

GYORGY LIGETI. *Le grand macabre* (German première)—15 October / Hamburg. Further productions include Saarbrücken (May 1979), Bologna (May 1979), English National Opera (November 1979), Paris Opera (1981).

FRANK MARTIN. *Requiem* (British première)—10 February / Leicester / Leicestershire Schools Symphony Orchestra, St. Michaels Singers, c. Ian Little.

PETER MAXWELL DAVIES. *The Two Fiddlers* (English première)—27 December / Jeanetta Cochrane Theatre / Pimlico School Chorus and Orchestra c. Maurits Sillem. *Runes from a Holy Island* (London première)—31 January / Queen Elizabeth Hall / Fires of London. Maxwell Davies's *Salome*, which has been having enormous success in its première production in Copenhagen, has been attracting prospective producers from all over the world. The ballet is to be filmed by Danish Television as soon as the scheduled run is over.

NIGEL OSBORNE. New work for guitar and ensemble (première)—21 February 1979 / John Williams, London Sinfonietta. Two further new works are in progress—a piece for Electric Phoenix for the 1979-80 season, and one for Suoraan to be performed at the St. Bartholemew's Festival in July 1979.

ANTHONY PAYNE. String Quartet (première)—4 December / St. John's Smith Square / Chilingirian Quartet.

KRZYSTOF PENDERECKI. *Paradise Lost*, opera to a libretto by Christopher Fry, after Milton (première)—29 November / Lyric opera, Chicago. Other performances—23 January / Milan La Scala, 28 April / Stuttgart.

ANDRAS RANKI. Cello Concerto (première)—14 November / Alexander Baillie, Morley College Symphony Orchestra c. Guy Woolfenden.

ARIBERT REIMANN. *John III*, 16 for mixed chorus (première)—12 October / Berlin.

JOAQUIN RODRIGO. *Concierto Pastoral* for flute and orchestra (première)—17 October / Royal Festival Hall / James Galway, Philharmonia c. Eduardo Mata.

AULIS SALLINEN. *The Red Line*, opera (première)—30 November / Finnish National Opera.

ROGER SESSIONS has completed his Ninth Symphony.

ROGER SMALLEY. 1978 has seen the premières of *Echo II* for cello with tape-delay (Rohan de Saram) and *Echo III* for trumpet with tape-delay (Gordon Webb). *Echo I*, for piano and tape-delay, will be performed by Stephen Savage during 1979. The 1979 Perth Festival will present Smalley's new String Quartet with the Arensky Quartet, while the English Music Theatre Company will give the British première of Smalley's opera *William Derrincourt* at the Aldeburgh Festival.

JOHN TAVENER. *Liturgy of St. John Chrysostom* (première)—30 November / Westminster Cathedral / Europa Singers, London Concord Singers c. Clive Wearing. *Lamentation*, Dramatic Song Cycle, *Last Prayer & Exultation*, 6 *Russian Folksongs* (premières)—15 January / Queen Elizabeth Hall / Nash Ensemble, John Tavener (piano.)

## EMAS

The Electro-Acoustic Music Association of Great Britain was founded during the summer. It is a national body involving individuals and commercial interests with a stake in the creation and performance of music which uses electronics or computers, the manufacture of equipment or recordings, or the publication of music involving tape, synthesizers or live electronics.

The Association's aims include (1) collation and distribution of information and tapes, and the setting up of a public information archive; (2) co-ordination of technical specifications and standards among member laboratories and studios; (3) advising on repertoire and concert presentation of electro-acoustic music; (4) increase and promotion of courses and facilities to educate the public in the techniques of electro-acoustic music; (5) promotion of this music through concerts, recordings and conferences; (6) attracting investment for composition; (7) the establishment of a Centre of Electro-Acoustic Music in London to act as a sound theatre, public education centre, and conference meeting-point for industry and creators of electro-acoustic music.

Membership of EMAS is £5.00 annually (£2.00 for students); group affiliation is offered to organisations such as music publishers, recording studios, universities, arts

centres, advertising agencies, and dance companies at an annual rate from £20.00. Further details and an application form may be obtained from the Hon. Secretary, EMAS, 71 Ladbroke Grove, London, W11 2PD.

### Aspen and Tanglewood

The Aspen Music Festival, instituted in the years following the 1949 'Goethe Bicentennial: Convocation and Music Festival' was rapidly expanded to include two full months of music study and concert activities, from mid-June to mid-August. Usually beginning in the third week of July, comes the Conference on Contemporary Music as an 'intensive celebration of 20th-century music'. Now 20 years old, the Conference each year sponsors the residency of one or more composers, and presents concerts, master classes, and panel discussions, all under the general direction of Richard Dufallo.

Recent composers have included Aaron Copland and David Del Tredici (1975); and Peter Maxwell Davies and Jacob Druckman (1976). 1978 saw the first US performance of Peter Maxwell Davies's *The Martyrdom of St. Magnus*, greeted as the 'greatest achievement' of the Festival, with a cast including Jan DeGaetani and Paul Sperry, conducted by Richard Dufallo and directed by Ian Strasfogel. Also appearing in the programs were works by Bartók, Copland, Ginastera, Strauss, and Stravinsky.

Tanglewood, in the New England Berkshire hills, has long been the summer home of the Boston Symphony Orchestra, and, since 1940, the home of its educational arm, the Berkshire Music Centre founded by Serge Koussevitzky. Although the main Symphony programmes are often predictably drawn from the works of the past season, in early August the Symphony, the Music Centre, and the Fromm Music Foundation at Harvard combine to present the co-operative Festival of Contemporary Music, or 'Fromm Week'. The programme under the direction of Gunther Schuller presents opportunities for study as well as performance, and advanced instruction is available for a limited number of composers under guest teachers (including, in 1978, Jacob Druckman). This year the composers whose works were programmed once again included such as Schoenberg, Varèse, Barraqué, and Schuller himself, together with a number of younger colleagues whose works have still to gain the attention of the wider public.

JOHN OWEN WARD

### Periodicals

#### CONTACT

Summer 1978

Arnold Whittall, *Too Soon or Too Late? Schoenberg, Berg and Webern: the current state of writing*, pp.4-7. Stephen Montague, *Interview with Zygmunt Krauze*, pp.8-10. Malcolm Barry, *Tony Coe's 'Zeitgeist'*, pp.12-14. Stephen Arnold, *Electronic Music Studios in Britain—9: University of Glasgow*, pp.20-21. David Roberts, *Recent Maxwell Davies Scores*, pp.26-29.

#### MELOS

September/October 1978

Tibor Kneif, *Philosophie der Musik in den USA. Ueber die Arbeiten von Leonard B. Meyer*, pp. 381-382. Edward Downes, *Herman Scherchen—ein Portrait*, pp.387-392. Siegfried Thiele, *Bruckner und die Musik des 20. Jahrhunderts*, pp.396-403.

#### MENS & MELODIE

October 1978

Ernst Vermeulen, *In memoriam William van Otterloo*, pp.312-314. W. Chr. M. Kloppenburg, *Maurice Ravel en Henriette Faure*, pp.326-328. Ernst Vermeulen, *Festival Nieuwe Muziek van Jeugd en Muziek Zeeland*, pp. 329-332.

November 1978

Ernst Vermeulen, *Gaudeamusmuziekweek 1978*, pp.363-367. J. van der Veen, *Richard Strauss' 'Die Frau ohne Schatten'*, pp.371-373.

#### KEY NOTES

1978 No.1

Ted Szántó, *Roundabout Music with Reinbert de Leeuw*, pp.15-16. Rudy Koopmans, *Guus Janssen—The Interaction of Composing and Improvising*, pp. 20-21. Willem Jan Otten & Elmer Schönberger, *Louis Andriessen's Matthew Passion and Orpheus*, pp.22-35. Theo Loevendie, *The Rhythmic Structures of 'Six Turkish Folk poems'*, pp. 38-41 Peter Schat, *Credo*, p.43.

#### MUSICA

May/June 1978

Special number on *Musik und Medien*

July/August 1978

Special number on *Ausser schulische Musik erziehung*

September/October 1978

Special number on *Musik-theater*

#### MUSICAL QUARTERLY

July 1978

Edward F. Kravitt, *Mahler's Dirges for his Death: February 24, 1901*, pp.329-353.