

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

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CONTACT

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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.

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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.

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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.

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