

PPAAVO HEININEN is writing a song cycle for Jane Manning and the New Music group of Scotland, to be premièred in September at the Helsinki Festival.

HEINZ HOLLIGER. *Kommen und gehen* (première)—17 February 1978 / Hamburg State Opera.

ROBIN HOLLOWAY. *From High Windows* (première)—8 March 1978 / Huntingdon / Stephen Roberts (tenor), Stephen Ralls (piano). *Hymn for Voices* (première)—28 May 1978 / Bath Festival / John Aldis Singers.

Holloway completed his 2-act opera *Clarissa* in December. The libretto, by the composer, is based on the novel by Richardson, and the composition has occupied him over the past two years.

ZOLTAN JENEY. *Laude* (première)—20 December 1977 / Hamburg / North German Radio Orchestra c. Peter Eötvös.

ISTVAN LANG has completed a new work for bassoon and string trio.

GYORGY LIGETI. *Le Grand Macabre* (première)—17 March 1978 / Stockholm, Royal Opera / prod. Michael Meschke, cond. Elgar Howarth.

ELISABETH LUTYENS. *Rondel* (première)—25 April 1978 / Royal Liverpool PO c. Simon Rattle.

NICHOLAS MAW. *Nonsense Rhymes* (première)—27 March / Snape, Maltings / Finchley Children's Music Group. *The Rising of the Moon* (Austrian première)—1 April 1978 / Graz; (German première)—2 April 1978 / Bremen.

ANTHONY PAYNE is writing a String Quartet to be performed in December by the Chilingirian Quartet—a one-movement work with the elements of three movements in a constant state of flux.

TONA SCHERCHEN-HSIAO. *L'Invitation au Voyage* for chamber orchestra (première)—19 January 1978 / Paris, Theatre de la Ville / Ensemble InterContemporain c. Pierre Boulez. *Ziguidor* for wind quintet (première)—3 December 1977 / Baden Baden / Wind Quintet of SW German Radio. *Bien* for chamber ensemble (French première)—14 January 1978 / Paris, French Radio / Instrumental ensemble of the Nouvel Orchestre Philharmonique, c. Gilbert Amy.

KURT SCHWERTSIK is writing a work for wind ensemble, commissioned by the Salzburg Festival for performance in August.

ROGER SESSIONS is writing his Ninth Symphony.

ROBERT SHERLAW JOHNSON. *The Lambton Worm*, opera (première)—14 February 1978 / Oxford University Opera Club.

ANDRAS SZOLLOSZY is completing a concerto for harps and strings commissioned by Mario di Bonaventura.

ALEXANDER TCHEREPNIN (d. 1977). Duo for 2 Flutes (première)—18 April 1978 / Wigmore Hall / Dominique Mutziker, Anne Utagawa.

CHRISTIAN WOLFF has written a set of Variations for solo cello based on the song *Hallelujah, I'm a Bum*, for Rohan de Saram.

IANNIS XENAKIS. *Diatope* (première)—11 February 1978 / Bochum / Electronic Studio of West German Radio.

ISANG YUN. *Namo* for 3 sopranos and orchestra (première)—22 April 1978 / Stockholm / Swedish Radio SO c. Roy Travis.

## Periodicals

### MELOS

November/December 1977

Werner Klüppelholz, *Muzik als Theologie. Zu Kagel's 'Rezitative'*, pp. 483-489. Carla Henius, *Musikalisches Experimentiertheater - Kommentare aus der Praxis*, pp. 489-492. Erich Doflein, *Deutsche Kammermusik Baden-Baden 1927, Rückblende nach 50 Jahren*, pp. 504-507. Diether de la Motte, 'Was soll der junge Komponist lernen?' *Ein Streitgespräch*, pp. 507-509.

January/February 1978

Hermann Danuser, *Dmitri Schostakowitschs musikalisch-politisches Revolutionsverständnis (1926-27). Zur Ersten Klaviersonate und zu Zweiten Symphonie*, pp. 3-11. Theo Hirsbrunner, *Erik Saties revolutionäre Tendenzen*, pp. 19-21. Wolfgang Burde, *Komponistenportrait: Thomas Kessler*, pp. 19-21. Walter Gieseler, *Zur Semiotik graphischer Notation*, pp. 27-33.

### THE MUSICAL QUARTERLY

Vol.LXIII, No.4, October 1977

Stephen Blum, *Ives' position in social and musical history*, pp.459-482. Rollo Myers, *A music critic in Paris in the nineteen-twenties*, pp.524-544.

## MUSICA

September/October 1977

Ernst Krenek, *Zur Vollendung von Alban Bergs 'Lulu'-Fragment*, pp.401-403. Wolfgang Ludwig, *Über Stromungen und Entwicklungen in der Musik der zwanziger Jahre*, pp.412-145.

January/February 1978

Clemens Kühn, *Auf der Suche nach dem Eigenen. Der Komponist Manfred Trojahn*, pp.16-19. Helmut Danninger, *Destruktion und Heimweh. Ammerkungen zur Neuen Musik Amerikas*, pp.20-24. Tibor Kneif, *Rockmusik der 70er Jahre*, pp. 25 - 28. Dietmar Polaczek, *Konvergenzen? Neue Musik und die Kunst der Gegenwart*, pp.29-33.

## SCHWEIZERISCHE MUSIKZEITUNG

January/February 1978.

Luca Lombardi, *Réflexions sur le thème 'Musique et politique'*, pp. 15-19. *Alban Berg über die Kunst für das Proletariat*, pp. 30-31.

## PERSPECTIVES OF NEW MUSIC

Spring-Summer / Fall-Winter 1976

*Sounds and Voices: A Critical Celebration of Milton Babbitt at 60*. Contributors include Stephen Arnold, Graham Hair, Elliott Carter, Charles Rosen, Vladimir Ussachevsky, Elaine Barkin, Christopher Wintle, Wallace Berry, Seymour Shifrin, Edward T. Cone, John Peel (*On Some Celebrated Measures of the Schoenberg String Trio*, pp. 260-279) and a composition by Benjamin Boretz ('... my chart shines high where the blue milks upset ...', pp. 337-423).

## MENS &amp; MELODIE

December 1977

Jan Dhont, *Lineaire Intervalstructuren in Stravinsky's 'Threni'*, pp. 403-406. Hans Wallin, *De Componist Viktor Ullmann (1898-1944)*, pp. 409-412. Ernst Vermeulen, *Peter Schats Circusopera 'Houdini'*, pp.413-414.

## RIVISTA MUSICALE ITALIANA

July/September 1977

Sergio Miceli, *Musica e film: la colonna sonora ha cinquant'anni. E possibile un bilancio?* pp. 349-363. Volker Scherliess, *Igor Markevitch. Schizzi per un ritratto*, pp. 369-379.

## CONTACT

Winter 1977-78

Dave Smith, *Following a Straight Line: La Monte Young*, pp. 4-9. Dick Witts/Tony Friel/Trevor Wishart/Richard Boon, *Music and Society - 3: The State of the Nation - a functional primer*, pp. 10-15. Dick Witts, *IRCAM: Le Marteau sans Matière?*, pp. 16-19. *The Contemporary Music Network: A continuing discussion*,

pp. 20-23. Robin Maconie, *Electronic Music Studios in Britain - 8: University of Surrey*, pp. 24-25.

## Books Received

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

*THE BRITISH TRADITIONAL BALLAD IN NORTH AMERICA* by Tristram Potter Coffin and Roger deV. Renwick. University of Texas Press.

*A CATALOGUE OF THE COMPOSITIONS OF FREDERICK DELIUS: SOURCES AND REFERENCES* by Robert Threlfall. Delius Trust, £10.00.

*DELIUS: A LIFE IN PICTURES* by Robert Threlfall and Lionel Carley. Oxford University Press, £6.95.

*S. S. PROKOFIEV I N. Y. MIASKOVSKY—PYEREPISKA* edited by Dmitri Kabalevsky, Aram Khachaturian and Dmitri Shostakovich. Sovietsky Kompositor, Moscow. (The correspondence of Prokofiev and Miaskovsky over the years 1907-1951).

*IN DEFENCE OF OPERA* by Hamish F. G. Swanston. Pelican, £1.25.

*THE NEW PENGUIN DICTIONARY OF MUSIC* edited by Arthur Jacobs (Fourth Edition). Penguin, £1.50.

*WHOSE MUSIC? A SOCIOLOGY OF MUSICAL LANGUAGES* by John Shepherd, Phil Virden, Graham Vulliamy, and Trevor Wishart. Latimer New Dimensions, £5.95.

*PENGUIN STEREO RECORD GUIDE* by Edward Greenfield, Robert Layton and Ivan March (Second Edition). Penguin, £4.50.

*EDMUND RUBBRA: COMPOSER* Essays edited by Lewis Foreman. Triad Press, £9.95.

*THE PSYCHOLOGY OF MUSIC* by John Booth Davies. Hutchinson Educational, £8.95.

*EARLY DOWNHOME BLUES: A MUSICAL AND CULTURAL ANALYSIS* by Jeff Todd Titon. University of Illinois Press, £12.40.