

NEWS SECTION

Prom Commissions

The BBC has commissioned two orchestral works for this year's Promenade Concerts: *Montage* by Edwin Roxburgh and *Proença* by John Buller.

Montage will be played on 23 July by the RLPO conducted by Sir Charles Groves. Edwin Roxburgh has provided the following note:

'Elgar once said that his music was already alive in the atmosphere; he simply reached out for it. *Montage* takes its starting point from this notion of selecting and distilling musical ideas into a crystallized form—casting light on a prism. The work treats the orchestra as a galaxy of changing colours which merge into a montage of sound at the close.'

John Buller writes:

Proença—for large orchestra, mezzo-soprano and electric guitar—will be performed at the Albert Hall on 6 August by Sarah Walker, Timothy Walker and the BBC Symphony Orchestra conducted by Mark Elder. It uses Provençal texts from the 12th and 13th century troubadours, illustrating a society finally wiped out by the mediaeval equivalent of big-power politics (Northern Frank and Church) combining in the so-called Albigensian 'Crusade'. In a way, the piece is about 'song', and how 'song' always reflects the moment, from the early troubadours with their spring-like desire to sing new songs, and 'make it new' to the 'last of the troubadours'—after the collapse—singing only that he was born too late. Inevitably, too, the piece is in the context of political and spiritual violence, showing again how human joy is time and again destroyed in envy and in fear. Norman Mailer in 'The Siege of Chicago 1968' described the electric guitar and its music—in the context of the political violence in Lincoln Park—as a 'variety of true song' and in the piece it joins with the soprano and then takes over in the highly mannered language of Arnaud Daniel'.

Composers

DOMINICK ARGENTO. The British première of *From the Diary of Virginia Woolf* was given by Carole Rosen accompanied by Paul Hamburger on 1 May at Somerville College, Oxford.

MALCOLM ARNOLD. *Fantasy on a Theme of John Field* for piano and orchestra, op.116, was premièred in the Festival Hall on 26 May by John Lill (the dedicatee) and the RPO conducted by Lawrence Foster.

RICHARD RODNEY BENNETT. The first performance of *Actaeon* for horn and orchestra will take place at a BBC Promenade Concert on 12 August (Barry Tuckwell with the BBC Symphony Orchestra conducted by Walter Susskind).

BERNARD BENOLIEL has completed a far-reaching revision of his String Quartet, superseding the original version performed at Tanglewood in 1970. He is currently writing a Piano Quintet commissioned by Dreamtiger with Funds provided by the Arts Council of Great Britain.

LUCIANO BERIO. The world première of the complete version of *Coro* is the closing event of the 1977 Holland Festival; the Cologne Radio Symphony Orchestra and the Cologne Radio Choir are conducted by the composer. The same performers will give the British première at a Promenade Concert on 1 September. A new version of *Opera* was premièred at the Maggio Musicale in Florence on 27 May.

HARRISON BIRTWISTLE. The première of a work for the Ballet Rambert, a collaboration with the Dutch choreographer Jaap Flier, will take place at the Aldeburgh Festival on 26 June. *Bow Down*, a music-theatre piece specially written for the National Theatre, will be premièred on 4 July.

HENRY BRANT has recently completed his *Spatial Concerto* ('Questions from Genesis') for pianoforte solo with orchestra divided into widely separated groups, and ensemble of 8 sopranos and 8 altos. The text is by Patricia Brant.

BENJAMIN BRITTEN. Britten's last work (completed in August 1976) was *Welcome Ode* for young people's chorus and orchestra. It will be performed by the Suffolk Schools' Choir and Orchestra on the occasion of the Queen's visit to Ipswich on 11 July. There are five movements: March ('Summer Pastimes' from 'The Sun's Darling' by Thomas Dekker and John Ford), Jig, Roundel (anonymous text), Modulation, and Canon ('Ode to the New Year' from 'The Historical Register for the Year 1736-7' by Henry Fielding).

The 1975 arrangement of *Lachrymae* for viola and strings was premièred in Los Angeles on 11 May by Myra Kerstenbaum and the Los Angeles Chamber Ensemble conducted by Neville Marriner. The first British performance was at Aldeburgh on 21 June (Cecil Aronowitz and the Northern Sinfonia conducted by Stuart Bedford).

JOHN CAGE. The first British performance of *Apartment Building 1776* will take place on 30 June at St. Andrew's, Holborn Viaduct, London EC4. The Saltarello Choir and Ensemble will be conducted by Richard Bernas.

JUSTIN CONNOLLY. Gillian Weir and the BBC Symphony Orchestra conducted by David Atherton will give the first performance of an Organ Concerto (*Diaphony*) at the St. Alban's International Organ Festival on 8 July.

GORDON CROSSE. His Variations for oboe and cello will receive its première on 2 July at the Cheltenham Festival, performed by Sarah Francis and Douglas Cummings.

JACOB DRUCKMAN is preparing a work for Berio's 'electro-acoustic' events at IRCAM this autumn. Richard Dufallo conducted the European première of *Mirage* for orchestra on 14 May at the Zagreb Festival. Druckman will be the principal lecturer at this year's SPNM Composers' Weekend (15-18 July).

GOTTFRIED VON EINEM has written a work for piano and orchestra, entitled *Arietten*. It is dedicated to Gerty Herzog, who will give the première in February 1978 with the Berlin Philharmonic Orchestra. *Arietten* was commissioned by the Ferenc Fricsay Society.

MORTON FELDMAN and Creative Associates, the group based in Buffalo, N.Y., will be visiting England this summer and performing at Dartington and the Harrogate Festival (9 August). *Instruments 3* (1977) for flute, oboe and percussion will receive its British première, as will Xenakis's *Dmaathen* (1976) for oboe and percussion—a work commissioned by the Center of the Creative and Performing Arts in Buffalo.

MICHAEL FINNISSY's Second Piano Concerto will be premiered at Saintes on 14 July by L'Ensemble 2E2M with Jacqueline Méfano as soloist.

VINKO GLOBOKAR. *Carrousel* for 4 voices and 16 instrumentalists was premiered on 11 May by the New Phonic Art Ensemble during the Zagreb Music Biennale. Globokar is also writing a concert-length work for choir, orchestra and soloists for this year's Donaueschingen Festival.

ALEXANDER GOEHR. The NPO have commissioned a work for chorus and orchestra.

H K GRUBER has just completed a major score for baritone-chansonnier and orchestra. He is now working on a piece for young players.

JONATHAN HARVEY. *Inner Light 2*, a Cheltenham Festival commission, will receive its first performance on 8 July in the Town Hall (the London Sinfonietta conducted by Elgar Howarth). The Ballet Rambert have commissioned a new score which is being choreographed by Norman Morrice, to be premiered in the Roundhouse on 11 July.

HANS WERNER HENZE. The Concord Quartet gave the first performances of the Fourth and Fifth String Quartets on 25 May at the Schwetzingen Festival. *Folies d'Espagne* for chamber orchestra will be premiered in September in St. Paul, Minnesota by the St. Paul Chamber Orchestra under the composer's direction.

ROBIN HOLLOWAY. A Song-cycle for tenor and piano to poems by Wallace Stevens, *This is just to say*, will be premiered by Peter Pears and Stephen Ralls at the Aldeburgh Festival on 16 June.

OLIVER KNUSSEN has recently completed *Autumnal* for violin and piano, commissioned by Christopher Rowland and Giles Swayne with funds provided by the Arts Council of Great Britain.

BARBARA KOLB's *Musique pour un Vernissage* was performed in Paris on 10 March at the opening of an exhibition by Pierre Jacquemon. The work, dedicated to Jacqueline Ballanche, is scored for violin, flute, viola and guitar.

BENJAMIN LEES. *Dialogue* for Cello and Piano was premiered on 3 March in New York by Harry Clarke and Sandra Schuldmann.

GYORGY LIGETI. Bruno Canino and Antonio Ballista gave the first British performance of *Monument, Selbstportrait, Bewegung* for 2 pianos in the Queen Elizabeth Hall on 8 May.

COLIN MATTHEWS. The Apollo Chamber Orchestra under Andrew Massey premiered *Night Music* (commissioned by the orchestra with funds provided by the Arts Council of Great Britain) at St. John's Smith Square on 22 May. The first performance of *Five Sonnets: To Orpheus* for voice and harp was given by Peter Pears and Osian Ellis in the Wigmore Hall on 1 June.

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 *Hammarkjöld Portrait* in Uppsala on 21 April.

IANISS 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

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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.

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