

NEWS SECTION

Composers

DAVID BEDFORD. *The Death of Baldur*, school opera (première) – 22–20 March / Gordonstoun School.

LEONARD BERNSTEIN. *The Dybbuk* (U.K. première) – 17 May / London, St. John's Smith Square / Young Musicians' Symphony Orchestra c. James Blair.

HANS-JURGEN VON BOSE. New work for chorus, soli and orchestra (première) – 1 June / Darmstadt / c. Hans Drewanz.

HAVERGAL BRIAN (d. 1972). *Burlesque Variations on an Original Theme (1903)* (première) – 13 March / Hull City Hall / City of Hull Youth Orchestra c. Geoffrey Heald-Smith.

BRIAN CHAPPLE. *Venus Fly Trap* (première) – 11 March / St. John's Smith Square / London Sinfonietta c. Elgar Howarth.

GEORGE CRUMB. *Celestial Mechanics (Makrokosmos IV)* has been commissioned by the Chamber Music Society of Lincoln Center.

MARTIN DALBY. *Coll for the Hazel Tree* (première) – 27 February / St. Andrews University / Electric Phoenix. *Antoinette Alone* (première) – 16 March / SNO Centre, Glasgow / Sarah Walker, Roger Vigrioles.

JACOB DRUCKMAN. *Bo* (première) – 3 March / New York, Juilliard Theatre / Daniel Druckman (marimba), Barbara Allen (harp), Dennis Smiley (bass clarinet).

BRIAN FERNEYHOUGH. New work for string quartet (première) – 3 June / Freiburg / Berne String Quartet. *Funerailles Versions I and II* (première of complete work) – 30 June / La Rochelle Festival / Ensemble 2E2M. Ferneyhough has been awarded the 1979 Koussevitsky Prize for Decca's recording of *Transit*.

MICHAEL FINNISSY. . . . *fairest noonday* . . . (première) – 5 March / University of Leeds / Martyn Hill, John Constable. Piano Concerto No.4 (première) – 30 April / Logan Hall, London University / Michael Finnissey. *Sea and Sky* (première) – 16 May / Royal Festival Hall / LPO c. Elgar Howarth.

WOLFGANG FORTNER. *Variationen für Kammerorchester* (première) – 27 March / Basle / Basle Chamber Orchestra c. Paul Sacher. *Madrigal* for 12 cellos (première) – 8 April / Munich / 12 cellists of the Berlin PO.

JOHN FOULDS (d. 1939). *Quartetto Intimo* (première) – 30 April / Bromsgrove Festival / Endellion Quartet.

MICHAEL GIELEN. *Pentaphonie (Ein Tag tritt hervor)* (U.K. première) – 20 February / Royal Festival Hall / Karin Ott, Sarah Walker, Philip Langridge, Michael Rippon, Karlheinz Donauer, BBC SO c. the composer.

HK GRUBER. *Frankenstein!!* and Violin Concerto (London premières) – 20 June / Queen Elizabeth Hall / Gruber, Kovacic, London Sinfonietta c. Simon Rattle.

CRISTOBAL HALFFTER has been commissioned to write an opera for the Deutsche Oper, Berlin. The libretto, by Ingeborg Drewitz, is based on Lorca's play *Mariana Pineda*.

RICHARD DAVID HAMES. *Ku* for recorder, dancer and multiple tape delay was the only British work to be chosen from 110 scores submitted for the 1980 International Gaudeamus Musicweek. Hames is currently completing commissions from Gerald English and Harry Spaarnay.

HANS WERNER HENZE. *El Rey de Harlem* (première) – 20 April / Witten, Wittener Tage für neue Kammermusik / Ensemble Hinz und Kunst c. Spiros Argiris. *Barcarola* (première) – 22 April / Zürich / Tonhalle Orchestra c. Gerd Albrecht. Henze has composed a children's opera, *Polliciano*, for the 1980 Montepulciano Festival.

ROBIN HOLLOWAY. *Ode* for chamber orchestra (première) – 4 June / Queen Elizabeth Hall / English Chamber Orchestra c. Stuart Bedford. *He-She-Together* (première) – 21 June / Queen Elizabeth Hall / Oriana Choir.

WILFRED JOSEPHS. *Equus* (première) – 21 March / Baltimore / Maryland Ballet. 'Piano Piece' (première) – 1 March / St. John's Smith Square / Anton Weinberg (clarinet), Helen Robertson-Baker (piano).

BENJAMIN LEES. *Mobiles* for orchestra (première) – 12 April / New York, Carnegie Hall / Fort Worth (Texas) Symphony c. John Giordano.

GYORGY LIGETI. *Szenen und Zwischenspiele aus Le Grand Macabre* (U.K. première) – 16 May / Royal Festival Hall / LPO c. Elgar Howarth.

JOHN McCABE. Violin Concerto No.2 (première) – 20 March / Birmingham / Erich Gruenberg, CBSO c. Christopher Seaman.

JOHN McLEOD. Symphony in One Movement (première) – 30 March / Wembley Conference Centre / Philharmonia c. Norman Del Mar.

ELIZABETH MACONCHY. *Romanza* for viola and ensemble (première) – 12 March / Queen Elizabeth Hall / Paul Silverthorne, John Bate Orchestra c. John Bate.

ROBIN MACONIE. *Commedia* for 4 instruments and electronic amplification (première) – 2 March / Surrey University / Quorum.

IGOR MARKEVITCH. *Le paradis perdu* (Spanish première) – 8 February (further performances 9, 10) / Madrid, Teatro Real / Marianne Seibel, Ria Bollen, Andre Mallabrera, Manuel Bermudez, Orquesta y Coro Nacionales de Espana c. the composer. *Psaume* (German première) – 8 May / Weimar.

NICHOLAS MAW. *La Vita Nuova* (U.S. première) – 4 February / New York, 3rd Street Music School Settlement / Sheila Schonbrun, Ensemble. c. Bruce Hagen.

PETER MAXWELL DAVIES. *The Two Fiddlers* (Australian première) – 8 March onwards (12 performances) / Adelaide Festival. Maxwell Davies is at work on his Symphony No.2, commissioned by the Boston Symphony Orchestra for its 100th Anniversary Season.

USKO MERILAINEN. String Quartet No.1 (première) – 11 February / Wigmore Hall / Medici Quartet.

THEA MUSGRAVE. *Mary Queen of Scots* (London première) – 2 April / Sadler's Wells / Scottish Opera.

CARL ORFF. *Orfeo und Tanz der Sproden aus Lamenti* (concert première) – 15 March / Offenbach / c. Winfried Kusch.

NIGEL OSBORNE. Flute Concerto (première) – 2 May / Queen Elizabeth Hall / Aurel Nicolet, City of London Sinfonia c. Richard Hickox. Osborne is writing a new work for the Nash Ensemble.

LUIS DE PABLO. *A modo di Concerto* for percussion and strings (U.S. première) – 13 February / Pasadena / Donald Knaack (perc.), Symphony of the Verdugos.

ANDRZEJ PANUFNIK. *Katyn Epitaph* (U.K. première) – 29 May / Glasgow / BBC Scottish SO c. the composer. Panufnik has recently completed a Concertino for solo percussion and string orchestra. A new ballet by David Binkley, choreographed to *Hommage à Chopin*, was premièred by the Royal Ballet at Sadler's Wells on 22 February.

PAUL PATTERSON. *At the still point of the turning world* (première) – 2 February 1980 / Stockholm / Nash Ensemble; (U.K. première) – 13 April / Queen Elizabeth Hall / Nash Ensemble. Patterson is writing a new work commissioned by the Feeney Trust for the 80th anniversary of the City of Birmingham Symphony Orchestra.

KRZYSTOF PENDERECKI. Symphony No.2 (première) – 1 May / New York / New York PO c. Zubin Mehta.

KURT SCHWERTSIK. *Irische Klänge* (Symphony in two Movements) (première) – 16 April / Vienna / Vienna SO c. Theodor Guschlbauer.

NED ROEM. Double Concerto for violin, cello and orchestra (première) – 16 May / Cincinnati / Cincinnati SO c. Walter Susskind.

CARL RUGGLES (d. 1972). *Portals* for 13 solo strings (U.K. première) – 23 March / Rosslyn Hill Chapel, Hampstead / Divertimenti c. Lionel Friend.

TONA SCHERCHEN-HSIAO. *Tzing* (première) – 11 January / Paris / Brass Quintet of the Orchestre Nationale. *Lo* for trombone and strings (première) – 9 April / St. Paul, Minnesota / St. Paul Chamber Orchestra c. Dennis Russell Davies.

ALFRED SCHNITTKE. Symphony 'St. Florian' (*Missa Invisibilia*) (première) – 23 April / BBC Symphony Orchestra c. Gennadi Rozhdestvensky.

ROBERT SIMPSON. Symphony No.6 (première) – 8 April / Royal Festival Hall / LPO c. Sir Charles Groves. String Quartets Nos.4, 6 (public premières) – 2/12 April / Wigmore Hall / Delmé Quartet.

DMITRI TIOMKIN. The veteran film composer and former pupil of Glazunov and Busoni died in London on 11 November. His most famous scores included those for *High Noon*, *Giant*, *55 Days in Peking* and *The Fall of the Roman Empire*.

DAVID DEL TREDICI. *Adventures Underground* (première of revised version) – 13 April / Amsterdam / Concertgebouw Orchestra c. Michael Tilson Thomas. Del Tredici's latest work is *All in the Golden Afternoon* for soprano and orchestra, commissioned by the Philadelphia Orchestra for performance in 1981.

IVAN WYSCHNEGRADSKY. The Russian-born pioneer of quarter-tone and 13-tone music died on 28 September in Paris at the age of 86.

Periodicals

DAS ORCHESTER

I/1980

Wolf-Eberhard von Lewinski, *Wer entscheidet über die Qualität eines Orchester?*, pp.1-5; Günther Batel, *Musik und Medien*, pp.8-12.

MUSICA

January-February 1980

A film and television music number. Also Rainer Wehinger, 'Objets lies'. *Eine kleine Anregung Musique concrète zu analysieren*, pp.64-68.

SCHWEIZERISCHE MUSIKZEITUNG

No.1, January-February 1980

Huguette Calmel, *La collaboration Valéry-Honegger à travers 'Amphion'*, pp.5-11. Marcel Dietschy, *Debussy interprète de ses propres oeuvres*, pp. 12-14. Andreas Traub, *Melodische Artikulation: zur 'Sonata per Violoncello solo' von Sandor Veress*, pp.15-25.

MENS EN MELODIE

No.2, February 1980

Alex van Amerongen, *Een vergeten meesterwerk: het 'Requiem' van Stanford*, pp.55-58. Ro van Hessen, *Vrouwelijke Componisten . . . die bestaan toch niet?*, pp.59-63.

No.3, March 1980

Maarten Legene, *Het andere Muziekvakonderwijs van Jan van Vlijmen*, pp.101-107. Sabine Lichtenstein, *Symfonieorkesten in Nederland*, pp.113-115. Harry Mayer, *Walter Hekster*, pp.134-7. W.Chr. Kloppenburg, *Georges Auric*, pp.138-140.

MUSICAL QUARTERLY

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Williametta Spencer, *The Relationship between André Caplet and Claude Debussy*, pp.112-131.

Books received

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

BRITTEN by Imogen Holst (3rd edition). Faber, £3.95.

THE DIARY OF RICHARD WAGNER. *The Brown Book 1865-1882* presented and annotated by Joachim Bergfeld, trs. George Bird. Gollancz, £9.95

BEETHOVEN STRING QUARTETS by Basil Lam. BBC Music Guide, £2.50.

SIMPLE COMPOSITION by Charles Wuorinen. Longman, £7.95

BUILDING A LIBRARY: a listener's guide to record collecting edited by John Lade. Oxford University Press, £2.50.

WOMEN IN AMERICAN MUSIC: a Bibliography of Music and Literature compiled and edited by Adrienne Fried Block and Carol Neuls-Bates. Greenwood Press, £17.95.

ERNEST CHAPMAN 1914 - 1980

As we go to press we learn with sorrow of the death of Ernest Chapman, the distinguished writer on music and first editor of TEMPO. An obituary will appear in a future issue of TEMPO.