Aaron Copland

THE BALLETS

Billy the Kid (1938)
Ballet in One Act

Rodeo (1942)
Ballet in One Act

Appalachian Spring (1944)
Ballet in One Act
(available for full orchestra or in the original version for 13 instruments)

Dance Panels (1959 rev. 1962)
Ballet in Seven Sections

Duration

35 min.

26 min.

33 min.

24 min.

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Recent issues (1981-83) include:

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

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 Markévitch’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 Doráti—Composer (MacDonald); Anderson on Panufnik; Hayes on contemporary piano music; Nichols on Koechlin; Driver on new symphonies.

144 Berthold Goldschmidt (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 Markévitch, Howells, Lutyens, Stevens; Goldschmidt’s chamber music (Matthews); Geoffrey Poole (Burn); Scroki (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.
HOWARD FERGUSON

Two Ballads for baritone and orchestra, op. 1
Violin Sonata No. 1 op. 2
Octet for clarinet, bassoon, horn, and strings, op. 4
Serenade for chamber orchestra (after the Octet)
Partita for orchestra, op. 5a; for 2 pianos, op. 5b
Four Short Pieces for clarinet or viola and piano, op. 6
Four Diversions on Ulster Airs for orchestra, op. 7
Piano Sonata in F minor, op. 8
Five Bagatelles for piano, op. 9
Violin Sonata No. 2 op. 10
Concerto for piano and string orchestra, op. 12
Discovery five songs for voice and piano, op. 13
Three Sketches for flute or treble recorder and piano
Overture for an Occasion for orchestra, op. 16
Five Irish Folksongs for voice and piano, op. 17
Amore Languo for tenor, chorus, and orchestra, op. 18
The Dream of the Rood for soprano or tenor, chorus, and orchestra, op. 19
Fuga Ricercata from The Musical Offering, arr. for strings
Interlude (Finzi), arr. for oboe and piano
Three Duos (Schumann), arr. for clarinet and piano

we join in wishing Howard Ferguson many happy returns on his 75th birthday,
21 October