

PATRICK MARCLAND. *Variants* (première)—10 September / Royal Albert Hall (Promenade Concert) / Ensemble InterContemporain c. Peter Eötvös.

NICHOLAS MAW. *One Man Show* (Australian première)—15 September 1979 / Adelaide Opera Theatre / South Australian State Opera c. Myer Fredman.

PETER MAXWELL DAVIES. *The Two Fiddlers* (German première)—27 August / Bonn, Bundes Garden Schau / Cologne Conservatory and Youth Symphony of Bonn c. Bernhardt Dahlhausen. Maxwell Davies has completed *Black Pentecost*, a song-symphony for mezzo-soprano, baritone and orchestra to words by George Mackay Brown.

GIAN CARLO MENOTTI. *Juana la Loca* (première)—3 June / San Diego Opera with Beverly Sills (soprano).

ANDRZEJ PANUFNIK. Violin Concerto (Polish première)—20 September / Warsaw Festival / Wanda Wilkomirska, Polish Chamber Orchestra c. Jerzy Maksymiuk.

ARVO PART. *Tabula Rasa* (U.K. première)—6 December / R.A.M., Ensemble InterContemporain c. Peter Eötvös.

JOHN PAYNTER. *The Voyage of Saint Brendan* (première)—14 October / Norwich Cathedral / Raimund Herinx, Northwich Students' Orchestra and children from Norfolk Schools, c. Bernard Keefe.

GOFFREDO PETRASSI. *Grand Septuor* for clarinet and ensemble (première)—16 October / Paris, French Radio / Members of French National Radio Orchestra.

ALLAN PETTERSSON has completed his Fifteenth Symphony. *Krigsdanser*, a ballet by Birgit Cullberg to Pettersson's Ninth Symphony, was premièred at the Stockholm Opera on 1 June.

NICOLAS ROSLAVETZ (d.1944). Violin Concerto (French première)—13 October / Paris, French Radio / Nouvel Orchestre Philharmonique c. Sylvain Cambreling.

EDWIN ROXBURGH. *Seven Tableaux*, a Concerto for trumpet and Orchestra (première)—16 October / Liverpool / Alan Stringer, Royal Liverpool PO c. Edwin Roxburgh.

FREDERIC RZEWSKI. *Variations on 'The People United Will Never Be Defeated'* (U.K.

première)—27 October / Huddersfield Festival / Frederic Rzewski (piano).

ROBERT SAXTON. Cantata on poems by Hölderlin (première)—6 October / Purcell Room / Ashley Stafford, Robert Chilcott, Francis Grier. String Quartet (première)—20 October / Weston Park, Shifnal / Coull Quartet.

TONA SCHERCHEN-HSIAO. *L'Invitation au Voyage* (U.K. première)—20 September / Glasgow, Musica Nova / Scottish National Orchestra c. Elgar Howarth.

ALFRED SCHNITTKE. Violin Concerto No.3 (French première)—22 October / Paris / Cologne Radio S.O. c. Antoni Wit / Gidon Kremer (violin).

KURT SCHWERTSIK. Music for Herzmanovsky-Orlando's play *Kaiser Josef und die Bahnwärterstochter* (concert première)—29 September / Berlin Festival / Christa Schwertsik, HK Gruber, *die reihe* c. Kurt Schwertsik.

ROGER STEPTOE, *King of Macedon*, opera to a libretto by Ursula Vaughan Williams (première)—18-21 October, Charterhouse School / cast including Glyn Davenport, John Elwes, Martyn Hill, Carole Rosen, David Wilson-Johnson, Orchestra c. William Llewellyn.

RONALD STEVENSON has completed his Violin Concerto, commissioned by Yehudi Menuhin.

JOHN TAVENER. *Thérèse* (première)—1 October / Royal Opera House, Covent Garden / Viven Townley, Keith Lewis, Robert Tear, Joseph Rouleau, c. Edward Downes. *Greek Interludes* (première)—10 October / Little Missenden Festival / Celia Pitstow (flute), Sylvia Bowden (piano).

DOUGLAS YOUNG. *Jeu d'éclair* (première)—30 October / Huddersfield Festival / Rohan de Saram (cello), Douglas Young (piano).

### Periodicals

#### THE MUSICAL QUARTERLY

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Richard Toop, *Stockhausen and the Sine-wave*, pp.379-391. Robert Craft, "Dear Bob [sky]" (*Stravinsky's Letters to Robert Craft. 1944-1949*), pp.392-439. Hugh Kenner, review of *Ezra Pound and Music*, pp.440-445.

## PERSPECTIVES OF NEW MUSIC

Spring-Summer 1978.

György Ligeti, *On Music and Politics*, pp.19-24.  
 Lynden DeYoung, *Pitch Order and Duration Order in Boulez' Structure Ia*, pp.27-34.  
 Daniel Starr & Robert Morris, *A General Theory of Combinatoriality and the Aggregate (Part2)*, pp.50-84. *Moments Musicaux for Roger Sessions* (compositions by 17 composers including Imbrie, Diamond, Babbitt, Kirchner, Cone, Boretz, Westergaard, Weisgall, Spies), pp. 85-156. Harold Blumenfeld, *Hugo Weisgall's 66th Birthday and the new Gardens of Adonis*, pp.156-166. Bruce Reiprich, *Transformation of Coloration and Density in György Ligeti's Lontano*, pp. 167-180. Alden Ashforth, *Linear and Textural Aspects of Schoenberg's Cadences*, pp.195-224; and other articles.

## MENS &amp; MELODIE

September 1979

Luc van Hasselt, *Een Symfonisch Lied van Diepenbrock op de Plaat*, pp.312-319.

## MUSICA

July-August 1979

Franz R. Miller, *Zur Situation heutigen Chorwesens*, pp.343-346.

## NEUE ZEITSCHRIFT FÜR MUSIK

September-October 1979

Sybill Mahlke, *Berliner Komponisten heute*, pp. 469-471. Monika Lichtenfeld, *Thanatos-Eros. Liebe und Tod / Sterben und Leben, Gespräche mit Dieter Schnebel*, pp.482-486.

## KEY NOTES

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Everett Helm, *The Music of Ton de Leeuw*, pp.3-12. Jaap Geraedts, 'Winter Cruise'—*an opera by Hans Henkemans*, pp.13-16. Sytze Smit, *Dutch Music on Record*, pp.17-21. Peter Schat, *Notes on Symphony No.1*, pp.31-34. Leo Samma, *Peter Schat's Symphony No.1—a short analysis*, pp.34-41.

## Books Received

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

*THE MUSIC OF DMITRI SHOSTAKOVICH: THE SYMPHONIES* by Roy Blokker (with Robert Dearling). Tantivy Press, £8.50

*PROKOFIEV BY PROKOFIEV. A Composer's Memoir* by Sergei Prokofiev (trs. Guy Daniels). MacDonald and Jane's, £9.50. A shortened version of the work published in Russian as 'Notes from Childhood'.

*INTERNATIONAL MUSIC GUIDE '80*. Edited by Derek Elley. Tantivy Press. £3.95

*CONDUCTORS ON CONDUCTING* by Bernard Jacobson. MacDonald and Janes's, £6.95.

*THE ENGLISH MUSICAL RENAISSANCE* by Peter J. Pirie. Gollancz, £8.50.

*DEBUSSY AND WAGNER* by Robin Holloway. Eulenberg, £5.50 (hardback), £4.00 (paperback)

*THE MUSIC OF PETER WARLOCK: a critical survey* by I. A. Copley. Dobson, £9.95.

*TESTIMONY: The memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov*. Hamish Hamilton, £7.95.

## LETTER TO THE EDITOR

from BAYAN NORTHCOTT

HAVING now heard Robin Holloway's Second Concerto for Orchestra, I feel that my remark in the last *TEMPO* to the effect that the material of the work is almost entirely Holloway's own—based though it was upon an assurance by the composer—needs qualification, to say the least, in view of the snippets of what sound remarkably like Parry's *Jerusalem*, the Chopin *Barcarolle* and a number of other works that float to the surface from time to time. The composer's argument appears to be that these all emerge out of, and disappear back into the workings of his basic material—an added sixth arpeggio and a rocking rhythm—and that they constitute, at the most, passing allusions. Yet, granted that the originals in each case have been re-composed to a degree to fit Holloway's contexts, the critical question remains whether even veiled allusions to such well-known works, loaded as they are with all manner of associations, can escape the effect of quotation (and all that this implies), once noticed in their own right.

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