BRITISH PREMIERE

“The bridge of ice from England into France, it is complete at last. It didn’t cost much, it cost everything. The price was England.”

The Guide, Act 1, Scene 4

Conductor: Oiko Kamu
Producer: Nicholas Hytner
Designer: Bob Crowley
Lighting: Robert Bryan

Cast includes: Mikael Melbye, Stafford Dean, Eileen Hannan, Valerie Masterson

Jane Turner, Sarah Walker, Kim Begley, Donald Maxwell, Ian McDiarmid

Jointly commissioned by the Royal Opera House, Savonlinna Festival and the BBC
Sponsored by The Royal Opera House Trust (1987)

April 1, 3, 6, 9, 11, 13 at 7.30pm

Seats: £1-£23.50
Box Office:
48 Floral St., London WC2
01-240 1066/1911 Reservations & Credit Cards

Over 500 seats in the Amphitheatre cost £5.50 or less
This invaluable compilation, specifically tailored to the needs of young performers, brings together eleven piano pieces from all periods of Copland’s development. They range from such familiar favourites as the ‘Saturday Night Waltz’ from *Rodeo*, to the first publication of the early *Petit Portrait* composed in 1921. Other items include *Down a Country Lane*, *In Evening Air*, *The Young Pioneers*, and two of the *Piano Blues*. 
RECENT ISSUES (1984 — 6) INCLUDE:

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 Microhudes (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' (Birkin); Brown on Foulds and Truscott, Smith on Berio, Hill on Geoffrey Poole.

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 Gál at 95 (Oliver); Bruno Maderna (Fearn); How Bartók performed his piano works (Gars); 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 (Uscher); 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 (Docherty); Talivaldis Kenins's Symphonies (Rapoor); Horizontal and Vertical (III) (Busch); The Translator Speaks (Graubart); Update to Dorati worklist; Josipovici on Ernst Bloch, Alexander on Ives, Taylor on Schels, MacDonald on Enescu.

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.

159  'Authenticity' in Contemporary Music (Hall); Cage—Eckhart—Zimmermann (Fox); Colin McPhee (II)—Tabuh—Tabuhan (Young). Warnaby on Jonathan Harvey and Birtwistle, Hayes on Young, Mival on Höller and Ferneyhough, Alexander on Peter Dickinson.
THE LAUREL IN RACKWICK

Slow and serene for centuries
Imagine those
Rackwick fishermen-crofters and their folk,
Ploughing and setting creels, bound but obedient to
Each quarter of the
Turning year; transmuting the hardship with fiddle and dance
Every Harvest-home and Hogmanay; then
Returning, that festival over, to the wheel of labour.

Many difficulties, many consolations.
And they had little to fear
Except black clouds at haytime or harvest or over the boats at sea, or
When snow cut bitterly into the March lambs.
Especially to be feared a bad
Landlord, who could sour their meaningful
Labour with ruinous rent-roll.

Delighted they'd have been,
All the Rackwick folk of old –

Very proud that one from their own valley
Is the new knight of music
Esteemed world-wide beyond the ancient “tyrants of the glebe”.
Song is laurelled well, this winter, in Rackwick.

George Mackay Brown
1st January 1987

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