn*; Total Tango; The Sleeping Lord#; Goodnight Song; Aubade

Dutton Epoch CDLX 7189. Lucie Spickova +/Rachel Nicholls*/Gillian Keith#// Orchestra Nova/Orchestra Nova Ensemble/George Vass

NICHOLAS MAW & BENJAMIN BRITTEN

String Quartet No 3 & String Quartet No 3

Coull Quartet. Somm Recordings SOMMCD 065

JOHN WOOLRICH

A Book of Studies Sets 1-3; Darker Still; A Cabinet of Curiosities

Julian Jacobson/New London Chamber Ensemble. Meridian CDE 84535

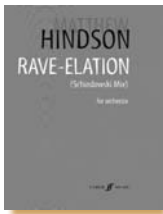
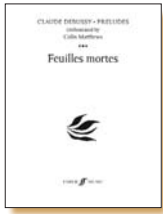
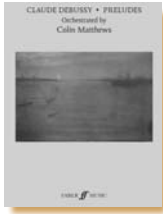
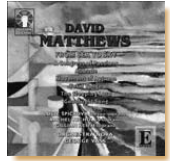
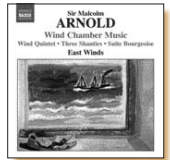




PHOTO: RICHARD CANNON

Carl Davis

Carl Davis composed the score for the new drama series *The Cranford Chronicles*, one of the highlights of the BBC's Autumn schedule. Based on three novels by Elizabeth Gaskell, the 5-part series, stars Dame Judi Dench and was created by Sue Birtwistle and Susie Conklin. Sue Birtwistle was the force behind the BBC's immensely-successful *Pride and Prejudice*, for which Carl also composed the music.

Adrian Johnston

Talkback Thames are producing two new dramas by the acclaimed Stephen Poliakoff this year, destined as usual for BBC1 transmission. The first, *Capturing Mary*, was shot earlier in the year and the composer for both, as for all of Poliakoff's earlier dramas, is Faber Music's Adrian Johnston. The latest film score to come from Adrian is for *Sparkle*, a film by Neil Hunter and Tom Hunsinger which stars Bob Hoskins, Stockard Channing and Lesley Manville. It is being released this Autumn.



BOB HOSKINS AS VINCE IN SPARKLE

Simon Lacey

The feature film *Good*, first reported in Fortissimo in 2005 but which then ran into difficulties, has now (we are delighted to say) successfully completed its shoot in Hungary.

Simon Lacey provided arrangements of Mahler for this film based on the stage play by C.P. Taylor, which examines how "good" people could be sucked into the evils of German national socialism. Directed by Vicente Amorim, the film stars Viggo Mortensen in the lead role.

Simon Lacey also composed the theme for the BBC documentary series about great British films, *British Films Forever*. Complementing the BBC's British Films Season, the series went out over seven weeks commencing 28th July.



BBC'S 'BRITISH FILMS FOREVER' LOGO

Evelyn Glennie

During the months of June and July, music by Evelyn Glennie (originally composed for a different commercial) was used in a television commercial for Sky services on RTE in Ireland.

Marc Sylvan

Meanwhile Marc Sylvan continues to enjoy success in the world of entertainment television. Recent commissions include the quiz show *Pay Day* for Channel 5 and ITV's highly-successful *Goldenballs*.

Simon Rogers

Simon Rogers has been busy this year composing four further episodes in SMG Productions' long-running *Rebus*, based on the Ian Rankin stories. Additionally, the



latest *Dalziel & Pascoe* episode (BBC) for which he composed the music was broadcast on 21st June. Simon has also been working on a second film (following a collaboration last year) for the award-winning documentary maker, Jon Blair, entitled *Ochberg's Orphans*. Based around previously unseen footage, this is the true story of how a maverick South African business tycoon made a solo journey to post-Revolutionary Russia in 1921 and rescued hundreds of children orphaned by the anti-Jewish pogroms.

Robert Neufeld

Congratulations are due to Faber Music Media's Robert Neufeld, who has been nominated for an Emmy Award (new and documentary film category) for his work on the documentary film *Titanic's Final Moments: the Missing Pieces* (made for The History Channel in the US).



Tchaikovsky

David Brown

'This book made me want to listen to the music again, and that, I think, is the effect the author most desired.'

Virginia Rounding, *The Independent*
This distinctive new work on Tchaikovsky combines a lively biography of Russia's best loved composer with a chronological guide to his music, ranging from his most popular works to some lesser-known pieces. David Brown, a renowned expert on Russian composers, skilfully guides the reader through this music in the context of Pyotr Ilyich Tchaikovsky's life; he emerges as a man struggling with depression yet capable of great kindness and generosity, both to his family and virtual strangers. It is no wonder that when he died he was given a state funeral, with the crowd of mourners delaying the procession to the cemetery for four hours.

Essential reading for anyone with an interest in Tchaikovsky and the culture of his time, this unique book will appeal both to those discovering this moving music for the very first time and to those already acquainted with the composer's work.

'I can't imagine a more intelligently sympathetic treatment of the man and this music.'

Michael Tanner, *BBC Music Magazine* ****

'Excellent . . . a mixture of profound scholarship with vigorous enthusiasm.'

Jonathan Keates, *Sunday Telegraph*

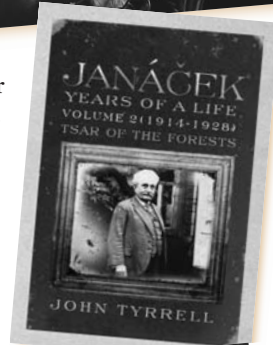
Coltrane

Ben Ratliff

John Coltrane, who died aged forty in 1967, is one of half a dozen truly fundamental contributors to the history of jazz. No one - not Armstrong or Ellington, nor even Charlie Parker - inspires quite the same mystique or continuing intensity of fascination. No young saxophonist of the past forty years has been able to escape his influence, and few musicians have had their work so obsessively documented on record.

Coltrane is the first book to do justice to this great and controversial musical pioneer. Ben Ratliff is not attempting to present a full biography here, though he gives an elegant narrative of Coltrane's life. Instead, he does something much more valuable: he writes about the saxophonist's unique sound.

Ratliff has an unrivalled ability to explain in literate prose what musicians actually do. He applies that gift to the astonishing diversity of Coltrane's work, from the journeyman outings in the early 1950s to his unforgettable collaborations with Miles Davis, and on through his breakthrough recordings for Atlantic, notably *Giant Steps* - whose fiendish title track has become a rite of passage for every virtuoso since. He discusses the recordings of Coltrane's classic quartet, which produced much enduring music and one crossover hit, the ecstatic *A Love Supreme*. Ratliff's sober and sympathetic discussion of the final years, when Coltrane lost many of



his listeners, and Philip Larkin accused him of ugly noisemaking, is a model of critical intelligence.

Ben Ratliff, son of American and British parents, is the jazz critic of the *New York Times* and is the author of *Jazz: A Critic's Guide to the 100 Most Important Recordings*.

The Complete Book of Aunts

Rupert Christiansen

'Knowledgeable and chatty, occasionally briskly acerbic, rather like an ideal aunt itself.'

Sunday Telegraph

Lovable aunts, exotic aunts, seductive aunts, sad, mad and bad aunts, aunts in jail and aunts on the razzle - here is a delightful and entertaining guide to the most misunderstood of relatives. Taking his own beloved aunt Janet as a starting point, Rupert Christiansen embarks on a celebration of aunts and their influential role throughout history.

'A wonderful treasure hunt to discover the best, worst, naughtiest, nastiest and most glamorous aunts in twentieth-century life and literature.'

Kathryn Hughes, *Guardian*

'Many an aunt, or even uncle, will be extremely pleased to find this pocket-sized book in their Christmas stocking.'

Geordie Greig, *Literary Review*

Janáček -Volume 2 (Tsar of the Forests)

John Tyrrell

John Tyrrell's biography of the Czech composer Leos Janáček is the culmination of a life's work in the field. It stands upon

his existing documentary studies of Janáček's operas and translations of other key sources and his examination of thousands of still unpublished letters and other documents in the Janáček archive in Brno. Altogether it provides the most detailed account of Janáček's life in any language and offers new views of Janáček as composer, writer, thinker and human being.

Volume 2 (Tsar of the Forests) opens at the outbreak of the First World War and at the time of Janáček's lowest ebb. Within two years, however, his fortunes were transformed by the Prague production of *Jenufa*. This led to international fame and fortune and to the magnificent creative flowering in which the elderly composer wrote most of his best-known works. His personal life was affected by his public affair with Gabriela Horvátová and his friendship with Kamila Stösslová, whom he saw as the inspirer of many of his late works. Contextual chapters examine aspects of Janáček's operas and continue other topics explored in volume 1 including discussions of Janáček's health by Dr Stephen Lock and Janáček's finances by Dr Jirí Zahradka.

Volume 1 (The Lonely Blackbird) of *Janáček: Years of a Life* was published by Faber & Faber in 2006.

By Kathryn Knight, Publishing Director at Faber Music Ltd

It was 20 February, 2007. The day began like many others: a deluge of emails, back-to-back meetings and several books going off to print. But then a colleague appeared at my doorway: "don't leave your desk; Paul McCartney's going to ring you in five minutes!" Five minutes later, I was indeed talking to one of the "Fab Four" about a project that was very close to his heart: *Ecce Cor Meum*.

Ecce Cor Meum started life in 1998, stemming from an invitation to compose it from Anthony Smith (President, 1998-2005, of Magdalen College, Oxford) who wanted to celebrate the opening of the college's new concert hall. McCartney and his wife subsequently visited the college, savouring the diverse choral repertoire led by Bill Ives. The project was just getting underway, thanks to the encouraging support of John Harle, when Linda died of cancer in April 1998.

The five-movement work became McCartney's tribute to Linda; in particular the yearning Interlude - the central movement and heart of the piece - which he wrote in the midst of his grief for her. But this impetus for the work wasn't immediately clear to McCartney himself. To begin with, he did what he does best - crafting a series of wonderful, lyrical melodies - but needed to be inspired to write the "right" text. It was only when he saw a statue depicting the Crucifixion, under which was inscribed *Ecce Cor Meum* or "Behold My Heart" that he realised this was the starting point he needed.

A first version of *Ecce Cor Meum* was performed at the Sheldonian Theatre three years later. Following more work and revisions, the 55-minute work was finally recorded in March 2006 with EMI Classics. Kate Royal was soprano soloist, with the Boys of Magdalen College Choir, Oxford, and King's College Cambridge, London Voices and the Academy of St Martin in the Fields. Following the premiere in November that year, the work was hailed as a phenomenal success, and the recording was awarded the Album of the Year Classical BRIT award in May 2007.

But McCartney had now caught the bug for choral music, many people had said that they loved the rich seam of melodies in the oratorio, and had asked him if he could create an a cappella version of the work reduced for more practical resources. McCartney had a vision of a condensed work that choirs across the land and further afield - who didn't have access to an orchestra a professional choir and a boys' choir - could enjoy. He wanted to maintain the five-movement structure, but was determined that each movement should be reconceived as a "choral song", defined by the principal lyrical melody or melodies from the original movement - just like a pop song. And, like a pop song, each one should be just a few minutes long, and be performable and programmable independently as well as part of the suite. This flexibility of usage was furthered by the decision to have a mix of a cappella and organ-accompanied songs, so that there could be used in a variety of contexts and performance spaces.

Ben Parry, who had acted as Chorus Master for the recording and premiere was brought on board - respected by the choral community as a fantastically talented arranger. The scene was now set for *Ecce Cor Meum: the Choral Suite*.

We were determined to structure a way of working that would keep McCartney at the creative centre of the project, while accommodating the fact that he was unable to notate his intentions: after all, his phenomenal musicianship, his ear, his innate sense of "just knowing when something is

right" and his vision was in abundance - and was something he was able to communicate 100%. A series of meetings with McCartney therefore followed: at each stage, we would play through the score, discuss what he was looking for, and illustrate it back to him at the keyboard. He was always absolutely charming, enthusiastic and a joy to work with.

Very early on, we agreed that we should bring in a small choir of professional singers and an accompanist to sing through the arrangements - and so it was that 8 singers turned up at McCartney's offices for a highly creative session with the ex-Beatle. The choir acted almost like a keyboard - McCartney listened, would make suggestions and adjustments, and they would then try again. Once we had versions he was happy with, we recorded them so that McCartney could take the recording away and "live with it" over a period. It was a fantastically useful process.

A beautiful, sunny day on 18 July: the Chapel at Eton College. The students on the Eton Choral Course have been rehearsing the *Choral Suite* for several days as a part of an informal programme devised and conducted by Parry. Despite a hectic schedule, McCartney has agreed to attend this premiere performance - and the students are buzzing with anticipation. Having got there early to share tea with the choir, McCartney discreetly arrives at the Chapel and sits under the organ.

The performance is a huge success: the 'Interlude' is beautiful, and the last movement 'Ecce Cor Meum' (vibrant, celebratory and life-affirming) is brilliantly accompanied on the organ by Christopher Whitton. After the concert McCartney stays on for half an hour chatting enthusiastically to the star-struck teenagers surrounding him, as they pester him with questions about his days with the Beatles... Asking the students about the experience, they speak (with smiles they just can't wipe off their faces) of meeting McCartney as 'awesome' and a 'living legend'; they loved the piece, one saying 'it was a challenge, but it was so singable'.

It was a very special occasion and not one person there would ever forget the day they had the chance to take part in the premiere of *Ecce Cor Meum: Choral Suite* in the presence of Britain's greatest national treasure, Sir Paul McCartney.

Ecce Cor Meum: Choral Suite (Faber Music Ltd in association with MPL) 0-571-53025-7, £6.95. Available from all good retail outlets or fabermusic.com. The choral-orchestral work *Ecce Cor Meum* is also for sale or hire through Faber Music.

In the concert hall, *Ecce Cor Meum* receives its Washington premiere on 26 October 2007 when the Cathedral Choral Society perform the work in the National Cathedral. Soloist is Laura Lewis and the CCS will be joined by Winchester Cathedral Choir, and the Cathedral Choir of Men and Boys. The performance, presented as a benefit for breast cancer, will be conducted by J Reilly Lewis. Also imminent are the German premiere (October 2007, Philharmonischer Chor Siegen) and the French premiere (November 2007, part of ADEM 07 in Nice - Orchestre Symphonique de San Remo and the Ensemble Vocal Universitaire of Nice).

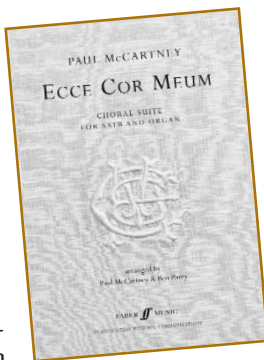


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