A MESSAGE TO ALL READERS AND SUBSCRIBERS

Tempo

has been in continuous publication since January 1939, and in the course of its existence has become one of the most important reviews of modern music in the world. Counting our Old Series (1939-46) and the separate American Series (1940-44), we have so far published 175 issues.

More recent subscribers, both libraries and individuals, may be interested to know that we can offer a very comprehensive back numbers service dating back to the earliest years of the magazine. Following a recent reappraisal of our stock, we are pleased to announce that we still retain limited numbers of almost every issue as far back as No. 57 (Spring 1961), and hold more limited supplies of most issues prior to that. Many of the articles – even whole issues – remain of prime critical and historical interest. Some of the single-composer or single-topic issues are listed below.

**American Music:** Nos. 64 (Spring 1963) and 103 (1972)
**Béla Bartók:** No. 14 (Winter 1949), No. 83 (Winter 1967), No. 136 (March 1981)
**Benjamin Britten:** No. 66/7 – 50th birthday issue (Autumn/Winter 1963), Nos. 106 and 107 – 60th birthday issues (September and December 1973)
**Aaron Copland:** No. 95 (Winter 1970-71)
**Roberto Gerhard:** No. 139 (December 1981)
**HK Gruber:** No. 126 (September 1978)
**Robin Holloway:** No. 129 (June 1979)
**Hungarian Composers:** No. 88 (Spring 1969)
**Zoltán Kodály:** No. 63 (Winter 1962-63)
**Igor Markevitch:** No. 133/134 (September 1980)
**Peter Maxwell Davies:** No. 101 – ’Taverner’ issue (1972)
**Richard Strauss:** No. 69 – centenary issue (Summer 1964)
**Igor Stravinsky:** No. 61/2 (Spring/Summer 1962), No. 82 – 85th birthday issue, with musical supplement (Summer 1967), Nos. 97 and 98 – memorial issues, with musical supplements (1971), No. 141 – centenary issue (June 1982)

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We can also supply photocopies of any article, or any complete issue, that has appeared since TEMPO’s inception, at 10p per page, plus postage.
AARON COPLAND
recent publications

Two Piano Pieces (1982)
The first of these pieces, *Midday Thoughts*, is based on a theme from a Ballade for piano and orchestra which the composer sketched in 1944; the second, *Proclamation*, was first sketched in 1973 but not fully composed until November 1982.

Three Moods for piano solo
These pieces date from 1920–21, and were published for the first time in 1981.
RECENT ISSUES (1982–84) INCLUDE:

143 Kodály in England (Breuer); Matyas Seiber (Silverman); Antal Dorati—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 Markevitch, Howells, Lutyens, Stevens; Goldschmidt’s chamber music (Matthews); Geoffrey Poole (Burn); Serocki (Davies); Bartók’s notation (Gilles); 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 Cater; Smith on The Tigers.

147 Howard Ferguson (McBurney); Simplicity in early Britten (Mark); Westerlings (Warnaby); Lloyd and Druckman Viola Concerti (Uscher); Hall and Matthews on Britten, Young on Sclci, Keller on string quartets.

148 Colin McPhee (Oja); Howard Skempton (Hill); Goldschmidt’s orchestral music (Matthews); Holloway on Stravinsky, Warnaby on Lutoslawski, Head on Messiaen, Koch on Schwertsik, McBurney on Payne.

149 Tallis—Vaughan Williams—Howells (Pike); Sondheim’s Sweeney Todd (Blyton); Maxwell Davies’s Hill Runes (Harvey); Dench on Debussy; Hayes on Weill and Dallapiccola, Driver on The Mask of Time.

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); Kurtag’s Mikroludes (McLay); Delius’s Sources (Stevenson); Villa-Lobos’s commissions (Peppercorn); Fauré’s performance practice (Jones); Keller on Schoenberg’s Harmony, Samson on Lendvai, Hall on the Britten Companion.
Diaphonie (1965 rev. 1974)  
for two pianos  
première of revised version: 26 February 1984, Köln (Commedia Colonia), Johannes Kalitze and Richard Braun  
Score on sale

Magische Klanggestalt (1984)  
for large orchestra  
commissioned by the Hamburg Staatsoper  
première: 16 March 1986, Hamburg, Philharmonisches Staatsorchester c. Hans Zender

Piano Concerto (1983-85)  
commissioned by the BBC; première to be announced

Traumspiel (1983)  
Klanggedicht in 5 parts after Strindberg’s Dream Play, for soprano, large orchestra, and electronic tape  
première: 18 November 1983, 12th Rencontres Internationales de Musique Contemporaine, Metz; Susan Roberts (sop), Orchestre philharmonique de Liège c. Pierre Bartholomée