

PREMIERES

Edited by Thomas Lydon

Listings

World premieres (unless otherwise stated) in the UK and Ireland, 6-19 October

6 October

Constantine Caravassilis *Candles in the Same Space*, (Katherine Broderick, soprano, Robin Tritschler, tenor, Nigel Foster, piano, London Song Festival, Rosslyn Hill Chapel, Hampstead, London, 7.30pm)
Geoffrey Hanson piano concerto number 2 (Rimantas Vingras, piano, London Mozart Players, Susanna Candlin, conductor, East Finchley Arts Festival, All Saint's Church, East Finchley, London, 7.30pm)
Keeril Makan, new work (Ivan Ilic, piano, The Ucheldre Centre, Holyhead, 7.30pm)
John Holland *Green Sky*, **Bernard Hurley** *Salutation to the Sun*, **Alan Taylor** *The Light Fading in the West*, **Tony Matthews** *Black Soil*, **Giles Skelton** *people at night guided by the phosphorescent trails of snails*, **Elizabeth Winters**

The Nightingale and the Rose, **John Holland** *Elegy for my father*, **George Holloway** *Standing Stones, Mapless Land* (Forum London Chamber Symphony, Alan Taylor, conductor, All Ears Concert Series, St. Cyprian's, Glentworth St, London, 7.30pm)

7 October

John Scott soundtrack to *Robin Hood (1922)* (Nottingham Philharmonic Orchestra, John Scott, conductor, Royal Concert Hall, Nottingham, 7.30)

9 October

Vera Ivanova *Sea: the Soul of Spain* (Ilona Domnich, soprano, Nigel Foster, piano, London Song Festival, Rosslyn Hill Chapel, Hampstead, London, 7.30pm)

11 October

Zhoumin Chan *Dark'ning, chill mist drift*, Philip Cashian *Autumn Choruses*, Bryn Harrison *Plane Image* (CoMA Ensemble, The Warehouse, London, 7.30pm)

12 October

Sally Beamish *Four Songs of Hafez* (Mark Padmore, tenor, Roger Vignoles, piano, Leeds Lieder+, The Venue, Leeds College of Music)
Gerald Barry *string quartet* (Crash Ensemble, SS Michael and John, Temple Bar, Dublin, 8pm)

13 October

Francesco Cilluffo *Death in Florence* (Doreen Curran, mezzo-soprano, Nigel Foster, piano, London Song Festival, Rosslyn Hill Chapel, Hampstead, London, 7.30pm)
Raymond Deane *Ventalia* (Crash Ensemble, SS Michael and John, Temple Bar, Dublin, 12noon)
Janet Davey *On Being* (Sarah Leonard, soprano, choirs of Little Missenden, Hyde Heath and Prestwood Infants Schools, Richard Benjafield and Michael Allen, percussion, Janet Davey, piano, Little Missenden Church, 10am, 12noon, 3pm)
Jean Hasse soundtrack to *Faust (1926)* (players from CoMA

and Bristol University, John Traill, conductor, Victoria Rooms, Bristol, 7.30pm)

Donnacha Dennehy *Aisling Gheal* (Crash Ensemble, conductor Alan Pierson, SS Michael and John, Temple Bar, Dublin, 9pm)

14 October

Kenneth Hesketh *Shimmerwords and Idle Songs* (Elizabeth Watts, soprano, Nicholas Rimmer, piano, Leeds Lieder+, The Venue, Leeds College of Music, 2.30pm)
Harrison Birtwistle variations for cello and piano (Adrian Brendel, cello, Till Fellner, piano, Wigmore Hall, London, 7.30pm)

17 October

Graham Williams *Three Night Pictures* (Thomas Gould, violin, John Reid, piano, Rhyl Town Hall, 7.30pm)

18 October

Rolf Hind *Towers of Silence*, Joe Cutler *Clavinova Music*, **Jennifer Walshe** new work (Hind and Cutler are UK premieres, Mary Dullea, piano, The Warehouse, London, 7.30pm)
Peter Maxwell Davies *Tondo di Michelangelo* (Mauricio Virgens, baritone; Paul MacAlindin, piano, Martin Harris Centre, University of Manchester, 1.10pm)
Ronan Guilfoyle *Haikus* (Vincent Courtois, cello, Microclimate, Cabinteely Park House, Dublin, 8pm)

19 October

Patrick Nunn new work (George Humphreys, bass-baritone, Academy Manson Ensemble, Diego Masson, conductor, Duke's Hall, Royal Academy of Music, London, 7.30pm)
Hugh Shrapnel *Hilly Fields* for oboe and piano, **Anthony Green** *Vexilla Regis* for clarinet and piano, **Jun Tyler** *Rin* for solo oboe, **Thomas Gold** *Forse* for solo trombone **Marilyn Herman** *Michael o6* for solo clarinet, **Henryk Sienkiewicz** fanfares for horn and trombone (Members of the New Wind Chamber Group, Catherine Pluygers oboe, Philip Edwards clarinet, Henryk Sienkiewicz horn, Alan Tomlinson trombone, Robert Coleridge piano, London New Wind Festival, Lauderdale House, Highgate Hill, Waterlow Park, London, 7.30pm)

Premiere of the fortnight

Composing film scores is an art in itself, but more unusual is the practice of producing a score for an 80-year-old film. This is the challenge to which Jean Hasse has risen. Her score for Murnau's 1926 silent film *Faust* will be premiered on 13 October.

Although Hasse has tackled many short films before, producing a 146-minute score with no director to guide her was a unique challenge: 'Using Sibelius software, I set up a blank score in my computer with all the instruments I thought would be available and this was synched on screen with a copy of the film. With this arrangement I was able to hear sound playback along with the images, check timings, make adjustments and so forth.'

'My initial approach wasn't linear. Instead I started with a sequence that was clear to me musically – a quirky waltz for the Devil and Aunt Marthe; a love theme for the young Faust and Gretchen. Sketching it out quickly and orchestrating gave me a shot of confidence. I then felt able to go to the beginning and work forward. This approach carried me through virtually the entire score.'

The ensemble comprises three different groups – COMA amateurs, University of Bristol students and semi-professionals. 'I wrote for these actual players, learned their best ranges, best articulations and tried to write music that wouldn't tax them too much over the very long score. Also, as a kind of respite, I've included sections of planned improvisation.'

Conducting a live film score is a technical *tour de force*. The conductor John Traill will be using a click track with voice-over cues in order to keep the music and film in time with one another. Despite all of these



technical issues, Hasse has retained an accessible approach to her music: 'One composing principle I bore in mind is that an audience is hearing the score once only, and that some thematic repetition is desirable to offer recognisable landmarks, instead of continuously spinning out new material. They are there for entertainment, to enjoy the brilliant film and marvel at its light, shadows, the acting and the fantastic story.'

I hope the music relates well enough to the visuals to give a satisfying viewing and listening experience.'

Samara Ginsberg

Faust will be premiered on 13 October at 7:30pm at the Victoria Rooms in Bristol, moving to the Barbican Centre on 21 October, starting at 3pm. Bristol tickets can be obtained from the box office on 0117 954 5032. London tickets are available from the Barbican box office on 020 7638 8891
www.visible-music.com

Deadline for Premieres 3-16 November: 27 October

premieres@rhinegold.co.uk