tampere biennale

Third Tampere Biennale of contemporary Finnish Music
18.–22. April 1990, Tampere Finland

• 1990 theme: the flute
• featured country: France
• special guests: Pierre-Yves Artaud, Quatuor de Flûtes Arcadie, Tamia & Pierre Favre
• also appearing: Tampere Philharmonic, Turku Ensemble, Cluster, Mobita Dance Group, Timo Korhonen, Matti Rantanen Quartet
• Biennale commission: Jouni Kaipainen's Remous for 4 flautists
• 10 premieres of new Finnish works
• demonstration of electronic DatArt studio
• dance events, exhibitions, night club
• all concerts in the three auditoria of Tampere Hall, Tampere's new international concert and congress venue, prior to the official opening

For package tours departing Easter Monday at £ 644
(including fares, hotel accommodation, tickets to all events and sightseeing excursions as well as two nights in Helsinki)
contact: FINLANDIA TRAVEL AGENCY, 223 Regent Street, London W1R 7DB (tel. 01-4097334/5).


Festival office: TAMPERE BIENNALE, Keskustori 4 SF 33100 Tampere, Finland (tel. +358-31-196136).

... and Finnish Music in London

4. April 1990 Jouni Kaipainen: Symphony (BBCSO/Esa-Pekka Salonen)
Royal Festival Hall

26 April & Music by Magnus Lindberg, Kaija Saariaho and Esa-Pekka
2 May 1990 Salonen (London Sinfonietta/Esa-Pekka Salonen)
Queen Elizabeth Hall
Aaron Copland

Movement for String Quartet (about 1924)
score on sale; parts for hire

Old Poem (1920)
song for voice and piano to words from the Chinese by Arthur Waley; a republication from the original edition by Maurice Senart

Proclamation (1973-82)
orchestration by Philip Ramey from the original piano solo; score and parts for hire

Sonata for Clarinet and Piano (1988)
an arrangement by the composer of his Violin Sonata (1943); score and B flat clarinet part on sale

“In my heart
I knew
this was the final blow.”

When the notes don’t come as easily as they used to, it isn’t just the music that suffers. The musician, too, can find his career, and livelihood ending on a very sour note. Often with no pension to fall back on, a lifetime of giving pleasure to others can end with a sorry slide to poverty.

A gift to the Musicians Benevolent Fund allows us to halt that slide and raise the spirits and living standards of those musicians who really do deserve a better reward for their endeavours.

Even better, remember the Fund in your Will. That way your love of music will live on for others to enjoy.

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Recent issues (1987 — 9) include:
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 Rante; Shaw on Boulez, Smith on Havergal Brian's criticism, Power on Huddersfield '86.

161/2: Austrian double issue: Friedrich Cerha (Ligeti, Cerha, Knessl); Ernst Krenek (Dickinson); J.M. Hauer (Gustafson); Eisler (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 (Stasiak).

163: 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 Busoni Letters, Hayes on Maw’s Odyssey, MacDonald on Zemlinsky.

164: Jonathan Lloyd (Hugo Cole); John Lambert (Stephen Pettit); Richard Emsley (Richard Barrett); An Autobiographical Sketch by Lawrence Morton. Taylor on Ben Mason, Walsh on Keller, MacDonald on Miaskovsky.

165: René Leibowitz contra Boulez (Reinhard Kapp); Willi Reich’s Webcn (Kathryn Bailey); Leopold Spinner (Regina Busch); Ernst Roth (George Newman); Shaw on Goldschmidt’s Cencl, Wunderly on Birtwistle, LePam on Boulez and Stockhausen, MacDonald on Busoni.

166: Britten’s and Tippett’s Word-Setting (Docherty); Barry Anderson 1935–1987 (Montague); Britten’s The Rehearsal (Foreman); Imogen Holst (Tinker); Holst and India (III) (Head). Barrett on Stockhausen’s Montag, MacDonald on Ronald Stevenson, Smith on British Composers’ Letters.

167: Elliott Carter at 80 (Schiff); Carter in Conversation with Raffaele Pozzi; Sir William Glock at 80 (Heyworth, Drew); ’Nixon in China’ (Adams, Porter); Connolly on Havergal Brian, Foreman on British piano music, Long on Nordic Music Days.

168: A Short History of Tempo (I); The Music of Alfred Schnittke (Moody, Rice). Conversations in Leningrad 1988 (Polin). Górecki’s Third Symphony (Mellers); Górecki in Interview; Ligeti’s Chamber Concerto (Searby); Final Update to Dorati worklist; Mann on Weill; Walsh on Kurtág; Hayes on Bernstein; Bradshaw on Pärt.

169: A Short History of Tempo (II); Unpublished Bouleziana in Basle (Edwards); Performer Indeterminacy in Boulez’s Sonata No. 3 (Harbison); Britten’s Now Sleeps the Crimson Petal (Mitchell); Malcolm Lipkin’s Recent Music (Headington); Bachianas Brasileiras (Round); Villa-Lobos in Israel (Peppercorn); Durko’s Piano Concerto (Hill).

170: A Short History of Tempo (III); Interview with Lutoslawski; Peter Sculthorpe at 60 (Matthews); Robert Simpson’s Ninth Symphony (Pike); Jean Wiener (Mellers). Mival on Der Meister und Margareta, Miller on Lloyd’s Third Symphony; Burn on Roger Smalley; MacDonald on Miaskovsky, Busoni, Zemlinsky, and Sorabji.
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