Jenkins at 70

Celebrations for Karl Jenkins’s 70th birthday are due to be launched Stateside last month with a concert at Carnegie Hall by Distinguished Concerts International New York. The programme conducted by Robert Spano featured the US première of The Baroque, together with Stabat Mater and selections from The Armed Man. In Munich, Andris Nelsons conducted the Bavarian Radio Symphony Orchestra in a performance of the Weihnachtsoratorium to a sell-out audience.

London highlights for Jenkins include a Royal Albert Hall 70th birthday concert on 9 May surveying his most popular works such as The Armed Man, Requiem, Stabat Mater and The Peacemakers together with the Euphonium Concerto featuring soloist David Childs who recorded the work for Chandos last month and is touring Jenkins’s music extensively this year. Jenkins returns to the Royal Albert Hall on 28 September for a special performance of The Armed Man sung by over 600 youth choirs from the UK, Germany, Belgium and France in a First World War commemoration concert. For further information visit singuk.org.

Jenkins premieres this year include the first concert performance of his new Ademus Colores at the Liadzno International Eisteddfod on 9 July. The performance, conducted by the composer, takes place during the FIFA World Cup in Rio de Janeiro, and the South American colours of Jenkins’s 70th-minute work for choir and ensemble, rich in samba, tango and bolero, should chime with the sporting spectacle. The other major Welsh celebration for the composer’s 70th will be an all-Jenkins concert in Cardiff on 19 September with the BBC National Orchestra of Wales.

Ademus Colores was released on disc last year by Deutsche Grammophon, the first recording under the composer’s new label. The next disc, for release in the 70th year, will be a collection of his choral music featuring Polyphony conducted by Stephen Layton. A number of new Jenkins choral works and a cappella arrangements will be published by Boosey & Hawkes linked to the disc.

Jenkins is currently working on a new 40-minute choral Mass, inspired by St Luke and themes of healing, due for premiere this autumn.

Strauss 150th anniversary

2014 is the 150th anniversary of the birth of Richard Strauss, with a feast of his music in the opera house, concert hall, on radio, and on new recordings. Many of the German composer’s works are among the most widely performed in the repertoire, while the anniversary offers the opportunity to explore beyond the familiar fare. The first half of 2014 brings over 350 Strauss performances across the world, with many more promised in the summer festival period and the autumn opera season.

Leading the celebrations are the German artistic centres with special productions to Strauss. Dresden presents five operas at the Semper Opera and on tour to the Salzburg Easter Festival, plus a gala concert on the 11 June conducted by Christian Thielemann. The town of Garmisch, where Strauss built his villa in 1908 and made his home until his death in 1949, presents a special ‘Happy Birthday Mr Strauss’ festival programmed by Britten-Faas Baardso (11-19 June). Nearby, the Munich Opera Festival features four operas, and there are major new stagings of Die Frau ohne Schatten in Leipzig and Der Rosenkavalier in the Salzburg Summer Festival.

Rare repertoire across Europe includes stagings of Rosenkavalier in Dresden and Palermo, Daphne in Frankfurt and Paris, and Der schwierige Frau in Chemnitz, plus concert performances of Guntram in Dresden, Feuerout in Vienna and Die Liebe der Danae in Frankfurt. In the UK the focus is on Strauss’s ‘Von schweigsamen Frauen’ with a survey of his complete songs with orchestra shared in Manchester between the Halle and the BBC Philharmonic, and the BBC broadcasts all of Strauss’s operas throughout the 150th anniversary year.


Ginastera new guide

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

The catalogue includes an introduction to his output by Ginastera scholar Deborah Schwartz-Kates, programming information and details of scoring, while 21 of the sampler CD take us from the early nationalistic works such as Panambi and Estancia, through the colourful modernism of the mid-20th century dominated by orchestral and stage works, to the more 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.
MacMillan 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 relationship 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 beautiful, prompting a variety of responses. Each time I return to it I find different perspectives. Some works are pure instrumental reflections following Haydn’s example, such as my Fourth Little Ricercar for piano trio, or the Te Deum of orchestral works written in the mid-90s. Others are more foregrounded for the chorus, such as the Seven Last Words from the Cross or the St John Passion.

What drew you especially to St Luke’s Passion? I’ve always enjoyed a fruitful fascination with the narrative sections in English, and several writers who share structure and common material, of those, three, St Luke has a special appeal for me. As well as relating Christ’s life and teachings, Luke is considered to have an idea of the story of God which points forward to the same author’s Acts of the Apostles. This started me thinking about a more spatial setting, and parallel ways of approaching to create a focused work at an hour long.

How did you select the texts from St Luke’s Gospel? I decided to build on a paradigm exploring the Annunciation to set the scene, and a Postlude taking us beyond the Crucifixion to the Resurrection. I undertook to set all the Gospel texts where Luke explains the Kingdom of God. The main body of the work consists of 22 and 23 complete. The other major decision was to use English throughout. I’d been struck at performances of the 8th century St Luke Passion how the audience was with the narrative sections in English, and several people, perhaps not church regulars, came up to tell me how the story had gripped them, as if for the first time. This was perhaps because we are so used to Latin settings, or in German when we hear the St Paul Passions. So I opted for English only and decided not to include any extraneous texts beyond Luke’s Gospel.

Why did you dispense with solstices and focus on the chorus as a soloist? Excluding interpolated texts, set as reflective arias, offered the possibility of a limited role for solstices and I set out to go full way and do without the usual tenor Evangelist and bass Christ. Everything would be sung by choral forces. This posed quite a few challenges for me as a composer and for the choir who would have to be very, very, I used a chamber choir naming the story in the St John Passion, and I envisage in the St Luke Passion a flexible approach with the choir director deciding which full passages could be sung by a semi-chorus and which ones might be better sung by a soloist drawn from the choir. I tried to make the choral writing as varied as possible, sometimes homophonic, sometimes with upper or lower voices, at other times just a unison line. The context sections move into polyphony to show the chaotic, angry or fearful world of the street.

Using the children’s choir to depict Christ imparts a special quality. How did this come about? Any Passion that casts Christ as a school immediately makes him take human form as an adult male, whereas I wanted to examine his otherness, sanctuary and mystery. Employing a children’s choir as a measure of innocence to Christ as the sacrificial lamb, while re-creating in another unison section the process of relating the Penitent or Tintinian implications of God. I’ve written for children’s voices in Quietening and most recently in the Glee for the Coventry Cathedral 50th celebrations, and have gained a lot

Maxwell Davies Ebb of Winter

The 80th birthday of Peter Maxwell Davies is celebrated on 15 March. His music has been likened to the music of the 17th century and his compositions inspired by Stravinsky, Vaughan Williams and Buxton鳳凰. He is also marking his farewell to the role of Master of the Queen’s Music after 20 years, and his collection of works from Maxwell Davies and Ebb of Winter was premiered under the baton of Oliver Knussen in November.

The first thing that has struck me is the sheer easefulness of this 20-minute work. Inspired by the strident, ever-changing Debussy, this work is a masterpiece. The work is about a corner and finds peace... Its impact is arresting and its haunting soundscape is the stuff of the pain of any other composer.” The Guardian

Further performances of Ebb of Winter are planned this summer and in future seasons. To explore Maxwell Davies’s music in his 80th birthday year visit www.boxoos.com/max80

Turnage Speranza travels

Following its premiere with the London Symphony Orchestra last February, Mark-Anthony Turnage’s Speranza has been travelling with conductor Daniel Harding. The US premiere of the London Symphony Orchestra took place in October and the Swedish Radio Symphony Orchestra performs the score in Stockholm in May. The work has also been released on the LSO Live label, coupling the premiere recording with an interview featuring trumpeter Håkan Hardenberger. Speranza is Turnage’s most important orchestral score to date, as close to a symphony as any in his output. The four movements are titled by the Arabic, German, Gaelic and Hebrew words for ‘hope’, yet this optimism appears to be hard-won as if through a century of conflict. The work grew from reflections on the post-Holocaust poetry of Paul Celan, and the music is coloured by lamenting melodies – Palestinian, Jewish and Israeli – supplicated by the use of the American, Eastern and European cimbalom. Other than the scherzo-like Irish-themed third movement the mood is brooding with a sequence of processes and variations illuminated by shifts of orchestral light.

“I can’t remember the last time I was so moved by a piece of music.” The Observer

“...the 40-minute Mahlerian symphony turns the idea of love, even if the tale it tells is tragic... The final Jewish love scene is an inventive and really extraordinary musical invention... The music was quirky, charming, droll, and often beautiful, all characteristics of Carroll’s author as well as Del Tredici the composer.” Classical.net

Del Tredici Dum Dee Tweedie

David Del Tredici’s opera Dum Dee Tweedie received its belated world premiere in November with Leonard Slatkin at the helm of the Detroit Symphony Orchestra. Composed in 1985, the work is a complete setting of Lewis Carroll’s nonsensical通过 of Alice. The music is reflected in the whirling pace of Del Tredici’s music, employing two genres – the Baroque and the Watusi, and the Carpenter, and of course Alice, within a total duration of 60 minutes. As the composer states: “Dum Dee Tweedie is total nonsense. Don’t look for a normal plot or a cast of characters consistently sung. Everything, opera-ways, is a surprise.”

“...the opera has been so disarmingly funny, its adventures to music than American composer David Del Tredici. From 1968 until 1995, he turned out a slew of compositions inspired by Carroll’s tales...”

“…no one has been so obsessed with setting Alice’s adventures to music than American composer David Del Tredici. In April, with its German premiere in May by the Günterchen Orchestra in Cologne, Ensemble Modern gives the world premiere of Aufgewogenen mit feuereinig für clarien, viola and piano on 13 March in Frankfurt within a portrait concert by the NDR Radiophilharmonie...”

Höller at 50

York Höller celebrated his 70th birthday last month and this season is bringing a sequence of celebratory premières, including new stagings in Hamburg last September. The Master and Margarita, described by a reviewer as “one of the great literary operas of the 20th century,” will be staged by Markus Stenz.

Höller’s Cello Concerto was premiered in November by Adrian Brembel within a portrait concert by the NDR Symphonieorchester Hamburg. The work was awarded the German Opera Award-winning orchestral work-2014. The new concert grew from Höller’s earlier work for cello and orchestra, and is now available in full orchestral form. Höller’s latest operatic work, Voyage, describing a journey into an imaginary voyage...”

York Höller’s opera The Walrus and the Carpenter, and of course Alice, within a total duration of 60 minutes. The music is reflected in the whirling pace of Del Tredici’s music, employing two genres – the Baroque and the Watusi, and the Carpenter, and of course Alice, within a total duration of 60 minutes. The composer states: “Dum Dee Tweedie is total nonsense. Don’t look for a normal plot or a cast of characters consistently sung. Everything, opera-ways, is a surprise.”

“…the 40-minute Mahlerian symphony turns the idea of love, even if the tale it tells is tragic... The final Jewish love scene is an inventive and really extraordinary musical invention... The music was quirky, charming, droll, and often beautiful, all characteristics of Carroll’s author as well as Del Tredici the composer.” Classical.net
New Composers

American Opera

Argento
The Voyage of Edgar Allan Poe

Bernstein
A Quiet Place

Blanchard
Champion

Beeson
Lizzie Borden

Mike Svoboda

New Performances

Johannes Boris
Borowski

Terence Blanchard's jazz opera Champion has joined the Böseky & Hawkes catalogue, following its successful premiere at the Opera Theatre of St. Louis last year. Telling the topical story of boxer Emile Griffin, the opera follows his public career as a prizefighter alongside his private battle to accept his own homosexuality. Taunted by an opponent Kid Paret, Griffin pushes him into a fatal coma – he is exonerated for 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, exacerbating his own brain injuries and prompting him to reflect: "I killed a man and the world wants to kill me."

"...a new kind of American masterpiece." —Denver Post

Terence Blanchard is a top-tier jazz trumpeter, bandleader and composer of musicals and film scores, working with the likes of Spike Lee and George Lucas. In addition to composing his first opera, Blanchard's classical activities include a residency with the Detroit Symphony Orchestra. For Champion, Blanchard collaborated with Pulitzer Prize-winning playwright Michael Cristofer and director James Robinson. His opera score “astutely mixes neo-Romanticism with sophisticated jazz elements... He skillfully supports reductive-like exchanges with jazzy musical backgrounds but it also capable of creating numbers...” (Financial Times)

"...a new work that dares to be taken up by other opera producers for far... and wide... It can no moan to integrate hard beat, scat singing, and very Afro-Cuban rhythms and lyrical
decision..." Chicago Tribune

Machover
Death and the Powers

Macrover's opera Death and the Powers travels around the world, following its first run of

Panufnik 2014 Highlights

25 February Barbican, London

24 September Symphony Hall, Birmingham

Further performances are planned at summer festivals and in the autumn; details will be announced. For a full list of events visit: www.boosey.com/panufnik

www.panufnik.com
Offenbach’s rarely performed Romantic opera Fantasio returns...
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. Jenkins. Build great things at any scale. The leading open source automation server, Jenkins provides hundreds of plugins to support building, deploying and automating any project.

Documentation Download. Getting started with Jenkins. The Jenkins project produces two release lines, LTS and weekly. Depending on your organization's needs, one may be preferred over the other.