AARON COPLAND

Eight poems of Emily Dickinson
for solo medium voice and chamber orchestra
1.1.1.1–1.1.1.1–harp–strings (minimum 8.6.4.3.2)

This orchestral version of eight of Copland’s classic 12 Poems of Emily Dickinson for voice and piano received its UK première on 4 February at Darlington Arts Centre in a performance by Teresa Cahill and the Northern Sinfonia conducted by Oliver Knussen. It was repeated in Newcastle on 5 February, and recorded for a future BBC broadcast the following day.
RECENT ISSUES (1981-83) INCLUDE:

139 Roberto Gerhard issue—Chronology; Wind Quintet (Nash); Soirées de Barcelone (MacDonald); Cantata (Walker, Drew); Symphony 2 (Bradshaw); Electronic Music (Davies); This Sporting Life (Lindsay Anderson); The Late Works (Donat).

140 Reflection after composition (Harvey); Maxwell Davies’s Piano Sonata (Griffiths); György Kurtág (1) by Stephen Walsh; Tributes to Cardew (Bradshaw, Schwertsik, Skempton); Ogdon on Havergal Brian; Noel Malcolm on Enescu.

141 Stravinsky: The Apollonian Clockwork (Schönberger, Andriessen); ‘Threni’ and its ‘debt’ to Krenek (Hogan); Benoliel on York Höller, Young on ‘Roll Over Rock’, Johnson on Shostakovich.

142 Carter’s ‘In Sleep, in Thunder’ (Schiff); The Music of Bernard Benoliel (MacDonald); György Kurtág (II) (Walsh); Piatier on Markévéitch’s Autobiography and Beethoven edition; Holloway on ‘Inori’; Matossian on Xenakis, MacDonald on Skempton, Layton on Erik Bergman.

143 Kodály in England (Breuer); Matyas Seiber (Silverman); Antal Dorati—Composer (MacDonald); Anderson on Panufnik; Hayes on contemporary piano music; Nichols on Koechlin; Driver on new symphonies.

144 Berthold Goldschnidt (Matthews); Expansion of Tonal Resources (Rapoport); More Reflections (Simpson); Kodály in England (Breuer); Driver on Grainger, Schiffer on Xenakis, Hayes on Ferneyhough, Shaw on Holloway, Osborne on Nyman and contemporary Dutchmen.

145 Memorial Tributes to Markévéitch, Howells, Lutyens, Stevens; Goldschnidt’s chamber music (Matthews); Geoffrey Poole (Burn); Serocki (Davies); Bartók’s notation (Gillies); Osborne on Theodorakis and Henze, Holloway on Debussy, Rudkin on Brian’s songs.

146 ‘The Abolition of Thematicism’ (Spinner); Spinner, Die Reihe, and Thematicism (Drew); Schoenberg Op. 33A revisited (Schoffman); The Prince of the Pagodas (Mitchell); Philip Grange (Williamson); Hayes on Benoliel’s Symphony, Warnaby, Driver on Maxwell Davies and Carter; Smith on The Tigers.

147 Howard Ferguson (McBurney); Simplicity in early Britten (Mark); Westerlings (Warnaby); Lloyd and Druckman Viola Concerti (Uscher); Hall and Matthews on Britten, Young on Scelsi, Keller on string quartets.
This brave little work addresses itself to children. At last Hansel and Gretel have a baby sister. But adults go into raptures too...

...a public success of a kind that has now become very rare for a new opera.

Whoever looks deeper into the score will soon find...

humorous inspiration, striking apercus, original sonorities.

Kurt Schwertsik’s opera premiered in Stuttgart, 24 November 1983

Stuttgarter Nachrichten

Opern Welt

Die Rheinpfalz