Del Tredici’s series of works based on Lewis Carroll’s ‘Alice’ books:

**Pop-Pourri** for amplified soprano (plus counter-tenor or mezzo-soprano ad lib), solo rock group, SATB chorus, and orchestra

**Vintage Alice** for amplified soprano, folk-group, and orchestra

**Adventures Underground** for amplified soprano, folk-group, and orchestra

**An Alice Symphony** for amplified soprano, folk-group, and orchestra
  (which can be divided into the independent works **Illustrated Alice** and **In Wonderland**;
  the latter includes **The Lobster Quadrille**, which may be performed separately, with or without voice)

**Annotated Alice** for amplified soprano, folk-group, and orchestra

**Final Alice** for amplified soprano, folk-group, and orchestra

**In Memory of a Summer Day** for soprano and orchestra

**Quaint Events** for soprano and orchestra

**All in the golden afternoon** for soprano and orchestra
  (these three works constitute the cycle **Child Alice**)

---

Boosey & Hawkes Music Publishers Limited

DAVID DEL TREDICI

Del Tredici's series of works based on Lewis Carroll's 'Alice' books:

**Pop-Pourri** for amplified soprano (plus counter-tenor or mezzo-soprano ad lib), solo rock group, SATB chorus, and orchestra

**Vintage Alice** for amplified soprano, folk-group, and orchestra

**Adventures Underground** for amplified soprano, folk-group, and orchestra

**An Alice Symphony** for amplified soprano, folk-group, and orchestra
  (which can be divided into the independent works **Illustrated Alice** and **In Wonderland**;
  the latter includes **The Lobster Quadrille**, which may be performed separately, with or without voice)

**Annotated Alice** for amplified soprano, folk-group, and orchestra

**Final Alice** for amplified soprano, folk-group, and orchestra

**In Memory of a Summer Day** for soprano and orchestra

**Quaint Events** for soprano and orchestra

**All in the golden afternoon** for soprano and orchestra
  (these three works constitute the cycle **Child Alice**)

Boosey & Hawkes
Peter Maxwell Davies

RECENT WORKS

The Bairns of Brugh (1981)
for piccolo, bass clarinet, piano, marimba, viola, and cello
duration: 6 minutes
première: 30 May 1981  Bergen Festival  The Fires of London

Hill Runes (1981)
for solo guitar
duration: 8 minutes
première: 25 July 1981  Dartington Summer School of Music
Julian Bream
recorded by Julian Bream on RCA RL25419

Lullabye for Lucy (1981)
for S.A.T.B. a cappella; words by George Mackay Brown
première: 19 June 1981  St. Magnus Festival, Orkney
St. Magnus Singers
on sale

The Medium (1981)
monodrama for unaccompanied soprano; text by the composer
duration: 50 minutes
première: 21 June 1981  St. Magnus Festival, Orkney
Mary Thomas

The Rainbow (1981)
music-theatre for young children to sing and play; text by the composer
duration: 25 minutes
première: 20 June 1981  St. Magnus Festival, Orkney
Pupils of Stromness Primary School
conductor’s score and chorus score on sale
AARON COPLAND - THE PIANO MUSIC

Down a Country Lane 75p
Fantasy £5·50
Four Piano Blues £2·25
In Evening Air 70p
Midsummer Nocturne 70p
Night Thoughts (Homage to Ives) £1·60
Sonata £4·25
Variations £3·75

All recently recorded on a 2-record set of Copland’s complete piano music, performed by Leo Smit (CBS 79234).
Recent Issues (1979-81) Include:

131 René Leibowitz (I) by Jan Maguire; HKGruber in conversation with Unger and Danninger; Gruber and Schwertsik at the Berlin Festival; Glasgow Musica Nova (Driver); Holloway’s ‘Debussy and Wagner’ (Neighbour); Wintle on Evans’s ‘Britten’.

132 René Leibowitz (II) by Jan Maguire; Points of View by Wolfgang von Schweinitz; Calum MacDonald on the string quartets of John Foulds; Maxwell Davies’s Symphony, Finnissy’s alongside (Driver); Maw’s Life Studies (Shaw); Keller’s ‘1975’ (Hopkins).

133/4 Igor Markevitch double issue—Chronology; Catalogue of works; Partita (de Graaff), Icare (Bennett), Le Paradis perdu (Markevitch, Moreux), Handel Variations (Mavrodin), The conductor’s debt to the Composer; also Drew on the early works. Facade (Driver), Del Tredici, Stockhausen, Sessions, etc.

135 Carl Ruggles (Babcock); Nikolai Roslavets (Foreman); Composers’ Forum—Ladislav Kupkovic and Helmut Lachenmann; Holloway on Stravinsky, Northcott on Robert Simpson, Nash on Mahler books, Driver on Tippett and Maxwell Davies.

136 Homage to Béla Bartók (Panufnik, Ginastera, Xenakis); Bartókiana (Doráti); Finzi Discography (Diana McVeagh); Driver on Rzewski, Goehr on Monteverdi, Schiffer on Boulez, Cole on Kurtág.

137 Friedrich’s ‘Lulu’ (Perle); Bartók’s Bagatelles (Antokoletz); Composers of the World, De-Bow! (Keller); Brian Dennis’s Chinese Song-Cycles (Hill); Driver on Maxwell Davies, Skempton on Benoliel, Holloway on Knussen, Knussen on Perle.

138 Leopold Spinner—the last phase (Graubart); Serialism in Ives (Schollman); The tonal structure of Brian’s ‘Gothic’ (Pike); Holloway on Shapey and Del Tredici, Shaw on Dallapiccola, Hill on Young.

139 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 (i) by Stephen Walsh; Tributes to Cardew (Bradshaw, Schwertsik, Skempton); Ogdon on Havergal Brian; Noel Malcolm on Enescu.