NEWS SECTION

Composers


DOMINICK ARGENTO. Miss Havisham’s Fire, opera after Dickens’s ‘Great Expectations’ (premiere)—22 March / New York City Opera.

TADEUSZ BAIRD. Symphony No.3 (U.K. premiere) — 27 March / Royal Festival Hall / Philharmonia c. Simon Rattle.


LUCIANO BERIO is writing a new opera for the 1983 Salzburg Festival, with the working title Der König hörcht.

LEONARD BERNSTEIN is to compose an opera on Vladimir Nabokov’s Lolita for the opera-house of Houston, Texas.

HARRISON BIRTWISTLE is writing the music for a new production of Aeschylus’s Agamemnon which will be staged at the National Theatre in spring 1979.

HANS-JURGEN VON BOSE. Musik für ein Haus voll Zeit (premiere)—9 April / Kiel State Philharmonic Orchestra c. Walter Gillessen.

HAVERGAL BRIAN (d.1972). Prologue in Heaven from opera Faust (premiere); Symphony No.2 (first professional performance)—9 March / BBC Invitation Concert, Maida Vale Studios / John Mitchinson, Tom Swift, David Thomas, Gwynne Howell, Forbes Robinson, BBC Symphony Orchestra c. Sir Charles Mackerras. Sir Charles Mackerras also conducted the Philharmonia Orchestra recently in BBC recordings of Symphonies 27 and 31 (both premières) for future broadcasting; and Myer Friedman conducted them in the first professional performances of Symphonies 29 and 32, also for a BBC recording.

WILLIAM BROOKS. Madrigals (premiere)—25 January / St. John’s Smith Square / Electric Phoenix. This concert also included the premières of Spells by Martin Dalby and Lamento by Odaline de la Martinez.

ELLIOTT CARTER. Symphony of 3 Orchestras (U.K. premiere)—21 March / Royal Festival Hall / BBC Symphony Orchestra c. David Atherton. Carter is currently composing a large-scale work for solo piano.

EDWARD COWIE. Commedia (premiere)—10 June / Kassel Opera, prod. Michael Geliot, c. James Lockhart.


GOTTFRIED VON EINEM. Kabale und Liebe (German premiere)—5 November 1978 / Hamburg State Opera, c. Theodor Guschlbauer.


JEAN FRANCAIX. Concerto for 2 harps and 11 string instruments (premiere)—11 May / Zurich Collegium Musicum c. Paul Sacher.


EDWARD HARPER. Symphony (premiere)—9 March / Edinburgh / Scottish National Orchestra c. the composer. Harper is to be the subject of the first record of contemporary music subsidized by the Scottish Arts Council, which will include his one-act Thomas Hardy opera Fanny Robin.

HANS WERNER HENZE. Orpheus, a story in six scenes (premiere)—17 March / Stuttgart /
Wurttemberg State Opera c. Woldemar Nelson, choreography by William Forsythe.

ROBIN HOLLOWAY. Serenade in C (première)—18 March / Nash Ensemble.

BARBARA KOLB. Musique pour un vernissage (U.S. première)—3 February / Washington / Kennedy Centre Theatre Chamber Players. Grisaille for orchestra (première)—13 February / Portland, Maine / Portland Symphony Orchestra. Songs before an adieu (U.K. première)—4 May / Wigmore Hall.

ERNST KRENEK. The Dissembler, monologue for baritone and orchestra op.229 (première)—11 March / Baltimore / American Camerata for New Music c. John Stephens, with Michael Ingram (baritone)’.

RAFAEL KUBELIK. Mass for soprano and male chorus (première)—18 May / Munich / Bavarian Radio Choir c. Heinz Mende, with Urszula Koszut.

ELISABETH LUTYENS. Footfalls for flute and piano (première)—7 February / Purcell Room / Ann Cherry and Jeremy Brown.


EDWARD McGUIRE has been commissioned by the St. Magnus Festival to write a new work for the BBC Scottish Symphony Orchestra to be performed by them in Kirkwall, Orkney on 15 June.

NICHOLAS MAW. Life Studies (U.S. première)—16, 17, 18 March / Pittsburgh Symphony Orchestra c. Andre Previn, who conducts a further series of performances on 19, 20, 21 and 22 April with the Chicago Symphony Orchestra. Serenade (first complete performance)—25 February / BBC recording / London Sinfonietta c. Lionel Friend.

PETER MAXWELL DAVIES. Salome Suite (première)—16 March / Royal Festival Hall / London Symphony Orchestra c. David Atherton. Miss Donnithorne’s Maggot (East German première)—21 February / East Berlin. Le Jongleur de Notre Dame (German première)—21 May / West Berlin / The Fires of London. A Fires of London tour of The Martyrdom of St. Magnus, beginning at the Bath Festival (29 May) will give the work its Dutch première (2 June, Holland Festival, followed by a Dutch TV production) and Belgian première (7 June, Flanders Festival), with further performances at the Aldeburgh, Cheltenham, King’s Lynn, Harrogate and Three Choirs Festivals. Maxwell Davies’s latest work is Solstice of Light for tenor solo, SATB and organ, written for the 1979 St. Magnus Festival.

NIGEL OSBORNE. In Camera (première)—21 February / Queen Elizabeth Hall / London Sinfonietta with John Williams.

ANDRZEJ PANUFNIK (who will celebrate 25 years’ residence in the U.K. in July) is writing an overture for orchestra without conductor, commissioned by the London Symphony Orchestra for their 75th Anniversary concert on 17 June. His Sinfonia Sacra, after its successful performance at last year’s Warsaw Festival, has been programmed for three performances by two different Polish orchestras in Warsaw and Cracow, 27-29 April.

ANTHONY PAYNE. · Paraphrases and Cadenzas (French première, and world première of revised version)—15 February / Museum of Modern Art de la Ville, Paris / Nash Ensemble.

ALFRED SCHNITTKE has been commissioned by the Leipzig Gewandhaus Orchestra to write a Symphony, his second, for their 1982 season.

KURT SCHWERTSIK. Alphorn Concerto (Swiss première)—11 January / Lucerne / Josef Molnar, Lucerne Symphony Orchestra c. Ulrich Meyer; (German première)—14 February / Baden-Baden / Robert Freund, Sudwestfunk Orchestra c. Ladislav Kupkovic.

KAZIMIERZ SEROCKI. Pianophonie for piano, orchestra and live electronics (première)—18 November 1978 / Metz / S. W. German Radio Orchestra c. Ernest Bour, with Szabolcs Esztenyi (piano).

ROBERT SIMPSON is writing his Eighth String Quartet.

GIUSEPPE SINOPOLI is writing a two-part opera of which the first part, Lou Salome, is to be premiered by the Bavarian State opera in Munich in 1981. The second, which is to
be based on events from the career of Siegmund Freud, will be given a year later at the Deutsche Oper, Berlin.

HOWARD SKEMPTON. Mound for 2 horns, viola, accordion and piano (première) — 28 February / British Music Information Centre Experimental Music Concert / ensemble c. composer.

KARLHEINZ STOCKHAUSEN is writing a work for symphonic band, commissioned by the University of Michigan for its centenary celebrations. Donnerstag, a stage-work extracted from his seven-part work-in-progress Licht, is scheduled to be premiered at La Scala, Milan in 1981.


MICHAEL TIPPETT. String Quartet No. 4 (première) — 20 May / Bath Festival / Lindsay Quartet.

MICHAEL BLAKE WATKINS. Etalage: a Concerto for Orchestra (première) — 18 February / Wembley Conference Centre / City of Birmingham Symphony Orchestra c. Erich Schmid.

Salzburg Seminar in American Studies

The 1979 Salzburg Seminar in American Studies, to be held at Schloss Leopoldsbrunn from February to September, will include a 2-week session on "Musical Ideas and Musical Institutions" (12 April — 5 May) to explore developments in composition, theory, and musicology, with special reference to the actual and possible role of institutions. The Seminar Faculty will include Gunther Schuller and Peter Westergard, and Guest Lecturers will include Edward T. Cone, Professor of Music at Princeton University.

Periodicals

NEUE ZEITSCHRIFT FÜR MUSIK
(formerly MELOS). Editor-in-Chief: Wolfgang Burde; editorial address: D-6500 Mainz 1 Weihergarten, Postfach 3640.

January-February 1979
Wolfgang Rihm, Ins eigene Fleisch, pp.6-8.
Detlev Müller-Siemens, untitled article, pp.15-16.
Manfred Trotzahn, untitled article, pp.17-19.
Aribert Reimann, Salut für die junge Avantgarde, p.25.
Lennart Reimers, Neue Musik in Schweden, pp.28-30.

LE MONDE DE LA MUSIQUE
Editorial director: Francis Mayor; editorial address: 129 boulevard Malesherbes, 75017 Paris.

December 1978.
Aldem Dimov, Moscou: l’invasion des musiques interdites, pp.36-44.
Jean-Pierre Lentin, Entretien avec Phil Glass, pp.98-103.

DAS ORCHESTER

11/1978

12/1978

STUDIA MUSICOLOGICA ACADEMIAE SCIENTIARUM HUNGARICAE
L. Somfai, Strategies of Variation in the Second Movement of Bartók’s Violin Concerto, pp.161-162.
J. Marothy, Harmonic Disharmony: Stotkovich’s Quintet, pp.325-348.