

MANFRED TROJAHN. *Canti ed intermezzi* for chorus and orchestra (première)–17 February/Hannover/Choir and Radio-Philharmonic of NDR c. composer.

MARK-ANTHONY TURNAGE. *True Life Stories* (première)–22 January/Washington, DC/Leif Ove Andsnes (pno). *The Silver Tassie* (première)–16 February/London, Coliseum/English National Opera dir. Bill Bryden, c. Paul Daniel.

UNSUK CHIN. See CARTER at 26 March.

ROMAN VLAD. *L'arte della variazione, secondo serie* (première)–7 January/Rome, Teatro Olimpico/Nicholas Isherwood (bass), Rome Sinfonietta c. Karl Martin.

GRAHAM WILLIAMS. *Toccata for 2 pianos* (première)–6 February/London, Jacksons Lane Theatre/Nigel Hutchinson, Mark Fielding (pnos).

JULIA WOLFE. *Close Together* (première)–29 January/New York/Maya Beiser (vlc), Steven Schick (perc).

#### Books received

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

*William Walton: Music and Literature* edited by Stewart R Craggs. Ashgate, £55.00.

*The BBC and Ultra-Modern Music, 1922-1936: Shaping a Nation's Tastes* by Jennifer Doctor. Cambridge University Press Music in the 20th Century, £50.00.

*Webern and the Transformation of Nature* by Julian Johnson. Cambridge University Press, £40.00.

*Harrison Birtwistle: Man, Mind, Music* by Jonathan Cross. Faber & Faber, £14.99.

*Music Publishing and Patronage, C.F. Peters: 1800 to the Holocaust* by Irene Lawford-Hinrichsen, with a foreword by Yehudi Menuhin OM KBE. Edition Press, £25.00.

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## Letters to the Editor

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From Professor Stewart R Craggs

As Sir William Walton's bibliographer, I was very interested to read Mark Doran's letter in *Tempo* (January 2000). It certainly poses some important questions, which need answering. I was wondering if I might take this opportunity of documenting my own part in this absorbing story.

In May 1971, I was, with Sir William's written permission, able to buy a copy of the master tape of the numbers, which appear on the recent CD, and copies of most of the music manuscript. I say most because during the following year, it became apparent that there was more after Sir Edward Heath, the then Prime Minister, successfully persuaded United Artists to release the scores as part of the Walton 70th birthday celebrations. These were delivered to Alan Frank, Head of Oxford University Press's Music Department, in April 1972 where I was able to examine them. These now reside with the remainder of Walton's manuscripts in Yale University as Koch manuscript 585, with the exception of 13.M.1: *Battle in the Air* which was retained by UA.

Details as follows which may help in any reconstruction:

2.M.2	4 pages (includes 'Bagpipe music')
4.M.1	14 pages ('Young Siegfrieds')
5.M.1	14 pages – Vivace (Ends with 'Pilots run' – 59.)
6.M.1	10 pages
6.M.2	4 pages
6.M.3	4 pages

7.M.1	6 pages
9.M.2	10 pages ('Gay Berlin' – 1'15") Script attached
10.M.1	8 pages (Starts as old man walking into church hall)
12.M.1	17 pages – Vivace (Ends in Interior Heinkel)
13.M.1	16 pages (Battle in the Air with an extension (?) in Malcolm Arnold's hand from pp.16 to 24)
	4 pages Introduction to March
14.M.I & II	7 pages ('Suspense Quiet and Instant throughout')
14.M.B	8 pages (Introduction and March – Allegro) The March was to be performed at the last night of the Promenade Concerts on 13 September 1969 but withdrawn at the last moment. No reason given
14.M.3A	3 pages Introduction to the March (Ala Marcia)

There is a beautiful arrangement of 'A nightingale sang in Berkeley Square' as a slow waltz by Wally Stott (3.M.2) and the Horst Wessel Song (Ala Marcia) arranged for windband (as it appears on RCD 10747, no.22) by Malcolm Arnold.

Perhaps a more substantial score than was at first thought – at least on paper!

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