

GIUSEPPE SINOPOLI. *Tombeau II* will receive its world première on 15 October in Graz (during Styrian Autumn '77). The Polish Radio Symphony Orchestra of Cracow will be conducted by the composer.

KARLHEINZ STOCKHAUSEN has been commissioned to write a work for large orchestra to celebrate the 125th anniversary of the Opera House in Hanover. The title is *Jubiläum-Jubilee-Jubilée* and the first performance will take place on 10 October.

JOHN TAVENER. *The Last Prayer of Mary Queen of Scots* for soprano and handbells will be premiered on 8 October at the Little Missenden Festival by Elise Ross. The first performance of *Palinropos* for piano solo (Stephen Bishop-Kovacevitch) will take place in Canterbury on 9 October.

MALCOLM WILLIAMSON. *Les Olympiques*, a setting for mezzo-soprano and strings of poems by Henri de Montherlant, was premiered at the Ruhr Festival on 19 June by Kerstin Meyer and the Westphalian Symphony Orchestra conducted by Karl Anton Rickenbacher.

### The Havergal Brian Society

Sir Adrian Boult has agreed to become Patron of the Havergal Brian Society. Bryan Fairfax will be Honorary President, and Sir Charles Groves, Stanley Pope, Harry Newstone and Myer Fredman will be Honorary Vice-Presidents.

### Periodicals

(Summaries by John S. Weissmann)

#### MUZSIKA

Editor: Mária Feuer; editorial address: Lenin-krt. 9-11, 1073 Budapest. Tibor Tallián and András Wilhelm, *A Szirmai-hagyaték apokrif Bartók-leveleiről* (The apocryphal Bartók letters of the Szirmai legacy), pp. 1-4. János Breuer, *Egy zeneszerző elindul* (A Composer sets out—I), pp. 20-22.

Tallián and Wilhelm dispute the validity of certain letters supposedly written by Bartók, preserved among the papers of the Yugoslav writer and literary historian Károly Szirmai. External evidence (date and place, e.g. 'Budapest, 1927, XII. 12'—whereas at that date Bartók was sailing towards New York) and internal evidence (the papers of Szirmai's bequest are novelistic, quite unlike Bartók's

exact, objective, un sentimental style) proves them spurious. János Breuer discusses the early life of Zoltán Kodály, a period which has remained rather obscure. In fact neither Antal Molnár (the composer's earliest biographer) nor László Eősze gives as much insight into those early years, when he was unsuccessful in attracting attention although active at both the University and the Academy of Music. The great success of those times was young Leó Weiner, the Hungarian Bizet-cum-Mendelssohn.

#### MAGYAR ZENE.

Editorial Board: József Ujfalussy, János Maróthy; Editor: János Breuer; address: Báthori-u. 10, 1054 Budapest.

*Bartók Béla tervezett Londoni hangversenyének levéltári háttere* (The archival background of the planned London Concert of Béla Bartók), pp.99-105. *Kodály Zoltán, az 'Onkéntes Orsereg' tagja* (Zoltán Kodály, Member of the 'Voluntary Guard' Brigade), pp.82-98.

Two 'Documenta' pieces. The first presents archival material relating to Bartók's planned London visit of 1927, finally cancelled because of other commitments. The exchange of letters began in 1926 and continued until the middle of the next year. The Kodály piece concerns the composer's 'military service' in the 1914-18 War, when he was (for a short time) in something like the English 'Home Guard'. Since his 'civil' occupations—teaching at the Music Academy, collecting folk-songs, collating music and text for various publications (including the Army's Song Book of military folk music) left him no 'leisure' for his military duties, he soon had to resign.

#### MUSICA

May/June 1977

Manfred Peters, *Die misslungene Rettung der Sonate. Kurt Schwitters' Ursonate als neue Vokalmusik*, pp. 217-223. Gerhard Crepaz, *Gegan dans Hinnehmen des Bestehenden. Ein Gespräch mit dem Komponisten Dieter Schnebel*, pp. 224-230.

#### RIVISTA MUSICALE ITALIANA

Editor: Giancarlo Rostirolla; editorial address Via del Babuino, 51-001867 Roma.

January/March 1977

Leonardo Pinzauti, *A colloquio con Salvatore Sciarrino*, pp. 50-57.

#### THE MUSICAL QUARTERLY

Vol. LXIII, No.2. April 1977

Christopher Ballantine, *Towards an Aesthetic of Experimental Music*, pp. 224-246.

## MENS &amp; MELODIE

July 1977

Folkert Grondsma, *De Componist Per Norgard Als Gast in Rotterdam*, pp. 204-212. Ernst Vermeulen, *Nieuwe Kamermuziek in Witten*, pp. 213-217.

## KEYNOTES

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Elmer Schonberger, *Rudolf Escher—Thinking in and about Music*, pp. 3-17. Elmer Schonberger, *Tonality Reconsidered*, pp. 18-25. Jaap Geraedts, *The Liberation Generation and Robert Heppener*, pp. 26-31. Theo Loevendie, *Existing Gaps Can Be Narrowed*, pp. 32-40. Barend Wijtman, *Interview with Konrad Boehmer*, pp. 41-43.

## THE MUSICAL QUARTERLY

Vol.LXIII No.1 January 1977.

(see TEMPO 121 for article listings)

George Perle's *Berg's Master Array of Interval Cycles* is a rather enjoyable explanatory piece. The method in Berg's compositional procedures is laid open by sensibly-ordered analyses, with examples taken from early works such as the String Quartet Op.3. Brief reference is made to the Berg-Schoenberg correspondence, and also to Stravinsky and Bartók (the former's *Sacre du Printemps* and the *Bagatelles* for piano and String Quartet No.4 of the latter), discussing and comparing procedures.

OBITUARY

## ENDRE SZERVANSZKY

IN Endre Szervánszky we mourn one of the most original and fruitful musicians who had blazed forth on the firmament of new Hungarian music. He was the only one, in fact, who had something to say in a language that had little in common with either Bartók or Kodály even though he took his bearings from them.

After graduating from the Budapest High School, where he studied composition under Albert Siklós, he became a 'full-blooded' musician like many in Budapest: orchestration for the ensembles of Hungarian Broadcasting, and teaching at various provincial music-colleges. Thence he came to the Budapest National Conservatoire, where he took classes in score-reading and composition. Finally in 1948 he was appointed Professor of composition at the High School of Music ('Music Academy').

He was a singular 'Ur'-musician in the wilderness of musical Budapest. Composition, to kindle soul into sound, was in his blood: he always had a little note-book at hand to sketch fragments of tunes, melodies, and similar musical scraps which he wanted to develop. An excellent practical musician, he knew the value of intelligent training: he wrote numerous pieces for strings, wind instruments, and admirable small pieces for the piano which took their place in various educational syllabuses.

He began by speaking the musical *lingua franca* of those times: Bartók had impressed him, but he found his music too severe for his purposes. Szervánszky's String Quartet No.2 shows him free from constraint and instinctively approaching a serialism which combined Liszt's variative metamorphosis with Schoenberg's fundamental 12-note method. He never copied merely fashionable techniques: his goal was immediacy of expression, a fine example of which is the slow movement of his *Sonatine* for piano duet (1952). He had bowed to the need of creating and educating a new large-scale public from those who had until then no opportunity to enjoy music: hence the output of mass-songs, cantatas and the like of the later 1940's. His two works in this genre—*Home Guard Cantata*, *Folk Song Cantata*—were considered easily the best.

His masterpiece, however, was the *Concerto* ('in memoriam Attila József') written in 1954. Later he turned to a newer musical language. His *Six Orchestral Pieces* (1959) is a work of fundamental importance in the new Hungarian school, but it could never obtain the attention it deserved. Nor have his further compositions, among which the *Variations* for orchestra (1964-5), Clarinet Concerto (1964-5), and especially the harrowing *Requiem* on János Pilinszky's *Sötét mennyország* (Gloomy Heaven) (1963) ever reached the public. Lamenting him, we are yet certain that he was one of the great Hungarian geniuses whose significance waits for rediscovery.

John S. Weissmann