David Del Tredici

Soliloquy (1958)
For piano solo

Four Songs on Poems of James Joyce (1959)
For voice and piano

String Trio (1959)

Fantasy Pieces (1960)
For piano solo

I Hear and Army (1964)
For soprano and string quartet

Night Conjure-Verse (1965)
For soprano, mezzo-soprano or counter-tenor, woodwind septet, and string quartet

Syzygy (1966)
For soprano, French horn, and chamber orchestra

The Last Gospel (1967 revised 1984)
For amplified soprano, solo rock group of two amplified saxophones and two electric guitars, SATB chorus, and orchestra

Pop-Pourri (1968)
For amplified soprano solo, solo rock group, SATB chorus, and orchestra

An Alice Symphony (1969 revised 1975-76)
For amplified soprano (or tenor) solo, solo folk group of two saxophones, mandolin, tenor banjo, and accordion, and orchestra

Vintage Alice (1972)
For amplified soprano solo, solo folk group, and chamber orchestra

Adventures Underground (1973)
For amplified soprano solo, solo folk group, and orchestra

Final Alice (1976)
For amplified soprano solo, solo folk group, and orchestra

Child Alice (1977-1981—
For amplified soprano solo with orchestra

Part I : In Memory of a Summer Day

Part II : Quaint Events

Happy Voices

All in the Golden Afternoon

Virtuoso Alice (1984)
For solo piano

Match to Tonality (1984)
For orchestra

Haddock's Eyes (1985)
For amplified soprano and ten instruments

Tattoo (1986)
For orchestra
ANDRAS SZÖLLÖSY
Paesaggio con morti

The world première of Szöllösy's new solo piano work *Paesaggio con morti* was given by Peter Frankl on 18 June as part of the St. Magnus Festival, Orkney. This leading Hungarian composer is already celebrated for such works as *Trasfigurazioni* and *Canto d' Autunno* for orchestra, a series of five orchestral Concertos, a Harpsichord Concerto, and several fine choral works.

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the symphonic works

Symphony for Organ and Orchestra (1924)
Symphony No.1 (1928) (revision of above, without organ)
Dance Symphony (1925)
Symphonic Ode (1928-29, rev. 1955)
Short Symphony (Symphony No.2, 1931-33)
Statements for Orchestra (1932-35)
Symphony No. 3 (1944-46)
Orchestral Variations (1957)
Connotations for Orchestra (1963)
RECENT ISSUES (1985 — 8) INCLUDE:

154 On the Horizontal and Vertical Presentation of Ideas and on Musical Space (I) (Busch); Catching up on Wolpe (Northcott); Interview with P. A. Pisk; Leopold Spinner—a List of his Works (Busch); Smith on English Song; Finnissy, Hayes on the Almeida Festival.

155 Hans Gil at 95 (Oliver); Bruno Maderna (Fearn); How Bartók performed his piano works (Garst); Crose’s Concertante (Blocker); Warnaby on Contemporary Music Proms; Hayes on Messiaen; MacDonald on Busoni; Taylor on Dave Smith.

156 Tributes on Hans Keller (Mitchell) and Roger Sessions (Carter); Trans-cultural composition (Craig); Kopytman’s Cantus (Uscher); Horizontal and Vertical (II) (Busch; Matthews on Milner; MacDonald on Respighi, Warnaby on Kager, Fox on the Huddersfield Festival.

157 Reich and Wittgenstein (Cowan); Aschenbach’s Wilderness (Docherty); Talivaldis Kenins’s Symphonies (Rapoport); Horiziontal and Vertical (II) (Busch; The Translator Speaks! (Graubart); Update to Dorati worklist; Josipovici on Ernst Bloch; Alexander on Ives, Taylor on Scelsi, MacDonald on Enescu.

158 Holt and India (Head); Ives’s Piano Take-Offs (Alexander); Erik Bergman’s recent music (Hayes); Tcherepnin’s Symphonies (Arias); Northcott on Carter, Samuels on Brittlefield’s Orpheus, Warnaby on Maxwell Davies, Burn on Holloway, MacDonald on Doktor Faust.

159 ‘Authenticity’ in Contemporary Music (Hill); Cage—Eckhart—Zimmermann (Fox); Colin McPhee (II) —Tabuh—Tabuhan (Young), Warnaby on Jonathan Harvey and Birtwistle, Hayes on Young, Mival on Hölker and Fernyhough, Alexander on Peter Dickinson.

160 Maxwell Davies’s early works (McGregor); Reich and Debussy (Morris); Rebecca Clarke’s chamber music (MacDonald); Holst’s Rig Veda Hymns (Head); first publication of Holst’s Ratti; Shaw on Boulez; Smith on Havergal Brian’s criticism; Power on Huddersfield ‘86.

161/2 Austrian double issue: Friedrich Cerha (Lugen, Cerha, Knesl); Ernst Krenek (Dickinson); J.M. Hauer (Gustafson), Eider (Drew); New Music in Austria since 1945 (Gertraud Cerha); Looking into the Mirror (Schwertsik); Spinner’s op.1 (MacDonald); also English Song and the German Lied (Docherty); Malcolm Arnold’s Symphonies (Sasiak).

162 Britten and the String Quartet (Payne); The Achievement of Andrzej Panufnik (Truscott); Maderna’s rediscovered ‘BACH’ Fantasia (Fearn); A London Symphony and ‘Tono-Bungay’ (Arblaster); Stevenson on Buonni Letters, Hayes on Maw’s Odyssey, MacDonald on Zenklinsky.

163 Jonathan Lloyd (Hugo Cole); John Lambert (Stephen Pettit); Richard Emmsley (Richard Bartlett); An Autobiographical Sketch by Lawrence Morton. Taylor on Ben Mason, Walsh on Keller, MacDonald on Miaskovsky.
Berthold Goldschmidt

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Chronica for orchestra (1938, orch. 1958)
Ciaccona Sinfonica for orchestra (1936)
Clarinet Quartet (1983)
Intrada and Marche Militaire for wind orchestra (1985, 1932)
Letzte Kapitel (Final Chapters) two poems of Erich Kästner
for speaker, chorus, piano, and percussion (1930-31)
Marche Militaire for orchestra (1932)
Piano Trio (1986)
String Quartet No.2 (1936)