

GEORGE PERLE. *Short Symphony* (première)—16 August 1980 / Tanglewood Festival, Boston Symphony Orchestra c. Seiji Ozawa. (U.K. première)—13 January / BBC broadcast / BBC Symphony Orchestra c. Oliver Knussen.

NED ROEM. *After reading Shakespeare* (première)—15 March / New York, Alice Tully Hall / Sharon Robinson.

ROBERT SAXTON. *Choruses to Apollo* (première)—28 January / Royal College of Music (BBC 'College Concert') / BBC Symphony Orchestra c. Lionel Friend.

WOLFGANG VON SCHWEINITZ is working on a song-cycle for voice and piano, commissioned for the 1981 Berlin Festival.

ROGER SESSIONS. *Symphony No.9* (U.K. première)—20 May / BBC studio recording / BBC Northern Symphony Orchestra c. Frederick Prausnitz.

RUDY SHACKELFORD. *String Quartet No.2* with soprano, *The Broken Tower* (première)—29 April / Pennsylvania State University / Alard Quartet.

ROBERT SIMPSON. *Quintet for clarinet, bass clarinet, and 3 double-basses* (première)—27 April / Wigmore Hall / Jack Bryner, Steven Trier, members of the London Double-bass Ensemble. Simpson is now working on his Eighth Symphony.

KAIKHOSRU SHAPURJI SORABJI's latest composition is a substantial work for piano entitled *Opus Secretum*.

GILES SWAYNE. *Pentecost Music* (première)—8 April / Manchester / BBC Northern SO c. Nicholas Cleobury.

DAVID DEL TREDICI. *All in a Golden Afternoon* (première)—8 May / Philadelphia / Benita Valente, Philadelphia Orchestra c. Eugene Ormandy.

JULIA USHER. *Rites of Transition* (London première)—22 February / Purcell Room / Hill Square Consort.

THOMAS WILSON. *One Foot in Eden* (première)—8 January / Purcell Room / Marilyn de Blicck, Roger Vignoles.

ALEXANDER VON ZEMLINSKY (d. 1942). *Der Traumgöрге* (première)—11 October 1980 / Nurnberg Opera / c. Hans Geister.

Periodicals

CONTACT

No.21, Autumn 1980
Dave Smith, *The Piano Sonatas of John White*, pp.4-11. Michael Parsons, *The Music of Howard Skempton*, pp.12-17.

KEY NOTES

No.12 (1980/2)
Wilhelm Schön, *Music Drama at the Holland Festival*, pp.2-11. Keith Freeman, *Le Testament de Villon or An Error Compounded*, pp.12-14. Elmer Schönberger, *Stockhausen, the Billy Graham of Contemporary Music*, pp.15-16. Peter Schat, *Monkey Subdues the White-Bone Demon*, pp.17-30.

MENS EN MELODIE

No.8, August 1980
Sabine Lichtenstein, *Wie is Sylvia Welman?* pp.398-403.

No.9 September 1980
Lisa Peppercorn, *Heitor Villa-Lobos en zijn Familie*, pp.457-460.

No.11, November 1980
Ernst Vermeulen, *'Satyagraha' van Philip Glass*, pp.562-564.

No.12, December 1980
Ernst Vermeulen, *Zweedse Avantgarde*, pp.616-623.

No.1, January 1981
D. S. Nagan, *Charles Koechlin, een verleden met een toekomst?*, pp.19-26.

No.2, February 1981
Ernest Vermeulen, *Penderecki in Rotterdam*, pp.50-51. Ernst Vermeulen, *Vanuit Olivier Messiaen*, pp.75-81. Paul Niessing, *In Memoriam Alexander Voormolen*, pp.82-84.

MUSICAL QUARTERLY

Vol.LXVI, No.3 July 1980
Robert Craft, *'Histoire du Soldat' (The Musical Revisions, the Sketches, the Evolution of the Libretto)*, pp.321-338. Nigel Wilkins, *Erik Satie's Letters to Milhaud and Others*, pp.404-428. Robert L. Rollin, *Some Younger European Composers*, pp.429-438.

Vol.LXVI, No.4 October 1980
Rita H. Mead, *Cowell, Ives, and 'New Music'*, pp.538-559. Martha MacLean Hyde, *The Telltale Sketches: Harmonic Structure in Schoenberg's Twelve-Tone Methods* pp.560-580. R. Larry Todd, *The Genesis of Webern's Op.32*, pp.581-591.

NEUE ZEITSCHRIFT FÜR MUSIK

September-October 1980

Dietrich Mast, *Skrjabin—verlorene Originalität um die Jahrhundertwende?* pp.431-436. Wolfgang Burde, *Komponistenportrait: Dimitri Terzakis*, pp.443-446.

November-December 1980

Wolfgang Burde . . . als Komponist und Interpret
Interview with Aribert Reimann, pp.535-536.
John Rockwell 'New Music' in Amerika, pp.546-551.

January-February 1981

Michael Zimmermann, *Komponistenportrait—Aribert Reimann*, pp.29-34.

SCHWEIZERISCHE MUSIKZEITUNG

No.6 November/December 1980

Rosemary Hilmar, *Metrische Proportionen und serielle Rhythmik im 'Kammerkonzert' von Alban Berg*, pp.355-360.

Books received

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

THE OBSERVER'S BOOK OF FOLK SONG IN BRITAIN by Fred Woods. Frederick Warne.

SOZIOGRAPHIE DES MUSIKLEBENS (Musik und Gesellschaft—Schriftenreihe, Heft 17), G. Braun, Karlsruhe

SCHUBERT'S PIANO WORKS by Ernest G. Porter. Dobson, £4.95.

JACQUES OFFENBACH a Biography by James Harding. John Calder £12.95 (hardback), £5.95 (paperback).

BETWEEN ROMANTICISM AND MODERNISM Four Studies in the Music of the Later Nineteenth Century by Carl Dalhaus. Translated by Mary Whittall. With a translation of Nietzsche's *On Music and Words* by Walter Kaufmann. University of California Press, £6.00.

SIR WILLIAM WALTON a Discography by Alan Poulton. Bravura Publications, £4.95.

TON UND WORT The Lieder of Richard Strauss by Barbara A. Petersen. UMI Research Press (UK suppliers, Bowker Publishing Co.), £22.00.

INDIAN MUSIC IN PERFORMANCE a Practical Introduction by Neil Sorrell and Ram Narayan, with accompanying cassette recording by Ram Narayan. Manchester University Press, £14.95.

GOFFREDO PETRASSI by John S. Weissmann. New revised edition. Edizioni Suvini Zerboni, £4.30.

CONVERSAZIONI CON PETRASSI by Luca Lombardi. Edizioni Suvini Zerboni, £4.30.

BRITTEN & AUDEN IN THE THIRTIES by Donald Mitchell. Faber, £7.50.

MODERN MUSIC: THE AVANT GARDE SINCE 1945 by Paul Griffiths. Dent, £15.00.

LEOPOLD STOKOWSKI: a Profile by Abram Chasins. Robert Hale, £8.95.

AFTER THE WAKE: An Essay on the Contemporary Avant-Garde by Christopher Butler. Oxford University Press, £7.95.

THE HUNGARIAN FOLK SONG by Béla Bartók, edited and prefaced by Benjamin Suchoff. State University of New York Press, \$39.00 (hardback), \$12.95 (paperback).

CHAMBERS by Alvin Lucier and Douglas Simon. Wesleyan University Press, \$19.50.

BASIC ATONAL THEORY by John Rahn. Longman, £0.00.