

KRZYSTOF PENDERECKI. *Lux Aeterna* for solo, chorus and orchestra (première)—23 November 1983 / Washington / National SO and Chorus c. Mstislav Rostropovich. Penderecki was awarded the Sibelius Prize in Helsinki in October 1983.

STEVE REICH. *The Desert Music* for chorus and orchestra (première)—17 March / Cologne / Cologne Radio SO and WDR Chorus c. Peter Eöt-vös.

WOLFGANG RIHM. String Quartet No. 5 (première)—9 December 1983 / Brussels Festival / Arditti Quartet. Double Concerto for viola, cello, and small orchestra (première)—18 January / Baden-Baden / Sudwestfunk Orchestra.

ROBERT SAXTON. *Piccola Musica per Luigi Dallapiccola* (UK première)—11 December 1983 / Purcell Room / Koenig Ensemble.

ALFRED SCHNITTKER. *Music for piano and orchestra* (UK première)—1 February / Manchester (BBC Studio 7 Concert) / Dmitri Alexeev, BBC Philharmonic c. Edward Downes.

WOLFGANG VON SCHWEINITZ. *Adagio* (première)—11 February / Berlin / Members of Berlin Radio SO.

KURT SCHWERTSIK. *Skizzen und Entwürfe* (US première)—20 February / San Francisco / Kronos Quartet.

ROBERT SIMPSON has completed his Tenth String Quartet; he has also rescored his *The Four Temperaments*, originally for brass band, for consort brass, and his Quintet for clarinet, bass clarinet and 3 double basses for clarinet, bass clarinet, violin, viola, and cello.

HOWARD SKEMPTON. *The Gipsy Wife's Song* (première)—27 February / Wigmore Hall / Suoraan.

ROGER SMALLEY. String Quartet (UK première)—27 March / Purcell Room / Arditti Quartet.

RONALD STEVENSON. *Fantasia Polifonica* for harp (première)—8 February / Wigmore Hall / Satu Salo.

KARLHEINZ STOCKHAUSEN. *Protest* for trumpet; *Zugenspitzenanz* for piccolo (premières)—19 February / Illinois University / Kathinka Pasveer, Markus Stockhausen.

GILES SWAYNE. Symphony (première)—1 June / Queen Elizabeth Hall / English Chamber Orchestra c. Stephen Barlow.

GERMAINE TAILLEFERRE, last survivor of 'Les Six', died in Paris on 7 November 1983.

SIR MICHAEL TIPPETT. *The Blue Guitar* (première)—9 November 1983 / Pasadena / Julian Bream. *Festival Brass with Blues* (première)—6 February / Hong Kong Festival / Fairey Band c. Howard Williams. *The Mask of Time* (première)—5 April / Boston / Fay Robinson, Yvonne Minton, Robert Tear, Robert Cheek, Boston Symphony Orchestra and Chorus c. Sir Colin Davis. Sir Michael was awarded the Order of Merit on 20 December 1983.

JUDITH WEIR. Sextet for piano and wind quintet (première)—11 February / Wigmore Hall / Nash Ensemble.

IANNIS XENAKIS. *Pleiades* for percussion (UK première)—8 February / London, Bloomsbury Theatre / Les Percussions de Strasbourg.

DOUGLAS YOUNG. *Dreamlandscapes* (première)—2 February / Purcell Room / Peter Hill (piano). *Chamber Music, 14 Joyce Songs* (première)—22 February / Purcell Room / Margaret Field, Douglas Young.

Periodicals

CONTACT

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Christopher Fox, *Walter Zimmermann's Local Experiments*, pp. 4–9. Adrian Thomas, *The Music of Henryck Mikolaj Górecki: the First Decade*, pp. 10–20. David Jeffries, *Tim Souster*, pp. 20–27. Richard Barrett, *Peter Wiegold*, pp. 28–32. Graeme Smith, *John Cage's 'Roaratorio': the Uses of Confusion*, pp. 43–45.

MUSICA

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Carl Dahlhaus, *Die Fuge als Präludium. Zur Interpretation von Schönbergs Genesis-Komposition Opus 44*, pp. 522–524. Franz Zaunschirm, *Cesar Bresgen: 'Requiem für Anton Webern'*. *Cesar Bresgen zum 70. Geburtstag*, pp. 525–528.

1, January–February 1984

Manfred Trojahn, *annotation zur improvisation*, pp. 9–10. Walter Zimmermann, *Nichis geht mehr, Die Improvisation und der Komponist*, pp. 11–13.

MUSIKTEXTE

Editors: Ulrich Dibelius, Gisela Gronemeyer, Reinhard Oehlschlängel, Ernstalbrecht Stiebler.
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Heft 2, December 1983

Mathias Spahlinger, *Das Starre—erzittert. Zu Nicolaus A. Hubers '6 Bagatellen'*, pp. 15–18. Gisela Gronemeyer, *'I want to do just Steve Reich individual'*, pp. 22–25. Ernstalbrecht Stiebler, *Fortschritte auf der Suche nach der Vergangenheit. Zum Weg des Komponisten Juan Allende-Blin*, pp. 43–47. Musical supplements: Nicolaus A. Huber, *Musik für violine allein*, pp. 12–13; Dieter Schnebel, *KMSW*, pp. 19–21; Christopher Newman, *Broken Promises* for piano, pp. 28–29; Juan Allende-Blin, *Zeitspanne* for piano, pp. 48–50.

NEUE ZEITSCHRIFT FÜR MUSIK

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Manfred Karallus, *Schlangenbeschwörung und Pythagoras verbindend ... Der Komponist York Höller*, pp. 14–18.

NORDIC SOUNDS

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Lorenz Reitan, *A Nordic form of expression*, pp. 8–9 (Music of Alfred Janson).

NUOVA RIVISTA MUSICALE ITALIANA

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Roman Vlad, *Rilettura della 'Sagra'*, pp. 426–492. Fiamma Nicolodi, *Luigi Dallapiccola e la Scuola di Vienna: considerazioni e note in margine a una scelta*, pp. 493–528.

DAS ORCHESTER

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Giselher Schubert, *Paul Hindemith als Bratscher*, pp. 1–3 (includes a page of an unpublished Hindemith sonata for unaccompanied viola).

PERSPECTIVES OF NEW MUSIC

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Enrique Alberto Arias, *Alexander Tcherepnin's Thoughts on Music*, pp. 138–144. Richard Bayly, *Ussachevsky on Varèse*, pp. 145–151. Jan Maguire, *René Leibowitz*, pp. 241–256. Nancy Uscher, *Luciano Berio, 'Sequenza VI' for solo viola: performance practices*, pp. 286–294. Stefan Wolpe, *Any Bunch of Notes*, pp. 295–311. Steven D. Block,

George Rochberg: Progressive or Master Forger? pp. 407–409. Colin C. Sterne, *Pythagoras and Pierrot: an approach to Schoenberg's use of Numerology in the construction of 'Pierrot Lunaire'*, pp. 506–534.

SCHWEIZERISCHE MUSIKZEITUNG

No. 5, September–October 1983

Luigi Nono, *L'erreur comme nécessité*, pp. 269–271. Jean-Francoise Antonioli, *Une approche d'Henri Scolari*, pp. 272–276. Istvan Balasz, *Im Gefängnis des Privatlebens: über zwei neue Werke von György Kurtág*, pp. 277–289. Werner Bärtschi, *Erik Satie (I)*, pp. 290–294.

No. 6, November–December 1983

A Helmut Lachenmann issue, with contributions from Luigi Nono, Wulf Konold, Claus-Henning Bachmann, Helmut Lachenmann, Mathias Spahlinger, Hermann Danuser. Also werner Bärtschi, *Erik Satie—Eine Chance für den modernen Klavierunterricht*, pp. 380–381.

Books received

(A listing in this column does not preclude a review in a future issue of TEMPO)

DEBUSSY IN PROPORTION by Roy Howat. Cambridge University Press, £19.50.

THE WORKSHOP OF BARTÓK AND KODÁLY by Ernő Lendvai. Editio Musica Budapest, no price supplied.

ON THE MODES by Gioseffo Zarlino, trs. Vered Cohen. Yale University Press, £20.00.

LIGETI IN INTERVIEW, Eulenberg Books, £7.95.

PERCUSSION INSTRUMENTS AND THEIR HISTORY by James Blades. Faber paperback, £15.00 (a revised edition of this classic study).

THE BOSTON COMPOSERS PROJECT: A Bibliography of Contemporary Music edited by Linda I. Solow. MIT Press, £45.00. (Complete work-lists of all composers, jazz composers included, resident in the Boston area between 1975 and 1981).