

NEWS SECTION

Composers

BERNARD BENOLIEL has become Secretary of the Ralph Vaughan Williams Trust.

LUCIANO BERIO. *Pas de quoi* for chamber ensemble (première)—20 May / Cologne / West German Radio Ensemble.

LEONARD BERNSTEIN. *Songfest* (European premiere)—22 November / Munich / Bavarian Radio SO c. Leonard Bernstein. Subsequent performances will take place in Munich on 24 and 25 November, in Linz on 26 November and in Vienna on 27 November. *Songfest* will also be released on record in November by DGG. Bernstein's 60th birthday (26 August) was celebrated by a concert at the Filene Centre, Wolf Trap Farm Park—televised throughout the USA and beamed around the world by satellite—which featured a wide range of Bernstein's music with the Washington National Symphony Orchestra conducted by Mstislav Rostropovich. To coincide with the birthday celebrations a 68-page catalogue of Bernstein's works, compiled by Jack Gottlieb, has been published; it also includes a biographical chronology, discography, bibliography and list of films and videotapes of Bernstein in performance.

BORIS BLACHER. The world première of *Dance-Scenes*, a long-lost and recently rediscovered ballet score written in 1938 for the Ballets Russes de Monte Carlo but not performed owing to the outbreak of war, will be given at a subscription concert in the Gaiety Theatre, Dublin on 21 January by the RTE Orchestra conducted by Colman Pearce.

DAVID BLAKE has completed a song-cycle to poems by Heine for voice and 11 instruments. He has received commissions for a clarinet quintet and a wind octet.

HANS-JURGEN VON BOSE. First Symphony (première)—10 March / Munich / Bavarian Radio SO c. Ernest Halffter. 3 Songs for tenor and chamber orchestra (première)—6 July / La Rochelle / Ensemble Inter-Contemporain c. Michael Tabachnik. String Trio (première)—31 July / Darmstadt / Czapary String Trio. The London Sinfonietta has commissioned a new work from von Bose which is to be premiered by them on 19 November.

PIERRE BOULEZ. *Notations* (première)—24 May / Paris / Orchestre de Paris c. Daniel Barenboim.

JOHN BULLER. *Spaci* (U.K. première)—16 October / Huddersfield Polytechnic / Aulos Ensemble.

JOHN CAGE. *Quartets I-VIII*, version for 41 instruments (première)—25 May / Saarbrücken Radio SO c. Hans Zender.

GEORGE CRUMB. *Dream Sequence* (European première)—15 October / Huddersfield Contemporary Music Festival / Dreamtiger. Crumb is the featured composer at this Festival, which includes six of his works performed by such artists as Roger Woodward, Rohan de Saram and the Gaudeamus Quartet (which will be playing *Black Angels*). Other events include workshop rehearsals of submitted compositions in the Yorkshire Arts Association Young Composers' Competition and a concert of Polish Music by the Warsaw Music Workshop, director Zygmunt Krauze.

MARTIN DALBY. *The Dancer Eduardova* (première)—20 June / Orkney Festival / Fires of London c. Peter Maxwell Davies.

IVAN EROD. *Orpheus ex Machina* (première)—14 October / Graz Opera House. Subsequent performances 15 October and 2, 8, 22, 24 November.

ROLF GELHAAR. *Strangeness, Charm & Colour* (première)—13 October / Huddersfield Polytechnic / Philip Jones Brass Ensemble c. Guy Protheroe.

HANS WERNER HENZE, *La Cubana* (British première)—October / Saddler's Wells / English Music Theatre. *L'Autunno* for wind quintet (première)—28 February 1979 / London / Koenig Ensemble.

ROBIN HOLLOWAY. *Divertimento No. 3* (Nursery Rhymes) will be given its first public performance in Sweden in November by Dorothy Irving (at whose request the work was written) and the Kristiansand Wind Quintet. Holloway has spent the summer months engaged on a major orchestral work—at present provisionally entitled *Concerto for Orchestra No. 2*—commissioned for the Scottish National Orchestra's *Musica Nova* week in September 1979. Having completed the short-score draft in August, he began sketching a *Serenade* commissioned by the Nash Ensemble for performance early next year.

KLAUS HUBER . . . *Ohne Grenze und Rand* . . . for viola and small orchestra (première)—25 May / Saarland Radio SO c. Hans Zender with Eckart Schleifer.

MAURICIO KAGEL. *Tango Aleman* for voice, violin, bandoneon and piano (première)—20 May / Cologne / West German Radio. '1898' and *Ludwig van* (British premières)—8 November / Bute Hall, Glasgow University / London Sinfonietta c. Kagel. (The first concert in a series under the auspices of the Arts Council Contemporary Music Network).

BARBARA KOLB. *Songs before an Adieu* for soprano, guitar, flute and alto flute (première)—25 April 1978 / Carnegie Hall / in a concert, featuring the guitarist David Starobin, which also included Kolb's *Looking for Claudio* for guitar and tape.

ZYGMUNT KRAUZE. *Idyll* for 40 folk instruments (British première)—15 October / Round House / Warsaw Music Workshop.

BENJAMIN LEES is writing a String Quartet for the New World Quartet.

GYORGY LIGETI. *Hungarian Rock (Chaconne)* for harpsichord (première)—20 May / Elizabeth Chojnacka / Cologne / West German Radio.

ELISABETH LUTYENS. *O Absalom . . .* for oboe and string trio (première)—14 June / Wigmore Hall / London Oboe Quartet.

PETER MAXWELL DAVIES. *Dances from The Two Fiddlers* (première)—24 August / Dartington Hall / Fires of London. Maxwell Davies's Symphony has been recorded for Decca Records by the Philharmonia Orchestra conducted by Simon Rattle, under the auspices of the Arts Council of Great Britain; they have also performed it at the Proms and the Flanders Festival. The American première will be on 12 October (with further performances on 13, 14 and 17) in New York, by Zubin Mehta and the New York Philharmonic. Jane Manning gave the Polish première of *Stone Litany* at the Warsaw Festival (for further details see PANUFNIK). Maxwell Davies has completed *Salome*, a full-length ballet in 2 acts for the Danish choreographer Flemming Flindt, presenting a contemporary interpretation of the Bible story. The series of performances, sponsored by Danish Television, begins on 3 November in the old Circus Building, Copenhagen, with Flindt's wife Vivi in the title role and Flindt himself as Herod.

DETLEV MULLER-SIEMENS. *Two Pieces for Chamber Orchestra* (première)—10 March / South German Radio / Stuttgart Radio SO c. Michael Gielen. *Variations on a Landler of Schubert* for 10 instruments (première)—18 June / Baden-Baden / ensemble 13 baden-baden c. Manfred Reichert.

ANDRZEJ PANUFNIK. *Metasinfonia* for organ, strings and timpani (première)—9 September / Manchester / Geraint Jones with BBC Northern SO. Panufnik's *Sinfonia Sacra* of 1963, written to celebrate Poland's millennium, received its Polish première, and earned an ovation, at the Warsaw Festival on 22 September, in a concert by the Scottish National Orchestra, conducted by Sir Alexander Gibson, that also included the Polish premières of Maxwell Davies's *Stone Litany* and Tippett's Fourth Symphony.

KRZYSZTOF PENDERECKI. *Capriccio for Violin and Orchestra, Capriccio for Oboe and Orchestra, De Natura Sonoris I* (U.K. premières)—14 July / St. Bartholemew's Festival / R.A.M. Symphony Orchestra c. Krzysztof Penderecki, with Irvine Arditti and Christopher Redgate.

ALLAN PETERSSON. *Symphony No. 13* (première)—7 June / Bergen Festival / Harmonien Orchestra c. Francis Travis. (Performance postponed from last year's Festival.)

ARVO PIART. *Tabula Rasa* for 2 violins, string orchestra and prepared piano (Polish première)—24 September / Warsaw Festival / Gideon Kremer, Tatiana Grindenko, Alfred Schnittke, Lithuanian Chamber Orchestra c. Juozas Domarkas.

ARIBERT REIMANN. *Lear* (première)—9 July / Munich / Bavarian State Opera. *Nachtstück 2* for baritone and piano (première)—21 September / Berlin Festival / Barry McDaniel, Aribert Reimann.

NED ROREM. *Sunday Morning*, Poem in eight parts for large orchestra, after poems of Wallace Stevens (première)—25 August / Philadelphia Orchestra c. Eugene Ormandy. Rorem has received a commission from the Cincinnati Symphony Orchestra for a work for piano, cello and orchestra to feature the duo of Jeanne and Jack Kirstein. He has also been commissioned by the Elizabeth Sprague Coolidge Foundation to write a new song cycle to be given its first performance at the Coolidge Chamber Music Festival in 1980.

EDMUND RUBBRA. *How shall my tongue express?* (première)—June / Malvern Festival / Aldwyn Consort.

TONA SCHERCHEN-HSIAO is writing a work for trombone and strings, commissioned by the Koussevitsky Foundation. *Zigidor* was performed by the Baden-Baden Wind Quintet at the Darmstadt Summer School in July.

ALFRED SCHNITTKE. Concerto Grosso for 2 violins and chamber orchestra (Polish premiere)—24 September / Warsaw Festival / Gideon Kremer, Tatiana Grindenko. Lithuanian Chamber Orchestra c. Juozas Domarkas.

KURT SCHWERTSIK. *Tag- & Nachtweisen*, a 4-movement orchestra work commissioned by the Salzburg Festival (première)—25 August / Salzburg / Mozarteum Orchestra c. Ralf Weikert. Antal Dorati will give the first concert performance (and U.S. premiere) of *Epilog zu Rosamunde* with the Detroit Symphony Orchestra on 7 November as part of his 'Schubert and Vienna' Festival, which also includes performances of major works by Schoenberg, Berg and Webern.

TCHEREPNIN. The Lucerne Festival devoted a concert to music by three members of the Tcherepnin family on 25 August, dedicated to the memory of Alexander Tcherepnin (1899-1977). In addition to Alexander's *Mystère* for cello and chamber orchestra (1925), Triple Concertino for piano, cello, violin and string orchestra (1931) and Fourth Symphony (1957), there was a performance of his father Nikolai's *Prelude to La Princesse Lointaine*, and the world première of *Le Va et le Vient* by Alexander's son Ivan (b. 1943). Gennadi Rozhdestvensky and Ivan Tcherepnin conducted the Basle Radio Orchestra; the soloists were Yehudi Menuhin, Maurice Gendron and Margit Weber.

DAVID DEL TREDICI. The Philadelphia Orchestra has commissioned a new work for its 1980-81 Concert Season.

HUGH WOOD. String Quartet No. 3 (première)—31 May / Cheltenham Festival / Lindsay Quartet.

Periodicals

MENS & MELODIE

January 1978

Ernst Vermeulen, *Muziek uit de 20e eeuw in Slowakije*, pp. 1-9. Ernst Vermeulen, *Zesde 'Rencontres internationales' in Metz*, pp. 10-12. Wim Thijsse, *Donaueschingen toen en nu*, pp. 13-17. Frank Onnen, *Francis Poulenc*, pp. 31-35.

February 1978

Hans van Dijk, *Twee onbekende Nederlandse composities*, pp. 48-54. Herman Sabbe, *Ligeti: Bartok geminiaturiseerd*, pp. 59-60. Ernst Vermeulen, *Soundspace: Spel en klank*, pp. 61-62

March 1978

Esther Blom, *Fernando Lopes Graca*, pp. 79-84. Eveline Nikkels, *Pierre Boulez, Blijvend op zoek naar nieuwe wegen*, pp. 85-86. Ernst Vermeulen, *'A / .TA-LON' van Simeon Ten Holt*, pp. 92-93. Ernst Vermeulen, *'Orchestra' van Dieter Schnebel*, pp. 94-97.

April 1978

Harry Mayer, *'Maria Golovin' van Menotti*, p. 118. Hans Wallin, *In de voetsporen van Leos Janacek*, pp. 119-123. Els van Swol, *De hedendaagse Israelische muziek*, p. 128.

May 1978

Harry Mayer, *Een nieuw orgelwerk van Joep Straesser*, pp. 160-163. Frank Onnen, *Een Xenakis-cyclus in Frankrijk*, pp. 164-167.

June 1978

Ernst Vermeulen, *Harry Sparnaay's Eerste Grammofoonplaat*, pp. 185-188. Herman Sabbe, *Acteurs zingen 'Orpheus'*, pp. 189-190. Joep Straesser, *'Kleine Analyses', Nr. III—Bagatel op. 9 nr. 5 van Anton Webern*, pp. 191-197. Herman Sabbe, *'Live Electronic Music' met Standing of de Zonen van de Pilgrim Fathers*, pp. 198-199.

MELOS

July/August 1978

Christel Stockhausen, *Stockhausens 'Tierkreis'*, pp. 283-287. Peter Faltin, *Aesthetisierung der Sprache, Dargestellt an Dieter Schnebels 'Madrasha II'*, pp. 287-294. Ernst Helmuth Flammer, *Form und Gehalt (II). Eine Analyse von Klaus Hubers 'Tenebrae'*, pp. 294-304. Wolfgang Molkow, *Untergang der Transzendenz. Franz Schrekers Oper 'Die Gezeichneten'*, pp. 304-311. Max See, *Berührung der Sphären*, pp. 312-317.

SCHWEIZERISCHE MUSIKZEITUNG

March/April 1978

Eric Emery, *Temps et musique*, pp. 77-86. Andreas Briner, *Die Entstehungsgeschichte der 'Nobilissima Visione'*, pp. 86-92. Huguette Calmel, *La correspondance Claudel-Honegger*, pp. 92-104.

May/June 1978

Reinhold Brinkmann, *Ein Zentrum der Schönberg-Forschung*, pp. 140-141. Ulrich Gasser, *Klaus Hubers 'Senfkorn'*, pp. 142-149. Musical supplement — score of *Senfkorn* by Klaus Huber.

MUSICAL NEWSLETTER

Fall 1977.

Rose Rosengard Subotnik, *Why is Adorno's Music Criticism the Way It Is?*, pp.3-12. Dika Newlin, *Arnold Schoenberg in the Classroom: 1939*, pp.13-19.

THE MUSICAL QUARTERLY

April 1978

Allen Forte, *Schoenberg's Creative Evolution*, pp.133-176. Jonathan D. Kramer, *Moment Form in Twentieth Century Music*, pp.177-194. Solomon Volkov, *Dmitri Shostakovich and 'Tea for Two'*, pp.223-228. Elsie Kuhl Kirk, *Kochlin's Neglected 'Le Livre de la Jungle'*, pp.229-237. Malcolm S. Cole, *Eric Zeisl: The Rediscovery of an Emigré Composer*, pp.237-244. Hans W. Heinsheimer, *Schreker Centennial*, pp.224-249.

PERSPECTIVES OF NEW MUSIC

Spring/Summer 1977

Martin Brody, *Sensibility Defined: Set Projection in Stefan Wolpe's 'Form' for piano*, pp. 3-22. Lawrence Starr, *Style and Substance: 'Ann Street' by Charles Ives*, pp. 22-33. Hans Nathan, *On Dallapiccola's Working Methods*, pp. 34-57. Benjamin Boretz, *Musical Cosmology*, pp. 122-131. Donald Harris, *Some Thoughts on the Teacher-Student Relationship between Arnold Schoenberg and Alban Berg*, pp. 133-144. Mark DeVoto, *In Memoriam Walter Piston*, pp. 243-244, and other articles.

Books Received

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

RICHARD STRAUSS: A CRITICAL COMMENTARY ON HIS LIFE AND WORKS by Norman Del Mar. Barrie & Jenkins, 3 vols., £8.95 each. (A reprint with corrections of the standard work originally published 1962-72).

THE WALTER SCOTT OPERAS by Jerome Mitchell, University of Alabama Press, £13.15.

OESTERREICHISCHE KOMPONISTEN DES XX. JAHRHUNDERTS

Band 16: **KARL SCHISKE** by Karlheinz Roschitz
Band 17: **FRANZ SCHREKER** by H. Schreker-Bures, H. H. Stuckenschmidt and W. Oehlmann

Band 18: **FRANZ SCHMIDT** by Norbert Tschulik

Band 19: **ANTON WEBERN—GENESIS UND METAMORPHOSE EINES STILS** by Walter Kolneder.

Band 20: **ERICH MARCKHL** by Erik Werba

Band 21: **CESAR BRESGEN** by Rudolf Lück

Band 22: **MARCEL RUBIN** by Hartmut Krones

Band 23: **ALEXANDER ZEMLINSKY** by Horst Weber

(all Verlag Elisabeth Lafite / Oesterreichischer Bundesverlag, Vienna)

ON RECEIVING THE FIRST ASPEN AWARD by Benjamin Britten. Faber, 80p. (A reprint of the original 1964 publication).

STUDIES IN MUSICOLOGY 1935-1975 by Charles Seeger. University of California Press.

DEBUSSY ON MUSIC edited by Richard Langham Smith. Secker & Warburg, £6.90.

CESAR AND AUGUSTA by Ronald Harwood. Secker & Warburg, £4.50. (A novel about the composition of Franck's Piano Quintet and his relationship with Augusta Holmès).

THE FUTURE OF EARLY MUSIC IN BRITAIN edited by J. M. Thomson. Early Music (O.U.P.), £2.00. (Papers delivered at the Conference in the Royal Festival Hall, 14-16 May 1977).

NEW DIRECTIONS FOR CLARINET by Phillip Rehfeldt. University of California Press, £10.50.

INSTRUMENTS IN THE HISTORY OF WESTERN MUSIC by Karl Geiringer (Third, revised and enlarged, edition). Allen & Unwin, £10.50.

STRAVINSKY by Kenneth and Valerie McLeish. Heinemann, £2.50.

MOZART by Kenneth and Valerie McLeish. Heinemann, £2.50.

A PLAIN AND EASY INTRODUCTION TO THE HARPSICORD by Ruth Nurmi. University of New Mexico Press (UK distributors: Heinemann), £9.50.

THEORY OF HARMONY by Arnold Schoenberg (trs. by Roy E. Carter). Faber £22.50.

LEONARD BERNSTEIN: a Complete Catalogue of his Works compiled by Jack Gottlieb. Amberson Enterprises, Inc. (Boosey & Hawkes).