

TONA SCHERCHEN-HSIAO

Her orchestral work *Oeil de Chat* received its premiere last October at Angers (with subsequent performances at Nantes and Paris) by the Orchestre des pays de la Loire conducted by Ivo Malec. She is at present composing a Wind Quintet.

KURT SCHWERTSIK

His full-length score to Jochen Ulrich's ballet *Walzerträume* was premiered by the Tanz-Forum of the Cologne Opera on 16 February, with further performances on 25 February, 1 and 4 March. He has recently written the incidental music for a production of Goethe's *Urfaust* at the Theater im Burgenland (director Penelope Georgiou). The production, which has been seen in the Burgenland and in Vienna, is remarkable in several respects, not least for the appearance of the composer H. K. GRUBER in the role of Valentin and another composer, OTTO M. ZYKAN, in that of Mephisto. In the small instrumental ensemble, Schwertsik himself plays the electric piano and his wife Christa the guitar.

KHAIKOSRU SHAPURJI SORABJI

The London premiere, first performance for 40 years, and second-ever complete performance of his mammoth *Opus Clavicembalisticum* (1929-30)—still probably the longest single work for solo piano ever published—will be given in the Wigmore Hall by Yonty Solomon in June. Sorabji has recently completed his Sixth Symphony (*Sinfonia Magna*) for piano solo.

JOHN TAVENER

Canticle of the Mother of God for unaccompanied soprano solo and chorus was commissioned by the Cantores in Ecclesia for the Rye Festival and will receive its first performance there on 22 April. There will be a second performance at the Bath Festival on 10 June. Also at Bath, on 6 June, the first performance will take place of a short opera for soprano (Elise Ross), tenor (Kenneth Woollam) and ensemble, entitled *A Gentle Spirit*. It is based on the Dostoyevsky short story, with libretto by Gerard McLarnon.

DOUGLAS YOUNG

was largely responsible for Arts Today (see POUSSÉUR) which included the first performance (28 February) of his own *Islands and Journeys*, 'a large-scale composition for young musicians (7-14 years) . . . a journey around the world in 80 minutes'.

Periodicals

THE MUSICAL QUARTERLY. Editor: Christopher Hatch; published by G. Schirmer Inc., 866 Third Avenue, New York 10022.

Vol. LXII No. 3, July 1976

Frank W. Hoogerwerf, *Willem Pijper as Dutch Nationalist*. pp. 358-373

Vol. LXII No. 4, October 1976

Robert Orledge, *Debussy's 'House of Usher' Revisited*, pp. 536-553

JOURNAL OF THE ARNOLD SCHOENBERG INSTITUTE. Editorial Director:

Leonard Stein; published three times yearly (October, February, June) by the Arnold Schoenberg Institute, University of Southern California, Los Angeles, California 90007. October 1976, Vol. 1, No. 1.

Alexander L. Ringer, *Arnold Schoenberg and the Prophetic Image in Music*, pp. 26-38. Paul A. Pisk, *Memories of Schoenberg*, pp. 39-44.

MUSIC JOURNAL. Editor: Guy Freedman; published ten times yearly by Sar-Les Music, Inc., 370 Lexington Ave., New York, N.Y. 10017.

Guy Freedman, *An Hour + 4' 30"* (with John Cage), pp. 6-10. Walter Simmons, *Paul Creston: Maintaining a Middle Course*. pp. 12-13.

PERSPECTIVES OF NEW MUSIC. Editor: Benjamin Boretz; published twice yearly by Perspectives of New Music, Inc. All correspondence to Perspectives of New Music, Department of Music, Bard College, Annandale-on-Hudson, N.Y. 12504.

Spring-summer 1975, Vol. 13, No. 2.

Towards the Schoenberg Centenary, V: Alexander Goehr, *The Theoretical Writings of Arnold Schoenberg*, pp. 3-16. Michel P. Philippot, *Arnold Schoenberg and the Language of Music*, pp. 17-29. Paul Lansky, *Pitch-Class Consciousness*, pp. 30-56. Roberto Gerhard, *Schoenberg Reminiscences*, pp. 57-65. Godfrey Winham (1934-1975), *To Prove My Love* (published in memoriam), pp. 67-83. Ben Johnston, *The Corporealism of Harry Partch*, pp. 85-97. Frank L. McCarthy, *Electronic Music Systems: Structure, Control, Product*, pp. 98-125. J. K. Randall, 'a Soundscroll', pp. 126-149. John Sellick, *Pitch and Duration as Textural Elements in Lutoslawski's String Quartet*, pp. 150-161. William Hutchinson, 'Explaining Music' by Leonard B. Meyer, pp. 162-165. Christopher Wintle, *An Early Version of Derivation: Webern's Op. 11/3*, pp. 166-177. Robert Shallinberg,

'Electronic Music Synthesis' by Hubert S. Howe, Jr., pp.178-181. John Rahn, *On Pitch or Rhythm: Interpretations of Orderings of and in Pitch and Time*, pp.182-203. Hubert S. Howe, Jr., *The 1975 ISCM World Music Days*, pp.204-210.

CONTACT. Editor: Keith Potter; editorial address: Department of Music, University of London, Goldsmith's College, New Cross, London, SE14 6NW.

Issue 15, Winter 1976/77.

Composers Today: Malcolm Barry/Richard Witts, *David Bedford*, pp.3-7. Richard Witts, *Jean-Yves Bosseur*, pp.8-11. Richard Steinitz, *George Crumb*, pp.11-13. Glyn Perrin, *Mauricio Kagel*, pp.13-16. John Schneider, *New Instruments through Frequency Division*, pp.18-21. Jim Sharpe, *Music and Society—2: The Impact of Industrial Society on English Folk Song—some observations*, pp.23-27. Hugh Davies, *Electronic Music Studios in Britain—4: Goldsmiths' College, University of London*, pp.289-31.

KEY NOTES. Editorial address: Donemus, Jacob Obrechtstraat 51, Amsterdam, Holland; published by the Donemus Foundation. No.4, 1976/2.

Hein Kien, *The Composer Kees van Baaren—Towards a Reevaluation of Sound Material*, pp.4-18. Rudy Koopmans, *On Music and Politics—Activism of Five Dutch Composers*, pp.19-35 (the composers—all pupils of Kees van Baaren—are Louis Andriessen, Reinbert de Leeuw, Misha Mengelberg, Peter Schat, and Jan van Vlijmen). Elmer Schönberger, *From a Personal Point of View*, pp.36-38. Peter Schat, *The Dream of Reason—The Reason of a Dream*,

pp.39-45. Elmer Schönberger, *George 'Bad Boy of Music' Antheil and the 1976 Holland Festival*, pp.46-51. 'Composers' Corner'—further comments on Kees van Baaren from Hans Kox, Ton de Leeuw, Theo Loevendie, Tristan Keuris, Jacques Bank, pp.54-55. Marius Flothuis on himself, pp.57-59. Hans Henkemans, *Essay towards an autobiography*, pp.59-60.

MUSICA. Editor: Hanspeter Krellmann; published bimonthly by Bärenreiter-Verlag, 35 Heinrich-Schütz-Allee, 3500 Kassel-Wilhelmshöhe.

November/December 1976.

Wulf Konold, *Distanz wegen Nähe. Gespräch mit dem Komponisten Helmut Lachenmann*, pp.481-484. Christian Möllers, *Schönbergs Zwölftontechnik—rationale Überwindung der Expressionistischen Anarchie?*, pp.485-489.

January/February 1977

Klaus Kirchberg, *Die Grenzen durchlässiger machen. Ein Gespräch mit dem Komponisten Juan Allende-Blin*, pp.22-28.

MELOS/NEUE ZEITSCHRIFT FÜR MUSIK.

Editors: Carl Dalhaus, Hans Oesch, Ernst Thomas, Otto Tomek; published by B. Schott's Söhne (Mainz), Weihergarten, Postfach 3640.

January/February 1977.

Roland Kayn, *Komponieren Zwischen Computer und Kybernetik*, pp.22-27. Klaus Fessmann, *Bergson zu Klang gebracht, Beobachtungen zur 'Bergsonian' von Boguslaw Schäffer*, pp.28-32. Wolfgang Hufschmidt, 'für orchestra'. *Die Entstehung einer Gemeinschaftskomposition*, pp.32-34.

LETTERS TO THE EDITOR

from JOHN CRUFT

THE 'discussion' of the Arts Council Contemporary Music Network you published in your December issue gave a generous picture of this scheme. May I emphasize how greatly the comments of audience members on concerts they have attended, or programmes they would welcome, will be appreciated, whether as published letters in your quarterly, or to Miss Morreau or myself at the Council?

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