

PETER MAXWELL DAVIES has recently returned from a tour of Latin America with *The Fires of London*. 18 concerts were given in Venezuela, Brazil, Argentina, Peru, Columbia and Mexico.

ANDRZEJ PANUFNIK has just completed a *Vocalise* for mezzo-soprano and piano commissioned by Peter and Meriel Dickinson.

ANTHONY PAYNE. *The Sea of Glass* for voices, organ and percussion has been commissioned by the 9th International Organ Festival, to be premiered in St. Alban's on 2 July.

PRIAULX RAINIER. Yehudi Menuhin will be the soloist in the first performance of Rainier's Violin Concerto on 6 September at the Edinburgh Festival.

NED ROREM has been commissioned by the Saratoga Performing Arts Centre to write an orchestral work. *A Quaker Reader* for organ was premiered on 3 February in New York by Leonard Raver.

TONA SCHERCHEN-HSIAO has just completed *Zigüidor* for Wind Quintet.

KURT SCHWERTSIK has been awarded a prize from the Austrian State for his opera *Der lange Weg zur grossen Mauer*.

ROGER SESSIONS. His Symphony No. 6 received its New York première—the first complete performance—on 4 March by the Juilliard Orchestra.

ROBERT SIMPSON has recently completed his Sixth Symphony and is at work on his Seventh String Quartet, in celebration of the Centenary of the astronomer Sir James Jeans. His Quartet for horn, violin, cello and piano (1976) received its British première on 9 May at St. John's Smith Square, performed by members of the Music Group of London.

KARLHEINZ STOCKHAUSEN. The Berlin Philharmonic Octet premiered *Tierkreis* in New York in April. A Zagreb Festival commission for chorus and orchestra entitled *Sing ich für Dich, singst Du für Mich . . .* was premiered in Zagreb on 9 May with the chorus of North German Radio. The same chorus were involved in the first performance of *Ein Welt von Sorge und Schmerz—Blumen blühen sogar dann . . .* at the Marc Chagall Museum, Nice, on 22 May. *Frühling*, the second part of *Sirius*, was heard for the first time at the Cologne Opera House on 8 May; the first performance of all four parts of *Sirius* is scheduled for 8 August at the Aix-en-Provence Festival.

MICHAEL TIPPETT. The world première of his fourth opera *The Ice Break* will take place at the Royal Opera House, Covent Garden, on 7 July.

MALCOLM WILLIAMSON. *Mass of Christ the King* has been commissioned for the 250th Three Choirs Festival and will receive its first performance on 25 August. An open-air children's opera, *The Valley and the Hill*, was sung by 15,000 children in Liverpool on the occasion of the Queen's visit to Hope Street on 21 June. Elisabeth Söderström gave the first Swedish performance of *Hamarskjöld Portrait* in Uppsala on 21 April.

IANANNIS XENAKIS has been awarded the Beethoven Prize for 1977. In delivering their unanimous verdict, the jury singled out *Erikhthon* as an outstanding example of his work. *N'Shima* was given its British première at the English Bach Festival on 1 May. (See under FELDMAN for another British première).

### 1977 ISCM Festival

Hugh Davies writes:

Had I realized that the names of the ISCM London Jury would be published in *TEMPO* 120 I would have explained the anomaly of my having a project presented during the ISCM World Music Days in Bonn as well as having been a member of the London jury: in fact, the project entries were not seen by the London jury but sent straight to Bonn. Before I accepted the invitation to be a jury member, I was assured that this would not disqualify me from submitting a project to the international jury.

### Periodicals

MELOS/NEUE ZEITSCHRIFT FÜR MUSIK  
March/April 1977

Peter Faltin, *Ästhetik heute. Skizzen zum Gegenstand einer umstrittenen Wissenschaft*, pp. 99-103. Jürgen Engelhardt/Dietrich Stern, *Verfremdung und Parodie bei Strawinsky*, pp. 104-108. Giseler Schubert, *Zu einigen Spätwerken Hindemiths*, pp. 108-114. Alois Hába, *Alban Berg*, pp. 115-116. Fred K. Prieberg, *Schweden—Muster oder Monster des Musiklebens?*, pp. 123-126.

### SCHWEIZERISCHE MUSIKZEITUNG

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March/April 1977

Witold Lutoslawski, *Une création fascinante—souvenir de l'an 1944*, pp. 69-70. Francesco Hoch, *Tecnica dei Gruppi—Indeterminazione—Neo-figura—Linguaggio*, pp. 70-75.

#### PERSPECTIVES OF NEW MUSIC

Fall-Winter 1975, Vol. 14, No. 1

Jane Coppock, *Ideas for a Schoenberg Piece*, pp. 3-85. Michael Zaplitny, *Conversation with Iannis Xenakis*, pp. 86-103. Pieter C. van den Toorn, *Some Characteristics of Stravinsky's Diatonic Music*, pp. 104-138. David Eiseman, *George Ives as Theorist: Some Unpublished Documents*, pp. 139-147. Richard Swift, 'Sound Structure in Music' by Robert Erickson, pp. 148-158. Towards the Schoenberg Centenary, VI: Leonard Stein, *Schoenberg: Five Statements*, pp. 161-173. Seymour Shifrin, 'Style and Idea' by Arnold Schoenberg, pp. 174-181. Anne C. Hall, *A Comparison of Manuscript and Printed Scores of Schoenberg's Violin Concerto*, pp. 182-196. Elaine Barkin, 'Arnold Schoenberg' by Charles Rosen, pp. 197-207. Terry Raines, *An Inconsistency in Kassler's First Twelve-Note Class System*, pp. 209-212.

#### THE MUSICAL QUARTERLY

Vol. LXIII No. 1. January 1977.

George Perle, *Berg's Master Array of Interval Cycles*, pp. 1-30.

#### MUSICA

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Hanspeter Krellmann, *Moderne Oper—zeitgenössische Oper—zeitgerechte Oper?*, pp. 119-125. Detlef Gojowy, *Zwischen Gefühlen und Ordnungsvorstellungen. Werkstattgespräch mit Dimitri Terzakis*, pp. 126-132. Wolfgang Heinsch, *Zur Genesis einer neuen Instrumental-Pädagogik*, pp. 133-134.

#### CONTACT

Spring 1977

Jane and W.A.O'N. Waugh, *Die Reihe in Perspective*, pp. 3-6. Michael Parsons, *Echo Piece at Muddusjarvi*, pp. 8-10. John Micheal East, *The British Music Information Centre*, pp. 12-13. Denis Smalley, Michael Graubart, *Electronic Music Studios in Britain—5 & 6: University of East Anglia, Norwich. Morley College, London*, pp. 14-17.

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## Roger Sessions

choral music

### When Lilacs Last in the Dooryard Bloom'd

for soprano, contralto, baritone and orchestra  
(3.3.3.3 — 4.2.3.1 — Timp. Perc. — Strings)

Text by Walt Whitman

Duration 40 minutes

### Three Choruses on Biblical Texts

for S.A.T.B. Chorus and chamber orchestra  
(1.1.2.2. — 1.1.1.0 — Perc. Piano — 10-12 Strings)

- i. Out of the depths
- ii. Ah, sinful nation
- iii. Praise ye the Lord

Duration 15 minutes

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