

WILLIAM WALTON. *The First Shoot* (première of new version for brass band of this 1936 work, originally written for a C. B. Cochran review and recently rediscovered)—7 September / Royal Albert Hall Prom / Black Dyke Mills and Grimethorpe Colliery Bands c. Elgar Howarth.

PETER WIEGOLD. String Quartet (première)—15 May / Liverpool University Theatre / Amphion Quartet.

MALCOLM WILLIAMSON. *Mass of the People of God* (première)—29 April / Bromsgrove Festival / Worcester Cathedral Choir c. Donald Hunt.

Periodicals

MENS & MELODIE

No. 3, March 1981

G. G. Wiarda, *Kleine analyses, Nr. IV: Stravinsky's 'Double Canon'*, pp. 132-133.

MUSICAL QUARTERLY

Vo. LXVII, No. 1 January 1981

Charles M. Joseph, *Stravinsky's Piano Scherzo (1902) in Perspective: a New Starting Point*, pp. 82-93.

NEUE ZEITSCHRIFT FÜR MUSIC

March-April 1981

Music in the Soviet Union: Israel Nestyev, *Sowjetische Musik heute*, pp. 109-114. Grigori Frid, *Musik als Form der Kommunikation*, pp. 135-139. Detlef Gojowy, *Marginalien zur Neuen sowjetischen Musik*, pp. 139-145. Manfred Stahnke, *Junge Moskauer Komponisten*, pp. 146-151. Dimitri Shostakovich, *Briefe an einem Studenten* (Edison Denisov), pp. 152-154. Brigitte Schiffer, *Die Folgen der Kulturrevolution. Interview mit Alexander Goehr über seine Lehrtätigkeit in China*, pp. 155-157.

May-June 1981

Heinrich Poos, *Ernst Peppings Chorlied 'Anacreons Grab'—in memoriam*, pp. 252-258. Karl Schumann, *Furchtlos und wohlwollend. Werner Egk wird am 17. Mai achtzig Jahre alt*, pp. 258-259. Wolfgang Burde, *Heinz Werner Zimmermanns 'Missa Profana'*, pp. 262-265.

PERSPECTIVES OF NEW MUSIC

Fall-Winter 1979/Spring-Summer 1980.

A Kenneth Gaburo memorial issue. Joan Allen Smith, *Schoenberg's Way*, pp. 258-286. Wallace Berry, *Symmetrical Interval Sets and Derivative Pitch Materials in Bartók's String Quartet No. 3*, pp. 287-380. Jerome Kohl, *Exposition in Stravinsky's Orchestral 'Variations'*, pp. 391-406.

SCHWEIZERISCHE MUSIKZEITUNG

January/February 1981

Jean-Francois Monnard, *Claude Debussy: 'La Mer'*, pp. 11-17. Volker Kalisch, *Zu Mahlers Instrumentationsretuschen in den Sinfonien Beethovens*, pp. 17-22. Mauricio Kagel, *De la propre compréhension de l'artiste et de ses tâches*, pp. 22-27.

March/April 1981.

Keith J. Rooke, *Alexander Zemlinsky's 'Die Seefrauen'*, pp. 85-92. Geoffrey K. Spratt, *'Cris du Monde' d'Arthur Honegger—le rôle d'un artiste dans la société mis en péril*, pp. 92-96.

Books received

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

ERNST CHAUSSON *The Man and His Music* by Ralph Scott Grover. The Athlone Press, £9.50.

BRITTEN by Michael Kennedy. J. M. Dent (The Master Musicians' Series), £8.95.

PIANO DUET REPERTOIRE by Cameron McGraw. Indiana University Press. £13.50.

TAPE MUSIC COMPOSITION by David Keane. Oxford University Press, £5.95.

EMPTY WORDS *Writings '73-'78* by John Cage. Marion Boyars, £12.00.

LUTOSLAWSKI AND HIS MUSIC by Steven Stucky. Cambridge University Press, £21.50.

DELIUS COLLECTION OF THE GRAINGER MUSEUM *A Descriptive Catalogue with Checklists of the Letters and Related Documents* by Rachel Lowe. Delius Trust (Distributors and sole selling agents, Boosey & Hawkes); limited edition of 500 copies.

PAROLE E MUSICA by Luigi Dallapiccola, edited by Fiamma Nicolodi, with an introduction by Gianandrea Gavazzeni. Il Saggiatore, Milan. (A revised and much enlarged edition of the essay-collection *Appunti Incontri Meditazioni*, originally published in 1970).

TCHAIKOVSKY: *LETTERS TO HIS FAMILY An Autobiography* translated by Galina von Meck, with additional annotations by Percy M. Young. Dobson, £17.50.