

OBITUARIES

MICHAEL HEAD

THE sudden death of Michael Head will surely have saddened his many friends, colleagues and pupils. It will also have left a gap in almost every corner of the musical world, for throughout his life he was in constant demand, not only as a composer, but as a recitalist, singer-accompanist, adjudicator, examiner and teacher.

As one of his students at the Royal Academy of Music, where he was professor of piano from 1927 until his death, I remember him above all as a gentleman—and unfashionable word nowadays, perhaps, but all the same very apt. Quiet and a little shy, he infused those sometimes drab practice-rooms with a creative energy to which no student could fail to rise. There was a hint of wildness in the way he could take over the keyboard to demonstrate a point, but it was always a very gentle wildness.

Certainly we all felt we were studying with a professional, and such was his zest and vigour that he maintained a strenuous schedule into his seventies. He died on 24 August whilst actually on tour. I am sure Michael Head would not have wished it any other way.

Bruce Cole

DERYCK COOKE

ALL who valued the creative scholarship and massive common sense which Deryck Cooke brought to bear on his many musical activities will have felt his death very keenly. He will be remembered as writer, broadcaster and producer—especially for his advocacy of Bruckner, Wagner and Mahler, and perhaps above all for his monumental performing version of Mahler's Tenth Symphony. A review of the recently-published full score will appear in a future issue of TEMPO. This magazine takes pride in the fact that Deryck Cooke was an occasional contributor to its pages.

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On p.2 the publication details for Charles Rosen's *Schoenberg* should have read: published in hardback by Marion Boyars at £4.25 and in paperback by Fontana at 75p.

We apologize to Niall O'Loughlin for the misspelling of his name on p.33.

Paul Rapoport's comment (p.49) that no non-Swedish orchestras have performed the music of Allan Pettersson was in error with regard to the Bergen 'Harmonien' Orchestra, which gave the world première of his Symphony No. 11 in 1974, and has also commissioned a new work from Pettersson. The composer's ban against performance by the Stockholm Philharmonic, mentioned in Mr. Rapoport's review, has recently been lifted.