

Tempo



**Joseph Kerman:
"TAVERNER"**

Tippett's new symphony



Elliott Carter on Stefan Wolpe

**Claudio Spies:
Stravinsky Exhibition**

Bartók as Man of Letters

REVIEWS Recordings · Books

CONTRIBUTORS

CLAUDIO SPIES, Professor of Music at Princeton University, was born in Santiago, Chile, in 1925. He has lived in the USA since 1942, and became an American citizen six years ago. His recent compositions include *Viopiacem* for viola and keyboard instruments (1966), *LXXV* for strings and clarinets (1967), *Three Songs on Poems by May Swensen* (1969), and *Bagatelle* for piano (1970). He is at present working on 7 *Enzensberger-Lieder* for baritone and chamber ensemble. A study of his music will appear in a future issue of *TEMPO*.

DR. BENJAMIN SUCHOFF, after many years as curator and then director of the New York Bartók Archive, assumed the trusteeship of the Bartók Estate in 1968. His essay on Bartók's literary output is a revised version of the paper read in Budapest in March 1971, and resulted from his editorial work on *Bela Bartók's Essays* (Faber and Faber, 1973). Among his previous publications are a *Guide to Bartók's Mikrokosmos* (revised edition, Boosey and Hawkes, 1971) and editions of Bartók's *Rumanian Folk Music* and *Turkish Folk Music from Asia Minor*.

ELLIOTT CARTER was in London in August for the performance of his *Concerto for Orchestra*, conducted by Boulez at a Henry Wood Promenade Concert. His *Canon for 3* (muted trumpets), first published in *TEMPO* 98, has been recorded as part of an album in memory of Stefan Wolpe.

JOSEPH KERMAN was born in 1924. Until his recent appointment to the Heather Professorship of Music at Oxford, he was Professor in the University of California at Berkeley. Among his publications are: *The Elizabethan Madrigal* (1951); *Opera as Drama* (1956); and *The Beethoven Quartets* (1968).

A. E. F. DICKINSON, born in 1899, studied at the RCM under H. C. Colles, Adrian Boult, R. O. Morris and Vaughan Williams. He was Director of Music at Campbell College, Belfast, from 1929 to 1936, and Lecturer in Music at Durham University, 1946-64. His publications include *The Art of J. S. Bach* (1936, revised 1950) and *Vaughan Williams* (Faber, 1963). His *The Music of Berlioz* will be published by Faber in the autumn.

JOHN CANARINA, who was born in New York City in 1934, studied conducting at the Juilliard School of Music. In 1961-62 he was Assistant Conductor of the New York Philharmonic under Leonard Bernstein, and from then until 1969 he was Conductor and Musical Director of the Jacksonville Symphony Orchestra, which took part in the annual Delius Festival sponsored by the Delius Association of Florida. During 1972-3 he will be Lecturer in Conducting at the Oberlin College Conservatory in Ohio.

CHRISTOPHER SHAW (b. London 1924) studied composition with R. O. Morris. His works include *Four Poems by James Joyce*, *A Lesson from Ecclesiastes* and the Cantata *Peter and the Lame Man*.

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Front cover: the first Throne Room scene from Maxwell Davies's opera *Taverner* at the Royal Opera House, Covent Garden, July 1972, with Noel Mangin as the King and Benjamin Luxon as the Jester. Photo by Donald Southern, design by Guy Brabazon.

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IMPRESSIONS AFTER AN
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Claudio Spies

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Benjamin Suchoff

STEFAN WOLPE (1902 - 1972)

Elliott Carter

FIRST PERFORMANCES:

“TAVERNER”

Joseph Kerman

TIPPETT'S 3rd SYMPHONY

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REVIEWS

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