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no. 28

Richard Toop Stockhausen's 'Klavierstück VIII'

Adrian Thomas A Pole Apart: the Music of Górecki since 1965

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Chris Dench The Joys of Metz

Richard Toop Messiaen's 'Saint François'

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The editors of *Contact* welcome the submission of articles and reports to be considered for publication in the magazine; they are also glad to discuss proposals for such items. All material (including quoted matter and notes) should be typed double spaced with margins of at least 2.5cm (1"); top copy should be submitted. Contributions and material for review should be sent to Keith Potter, Department of Music, University of London Goldsmiths' College, New Cross, London SE14 6NW.

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It has unfortunately become necessary to increase the price of *Contact* (which has not changed since 1981). Readers' attention is drawn to the subscription system, which brings the journal to them post free.

Richard Toop

Stockhausen's 'Klavierstück VIII'

This article first appeared in *Miscellanea musicologica*, vol.10 (1979), pp.93-130, to the editor and publishers of which we are grateful for permission to reprint it. (Editors)

For Aloys Kontarsky and Herbert Henck

In the following analysis, I have sought to portray in as lucid a manner as possible all those aspects of Stockhausen's *Klavierstück VIII* (1954) which stem from a predetermined organisation scheme; in particular, I have tried to show how most local and formal details of the piece are derived from a single 6×6 serial square and its permutations, and to account logically for all deviations from the fundamental scheme.

External structures

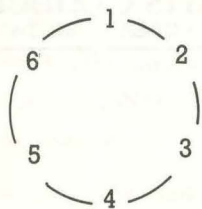
Klavierstück VIII was conceived as part of a cycle of six serially interrelated pieces. In the end, all of the other five pieces were revised, replaced, or shelved, with the result that of the published *Klavierstücke V-X*, only *VIII* adheres closely to the original scheme. Yet the overall schematisation is important, for it equips *VIII* with certain *a priori* features, and these features form the global background against which more local decisions have to be made. Reference has already been made to a basic 6×6 square which generates all the proportions for the cycle of six *Klavierstücke* as originally defined. Without further ado, here it is:

```

2 6 1 4 3 5
6 4 5 2 1 3
1 5 6 3 2 4
-----
4 2 3 6 5 1
3 1 2 5 4 6
5 3 4 1 6 2

```

The construction, both of the first line and of the square as a whole is readily explained. The basic line is a sort of 'all-interval' proportion series:¹ if one considers the numbers 1 to 6 cyclically,



the fundamental series yields the following differences:

```

+ 1 3 2
2 6 1 4 3 5+(2)
- 2 1 3

```

The remaining lines are arrived at by simple addition, subtraction, and reversal. In the square

```

(i) 2 6 1 4 3 5
(ii) 6 4 5 2 1 3
(iii) 1 5 6 3 2 4
(iv) 4 2 3 6 5 1
(v) 3 1 2 5 4 6
(vi) 5 3 4 1 6 2

(ii) = (i) reversed + 1
(iii) = (i) - 1
(iv) = (iii) reversed (= (i) reversed - 1)
(v) = (ii) reversed (= (i) + 1)
(vi) = (i) reversed

```

Though not exactly a sophisticated method of derivation, it does have the advantage of maintaining the balance of + and - proportions (always given the frankly speculative character of the $6 \rightarrow 1$ progression; in practice, $6 \rightarrow 1$ is always felt as -5 rather than $+1$).

Another five squares are derived from this basic square, starting with lines (ii), (iii), (iv), (v), and (vi) from the basic square. The complete set of six squares runs:

	A	B	C	D	E	F
(i)	261435	645213	156324	423651	312546	534162
(ii)	645213	516423	345621	543612	615432	546231
(iii)	156324	142653	134625	312546	415326	512463
(iv)	423651	624153	312546	462531	534162	513642
(v)	312546	561243	126543	534162	234516	564321
(vi)	534162	125463	365142	324156	136452	526143

Without going into the method of derivation, we can point out that the six squares are paired: $F = B$ reversed + 2, $C = E$ reversed + 1, while D has the same kind of axial symmetry as A (though in cruder form). Note also the last line of F is the first line of A , displaced by one position.

A basic idea for all six pieces was that each one should have a different number of main sections (1 to 6), the different sections being identified primarily by different tempos (1 to 6). Taking line Aii (that is, the second line of the first square), Stockhausen arrives at the following number of main sections (or 'tempo groups') for each piece:

<i>Klavierstück V</i>	6
"	VI 4
"	VII 5
"	VIII 2
"	IX 1
"	X 3

(once again, I should like to emphasise that, because of subsequent revisions, by no means all these specifications apply to the other printed pieces).

The actual tempo for each tempo group is obtained from square B. The six figures on the first line give the tempos for *Klavierstück V*, the first four of the second line give those for *Klavierstück VI*, and so on, yielding the values 6 and 5 for the two tempo groups in *Klavierstück VIII*. The discrete values for these

tempos were adjusted many times in the course of composing the cycle (the logarithmic scales in the printed versions were a decided afterthought; the earlier versions have simple arithmetic tempo differences), and in fact 6 5 has become 5 6 in the final version of *Klavierstück VIII*, so that all that remains of the initial scheme is the use of two adjacent tempos ($\text{♩} = 80, 90$).

Another predetermination for the whole cycle determines the number of subsections in each tempo group, without in this case specifying how the subdivisions are to be effected. Reading from square A (same procedure as for tempos), we find that the two tempo groups in *VIII* are to have 3 and 2 sections respectively.

We can summarise these predeterminations as follows:

<i>Klavierstück</i>	V	VI	VII	VIII	
No. of tempo groups	6	4	5	2	
Tempos	6 4 5 2 1 3	5 1 6 4	2 3 1 4 2	6 5
Sections per tempo group	2 6 1 4 3 5	6 4 5 2	1 3 1 5 6	3 2

Internal structure

The six permutation squares furnish a sufficiently large number of proportions for all the pieces in the cycle, but, apart from determining the tempo groups and main subdivisions, they do very little to precondition the actual content of each piece, or indeed the number of features to which the squares are applied.

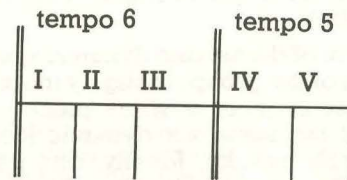
There are certain fundamental ideas that underlie the whole cycle, ideas that for the most part closely reflect the general development of Stockhausen's style (and indeed that of European new music as a whole) during the early 1950s. One such is the concept of small notes (in effect, grace notes) to be played 'as fast as possible', independently of the metrical structure. This purely physically determined type of time measurement was a primary factor in luring Stockhausen back to instrumental music and the fallibilities of human executants after some 18 months during which he had concentrated on the theoretically infallible measurements of electronic music.

A second idea, which Stockhausen had recently been testing in the context of tape music, was that of group composition, not in any complex mathematical sense (the 'mathematics' of Stockhausen's early work is confined to simple arithmetic), but as a progression from the composition of completely autonomous 'points' to that of groups, which, while retaining a high degree of parametric variation, have at least one uniting factor (most commonly a dynamic level or envelope).

Both these notions have a role to play in articulating the medium- and small-scale form of *Klavierstück VIII*. The basic concept of the piece is that of a hierarchic system of formal subdivisions into ever smaller units, all levels of the formal structure being regulated by the same sets of proportions. The largest proportions—that is, the major formal units—have already been established by the superordinate scheme for the whole cycle, both as regards their number (two) and means of characterisation (tempo). The next level of the form, namely the subdivision of each tempo group, has been fixed numerically:

Part A

Part B



but the cyclic scheme contains no hint as to how this division into five sections is to be achieved. Now a central technical idea of Stockhausen's for *Klavierstück VIII* is the polyphonic superimposition of groups of 1 to 6 notes, the notes themselves having durations of $1-6 \times$ demisemiquaver.² Since, in the normal run of events, no durations longer than a dotted quaver are going to occur, we have an immediately audible means of marking off the end of sections, namely the use of a single duration substantially in excess of a dotted quaver.

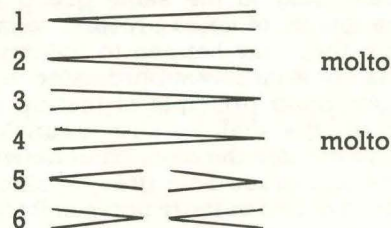
The next step down on the formal ladder is the subdivision of each of the five sections into up to six subsections. Here the grace notes come into play. In most other pieces of the cycle, grace notes are clustered around 'main notes':



Serial criteria for these groups are the number of grace notes they contain, their position in relation to the main note (before, with, after), and the use or non-use of the sustaining pedal. But in those pieces the durations of the main notes are usually fairly long, and there is little or no polyphonic layering. In the case of *VIII*, the combination of grace notes and main notes in this way could lead only to the hopeless confusion of ears and fingers alike. So Stockhausen completely separates them, and thereby gains a new means of formal punctuation: each subsection is partitioned off from its neighbours by groups of grace notes organised serially in respect of number (1 to 6 attacks) and density (1 to 6 notes struck simultaneously).

The subsections contain the hard core material of the composition: 1 to 6 groups of 1 to 6 notes, each note having, as we said above, a duration of $1-6 \times$ demisemiquaver. The groups are differentiated (and at the same time, linked internally) by the use of two dynamic specifications: level and envelope.

The envelopes are the following:



The attentive reader will probably have spotted a source of difficulty here: the envelope characteristics are only fully practicable with two or more notes. No dynamic change can be effected on a single note (apart from the natural decay process), and two notes are insufficient to execute a crescendo-plus-diminuendo or the reverse (types 5 and 6). This means that in 'groups' containing only one note, the envelope specification is automatically ignored (no great loss, since the purpose of the envelope is to

unite notes, and a single note can scarcely be other than united with itself . . .), and that elsewhere, serial envelope values may be interchanged to avoid impractical situations (for example, a six-note group *ppp* \longrightarrow *molto*).

The treatment of the second dynamic specification, the initial level of the group, is slightly more complex. It is clear that even in a short piece, a uniform distribution of the same six dynamic levels would yield insufferable results. Ideally, one needs more than six levels and non-uniform distribution; but neither the serial system nor the human ear is about to cope with more than about six levels at a time. The solution is found in the same principle of field selection that Stockhausen had already used in *Elektronische Studie II*. There are ten dynamic levels, assembled into five overlapping 'fields' each of six adjacent levels:

	1	2	3	4	5
<i>ffff</i>	1				
<i>fff</i>	2	1			
<i>ff</i>	3	2	1		
<i>f</i>	4	3	2	1	
<i>mf</i>	5	4	3	2	1
<i>mp</i>	6	5	4	3	2
<i>p</i>		6	5	4	3
<i>pp</i>			6	5	4
<i>ppp</i>				6	5
<i>pppp</i>					6

Each of the five sections of the piece uses a different 'field' selection for the dynamic of the polyphonic groups, the order of the 'fields' being 3 5 4 1 2. The grace notes, on the other hand, always use the loudest 'field', 1, and have no envelope shape beyond that provided automatically by changes of chord density.

We have now mentioned all those aspects of *Klavierstück VIII* that are determined by the 6×6 square. However, there are other aspects of the piece which, though not so rigorously deduced from the basic proportions, are still subject to a certain degree of quasi-serial control.

We saw above that the duration of individual notes was controlled by the basic squares; but as yet, nothing has been said about the 'intervals of entry' (*IEs*) between notes. Various factors are involved here: one must consider both the time intervals between notes belonging to the same group and those between the totality of notes present, regardless of what group they may happen to belong to. Actually, the first factor is largely subordinated to the second, whose governing principle is that no two notes in different groups shall be struck simultaneously; this helps to enforce the distinction between polyphonic groups and grace-note groups, since it means that any chord of two or more notes must *ipso facto* belong to the grace notes (the reverse does not necessarily apply, since grace-note groups may also contain a single note, that is, density 1). Now Stockhausen's aim is to interlock the polyphonic groups as far as possible,³ and rather than imposing any strict series of *IEs*, he settles for general field limits. Thus, in the first tempo group, there are, from the *IE* standpoint, five sections:

the first has an *IE* range of $1-5 \times$ demisemiquaver
the second has an *IE* range of $1-2 \times$ demisemiquaver
the third has an *IE* range of $1-4 \times$ demisemiquaver
the fourth has an *IE* range of $1-3 \times$ demisemiquaver
the fifth has an *IE* range of 1 demisemiquaver only.

Actually this process extends beyond the first tempo group to *VÄ*. *VB* then takes the prevailing state (that is, regular demisemiquaver *IE*), and applies the same procedure inside-out, so to speak. The rest of the piece has a constant *IE* of demisemiquaver, but the notes, once struck, may be held for different durations: again there are five sections, with maximum durations of 4, 5, 2, 1, and 3 respectively. (The cramming of this second method into the final section has an air of compromise; presumably Stockhausen's first idea was simply to use one *IE* range per section.)

Pitch

The main notes of *Klavierstück VIII* are based on the following series, which originally was intended to do duty for the whole cycle:



Inspection of the intervals reveals immediately what Stockhausen was aiming at: a series that would relate directly to the basic set of proportions, with twelve intervals of 1 to 6 semitones arranged in two sets of six (the twelfth interval would be the one joining the last note of the series to the first). Stockhausen had heard about all-interval series from Eimert a couple of years earlier (in his *Grundlagen der musikalischen Reihentechnik* (Vienna, 1963), Eimert relates how the 22-year-old Stockhausen had even spent a couple of sleepless nights 'discovering' some new all-interval series; this, naturally, was long before the complete set of all-interval series had been systematically induced—in those days, they were still hard to come by), and it would have been conceptually ideal for his purposes if he had been able to hit upon a series integrally matching the basic proportions for other parameters.

There are no 6s (that is, tritones) in Stockhausen's series; but it is not uncommon for a symmetrical all-interval series to have the interval of a tritone between its last and first note, so probably he was aiming, initially, to end up on an A sharp. This being so, one can legitimately transfer the figure 6 to the beginning, so that the first half of the series reads:

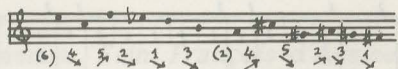


that is, the second line of the basic square!

Perhaps Stockhausen considered various possibilities for the second half: the second row of square B, or the third row of square A; eventually he aimed to repeat all the intervals of the first half, but in the opposite direction (ascending instead of descending, and *vice versa*). With a major 2nd in the middle, this idea starts out promisingly:



Then the trouble starts: 1 does not work in either direction (B and A have already been used), so 3 and 1 must be interchanged. Even so, the only possible solution is for both 3 and 1 to descend, whereas in principle they should have ascended:⁴



This pitch series is used throughout *Klavierstück VIII*, without recourse either to permutation or to the classic dodecaphonic techniques of inversion, retrograde, and retrograde inversion. It is transposed, however: the initial degrees of each transposition are determined by the series itself (that is, first transposition on E, second on C, third on F . . . twelfth on F sharp). The twelve transpositions thus obtained are not enough for the main notes in the piece, so Stockhausen embarks on a second cycle of transpositions, starting on G sharp, and once again following the intervals of the basic series (second transposition on E, third on A, etc.); the deciding factor here is the note E, which is the first note for the first transposition set, and the second note for the second set.

The pitches for the grace notes derive from the same series and the same transposition procedure, but here the 'model' series is the one beginning on C. Accordingly, the first transposition is on C, the second on A flat, the third on D flat, etc. Once again, all twelve transpositions are exhausted well before the end of the piece, and as was the case with the main notes, the first transposition of the first cycle (that is, the C transposition) becomes the second transposition of the second cycle; consequently the 'model' series for the second cycle is the transposition on E.

Thus far, the pitch structure is simplicity itself; in practice, though, there are complications. The very first note of the main text makes this clear; in view of all that has been said above, why is it not an E (in fact it is a C)? What Stockhausen has done is institute a sort of filtering system: in each of the five main sections, one pitch is consistently omitted (again, in the order of the series: E, C, F, D sharp, D); the missing pitch is restored by the long note at the end of each section. Consequently, each transposition of the series has its interval structure disrupted in a different way (in the full analysis below, I have indicated the point in each series at which a note is theoretically 'missing'). In addition, there are countless minor modifications (notes exchanged, delayed, anticipated, etc.), which are discussed below.

Octave registers are more freely handled. In general, the first main section of the first tempo group (I in the analysis) concentrates on a medium-plus-high range, with the long note at the end placed in a contrasting low register. Section II reverses this layout: the register is medium-plus-low, with a contrasting high long note, while III returns to the lay-out of I (minus the latter's initial 'Mannheim rocket'). The two remaining sections use the full register, and the treatment of the long notes is in direct contrast to the first tempo group. Whereas in the first tempo group the long notes are isolated in register from the rest of the text, in the second tempo group they occur right in the middle of the pitch range. Similarly, whereas in I-III the long notes occur on their own, in IV-V (particularly V), they are integrated into the polyphonic texture.

Exceptions and inserts

The score of *Klavierstück VIII* reveals a very substantial number of cases where serial definitions have been modified, interchanged, or simply disregarded.

Rather than try to deal with these in advance of the analysis itself, I have preferred to discuss each individual case in a commentary appended to the analysis.

However, there is one particular type of exception that requires prior investigation, namely the wholesale addition of material to the pre-existing scheme. The idea of 'inserts' begins modestly in Stockhausen's work of the early fifties, and expands steadily till, by the time of *Momente* and *Plus-Minus*, it has become a deliberate compositional principle. In *Klavierstück VIII* there are two such inserts: the grace notes at the beginning of the work, and the sequence of arpeggiated chords on the final page. The added grace notes at the beginning are simply a matter of gesture, of opening the work with a flourish; the octave registers, as is so often the case with the grace notes, are parasitic on the main text, coming in this case from the transition IA to IB. The other instance, the chords at the end of the work, comprises a more basic disruption of the serial structure, and thus requires more thorough explanation.

Up to this final page, there have been no chords in the main text; the main notes have been horizontally, the grace notes vertically conceived, and the two categories have been sharply demarcated. So why the sudden departure from this principle? Well, anyone familiar with Stockhausen's essays of the fifties (and after) will have been struck by this insistence on the idea of mediation between opposites, of black and white being linked by a scale of intermediary grey values. Yet in this composition, there has been no such mediation as far as horizontal and vertical are concerned. Not until now, that is. For it is not just a matter of chords' suddenly appearing in the main text: the chords themselves are arpeggiated, that is, they occupy a border position between horizontal and vertical. Exactly when Stockhausen decided to make this insert is not clear: it is already present in the first draft copy of the piece (whereas the grace notes at the beginning are not), but on the other hand, it does not draw any of its materials from the predetermined structure.

The pitches are furnished by a couple of additional transpositions on D and B (the main series transposition on C sharp is simply interrupted, and then resumed again after the insert), whilst the series for dynamics (3 1 5 6 2 4; note also the abrupt change to the softest 'field'—*pppp* to *mf*—in contrast to the surrounding main text, which at this stage is using the loudest 'scale') and density/IE (modally coupled: 2 3 4 5 1 6) are completely foreign to the permutation squares. It's worth noting that in the draft sketch, the boundaries between grace note and main text are even more fluid: the density 2 chord A-G is also arpeggiated (upwards), and the grace-note group consists of only two attacks, a single note and an arpeggiated six-note chord(!).⁵

Lay-out of the analysis

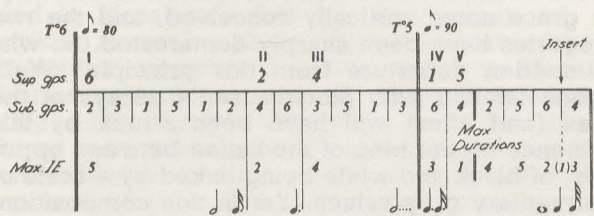
Because of the sheer number of serial determinations present at every moment, it was necessary to let the analysis run parallel to a copy of the score. The analysis is preceded by diagrams showing the form of the whole piece, and of the individual sections, so that the reader can see the formal structure of different levels of magnification.

As in the published score, there are two lines of the piece per page. Above each line stand the large-scale formal specifications: the number of 'superordinate groups' (groups of groups) per section, and the number of groups in each superordinate group (the subordinate groups are numbered off in the score

itself). Next come the determinations for the grace notes: the pitches, the number of attacks per group, the density of each attack, and the dynamic level of the group. Below the score are written the specifications for the main text: the pitches, the number of notes in each subordinate group, the basic level and envelope of the group, the duration of each note, and the *IE* range (the last two specifications apply to all notes in order of occurrence, that is, irrespective of the groups to which they belong), and finally the general distribution of intervals of entry within a particular section. The numbers on the bottom line are associated with asterisks directly above them in the score or tables, and refer to the commentary.

The letters and Roman numbers at the beginning of the tables (for example, Aii, Fii) indicate the square and line from which the proportions have been taken; a dotted line in the tables indicates the end of a line in the permutation squares.

Overall form



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Philip Martin

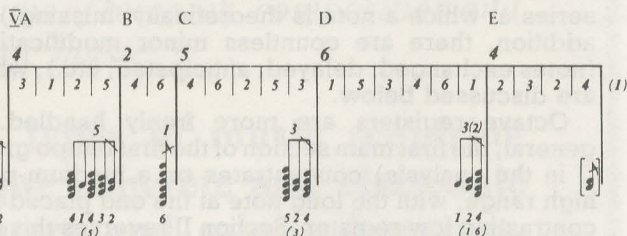
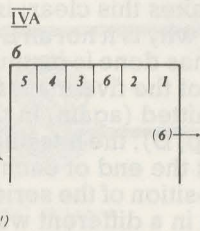
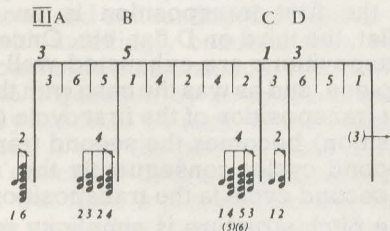
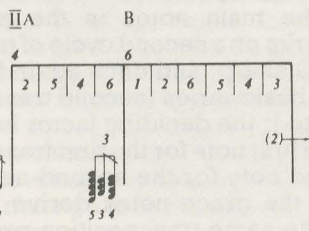
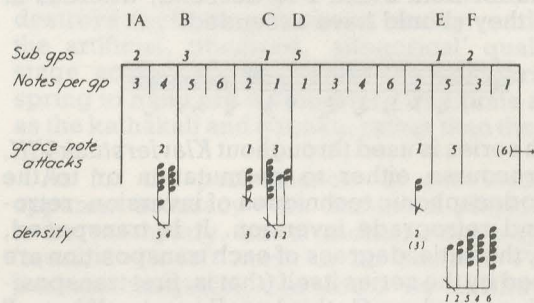
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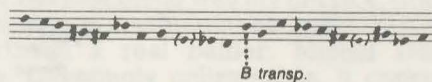
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Tempo groups



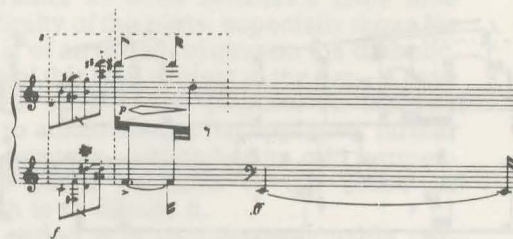
I F

2



B transp.

5
1 2 5 4 6
4



II A

2

4



A# transp.

G transp.

6
4 6 2 5 3 1
2



D transp.

3
5
5
5 1 6*

17)

18)

(Scale 5)

2 5 4 6*
3 6 4 2
4 1 6 2
4 2 3 1 4 2 6 5 3 6 2 4 1 5
1-2
18*, 19*

19)

20)

21)

II B

6



F transp.

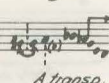
3
5 3 4
6



III A

4

3



A transp.

2
1 6
5



A transp.

C# transp.

3*
5*
2

22)

23)

24)

25)

2 6
6* 4
3 4
5 6 (12) 4 3 1 2 5 4 6 3

26)

27)

5 4
3 2
5 1

3

1

6*

2

28)

(Scale 4)
3
5
1
2

29)

30)

III B

5

6 5*
2 6
3 6
16 | 3 4 6 2 5 : 3 | (2) 5 4 6 |
* 4xJ, 3xJ, 2xJ
31) 32) 33) 34)

1 4 2 D 4 2
1 4* 3 C 1 5
A 5* 2 F 3 3
1 2* → 6 5 4 3 3 6 5 | 4 2 | 4
6xJ, 3xJ, 2xJ, 2xJ
35) 36) 37)

III C III D

3 6 5
6 3 2
4* → 1* 6
23 6 5 1 | 5* 4 3 6 | 2 3 1 2
2xJ, 3xJ, 4xJ, 5xJ
38) 39) 40) 41) 42)

1 4*(3)
2
43)

IV A

1

6

(Scale 1)

5	4	3	6	1	2	3*	2	4	1	5*
3	4	5	6	2	3*	4	1	5*		
5	4	6	2	3*	4	1	5*			
4	6	2	3*	4	1	5*				

1-3, 4x, 7x, 10x

44) 45) 46) 47) 48) 49) 50) 51) 52)

V A

5

4

V B

2

V C

5

V D

6

(Scale 2)

3	1	2	5	4	6	2	5	3	1	2	5
1	3	4	6	5	3	1	2	5	4	6	7
5*	2	4	6	3	1	2	5	4	6	7	8
6	1	2	5	4	3	1	2	5	4	6	7

11x E

Duration range: 1-4, 1x, 2x, 3x, 4x, 3x, 3x, 3x, 4x, 7x

Duration distribution: 1, 2, 3, 4, 5, 6, 7, 8

53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66)

VZ

(INSERT)

4

D transp.

(1)*
(16)*
6

1
2*
1

rit. a tempo
accel. a tempo

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|-------|-------|-----|---|---|-----|---|---|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|---|---|---|---|--|--|--|-------|-------|-------|--|--|
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5 x J*</p> <p style="text-align: center;">70) 71) 72)</p> | <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">2</td> <td style="text-align: center;">4</td> <td style="text-align: center;">1</td> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">3</td> <td style="text-align: center;">6</td> <td style="text-align: center;">5</td> <td style="text-align: center;">1</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">5*</td> <td style="text-align: center;">2</td> <td style="text-align: center;">6</td> <td style="text-align: center;">1</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">3</td> <td colspan="3"></td> </tr> <tr> <td style="text-align: center;">3 x J</td> <td style="text-align: center;">4 x J</td> <td style="text-align: center;">4 x J</td> <td colspan="2"></td> </tr> </table> <p style="text-align: center;">73) 74) 75) 76) 77)</p> | 2 | 3 | 2 | 4 | 1 | 3 | 3 | 6 | 5 | 1 | 1 | 5* | 2 | 6 | 1 | 1 | 3 | | | | 3 x J | 4 x J | 4 x J | | |
| 3 | 4 | 1→6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 6 | 5→4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 4 | 3→2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 3 | 2 | 4 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 3 | 6 | 5 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 5* | 2 | 6 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 x J | 4 x J | 4 x J | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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Commentary

Up to now a 'Revisionsbericht' seems to have been the prerogative of scholarly editions of classical and pre-classical music. But such a commentary fulfils a real function in the case of *Klavierstück VIII*: it allows one to comment on the dozens of minor discrepancies between sources, some of them the result of evident carelessness, some of them deliberate revisions.

The sources for this commentary, and indeed for the analysis itself, were the following:

- S1** Two preliminary sketches containing (a) the permutation tables for the piece, and some indications as to their prospective use, and (b) the pitches, all notated in the treble clef.
- S2** The draft sketch already referred to on several occasions; this is particularly useful, since Stockhausen clearly used it for reference in writing the piece out fully, and many of his revisions have been entered into the sketch.
- S3** A manuscript copy whose notation differs in many respects from that of the printed edition. Like a similar manuscript copy of *Klavierstück V*, it is barred, with time signatures. Perhaps surprisingly, the barring by no means always coincides with the grace-note groups. This copy presumably represents Stockhausen's final thoughts on the piece at the time it was composed (the re-notated published edition did not appear until some eleven years later), and was intended as an engraver's copy.
- S4** The score published by Universal Edition (London), UE13675 d LW.

1) For this insert, see 'Exceptions and inserts' above. In S3, where these grace notes appear for the first time, their notation is very cramped—it certainly looks as if they were added after the fair copy had been written out. No attempt has been made to integrate them serially (to do so would have meant tracing back the respective series, resulting in five attacks, density 2 3 6 5 1, level *pp*; all these, particularly the level, are inappropriate to what Stockhausen had in mind, namely a brief opening flourish). In S3 the major 2nd G-A is marked >, but not expressly tied over.

2) This is one of two points at which the *IE* distribution does not seem to fall into a neat pattern (compare the distribution at IC); presumably the number of attacks was unsuitable.

3) The A flat and F sharp have been exchanged, presumably so as to tone down the following rather Messiaenic carillon effect:

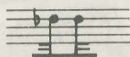
4) This is the first point at which a *crescendo* or *decrescendo molto* occurs. The actual word *molto* is never used in the score, and the notation makes only desultory attempts to communicate the idea of major

dynamic alterations (occasionally both initial and final dynamics are given). In this case, the *decrescendo molto* has been subdivided into two separate decrescendos (an unexpected anticipation of Stockhausen's later plus-minus procedures). For those interested in making a distinction between a theoretical *crescendo* and a *crescendo molto*, study of the relevant line of the analysis is recommended. In effect, one would need to mark in all final values, with a change of one level for the simple alteration, and a change of two levels for *molto*.

5) The lengthening of the C sharp to a semiquaver is already implicit in S2, since the 'correct' figure 1 has been rubbed out. Probably Stockhausen wanted to avoid the impression of



In S3 it is notated

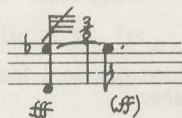


(that is, as a repeated note!), which must be an oversight.

6) This change is already in S2; it preserves the constant 7th/9th relationships throughout the group.

7) F originally one octave lower.

8) The envelope specification is automatically invalidated whenever there is only one note. The dynamics are a rationalisation of the 'purist' notation in S3:



9) This is the first major surprise. The G should, according to the series, be a G sharp, in fact it is the first note of the G sharp transposition(!). Probably this 'alteration' is simply an error made while writing out S1b. As we shall see, there is a tendency on Stockhausen's part to take the text of S1b, mistakes and all, as gospel when it comes to drafting sketch S2; on the other hand, it is possible that Stockhausen noticed the error, but still preferred a minor 9th after the F sharp. The 'correct' G sharp sounds very well (it gives the grace-note chord more brilliance) and it is tempting to restore it; but there are obstacles. In his earliest pieces, Stockhausen serialised all changes of octave register. In later works he abandoned this principle, but substituted a general rule for changes of octave register: the octave of a pitch may be changed only if the two registers are separated by one of the notes' having a minor 2nd relationship to the note to be transposed (for G sharp, G or A); moreover, this 'minor 2nd'—almost invariably a 7th or 9th—should lie in the direction of the proposed transposition: that is, if one wants to transpose the G sharp upwards, there must be an intervening G or A lying above the first G sharp. Such register transpositions as occur near the beginning do suggest that this rule is being observed, and the G, as such, observes it too, since there is an intervening F sharp above the first register for G and below the second. The G also obeys a less obligatory second rule, namely that wherever possible, transpositions should be of two or more octaves. A high G sharp on the contrary, breaks both rules: the only intervening minor 2nd (G) lies below the first register, and the transposition is of one octave only.

10) Here, exceptionally, the ordering of the nine pitches for the grace notes is completely arbitrary in serial terms; it is harmony that is the deciding factor.

11) A sensible exchange of neighbouring values: *ff* follows on better from the grace notes, and the second group is much better able to effect a *decrescendo molto* than a *crescendo*, since this better matches the general dynamic level. The change is already present in S2.

12) In S2, D would be weak after the grace-note group.

13) Originally the D sharp was two octaves higher.

14) A and B originally an octave higher.

15) In S2 the lay-out of this passage is:



16) There is no pressing reason for replacing \times by $< >$: presumably Stockhausen just happened to prefer it. S2 still has \times . In S3, the high G has a staccato dot. The musical example in note 15 shows how it is that density 3 for the grace notes has become density 2, and why the C sharp called for by the series has disappeared.

17) S2 and S3 have the following variants on the last two attacks:

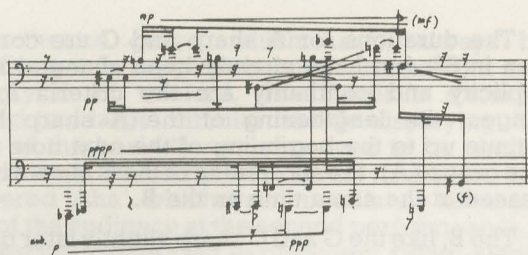


In S2 Stockhausen has accidentally omitted the D (the mistake was made in S1b and only recognised and corrected after S2 had been written). The problem now is to keep the right densities. S3 displaces the C to the fifth attack, and lets the F in the main text do duty for the one omitted from the grace notes (hence the odd dotted slur).

18) The rearrangement of durations is already given in S2. The result is undeniably more elegant than the version proposed by the series.

19) This is one of several grace-note groups that Stockhausen did not write into S2. In S3, uniquely, fingerings are given for the first left-hand chord (A sharp-B: Stockhausen proposes thumb and third finger). A certain amount of juggling with the series has gone on here, once again for harmonic reasons: the F sharp which should have been in the first chord is exchanged with the following B, thereby avoiding an F sharp major triad. Similarly, E flat and D in the fourth and fifth groups are interchanged, as are E and B between fifth and sixth groups. The A sharp in the left hand on the fourth attack is almost certainly a misprint for F sharp; S3 has the F sharp.

20) In S4, perhaps in the interests of legibility, the groups have been redistributed, inexplicably garbling the serial structure. The version in S3 shows what was originally intended, and is also preferable for its more meticulous notation of dynamics:



The first and fourth groups confirm that a *crescendo* or *decrescendo molto* means an alteration of two dynamic levels. Note the strictly polyphonic rests.

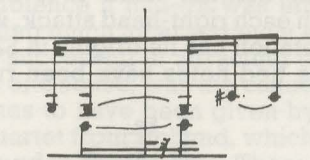
- 21) The holding back of G is already shown in S2.
- 22) The correct duration for the F sharp, namely dotted semiquaver, is given in S3 (see above). Its disappearance in S4 is probably just another consequence of the simplified notation, though it may just be an error. At any rate, the dot is worth restoring. The appropriation of short values (from later on in the series) for the E and G is already shown in S2.
- 23) Since one cannot have two different C sharps in the same chord, the second is withheld until the third attack.
- 24) The sudden appearance of the long C here is a surprise; normally the long notes do not occur till the end of a subsection. The decision to make an exception here is arrived at mainly by default; it is some while before the series specifies another one-note group (not until the beginning of IIIB, in fact). The 'premature' position is already shown in S1b, but perhaps Stockhausen had his doubts, since S2 does not show the note at all (on the other hand, it does show the remaining Cs in IIB, which cannot occur without the preceding long C).
- 25) The serially correct dynamic (*ppp*) is inadequate for a long note in this register.
- 26) A practical measure. If one observes the dynamic specification (6 = *pppp*), the envelope > is impossible. Rather than change the latter, Stockhausen takes *pppp* as an implicit final dynamic instead of the initial dynamic.
- 27) Durations 1 and 2 have already been used (see note 22).
- 28) Another seemingly arbitrary reversal of dynamics (compare note 16), but this time the alteration is only in S4. It looks as though Stockhausen simply did not care for the exposed 'negative *espressivo*'.
- 29) This is almost certainly a misprint (for G sharp). The series, confirmed by S1b, calls for a G sharp, and both S2 and S3 have one. In addition, the octave register is wrong for the G, right for the G sharp (on the basis of their registers earlier in the group). The G natural is particularly undesirable since the next note is another G two octaves higher (that is, at the 'correct' octave).
- 30) Further confirmation of note 29. The G sharp and G have been exchanged—the correction has visibly been added to S1b—so that the G sharp can change register. But this creates a problem: the second attack now has two G sharps. So the second one is deferred to the beginning of the next grace-note group (before IIIB), and the D is brought forward.
- 31) Durations 5 and 6 as a pair have changed places with 2 and 1. This change has been written into S2 as a correction. The cause of the modification clearly has to do with the *IEs*; the following example shows what would have happened if the values had not been

interchanged:



Here durations and *IEs* are hopelessly at odds. This particular case allows one to make a fair guess at the order in which the various aspects of S2 were written out. Evidently the pitches must have been blocked in first, then the durations. Last came the *IE* lengths, and it was only when these had been marked in that Stockhausen would have spotted the difficulty and adjusted the durations accordingly. This conjecture gains support from the fact that the durations in S2 are written in small figures throughout, whereas the *IE* figures are written equally small in section IA, but then made larger for the rest of the sketch, presumably to avoid confusion.

- 32) The interchange of these two values again results from simplified notation in S4, though the changes here are much less drastic than those referred to in note 20. The second D sharp has been moved from group 2 to group 3. The one noticeable effect of this is to make the transferred note too soft; in S3 it is expressly marked *mp*, and linked to the C in the lower system.
- 33) In S2 the accented A is marked *f*.
- 34) This rearrangement of durations is shown in S2 as a correction.
- 35) The A sharp has a double function as the last note of one transposition and the first note of the next. Once again, we seem to have an example of Stockhausen's aversion to exposed <> / >< groups; the correct marking and correct dynamic level are given in S2, but S3 is written as here. The change of durations is given in S2 as a correction; it avoids the gap between the first two notes of the group which the *IE* of 4 would otherwise have caused.
- 36) Sometimes, evidently, composers get rather attached to their mistakes. According to the series, both the G and the D should be tied over. S3 has:



which still is not quite right, since the first two Gs should also be tied. S2 is unequivocal in giving G and D the correct serial durations of 6 and 5 respectively. Now a few years after writing the pieces, and apparently at the instigation of David Tudor, who had noticed some implausibilities in various of the *Klavierstücke*, Stockhausen wrote a couple of errata sheets for the pieces V-VIII, including this particular passage. One can see that initially Stockhausen simply restored the missing tie between the first two Gs. But then the musical attraction of a note repetition at this point must have struck him, for the tie between the second and third Gs has been fairly vigorously

erased. All that then remained was to apply the same principle to the D.

37) Another puzzler (compare note 9): the high B should be a G, in fact it is the first note of the G transposition. The G is correctly shown in S1b but is given as B in S2; did Stockhausen simply miscount the leger lines, or did he deliberately settle for a minor 7th rather than a 5th (which would leave a melodic C major triad exposed in the top register)? Once again, the upward transposition of the B follows the rules, whereas the G would not.

38) From this point until IVA, something akin to chaos reigns over the grace-note series. It is easy enough to see what has happened, but difficult to adduce any cause more cogent than sheer fatigue. In the second attack an F sharp is missing; checking S1b, one finds the F sharp is there, and is tied over to another F sharp at the beginning of the group for the next chord. Obviously Stockhausen intended either to tie the note over from the second attack to the third, or else to let one F sharp do duty for both; but somehow both F sharps have gone astray as early as S2, hence the reduction to densities 4 and 5 respectively. In the final attack, the C demanded by the series is not even to be found in S1b.

39) Like that referred to in note 26, a practical measure: one cannot make a *decrescendo molto* from *ppp*, so the envelopes of the two neighbouring groups are interchanged.

40) Once again, the first note of the transposition (D sharp) has been purged, as has the second (B). Concerning the latter, see note 44.

41) In S3 the E is correctly notated as a quaver tied to a demisemiquaver. The alteration in S4 makes excellent sense, however, since it avoids the impression of a melodic progression E-C sharp, and thus maintains the separation of groups 1 and 2.

42) In S1b the G has already been placed before the D; in S2 it moves again to its final position in front of the F sharp.

43) Once again, a slight raising of the prescribed dynamic level is desirable to make a long note last the specified length of time.

44) Complications regarding the grace notes reach their height at this point. Firstly, one observes the sudden reappearance of the B and C that had been omitted earlier (see notes 38 and 40). Secondly, the prescribed densities 5 4 6 have been replaced by a meagre 4 1 1. The actual notation is misleading: it suggests that the left hand B-A sharp is to be repeated with each right-hand attack, which is not the case. This notation has its origins in S2, where some barely visible tied notes have been rubbed out and replaced by



The explanation is already implicitly given in S1b; here all the pitches necessary for the planned 5 4 6 density are given, but the last eight pitches have been bracketed, and these same pitches, minus the initial A which disappears completely, are written out again when the next set of grace-note groups falls due (at VA). Obviously Stockhausen did not want to undermine the effect of the density 6 1 5 4 3 2 outburst at VA by having an equally dense 5 4 6 sequence shortly beforehand (VA is the point at which the main text goes over to a constant *IE* of 1, that is, attacks on every demisemiquaver), so he made a drastic reduction.

45) The durations for A sharp and C are correctly given in S2, but have already been changed by S3. Simplicity and continuity are the criteria for the changes: the lengthening of the A sharp lets it continue up to the beginning of the next note in the same group (A); the shortening of the C allows it to be released at the same time as the B.

46) The B, like the G and C sharp slightly later on, has already been repositioned in S2. Once again, Stockhausen is out to create an 'interval field': all three repositioned notes create the relationship of a major 7th or minor 9th to the note directly preceding them.

47) A originally an octave higher.

48) See note 46.

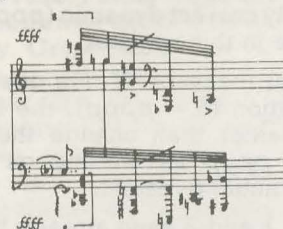
49) See note 46.

50) The duration of the low A sharp has been interchanged with that of the D five notes later on. This may have been to give the long D sharp more breathing space at the end of the section; equally, and more probably, it may have been intended to avoid a legato link between the A sharp and the low E in group 4.

51) In order to let at least part of the D sharp emerge at the end of the section, it has been interchanged with the following two-note group, and the dynamic specifications have been changed round as well (actually the dynamic of the long note has been slightly reduced). According to the series, the two-note group should be *ffff* < , and S3 optimistically proposes just that. S4 sensibly treats *ffff* as the terminal dynamic for the group.

52) See note 50.

53) In S2 this grace note is written:



Quite apart from being enough to scare the wits out of any pianist, this contains several interesting features. For a start, one can see that Stockhausen intended the long D sharp (or E flat, as it is here) to be held over into and through the succeeding cataclysm, though one does not quite see how, given that there is no third pedal marking, and that in those days Stockhausen consciously avoided any notation that depended on a third pedal (which is not to say that there are not many passages in the *Klavierstücke* that are greatly facilitated by its use). This characteristic has disappeared in S3 along, regrettably, with the snarling arpeggiation of the first chord in the left hand. The real surprise, though, is the bass clef in the right hand, missing in S3 and the printed score, which converts an exceptionally difficult passage into one of the most unreasonable in the entire piano literature. Mercifully, it appears to be a mistake, but the reason for its occurrence is sufficiently interesting to merit a digression.

There is no doubt that originally Stockhausen wrote this passage in S2 with the treble clef applying throughout in the right hand. But in doing so, he breaks one of the basic rules of the piece, since at this point the D is supposed to be filtered out. Maybe the fact that he had just reached the second pitch transit diverted his attention; at any rate, the D got through the net, so to speak. Still, one can then imagine that on

checking what he had written, the D stuck out like a sore thumb, and without referring back to S1b he assumed and lightly wrote in a change of clef before the fourth attack. By S3, the 'correction' has been re-corrected, and the D allowed to stand, since otherwise one would have to reduce the chord density yet further, or else shift all the remaining pitches forward one place.

The two reductions in density (fourth and fifth attacks) are caused by the omission of a (technically unrealisable) tie in the first case, and the seemingly arbitrary omission of a low B in the second. The accents on the third and fifth attacks in the right hand are missing in S3 and S4.

The E flat omitted from the pitch series is the result of carelessness. In transferring grace notes *en bloc* from IVA to VA (see note 44), Stockhausen failed to notice that the E flat automatically filtered in IV was now valid.

54) There is no reason why the three-note group should not be executed with the correct $\langle \rangle$ envelope; all it involves is remembering to play the A sharp *fff*. The crescendo hairpin is given in S3; its omission in S4 may be an oversight, or, on the other hand, Stockhausen may have thought that the notation already implied a *fff* A sharp.

55) As far as the durations are concerned, we are dealing here with a piece of expedient patchwork. The durations reach the end of square D with the first note of the main text, and since a completely new system for durations is about to come into force after the next group of grace notes, Stockhausen is apparently unwilling to make an incursion into square E. Consequently, he simply invents a series foreign to the existing square (631254), and uses it twice over. And since the series itself is a temporary expedient, he does not feel much compunction about altering it where desirable.

56) S2 adheres to the series by repeating the bass G of the first attack in the third attack, arpeggiating downwards to the bottom A; in S3 and S4 the second G has been omitted, hence the reduction to density 4. S2 also follows the density series more strictly by not holding over the C-F sharp to the second attack. S2 and S3 accent the D sharp in the left hand, fourth attack; the omission of the accent in S4 may be an oversight. In S3 the pedalling indication does not begin until the high semiquaver A sharp in group 4; no pedalling is shown in S2. D flat is exchanged with the following G flat, and thus delayed to the next grace-note group.

57) The A sharp is conceptually tied over from the main text before the grace-note group, making the duration up to the requisite quaver tied to a demisemiquaver. S3 ties this note to the A sharp in the grace-note group. The G belongs to group 1, and it is this G rather than the tied F sharp that constitutes the first note of the prescribed four-note group. This is shown clearly in S2; the G is actually essential in yielding the correct envelope 6 ($\langle \rangle$).

58) The \bullet marking is first found in S4. Markings of this kind are not used until the first revision of *Klavierstück VI*, that is, after the first versions of *Klavierstücke V-VIII*.

59) The lower D sharp in the left hand is a certain error, not so much because of the octave doubling it creates (Stockhausen's aversion to octaves in the early fifties was not as total as one might think: see particularly *Klavierstück VII*), but because the series calls for an E natural at this point, and S2 clearly gives one, which Stockhausen must have misread when

making the fair copy. The notation of S2 underlines the minor 2nd relationships so characteristic of the grace-note harmony:



60) F sharp correctly given as a quaver in S2 and S3. When it came to the printed edition, Stockhausen probably considered that in this high register the difference of a demisemiquaver was not sufficiently audible to justify the notational complications it involved.

61) Once again, the crescendo is only possible if one makes *ffff* the final value.

62) The pitches are already interchanged in S2. The envelope is more explicit in S3, but is still implicit here.

63) In theory the G sharp is held through the grace-note group, with a duration of a quaver. S3 makes the theory more explicit, but S4 corresponds to practical realities.

64) D sharp is accented in both S2 and S3.

65) In S1b one can see that Stockhausen had planned to exchange the second B and the E instead of simply omitting the B; in other words, the second attack was going to include a B tied over from the first attack. But in the event, the register requirements of the other two notes made this impossible, and even in S2 the B has been omitted, hence the reduction to density 2.

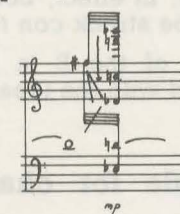
66) Level 6 is out of the question if the long note is going to be heard through the dense surrounding polyphony.

67) The theoretical 12:8 distribution reckons on the first semiquaver of the long D being included in the durations scheme, and the remainder being proper to the long note itself. Stockhausen was still probably thinking in terms of *IE* measurements.

68) The exchange of notes has already been made in S1b, apparently to increase the number of minor 2nds.

69) The exchange of one- and six-note groups is in S2. Perhaps the aim was to ensure a greater interlocking of the different groups. the six-note group retains its original envelope.

70) In S2, this group is notated:



I have already commented briefly on this lay-out in the section on inserts. As in note 53, the implication is that the D should be held through the grace-note group. In addition to the arpeggiation discussed earlier, S2 also has what appears to be a crescendo marking, which has disappeared in S3. Both S2 and S3 agree in marking the D in the second attack *pp*, whereas the rest of the chord is *mp*. The fact that this is theoretically the last grace-note group allows an ingenious solution to the question of where the pitches for the insert are to come from: Stockhausen simply continues the grace-note series, reverting to the standard transposition for the main text as soon as the insert is over.

In theory, there should be only one grace-note attack consisting of one note. From the change of pen-stroke that occurs after this single note in S1b, one can see that Stockhausen got bogged down here, and stopped to mull things over. At first, maybe, all he wanted was a more spectacular introduction to VE: the pitches for the insert are written on a separate staff, which suggests either that the insert was an afterthought (though the handwriting of the insert pitches is identical with that of the other pitches after the single note), or that Stockhausen could not decide straight away where the insert pitches were going to come from. As far as the revamped grace-note group is concerned, Stockhausen simply adds the next value of the series (density 6), and since the six pitches involved extend over a wide range (taking their registers from from the preceding main text), arpeggiation is essential. The 1-2-4 density in S4 is just a written-out interpretation of the arpeggio.

71) The analysis and justification of the insert is given in 'Exceptions and inserts' and 'Lay-out of the analysis' above. The ritardando is another 'exception', mediating between the metronomic exactitude of the main text and the agogic freedom of the grace notes in the rest of the composition. A marking on S1a suggests that Stockhausen had originally thought of using ritardando-accelerando patterns serially throughout the piece.

72) The slight rearrangement of pitches has already been made in S1b; once again it is meant to create more minor 2nd relationships.

73) The correct envelope is shown in S2, but has disappeared by S3, for no apparent reason, unless Stockhausen thought the F sharp would be masked by a *ff* low C sharp.

74) The dynamic levels here have been upgraded to make a more brilliant ending.

75) Rearrangements already in S2, made to secure a minor 9th between A sharp and B.

76) This ending is really a third insert, grafted on to the end for effect. It conveniently rounds off the series; in contrast to those mentioned in note 70, the grace notes here draw on the series for the main notes. S2 completely illogically notates an *ffff* grace note with a crescendo hairpin leading to an *fff* note (albeit with an accent)! S3 omits the hairpin, but keeps the accent and the *fff*. The solution in S4 is the only sensible one: in effect, both grace notes and main note are to be struck *con tutta forza*.

77) The notation of the B in S1b suggests that Stockhausen toyed with the idea of making it into a sixth long note.

Appendix: Rule for change of octave register

The following diagram illustrates the rule for change of octave register referred to in note 9 of the commentary; it covers the first page of the analysis.

Pairs of notes representing the 'before and after' stages of a change of register are linked by unbroken lines. The semitone relationships mentioned in note 9 are shown by dotted lines. Where more than one such relationship exists, only one has been shown (in the interests of relative legibility).

For the purpose of quick orientation, the grace-note groups have been enclosed in boxes.

The opening grace-note group (bracketed) was added at a later stage; its register positions relate to the situation shortly after the first legitimate grace-note group (as shown by the arrows).

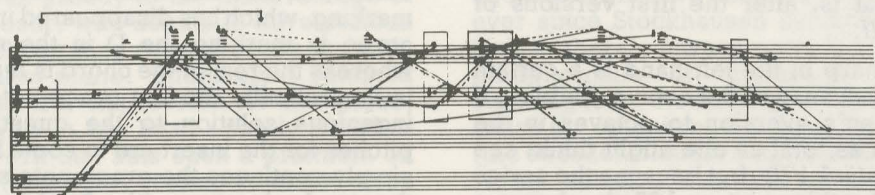
There are two cases (marked '?') where the rule is broken, the transposition being one octave only. In the second case, the second A was originally an octave higher; there is no ready explanation for the first.

Postscript

It may seem disproportionate to have devoted so much space to the analysis of a piece lasting less than two minutes. But *Klavierstück VIII*, more so than its companion pieces, is a piece 'about composing', and as such it takes in perspectives much wider than those of the piano piece itself: the lessons Stockhausen learnt from *Klavierstück VIII* were to prove crucial for the works to come, particularly as regards the use of exact measurements for quasi-statistical distributions (which is the whole purpose of the 'polyphony', with its superimposed dynamic structures!). In a sense, too, the dozens of alterations are as important to an understanding of the 'composer's-eye-view' as are the serial structures themselves.

Obviously, what the listener hears in performance is not the analysis of a piece but the piece itself, and a composer's technique is evolved not as an end in itself, but primarily as an aid to communication. Still, one should not underestimate the degree to which a composer may become personally involved in the mastering of his craft. There is, quite simply, enormous satisfaction in setting oneself a difficult compositional problem and solving it. The mid-Renaissance offers proof enough of this and, for the present case, an excerpt from a hitherto unpublished introduction by Stockhausen to the whole series of *Klavierstücke* should put the matter beyond doubt:

It was while I was working on the eighth piece, which caused me a lot of harmonic difficulties, and which I persisted with for over a week, that Boulez came to visit me. I had got to just before the end of the eighth piece, and was searching and searching for a solution to the pitch distribution of the close. I showed him the passage, and he said 'We'll soon get that - what are you after?' I explained the rules for this piece to him. He wrote down a suggestion. 'Yes, but that's no good, because . . .'. He wrote another solution. 'That's impossible, because . . .'. In the end he got impatient and said 'If you observe all the restrictions you have made, there's no solution. You'll have to give up at least one limitation.' I was quite shocked, because he was so sure there was no solution. Then he left, and I worked several days more at the same spot—and I found a solution, despite all the prohibitions that I had imposed on myself. It was a fantastic relief!

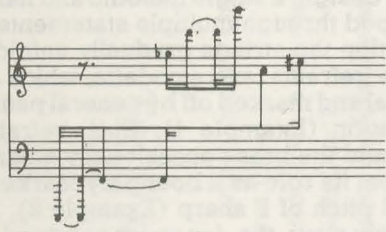


- 1 Applied to pitch, however, it would not yield a true all-interval series:



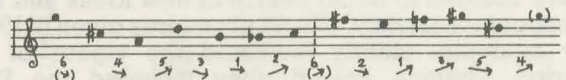
In the event, as will be seen later, the pitch series for the *Klavierstücke* actually relates to the second line of the basic square (645213), but pitch is treated quite independently of the other parameters.

- 2 Since *Klavierstück VIII* is a short piece (about 1'50"), only one basic unit for duration (demisemiquaver) is necessary. In other pieces, the variation of the basic unit is one means of formal articulation.
- 3 Naturally, since this makes for a more sophisticated (quasi-statistical) result as far as dynamics are concerned. Stockhausen may not have thought of this straight away, as the following comparison between an early draft and the final version suggests:



The comparison reveals some interesting features, quite apart from the unified presentation of the second group in the earlier version. Firstly, one can see that the lay-out of the pitches precedes any attempt to group them (very few of the octave registers given in the first draft were subsequently altered). Secondly, despite the printed score's rationalisation of accidentals (sharps only), it will be seen that Stockhausen originally notated accidentals 'instinctively' and indeed harmonically (E flat-D rather than D sharp-D). It is also worth noting here that by no means all grace notes are included in the draft version from which the first part of this example comes. The casual notation of durations in the draft score is supplemented by numbers (omitted here) giving exact values for durations and IEs.

- 4 The failure to find an ideal series clearly niggled Stockhausen, but the stage must have arrived at which he simply was not prepared to delay work on the pieces any further. Still, he kept worrying away at the problem, and eventually came up with the following extremely elegant series



in which each half starts with a tritone, and the remaining intervals of the first half appear in inverted direction and reversed order (45312 21354) in the second half. The relationship to the original 645213 is evident (in effect, the 213 has been reversed). By the time Stockhausen hit on this series, it was too late for it to be used in the Nr.4 cycle of *Klavierstücke* (apart from the revised *Klavierstück VII*, which is largely based on a five-square anyway), but this 'Wunderreihe' was too good to waste: a modified version is used both for *Gruppen* and for certain peripheral aspects of *Klavierstück XI*.

- 5 The insert also permits Stockhausen to use his maximum durations series in section V without cramming two different values into one subsection, a fact so convenient that it leads one to wonder whether this is not the cause (or at least a cause) of the insert, rather than its effect.

Adrian Thomas

A Pole Apart: the Music of Górecki since 1965

This is the second of two articles on the music of Henryk Mikołaj Górecki (b. 1933); the first appeared in *Contact* 27 (Autumn 1983) under the title 'The Music of Henryk Mikołaj Górecki: the First Decade'.

The early and mid-1960s were years of considerable achievement for Polish composers: western European acclaim was rapid and enthusiastic and at home there seemed to be no dearth of new ideas and new compositional talent. World premières given in 1965,¹ for example, clearly indicated the vigour of the period. Outside Poland, they included the Flute Concerto (1964) by Bolesław Szabelski (1896-1979) given at the Zagreb Biennale, Music for Strings and Four Groups of Wind Instruments (1964) by Andrzej Dobrowolski (b. 1921) at the ISCM Festival in Madrid, and *Paroles tissées* by Witold Lutosławski (b. 1913) at the Aldeburgh Festival. Lutosławski's String Quartet (1964) was one of three works first performed in Stockholm, the others being *Musica sinfonica in tre movimenti* by Grażyna Bacewicz (1909-69) and *Springfield Sonnet* for orchestra by Wojciech Kilar (b. 1932).

At home, the ninth Warsaw Autumn festival included first performances of works by the established middle generation of Polish composers: the Wind Quintet (1964) by Włodzimierz Kotoński (b. 1925), the orchestral *Les sons* by Witold Szalonek (b. 1927), and Little Symphony 'Sculptura' (1960) by Bogusław Schäffer (b. 1929). Two younger composers, sons of composer fathers, developed their own idioms in orchestral pieces: Zbigniew Rudziński (b. 1935) with *Moments musicaux I* and Tomasz Sikorski (b. 1939) with *Concerto breve*. And the works of two other composers in their 20s, Zygmunt Krauze (b. 1938) and Krzysztof Meyer (b. 1943), appeared on a Warsaw Autumn programme for the first time (in each case a first string quartet, Meyer's dating from 1963). In addition, major works were being written by several composers not cited above. These included *Continuum* (1965-6) for percussion sextet by Kazimierz Serocki (1922-81), the opera *Jutro* (Tomorrow, 1964-6) by Tadeusz Baird (1928-81), and *Passio et mors Domini nostri Jesu Christi secundum Lucam* (1963-5) by Krzysztof Penderecki (b. 1933).

The stylistic and aesthetic diversity of all these works was as wide as in the music of many another European country in the mid-1960s and should serve to dispel the notion of a Polish 'school', with its somewhat dismissive implication of narrowly based uniformity. And, if further proof of this musical renaissance were needed, an especially significant concert in Geneva on 27 October 1965 provided it: this was the occasion of the première by the Orchestre de la Suisse Romande, conducted by Pierre Colombo, of *Refren* (Refrain) op.21 (1965) by Górecki. Not only was *Refren* Górecki's first work to be given its première outside Poland, but it also marked a decisive stylistic turning-point and established the central tenets of his mature compositional credo. *Refren* cleared the air of the textural abrasiveness and structural obscurities of the *Genesis* cycle op.19 (1962-3) and *Choros I* op.20 (1964), while

creating an even greater intensity of concentration. In comparison with those of his contemporaries teetering on the brink of anonymity in their search for a new simplicity and directness of expression, here was a composer unequivocally investing the most basic of musical materials with distinctive character.

In the sustained outer sections of the work's broad ternary design, a single melodic and harmonic idea is developed through multiple statements. In the opening section the strings gradually unfold six versions of these 'refrains' and a codetta, which are rooted on C natural and marked off by general pauses and brass punctuation (Example 1). Each refrain is a palindrome and the brass occasionally emancipates itself both from its role as a boundary marker and from its original pitch of F sharp (Example 2). The tempo is extremely slow, the dynamics subdued. The melodic outlines are contained chromatically within a minor 3rd (C to E flat). The harmony, moving in parallel, accumulates in rising whole-tone steps, until by the sixth refrain a full whole-tone harmony is achieved. The conclusion of *Refren* restates, in broken phrases, the sixth refrain and codetta of the opening, and the final brass 'full stop' effects a brief resolution of the work's initial counterpoise of C and F sharp.

The central section of *Refren* is, after a brief introduction, an interlocking sequence of three ideas (*ababcbb*). Although the speed is five times that of the outer sections, and the textures, dynamics, and rhythms are more extrovert, the hyperactivity is deceptive. The harmonic content is very stable, its marginal shifts serving to highlight changes in texture and instrumentation. The pitches of all three ideas are derived from the combination (not alternation as in the outer sections) of the two whole-tone scales, presented in different degrees of overlap (Example 3). The minor 3rd clusters of the third idea, *c*, are drawn from the second harmonic aggregate of the first idea, *a*. Perhaps the most salient characteristic of ideas *a* and *c* is their use of large- and small-scale mirror structures, which recall not only the opening of *Refren* but also earlier works such as *Monologhi* op.16 (1960)² and *Scontri* (Collisions) op.17 (1960).

The most elaborate of these mirror designs is that of *a* on its first appearance (one bar before figure 9 to figure 15, the pivotal point occurring two bars before figure 12). Here, 17 bars, each of seven crotchets' duration (repeated quavers on woodwind and strings), are punctuated by bars in 1/4 or 1/8 (brass and/or timpani), the latter element being a clear reference to the demarcation of the refrains in the opening section (Example 4). The brass and timpani confuse the issue by invading the domain of the woodwind and strings, hocketing with them seemingly at random. In fact, the pattern of these incursions on either side of the mirror's pivotal point is based on a positive-negative principle—the substitution of attacks for rests and *vice versa*. Meanwhile, the woodwind and strings, shifting uneasily under this fusillade, create their own palindrome around the central bar of *a*, ringing the changes on the ordering of a group of one, two, three, and five quavers, separated by quaver rests, in a bar; Example 4 shows

two such orderings—2351, 3125. At the same time, the two harmonic aggregates of *a* are apportioned in a small mirror pattern, (i)—(ii)—(i) to the eleven sounding quavers in each bar (515 and 434 in Example 4).

Given the straightforward nature of *Refren*'s construction and materials, wherein lies its significance? In the context of 1965 its austere ritual, devoid of flamboyance and decorative trappings, was decidedly unusual. *Refren*'s closest spiritual ties are with the music of Olivier Messiaen, to whose early orchestral work *Les offrandes oubliées* (1930) it bears a perceptible resemblance. As a springboard for later developments, *Refren*'s role is fundamental. Certain features, such as the mirror patterns and refrains, the sustained harmonic schemes and slowly evolving melodic lines, and the abrupt textural and dynamic contrasts, all designed as substantive, long-term structural components, are hallmarks of Górecki's mature style. Others, such as the pervasive use of whole-tone harmony and the C-D flat-C outline of the first refrain, can be followed through to specific works.

Górecki's use of the whole tone is hardly French. In *Canticum graduum* for orchestra op.27 (1969), for example, his saturated harmonies anticipate Stockhausen's string writing in *Trans* (1971). With the notable exception of the Dorian coda, the harmony of *Canticum graduum* centres on the whole tone. The technique used to create the pitch material is a direct descendant of the overlapping scales in the central section of *Refren*. The nucleus is initially established

at figure 6 (Example 5(i)). A complementary grouping, (ii), is immediately set against the first, and the two alternating aggregates—now expanding, now contracting—gradually gain rhythmic and dynamic confidence as they fan out to their full limits. The original nucleus reappears from time to time, marked *dolcissimo*, *cantabilissimo*, as if to monitor the state of its amoebian progeny. Similarly, the sequence of whole-tone chords at the start of *II Symfonia 'Kopernikowska'* for soprano, baritone, choir, and orchestra op.31 (1972) is derived from a contracting and expanding nuclear structure, with one whole-tone scale per chord as in the opening section of *Refren*. *II Symfonia*'s greater dynamic and instrumental profile, however, lends the idea a mighty Slavonic fierceness.

The mordent contour of the pitches C-D flat-C seems to hold a primal fascination for Górecki. Following its appearance at the beginning of *Refren*, he used it as an important element in a number of works and to open several more (in the original form and/or its inversion); these include *Muzyczka II* (Little music II) for four trumpets, four trombones, two pianos, and percussion op.23 (1967), *Muzyczka III* for violas op.25 (1967), and *Dwie pieśni sakralne* (Two sacred songs) for baritone and orchestra op.30 (1971).

In *Muzyczka III* the opening pitches attract groups of grace notes in a framework of evolving refrains, as each of the three viola lines takes it in turn to muse on the increasingly obsessive roulades (Example 6). The grace notes soon develop into one of Górecki's

Example 1 *Refren*, opening 'refrain'

Example 2 *Refren*, beginning of the fifth 'refrain'

Example 3 Pitch structures of the central section of *Refren*

Example 5 Pitch structures of the main section of *Canticum graduum*

Musical score for Example 5, showing pitch structures of the main section of *Canticum graduum*. The score is written for two staves (treble and bass clef). Circled measure numbers are 6, 7, 17, 18, 21, 23, 26, 28, 29, and 32. Dynamic markings below the staves include *p*, *mf*, *poco ff*, *sub.p*, *poco più ff*, *sub(m)p*, *molto ff*, *fff*, *sub(m)p*, *molto fff*, and *fff*. The notation includes various chordal structures and melodic lines with arrows indicating pitch movement.

Example 6 *Muzyczka III*, part of the opening section

Musical score for Example 6, showing the opening section of *Muzyczka III*. The score is for three staves (I, II, III). It features first and second endings marked with circled numbers 7 and 8. Dynamic markings include *[poco f]* and *[mf]*. The notation shows rhythmic patterns and melodic lines.

Example 7 *Muzyka staropolska*, opening

Musical score for Example 7, showing the opening of *Muzyka staropolska*. The score is for trumpet (tr) and trombone (tn) parts. It includes tempo markings *LENTO* and *marcato ma ben tenuto*. First and second endings are marked with circled numbers 1 and 2. The notation shows rhythmic patterns and melodic lines.

Example 8 *Kantata*, bars 53-5

Musical score for Example 8, showing bars 53-5 of the *Kantata*. The score is for two staves (treble and bass clef). The notation shows chordal structures and melodic lines.

most telling devices: at the start of *Muzyka staropolska* (Old Polish music) for orchestra op.24 (1969) they are an integral part of the mirror that the trumpet and trombone fanfare creates around a central dyad (Example 7); in *Kantata* for organ op.26 (1968) symmetrical chord structures are deployed in much the same way (Example 8). Both of these are diminutive forebears of the pattern of pitch presentation observed in *Canticum graduum*. From *Muzyczka II* onwards, the grace notes become detached to create their own flurrying textures that are frequently the only passages in Górecki's music of this period to use non-synchronous or space-time notation.

The four parts of the *Muzyczka* series fulfil a comparable role in the development of Górecki's musical ideas to the three-part *Genesis* cycle: they 'all tackle the same problem, that is of putting the

most stringently restricted material to maximum use'.³ *Muzyczka I* for two trumpets and guitar (1967) has yet to be performed and published. *Muzyczka II* has the largest instrumental complement of the four and proceeds steadily, unlike any other of Górecki's works of that period, to a climactic tutti conclusion. Its 'argument' is based on the combination and separation of sustained and grace notes within a carefully organised pitch strategy. In this respect *Muzyczka II* conforms to the types of procedure seen in other compositions, whereas in *Muzyczka III* the pitch design is deliberately obscured. Recalling the drone of the detuned double basses in *Monodram* op.19 no.3 (1963), all the violas are required to detune 'severely' throughout the piece. This distorts not only their open-string drones but also the carefully charted melodic lines of the main sections and the coda (see Example 6). Taken in conjunction with the work's two episodes, in which rapidly spread chords, played as high as possible and *ffff*, are catapulted from viola to viola, this denial of the ostensibly tempered pitches connects *Muzyczka III* more closely with the disturbed string trio texture of *Elementi* op.19 no.1 (1962) than with its fellow 'little musics'.

Muzyczka IV for clarinet, trombone, cello, and piano op.28 (1970), written for Krauze's group Warsztat Muzyczny (Music workshop), is one of Górecki's most performed pieces. Cast in two movements, it has no full score: the performance is directed by the trombone player (hence the subtitle 'Trombone Concerto'). The structure of the highly charged first movement (*a ♭ b ♭ ac ♭ ac ♭ c ♭ adad*) is symptomatic of the trust Górecki was now placing in sound-masses alternated in quasi-rondeau fashion. The four main ideas of the movement all share the same high dynamic level, fast tempos, unrelieved tutti textures, and a registral approach to rhythmic activity (the highest register, given to the clarinet, being generally the most active, the lowest, given to the piano, the least so). While each of the four basic sound-masses has a clearly defined pitch content, the greatest contrast is provided by the five stunning pauses inserted between their onslaughts. The second movement is comparatively calm and collected, its outer sections intoning a chant-like melody (minor mode on E flat) supported by black-note pentatonic harmony from the piano. Yet, even this respite is disrupted by dissonant treatment of the chant in the central episode, undermining its role as coda to the first movement.

Quite how *Muzyczka IV* would have turned out had Górecki kept to his original instrumentation is hard to assess. In mid-1968, when the score was 'almost ready', Górecki said in an interview that he was writing for a chamber orchestra (double woodwind, two horns, two trumpets, perhaps two trombones, and strings). The same interview gives an insight into his working methods. Górecki can evidently work simultaneously on several compositions and is quite capable of shelving nearly completed projects; and, as the score of *Muzyczka III* indicates, he can work extremely fast when required (it was written in the space of ten days and completed just one week before its first performance). In mid-1968 Górecki had three compositions on his mind. He felt confident that he would 'soon complete a composition called For Three . . . a work for viola, harp and flute'; this has never materialised. *In memoriam*, potentially of 25 minutes' duration and scored for large orchestra, was at the time Górecki's 'important thing': 'The *In memoriam* is perhaps a little odd because it is not dedicated to any one person. It simply fills a need I feel.' Given the monumental nature of the later works

Do matki (Ad matrem) for soprano, choir, and orchestra op.29 (1971) and *II Symfonia*, it is quite possible that the substance of *In memoriam* was diverted into one or the other of these specific tributes. A third composition, connected with the tragedy of Auschwitz (its working title was 'Barbaric Mass'), had been occupying Górecki's thoughts since 1960. In the intervening eight years he had studied reports, letters, documents, memoirs, and poems: 'The composition has been germinating in my mind for years. It frightens me and is compellingly attractive at the same time. I would love to write it. I would love to be able to write it.' It was to be a further eight years before this compulsion was to surface in the haunting second movement of *III Symfonia 'Symfonia pieśni żałobnych'* (Symphony of sorrowful songs) for soprano and orchestra op.36 (1976).

This willingness to shelve and retrieve explains the discrepancy between the opus number and date of *Muzyka staropolska*, a work that goes unmentioned in the interview of 1968 (unless it is a working of *In memoriam*, with a severely pared-down version of the extravagant orchestral resources intended for that piece). Begun in August 1967, it was put aside shortly afterwards and completed between April and May 1969. As is not unusual, Górecki's music was the controversial talking-point of the Warsaw Autumn in September 1969. Yet the première of *Muzyka staropolska* revealed many familiar features, both general and particular. The critical discomfiture was caused in part by the breadth of the design—at 25 minutes, it was Górecki's longest work to date, and there is no doubt that the composer was testing his techniques to the full by using only three ideas in the whole piece.

The opening fanfare for trumpet and trombone (see Example 7) quickly expands to a total of four such pairs, creating a dense contrapuntal web. This bright, registrally static texture is alternated, for the utmost contrast, with slow, sustained string passages, at first a 2, then a 4 (Example 9), a 6, and a 12. With the exception of the final appearance a 12 (at which the registral range is at its greatest), these homophonic string passages are played *sul ponticello*, 'with no shading at all', a sound-world remote from the ceremonial glare of the trumpets and trombones. Intersecting these passive confrontations is a curious timbral and motivic no-man's-land, an aleatoric texture of no great individuality through which five horns wander. The unchanging use of instruments in their normal family groups, and the absence of both woodwind and percussion emphasise a palette that might reasonably be termed ascetic.

The unexpected feature of *Muzyka staropolska* (if the title did not already give the game away) is Górecki's plundering of old Polish compositions to provide material for the greater part of the work. Yet, to those familiar with his complete *oeuvre*, a seemingly innocuous little piece from 1963, *Trzy utwory w dawnym stylu* (Three pieces in old style) for string orchestra, would have prepared them for such a move. Its modal language and neat pastiche qualify it as 'light music', a stylistic aberration, sandwiched as it was between *Genesis* and *Choros I*. But it is not simply pastiche: the last movement is virtually a transcription of an anonymous four-part Polish song from the mid-16th century, *Pieśń o weselu Króla Zygmunta wtórego* (Song on the wedding of King Zygmunt II).⁴ Two techniques in this movement were later to bear fruit: the use of melody notes as a harmonic aura (the first five notes of the home Dorian mode provide an initial backdrop), and the parallel harmonisation of the melody, as in *Refren* (Górecki

isolates the tenor for such treatment after the first statement of the complete song; Example 10).

The sources of *Muzyka staropolska* are the first section of an anonymous organum *Benedicamus Domino* (c1300) (Example 11),⁵ and the tenor of *Modlitwa, gdy dzieci spać idą* (Prayer, for children going to sleep), a song in four parts by Wacław z Szamotuł (c1524-60) (Example 12).⁶ A comparison of Examples 7 and 11 shows that Górecki uses *Benedicamus Domino* mainly as a source of inspiration, not in straight transcription: he readjusts the relative levels of the two lines in order to obtain mirror images and then develops the fanfares away from the original lines of the organum. Nevertheless, compared with other composers' use of quotation, this is very straightforward, and the crucial modal context, altered from the original Dorian to Phrygian,

remains intact. The 48-note tenor of *Modlitwa*, which furnishes the melodic lines of the strings, is treated rather differently. Górecki subjects it to traditional serial procedures. The second string passage, a 4, of which the opening is given in Example 9, combines the first 32 pitches of the four set forms (reading down the score, and taking the tenor as P-0): I-7, RI-6, P-0, and R-11. In an otherwise carefully patterned choice of set forms, there is a strange digression from Szamotuł's tenor line: all I and RI statements consistently flatten one particular step of the original mode (F natural) by a semitone (marked by ringed notes in Examples 9 and 12).

One final point to be made about *Muzyka staropolska* concerns the coda. Against an accumulating modal 'aura' in the strings, two trumpets, *sotto voce*, intone the organum *verbatim*. This was not the first,

Example 9 *Muzyka staropolska*, bars 279-87

49

MOLTO LENTO $(\text{♩} = 33-30)$ *molto bene tenuto*

4/4 2

Vn II

Vn III

VL

VC

tutti sul ponticello *prawie przy samym podstrunku*
almost at the tailpiece

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poco p *absolutnie bez niuansów* with no shading at all

Example 10 *Trzy utwory w dawnym stylu*, no.3,
bars 21-6

$\frac{2}{2}$ subito *fff* con molto pressione $(\text{♩} = 40-42)$ 25

Vn I div.

Vn II div.

vl div.

vc div.

vb div.

sempre

Example 11 Anonymous organum, *Benedicamus Domino* (c1300)

Example 12 Wacław z Szamotuł, *Modlitwa, gdy ziać spać idą* (c1556)

nor the last time that Górecki wrote a modal or quasi-modal coda: both *Muzyczka III* (disfigured by scordatura) and, more substantially, the second movement of *Muzyczka IV* rely on the calming effect of a chant-like conclusion. *Canticum graduum* and *Do matki* follow suit. The added dimension in *Muzyka staropolska* of organically relating the fanfares to the coda stresses the metaphysical aspect of Górecki's music. Here, possibly more than in any other work, he challenges us to re-evaluate the nature of the modern sound-world and our perception of the relationship of musical idioms past and present.

As *Muzyka staropolska* before it, *Do matki* was the sensation of the Warsaw Autumn, this time of the 16th festival, held in September 1972. For the first time since *Epitafium* op. 12 (1958) and *Monologhi*, Górecki combined voices with instruments, initiating a decade-long absorption with the human voice. Of more immediate impact in 1972 was the religious implication of the title and text of *Do matki*, although the work is dedicated to the memory of Górecki's own mother. Concomitant with this theme was a shift towards greater expressivity, achieved through a remarkably poignant synthesis of older elements, such as a viola theme related to the chromatic world of *Muzyczka III*, and newer ideas, such as the unabashed introduction of diatonic harmony—the orchestral texture in the central section is an elaboration of a single dominant 13th (Example 13). This passage is marked 'tranquillissimo—cantabilissimo [sic]—dolcissimo—affetuoso e ben tenuto e LEGATISSIMO', an extreme example of Górecki's sometimes overpowering performance indications (see also the opening of *Do matki*, which is marked 'ritmico—marcatissimo—energico—furioso—con massima passione e grande tensione'). The work closes with the entry of the solo soprano, whose lament 'Mater mea lacrimosa dolorosa' articulates an unresolved Hypoaeolian harmony in the strings.

Example 13 *Do matki*, central section

Górecki's music has sometimes been labelled 'granitic' and 'monumental'. *II Symfonia 'Kopernikowska'* is the embodiment of this side of his personality. Commissioned by the Kościuszko Foundation in New York for the 500th anniversary in 1973 of the birth of the Polish astronomer Copernicus, *II Symfonia* uses a large orchestra, choir, and two soloists. Its texts are drawn from Psalms 136 and 146 and from the introduction to Copernicus's treatise *De revolutionibus orbium caelestium*. *II Symfonia* is built on the grand scale and follows very much the same dynamic and expressive design as the bipartite *Muzyczka IV*. Each movement treads a familiar path of refrains and episodes. Of the seven distinct ideas in the opening movement, the first has already been mentioned for its whole-tone construction (its rhythmic guise is drawn from the setting of the words 'Deus qui fecit caelum et terram' etc., which closes the movement). The second section provides a much-needed respite from this exaltation and the strings duly unfold a chant-like segment modelled on *Refren*. The difference here is that Górecki sets the whole-tone aggregate based on C against 'black-note' pentatonic chords on D flat and E flat, exploiting the subtle intervallic connections between the whole-tone and pentatonic scales as Debussy had done in *Voiles*. Górecki had already introduced pentatonic elements in *Kantata* and *Muzyczka IV*, although these were incorporated into more complex harmonic textures. In fact, the first movement of *II Symfonia* takes stock of most of the harmonic ideas of the preceding seven years.

The second movement, on the other hand, looks firmly ahead to the modal and diatonic language which has preoccupied the composer since the mid-1970s. The baritone and soprano soloists take up the psalm verses declaimed by the choir at the conclusion of the first movement; now, however, the mood is contemplative. Two harmonic ideas underpin the whole 21-minute movement: a low, close-position, black-note pentatonic chord on D flat provides the stable foundation for the solo baritone sections, while three closely related diatonic chords accompany the major appearances of the soprano. In the coda Górecki imaginatively unites the pentatonic orchestral chord with four-part Dorian homophony in the choir to provide, fittingly, a fully chromatic setting of Copernicus's question 'Quid autem caelo pulcrius, nempe quod continet pulcra omnia?' ('What indeed is more beautiful than heaven, which of course contains all things of beauty?'). For the choral music in the coda, Górecki went back to Copernicus's own time, choosing a vocal fragment from a mid-15th-century antiphony belonging to a minor monastic order called the Bożogrobcy (which in the 12th century had guarded Christ's tomb in the Holy Land and later settled in Miechów, north of Kraków); he replaced the original text with that of the astronomer. The harmonic and melodic language of this movement and that of the equally straightforward *Dwie pieśni sakralne* predicates a highly individual departure from avant-garde trends of the time.

As if taking rest from the exertions of recent large-scale compositions, Górecki wrote only four comparative miniatures between 1972 and 1975. The one work without voices is *Trzy tańce* (Three dances) for orchestra op.34 (1973), commissioned by the symphony orchestra of Rybnik, where Górecki had received his education in the post-war years. The lively and carefree quality of the outer movements may be seen as a precursor of the extrovert tone of the Concerto for harpsichord and strings op.40 (1980), much as *Trzy utwory w dawnym stylu* foreshadowed *Muzyka staropolska*. The other works

are all for unaccompanied choir: *Euntes ibant et flebant* (They who go forth and weep, Psalms 126 and 95) op.32 (1972), *Dwie piosenki* (Two songs, to texts by Julian Tuwim) op.33 (1972), and *Amen* op.34 (1975). Both *Euntes ibant et flebant* and *Amen* consist of slow-moving homophonic writing and both absorb major-chord variation of their basic minor modality. *Amen* expands the registral and structural scope of the mirror-image fanfares in *Muzyka staropolska* in its eight-minute reflection on the one word 'Amen', while in *Euntes ibant et flebant* and the first of the childlike *Dwie piosenki*, 'Rok i bieda' (The year and hardship), harmony is created out of melody, just as it is in the music for solo soprano and strings in the second movement of *II Symfonia*. The second of *Dwie piosenki*, 'Ptasie plotki' (Bird gossip), is a vivace, tongue-twisting patter song in folk style.

From the mid-1960s to the early 1970s, melody did not play a conspicuous role in Górecki's music: the melodic aspect of his chant-like lines was largely negated through dense chordal doubling and extremely slow tempos. Medieval and Renaissance quotation (pioneering in a Polish context) alerted Górecki to the added richness modal melody could bring, and his concentration on vocal composition from *Do matki* onwards reinforced this development. In 1976 he completed one of his most outstanding compositions, a work that, in the directness of its melodic appeal, underlined his exceptional originality.

III Symfonia 'Symfonia pieśni żałobnych' (Symphony of sorrowful songs) was commissioned by Sudwestfunk, Baden-Baden, and first performed by its symphony orchestra and Stefania Woytowicz (soprano), conducted by Ernest Bour, in April 1977 at the Festival International d'Art Contemporain in Royan. Written between late October and December the previous year, its three movements use the orchestral resources sparingly (the scoring is for quadruple woodwind and brass without oboes and trumpets, piano, harp, and strings, the strings bearing the main burden). The three 'sorrowful songs' draw their texts respectively from the late 15th-century *Lament świętokrzyski* (Holy Cross lament), a Polish wartime graffito, and a folksong from the Opole region between Katowice and Wrocław. In this last movement Górecki also uses the original folk melody, as transcribed by the Polish ethnomusicologist Adolf Dygacz during the spate of folksong research in the late 1940s and early 1950s. The first movement too makes use of a folksong, collected in the interwar years by Father Władysław Skierkowski in the Kurpie region north-east of Warsaw.

Górecki achieves an uncanny balance in *III Symfonia* between making his adopted melodies sound very much his own and daring to let them speak for themselves. There is never any feeling of artifice in his treatment, as there is in Krauze's earlier mannerist compilations in the orchestral *Folk Music* (1972), *Automatophone* for guitars, mandolins, and mechanical music boxes (1974), and *Fête galante et pastorale* for orchestra and folk instruments (1974-5). It is indeed, a curious development in post-war Polish music that younger composers should have rediscovered their native musical tradition 20 years after their elders had willingly abandoned its usage in reaction to its being enforced on them during the period of the Stalinist drive towards socialist realism. Their return was motivated, one suspects, partly by reasons of national as well as personal identity, following in the footsteps of Karol Szymanowski (1882-1937) in the 1920s and 1930s. The latter's pre-eminent vocal composition, *Stabat mater* for soprano, contralto, baritone, choir, and orchestra

op.53 (1925-6), is a direct precursor of *III Symfonia* in its use of folk idioms and in its poignant litanies.

The lament of the first movement, that of the Virgin Mary for her Son, occupies only the central five minutes out of a total span of 25. The harmony is derived in large measure from the vocal line, creating resonant after-images (Example 14). The occasional Phrygian inflexion is particularly telling, as in Example 15, where the cumulative harmony is a sophisticated version of that occurring in the music for solo soprano in *II Symfonia*. The vocal line itself is a free development of phrases from the Kurpie folksong that dominates the outer sections. The meditative, almost ritualistic atmosphere of this movement is caused by the extensive canon that occupies the outer portions (this is the only example in Górecki's music of such thorough-going linearity). Starting with the plain statement of the 24-bar melody low in the double basses, Górecki builds up an eight-voice string canon, marked 'Lento, sostenuto tranquillo ma cantabile' (Example 16). The method is blindingly simple: after one voice has played the entire melody, the next enters at a bar's distance and five steps higher, keeping strictly within the given Aeolian mode on E. The cumulative effect is overwhelming, not least because of the innate eloquence of the folk melody.

The central movement has an even shorter text than the first: 'Mother, please do not cry. Queen of Heaven, Virgin most pure, protect me always. Hail Mary, full of grace.' The full import of this anguished plea is comprehended only when it is realised that it was found after World War II scratched on a cell wall in the Gestapo prison called the 'Palace' at Zakopane in the Tatra mountains. It is signed: 'Helena Wanda Błażusiak, aged 18, detained since 25.IX.44.' Characteristically, Górecki resists any temptation to exploit this emotive inscription for all it is worth, and his habitual reticence pays expressive dividends. Two unassuming melodic-harmonic ideas provide ample support. The first, which opens the movement, is given to the strings, with the harp and piano highlighting the melodic outline. At its later appearance, when the soprano enters with the single word 'Mamo', the effect is electrifying (Example 17). The extensive second idea is cast in the Aeolian mode based on B flat, and in accumulated harmony the strings track the soprano line in inversions of primary and secondary seventh chords.

The final movement, like the first, is the lament of a mother for her lost son. The Opole folksong dates from one of Poland's many insurrections against occupying forces. It is therefore appropriate (if coincidental) that there is a striking, spectral likeness between the lullaby accompaniment that Górecki adds to the opening and that of the melancholic Mazurka op.17 no.4 (1832-3) by Chopin, himself exiled by the insurrections of 1830-31 (like Chopin, Górecki makes substantive use of an A major drone later in the movement). Each of the folksong's eight-line verses is varied by subtle changes in the melody and its Aeolian accompaniment. In a manner strongly reminiscent of his one-time teacher, Messiaen, Górecki accords the fourth verse special weight through an expansive reiteration of A major chords. After a brief recapitulation of two of the earlier textures, the A major chords return, *ben sonore*, to bring this extraordinary 55-minute symphony to a close. Its quality of devotion and disarming simplicity has irritated some but moved far more.

Górecki's tenure as rector of the PWSM (State Higher School of Music) in Katowice between 1975 and 1979 seems to have occupied much of his attention. No compositions appeared in the two years

following *III Symfonia*. Renewed activity was triggered by the election of Cardinal Karol Wojtyła of Kraków to the papal throne in October 1978. Between April and May 1979, Górecki wrote *Beatus vir* for baritone, choir, and orchestra op. 38, and he conducted its première on 9 June during the pope's visit to his home city. For once Górecki was able to appreciate his music in the resonance of an ecclesiastical acoustic—the performance took place in the Bazylika 00 on Franciszkanów Street, where Wojtyła had lived while he was cardinal.

Beatus vir recreates in tonal terms the declamatory style of the opening of *II Symfonia*, and is likewise cast in the grand mould. Yet instead of joining in the patriotic and religious elation of his compatriots, Górecki stands back from the general euphoria and presents a serious, if not sombre celebration of the election of a Polish pope. His choice of supplicatory verses from Psalms 143, 30, and 37 is matched by music firmly grounded in C minor and E flat (the diminished 4th B-E flat is particularly prominent). When, towards the end, Górecki sets Psalm 34.9 ('O taste and see how gracious the Lord is; blessed is the man who trusts in Him.'), the tonality brightens to a first inversion of a C major chord which admits of modal inflexions and accompanies the ethereal orchestral ostinato (E-G-F sharp) with which the work concludes. *Beatus vir* may not break any new ground, but it is hard to imagine a more noble tribute to John Paul II.

It is fair to say that one of Górecki's most obvious traits is his predilection for slow tempos. In the 1970s, for example, there are only three works that include fast tempo indications: the first part of *Muzyczka IV*, the outer movements of *Trzy tańce*, and the second of *Dwie piosenki*, the last two being relatively minor works. So the arrival of the concerto for harpsichord and strings early in 1980 caused something of a stir: both its movements are in fast tempos, *Allegro molto* and *Vivace* respectively. Quite possibly it was the lively personality of the work's dedicatee, the Polish harpsichordist Elżbieta Chojnacka, that spurred Górecki to write one of his most extrovert pieces. Apart from its short duration (it lasts a mere nine minutes), the Harpsichord Concerto is still recognisably Góreckian: there are strong modal and tonal bases (D Aeolian in the *Allegro molto*, D major in the *Vivace*), broad swathes of repeated figurations and textures, and even sustained modal melody. This last is the backbone of the first movement, played by the strings. A degree of ornamentation develops, but this aspect remains essentially the prerogative of the soloist (Example 18). The second movement, in its uncomplicated and jovial indulgence of D major, recalls the neoclassical insouciance of Poulenc and his contemporaries.

Beatus vir and the Harpsichord Concerto are the only works of the last five years to have been published. The other compositions include folksong settings and a *Miserere* (1981) for unaccompanied choir, *Błogosławione pieśni malinowe* (Blessed raspberry songs, to texts by Cyprian Norwid) for

Example 14 *III Symfonia* 'Symfonia pieśni żalonych', first movement, bars 325-8

Example 15 *III Symfonia*, first movement, bars 339-42

(19) **DOLOROSO** [$\text{♩} = 58-60$] (20)

Roz — dziel z mat — ką swo — ją ra — mi

[octave E₄ held by fg. c.f.g. hn]

p [strings] *pochiss.* *cresc.*

Example 16 *III Symfonia*, first movement, bars 169-76

14. (7) **poco f**

Vh I 2p
Vh II 2p
VL I
VL II
VC I
VC II
Vb I
Vb II

pochiss. *pochiss.*

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Example 17 *III Symfonia*, second movement, bars 64-8

[*poco f*] 4 5 *p* **poco più mosso** ($\text{♩} = 58-60$) *ma ben tenuta*

Ma — mo Nie — bios Prze — czys — ta

[str. hp] [pno.]

p

Example 18 Concerto for harpsichord and strings,
first movement, bars 27-31

voice and piano (1980), and *Kołysanki i tańce* (Lullabies and dances) for violin and piano (1982). It is not known what Górecki is working on at present, but it is possible that he is continuing with a large cycle called *Sancti tui Domine floreant sicut lilium*, of which *Beatus vir* is intended to be the first part.

In Poland Górecki is widely respected for his undaunted pursuit of his own musical truths. Increasingly these have come to be acknowledged as some of the most potent in contemporary Polish music. His abiding concern for 'putting the most stringently restricted material to maximum use' may mistakenly lead some to think of him as a minimalist. But, with the exception of the tongue-in-cheek Harpsichord Concerto, he has eschewed the seductions of the repetitive rhythmic processes, single *Affekt*, and beguiling timbres of his American contemporaries. For all its apparent simplicity, his music is deeply involved with the psyche of 20th-century man. He shares with the likes of Bruckner and Sibelius the ability to fashion a unique language out of the most traditional materials, a language that is supremely thoughtful and open to anyone who cares to listen.

The passages quoted in Examples 1, 2, 4, and 6-18 are from works published by Polskie Wydawnictwo Muzyczne (British agent Alfred A. Kalmus Ltd.), whose permission to print them is acknowledged with thanks.

¹ Unless otherwise indicated, the compositions mentioned in the first two paragraphs were all written or completed in 1965.

² See Example 13 in my earlier article.

³ This and all other quotations are taken from 'Composer's Workshop: Henryk Mikołaj Górecki', *Polish Music/Polnische Musik* (1968) no.2, pp.25-8 (interview with Tadeusz Marek). Unfortunately, as is all too common in this periodical, the English translation here is unreliable: the quotation begins 'they do not all tackle . . .', which does not tally with the (correctly) affirmative German translation given in parallel—the original Polish transcript is not given.

⁴ The piece was originally published in Kraków in 1553; it is reprinted in *Muzyka w dawnym Krakowie* [Music in old Kraków], ed. Zygmunt M. Szwejkowski (Kraków: PWM, 1964), pp.63-4, though Górecki must have found it in an earlier publication.

⁵ The manuscript was discovered in the library of the convent of the nuns of St Clare at Stary Sącz in south-east Poland; the piece is published in *Muzyka staropolska* [Old Polish music], ed. Hieronim Feicht (Kraków: PWM, 1966), pp.7-8.

⁶ The piece was originally published by Łasarz Andrysowicz in Kraków, c.1556; it is reprinted in *Muzyka polskiego Odrodzenia* [Music of the Polish Renaissance], ed. Józef M. Chomiński and Zofia Lissa (Kraków: PWM, 1953), pp.228-30; and in *Wacław z Szamotuł: Piśni*, Wydawnictwo dawnej muzyki polskiej [Early Polish music], vol.28, ed. Zygmunt M. Szwejkowski (Kraków: PWM, 1956; rev.2/1964), p.14 (including facsimiles of the original partbooks).

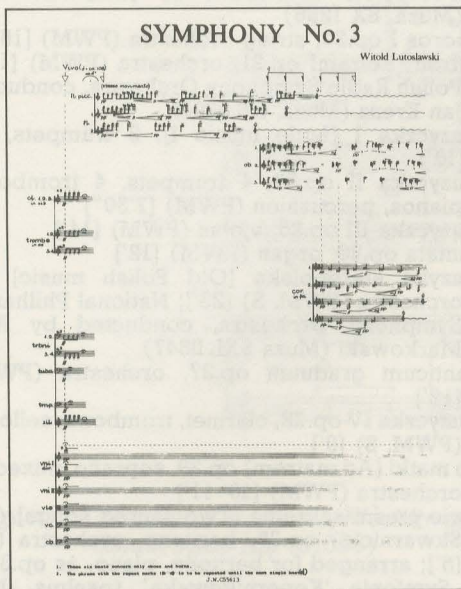
⁷ Confusingly, *Trzy tańce* (1973) and *Amen* (1975) share the same opus number, op.34. *Amen* was published in 1979 (in a facsimile of the autograph, as are the majority of Górecki's published scores) and therefore claims precedence. The earlier *Trzy tańce* was published (in printed format) in June 1983. I have been unable to ascertain the correct numbering, but there is as yet no acknowledged op.35.

Works

This list, which supersedes that in *Contact 27*, is arranged as nearly as possible chronologically by date of composition. The principal publisher of Górecki's music is Polskie Wydawnictwo Muzyczne (PWM), but some scores are co-published in the West by Schott (S); unpublished works are marked with an obelus. Timings are approximate. An asterisk indicates that the work has been recorded and the tape is in the archives of either the Polish Composers' Union or Polish Radio; in most instances these are recordings of performances given at the Warsaw Autumn festivals and were issued, on the Muza label, in limited commercial editions (though they are unlikely to be available outside Poland). The few recordings of Górecki's music to reach the West are cited in full.

- 1955 † Cztery preludia [Four preludes], piano [8']
 * Toccata op.2, 2 pianos (PWM) [3']; Maria Nosowska, Barbara Halska (Veriton, SXV 817)
- 1956 Trzy pieśni [Three songs] (Juliusz Słowacki, Julian Tuwim) op.3, voice, piano (PWM) [4']
 Wariacje [Variations], violin, piano (PWM) [8']
 Quartettino op.5, 2 flutes, oboe, violin (PWM) [8']
 † Sonata no.1, piano
 † Kołysanka [Cradle-song], piano [3']
 Sonatina op.8, violin, piano (PWM) [3']
 † Pieśni o radości i rytmie [Songs of joy and rhythm] op.9, 2 pianos, orchestra [14']; reorchestrated 1959-60
 * Sonata op.10, 2 violins (PWM) [16'30"]
 † Nokturn (Federico García Lorca), voice, piano [mentioned only in Mieczysław Hanuszewska and Bogusław Schäffer, eds., *Almanach polskich kompozytorów współczesnych* (Kraków, rev. 2/1966)]
- 1957 * Concerto op.11, 5 instruments, string quartet (PWM) [11']
- 1958 * Epitafium (Tuwim) op.12, mixed choir, instruments (PWM) [5']; Polish Radio Symphony Orchestra, conducted by Jan Krenz (Muza, XL 0391)
- 1959 † Pięć utworów [Five pieces], 2 pianos [8']
 * I Symfonia '1959' op.14, string orchestra, percussion (PWM) [20']
 * Trzy diagramy [Three diagrams] op.15, flute (PWM) [6']; Barbara Świątek (Muza, SXL 0613)
- 1960 * Monologhi (Górecki) op.16, soprano, 3 instrumental groups (PWM) [17']; Joan Carroll, Ensemble für neue Musik, conducted by Arghyris Kounadis (Wergo, WER 60056)
 * Scontri [Collisions] op.17, orchestra (PWM) [17'30"]; Polish Radio Symphony Orchestra, conducted by Jan Krenz (Muza, XL 0391)
- 1961 † IV Diagram op.18, flute [7'30"-10'30"]
- 1962 * Genesis I: Elementi op.19 no.1, 3 string instruments (PWM) [12'42"]
 * Genesis II: Canti strumentali op.19 no.2, 15 players (PWM) [8'04"]; Polish Radio Symphony Orchestra, conducted by Jan Krenz (Muza, XL 0391)
- 1963 Genesis III: Monodram (Górecki) op.19 no.3, soprano, metal percussion, 6 or 12 double basses (PWM) [10']
- * Trzy utwory w dawnym stylu [Three pieces in old style], string orchestra (PWM) [10']; National Philharmonic Chamber Orchestra, conducted by Karol Teutsch (Muza, SXL 0586); Polish Chamber Orchestra, conducted by Jerzy Maksymiuk (Muza, SX 1256)
- 1964 * Choros I op.20, string orchestra (PWM) [18']
- 1965 * Refren [Refrain] op.21, orchestra (PWM) [16'-17']; Polish Radio Symphony Orchestra, conducted by Jan Krenz (Muza, XL 0391)
- 1967 † Muzyczka I [Little music I], 2 trumpets, guitar [10']
 * Muzyczka II op.23, 4 trumpets, 4 trombones, 2 pianos, percussion (PWM) [7'30"]
 Muzyczka III op.25, violas (PWM) [14']
- 1968 Kantata op.26, organ (PWM) [12']
- 1969 * Muzyka staropolska [Old Polish music] op.24, orchestra (PWM, S) [23']; National Philharmonic Symphony Orchestra, conducted by Andrzej Markowski (Muza SXL 0547)
 Canticum graduum op.27, orchestra (PWM, S) [12']
- 1970 * Muzyczka IV op.28, clarinet, trombone, cello, piano (PWM, S) [9']
- 1971 * Do matki (Ad matrem) op.29, soprano, mixed choir, orchestra (PWM) [10'-11']
 Dwie pieśni sakralne [Two sacred songs] (Marek Skwarnicki) op.30, baritone, orchestra (PWM) [5']; arranged for baritone, piano, as op.30a
- 1972 * II Symfonia 'Kopernikowska' (psalms, Nicolas Copernicus) op.31, soprano, baritone, mixed choir, orchestra (PWM) [35']
 * Euntes ibant et flebant (psalms) op.32, unaccompanied mixed choir (PWM) [9']
 Dwie piosenki [Two songs] (Tuwim) op.33, 4-part equal-voice choir [4'30"]
- 1973 Trzy tańce [Three dances], orchestra (PWM) [12']
- 1975 * Amen op.34, unaccompanied mixed choir (PWM) [8']
- 1976 * III Symfonia 'Symfonia pieśni żałobnych' [Symphony of sorrowful songs] (anonymous) op.36, soprano, orchestra (PWM) [54']; Stefania Woytowicz, Polish Radio Symphony Orchestra, conducted by Jerzy Katlewicz (Muza, SX 1648); Berlin Radio Symphony Orchestra, conducted by Włodzimierz Kamirski (Schwann, VMS 1615)
- 1979 † Szeroka woda [Broad river], folksong for unaccompanied mixed choir
 * Beatus vir (psalm verses), op.38, baritone, mixed choir, orchestra (PWM) [33'-35']
- 1980 † Błogosławione pieśni malinowe [Blessed raspberry songs] (Cyprian Norwid), voice, piano
 * Concerto op.40, harpsichord, string orchestra (PWM) [9']
 † Dwie pieśni [Two songs] (Lorca), medium voice, piano [mentioned only in Mieczysław Hanuszewska and Bogusław Schäffer, eds., *Almanach polskich kompozytorów współczesnych* (Kraków, rev. 3/1982)]
- 1981 † Wieczór ciemny się unia [Dark evening is falling], folksong for unaccompanied mixed choir
 † Wisło moja, Wisło szara [My Vistula, grey Vistula], folksong for unaccompanied mixed choir
 † Miserere, unaccompanied mixed choir
- 1982 † Kołysanki i tańce [Lullabies and dances], violin, piano

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Roger Heaton

Schiff on Carter

David Schiff, *The Music of Elliott Carter* (London: Eulenberg Books, 1983), £22.50

Writing a comprehensive survey of a living composer's work is problematical. There are two possible approaches: to write in isolation from the composer, or to work in collaboration with him. The first approach is the safer in that the author can be objectively critical, though he must be keenly perceptive and analytically well informed if the text is to be anything more than a mere description of what one can already hear in the music. It will usually be the case that a writer adopting the second approach will be committed, if not devoted, to the composer and his work, and therefore probably unable to be truly 'critical' of his subject; but the collaborative method often yields much valuable source material and some fascinating anecdotes. David Schiff's book on Elliott Carter falls uneasily into the latter category, though one would wish that it had rather more of the objectivity and analytical rigour of the former.

In the foreword Schiff sets out the plan of the book 'as a guide', and states that his aim is to view the music 'from the perspective of the composer's development and also to relate Carter's compositional technique to those non-musical arts with which he has been deeply involved' (p.ix). Schiff spent three years as a composition student with Carter at the Juilliard School and has therefore, 'been privileged . . . to know the man, and to be in contact with the on-the-spot workings of his musical mind' (p.ix); he was also fortunate in being next door to the library at Lincoln Center where Carter has deposited all his manuscripts, sketches, analytical charts, letters, and documents. Yet a particularly unusual sentence here leads one to certain conclusions: 'It is my perspective on Carter's music. Where the composer and I have occasionally differed I have indicated his viewpoint.' (p.ix) This suggests that Carter read the book before publication; if we also take into account the fact that the author is a pupil and friend of the composer, then we may safely assume it to be a definitive discussion of the composer's work. It is also, interestingly, the first book about Carter not written by Carter himself. While this is an adequate book, handsomely produced with many music examples, charts, and photographs, it is a disappointing book in that it does not live up either to its size (and at 371 pages, with coverage of every work including unpublished juvenilia, and a comprehensive bibliography and discography, it is much more than a 'guide') or to the almost unlimited scope for personal contacts open to the author—not only with the composer himself, but with such close colleagues as Charles Rosen and the late Paul Jacobs, and painters and poets living in New York.

Schiff's book is organised in an intelligent way, with a short opening chapter entitled 'An Overview: Family, Education, Creative Method', followed by two useful chapters, 'Musical Time: Rhythm and Form' and 'Musical Space: Texture and Harmony', which explain and summarise fundamental techniques and concepts. The remaining body of the book is divided into six chapters that work chronologically through Carter's entire output up to the solo piano work *Night Fantasies* of 1980.

Schiff draws extensively on the two Carter source works *Flawed Words* and *Stubborn Sounds* and *The Writings of Elliott Carter*,¹ and rightly takes them as his departure point. Carter's own writing is that of an immensely cultured man, concerned with communicating as clearly as possible the complexity of his musical ideas. Where Carter discusses his compositional technique he gives a description of the basic material (often in chart form, which Schiff has reproduced directly) and then explains why and how he makes this into music. While Schiff's background information is interesting, his analyses of the music are simply descriptions of events. In an article from 1976 Carter asks the following questions:

How are events presented, carried on, and accompanied? What kind of changes can previously presented events undergo while maintaining some element of identity? and, How can all this be used to express compelling aspects of experience to the listener?²

These are fundamental concepts which Schiff only begins to illuminate. In *Flawed Words* Carter writes, 'Any analysis of music has to be the analysis of the means by which a piece makes its expressive point and produces the impression one has of it.'³ It is necessary to explain the details of a language and also to describe the gestures within a piece, but what is most interesting, indeed vital to the understanding of new music is the means by which the language becomes the gesture and therefore creates the 'impression' of the music. Two musicians who have been closely linked with Carter have also had much to say about analysis. According to Charles Rosen,

The analytical approach is the composer's, in the sense that it attempts to reveal about the music what could be of use to another composer. What, in fact, could be useful to him is what gives the listener pleasure, what makes it music, in fact.⁴

Richard Franko Goldman has said of some analyses that they 'remind one of a meticulous description of all the parts of an automobile engine, [which] neglects to mention that gasoline is used to make it go'.⁵

What seems to me most irritatingly to represent Schiff's lack of analytical grasp is the way in which he constantly compares moments in Carter's music to works from the past: for example, of *Heart not so heavy as mine* he says, 'Carter superimposes on a sustained tolling motif (suggestive of the *Dies Irae* or of Brahms Op. 118 no. 6) fragments of a livelier music' (p.81) and of *Pocahontas*, 'The opening, explosive material, however, sounds rather like Milhaud and the calmer music starts out very much like Hindemith, before it begins to fade away.' (p.98) In explaining compositional procedures he frustratingly takes us only as far as generalisations; such phrases as 'also plays a significant role in the work' (p.137, on the subject of semitonal relationships in the Cello Sonata), and 'implies a polyrhythmic pattern that is exploited here in numerous ways' (p.150, of *Canaries* from *Eight Pieces for Timpani*) are typical.

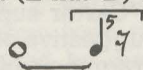
The Double Concerto is a work that a university student might encounter during his 20th-century course; together with the Second Quartet and Concerto for Orchestra, it perhaps constitutes the best of Carter's music. After looking in the composer's own writings⁶ and finding little real technical illumination, apart from some charts of pitches and rhythmic ratios, the student would turn to Schiff. Unfortunately, apart from lengthy discussions of the literary background and descriptions of larger-scale events, he would discover only the same charts, with not much more explanation, and (rather more worryingly) some tricky factual ambiguities.

For example, why is it necessary for Schiff to

confuse matters (p.210) by calling the harpsichord's all-interval tetrachord, which has always been 0,1,3,7 (and which, together with the piano's all-interval tetrachord 0,1,4,6, forms the generating pitch material of the piece), 0,4,6,7 (a different ordering—in fact a reversal—of the intervals)? Chart 2 (p.65) shows a pitch matrix developed from the two tetrachords in four- and eight-note versions; Chart 4a (p.67) shows ten intervals linked to tempos but in different transpositions from those pitches in Chart 2. In Chart 2 the reference pitch for the different versions of the sets is *f*' (that is, 0 = F rather than C). Is F a structurally important note? It is unlikely, but it would have been clearer simply to transpose Carter's original chart either to C or to some forms actually used in the piece.

A more serious problem arises from the 'primal' or 'tonic' chord of the work. On page 66 Schiff tells us that the Double Concerto uses a 12-note primal chord, which is 'repeated, untransposed, throughout much of the work. It thereby becomes the central harmonic structure of the Concerto, as well as the focus of its harmonic motion—in short, a twelve-note tonic chord.' On page 211 he says 'In addition to the recurrent harmonic sonority of the two all-interval four-note chords, a sixteen-note chord shown in the interval chart appears quite frequently as an all-interval "tonic".' We now have three primal collections, one of eight, one of 12, and one of 16 notes (the 12-note collection is difficult to extract from the charts). How do these three relate? The 12-note collection is fixed and untransposable; which pitches from the 16 are the 12? Does the 16-note collection contain the other two? Are they all distinct? And do they have structurally different functions?

In his discussion of Carter's method of organising rhythm by associating pulse with interval, Schiff gives the composer's information on the ratio of whole numbers and reciprocals, and a poorly explained quotation from Carter's alternative notation (on five staves) of the piano cadenza at bars 567-70.⁷ He could easily and usefully have linked the rhythmic scheme from Chart 4a to this example by explaining the ratios, giving the metronomic pulses, and annotating the piano part accordingly. For example, the right hand's major 7th (E flat-D) has the duration



which is metronome 21½ at crotchet = 105, the basic pulse of the work. Similarly bars 44-6 are given in Carter's rhythmic scheme (see Chart 20, p.214), whereas it would have been better to show the pages from the score annotated with the coming together of the different metronomic pulses.

I have been hard on this volume not because it is any worse than other composer monographs (in fact it is considerably better than most being produced today) but because I believe that Carter deserves, if not demands, a critique equal to his achievement. He has developed a style in which he has codified and systematised a free atonal language, attaining harmonic and motivic unity by means of set theoretic procedures; he has created an equally 'atonal' and controlled rhythmic language in which metronomic pulses are associated with intervals. His mode of musical expression overcomes the unwieldiness of much serial writing by its flexibility and scope, while still unifying harmony and rhythm in an intellectually satisfying way. Carter's work merits just as much theoretical attention as has been given to that of Schoenberg and Webern.

One of the problems of contemporary musicological writing is its intellectual poverty, which is so

acute that the historical discipline, in particular, hardly rises above the level of stamp collecting. Now that David Schiff has done the factual groundwork, it is for someone else (preferably someone with the critical faculties of a George Steiner or a Charles Rosen) to talk about the music.

- 1 Allen Edwards, *Flawed Words and Stubborn Sounds: a Conversation with Elliott Carter* (New York: Norton, 1971); Kurt Stone and Else Stone, eds., *The Writings of Elliott Carter* (Bloomington: Indiana University Press, 1977).
- 2 'Music and the Time Screen', *Current Thought in Musicology*, ed. John W. Grubbs (Austin: University of Texas Press, 1976); repr. in *The Writings of Elliott Carter*, pp.343-65.
- 3 *Flawed Words*, p.118.
- 4 Charles Rosen, 'The Proper Study of Music', *Perspectives of New Music*, vol.1, no.1 (1962), p.87.
- 5 Richard Franko Goldman, *Selected Essays and Reviews, 1948-1968*, ed. Dorothy Klotzmann, ISAM Monographs, no.13 (New York: Institute for Studies in American Music, Brooklyn College of the City University of New York, 1980), p.157.
- 6 'The Orchestral Composer's Point of View', *The Composer's Point of View: Essays on Twentieth-century Music by those who Wrote it*, ed. R. S. Hines (Norman: University of Oklahoma Press, 1970), pp. 39-61; repr. in *The Writings of Elliott Carter*, pp.282-300.
- 7 Schiff's Example 85, p.211, quoted from the score, p.132.

Richard Toop

Gaudeamus Muziekweek 1983

International Gaudeamus Muziekweek, Amsterdam,
3-11 September 1983

During the early days of the 1983 Gaudeamus week, for once in my life I kept a diary. I wish I could reproduce it here—it would be more entertaining than my 'recollections in tranquility'. But the charm of a diary, for writer as for reader, lies in its freedom from responsibility. Of a diary one demands not truth but spontaneity, and my impressions, sadly, were far too 'spontaneous' to be printable without fear of legal retribution. Still, in compiling this retrospective report, I have had reason to be grateful for my late-night scribbles, not least because they inexorably obliged me to recall things I thought I had managed to forget.

There were candidates aplenty for instant oblivion. A typical comment on a work that shall remain nameless—'unspeakable—ten minutes after it ended, I could remember absolutely nothing of it (except its utter awfulness)'—could have had many other applications, especially to the orchestral concerts (I missed the final, most promising-looking concert, which included a revival of Ferneyhough's early *Epicycle* (1968) conducted by Ernest Bour). Why, I found myself wondering, are young composers so remorselessly coerced into writing orchestral works before they have the technical resources to do so? Is it because to have an orchestral work performed at a

major festival is to have 'arrived'? If so, wouldn't it be better to let young composers 'arrive' in their own good time, instead of precipitating miscarriages through premature delivery? Or are orchestral premières such an obligatory feature of the pomp and ceremony of festival time that the securing of works by unknown composers is seized on as a convenient means of combining fiscal economy with ostensible promotional largesse? Whatever the motives, the results on this occasion were mainly depressing. The *horror vacui* that apparently afflicts inexperienced composers faced by empty orchestral manuscript paper led, at times, to a stupefying admixture of conservatism and ineptitude. Thus, for example, Willem Bon's *To Catch a Heffalump* (no joy for Milne fans here . . .) virtually denied the existence of every significant development during the past 30 years of orchestral music, while Bernard Van den Bogaard's *Prisma* for piano and orchestra aped the concertos of Prokofiev and Shostakovich in so simplistic and lobotomised a fashion that it would surely have delighted Stalin and Khrennikov. Paradoxically, in this context, it was Xander Hunfeld's abjectly titled *In retrospectieve zin* that emerged as relatively 'progressive' (and showed at least some talent for composition). Salutary evidence of the essential unpopularity of this 'new Capitulationism' was furnished by the meagre audiences: on at least two occasions there were more bodies on the stage than in the auditorium.

The chamber concerts, mainly held at De Ijsbreker (of which more later), operated at an altogether higher level. For a start there was the pleasure of hearing committed virtuosos at work: double bass player Fernando Grillo, pianist Geoffrey Douglas Madge, tuba player Melvyn Poore, and inevitably the almost legendary Harry Sparnaay, current re-inventor of the bass clarinet. What is it that distinguishes players like these from the countless other expert performers of new music? It is not just their superb instrumental technique: equally important is the unique aura that characterises each of them, both in and out of performance situations—Grillo's boudoir elegance, Poore's dogged stoicism, Madge's myopic, professorial intensity, and Sparnaay's gently self-assured informality. The danger of these players lies, if anywhere, in their ability to subsume composition within the act of performance, and thus to make even the third-rate work a source of provisional pleasure, instead of the discontent which is its artistic due. Indeed, when Grillo plays one of his own (by no means third-rate) pieces, such as *Paperoles*, it's hard to accept that one is hearing the *n*th reproduction of a fearsomely exactly notated score; one prefers to cherish the illusion (assiduously fostered by the style of performance) that each extraordinary sound is somehow being gracefully plucked from the surrounding ether.

Not the least impressive aspect of these 'star' performers is the almost fraternal interest they display in one another's work, as witness a workshop given jointly by Grillo and Poore. The aesthetic outlooks of the two players could scarcely have been more discrepant; it was even symbolically manifested (mythologised, Barthes would say) in their clothing—Grillo's immaculately cut waistcoat and dress suit, Poore's jeans and wilfully mismatched socks and sandals. They didn't actually play together, but considerable professional and even personal empathy was evident from the start—even their alternations conveyed a remarkable sense of solidarity.

Madge, true to his reputation, played at least one

fiendishly complex work—Konrad Boehmer's *In illo tempore*—as well as the almost obligatory piece by Scelsi (to my mind a composer who has, of late, been sensationally overrated—a perfect example of the capacity of a well-cultivated mystique to overwhelm rational response), Suite no. 8 'Bot-Ba', which struck me as little more than soulful late-night doodling, painstakingly transcribed. Boehmer's work was both fascinating and frustrating. Obviously the product of a formidable musical intelligence (with equal emphasis on both adjectives), this half-hour of unremitting hypertension ultimately proved self-defeating. Detail swamped form, and for once, the whole was not only no more than the sum of its parts, but perceptibly less. Perhaps Boehmer was too determined to write (unnecessarily) a 'comeback' piece, a conscious *tour de force*. Even so there was more than enough compelling music in *In illo tempore* to make one look forward to Boehmer's next work.

Three ensemble concerts all contained moments of interest, as well as some wastelands. In the first the Delta Ensemble under Jarrian Röntgen did its duty by eminently forgettable pieces from Manneke, Manassen, and De Ruiter, while the intriguingly named Orgella Quartet (eight hands at two pianos) gave appropriately slick performances of works by Bruynel (*Rain*) and the young Robert Nasveld (a member of the group). Nasveld's *Three Pieces for Two Pianos, Eight Hands* managed to combine a depressingly complacent neoromantic idiom with an unusually high level of technical accomplishment (especially for a young composer). Finally there was some real music: Jan Vriend's *Heterostase* for flute, bass clarinet, and piano, played by Het Trio (including Harry Sparnaay). The basic strategies of Vriend's music draw heavily on Xenakis's work of the late sixties; but in this case, at least, the result was fresh, attractive, stimulating, and intelligent: it was one of the few pieces in the whole festival that made me really want to get hold of the score.

Vriend is closely associated with the ASKO Ensemble, a strikingly committed group of young players usually directed (with almost startling expertise) by Cliff Crego. The ensemble has developed a fairly strong 'composition-equals-research' stance in recent years, and the Xenakis-of-years-gone-by focus, mentioned above in connection with *Heterostase*, threatens to become obligatory doctrine (so much so that even the 'post-arborescent' Xenakis appears to be seen as akin to heresy). Still, the composers associated with ASKO can be relied on to produce serious, interesting work: a concert that included Crego's own *Pharos* and Klas Torstenson's *Fläka* was a welcome antidote to the sub-romantic torpor of much other music heard during the week.

A third chamber concert featured works selected by the jury for the Muziekweek. There were no revelations. One member of the jury, Hans Joachim Hespos, had spelled this out at a workshop earlier in the week. Summing up his experience on the jury, he said 'We looked and looked—we found nothing'; and he made it clear that the selected works were the 'least bad' rather than the 'best'. Of course, all judgments of this kind are personal, but where art is concerned objective criteria rarely extend beyond factors of craftsmanship. However much indignation and scepticism Hespos's comments may have evoked at the workshop, the week proved him right: one had the impression (heavily reinforced a couple of months later at the ISCM in Aarhus) that the 'old masters' are still running well ahead of the rest of the field. In Klaus K. Hübler's *Feuerzauber* an excellent formal concept and a novel ensemble (three flutes,

harp, and cello) were let down by the relatively anaemic realisations of the possibilities inherent in both—one had the impression that a very good piece was lurking below the surface, its emergence systematically thwarted by an excess of doctrine. At a more modest level the same kind of understatement afflicted Nikolaus Brass's *Basalt*: some discreet parametric exaggerations could have made all the difference. Gary Greenberg's *Phosphores* for percussion ensemble was a competent but unnecessary 'Persephassa revisited'; the same kind of bland self-assurance typified, to an even greater degree, works by Andrew Newell and James Clarke. Well done, Hespos might have said, but why bother?

If despite all its negative aspects, the Gaudeamus week proved, on balance, worthwhile, that was thanks in no small measure to De Ijsbreker, the café-concert hall where most of the smaller events take place. A recent Gaudeamus newsletter describes it grandiosely as the Ijsbreker Cultural Centre, but in fact it's precisely the lack of the pomposity implicit in that title that makes De Ijsbreker so important. It is not a concert hall with a café—there are thousands of those. On the contrary it really is a café with a small concert hall attached. I don't know of anywhere else where one can sit and talk about new music or whatever else comes to mind in a relaxed but lively atmosphere from 11 a.m. to 2 a.m., or where one can meet composers and performers with such a complete absence of formal protocol. Perhaps it's only possible in Amsterdam, but I can't help feeling that if every city had its Ijsbreker the general situation for new music would be much healthier. One could almost live there, if it weren't for the fear of perpetual hangovers . . .

Graham Hayter

Musica '83

Musica '83, Strasbourg, 19 September–9 October 1983

The combined initiatives of the French Ministry of Culture, Radio France, and the town and regional councils, produced in Strasbourg Musica '83, an exciting three-week programme of orchestral and chamber concerts, music theatre, music and dance, and music and cinema. The result was undoubtedly the largest and most successful festival of its kind to have taken place in France for many years. Nine of the events were shared with a sister festival in Rome. With adequate financial backing assured, a festival director, Laurent Bayle, and an eminent programme committee¹ were appointed to the task of devising a festival that would feature works by established 20th-century composers alongside more recent works by the younger generation:² over 65 composers in all were represented and their works were played by a formidable line-up of orchestras, ensembles, and soloists.³

At its inception Musica '83 chose to pay homage to Varèse on the centenary of his birth, and 'la couleur Varèse' established the main artistic premise for much of the programming. This concept was not used, however, to highlight direct and explicit connections between Varèse and other composers: the term 'la couleur Varèse' was coined in an attempt

to explain more metaphysical, less tangible associations between the works chosen. It symbolises a seriousness of creative intent, pursuit of the same artistic goals, the same striving for expression, the same intellectual drive. This is not to suggest that any grandiose statement was being made about the state of the art. On the contrary, the idea is only sketchily explained in the documentation and I suspect that the programming was largely intuitive. In fact the lack of any written explanation of artistic policy allowed the direct engagement between music and audience to take place unhindered. Communication is the festival's essential objective and it has been achieved first by careful planning and placing of the event within the existing regional culture, and then by attempting to lead audiences, through their encounter with established 20th-century works, towards a greater understanding and enjoyment of contemporary music.

In this respect Musica '83 differs significantly from most other contemporary music festivals in Europe. It is not simply another event for professionals in the Royan–Venice–Metz–Donaueschingen tradition, and it stands a fair chance of effecting a change in the musical life of the region. There is in Strasbourg a foundation, albeit in the conservative classical tradition, on which to build. Such a base does not, for example, exist in La Rochelle where the festival comes and goes and has little or no effect upon the day-to-day cultural life. In Alsace there are established orchestras, the opera, the conservatory, the university, arts centres, local ensembles, local radio, and, above all, suitable venues. Of course, as Laurent Bayle was keen to point out, it is far too early to predict the festival's achievements: the project must be seen in the long term. One cannot hope to change the attitudes prevailing in the established institutions without any direct influence over the major musical appointments, artistic or administrative. One can only inject the right elements and hope that the waves from the initial shock will have some cumulative effect, especially in the educational institutions. Encouragingly, audiences at the first festival were large, young, and enthusiastic.

Naturally, there was a large input of new French music, representing no single trend or development but a pluralism of styles from young composers associated in the main with the central forces: groups such as the Ensemble de l'Itinéraire and 2E2M, composers such as Xenakis and Boulez. Against this backdrop, a fair scattering of German, Italian, Spanish, and Portuguese music was also to be heard. Predictably the only British composer featured was Brian Ferneyhough. The absence of American music was notable, but was largely the result of a lack of knowledge of much more than Cage, Feldman, Glass, and Reich. One would hope to see this intensely European perspective broken down in future festivals, but it was, as usual, practical considerations that led to mostly French and Italian composers' being commissioned.

I venture to suggest that Musica '83 represents the first explicit manifestation of the current Franco-Italian axis, which seems to have developed in direct opposition to the 'new simplicity' and neoromantic forces prevalent in Austro-German culture. Awareness of this helps one to make sense of the otherwise somewhat nebulous concept of 'la couleur Varèse'.

It is Laurent Bayle's intention to widen the field in future and offer more opportunities to foreign composers and performers, finance permitting. Most of the ensembles engaged were based in Paris and Alsace or imported from Italy. More foreign performers would undoubtedly mean less involvement

JAMES DILLON

String Quartet (1983)

Commissioned by the Huddersfield Contemporary Music Festival for the Arditti String Quartet. First performed on 18 November 1983
Subsequently performed in Amsterdam, London (PLG Series), Bath Festival, La Rochelle Festival, Darmstadt Summer School, Copenhagen, Geneva, Toronto (ISCM World Music Days)
Next scheduled performance: 9 December 1984, Milan
Score in preparation. Performing material on hire

Le Rivage (1984)

Wind Quintet
Commissioned by the Bath Festival for the Vega Wind Quintet. First performed on 28 May 1984 followed by a London performance on 19 June
Score in preparation. Performing material on hire

Sgothan (1984)

Solo Flute
Commissioned by the La Rochelle Festival for Pierre-Yves Artaud. First performed on 6 July 1984
Subsequently performed in Darmstadt, Turin and Paris
Score in preparation

BRIAN FERNEYHOUGH

Adagissimo (1983)

String Quartet
Written for the Arditti String Quartet. First performed at the La Rochelle Festival on 28 June 1984
Subsequently performed in Darmstadt, Copenhagen, Malmö and Montréal (ISCM World Music Days)
Score in preparation. Performing material available

Etudes Transcendantales (1984)

Cycle of 9 songs for soprano, flute, oboe, cello and harpsichord
Commissioned by the La Rochelle Festival. Songs I, II, III, VI and VII performed on 26 June 1984
Subsequently performed at the Darmstadt Summer School
Score in preparation

Carceri d'Invenzione II

Solo Flute and Chamber Orchestra
Commissioned by Roberto Fabbriciani
First performance to be given in the series "Musica nel nostro tempo" in Milan on 17 January 1985
Score in preparation



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by local groups and individuals. The festival committee gives the highest priority to the choice of programmes and makes heavy demands upon performers to learn new repertory.

I arrived in Strasbourg on 23 September for a concert by the *Nouvel Orchestre Philharmonique de Radio France*, conducted by Gianluigi Gelmetti: the programme consisted of Brian Ferneyhough's *La terre est un homme* (1976-9), Franco Donatoni's *Duo pour Bruno* (1975), and *Arcana* (1927) by Varèse. *La terre est un homme* represents in Ferneyhough's output the culmination of his explorations of extreme density and performance difficulty. The work pushes the modern orchestra to the limits of its technical and interpretative capabilities. In this performance those limits were brutally exposed. Gelmetti's global, dramatic sense of the piece was not enough to compensate for the lack of attention to details of dynamics and balance. No one can deny that *La terre est un homme* is a problematic work, a challenge to any orchestra and conductor; we may well have to wait several years to hear anything like a true and comprehensible representation of this score. By comparison, the orchestral textures in Donatoni's *Duo pour Bruno* seemed almost translucent. This is an inventive though perhaps overlong score, in which the composer's preoccupations with both serialism and chance are skilfully juxtaposed and integrated. The material is distributed between contrasting blocks of orchestral sound in the fashion of a 'concerto for orchestra', and between various duos (the most prominent being two pianos and two violins), which tends to heighten the concertante-like feel. *Arcana* is perhaps Varèse's greatest achievement, the work in which, via an assembly of 119 musicians, he managed to expose the full potential and power of his highly original approach to rhythm, dynamics, and texture. Perhaps because of its unrelenting abrasiveness, not characteristic of the preceding works, *Arcana* remains shockingly new.

The following day was the first to feature solo works: three programmes entitled 'Les Nouveaux Virtuoses' were given. Carmen Fournier (violin) began with *Xnoybis* (1964) by Giancinto Scelsi, *i* (1983) by Nicos Cornilios, and *Diaprée* (1983) by Frédéric Pierre. All three works were similar in mood and technique. There is a limit to the range of expression attainable through the subtle variation of string timbre: vibrato, microtonal inflections, glissandos, scordatura, and the rest. The results are lifeless and monotonous in the extreme. The concert by Martine Viard (voice) and Jay Gottlieb (piano) was far more flamboyant. Two works by John Cage, *A Flower* (1950) and *The Wonderful Widow of Eighteen Springs* (1942), were performed with a microphone, despite there being no such indication in the scores, and interpreted in an overtly sexual manner. Mme Viard's style of presentation is more suited to the performance of works by the Greek composer Georges Aperghis for which she is well known. His *Recitations* (1982) offered ample opportunity for the display of virtuoso vocal and theatrical talents. The text evolves from a series of domestic and emotional situations around which minimal musical material is subjected to constant expansion and repetition. During the first performance of *Contes* (1983) by Claire Schapira I realised that probably all the works in Mme Viard's repertory suffer the fate of being filtered through, and distorted by, her own very strong personality. The final piece, also by Aperghis, *Il gigante Golia* (1982), was full of cheap theatrical jokes such as the pianist turning his music upside down, firing a pistol at the singer, etc., etc.

The second orchestral concert was given by the *Orchestre Philharmonique de Strasbourg*, conducted by Theodor Guschlbauer, and began with a pedestrian performance of the Fifth Symphony of Sibelius; but the impassioned performances that followed, of *Jonchaies* (1977) by Xenakis and *Amériques* (?1918-21) by Varèse, more than made up for this. *Jonchaies* is a very solid architectural construction, violent and austere, but unmistakably a product of the mature Xenakis. The writing is more intuitive, the progression more directional, the structure more inevitable; constantly, dense blocks of motor-rhythmic sonorities are set in opposition to produce an unfathomable complexity, which then dissipates and resolves in a manner not dissimilar to the more sophisticated forms of process music. The juxtaposition of *Jonchaies* and *Amériques* highlights a striking similarity between Xenakis and Varèse. Both set out to reconstruct music, to begin again with the raw materials, to carve out a new musical language. It is this primitivism, verging on banality, which lends to their music a pungency far beyond the spurious barbarism of *The Rite of Spring*!

A local group, the *Ensemble Instrumental Studio 111 de Strasbourg*, under the direction of Détélef Kieffer, gave us the première of a new work by René Bastian entitled *Partition 111*, a collage of incessant, meandering, bird-like sounds for tape and an ensemble of eight players. I cannot believe there to be any justifiable reason for this amorphous collection of minutiae. *Insole inquiete* (1982) by Gilberto Cappelli helped to save the concert. I first encountered this composer's music at the 1981 Venice Biennale, where his first work to be given a public performance, a String Quartet, was highly acclaimed. *Insole inquiete* contains many of the same stylistic elements—fast, energetic, florid writing, owing a great deal to Sciarrino and Berio—but the instrumentation of three strings, three woodwind, piano, and celesta seemed to be working against the synthesis of timbre to which the material aspired. In particular, the piano remained alien to the rest of the ensemble.

A concert by the *Romarai Ensemble*, directed by Luciano Berio, proved to be one of the highlights of *Musica '83*. Franco Ferranti opened the programme with a Berio première, *Lied* (1983) for solo clarinet. In its nostalgia and melancholy, this short piece is characteristic of the style now recognisable as a departure from the emotional intensity of Berio's earlier work. Recent pieces, such as *Sequenza IX* for solo clarinet (also performed in this concert), *Il ritorno degli snovidenia* for solo cello and orchestra, and the opera *La vera storia*, do not display any weakening of intellectual rigour or craftsmanship, but they demonstrate a near obsession with delicate, lyrical gestures, invariably based on small intervals, which lack any urgency or dramatic potential. The result is 'low-key' music in which all passion is subdued. In marked contrast to the two works for solo clarinet, Massimiliano Damerini gave a strong and articulate performance of *Sequenza IV* (1966) for solo piano, and the concert ended with *Points on the Curve to Find* (1974), which in its energy, power, and durability served to remind me of Berio's genius.

In a concert by the *Ensemble 2E2M*, under their director Paul Méfano, we heard works by Claudio Ambrosini, Denis Cohen, Francisco Guerrero, and Franco Donatoni. Ambrosini's *Vietato ai minori* (1983) is scored for an upright piano, flute, clarinet, xylophone, and harpsichord. The pianist wore gloves in order to ease the playing of numerous glissandos and clusters; except for some fast chromatic passage work, these were all the piano part consisted of. Against this manic, but *una corda* activity from the

piano one could occasionally discern a muted harpsichord, but the rest of the ensemble was either inaudible or contributed very little to the proceedings. It was, therefore, a great relief then to hear a positively musical work by Denis Cohen, his *Cantate* (1982) for two female voices and eleven instruments, a beautifully declamatory, expressionistic setting of a poem by Georg Webern, against an elaborate polyphonic web of instrumental sound. Though stylistically derived from post-war serialism (there were shades of Barraqué and Berio in particular), this work is undoubtedly the product of a strong musical personality. Guerrero's *Concerto de chambre* (1978) for flute and strings, plus a bass clarinet, suffered badly in the hands of these performers. Intermittently, amid his florid virtuoso line, the flautist is required to sing. Unfortunately some flautists can't. This one's obvious embarrassment and the other players' inability to keep straight faces combined to produce a little farce. I was surprised to see experienced players, even if not totally convinced by such a piece, reacting in so unprofessional a manner.

By contrast, a local ensemble of clarinetists, L'Accroche-Note, demonstrated brilliantly how to cope with some extremely bizarre instructions in Vinko Globokar's *Discours IV* (1974). This highly entertaining theatrical presentation was performed with total conviction and great humour, and without apology. Their concert began with Brian Ferneyhough's *Time and Motion Study I* (1977) for bass clarinet. Performances of this work have, to date, been given exclusively by its dedicatee Harry Sparnaay. Armand Angster is the new exponent and his approach differs significantly from Sparnaay's and provides a welcome new perspective; his performance is less aggressive and theatrical, more delicate and introverted, more concerned with the details of each instant than with the global effect.

An opportunity directly to compare performances of the same work arose in a cleverly devised programme given by the pianists Marie-Françoise Bucquet and Claude Hélffer, both of whom played Stockhausen's *Klavierstück XI* (1956) and *Evryali* (1974) by Xenakis. Intriguing though it was to hear two versions of *Klavierstück XI* (the 19 fragments may be played in any order), studying the different techniques of the two pianists became more absorbing. Bucquet's performance was an object lesson in clarity and precision, but it lacked the dramatic spark and sumptuous tone characteristic of Hélffer. This was all the more apparent in *Evryali*, a work built almost entirely upon fast, repeated, chord figurations, in which Hélffer, having chosen a faster tempo, sacrificed detail to the grand gesture. The result was exciting but perhaps a little naive. Bucquet, though more accurate, became bogged down in detail and seemed to lose sight of the overall form. The ideal performance may exist somewhere between these two extremes.

This concert was for me one of the high points of Musica '83, but nothing was comparable, in terms of prestige and quality of performance, with the all-Varèse evening under the direction of Pierre Boulez. Conducting the combined forces of the Ensemble InterContemporain, Les Percussions de Strasbourg, and Les Choeurs de Radio France, Boulez drew the crowds, almost filling the 2000-seat Palais des Congrès. One suspects that to many members of the audience Varèse was a secondary consideration; cameras flashed every time Boulez walked on and off stage! He delivered, as expected, dynamic and incisive performances of *Intégrales* (1924-5), *Octandre* (1923), *Ecuatorial* (1932-4), *Déserts* (?1950-54), *Hyperprism* (1922-3), *Offrandes* (1921),

and *Ionisation* (1929-31). Laurent Beauregard, EIC flautist, gave a beautifully rounded performance of *Density 21.5* (1936), which provided welcome relief from the ensemble pieces. To hear almost the entire output of Varèse in one concert is an exciting prospect, but the reality was somewhat indigestible. This music is confined to very clearly delineated parameters of dynamic, articulation, harmonic language, and instrumental timbre (mainly wind, brass, and percussion) and cannot, therefore, withstand such overexposure without seeming to become a caricature of itself. This was my reaction as I left the hall to the pounding of a repeat performance of *Ionisation*, but this is not to belittle the overwhelming achievement of this concert, a tribute not only to Varèse, but to all those responsible for the undoubted success of the entire venture, the programme committee and the administration. Let us hope that Musica Strasbourg can survive and flourish, and establish itself alongside Warsaw, Venice, and Donaueschingen, as one of Europe's major festivals of contemporary music.

¹ Alain Durel, Détef Kieffer, André Lobstein, Pierre Strauch, and Monique Veaute.

² The former category was represented by Barraqué, Berio, Boulez, Busoni, Dittrich, Donatoni, Feldman, Globokar, Halffter, Ives, Janáček, Kagel, Ligeti, Maderna, Pousseur, Satie, Scelsi, Schafer, Stockhausen, Takemitsu, Varèse, Weill, Xenakis, Zemlinsky. The younger generation was represented by Claudio Ambrosini, Georges Aperghis, Gilberto Cappelli, Nicos Cornilios, Pascal Dusapin, Brian Ferneyhough, Rolf Gehlhaar, Gérard Grisey, Francisco Guerrero, Philippe Manoury, Tristan Murail, Emanuel Nunes, and many more.

³ Arditti String Quartet, Ensemble de l'Itinéraire, Ensemble Instrumental Studio 111 de Strasbourg, Ensemble InterContemporain, Ensemble 2E2M, Groupe Vocal de France, Nouvel Orchestre Philharmonique de Radio France, Nuova Consonanza di Milano, Orchestra Sinfonia di Roma della RAI, Orchestre Philharmonique de Strasbourg, Orchestre Symphonique du Rhin, Les Percussions de Strasbourg, Romarai Ensemble, Steve Lacy Sextet, Gérard Bucquet (tuba), Marie-Françoise Bucquet (piano), Carmen Fournier (violin), Claude Hélffer (piano), Andrzej Krzanowski (accordion), Aurèle Nicolet (flute), and Martine Viard (voice).

Richard Toop

Donaueschingen 1983

Donaueschinger Musiktage, 14-16 October 1983

The Donaueschinger Musiktage could be summarised as 'short but spectacular': a 48-hour festival with an emphasis on orchestral concerts and an obsession with premières. In recent years the policy has been to secure one new work from a major composer—Lachenmann in 1980, Boulez in 1981, Nono in 1982, and Stockhausen in 1983—and leave the rest to younger composers, or else to 'neglected' ones (a dubious category—it all too easily becomes a euphemism for 'also-rans'). This year the 'youngsters' were Hans Jürgen von Bose (b. 1953), Christoph Delz (b. 1950), Manuel Hidalgo (b. 1956), Joachim Krebs (b. 1952), and Robert Platz (b. 1951), while the candidates for redressed neglect were Cristóbal Halffter, Eugen-Mihail Martón, and Klaus Huber.

Huber's massive choral work *Erniedrigt-Geknechtet-Verlassen-Verachtet* opened the festival. This 80-minute epic was problematic, to say the least. Ideologically it made all the right (or rather, all the left) genuflections: highly emotive texts from a variety of sources, depicting the *via dolorosa* of South America's oppressed and starving millions, were set with suitably apocalyptic pathos (that is, very loudly). The composer's *a priori* determination to write a masterpiece was all too sadly apparent. Startling degrees of complication (rather than complexity) were achieved by the deployment of five conductors and sundry assistants to marshal an ensemble of four principal soloists, a 16-part chamber choir, a substantial 'normal' choir, a large orchestra, occasional slides, and tape. Whether this Gargantuan apparatus was necessary—or even desirable—to characterise the sufferings of the poor is, frankly, debatable: at times one couldn't help wondering whether a single voice with guitar might not have touched off some deeper inner resonances. At any rate, for me the effect was like that of an artist's palette on which all possible pigments have been furiously and indiscriminately mixed—a sort of impenetrable, marginally scatological grey-green-brown.

Of the younger composers, two were avowed neoromantics: von Bose (strange how many representatives of the 'new inwardness' seem to have aristocratic surnames) and Krebs. I must confess to a certain aversion from the whole neoromantic school, and my judgments are coloured accordingly; still, even within the style's own terms of reference, the new pieces were nothing to shout about. Von Bose's *Sappho-Gesänge* for mezzo-soprano and chamber orchestra, in which the narcissistic character of the texts and their 'fragmentary' pathos were predictably reflected in the music, inevitably called to mind Dallapiccola's settings of some 40 years ago—a comparison that was greatly to the disadvantage of the younger composer, who seems to have serious difficulties with orchestration as soon as the dynamic level exceeds *mezzo-piano*. Ultimately I retained only a certain gestural impression of the piece; nothing really stayed in my head—surely a rather crucial flaw in a work that sets such a premium on 'communication'? (The same feeling of elusiveness persisted when the work was broadcast by Sudwestfunk a couple of weeks later.) Joachim Krebs's song

cycle *Traumkraut* (awful title—like a culinary version of Rilke) had at least the merit of being well orchestrated, but it was so dependent on an early-Schoenberg/Zemlinsky ethos as to make its very existence a virtual tautology.

In between these two vocal works came *Chlebnikov*, a 30-minute piece for nine instruments by Robert HP Platz. Platz's music is usually complex and speculative: *Chlebnikov* was no exception, and it was clear that in the context of the festival the composer was being paraded as a sort of bogeyman (much to his own irritation and distress, as I learned later); that image was underlined by the fact that Peter Eötvös, the conductor of the two neoromantic offerings, left it to Platz (at rather short notice) to direct his own piece. Certainly *Chlebnikov* had its problems, both technical and musical. For one thing, it clearly overtaxed the young players of the Ensemble Modern der Gesellschaft für Neue Musik. For another, I felt that, particularly towards the end, the development and transformation of the nine basic musical 'characters' were not sufficiently drastic to sustain interest, especially in the notoriously bland acoustic of the Donauhalle. (In this case the subsequent broadcast made a more favourable impression.) Nevertheless, on the evidence of other works, such as *Schwelle* for orchestra and *Rapport* for chamber ensemble, Platz is a composer to watch out for.

Another name to conjure with is that of Christoph Delz, whose cheerfully provocative *Im Dschungel* brought the festival to a close with nearly unanimous expressions of approval that clearly surprised even the composer. The work is a 'homage to the Douanier Rousseau' and mixes orchestral 'transcompositions' of animal sounds from the African jungle with, among other things, the taped sounds of the mechanical saw that plagued Delz in his Cologne flat while he was trying to write the piece. If good-humoured effrontery were a self-sufficient aesthetic quality, *Im Dschungel* would be a masterpiece. As it is, the work shows a lot of talent and promise, but also proves that Delz has a few lessons to learn about consistency of purpose.

The other works in the final concert (confidently directed by Kazimierz Kord with the Sudwestfunk orchestra) were less happily chosen. The spindly dilettantism of Eugen-Mihail Martón's mercifully brief *Orchesterstück* for 22 players scarcely merits serious discussion. Webern is dead, after all, and for anything that this piece had learned from him about fragmentation he might never have existed. Then there was *Harto* by Manuel Hidalgo, a former pupil of Lachenmann. The teacher's shadow lay heavily on Hidalgo's work; unfortunately, where this kind of bleak, resolutely anti-beautiful aesthetic is concerned, Lachenmann is in a class of his own: none of his pupils seems able to offer much more than a surface impression of the real thing. In particular, *Harto* lacks the pitiless persistence and exemplary sense of timing that pervades Lachenmann's recent music.

So, in the end, it was left to the old conjuror from Cologne to lend substance to the festival. A decade ago that might have been self-evident; but these days, ever since Stockhausen established his 'hot-line to Sirius', there's always room for doubt. The external paraphernalia of 'Kathinkas Gesang' (part of *Samstag* from the enormous *Licht* project) gave little cause for optimism: the latest Stockhausen protégée (the excellent flautist Kathinka Pasveer), dressed in a slinky catsuit ('Cat-thinker', of course), an impossibly didactic programme note, promising an equally schoolmasterly piece, and above all the

music-theatre genre, which hasn't always been Stockhausen's happiest hunting-ground. But astonishingly it all worked. The flautist's excursions around two large, circular boards displaying the 24 parts of the basic 'formula' proved to be charming rather than embarrassing (apart from an archly delivered 'Aha', which was immediately taken up by part of the audience at the second performance), and six percussionists clad in black and silver, standing almost motionless on raised platforms around the public, managed to inhabit a convincing niche somewhere between Kagel's *Zwei-Mann-Orchester* and *The Wizard of Oz*. In essence the piece is a highly resourceful, 35-minute flute solo, with pitched and unpitched percussion adjuncts. Needless to say, Stockhausen makes higher claims for it. He intends it as music for the purification of the soul during the 49 days (seven times the seven days of *Licht*) that follow death, and recommends, apparently in all seriousness, that the piece be used as such, in a version for flute alone, or with tape, or with the six percussionists, depending on one's musical and financial resources. (I wonder what the royalties on 49 performances would amount to.) I doubt whether any music could take that treatment and survive as art, rather than ritual—certainly 'Kathinkas Gesang' couldn't. Still, if not a masterwork, it's clearly the work of a master: as ever, the next star composer at Donaueschingen will have a hard act to follow.

Keith Potter

Huddersfield: a Retrospect

Huddersfield Contemporary Music Festival, 1978-83

Since the first Huddersfield Contemporary Music Festival took place in 1978¹ the fortunes of the festival have changed. The time has come for a review of its history, which will chart the changes and examine their wider significance: the sixth festival offers a good opportunity for such a review. The seventh, to be held this autumn from 6 to 14 November, sees Huddersfield, and its originator and artistic director Richard Steinitz, secure in terms of artistic reputation and about as secure financially as such an enterprise could probably hope to be in the 1980s, certainly in Britain.

The first festival, held from 13 to 17 October 1978, was a relatively modest attempt to bring some new music to an area of West Yorkshire (including an unusually large, but also somewhat beleaguered music department in the major polytechnic of that area) that had had very little exposure to it in the recent past. To outsiders in particular, new music in Yorkshire all too often meant at that time simply 'new music at York University' further north-east; the music department there had over the course of 14 years developed a reputation for its avant-garde and experimental composers, which (perhaps not quite coincidentally) had already peaked by the time Steinitz's festival came along.

The whole project was very much the brainchild of Steinitz: there would, undoubtedly, have been no festival without him, neither would there be one now. But in fact the Yorkshire Arts Association was already thinking about a festival of contemporary music as early as 1976, and it was then being mooted as an event to be based in York. This would have been logical in view of the reputation of the university music department there. The YAA, though, was also considering the possibilities of a festival of early music, and it was equally logical to mount this in York because of the use such an event could make of the city's glorious heritage of old buildings and other musico-historical connections. At what point Steinitz first suggested a contemporary music festival at Huddersfield I'm not sure. But in the end York was host first to an Early Music Week in 1977 and then to a fully fledged three-week Early Music Festival in July 1978, and contemporary music was taken on by Huddersfield. I rather think the cards were in favour of the early music project's taking place in York before Steinitz came along; and I am by no means suggesting that York had any right, God-given or otherwise, to mount Yorkshire's contemporary music festival. But it is interesting to note that things might easily have turned out differently.

Steinitz's department at the polytechnic—initially quite unimpressed, it seemed, by the potential the festival held—responded, for the most part, with its corporate and individual feet and headed for home. I attended that first festival for three days and was dismayed to find not only very little critical attention being paid to it but, much more important, very little local attention either; indeed, for several years Steinitz ran the whole festival virtually as a one-man operation. I remember queuing for a cup of tea in the student common room on a chilly Sunday afternoon and asking the students who served it what they thought of the festival. 'We're enjoying it quite a lot', I recall as the gist of their response; but then one of them added that there were only six students attending the concerts at all—three of them were those with the tea urns. Huddersfield Polytechnic's music department had well over 100 students in 1978. When groups of students had trekked not only from Manchester and Sheffield but from London too (in response to a valuable scheme involving cheap accommodation with local people, which has been a useful feature of the festival ever since), why were the local ones, as well as those from York, so apathetic?

The first festival was not only unsuccessful in attracting a student audience—the most obviously ready-made audience it had—it was unsuccessful, I think, in attracting much local audience at all, and not conspicuously successful in attracting others either. Even worse, in one sense, was the cancellation of the two programmes to have been given by the Gaudeamus String Quartet from Holland, which was reported to be fogbound in Amsterdam. These promised to be about the most interesting things on offer, and despite heroic efforts from other players at almost no notice, the total effect was a bit like a damp squib. George Crumb, the featured visiting composer and long a particular enthusiasm of the festival's director,² hardly helped much, proving diffident, not to say refractory, in public. I was told, by the way, that his music's 'complete lack of substance' was the reason why the sophisticated York students stayed away.

Hardly an auspicious start, one might think, for a festival dedicated to the kinds of music that tend to have an uphill struggle anywhere, let alone in a 'grimy industrial' town in northern England.³ If the Huddersfield Festival had been the only event of its kind in

England, there would perhaps in an odd way, have been a little more cause for optimism. Surely the country's lack of an annual festival dedicated to a wide range of musics, mostly of the more avant-garde and experimental varieties, had been lamented long enough by enough people (including a few fairly influential ones) for any serious, well-meaning attempt at one to find some support.⁴ And, as the notions of devolution and 'regionalism' spread, the location of such a festival in the West Riding of Yorkshire rather than London—or even, say, Manchester—should have proved some kind of asset. But in fact there was now another contemporary music festival in England, based at St Bartholomew-the-Great in West Smithfield, London: the first festival had been held there in July 1978, just three months before that in Huddersfield. While also having its problems, it was not only larger and more ambitious than Huddersfield 1978, but also more successful; and, probably simply because it took place in London, more conspicuously successful. Admittedly Huddersfield had all the 'devolutionary' arguments on its side. But at St Bartholomew's the church's organist and festival director Andrew Morris had established connections with both public and private support that appeared rather stronger than Steinitz's.

There is of course no reason, at least in theory, why both festivals should not have prospered; if a small country like Holland can find the money and the enthusiasm for several such events, why shouldn't England? But the fact remains that St Bartholomew's 1979 was far less successful than St Bartholomew's 1978, and the London festival has since had a rather chequered history: no festival at all in 1980; the tatters of one in 1981; a more impressive event in 1982, when the Park Lane Group took it over; but nothing after that. At the same time a festival based at the Almeida Theatre in Islington has come to flourish,⁵ proving that the story of London's attempts to establish an annual festival of contemporary music is by no means complete.

Meanwhile, as John Shepherd predicted in his review of the first festival, Huddersfield 1979 turned out both bigger and better than Huddersfield 1978. Held from 25 to 31 October, its joint themes 'of solo virtuosity and of folk-inspired music'⁶ brought some superlative performers and composer-performers to the city: Vinko Globokar, Frederic Rzewski, and Harry Sparnaay. It also caught the moment when serious and reasonably informed discussion of what the avant garde might do after the days of the avant garde were over became possible in this country—as usual, somewhat behind in things musical—but before it had become as widespread and therefore as unfocused as it is now. The Musica Nova festival in Glasgow that year caught it too, I think, with Brian Ferneyhough (then the subject of heavy promotion in Britain for the first time) representing the powers of avant-garde darkness against those who wanted to make the whole thing a festival of light, whether neoromantic, political, or whatever.⁷

Unfortunately though, local support in Huddersfield, while better than that of the previous year, was still far from overwhelming. There were other problems too, notably the sudden closure of the Town Hall (owing to dry rot), and the consequent use of even more venues that were less than ideal, as the festival 'retreated even further inside the boundaries of the Polytechnic'.⁸ The introduction of an orchestral concert—something that had been absent from Huddersfield 1978—was also thereby frustrated: in the original plans, Boulez was to have been 'featured composer' and to have conducted a new revision of

his *Éclat/Multiples*. In addition, the ever present problem of finance seemed to be growing greater rather than smaller.

It was therefore dispiriting, but perhaps not entirely surprising, that the 1980 festival, held from 24 to 29 October, was reduced in both scope and interest. Making the best of a very poor financial situation, Steinitz sensibly capitalised on local resources: there were more appearances by local players and more performances of works by composers based in Yorkshire. But, in keeping with the idea of featuring not only a particular composer or composers but also the contemporary music of a particular foreign country, Steinitz did manage to inject a modest dose of Italian music into the festival, pursuing an interest he had developed when he spent some time in Italy as a student. (The attempt at a Dutch flavour in 1978 had been followed by a Yugoslav one in 1979—not terribly successfully, I thought.) But horns were very much drawn in. 1980 was the first year in which I had not found the Huddersfield Festival interesting enough to warrant a visit.

The festival's future looked bleak. Indeed, at the time I think many of its supporters thought that both it and St Bartholomew's were dead, thus proving once more that England was incapable of sustaining the kind of annual contemporary music festival to be found in so many countries in continental Europe. Certainly the odds were heavily stacked against a festival organised by a far from well-known composer teaching in a polytechnic department, recently beset by internal problems, in a small northern town hit hard by the recession and rising unemployment. What price contemporary music in such circumstances anyway?

Steinitz struggled on, however. And what he eventually achieved—to some extent in 1981, more resoundingly in 1982, I think—was the establishment of his festival on firmer ground both financially and administratively. Grant aid for the 1981 festival was estimated to be roughly two-and-a-half times that for the previous year. The Arts Council of Great Britain and West Yorkshire County Council (now Labour-controlled) gave money directly for the first time. There was also more support than before from such cultural organisations as the Goethe Institute and from the small trusts. Huddersfield has regularly relied on at least one visit from among the groups touring the country on the Arts Council's Contemporary Music Network scheme; in addition 1981 saw the start of another regular arrangement, this time with the Society for the Promotion of New Music, which, enjoying a new lease of life under young management, was keen to foster connections with other organisations and to present concerts out of London.

Administratively things were improving too. Although it seemed that in 1981 Steinitz was still doing a lot of the basic administration that should have been done by others, practical support—indeed to some extent philosophical support—for what had been spoken of as 'his festival' in 1979 was improving. The process of tightening up the festival's organisation seems to have begun in 1981, and was consolidated in 1982 and 1983. Though still quite small, a network of support among both staff and students in the music department of the polytechnic had clearly been fostered by the festival itself over the years. I would guess that the more home-grown festival of 1980 was to some extent responsible for this: local support is always encouraged by the promotion of local talent, and perhaps the improved balance between the festival's 'local' and 'international' aspects dates from that time too. 1981 also saw a considerable

improvement in accommodation for the festival. The Huddersfield Town Hall finally reopened and incidentally celebrated its centenary. And, more important, the polytechnic now had its own small concert hall in the form of the old St Paul's Church on the edge of the campus, splendidly converted for musical use.

Artistically too the festival thrived. Harrison Birtwistle was the featured composer and the presentations of his music included two world premières (the Clarinet Quintet and *Pulse Sampler* for oboe and claves)—the stuff of which international contemporary music festivals are made. Birtwistle even made Huddersfield the centre for a moment of a little bit of new-music gossip when, in a public interview with Steinitz, he volunteered the information that his long-awaited *magnum opus*, an opera based on the myth of Orpheus, was finally completed. Since, as it transpired, Birtwistle still had to go to Paris to work on the tape music for the opera at IRCAM, and no opera house would schedule the piece until they received it in finished form, this, and the news that ENO would mount it in the 1983-4 season, all seemed rather strange. We haven't, of course, seen the Orpheus opera yet; I believe 1986 has been mentioned. Scandal too is a prerequisite for any self-respecting international festival of contemporary music!

Huddersfield 1981 contained a lot of other high-quality music and music making, including the first ever orchestral concert. The featured country was Hungary, represented by a celebration of the Bartók centenary (did you know that Bartók once visited Huddersfield?) and by the presence of Sándor Balassa, Attila Bozay, and that eloquent and indefatigable spokesman for contemporary Hungarian music, Bálint András Varga. Several works by Balassa and Bozay were heard, the latter appearing as performer as well as composer, and the Hungarian theme was further extended by the inclusion of pieces by Durkó and Ligeti, as well as Kodály and Liszt. A wide variety of other events included a lecture and performances of three works by John Casken, the polytechnic's composer-in-residence for most of the previous two years, and a whole programme of English experimental music—a Regional Contemporary Music Circuit concert of works by Gavin Bryars and John White, again with a lecture (from Bryars).

Steinitz had told me before the 1981 festival began that he had instituted a sales campaign which he described as 'quite militant'. He had also changed the festival's dates to 19-25 November, at least partly to allow publicity time to circulate during students' term time. Certainly the audiences were better than those I remembered from my last visit in 1979, but this was due in some measure to the presence of more visitors, especially critics and 'media' people, and it is hard to believe that student interest was all that much greater than it had been two years before.

It seemed that Huddersfield had suddenly become an International Contemporary Music Festival with a reputation for quality that quickly spread and was pretty well confirmed by the festival of 1982, which took place from 24 to 30 November. It was from 1982, I think, that Huddersfield took on the authentic sparkle of such an event. If there had been any doubt after 1981 that it could finally take its place beside Donaueschingen, the Gaudeamus music week in Holland, the ISCM festival, Metz, La Rochelle, Warsaw, and Zagreb, it would seem that Huddersfield 1982 finally decided matters. When you can attract composers and other musicians of international reputation, who would not otherwise be

there, to a small city in northern England to hear an all-day programme of Xenakis, then you have arrived in the first division.

Xenakis was one of the 1982 festival's two featured composers; the other was the less well-known Henri Dutilleux, whose fastidious and rather 'classical' scores have recently received considerable acclaim outside his native country. The French orientation of this pair, who represented Steinitz's first exposure of two featured composers rather than the original one, was offset by a good deal of emphasis on Britain as the featured country, with David Bedford and Nicholas Maw receiving particular attention. But there was also, as usual, a good range of other music on offer that year. I was sorry not to be able to get there.

By 1983, then, Huddersfield had the reputation of being England's leading festival of contemporary music. Indeed, treading carefully around the few obstacles to its dominance in a notably thin field, one could say that it is now Britain's leading annual festival of contemporary music—at least partly because it would be possible to argue that it is the only one: Glasgow's Musica Nova is normally held every three years; the Almeida Festival is not modelled along the normal lines for a European contemporary music festival and is arguably a special case. Steinitz has at last established what so many of those involved with new music in Britain long desired, and have envied when they go abroad and see what is done in other countries, some far less well endowed with indigenous new music: a contemporary music festival of international stature, 'an essential rendezvous for adventure-seekers of every persuasion'.⁹

This achievement seems to me essentially a very important one. It is natural and sensible, as well as philosophically and, dare I say, politically very necessary that this country—which boasts so many composers, a large number of them young, and a thriving new-music scene in its metropolis—should have an internationally reputable festival of contemporary music. For specialists it is a valuable means of finding out what is going on in the field, particularly abroad, and of assessing, or reassessing, the work of major figures in the light of sustained exposure to their music and ideas over an intensive period. In these respects Huddersfield fulfils many of the requirements of the academic conference, including the provision of time and opportunity to meet other specialists informally as well as formally. I would recommend it to professional composers and performers of new music, to the small band of academics engaged in research into contemporary music, and to all serious students of this music, whether composers or not.

At the same time I have to admit to a certain unease about the implications of what is generally regarded as élitism that this commendation inevitably raises. Should any musical event be targeted solely, or even principally, at those who have a professional interest in contemporary music? Is it right that the critics, music publishers' representatives, BBC producers, and others who make up so much of the new-musical fraternity in London should decamp to the north for a week in the belief (one supposes) that they are contributing to an artistic event important not only to themselves but to the local community, that they are contributing to 'culture' in some broad, philosophical, and generally uplifting sense, as well as in the narrower one which offers the illusory reassurance that, anyway, they are really the ones who matter?

The continental contemporary music festivals have often suffered from this problem, or at least a rather generalised guilt about it. They have allowed it a

sufficiently important place in the cultural scheme of things to have invented a word for it: *parachutisme*. The metaphor is undeniably a powerful one: culture descends, no doubt entirely unwanted, briefly on an unsuspecting but rightly suspicious local population and then takes its leave to get on with the Real Business of Art elsewhere, that is, in the capital, where it belongs. Talk of *parachutisme* can get the talker dangerously near being tarred with the brush of feigned concern, a scarcely concealed contempt for the great uncultured masses, which masquerades as a fear that the grand desire for communication might be swallowed up by the dark forces of apathy as soon as it touches the ground. Has Huddersfield avoided this splendidly selfish sin?

I think it has. The festival and its director are, after all, locally based, as are its administration and at least some of its performers and even composers. The Huddersfield Festival is in part a Huddersfield Polytechnic festival: many of the events take place on the campus, and while some outsiders might view this as academically élitist, the festival's proximity to large numbers of non-music students, teachers, and others enhances its chances of relating to more people. A polytechnic, anyway, normally has much closer connections with the local community than does a university. Steinitz also makes efforts to acquaint the local community, especially other educational establishments, with the festival. Even the competition for young composers, a regular feature of the festival from the outset, could be adduced as forming a connection between the festival and the outside world just as effectively as it could be said to encourage a 'ghetto' approach. Sponsored by the Yorkshire Arts Association, the festival's chief grant source, this competition was started as a service to local composers before Huddersfield came along and gave it an entirely natural focus, and a good deal more publicity. Though entry is no longer confined to composers with Yorkshire connections, the competition is intelligently run principally to provide an opportunity for largely unknown composers to hear their work performed and discussed by professionals; the more questionable business of awarding prizes seems to be regarded by everybody concerned as less important.

One other aspect of Huddersfield can be interpreted as a demonstration of the festival's avoidance of *parachutisme*. From the outset Steinitz sensibly organised his events around a weekend; once the festival expanded to a full week in 1979 it was able to start quietly in midweek, peak over the weekend, and carry some of that momentum over into the following weekdays, when events were less tightly packed. In my experience this has meant that there are effectively two festivals: one on weekdays, the other at the weekend.

The weekdays tend to offer the more conservative fare, including something of a cabaret nature and the orchestral concert on the last night, which has to be more 'populist', if anything, than the cabaret in order to attract a big enough audience to the Town Hall. (The 1983 orchestral programme was a good example: Ives's *Decoration Day*, Gershwin's Piano Concerto, Carter's First Symphony (serenely diatonic and quite unlike his more familiar later music), and Copland's *Billy the Kid* suite (replacing the advertised Symphonic Dances from *West Side Story* by Bernstein). It is interesting that Steinitz tried to give this programme of Americana a little more grit by attempting to persuade the BBC Philharmonic and the concert's conductor, José Serebrier, to play Ruggles's *Suntreader*, a major but rarely performed example of the American spirit at its most incisive;

oddly, it seems that Serebrier, who is renowned for his work on Ives's extremely tough Fourth Symphony for example, refused to do it.) Works by local composers tend to be done on weekdays and the workshop sessions and performances in connection with the composers' competition also avoid the weekend.

From Friday night to Sunday night, though, things could be described as more *parachutiste*, since the intensive sessions of concerts and discussions devoted to the featured composers and countries all happen within those 48 hours. Performances of single works by the composers, and also sometimes films about them and the like, do take place during the weekdays. But the sheer intensity of the weekend, the relative toughness of its approach, as well as the usually more avant-garde nature of its subject matter, and the presence of more visitors, particularly those from London, all give it a very different feel. And though the local population is presumably as free at the weekend as are the visitors—indeed, their generally amateur status as 'music lovers' would suggest they might be less free to come during the week than the professional representatives from London—the tendency has been for the weekend to take on a more international flavour: bigger audiences, more excitement, but also more hobnobbing and gossip, more 'them-and-usness'.

All this has brought us back, of course, to the question of the audience for such a festival. The response of Steinitz's own students has improved since 1978 but has not become as strong as I feel it should be. To some extent Steinitz has solved the philosophical and aesthetic problems involved here (as well as the sheerly business-orientated one of 'bums on seats') by means of the weekday/weekend split, which provides for professionals and amateurs, visitors and locals. I suspect that Steinitz would find my analysis of this 'split' too divisive, and perhaps it is a little. Clearly there are overlaps of several kinds, and the more these overlaps can be encouraged, the more those initially disinclined to sample the more 'advanced' music that Huddersfield offers might come to appreciate some of it. And by starting out from an acceptance of things as he sees them (most of the locals involved with music, including many of the polytechnic's music students, are unlikely to touch most contemporary music with a barge pole) and by providing intelligent programmes that will attract at least some of those unlikely to come for Stockhausen or Cage, Steinitz has been able to suggest, not that this audience then 'progresses to higher things' (the real contemporary music or whatever), but simply that, without being coerced or talked down to, it then samples other kinds of music out of a spirit of curiosity, even adventure.

The festival clearly aims to attract music lovers from Huddersfield and the surrounding area, and by accepting grants from local government and arts bodies it is indeed bound to do this. It is hard for an outsider to assess the impact of the festival on local people, but I was pleasantly surprised last year to find myself staying with a couple who demonstrated an almost boundlessly enthusiastic but entirely unpretentious concern with the aims of the festival and the music it presented. Such concern contrasted markedly with the self-interest of those for whom the Huddersfield Festival is now, odd though it may seem to those of us who were there in 1978, a place to be seen. How many more people there are of the kind with whom I stayed I'm not sure, but an important part of the festival's future rests with them. For those few days I felt unusually optimistic about the ability of new music of even the most arcane sorts to matter outside

its own little world.

When it comes to the polytechnic's own music students, though, I continue to feel disappointed by how few of them seem to take much interest in the festival, and to some extent also by the attitude that the music department and the polytechnic as a whole adopt. For the students, the weekday/weekend split in the festival could work too easily and thus in some respects to the detriment of any attempt to persuade them to enter fully into its activities: too easily because it seems that many polytechnic students go home at weekends and are thus not disposed to attend even a concert then, still less anything more obviously educational, like a lecture or discussion; detrimentally, therefore, because the weekend events tend to be precisely of the type that they are least likely to encounter otherwise, and these are the very ones they are most likely to miss.

Not only does Huddersfield's large body of music students constitute the most obvious audience for the festival, but the students represent the best means in the longer term of communicating to people the fact that the music of our time can sometimes be enjoyable, interesting, and even important. To those of us who believe that even the more difficult contemporary music can be these things, it seems imperative that students try it for themselves; besides, this should surely be an essential part of the business of educating oneself musically, whether one finds the music attractive or not. At least some of these students, even in times of unemployment and education cutbacks, are going to have the chance to communicate their musical views to others, whether as performers, teachers, or whatever. It is extremely important that the festival makes every effort to interest music students in general, and Huddersfield Polytechnic students in particular. In fact it seems to me that one of the best things the Huddersfield Festival could do to counter the argument that much contemporary music is inevitably elitist would be to concentrate particular attention on its potentially large student audience. This does not mean encouraging the mindless imbibing of new music without thought for its quality or purpose, but the promotion of an educational spirit of inquiry out of concern.

The implications of this are practical as well as philosophical. Although the polytechnic now has a splendid concert hall, this is probably too small to accommodate even all the music students, never mind others; also, it cannot, practically, be used for all festival events, and the music department's own recital hall is smaller still. One could, in fact, argue that Huddersfield's success in attracting an outside audience, in particular the recently increased specialist audience chiefly from London, is at odds with its need—one might even say its duty—to provide educational opportunities for its students. Certainly at many concerts and other events during the 1983 festival it was difficult to get a decent seat on the unnumbered-ticket system unless one turned up very early. And while this was mainly true of the weekend events, it was even occasionally so of weekday ones as well.

What is the answer to this? I'm not sure myself, except that it's not simply for the festival to congratulate itself on a certain degree of national and even international success and forget the students. The festival would not, it seems to me, be ducking the issue if it spent more time and money on promotion on its own campus and less (dare I say none?) on attracting more 'prestigious' listeners from outside. And if London's new-musical intelligentsia still insists on coming, it may become necessary to consider

other action. Have more open rehearsals? Present more events simultaneously? Even present some concerts more than once? This need not all be done immediately, of course; it would have to be justified by student demand, and that clearly has to be worked on. But it does have to be considered. After all, what would have happened if 120 polytechnic students, rather than the twelve I was told about in 1983, wanted to attend the festival regularly? Would they be turned away in favour of the music critics? Would the music critics be turned away in favour of them?

One other small but significant practical point while I'm about it. The polytechnic should, I feel, demonstrate a little more general enthusiasm for the festival than it sometimes seems to. One contribution it could make would be to adopt a more flexible line about letting students off lessons and extending deadlines for work so that students would have time to attend. I have the feeling that the institution is still not sufficiently behind the festival director. And if it wants sound, practical arguments for doing a little more, then one could reasonably argue that the festival's reputation should be enhanced by its host organisation, not sabotaged by it. Word does get around about these things in the long run.

The 1983 Huddersfield Festival (which was held from 17 to 23 November) took as its featured composers Elliott Carter (who celebrated his 75th birthday on 11 December 1983) and Hans Werner Henze; the featured country was France. In addition, Steinitz's introduction in the programme book made a good deal of the element of music-theatre in the programmes, a feature largely new to the festival.

Considering the inevitable budgetary limitations, Huddersfield 1983 presented quite good surveys of the work of the two featured composers: eight compositions by Carter and nine by Henze. Both men were present—Carter for the whole festival, Henze just for the weekend—and gave public interviews; Henze also conducted, and there was a film about each of them. These two are such opposites that the festival ought really to have made more of the contrasts, I feel; there must be ways of doing this that go beyond mere rivalry and into serious argument. The sort of dialectic that arises from considering two such major figures of the second half of the 20th century and what they stand for is exactly the kind of thing that Huddersfield should be encouraging; it could have been instructive for all of us, and worth 20 lectures and seminars as far as the music students were concerned. The music itself, of course, offered plenty of chances to 'compare and contrast' if one was so disposed. And Carter gave of himself fairly unstintingly right through the week. But the sparks of dialectic didn't really fly.

The French side of the festival was potentially exciting, since it offered chiefly works by composers belonging to the Paris group *L'Itinéraire*, which has received a good deal of favourable attention recently; its ensemble had not been to Britain before. We heard music by 13 composers in the ensemble's concert, the recital by the flautist Pierre-Yves Artaud (who is also connected with the group), and an illustrated talk; about five of the 13—including Michaël Levinas and Tristan Murail, who jointly gave the talk—are, I believe, closely associated with *L'Itinéraire*. Unfortunately, the group's 'aesthetic and theoretical researches into the nature of sound and its relationship to musical language' did not seem to produce much good music as far as I was concerned. It was a particular pity that Gérard Grisey, to my mind the most talented composer in *L'Itinéraire*, was represented only by an extract from an orchestral work on tape during the talk, and a silly piece of phallic

symbolism involving a clarinet and a trombone called *Solo pour deux*, which came in a lunchtime recital by other players after the weekend jamboree.¹⁰

The music-theatre theme was represented most usefully by Northern Music Theatre's performance of Kagel's *Pas de cinq* and by a zany but thought-provoking performance by the theatre group IOU called *The Sleep of Reason*. Of the world and British premières in the festival I thought most highly of James Dillon's brand-new String Quartet: it had boundless rhythmic energy, some of it surprisingly bouncy, but seemed structurally rather intractable on one hearing. (Dillon, by the way, was a prizewinner in the first YAA Composers' Competition to be held at Huddersfield, in 1978; the circumstances, involving a performance of his piece at about half speed, seem to have been rather curious.) Simon Bainbridge and Robert Saxton were also featured, together constituting a kind of 'younger British composers' theme, and acted as the judges for this year's composers' competition. The winning pieces were *Abstract (no.3)* for cello by John Kefala (played by Alexander Baillie) and *The Dreams of Fallen Gods; Sad Vales and Streams* for wind quintet by Nicholas Redfern (played by the Vega Quintet); I found both competent but dull.

Huddersfield 1984 promises, in the words of a paragraph in the programme book for the 1983 festival, to 'emphasise contemporary British music, multimedia [*sic*] and music theatre'. The brochure for 1984 offers 'an astonishing feast of music-theatre', extending the modest start made in that field last time. In part this is owing to the choice of featured composers: both Peter Maxwell Davies (does he really need this kind of highlighting?) and Mauricio Kagel (he certainly does) have contributed a good deal, in very different ways, to the area; again, the contrast should be instructive. I am particularly glad to see that Le Cercle—Trio de Percussion from France and the music-theatre group MW-2 from Poland are to appear; I have enjoyed enormously the performances by them I have seen on the Continent, and neither has made what the brochure calls a 'major appearance' in Britain before.

Maxwell Davies's work with children takes the festival, via the 'music-theatre' theme, in a new direction for bridge-building with the local community—that of performance by amateurs working directly with the composer. Indeed, while not forsaking the avant garde entirely, Huddersfield 1984 has some bias towards other kinds of music making, including 'taking more (though still insufficient) note of the multi-racial society in which it finds itself'. This is partly where the 'mixed-media' aspect of the festival comes in, though this also includes, of course, such things as Kagel's films. The representation of British music promises to be 'greater than that in any previous Festival', with 'over 60 compositions by 45 living British composers', including special prominence for the music of Nigel Osborne.

¹ The 1978 festival was reviewed by John Shepherd in *Contact 20* (Autumn 1979), pp.46-50, the 1979 festival by Hilary Bracefield in *Contact 21* (Autumn 1980), pp.31-3.

² See, for example, Steinitz's two articles on the composer in this journal: 'The Music of George Crumb', *Contact 11* (Summer 1975), pp.14-22; and a review of five works in *Contact 15* (Winter 1976-7), pp.11-13.

³ The quotation is from the publicity leaflet for the 1978 festival. Shepherd, in repeating it in his review (p.49), added that the leaflet went on to say that this image had now been 'dispelled by the cleaning of numerous buildings'.

⁴ See, for example, the mention of the need for such a festival in 'The Contemporary Music Network: a Continuing Discussion', *Contact 18* (Winter 1977-8), pp.20-23. Interestingly, this discussion took place in September 1977, 13 months before the first Huddersfield Festival, and ten months before the first St Bartholomew's Festival in London.

⁵ The part of the Almeida Festival of 1982 devoted to John Cage was discussed by Kimiko Shimoda in 'Cage and Zen', *Contact 25* (Autumn 1982), pp.28-9.

⁶ Bracefield, *op. cit.*, p.33.

⁷ Nicholas Bannen reviewed Musica Nova 1979 in *Contact 21* (Autumn 1980), pp.28-30. *Contact 20* (Autumn 1979) responded to the rise of interest in Ferneyhough by including a group of articles examining the Ferneyhough phenomenon from different points of view (pp.4-14).

⁸ Bracefield, *op. cit.*, p.31.

⁹ Martin Dreyer, review of Huddersfield 1983 in *Musical Times*, vol.125 (1984), p.104.

¹⁰ For more on L'Itinéraire, see Christopher Fox's review of Darmstadt 1982 in *Contact 25* (Autumn 1982), pp.49-52.

Chris Dench

The Joys of Metz

12ème Rencontres Internationales de Musique Contemporaine, Metz, 17-20 November 1983

Metz, the administrative capital of the Lorraine district, is the somewhat unlikely host to an annual festival, exclusively of 'new music'. Unlikely because Metz is an industrial town not far from Strasbourg, old and rather gloomy—at least in November. The changes of nationality that have been forced upon it over the years have left Metz somewhat teutonic in feel, and German remains the second language. The festival is held in high esteem throughout Europe and the directors of other festivals, notably La Rochelle and the Venice Biennale, were clearly in evidence last year.

The artistic director of Metz is Claude Lefebvre, in France a respected composer, whose music was included in the 1983 Huddersfield Festival (which, annoyingly, coincided with Metz, making life difficult for those artists performing at both.) Lefebvre runs the Centre Européen pour la Recherche Musicale at Metz University and he is able to carry the festival's flag all year round. His popularity is undoubted, and the hospitable people of Metz appear to approve of the festival, which was not the case with the ill-fated event at Royan.

Thursday 17 November

Having travelled overland from Calais (via Lille), a long and tiring journey, I was obliged to miss the first concert which presented a new, brief choral work by Ligeti, *Magyar etüdök* on words of Sándor Weöres. Sharing the concert with this miniature was *La métamorphose*, after Kafka, by Paul-Heinz Dittrich, for actor, voices, bass clarinet, violin, and cello. The actor in this work, Enrique Pardo, is a Peruvian who

studied theatre in France and Spain, and in London with Roy Hart (who appears on Stockhausen's *Aus den sieben Tagen* recording). Now based in France, he nevertheless remains with the Roy Hart Theatre, which offers 'new conceptions and new approaches to contemporary opera and works called "music theatre"'. Pardo admits to being more theatrical than musical, but his idea of a 'pantheatre' involving mythological and psychological investigations of cultural traditions is timely, given the stagnation of Western concert music.

The first orchestral concert was held at the Palais des Sports, a sort of scaled-down indoor football pitch, complete with (hard!) terraces, and requiring acoustical screens round the orchestra. Wojtek Michniewski conducted the Nouvel Orchestre Philharmonique de Radio France, which came over as a well-schooled ensemble. The work that opened the programme, Jean-Claude Wolff's Third Symphony, began with a disarmingly precise reminiscence of *Prélude à l'après-midi d'un faune*, but fortunately went its own way thence. Given the opening, I had expected a neoromantic essay but Wolff explored clear-cut rhythmic unisons and deep, slushy harmonies in a pleasing atonal style that perhaps originated from Dutilleux but remained acutely personal. This was followed by a new piece by the ubiquitous Wolfgang Rihm, *Monodram* for solo cello and ensemble. A small-scale and intimate work, it was swamped by the vastness of the sports hall and Siegfried Palm appeared to overcompensate, giving a hectic first performance. Little of its quality was projected on this occasion; I am sure that subsequent hearings will make possible a better appreciation of its worth.

The second half of the concert was dedicated entirely to another first performance, this time of a work I was particularly anxious to hear. Alain Bancquart is a composer whom I have long admired for such works as *Jeux pour lumière* (1968). His scrupulous rejection of compromise was as evident in his Third Symphony 'Fragments d'une Apocalypse' as elsewhere in his work, characterised here by a refusal to cosmeticise his musical fabric in any way. His deep preoccupation with quarter-tone harmony, which informs both his earlier symphonies, is replaced in the Third by confrontations between three extremely simple but powerful ideas. The first is an unaccompanied tenor singing a highly decorated cantilena; the second an emotionally cool, homogeneous string texture, not unlike that in Ives's *Central Park in the Dark*; and the third an utterly terrifying iterative stuttering on a monotone by two basses, with a background of very tight percussion music. These three musics are never developed, merely juxtaposed; no relaxation into heterophony ever occurs. The resulting 40-minute span is brought to a close by the string mass, which the composer himself conducted: an ending without hope. The timbral sameness, only slightly relieved by unobtrusive touches of wind and brass, effects a sense of suspended time in keeping with the composer's vision. A harrowing and entirely compelling work.

Friday 18 November

The London Sinfonietta gave the first of its two concerts with the conductor Diego Masson at the beautiful Théâtre Municipal in the late afternoon, opening with the only work in the festival to receive an ovation, George Benjamin's colourful *At First Light*. This was particularly popular among the schoolchildren who thronged the hall; Benjamin had been teaching locally before the festival and won

many friends. Even the hall's dry acoustic could not suppress the vivid sonorities of the work, inspired by paintings by Turner, and it was a clear success. Franco Donatoni's *Abyss* followed, for low instruments and soprano. Bass flute, bass clarinet, and cor anglais all contributed their pulsing colours to a rather grey piece, which I found, frankly, meaningless. Perhaps with further hearing its monochrome tone might become beguiling; but unfortunately the embarrassing, whimsical poem is a far greater stumbling-block.

The concert continued with Jacques Lenot's immodestly named *Utopia parafraisi*, which was, though attractive in parts, disappointingly amorphous. It culminated in a long series of solos, of which the piano's was, unexpectedly, the poorest, a kind of reminiscence of Skryabin's middle piano style. The score had led me to expect much more. The last work in the concert was Takemitsu's *Rain Coming*, a further work in his recent meditative, neoromantic style. Like the *Quatrains* and *Flock Descending into the Pentagonal Garden*, this piece seemed to me to subsume all inventiveness into a saccharine mannerism, disallowing any spontaneity of gesture.

The concert of that evening was, sadly, embarrassing. In the cavernous Palais des Sports the Orchestre Philharmonique de Liège gave a concert with its regular conductor Pierre Bartholomée (best known for his *Tombeau de Marin Marais* on the old Wergo disc of Pousseur's *Jeu de miroirs de Votre Faust*). They opened with Xenakis's *Shaar*, a work of singular sadness, which had a sobbing quality unlike anything I know. Other works of Xenakis are sad—*Mikka*, for example—but the ritualised, funereal atmosphere of *Shaar* was quite exceptional. The orchestra gave the work as peremptory and disorganised a performance as one could imagine; it is a testimony to the power of Xenakis's vision that against such odds so much sense emerged.

It was no great surprise to find a new work of Pousseur on the programme: we heard the première of *Trajet dans les arpents du ciel* for bass clarinet and orchestra. Apparently the piece boasts a complex compositional methodology; the musical fabric, though, as opposed to the intellectual outfitting, was pretty threadbare. The clarinettist worked very hard but the music remained incoherent.

Next, Maderna's Piano Concerto, one of the 'inside the piano' works of the late fifties. I found no merit in this, and regretted that a pianist of the brilliance of Claude Helffer should have to spend his time on it. But I was scolded for this view and reminded that after the rigid post-Webernism of the earlier fifties such music as this was liberating.

Finally we heard York Höller's *Traumspiel*. First I should say that I am extremely suspicious of the sensibility of a man who can set in German translation words by Strindberg concerning characters from Indian myth; the result of this cultural random shuffle is not the universality that Höller is, presumably, after. His aloof self-importance and the absurd claims made for him seem to have stunned observers into a complete lack of discernment. Perhaps the very familiarity of the sub-Bergian gestures of the vocal and orchestral writing and the almost clichéd bell sounds on tape ingratiated the piece with the audience: for me Höller remains a man with nothing to say, but very accomplished in his pastichery.

A 'Nocturne' dedicated to the work of François Bayle ended the evening but I was unable to attend.

Saturday 19 November

I was also unable to attend a concert of music by Jacques Calonne, Jean-Yves Bosseur, and Vinko Globokar (whose piece was for perambulating brass—*La tromba e mobile*). Following this the London Sinfonietta gave the second of its pair of concerts with Diego Masson at the Théâtre Municipal. The first piece was my *Énoncé*, gratifyingly performed in the unhelpful acoustic. The concert continued with a real baffler: Michel Decoust's Sinfonietta. Dauntingly unlistenable, it consisted of barely playable but very dull stretches of mostly slow music, with an opening that parodied the pointillistic sound-world (rather as does Schuller's *Little Blue Devil*). The difficulty of the parts, especially those for flute and horn, is of an order verging on the diabolic, though no trace of this was evident to the ear—a case of a composer's spite to his players. At the end Decoust failed to acknowledge his applause, further deepening the mystery—altogether an odd happening. The local paper referred to the piece as 'Kagelian' which is to dignify it.

The concert ended with an unexceptionable performance of Boulez' *Le marteau sans maître*, Sarah Walker taking the solo part, as she had in the Donatoni *Abyss*.

Later that evening Philip Glass gave a concert, which I lacked the stamina to attend.

Sunday 20 November

On this final day only one concert took place, besides an airing of music by local young composer Philippe Boivin, who is now one of the few composers who can claim to have had a piece played in a railway station! We heard the Orchestre Philharmonique de Lorraine under Luca Pfaff playing two works: *Drumphony* by Thomas Kessler and the First Symphony of Carlos Roqué Alsina. The Kessler work continued his exploration of technology-assisted natural sounds and rhythms. The percussionist Jean-Pierre Drouet played with two beaters on the sides of a cylindrical woodblock, flexatone style, while pressing the end of the block down into a tenor-drum head, thus producing both resonance and pitch fluctuation. The resulting sounds were then processed and variously transformed with a Fairlight computer, which Drouet himself controlled. This rattling continuum was enriched by orchestral music reminiscent of the string writing in early Xenakis, much rhythmic detail but little bloom. The woodblock was eventually replaced by a small domed gong, which was similarly treated by rotating it on its dome on the drum while still using the calipered beaters: this small colouristic change did awaken the sound-world of the piece. Kessler clearly has no doubt about his aims and no problems in achieving them: I wish I could be more sensitive to the end product. Nevertheless, the initial thrust of the piece is engaging, and some of the immense problems entailed in writing for percussion and orchestra are here tackled ambitiously and imaginatively. Had Kessler omitted the computer the piece would be as successful and no less interesting. The orchestra played with gratifying clarity, and energy appropriate to the piece.

The Alsina Symphony was characterised by a problematic toing and froing between idioms. At times it inhabited a late-fifties 'avante-garde', expressionist world, at others it indulged in a self-consciously ersatz South-Americanism. There were three soloists: Pierre-Yves Artaud on flutes, Pierre Strauch, the india-rubber cellist, and a delightful singer called Elizabeth Nouaille-Degorce. This trio,

however, was conspicuously under-utilised. There was a certain awkward beauty in the grandness of the work, but as a whole the impression was curiously gauche. Pfaff conducted these two fairly demanding works with an imposing hauteur.

To end the festival Jean-Pierre Drouet gave the première of *Radiomanie* by Guy Reibel. This piece had the percussionist responding with varying degrees of freedom to a prepared tape, which initially purported to be a radio news broadcast, and then slowly became transformed. I understand that the transformations, which were primarily syllabic, involved quite sophisticated—and funny—French word-play, and I cannot pretend to have followed it all. The percussion part was anything but sophisticated: Drouet was, I suppose, meant to be practising, so routine were his gestures: unfortunately as the tape part became increasingly animated there was no corresponding crescendo in the percussion playing, which remained uninteresting to the last. The piece was fun for 5 minutes, dreary for 15, and exasperating for 32. 'I am destroyed' said someone. The audience applauded long after I left the hall.

The Metz programme shows the risks of constructing a season almost entirely out of commissions. Many of the pieces were hastily made (I suspect) and many showed common manifestations of corner-cutting. But some good pieces stood out, the Bancquart Symphony, Xenakis's *Shaar*, and, arguably the exploratory *Drumphony* by Kessler, which was certainly the first percussion-and-orchestra piece I have ever heard that is authentically thought-through and musical. Also, it was said that the British contingent made a good showing. Metz is a considerable event and should be taken as seriously by the musical world as it is by its organisers and the town itself. Evidence of the importance the directors attach to the festival's role emerges from their decision to hold the 1984 event a month earlier than usual, in October, so as to accommodate the world première of the complete *Repons* of Boulez.

Richard Toop

Messiaen's 'Saint François'

Olivier Messiaen, *Saint François d'Assise* (*Scènes franciscaines*), conducted by Seiji Ozawa, Paris Opéra, 28 November 1983

To Laura, who decided not to go . . .

To begin with the obvious: it is not an opera (no one could seriously have expected it to be one). Certainly it plays in an opera house, and uses sets and costumes of a type that (mercifully, perhaps) would be inconceivable elsewhere. But it also comprises some four-and-a-half hours of leisurely paced music, and hence has a duration which, despite Wagner, belongs to ritual rather than to any current Western notions of drama, operatic or otherwise. On the whole, the music is slow, static, or both, and the action, too, is minimal. It is surely no accident that Messiaen describes his eight 'Franciscan scenes' as 'tableaux': indeed, far from being 'tableaux vivants', they often seem more like 'still lives' (or in French, 'natures mortes' . . .).

So what is this piece? 'Scenic oratorio' is the imaginary genre that springs to mind. An exhibition of Parisian Wagneriana in the foyers of the Opéra dangled the tenuous option of a *Bühnenweihfestspiel* à la *Parsifal*. But compared to *Parsifal*, the spiritual trajectory of *Saint François*—a saint's gradual attainment of total grace—is a monochrome affair. The very linearity and inflexibility of this progression—its immunity from setbacks—rules out those physical or psychological conflicts that underpin most accepted notions of drama.

At one level, criticism is out of place, be it of genre or of content. For this is not just 'an opera' (or whatever else it may be), it is The Long-Awaited Messiaen Opera. Its performance was a national event, and even at the final dress-rehearsal, which I attended, everything—the tumultuous crowds around the doors of the Opéra, the frantic rush for the few unassigned seats, and the respectful hush in the auditorium (marred only by the clicking cameras of journalistic Judases)—suggested a tense vigil before the nativity of a great work. And, of course, it was also a 'family affair', the apotheosis of the Messiaen/Loriod family. Accordingly, Mme Jeanne Loriod presided over a trinity of ondes Martenots lodged up in the royal boxes; admittedly there was no epic solo piano part for her sister Yvonne, but Mr and Mrs Messiaen were much in evidence at the centre of the hall, as they had apparently been at all the previous rehearsals.

Perhaps all criticism of *Saint François* must rank as heresy. In no respect is the work a rational spectacle: it is an act of faith that demands that same faith from its listeners. But in art, as opposed to ritual, reason cannot be entirely subject to the tyranny of belief, and it is precisely because certain aspects of *Saint François* were so unspeakable that one must speak of them.

The staging, of which Messiaen can be held neither totally guilty nor totally innocent (since he apparently played no role in its execution but a considerable one in its conception), was frankly distressing. The mixture of naivety and sophistication that was always characteristic of Messiaen here pronounced its own presumed last will and testament. Yet sadly the visual

incarnation of the miraculous (laser crosses and stigmata) was effected by means of a cut-price technology that the average eight-year-old reared on *Star Wars* and video games could view only with derision. As luck (good or bad) would have it, I had spent the afternoon before *Saint François* at a showing of *Le retour du Jedi*. Certain comparisons were enlightening, and not to Messiaen's advantage. The revelatory symbolism of 'blinding light' was similar in both; but how poor were the technical resources of 'art' when set beside those of 'entertainment'! Moreover, while both *Saint François* and *The Return of Jedi* lean heavily on legend and allegory to promote spiritual and ideological conviction, the latter seems far more potent, not least because it uses technology as an amplifying factor in the struggle between good and evil, whereas the opera employs it merely for external effect in the Meyerbeer tradition (in both cases, the fight is clearly 'fixed', but Messiaen never even lets the adversary into the ring). It is as if Messiaen, at the moment when he renounced human frailty in favour of a paradisaical ornithology, lost touch with (and interest in) the current state of effective human communication (compare the headline of Maurice Fleuret's review of Stockhausen's *Inori*: 'En s'approchant de son Dieu, Stockhausen s'éloigne de nous.' ('As he approaches his God, Stockhausen draws further away from us.')).

It was not only the 'technology' of the production that gave cause for regret. The sets were impossibly disparate—at one moment 'naturalistic', then suddenly sub-Cézanne, and, soon after, quasi-geometric. Symbolically, perhaps, everything mechanical proclaimed its own flaws: just as the laser cross wobbled embarrassingly on its destinatory rock, so the various raised and lowered screens shuddered (sometimes audibly) through every centimetre of their perilous journeys, and went on quivering for several seconds after supposedly coming to rest.

Similar misfortunes attended at least one of the costumes: that of the Angel. Christine Eda-Pierre, who took the part, is a magnificent soprano with a physique that is anything but ethereal; her robe gave her an unjustly inelegant profile, aggravated by two vulgarly gaudy wings, which seemed more appropriate to the Christmas window display of a department store than to the astral heights. So if Mme Eda-Pierre's slow procession around the stage holding a pseudo-viol (which sounded a lot like an ondes Martenot to me . . .) threatened to bring a secular smirk to one's lips, it wasn't her fault. In fact the whole treatment of the movement of characters (on the rare occasions when they moved at all) was questionable. There were moments when gesture was called upon to supplement or replace song in a manner inaccessible to most opera singers. It was surely enough that Michel Senechal sang the part of the Leper so well; to expect him to be capable of a beatific dance after his cure was really to place too much faith in miracles—such an *alter ego* could better have been supplied by a professional dancer (though perhaps that would have been too 'secular' for the composer's taste).

But these problems are simply symptoms of a broader one that afflicts every aspect of *Saint François*: the wildly eclectic approach to style. And that, inevitably, brings one to the music. In effect, it is a vast Messiaen Retrospective, ranging from the neo-Franckian gestures of *Les offrandes oubliées* to the more astringent world of *Des canyons aux étoiles*. Not all of what came in between is equally represented; for example, the celestial mechanics of the *Livre d'orgue* don't get much of a showing. In fact, apart from the omnipresent birds (which, given

Messiaen's ornithological interests, must have made the selection of St Francis from the standard hagiography a matter of predestination rather than choice), the musical language of the opera is mainly rooted in the world of *Turangalila*, and even the *Poèmes pour Mi*. The very first vocal phrase, an archetypal falling tritone over second-mode-of-limited-transposition harmonies, emblematically announces the work's flagrantly restorative intentions.

Of course, it is all very beautifully done. And yet somehow it seems largely superfluous, not least because the past is recalled at only 80% intensity. Only the largely choral tableau in which St Francis receives the stigmata covers new ground (new for Messiaen, that is); significantly, even after nearly three-and-a-half hours of music, its effect was suddenly electrifying—I stopped gazing mournfully at my watch, and found myself sitting, at last, on the edge of my seat.

But whatever the problems of the musical substance, one level at which Messiaen's new work excels is that of sheer sound. The orchestration is brilliant, both in the writing for individual instruments and in Messiaen's flair for discovering rich and striking sonorities. The traditional problem of the 'pit orchestra' receives a radical solution: Messiaen brings most of it up onto the sides of an extended stage—the septuple woodwind is on the left, the brass and pitched percussion on the right, and three ondes Martenots and a cordon of trumpeters lodged up in the boxes. This polychoral distribution may aggravate the conductor's synchronisation difficulties, but the gain in acoustic clarity (vital in so complex a score) is startling: the orchestral sound radiates out into the auditorium. In other circumstances, the bringing of the orchestra onto the stage

might be seen as a means of 'deformalising' the spectacle. With Messiaen the effect is quite opposite: the two ranks of orchestral players provide a formal frame for the singers; their constant visibility destroys any lasting illusion of 'reality', and insists on the artificial, ritualised, 'allegorical' quality of the stage action. To that extent the comparisons that spring to mind are with Eastern traditions as diverse as the kathakali and gagaku, rather than the history of opera.

As for the performance: at one level—that of apparent accuracy—the orchestral playing seemed to be exemplary, but at another—more specifically 'musical'—it left much to be desired. Partly (and perhaps uniquely) this could be attributed to an excessive number of preparatory rehearsals—such, at least, was the opinion of some of the orchestral musicians. Another cause could have been the uniformly legato quality of Seiji Ozawa's beat: clear and reassuring, but not calculated to put much 'kick' into the execution of Messiaen's ornate rhythms. As befits any opera, the evening really belonged to the voice: the chorus sounded very impressive, and the general level of solo singing was very high. But pride of place must go to St Francis himself, or rather to his current representative on earth, José Van Dam. His singing was, really, beyond praise. His part is enormous and exhausting; throughout the evening he sang with unfailingly beautiful tone, clear pitch, and irreproachable musicianship. I don't think I have ever been so impressed by an opera singer, and if there was any credible element of the miraculous in *Saint François*, it was the performance of Mr Van Dam.

Que conclure? A grandiose work, but not a great one; it will have a place of honour in the annals of Parisian opera, but I can't foresee other major houses rushing to make it their own.


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Material Received

Scores

- Gilbert Amy, *Shin'ananim sha'ananim*, for contralto, clarinet, cello, and instrumental ensemble (1979) (Universal)
- Kees van Baaren, *Variazioni per orchestra* (1959) (Donemus)
- Luciano Berio, *Encore*, for orchestra (from the opera *La vera storia*) (1978-81) (Universal)
- Harrison Birtwistle, *Bow Down*, for 9 performers (Universal)
- , *Pulse Sampler*, for oboe and claves (Universal)
- Rainer Bischof, *In memoriam memoriae* op.9, for mezzo-soprano, speaker, celesta, vibraphone, bass clarinet, and cello (Doblinger)
- William Bolcom, *Dream Music no.2*, for 4 players (1967) (Merion)
- Pierre Boulez, *Eclat*, for orchestra (1965) (Universal)
- Gerhard Braun, *Magnificat*, for flute or alto flute (1979) (Universal)
- Geoffrey Burgon, *But have been found again*, for unaccompanied choir (1983) (Chester)
- Charles Camilleri, *Fantasia concertante no.1*, for cello (Basil Ramsey/Robertson)
- , *String Quartet* (Robertson)
- Peter Child, *Duo*, for flute and percussion (1979) (Mobart)
- Peter Maxwell Davies, *Brass Quintet* (1981) (Chester)
- , *Sea Eagle*, for horn (1983) (Chester)
- Friedhelm Döhl, *Fiesta*, for 2 pianos (1982) (Moeck)
- , *Szene über einen kleinen Tod/Scene about a Little Death*, for woman's voice, flute (alto flute and bass flute ad lib.), and cello (with cymbals and tape ad lib.) (1975) (Breitkopf)
- , *3 Traum-Stücke/3 Dream Pieces*, for piano (1978) (Breitkopf)
- James Drew, *Sonata*, for violin and piano (1980) (Presser)
- Gottfried von Einem, *Carmina gerusena: 8 Gesänge für Singstimme und Klavier* (Universal)
- , *Prince Chocolat: Music Tale in Five Episodes* op.66, for speaker and orchestra or orchestra alone (1982) (Universal)
- , *Steinbeis-Serenade: Variationen für 8 Instrumente über ein Thema aus Mozarts "Don Giovanni"* op.61, for 8 instruments (1981) (Universal)
- Rudolf Escher, *Hymne du Grand Meaulnes*, for orchestra (1951) (Donemus)
- , *Musique pour l'esprit en deuil*, for orchestra (1943) (Donemus)
- Morton Feldman, *Oboe and Orchestra* (Universal)
- Michael Finnis, *All Fall Down*, for piano (1977) (Universal)
- , *Jazz*, for piano (1976) (Universal)
- Čestmír Gregor, *Pražská noční symfonie*, for orchestra (1977) (Panton)
- Iain Hamilton, *The Passion of our Lord According to Saint Mark*, for soprano, alto, tenor, and baritone soloists, SATB chorus, and orchestra (1982) (vocal score) (Presser)
- Donald Harris, *For the Night to Wear*, for mezzo-soprano and mixed ensemble (Presser)
- Jonathan Harvey, *Curve with Plateaux*, for cello (1982) (Faber)
- Werner Heider, *Wie das Andante, so ist sie*, for violin or viola and piano (2 versions) (1981) (Moeck)
- Robert Heppener, *Nachklänge*, for chamber choir (1977) (Donemus)
- York Höller, *Sonate informelle*, for piano (1968) (Breitkopf)
- Nicolaus A. Hüber, *Aus Schmerz und Trauer*, for alto saxophone or clarinet (1982) (Breitkopf)
- , *Solo für einen Solisten*, for violin (1980-81) (Breitkopf)
- , *Vor und zurück*, for oboe (1981) (Breitkopf)
- Guus Janssen, *Dans van de Malic Matrijzen*, for wind instruments and piano (1976-8) (Donemus)
- Mauricio Kagel, *Streichquartett I/II* (1965-7) (Universal)
- Otto Ketting, *Adagio*, for 12 players (1977) (Donemus)
- , *Due canzoni per orchestra* (1957) (Donemus)
- Tristan Keuris, *Movements*, for orchestra (1981) (Donemus)
- Wolfgang Klint, *Graphik*, for flute (1976) (Breitkopf)
- Oliver Knussen, *Songs and a Sea-Interlude* op.20a, for soprano and orchestra (from the opera *Where the Wild Things are*) (1979-81) (Faber)
- Claus Kühnl, *Monodie: Musik der Stille* op.12, for chamber orchestra (1981) (Breitkopf)
- Helmut Lachenmann, *Kontrakadenz*, for orchestra (1970-71) (Breitkopf)
- Henri Lazarof, *Sinfonietta*, for chamber orchestra (1981) (Merion)
- Ton de Leeuw, *Eight European Songs*, for medium voice and piano (1954) (Donemus)
- , *Haiku II*, for soprano and orchestra (1968) (Donemus)
- Václav Líd, *III. Symfonie*, for orchestra (1979) (Panton)
- Rolf Liebermann, *Essai 81*, for cello and piano (Universal)
- Norbert Linke, *Lovika*, for violin and piano (1976) (Breitkopf)
- Witold Lutosławski, *Mini Overture*, for brass quintet (1982) (Chester)
- Richard Meale, *String Quartet no.1* (1974) (Universal)
- Tilo Medek, *Abfahrt einer Dampflokomotive*, for 6 flute instruments (1976) (Moeck)
- Jacques-Louis Monod, *Cantus contra cantum I*, for soprano and chamber orchestra (1968, rev. 1980) (Mobart)
- Dominic Muldowney, *Piano Concerto*, for piano and orchestra (1982) (Universal)
- Nigel Osborne, *Sinfonia*, for orchestra (Universal)
- Arvo Pärt, *De profundis*, for men's chorus and organ (with percussion ad lib.) (1977-80) (Universal)
- Paul Patterson, *Concerto for Orchestra* (Universal)
- Malcolm Peyton, *Four Songs from Shakespeare*, for voice, 2 clarinets, violin, viola, and cello (1959) (Mobart)
- Bernard Rands, *Canti lunatici*, for soprano and orchestra (1981) (Universal)
- , *Étendre*, for double bass and ensemble (1974) (Universal)
- Carlos Rausch, *Flute Sextet* (1977) (Mobart)
- Ivan Rezač, *III. Koncert (ISR)*, for piano, wind instruments, and percussion (1973) (Panton)
- Christian Ridil, *Mobile musicale*, for 2 oboes and bassoon (1977) (Breitkopf)
- Wolfgang Rihm, *Monodram: Musik für Violoncello und Orchester* (1983) (Universal)
- , *Bratschenkonzert*, for viola and orchestra (1979-83) (Universal)
- George Rochberg, *Quintet*, for 2 violins, viola, and 2 cellos (1981) (Presser)
- Christopher Rouse, *Morpheus*, for cello (1975) (Helicon)
- Frederic Rzewski, *Squares and North American Ballads*, for piano (1978, 1978-9) (ZEN-ON)
- Peter Schat, *Concerto da Camera* op.10, for 2 clarinets, piano, percussion, and strings (1960) (Donemus)
- , *Mozaiken* op.5, for orchestra (1959) (Donemus)
- Tona Scherchen-Hsiao, *S. . . .*, for chamber orchestra (1975) (Universal)
- Heino Schubert, *Responsoria nocturna*, for flute and organ (1978) (Breitkopf)
- William Schuman, *American Hymn: Orchestral Variations on an Original Melody* (1981) (Merion)
- Joseph Schwantner, *Music of Amber*, for flute, clarinet, violin, cello, piano, and percussion (1981) (Helicon)
- Ralph Shapey, *Sonata no.1*, for solo violin (1972) (Presser)
- Seymour Shifrin, *The Nick of Time*, for flute, clarinet, percussion, piano, violin, cello, and double bass (1978) (Mobart)
- Hale Smith, *Meditations in Passage*, for soprano, baritone, and orchestra (1980) (piano reduction) (Merion)
- Karlheinz Stockhausen, *Nr.24½: Stimmung*, for 6 vocalists, 'Pariser Version' (1968) (Universal)
- Morton Subotnick, *Two Life Histories (A Melodrama)*, for clarinet and voice with 'ghost electronics' (Presser)
- Yuji Takahashi, *Chained Hands in Prayer*, for piano (ZEN-ON)
- , *Kwanju, May 1980*, for piano (ZEN-ON)
- , *Three Poems of Mao Tse-Tung*, for piano (ZEN-ON)
- Antonín Tučapský, *Soliloquies: Four Concert Pieces*, for classical guitar (Robertson)
- Erich Urbanner, *Sinfonietta 79*, for chamber orchestra (1980) (Doblinger)
- Klaas de Vries, *Bewegingen*, for 15 instrumentalists (1979) (Donemus)
- Peter-Jan Wagemans, *Muziek II* op.10, for orchestra (1977) (Donemus)
- Kurt Weill, *Sonata*, for cello and piano (1920) (European American Music)
- Robert Wittinger, *Concerto* op.36, for 2 pianos and orchestra (1981) (Moeck)
- Alexander Zemlinsky, *Der Zwerg: ein tragisches Märchen für Musik in einem Akt* (piano reduction) (Universal)
- , *Eine florentinische Tragödie: Oper in einem Aufzug* op.16 (piano reduction) (Universal)
- , *Kleider machen Leute: musikalische Komödie in einem Vorspiel und zwei Akten* (piano reduction) (Universal)

Letter to the Editors

The Robert Simpson Society has deposited the archives belonging to the society in the Music Department of the Royal Holloway College, University of London. The collection consists of manuscripts of works by Dr Simpson, printed scores, scrapbooks, articles, letters, recordings, and other memorabilia. The society intends that the archives shall be available to those wishing to familiarise themselves with Dr Simpson's music, and those wishing to research into it. It would like to increase its holdings, and would therefore be glad to hear from anyone who would be willing to deposit manuscripts, letters, or any other material (or photographs of such material) with the archives. Enquiries are welcome and should be addressed to:

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Apology

The editors apologise to David Jeffries for the misspelling of his name in *Contact 27*, where his article 'Tim Souster' appeared.

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