Letters to the Editor

From R. Wayne Shoaf, Archivist, Arnold Schoenberg Institute

In reference to Robin Freeman’s review of the Cancercino (CNT 1031) recording of Schoenberg’s arrangement of Mahler’s Das Lied von der Erde as reconstructed and completed by Rainier Riehn (Tempo 181 (June 1992): pp.49-52), I would like to set the record straight with regard to one assertion by Mr. Freeman. He implies (p.51) that the then Archivist of the Arnold Schoenberg Institute (which is located at the University of Southern California, not UCLA) failed to notify Mr. Riehn of the presence of colored notations in the Lied thereby causing a potentially critical aspect of the source for the reconstruction of the arrangement to be ignored. In fact, an examination of the correspondence between Mr. Riehn and the Archivist reveals that Mr. Riehn was apprised of the colored markings in the Lied arrangement in the Archivist’s very first communication with Mr. Riehn in March of 1983.

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News Section

Composers

JOHN ADAMS is completing a new work for the Dutch-based Schoenberg Ensemble.

WILLIAM ALWYN (d.1985). Miss Julie (stage première)—26 October/Baltoppen, Ballerup, Denmark/dir. Una Stewart, c. Frans Rasmussen.

GILBERT AMY. String Quartet No.1 (première)—17 October/London, Institut Francais/Quatuor Parisii.


GERALD BARRY. Piano Quartet (première)—6 December/London, ICA/Capricorn Ensemble.

DIANA BURRELL. Das Meer, das so gross und weit ist, da wimmelt’s ohne Zahl, grosse und kleine Tiere for string orchestra (première)—15 October/London. St. John’s Smith Square/Orchestra of St. John’s c. John Lubbock.


ELLIOTT CARTER. Trilogy for oboe and harp (UK première of complete work)—31 October/London, Queen Elizabeth Hall/London Sinfonietta soloists.

PHILIP CASHIAN. Dark Inventions (première)—23 November/Oxford, Holywell Music Room/New Chamber Players.

JACOB DRUCKMAN. Summer Lightning (première)—19 July/Tanglewood/Boston SO c. Seiji Ozawa. Demos (triple world première)—31 December/Bruges, Liege and Brussels/Filharmonisch Orkest van Vlaanderen, Orchestra Philharmonique de Liege, Orchestre National de Belgique (simultaneous premieres to usher in the ‘New Europe’).


PHILIP GLASS. Flower of Youth (première)—1 September/London, Royal Festival Hall/Opera Factory.

ALEXANDER GŒHR. ‘In stilte Land’ Variations (première)—12 September/Cambridge/Hertfordshire Chamber Orchestra c. Tony Halstead.

BERTHOLD GOLDSCHMIDT. Fantasy for oboe, cello and harp (première)—2 November/Rendsburg, Jewish Museum. Capriccio for solo violin (Swiss première)—3 November/Zurich/Kolja Lessing.
The Birmingham Six

Uaelli

for organ (première)—24 October/JOHN LAMBERT.

Lotuses

JONATHAN LLOYD.

JAMES MACMILLAN Piano Sonata (French premiere)—10 October/Strasbourg/London Schools Symphony Orchestra. From Sea to Sky (première)—24 September/Clemson University/English Sinfonia c. Sir Edward Downes. From Coastal Stations (première)—14 January 1993/London, Purcell Room/Heather Shipp.

NICHOLAS MAW is composing a Violin Concerto.

SIR PETER MAXWELL DAVIES. Sir Charles: His Passion (première)—22 September/Manchester, RNCM/BBC Philharmonic c. composer. Caroline Mathilde (première of Suite from Act II)—5 October/London, Royal Festival Hall/RPO c. composer. Weltkric (US première)—9 October/St. Louis, MO/St. Louis SO c. Leonard Slatkin. Ojai Festival Overture (German première)—12 November/Dusseldorf/Düsseldorfer Symfoniker c. composer. Strathclyde Concerto No.7 for double bass and orchestra (première)—25 November/Glasgow, City Hall/Duncan McTier (db), Scottish Chamber Orchestra c. composer.

RICHARD MEALE. Symphony (première)—7 November/Sydney Opera House.

STEPHEN MONTAGUE. Boombox Virelai (première)—12 September/Dorking, Rammore Festival/Hillard Ensemble.

DOMINIC MULDOWNEY. Oboe Concerto (première)—30 September/London, Barbican/Roy Carter (ob), LSO c. Michael Tilson Thomas.

PER NORGARD. Nocturne for organ (première)—15 October/Bolton, European Organ Festival/12 contestants.

KEVIN O’CONNELL. Tenet (première)—19 October/Belfast, Queues University/Sequenza. Sensational (première)—17 November/Dublin, Royal Hospital Kilmainham/Opera Theatre Company c. Mark Armstrong. (London première)—2 December/The Palace Theatre/same artists.

ARBERT REIMANN. Das Schluss (premiere)—2 September/Berlin, Deutsche Oper/c. Michael Boder. Lady Lazarus (première)—19 September/Berlin Festival/Claudia Barsinsky (sop).


DIETER SCHNEBEL. Sinfonie X for orchestra, solo alto and tape (première)—18 October/Donaueschingen Musikfeste/Marga Schiml (alt), Südwestfunk SO Baden-Baden c. Michael Gielen.

KURT SCHWERTSIK. Caball Sate (première)—13 October/ Vienna, Meinl Bouy/Kurt and Christa Schwertsik. Schwertsik has completed Uker’s for large orchestra, the ‘Adagio-section’ of his Italiano Klang cycle. The 80-minute, five-work cycle received its first complete performance in Vienna on 19 November, with the Vienna SO c. Horia Andreescu.


DAVID DEL TREDICI has completed an 80-minute orchestral work for the New York Philharmonic.

MARK-ANTHONY TURNAGE. *Her Anxiety* (premiere)—15 September/London, Purcell Room/Eileen Hulse (sop). Nash Ensemble c. Lionel Friend.

KEVIN VOLANS. *Kneeling Dance* (première)—13 November/Southampton/Piano Circus.

JUDITH WEIR. *Roll off the ragged rocks of sin* (première)—1 October/London, BMIC/Nicolas Hodges.

THOMAS WILSON. *Contigas para Semana Santa* (premiere)—7 November/Glasgow University/Cappella Nova.

JOHN WOOLRICH. *It is midnight, Dr Schweitzer* (première)—29 June/London, St. John’s Smith Square/Guildhall Strings.

WALTER ZIMMERMANN. *Nacht nicht, nicht mehr* (première)—6 December/London, ICA/Capricorn Ensemble.


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been nice to hear all of them. Ireland is represented by a three-minute part song, charming though it is (incidentally, I am not too sure that this composer was really influenced by folksong as we are told). I would willingly have sacrificed the organ solos that Roger Sayer valiantly tries to make a case for, to make up the sets of songs. The recording does end on a high note, however, with Vaughan Williams’s Shakespeare settings.

The performances as a whole are creditable, though the choir does sound a bit distant at times and it is such a pity that the chance was not taken to make this a more valuable disc by not attempting to squeeze so much on – repertoire like this is not exactly over-recorded.

Similar sentiments are aroused by the East London Chorus’s second disc, a timely compilation of items not all of which may be fairly described as ‘essentially’ Christmas music – for example the Te Deums of Rutter and Walton, the latter the première recording of an arrangement by Christopher Palmer. However three of Percy Grainger’s carol arrangements from his *English Gothic Music*, recorded here for the first time, are a valuable addition to his discography.

David Wordsworth