

PETER MAXWELL DAVIES. *Little Quartet No. 1* (London première)—16 March / Wigmore Hall / Medici Quartet; (US première)—27 April / Carnegie Recital Hall, New York / Medici Quartet. *The Pole Star* (première), *Seven Songs Home* (UK première)—20 June / St. Magnus Festival / Kirkwall Grammar School Girls' Choir and Stromness Academy Brass c. John V. Jones. *Into the Labyrinth* (première)—22 June / St. Magnus Cathedral / Neil Mackie, Scottish Chamber Orchestra c. James Conlon. *Sinfonia Concertante* (première)—12 August/Royal Albert Hall Prom/Academy of St. Martin-in-the-Fields c. Neville Marriner.

LUIGI NONO. *Con Luigi Dallapiccola* for 6 percussionists and electronics (UK première)—19 June / Riverside Studios, Hammersmith / Music Projects c. Richard Bernas.

MAURICE OHANA. *6 Studies* for piano (première)—8 April / Purcell Room / Paul Roberts.

NIGEL OSBORNE. *Sinfonia 2* (première)—31 May / St. John's Smith Square / Leicestershire Schools Symphony Orchestra c. Peter Fletcher. *Fantasia* (UK première)—18 May / Boston / Nash Ensemble c. Lionel Friend.

LUIS DE PABLO. *Kiu* (première)—16 April / Madrid, Teatro de la Zarzuela / opera produced by Maria Francesca Siciliani, c. J. R. Encinar.

ANDRZEJ PANUFNIK. *A Procession for Peace* (première)—16 July / Kenwood House, London / Royal Philharmonic Orchestra c. composer.

KRZYSZTOF PENDERECKI. *Prelude* for orchestra (UK première)—26 May / BBC Maida Vale Studio 1 / BBC Symphony Orchestra c. Brian Wright.

HENRI POUSSEUR. *Quatrième vue sur les jardins interdits* (première)—28 April / Limbourg / Orchestre symphonique de Limbourg.

PRIAULX RAINIER. *Grand Duo* for cello and piano (première)—12 May / Kettle's Yard, Cambridge / Joan Dickson, Joyce Rathbone (London première—30 May).

NED ROEM. *Nantucket Songs* (UK première)—11 July / Wigmore Hall / Penelope Price-Jones, Philip Martin.

PETER SCHAT. *Symphony No. 2* (première)—24 June / Holland Festival, Rotterdam / Rotterdam PO c. Richard Dufallo.

WOLFGANG VON SCHWEINITZ is working on a quartet for cor anglais, basset horn, bassoon, and horn, commissioned by the Berlin Radio Symphony Orchestra.

KURT SCHWERTSIK. *4 Naturstücke* for 7 instrumentalists and 1 assistant (première)—24 April / Vienna / Ensemble Trial and Error c. Bojzar Dimov.

BERNARD STEVENS (d. 1983). *Autumn Sequence* for guitar and harpsichord (première)—14 April / BBC broadcast. *The Shadow of the Glen* (première)—22 May / BBC broadcast.

JAMES TENNEY. *Chromatic Canon* for 2 pianos (première)—25 April / Mills College, Oakland, California / Mills College Contemporary Performance Ensemble.

DAVID DEL TREDICI. *Vintage Alice* (UK première)—14 June / Aldeburgh Festival / Dorothy Dorow, ensemble c. Oliver Knussen.

IANNIS XENAKIS. *Quartet* (UK première)—11 June / Bath Festival / Arditti Quartet.

WINFRIED ZILLIG (d. 1963). *Troilus und Cressida* (première)—17 April / Darmstadt Staatstheater / opera produced by Harro Dicks, c. Rainer Baum.

Periodicals

SCHWEIZERISCHE MUSIKZEITUNG

January/February 1983

Werner Kägi, *Musik und Computer*, pp. 3–8.
Wolfgang Martin Stroh, *Zur Soziologie der elektronischen Musik in den 80er Jahren*, pp. 14–25.
David C. Johnson, *La situation de la musique electro-acoustique en Suisse*, pp. 25–29.

March/April 1983

Albert Simon, *Béla Bartók: 'Secondes mineures-septièmes majeures' ('Mikrokosmos', VI/144)*, pp. 82–86. Marco Kraus, *Aspekte des Verhältnisses von Materialstruktur, Form und Inhalt in der Musik von Victor Fenigstein am Beispiel des ersten 'Berlocken Tanzes'*, pp. 87–91.

THE MUSICAL QUARTERLY

Vol. LXIX, No. 1, Winter 1983

Alan M. Gillmor, *Erik Satie and the Concept of the Avant-Garde*, pp. 104–119.

STUDIA MUSICOLOGIA ACADEMIAE
SCIENTIARUM HUNGARICAE
Tomus XXIV, Report of the International Bartók
Symposium, Budapest 1981

Articles include: Elliot Antokoletz, *Pitch-Set Derivations from the Folk Modes in Bartók's Music*, pp. 265–274. János Breuer, *Die Beziehungen zwischen Bartók und Milhaud*, pp. 283–294. Theodor Hundt, *Barocke Formelemente im Kompositionsstil Bartóks*, pp. 361–372. János Kárpáti, *Tonal Divergences of Melody and Harmony: A Characteristic Device in Bartók's Musical Language*, pp. 373–380. Peter Petersen, *Bartók and Lutoslawski*, pp. 451–464. Bertalan Pethő, *Bartók's Secret Path*, pp. 465–473. József Ujfalussy, *1907–1908 in Bartók's Entwicklung*, pp. 519–526.

Books Received

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

WAGNER REHEARSING THE RING by Heinrich Porges, translated by Robert L. Jacobs. Cambridge University Press, £9.95.

STRAUSS by Michael Kennedy. J. M. Dent & Sons (paperback reprint of the 'Master Musicians' volume), £3.95.

THE MUSIC OF ELLIOTT CARTER by David Schiff. Eulenberg Books, £22.50 (hardback).

PETER GRIMES by Philip Brett. Cambridge Opera Handbook, £17.50 (hardback), £5.95 (paperback).

BAX: A composer and his times by Lewis Foreman. Scholar Press, £27.50.

THE MUSIC OF PAULINE OLIVEROS by Heidi von Gunden. Scarecrow Press, \$15.00.

TWENTIETH CENTURY SYMPHONY by Christopher Ballantine. Dobson, £12.95.

FINDINGS by Leonard Bernstein. MacDonald, £12.95.

HET APOLLINISCH UURWERK over *Stravinsky* by Louis Andriessen and Elmer Schönberger. De Bezige Bij, Amsterdam (no price supplied).

MUSIC OF RICHARD WILSON

from *Boosey & Hawkes*:

AUGUST 22 (mixed chorus, percussion, piano)
THE BALLAD OF LONGWOOD GLEN (tenor and harp)
ECLOGUE (piano)
SOUR FLOWERS (piano)
MUSIC FOR SOLO FLUTE

from *G. Schirmer*:

A DISSOLVE (women's chorus, a cappella)
HOME FROM THE RANGE (mixed chorus, a cappella)
LIGHT IN SPRING POPLARS (mixed chorus, a cappella)
SOAKING (mixed chorus, a cappella)

from *Composers Recordings Inc.*:

MUSIC FOR VIOLIN AND CELLO	SD-271
CONCERT PIECE/MUSIC FOR SOLO FLUTE	SD-315
ECLOGUE/THE BALLAD OF LONGWOOD GLEN	SD-437