Jenkins at 70

Celebrations for Karl Jenkins’s 70th birthday, which was launched Stateside last month with a concerto at Carnegie Hall by Distinguished Concerts International New York. The programme conducted by Mark Wigglesworth featured the US premiere of The Traveller, together with Stabat Mater and selections from The Armed Man. As the 70th year of The Armed Man, the work has been recorded for future release on Deutsche Grammophon by the Seoul Philharmonic and Myung-Whun Chung.

Panufnik Centenary highlights in Poland and UK

Although 2014 marks the 100th anniversary of Henryk Gawrył Panufnik, this year has been particularly rich in events celebrating his life, including a major retrospective at the Festival of the Sound in Poland and a three-week festival at the Barbican in London. The Barbican festival included performances of Panufnik’s wind quintet, “Danse pour le 24 Mai” and a new commission for the Barbican’s Oboe Ensemble, “Six Dances for the Seasons”.

Strauss 150th anniversary

The second 150th anniversary to be celebrated in 2014, Richard Strauss was one of the 20th century’s most prolific composers, with over 600 works to his name. The Festival of the Sound in Poland is one of many events celebrating his centenary, including a major retrospective at the Festival of the Sound in Poland and a three-week festival at the Barbican in London. The Barbican festival included performances of Panufnik’s wind quintet, “Danse pour le 24 Mai” and a new commission for the Barbican’s Oboe Ensemble, “Six Dances for the Seasons”.

Ginastera new guide

As the 2016 centenary of the birth of Alberto Ginastera approaches, Boosey & Hawkes has produced a new guide to the composer, exploring the Argentine-born composer’s musical legacy.

The catalogue includes an introduction to his output by Ginastera scholar Deborah Schwartz-Kates, programming information and details of scoring, while 27 of the sampler CD take us from the early nationalistic and folkloric works such as Panambi and Estancia, through the colourful modernism of the middle decades dominated by orchestral and stage works, to the heightened lyricism of his final decade.

The new guide is bilingual in English and Spanish, and a separate German edition is also available. To request a copy please email composers.uk@boosey.com
Maxwell Davies
St Luke Passion
James MacMillan's new St Luke Passion, premiered in Amsterdam on 15 March, turns the spotlight on the chorus and returns to Baroque roots.

You have been continually drawn back to the Passion narrative. Why is this? I've always enjoyed a fruitful interaction with the Passion story, and there are deep reasons through history why artists and composers have been attracted to it up to our own times. The story is compelling and the imagery is powerful, prompting a variety of responses. Each time I return to it I find different perspectives. Some works are purely instrumental reflections following Haydn's example, such as my Fourteen Little Pictures for piano trio, or the Tibetan spiritual of orchestral works written in the mid-90s. Other choral works are more focused to a similar choral, such as the Seven Last Words from the Cross or the St John Passion.

What drew you especially to St Luke's story? I've always been struck at performances of Gospel texts where Luke explains the Kingdom of God. I decided to frame the Passion narrative with a Prelude and an Epilogue, with the Passion sustained by a focused work about an hour long. How did you select the texts from St Luke's Gospel? I've written for children's voices in the best sense. It has matured into a masterpiece of modern music from audiences is equally marked and most difficult, up to challenging repertoire for children over the years. The orchestration was dictated by my desire for an expanded sequence of ostinatos and aleatoric elements to accommodate a new compositional form. Höller's most recent orchestral work, Voyage, describes a journey into an imagined alternative universe. Del Tredici's most important orchestral work, Ebb of Winter, is总在无意义的徘徊和迷茫中，音乐和诗歌的结合会让我们感受到从暗夜到白天的希望。...
New Composers

Johannes Boris Borowski (b.1979)

With a growing international reputation, Johannes Boris Borowski is one of the leading contemporary composers drawn from Germany in recent years. His intricate and richly imagined works have been premiered under the batons of Pierre Boulez, Susanna Mälkis and George Benjamin, with notable performances in Paris, Brussels, Porto, New York and Chicago. His orchestral work change, originally commissioned by the Lucerne Festival, travels to Radio France’s Présences Festival in Paris this month, and to the WOMAD World Music Festival in October.

Three of Borowski’s scores have been created for or by the Ensemble Intercontemporain, scored for eight instruments, which was toured internationally, and a new Bassoon Concerto for Pascal Gallois for first performance in Paris on 12 April. Kagelband for chamber ensemble, written for the Chicago Symphony’s celebrations of Mozart and the bicentenary, receives its European premiere by Ensemble Aventure in SWR2’s Ars Nova festival in May. Future commissions for premiere in 2015 include a new work for the New Vocalecians Stuttgart and for the SWR Symphony Orchestra and Peter Eötvös at the Donaueschinger Music Days. A portrait CD of Borowski’s music is planned for release later this year on the Wergo label.

Bernd Richard Deutsch
(b.1977)

Viennese composer Bernd Richard Deutsch enjoyed a busy work-focused last year in Vienna, where he studied, and in the current year he continues to tour the world premiere of a commission for the Vienna Boys’ Choir in its new concert hall, the MuH, and to tour to Cologne in April. Current commissions include an ensemble work for the Eunoia Quintet and a new work for the Cobuzius Philharmonic in 2015. The programme also included Deutsch’s most celebrated ensemble work to date, Mad Dog, which he describes as a zoomorphic play tracking 24 canine hours in three movements. “Man likes to humanize the dog. Or he’s afraid of it.”

The New Argo Staging in Braunschweig

With its blending of lyricism and theatrical craft, Dominik Argento’s opera staged on the stage continues to attract opera companies and singers, with a series of notable revivals in recent years including The Aspern Papers at Dallas Opera this month and the Royal Opera House in London this spring. The latest is a new production in Braunschweig this season of The Voyage of Edward T nurse, which has been most graphically pro pbating operas, describing the poet’s voyage of self-discovery ab o a ghostly ship of memories.

“Argento’s sensitive score dramatically oscillates between...” (Bernd Richard Deutsch)

Following productions in Washington, Dallas and Kansas, The Dream of Valentino returns to the stage in March thanks to Minnesota Opera. The tango-tinged opera follows the rise and fall of movie heartthrob Rudolph Valentino.

Besseon Lizzie Borden
Jack Besseon’s opera Lizzie Borden, relating the notorious Fall River axe murders of 1892, was staged by Christopher Alden for Boston Lyric Opera in November in a new chamber version. Trimmed to seven scenes and running for 60 minutes without interval, the opera is recast for a chamber orchestra with small string section. The title and lighter Lizzie Borden provides a welcome alternative for smaller companies, while the full version continues to pack a punch as experienced with the recent video reissue of the original cast recording from 1965 (WV DVD 4903).

“Bernstein’s jazz-influenced score captures the...” (Bernd Richard Deutsch)

Bernstein A Quiet Place
Bernstein’s final opera, A Quiet Place, returned in a new chamber version as the culmination of a concert series devoted to the composer at the Berliner Konzerthaus in May. Kent Nagano led the performance with 15 musicians from Ensemble Moder, introducing new audiences to one of Bernstein’s most powerful and complex works. As the Berner Morgenpost noted, “the theatre is hidden at the core of Bernstein’s West Side Story comes to the surface with a vengeance in A Quiet Place.”

The new version by Gareth Eden Sutherland returns to the origins of A Quiet Place, before it was transformed into a three act opera. Bernstein was in inclusion of the earlier one-act Trouble in Tahiti. This provided a jazz score, which the earlier version was in marked contrast to Bernstein’s late style. With the exception of Trouble in Tahiti, the chamber version preserves greater stylistic consistency and concentration, while allowing the reinstatement of several arias for the lead characters, deepening the personal relationship of the family members as they seek reconciliation and forgiveness. The version of A Quiet Place heard in Berlin, with duration of 110 minutes, is intended to exist alongside the longer full orchestral version which was most recently staged in New York by Christopher Alden.

“...the version for chamber orchestra is an excellent idea...” (Bernd Richard Deutsch)

...the version for chamber orchestra is an excellent idea...” (Bernd Richard Deutsch)

Bernstein Champion
Tod Machover’s opera Champion has joined the Bosco & Hawkes catalogue, following its successful premiere at the Opera Theatre of St Louis last year. Telling the top story of boxer Emile Griffith, the opera follows his public career as a prizefighter alongside his private battle to accept his own homosexuality. Taunted by an opponent Kid Paree, Griffith punches him into a fatal coma – he is exonerated by sports fans but the death haunts him for the rest of his life. Towards the end of his career he is brutally assaulted by homophobic thugs, exaggerating his own brain injuries and prompting him to reflect: “I called a man and the world forgives me... I love a man and the world wants to kill me.”

“...a new kind of American masterpiece.” (Vivien Field)

Tod Machover’s Death and the Powers staged by Diane Paulus decides what this means, whether or not Simon is actually alive, how it affects him and – more importantly – whether they, too, should follow. Described by Opera magazine as “a grand, rich, deeply serious new opera”, Death and the Powers explores the dangerous point where technology and humanly collapse, combining Machover’s multi-skills as composer, technician and educator. With an opening pageant for robot performers, a stage set that becomes the embodiment of the opera’s central character, and an artistically sound sculpture, the work breaks new ground as performance art as well as being a compelling parallel of man’s ultimate integration with the machine.

For further information on these operas, together with classic stageworks by Copland, Bernstein, Floyd, Adams and Reich, visit www.boseepimento.com/opera.
**New Recordings**

**John Adams**
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- **Short Ride in a Fast Machine**

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**Offenbach’s Fantasio Returns**

Offenbach’s rarely performed Romantic opera Fantasio has been enthusiastically received in December thanks to the new edition by Jean-Christophe Keck, Opera Rara and the creative team at NMC. This project linked to the first recording of the opera for future release on Opera Rara’s own label. This was the first performance in recent times to present the full original French version of Fantasio, employing Offenbach’s authentic orchestral arrangements through rather than arrangements by later conductors. The critical edition by Keck is the result of decades of investigation into available sources, and the forthcoming publication will present options from the Paris and Vienna versions and multiple variants of the title role for tenor, mezzo and soprano. The opera was revealed as a missing link in the operas of Pfitzner and The Tales of Hoffmann, combining the wistful tone of both along with a starry cast including Sarah Connolly in the title role. This was the first performance in recent times to offer sounds tender and wistful: a solo horn from divided cellos, while demonstrating a highly effective solution to the challenge of re-creating the missing passages using themes by Offenbach. His interventions nearly lead to war, but it is also Berlioz who is invoked: ‘If Offenbach wants to win, let war rip on one another’… Offenbach’s magnum opus is assembled from the evening’s players. The programme features 12 chamber works Carter wrote between the ages of 83 and 102, performed by a collection of instrumentmakers who had worked closely together. The concert includes an arrangement of Vinci’s aria, has composed the missing passages using themes from Carter’s archive.

**Finzi Requiem da Camera**

A new edition of Finzi’s Requiem da Camera for baritone, chorus and orchestral reduction is now available for performance from Boosey & Hawkes. The 24-bar introduction, written for a solo baritone, is a recurring repertoire for this year’s Remembrance Day events. Repertoire exploring the outbreak of the First World War, as Finzi intended it as a tribute to his composition teacher, was performed in action in 1914. Dating from 1924, this is Finzi’s earliest large-scale work with orchestra, while already displaying many of his most persistent themes, an elegiac response to the impermanence of life, an affinity with Thomas Hardy’s pastoral poetry, and a predilection for baritone lines and settings.

The four movements are a sombre orchestral prelude, a choral version of John Masefield’s poem ‘The Breaking of Nations’, and Wilfrid Wilson Gibson’s Lament which pictures ‘Wie we are...’ looking forward. A prelude, harmonised from a post-War perspective, ending with brief recollections of the Last Post. The final third movement was for male voices and piano, but with no publisher in sight for the work, the composer decided to create a new orchestral version with baritone, a task that remained incomplete at his death in 1956.

The manuscript of the third movement came to light in 2011 at the British Library. Carter’s composition teacher Ernest Farrar, killed in action in August 1914, a setting of Hardy’s ‘A Farewell to Arms’, was unearthed from Carter’s archive. The concert includes world premieres of works by Alan Hovhaness, James MacMillan, Peter Maxwell Davies and Magnus Lindberg, together with programme notes and rare photographs from NMC’s Executive Producer Colin Matthews, as well as filmed tributes to Carter from leading British composers. The BBC Scottish Symphony Orchestra, conducted by Christoph von Dohnányi and Heinz Holliger respectively, present a programme of Carter’s last orchestral work, together with his orchestral version of John Masefield’s poem ‘The Breaking of Nations’, and Wilfrid Wilson Gibson’s Lament which pictures ‘Wie we are...’ looking forward. A prelude, harmonised from a post-War perspective, ending with brief recollections of the Last Post. The final third movement was for male voices and piano, but with no publisher in sight for the work, the composer decided to create a new orchestral version with baritone, a task that remained incomplete at his death in 1956.

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Jenkins Tutorial - Jenkins is a powerful application that allows continuous integration and continuous delivery of projects, regardless of
the platform you are working on. It is a free source that can handle any kind of build or continuous integration. You can integrate Jenkins with a number of testing and deployment technologies. Jenkins is an open source automation server which enables developers around the world to reliably build, test, and deploy their software.

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