

NEWS SECTION

Composers

DIETER ACKER. *Symphony No. 1, Lebenslaufe* (première) — 16 March / Munich / Bavarian Radio SO c. Dieter Cichewiecz.

DOMINICK ARGENTO. *Miss Havisham's Fire*, opera after Dickens's 'Great Expectations' (première)—22 March / New York City Opera.

TADEUSZ BAIRD. *Symphony No. 3* (U.K. première) — 27 March / Royal Festival Hall / Philharmonia c. Simon Rattle.

ALBAN BERG (d. 1935). *Lulu* (première of complete opera, Act III realized from Berg's mss. by Friedrich Cerha)—24 February / Paris Opéra, c. Pierre Boulez.

LUCIANO BERIO is writing a new opera for the 1983 Salzburg Festival, with the working title *Der König horcht*.

LEONARD BERNSTEIN is to compose an opera on Vladimir Nabokov's *Lolita* for the opera-house of Houston, Texas.

HARRISON BIRTWISTLE is writing the music for a new production of Aeschylus's *Agamemnon* which will be staged at the National Theatre in spring 1979.

HANS-JURGEN VON BOSE. *Musik für ein Haus voll Zeit* (première)—9 April / Kiel State Philharmonic Orchestra c. Walter Gillessen.

HAVERGAL BRIAN (d. 1972). Prologue in Heaven from opera *Faust* (première), *Symphony No. 2* (first professional performance)—9 March / BBC Invitation Concert, Maida Vale Studios / John Mitchinson, Tom Swift, David Thomas, Gwynne Howell, Forbes Robinson, BBC Symphony Orchestra c. Sir Charles Mackerras. Sir Charles Mackerras also conducted the Philharmonia Orchestra recently in BBC recordings of *Symphonies 27* and *31* (both premières) for future broadcasting; and Myer Fredman conducted them in the first professional performances of *Symphonies 29* and *32*, also for a BBC recording.

WILLIAM BROOKS. *Madrigals* (première)—25 January / St. John's Smith Square / Electric Phoenix. This concert also included the

premières of *Spells* by Martin Dalby and *Lamento* by Odaline de la Martinez.

ELLIOTT CARTER. *Symphony of 3 Orchestras* (U.K. première)—21 March / Royal Festival Hall / BBC Symphony Orchestra c. David Atherton. Carter is currently composing a large-scale work for solo piano.

EDWARD COWIE. *Commedia* (première)—10 June / Kassel Opera, prod. Michael Geliot, c. James Lockhart.

JACOB DRUCKMAN. *Viola Concerto* (première)—3 December 1978 / New York, Fisher Hall / Sol Greitzer, New York Philharmonic Orchestra c. James Levine. *Animus IV* for tenor, electronic tape and chamber ensemble (U.S. première)—5 February / Los Angeles / Monday Evening Concerts, with Paul Sperry (tenor).

GOTTFRIED VON EINEM. *Kabale und Liebe* (German première)—5 November 1978 / Hamburg State Opera, c. Theodor Guschlbauer

SEBASTIAN FORBES. *Sinfonia* (première)—28 January / The Dome, Brighton / Brighton Philharmonic Orchestra c. John Carewe.

JEAN FRANCAIX. *Concerto for 2 harps and 11 string instruments* (première)—11 May / Zurich Collegium Musicum c. Paul Sacher.

HK GRUBER. *Phantom-Bilder* (première)—7 March / Royal Academy of Music Orchestra c. John Carewe.

CRISTOBAL HALFFTER. *Officium Defunctorum* for solo treble, semi-chorus, mixed chorus and large orchestra (première)—31 January / Paris, Les Invalides / French National Radio Orchestra c. the composer. *Cantata Yes, Speak out yes* (U.K. première)—9 March / Royal Festival Hall / Jane Manning, Michael Rippon, Philharmonia Orchestra and Chorus c. the composer.

EDWARD HARPER. *Symphony* (première)—9 March / Edinburgh / Scottish National Orchestra c. the composer. Harper is to be the subject of the first record of contemporary music subsidized by the Scottish Arts Council, which will include his one-act Thomas Hardy opera *Fanny Robin*.

HANS WERNER HENZE. *Orpheus*, a story in six scenes (première)—17 March / Stuttgart /

Wurttemberg State Opera c. Woldemar Nelson, choreography by William Forsythe.

ROBIN HOLLOWAY. *Serenade in C* (première)—18 March / Nash Ensemble.

BARBARA KOLB. *Musique pour un vernissage* (U.S. première)—3 February / Washington / Kennedy Centre Theatre Chamber Players. *Grisaille* for orchestra (première)—13 February / Portland, Maine / Portland Symphony Orchestra. *Songs before an adieu* (U.K. première)—4 May / Wigmore Hall.

ERNST KRENEK. *The Dissembler*, monologue for baritone and orchestra op.229 (première)—11 March / Baltimore / American Camerata for New Music c. John Stephens, with Michael Ingram (baritone)'. .

RAFAEL KUBELIK. *Mass* for soprano and male chorus (première)—18 May / Munich / Bavarian Radio Choir c. Heinz Mende, with Urszula Koszut.

ELISABETH LUTYENS. *Footfalls* for flute and piano (première)—7 February / Purcell Room / Ann Cherry and Jeremy Brown.

ELIZABETH MACONCHY. *Sun, Moon, and Stars* for soprano and piano (London première)—7 February / Wigmore Hall / Jane Manning and Richard Rodney Bennett. *Eloise and Abelard* (première)—3 March / Fairfield Hall, Croydon / Hannah Francis, Philip Langridge, Tom McDonnell, Croydon Philharmonic Society c. James Gaddam.

EDWARD McGUIRE has been commissioned by the St. Magnus Festival to write a new work for the BBC Scottish Symphony Orchestra to be performed by them in Kirkwall, Orkney on 15 June.

NICHOLAS MAW. *Life Studies* (U.S. première)—16, 17, 18 March / Pittsburgh Symphony Orchestra c. Andre Previn, who conducts a further series of performances on 19, 20, 21 and 28 April with the Chicago Symphony Orchestra. *Serenade* (first complete performance)—25 February / BBC recording / London Sinfonietta c. Lionel Friend.

PETER MAXWELL DAVIES. *Salome Suite* (première)—16 March / Royal Festival Hall / London Symphony Orchestra c. David Atherton. *Miss Donnithorne's Maggot* (East German première)—21 February / East Berlin. *Le Jongleur de Notre Dame* (German première)—21

May / West Berlin / The Fires of London. A Fires of London tour of *The Martyrdom of St. Magnus*, beginning at the Bath Festival (29 May) will give the work its Dutch première (2 June, Holland Festival), followed by a Dutch TV production and Belgian première (7 June, Flanders Festival), with further performances at the Aldeburgh, Cheltenham, King's Lynn, Harrogate and Three Choirs Festivals. Maxwell Davies's latest work is *Solstice of Light* for tenor solo, SATB and organ, written for the 1979 St. Magnus Festival.

NIGEL OSBORNE. *In Camera* (première)—21 February / Queen Elizabeth Hall / London Sinfonietta with John Williams.

ANDRZEJ PANUFNIK (who will celebrate 25 years' residence in the U.K. in July) is writing an overture for orchestra without conductor, commissioned by the London Symphony Orchestra for their 75th Anniversary concert on 17 June. His *Sinfonia Sacra*, after its successful performance at last year's Warsaw Festival, has been programmed for three performances by two different Polish orchestras in Warsaw and Cracow, 27-29 April.

ANTHONY PAYNE. *Paraphrases and Cadenzas* (French première, and world première of revised version)—15 February / Museum of Modern Art de la Ville, Paris / Nash Ensemble.

ALFRED SCHNITTKER has been commissioned by the Leipzig Gewandhaus Orchestra to write a Symphony, his second, for their 1982 season.

KURT SCHWERTSIK. *Alphorn Concerto* (Swiss première)—11 January / Lucerne / Josef Molnar, Lucerne Symphony Orchestra c. Ulrich Meyer; (German première)—14 February / Baden-Baden / Robert Freund, Sudwestfunk Orchestra c. Ladislav Kupkovic.

KAZIMIERZ SEROCKI. *Pianophonie* for piano, orchestra and live electronics (première)—18 November 1978 / Metz / S. W. German Radio Orchestra c. Ernest Bour, with Szabolcs Esztenyi (piano).

ROBERT SIMPSON is writing his Eighth String Quartet.

GIUSEPPE SINOPOLI is writing a two-part opera of which the first part, *Lou Salome*, is to be premièred by the Bavarian State opera in Munich in 1981. The second, which is to

be based on events from the career of Siegmund Freud, will be given a year later at the Deutsche Oper, Berlin.

HOWARD SKEMPTON. *Mound* for 2 horns, viola, accordion and piano (première) — 28 February / British Music Information Centre Experimental Music Concert / ensemble c. composer.

KARLHEINZ STOCKHAUSEN is writing a work for symphonic band, commissioned by the University of Michigan for its centenary celebrations. *Donnerstag*, a stage-work extracted from his seven-part work-in-progress *Licht*, is scheduled to be premièred at La Scala, Milan in 1981.

TORU TAKEMITSU. *A flock descends into the Pentagonal Garden* (European première)—13 November 1978 / Cologne / Gurzenichorchester c. Hiroyuki Iwaki.

JOHN TAVENER. *Palintropos* for piano and orchestra (première)—1 March / Birmingham Town Hall / Stephen Bishop-Kovacevich, CBSO c. Lawrence Foster. *The Immurement of Antigone* (première)—30 March / Royal Festival Hall / Vivien Townley (soprano), Royal Philharmonic Orchestra c. Wolfgang Rennerts.

MICHAEL TIPPETT. String Quartet No.4 (première)—20 May / Bath Festival / Lindsay Quartet.

MICHAEL BLAKE WATKINS. *Etalage: a Concerto for Orchestra* (première)—18 February / Wembley Conference Centre / City of Birmingham Symphony Orchestra c. Erich Schmid.

Salzburg Seminar in American Studies

The 1979 Salzburg Seminar in American Studies, to be held at Schloss Leopoldskron from February to September, will include a 2-week session on "Musical Ideas and Musical Institutions" (22 April — 5 May) to explore developments in composition, theory, and musicology, with special reference to the actual and possible role of institutions. The Seminar Faculty will include Gunther Schuller and Peter Westergaard, and Guest Lecturers will include Edward T. Cone, Professor of Music at Princeton University.

Periodicals

NEUE ZEITSCHRIFT FÜR MUSIK (formerly MELOS). Editor-in-Chief: Wolfgang Burde; editorial address: D-6500 Mainz 1 Weihergarten, Postfach 3640. January-February 1979
Wolfgang Rihm, *Ins eigene Fleisch*, pp.6-8.
Hans-Jürgen von Bose, *Versuch einer Bestimmung meines momentanen Standortes*, pp.9-11.
Hans-Christian von Dadelsen, *Was macht Dionysos im Matriarchat?*, pp.12-14.
Detlev Müller-Siemens, untitled article, pp.15-16.
Manfred Trojahn, untitled article, pp.17-19.
Wolfgang von Schweinitz, *Standort*, pp.19-21.
Peter Michael Hamel, *Autobiographisches*, pp.22-24.
Aribert Reimann, *Salut für die junge Avantgarde*, p.25.
Peter Gradenwitz, *Die jüngsten Komponisten Israels*, pp.26-28.
Lennart Reimers, *Neue Musik in Schweden*, pp.28-30.
Thomas Adank, *Zwei junge Schweizer Komponisten*, pp.30-31.
Lothar Knessl, *Oesterreichisches Komponistenpanorama*, pp.31-32.
John G. Papaioannou, *Die neue griechische Schule: der Weg zur Selbständigkeit*, pp.33-39.

LE MONDE DE LA MUSIQUE

Editorial director: Francis Mayor; editorial address: 129 boulevard Malesherbes, 75017 Paris.
December 1978.
Paul Meunier, *Le monde lointain de Dutilleux*, pp.14-15.
Alexander Dimov, *Moscou: l'invasion des musiques interdites*, pp.36-44.
Jean-Pierre Lentin, *Entretien avec Phil Glass*, pp.98-103.

DAS ORCHESTER

Editor-in-chief: Hermann Voss; editorial address, Dr. Rolf Dunnwald, Geschäftsführender Schriftleiter, 2000 Hamburg 52, Charlotte-Niese-Strasse 8.
11/1978
Diether de la Motte, *Das komplizierte Einfache. Zum 1. Satz der 9. Sinfonie von Gustav Mahler*, pp.836-842.
12/1978
Karl-Robert Danler, *Olivier Messiaen zum 70. Geburtstag. Versuch einer Würdigung*, pp.908-909.

STUDIA MUSICOLOGICA ACADEMIAE SCIENTIARUM HUNGARICAE

Editor: J. Ujfalussy. Address: 1014 Budapest, Országház u.9. Tomus XIX (1977).
L. Somfai, *Strategics of Variation in the Second Movement of Bartók's Violin Concerto*, pp.161-202.
F. A. Wilhelm, *The Genesis of a Specific Twelvetone System in the Works of Varèse*, pp.203-226.
J. Marothy, *Harmonic Disharmony: Shostakovich's Quintet*, pp.325-348.