

## NEWS SECTION

### Composers

**DOMINICK ARGENTO.** Seven Songs for Orchestra, collectively entitled *In Praise of Music* and dedicated to Stanislaw Skrowaczewski were premièred on 12 May by the Minnesota Orchestra (which commissioned the work) under Skrowaczewski's baton.

**SANDOR BALASSA.** His Quartet for Percussion received its British première at a Promenade Concert in the Round House on 15 August. The performers were the London Percussion Ensemble. *Lupercalia* and *Cantata Y* will be performed in Stuttgart by the orchestra of the South German Radio conducted by Peter Eötvös. The world première of his first opera, based on Wolfgang Borchert's play *The Man Outside*, will be given on 12 October at the Hungarian State Opera.

**HARRISON BIRTWISTLE.** The Scottish National Orchestra conducted by Alexander Gibson gave the first London performance of *Melencolia 1* at a Promenade Concert in the Royal Albert Hall on 13 August.

**BORIS BLACHER.** Divertimento for Strings, a posthumous work dating from 1935, will be premièred in Mannheim on 14 October by the South-West German Chamber Orchestra conducted by Paul Angerer.

**DAVID BLAKE.** The première of his 3-act opera *Toussaint*, concerning the birth-pangs of the black republic of Haiti, will be given on 29 September by the English National Opera at the London Coliseum. He is currently composing a song-cycle to poems by Heine, and has been commissioned by the English Chamber Orchestra to write a new work for oboes, horns and strings.

**ATTILA BOZAY** will be the soloist in the first Austrian performance of his Zither Concerto on 9 October in Graz (during Styrian Autumn '77). The Budapest Symphony Orchestra will be conducted by György Lehel.

**BENJAMIN BRITTEN.** The world première of the 1975 arrangement of *Lachrymae* for viola and strings was given on 3 May by Rainer Moog with the Westphalian Symphony Orchestra conducted by Karl Anton Rickenbacher. The Los Angeles performance on 11 May (see TEMPO 121) was the American première.

**CHRISTOPHER BROWN.** String Quartet No. 2, which won the 1976 Washington International Competition, will be premièred in Washington D.C. on 25 November by the National Symphony String Quartet. This work is dedicated to the victims of the 1974 Birmingham pub bombings.

**JOHN CASKEN.** *Tableaux des Trois Ages* will be premièred by the City of Birmingham Symphony Orchestra on 29 September as part of the Birmingham Triennial Festival.

**ALDO CLEMENTI.** His Concerto for violin and orchestra was premièred at the Teatro Grande in Brescia on 9 June, conducted by Peter Eötvös. The soloist was Christiane Edinger.

**EDWARD COWIE.** His Piano Concerto will be premièred on 6 December by Howard Shelley with the BBC Northern Symphony Orchestra conducted by Sir Charles Groves.

**JACOB DRUCKMAN.** His new electro-acoustic work for IRCAM will be heard in Paris on 29 and 30 September and 2 October. A new orchestral work, *Chiaroscuro*, which like *Mirage* was an American Bicentennial Commission, receives its New York première on 3 November by the New York Philharmonic Orchestra under Lorin Maazel. *Mirage* comes to New York on 15 November in a performance by the American Symphony Orchestra conducted by Richard Dufallo.

**ZSOLT DURKO.** The German première of *Turner Illustrations* will be given in Stuttgart on 1 October by the Süddeutscher Rundfunk conducted by Péter Eötvös.

**GOTTFRIED VON EINEM.** The world première of his *Wiener Symphonie* will be given on 16 November by the Minneapolis Symphony Orchestra conducted by Stanislaw Skrowaczewski, who will also conduct the Vienna Symphony Orchestra in the European première on 1 December.

**BRIAN FERNEYHOUGH.** The London Sinfonietta will give the British première of *Transit* for solo voices and chamber orchestra on 16 November in the Queen Elizabeth Hall. The performance will be preceded by an open rehearsal.

MICHAEL FINNISSY. The first performance of *Lost Lands* will take place on 13 October in Graz (during Styrian Autumn '77). The Austrian Ensemble for New Music will be conducted by Klaus Ager.

ALBERTO GINASTERA. The European première of *Turbæ* took place in Vienna on 3 April, in a performance for Austrian Radio conducted by Miltiades Caridis. A new ballet, choreographed to *Variaciones Concertantes*, will be featured in 5 performances (the first on 8 November) by the Grand Théâtre de Geneve. He is now working on *Barrabas*, an opera commissioned by the New York City Opera and based on the play by Ghelderode.

ROBIN HOLLOWAY. *The Rivers of Hell*, commissioned for *Speculum Musicae*, will receive its first performance on 1 November at the Wigmore Hall.

NICOLA LEFANU. The world première of her first opera (entitled *Dawnpath*) will take place on 29 September at the Collegiate Theatre. The performers will be Jane Manning, Tom McDonnell, and the dancer William Loucher.

PETER MAXWELL DAVIES. A new realization, *Our Father which in Heaven Art*, was given by The Fires of London at Dartington on 19 August. The French première of *Worldes Blis* is scheduled for 26 October in Paris: the Orchestre de Paris will be conducted by Pierre Boulez. Before attending the performance the composer will be in Florence adjudicating the first Luigi Dallapiccola prize for Composition. The other judges include Donatoni, Dutilleux, Halffter, Ligeti, Lutoslawski and Petrassi (who is also chairman of the jury).

THEA MUSGRAVE. The world première of her opera *Mary, Queen of Scots* took place during the Edinburgh Festival on 6 September, by Scottish Opera under the direction of the composer.

ANDRZEJ PANUFNIK has completed his *Sinfonia Mistica*—a 30-minute work commissioned by the Northern Sinfonia with funds provided by the Arts Council of Great Britain. The world première will be conducted by Christopher Seaman on 24 February 1978 in the Queen Elizabeth Hall. His *Universal Prayer* is being performed on 22 September during the Warsaw Festival. It is the first time Panufnik's music has been heard in Poland for 23 years.

ALLAN PETERSSON. His Twelfth Symphony, *De döda på torget* ('The dead on the square') for chorus and orchestra on poems from Pablo Neruda's *Canto General* (composed in 1973-4), will receive its world première in Uppsala on 29 September with the Stockholm Philharmonic Orchestra and Musical Society and Uppsala Academic Chamber Choir conducted by Carl Rune Larsson. The Symphony was commissioned for the 500th Anniversary of Uppsala University.

NED ROREM has been commissioned to write a piece for flute and guitar, for Ingrid Dingfelder and Eliot Fisk, and a Concerto for Piano, Cello and Orchestra, which will have its première in Cincinnati.

AULIS SALLINEN. The world première of his Cello Concerto took place on 6 September at the Lucerne International Festival of Music (Arto Noras with the Finland Radio Symphony Orchestra conducted by Jorma Panula).

SALVATORE SCIARRINO. *Berceuse Variata* will be premiered on 2 November at La Scala. The Orchestra of La Scala will be conducted by Claudio Abbado.

TONA SCHERCHEN-HSIAO. The Wind Quintet of Sudwestfunk Baden-Baden will give the world première of *Ziguidor* at an Ars Nova Concert in Baden-Baden on 3 December. The other composers represented in the programme are Kagel, Helmut Lachenmann, and Detlef Müller-Siemens. She is now writing a work commissioned by the Ensemble Inter-Contemporain for an IRCAM Concert to be conducted by Boulez on 19 January.

DIETER SCHNEBEL. *Diapason*, a canon for 13 dissimilar instruments, will be premiered on 12 October at Tübingen. The South-West German Radio Symphony Orchestra will be conducted by Ernest Bour.

KURT SCHWERTSIK. Ernst Kovacic will be the soloist in the first performance of Schwertsik's Violin Concerto on 9 October in Graz (during Styrian Autumn '77). The Budapest Symphony Orchestra will be conducted by György Lehel. The past summer has seen the premières of his Concerto for Alphorn and Chamber Orchestra (Vienna) and *Twilight Music* (Hall in Tirol).

ROBERT SIMPSON has completed his Seventh String Quartet and is now working on his Seventh Symphony.

GIUSEPPE SINOPOLI. *Tombeau II* will receive its world première on 15 October in Graz (during Styrian Autumn '77). The Polish Radio Symphony Orchestra of Cracow will be conducted by the composer.

KARLHEINZ STOCKHAUSEN has been commissioned to write a work for large orchestra to celebrate the 125th anniversary of the Opera House in Hanover. The title is *Jubiläum-Jubilee-Jubilée* and the first performance will take place on 10 October.

JOHN TAVENER. *The Last Prayer of Mary Queen of Scots* for soprano and handbells will be premièred on 8 October at the Little Missenden Festival by Elise Ross. The first performance of *Palinropos* for piano solo (Stephen Bishop-Kovacevitch) will take place in Canterbury on 9 October.

MALCOLM WILLIAMSON. *Les Olympiques*, a setting for mezzo-soprano and strings of poems by Henri de Montherlant, was premièred at the Ruhr Festival on 19 June by Kerstin Meyer and the Westphalian Symphony Orchestra conducted by Karl Anton Rickenbacher.

### The Havergal Brian Society

Sir Adrian Boult has agreed to become Patron of the Havergal Brian Society. Bryan Fairfax will be Honorary President, and Sir Charles Groves, Stanley Pope, Harry Newstone and Myer Fredman will be Honorary Vice-Presidents.

### Periodicals

(Summaries by John S. Weissmann)

#### MUZSIKA

Editor: Mária Feuer; editorial address: Lenin-krt. 9-11, 1073 Budapest. Tibor Tallián and András Wilhelm, *A Szirmai-hagyaték apokrif Bartók-leveleiről* (The apocryphal Bartók letters of the Szirmai legacy), pp. 1-4. János Breuer, *Egy zeneszerző elindul* (A Composer sets out—1), pp. 20-22.

Tallián and Wilhelm dispute the validity of certain letters supposedly written by Bartók, preserved among the papers of the Yugoslav writer and literary historian Károly Szirmai. External evidence (date and place, e.g. 'Budapest, 1927, XII. 12'—whereas at that date Bartók was sailing towards New York) and internal evidence (the papers of Szirmai's bequest are novelistic, quite unlike Bartók's

exact, objective, un sentimental style) proves them spurious. János Breuer discusses the early life of Zoltán Kodály, a period which has remained rather obscure. In fact neither Antal Molnár (the composer's earliest biographer) nor László Eősze gives as much insight into those early years, when he was unsuccessful in attracting attention although active at both the University and the Academy of Music. The great success of those times was young Leó Weiner, the Hungarian Bizet-cum-Mendelssohn.

#### MAGYAR ZENE.

Editorial Board: József Ujfalussy, János Maróthy; Editor: János Breuer; address: Báthori-u. 10, 1054 Budapest.

*Bartók Béla tervezett Londoni hangversenyének levéltári háttere* (The archival background of the planned London Concert of Béla Bartók), pp.99-105. *Kodály Zoltán, az 'Onkéntes Orsereg' tagja* (Zoltán Kodály, Member of the 'Voluntary Guard' Brigade), pp.82-98.

Two 'Documenta' pieces. The first presents archival material relating to Bartók's planned London visit of 1927, finally cancelled because of other commitments. The exchange of letters began in 1926 and continued until the middle of the next year. The Kodály piece concerns the composer's 'military service' in the 1914-18 War, when he was (for a short time) in something like the English 'Home Guard'. Since his 'civil' occupations—teaching at the Music Academy, collecting folk-songs, collating music and text for various publications (including the Army's Song Book of military folk music) left him no 'leisure' for his military duties, he soon had to resign.

#### MUSICA

May/June 1977

Manfred Peters, *Die misslungene Rettung der Sonate. Kurt Schwitters' Ursonate als neue Vokalmusik*, pp. 217-223. Gerhard Crepaz, *Gegan dans Hinnehmen des Bestehenden. Ein Gespräch mit dem Komponisten Dieter Schnebel*, pp. 224-230.

#### RIVISTA MUSICALE ITALIANA

Editor: Giancarlo Rostirolla; editorial address Via del Babuino, 51-001867 Roma.

January/March 1977

Leonardo Pinzauti, *A colloquio con Salvatore Sciarrino*, pp. 50-57.

#### THE MUSICAL QUARTERLY

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Christopher Ballantine, *Towards an Aesthetic of Experimental Music*, pp. 224-246.