Jacob Druckman

Animus IV (1977)
for tenor and instrumental ensemble with tape

Athanor (1986)
for orchestra

Aureole (1979)
for orchestra

Bō (1979)
for marimba, harp, bass, clarinet, and three female voices

Chiaroscuro (1977)
for orchestra

Delizie contente che l’Alme Beate (1973)
for wind quintet and tape, after Francesco Cavalli

Divertimento (1950)
for string trio, harp, horn and clarinet

Incenters (1968)
for trumpet, horn and trombone with ensemble or orchestra

Lamia (1974-5)
for soprano and orchestra (2 conductors)

Mirage (1976)
for orchestra

Other Voices (1976)
for brass quintet

Prism (1980)
for orchestra

The Sound of Time (1965)
for soprano and orchestra

Viola Concerto (1978)
for viola and orchestra

Vox Humana (1982-3)
for mixed chorus, soprano, mezzo, tenor, and bass soli and orchestra

Windows (1972)
for orchestra
RECENT ISSUES (1984 — 6) INCLUDE:

149 Tallis—Vaughan Williams—Howells (Pike); Sondheim’s Sweeney Todd (Blyton); Maxwell Davies’s Hill Runs (Harvey); Dench on Debussy, Hayes on Weill and Dallapiccola, Driver on The Mask of Time.

150 Panufnik at 70 (Osborne); Colin McPhee’s Music (I) (Young); Strauss’s Oboe Concerto (Del Mar); Bradshaw on the Almeida Festival, Polin on contemporary music in Moscow, Payne on Bax, Hayes on Zemlinsky, MacDonald on Schoenberg.

151 Edison Denisov (Bradshaw); Interviews with Russian Composers (Polin); Kurtág’s Microblades (McLay); Delius’s Sources (Stevenson); Villa-Lobos’s commissions (Peppercorn); Faure’s performance practice (Jones); Keller on Schoenberg’s Harmony, Samson on Lendvai, Hall on the Britten Companion.

152 An interview with York Höller, Sessions’s ‘Montezuma’ (Olmstead); ‘Pagodas’ Epilogue (Mitchell); Warnaby and Lancaster on Hanson Birtwistle; Hayes on Tippett and Stockhausen; Northcott on Franz Schmidt.

153 Maxwell Davies the Symphonist (Pruslin); Ned Rorem’s major works (Johnson); Robert Simpson’s ‘New Way’ (Pike); ‘Die Liebe der Danae’ (Birkir); Brown on Foulds and Truscott, Smith on Berto, Hill on Geoffrey Poole.

154 On the Horizontal and Vertical Presentation of Ideas and on Musical Space (I) (Busch); Catching up on Wolfe (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 Gál at 95 (Oliver); Bruno Maderna (Fearn); How Bartók performed his piano works (Garst); Crosse’s Concertantes (Blacker); Warnaby on Contemporary Music Proms; Hayes on Messiaen; MacDonald on Busoni; Taylor on Dave Smith.

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

157 Reich and Wittgenstein (Cowan); Aschenbach’s Wilderness (Dockerty); Talaulidis Kenins’s Symphonies (Rapport); Horizontal and Vertical (III) (Busch); The Translator Speaks! (Graubart); Update to Dorati worklist; Josipovici on Ernst Bloch, Alexander on Ives, Taylor on Schel; MacDonald on Eneusc.

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

Soliloquy (1958)
For piano solo

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

Scherzo (1960)
For piano, four hands

Fantasy Pieces (1960)
For piano solo

I Hear an 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)
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

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

March to Tonality (1984)
For orchestra

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