

NEWS SECTION

LEONARD BERNSTEIN. *Jubilee Games* (première) – 10 September/New York/Israel PO c. composer. (European première) – 16 September/Royal Festival Hall, London/Israel PO c. composer.

PIERRE BOULEZ. *Memoriale* (UK première) – 29 July/King's Lynn Festival/ Philippa Davies (flute), Divertimenti c. George Benjamin.

ELLIOTT CARTER. *Penthode* (French première) – 27 October / Paris / Ensemble InterContemporain c. Nagano. Carter has recently completed his Fourth String Quartet.

EDWARD COWIE. *Piano Sonata* (première) – 29 June/Bracknell Festival/Andrew Ball.

GORDON CROSSE. *Array* for trumpet and string orchestra (première) – 9 August/Royal Albert Hall Prom/Hakan Hardenberger, BBC Welsh SO c. James Loughran.

EDISON DENISOV. *Viola Concerto* (première) – 2 September/Berlin Festival/Yuri Bashmet (viola), Junge Deutsche Philharmonie c. Charles Dutoit. Denisov is writing on Oboe Concerto for West German Radio.

JACOB DRUCKMAN. *Lamia* (première of version for chamber orchestra) – 7 November/ St. Paul, Minnesota/Jan DeGaetani, St. Paul Chamber Orchestra c. composer.

ZSOLT DURKO. *Ornaments No. 2* for orchestra (première) – 13 August/Salzburg Summer Festival/Austrian Radio SO c. Leopold Hager. *Son et Lumière* for piano (UK première) – 31 July/British Music Information Centre/Stephen Gutman.

KARL HEINZ FÜSSL. *Kain*, a church opera (première) – 3 August/Ossiach Stiftskirche/c. Carlos Kalmar.

BERTHOLD GOLDSCHMIDT. *Belsazar* (Austrian première) – 27 October/Mürz Festival/Arnold Schoenberg Choir c. Rudolf Zangl.

CRISTOBAL HALFFTER. *Tiento del primer tono y Batalla Imperial* for large orchestra (première) – 2 September/Basle/Basle SO c. composer.

JONATHAN HARVEY. *Madonna of Winter and Spring* (première) – 27 August/Royal Albert Hall Prom/BBC SO c. Peter Eötvös.

HANS WERNER HENZE. *An eine Äolsharfe* for guitar and 15 instruments (première) – 27 August/Lucerne Festival/David Tanenbaum, Ensemble Modern der Jungen Deutschen Philharmonie c. Bernhard Klee. *Konzertstück* for cello and small ensemble (première) – 29 August/

Frankfurt/Kai Scheffler, Ensemble Modern der Jungen Deutschen Philharmonie c. Bernhard Klee. *7 Leibesleider* for cello and orchestra (première) – 12 December/Cologne/Heinrich Schiff, Cologne Radio SO c. David Shalton.

YORK HÖLLER. *Dreamplay* (UK première) – 7 November/Royal Festival Hall, London/Phyllis Bryn-Julson (soprano), BBC SO c. Lothar Zagrosek.

ROBIN HOLLOWAY. *Romanza* for oboe and strings (première) – 30 August/Peterborough, New Hampshire/Randall Wolfram, Monadnock Music c. James Bolle.

BARBARA KOLB. *Soundings* (UK première) – 1 July/Royal College of Music, London/20th-Century Ensemble of London c. Edwin Roxburgh.

DOMINIC MULDOWNNEY. *Sinfonietta* (UK première) – 8 August/Queen Elizabeth Hall, London/London Sinfonietta c. Diego Masson.

ANDRZEJ PANUFNIK. *Arbor Cosmica* (German première) – 2 August/Schleswig-Holstein/Sinfonia Varsovia c. Jerzy Maksymiuk. *Sinfonia Votiva* (Polish première) – 26 September/Warsaw Autumn Festival/Krakow PO c. Tadeusz Strugala. Panufnik is completing his Ninth Symphony.

PAUL PATTERSON. *String Quarter* (première) – 24 July/Chester Festival/Delmé Quartet.

STEVE REICH. *Variations for winds, strings, and keyboards* (UK première) – 4 October/Liverpool/RLPO c. Matthias Bamert. *Salute* (première) – 22 November/Houston, Texas/Houston SO c. Neeme Jarvi.

WOLFGANG RIHM. *String Quarter No. 6, 'Blaubuch'* (UK première) – 3 July/Almeida Theatre/Arditti Quartet. *String Quarter No. 7, 'Veränderungen'* (première) – 19 July/Darmstadt/Kronos Quartet.

ROGER SESSIONS (d. 1985). *Piano Sonata No. 3* (UK première) – 24 August/Edinburgh Festival/Alan Feinberg.

ROBERT SIMPSON has completed his Ninth Symphony. *Nielsen Variations* (première) – 26 November/Liverpool/RLPO c. Richard Hickox.

KARLHEINZ STOCKHAUSEN. *Evas Lied* (première) – 3 September/Berlin Festival/ensemble directed by composer. *Evas Zauber* (première) – 20 November/Metz, Rencontres Internationales de la Musique/Zaans Kantatekoo, Radio Budapest Children's Chorus, ensemble c. composer. Both these works are derived from *Montag* from *Licht*.

MICHAEL TORKE. *The Directions* (première) – 22 August/Heraklion, Crete/Alea III c. Theodore Antoniou. *Verdant Music* (première) – 21 November/Milwaukee, Wisconsin/Milwaukee SO c. Lukas Foss.

THOMAS WILSON. Piano Concerto (première) – 22 August/BBC broadcast/David Wilde (piano), BBC Philharmonic c. Bryden Thomson.

HANS ZENDER. *Stephen Climax* (première) – 15 June/ Frankfurt/Frankfurt Opera c. Peter Hirsch.

Periodicals

CONTRECHAMPS

No. 6 – April 1986

'Musiques Nord Americaines': contents include Walter Zimmermann, *Entretien avec Morton Feldman*, pp. 11–23. Susan Balustein and Martin Brody, *Création d'une culture musicale: Milton Babbitt se souvient*, pp. 35–49. Monika Fürst-Heidtmann, *Time is the Last Frontier in Music: Les Etudes pour Player Piano de Conlon Nanarrow*, pp. 50–74. Herbert Henck, *Le Son du silence: 4'33" de John Cage*, pp. 75–78. Elliott Carter, *Le base rythmique de la musique américaine*, pp. 105–111. Charles Rosen, interview with Carter and translation of 1984 essay 'Carter's Musical Languages'. Clytus Gottwald and Steve Reich, *Signaux enter exotisme et industrie*, pp. 140–156. Christopher Fox, *Après Einstein: la succession minimaliste*, pp. 172–185.

FINNISH MUSIC QUARTERLY

2/86

Rimma Kosacheva, *'The King Goes Forth to France'*, pp. 13–14. George Buckbee, *Finnish opera without Sibelius?*, pp. 14–16. Erkki Salmenhaara, Leevi Madetoja's Opera *'The Ostrobothnians'* – an Opera about Freedom, pp. 18–23. Jouni Kaipinen, *Paavo Heininen, Composer, Cosmopolitan, Controversialist*, pp. 30–43.

Books Received

(A listing in this column does not preclude a review in a future edition of TEMPO)

THE OPERAS AND OPERATIC STYLE OF JOHN FREDERICK LAMPE by Dennis R. Martin. Detroit Monographs in Musicology No. 8 Information Coordinators, Inc., \$40.00.

SUMMER GARDENERS: Conversations with Composers by Kevin Volans. Newer Music Edition, £6.00.

WILLIAM ALWYN: a Catalogue of his Music by Stewart Craggs and Alan Poulton. Bravara Press, £10.95.

MORE LETTERS OF AMY FAY: The American Years, 1879–1916 selected and edited by Sister Margaret William McCarthy. Information Coordinators, Inc., \$40.00.

ORIENTATIONS: Collected Writings by Pierre Boulez, edited by Jean-Jacques Nattiez and translated by Martin Cooper. Faber, £25.00.

KLEMPERER ON MUSIC: Shavings from a Musician's Workbench edited by Martin Anderson, with a Preface by Pierre Boulez. Toccata Press, £12.95.

PIERRE BOULEZ: a Symposium edited by William Glock. Eulenberg Books, £12.00.

SIBELIUS: Volume II, 1904–1914 by Erik Tawastjerna, translated by Robert Layton. Faber & Faber, £17.50.

LETTER TO THE EDITOR

from LADY BLISS and the Trustees of the Bliss Trust

May we take advantage of your correspondence columns to publicise our aims and to request the co-operation of some of your readers? The Bliss Trust was formed in January 1986 under the Chairmanship of Lady Bliss. Our aims and hopes are twofold; to promote understanding and appreciation of the music of Sir Arthur Bliss; and to establish in the future a Bliss Memorial Scholarship to assist young British composers to study in the United States of America.

In seeking to promote the first aim, our activities will inevitably be broad in their scope. But the Trust's initial resolve is to concentrate on two immediate demands. The first of these concerns the centenary celebrations of Bliss's birth in 1991, and further details of our plans will be announced in due course. Secondly, we recognise the urgent need to establish a comprehensive Bliss Archive, which will be available in one place, for the benefit of all who have an interest in the composer's life and work. Agreement has been reached with Cambridge University Library that the Archive will be housed there, and Lady Bliss intends to bequeath to that Library all Bliss's manuscripts, documents, printed works and other *memorabilia* which are now in her possession. The Trustees are however aware that a good deal of unique material relating to Bliss remains scattered in private hands. We should like therefore to appeal to all who own such material – especially music manuscripts and letters – to assist our cause by contributing it to the Bliss Archive.

Anyone who is interested in the work of the Trust, or who can offer archive materials, is asked to write to *The Bliss Trust, c/o Joynton-Hicks, 10 Maltravers Street, London WC2R 3BS.*