TONA SCHERCHEN-HSIAO

Her orchestral work Oeil de Chat received its première last October at Angers (with subsequent performances at Nantes and Paris) by the Orchestre des pays de la Loire conducted by Ivo Malec. She is at present composing a Wind Quintet.

KURT SCHWERTSIK

His full-length score to Jochen Ulrich’s ballet Walzerträume was premiered by the Tanzforum of the Cologne Opera on 16 February, with further performances on 25 February, 1 and 4 March. He has recently written the incidental music for a production of Goethe’s Urfaust at the Theater im Burgenland (director Penelope Georgiou). The production, which has been seen in the Burgenland and in Vienna, is remarkable in several respects, not least for the appearance of the composer H. K. GRUBER in the role of Valentin and another composer, OTTO M. ZYKAN, in that of Mephisto. In the small instrumental ensemble, Schwertsik himself plays the electric piano and his wife Christa the guitar.

KHAIKOSRU SHAPURJI SORABJI

The London premiere, first performance for 40 years, and second-ever complete performance of his mammoth Opus Clavicembalisticum (1929-30)—still probably the longest single work for solo piano ever published—will be given in the Wigmore Hall by Yonty Solomon in June. Sorabji has recently completed his Sixth Symphony (Sinfonia Magna) for piano solo.

JOHN TAYENER

Canticle of the Mother of God for unaccompanied soprano solo and chorus was commissioned by the Cantores in Ecclesia for the Rye Festival and will receive its first performance there on 22 April. There will be a second performance at the Bath Festival on 16 June. Also at Bath, on 6 June, the first performance will take place of a short opera for soprano (Elise Ross), tenor (Kenneth Woollam) and ensemble, entitled A Gentle Spirit. It is based on the Dostoyevsky short story, with libretto by Gerard McLarnon.

DOUGLAS YOUNG

was largely responsible for Arts Today (see pousseur) which included the first performance (28 February) of his own Islands and Journeys, ‘a large-scale composition for young musicians (7-14 years) . . . a journey around the world in 80 minutes’.

Periodicals


LETTERS TO THE EDITOR

from JOHN CRUFT

The ‘discussion’ of the Arts Council Contemporary Music Network you published in your December issue gave a generous picture of this scheme. May I emphasize how greatly the comments of audience members on concerts they have attended, or programmes they would welcome, will be appreciated, whether as published letters in your quarterly, or to Miss Morreau or myself at the Council?

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