

AARON COPLAND

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DUO

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EDITIO MUSICA BUDAPEST

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TEMPO 97

Errata: p.30, line 6 – for Ex. 7(a) read Ex.6; p. 31 – in the table, Unit 7 should be bracketed with Units 8 and 9 opposite Section V; p.33, line 5 – for bar 144 read bar 155; p.33, line 7 – for Ex. 11 read Ex.9.

A note from ERIC WALTER WHITE:

I read with great interest and pleasure David Matthews's article on *Zvezdoliki* in TEMPO 97; and I noted what he said about the musical motto, both in his text and in his footnote.

In my 1966 monograph on Stravinsky I did not give the authority for my statement that the motto was not intended for performance; but the information came from Stravinsky himself, and in a rather curious and roundabout way.

From my records I find that I wrote to him on 21 January 1961 with a number of points relating to the preparation of my book. One of these was an enquiry about the purpose of the *Zvezdoliki* motto. 'Is it intended to be a sung title,' I asked, 'rather like the sung Hebrew initials that introduce the various sections of *Threni*? Or is it meant to be a decorative motto (not for performance)? Or is it merely the musical germ from which the work grew?'

At that moment Stravinsky was too busy to reply himself; but on 30 January Miss Lillian Libman wrote on his behalf saying he had 'made some notations which he asks me to transfer to you relative to the points you bring up in your letter'. And the answer to my *Zvezdoliki* enquiry ran as follows:—'5. Regarding *The King of the Stars*, the Maestro says that the quotation you describe is for performance.'

That seemed clear enough; and there the matter might have rested, were it not for the fact that a week later I received a cablegram from New York saying:—'RE MY LETTER JANUARY 30 WE MISINTERPRETED MR STRAVINSKY'S NOTES POINT FIVE SHOULD READ QUOTATION IS NOT FOR PERFORMANCE LILLIAN LIBMAN'

But about that time he must have been making the gramophone recording of *Zvezdoliki* that includes the sung motto at the beginning of the work. So where exactly are we?

TEMPO 98

Contributors:

WILLI SCHUH is one of Switzerland's leading musical scholars, widely noted for his work on behalf of modern Swiss composers and Richard Strauss.

HANS KELLER, the inventor of wordless Functional Analysis, is the BBC's Chief Assistant, Regional Symphony Orchestras.

H. H. STUCKENSCHMIDT has for many years contributed music criticism to the *Frankfurter Allgemeine Zeitung* (where the original version of his article on von Einem's opera first appeared.). He has recently embarked on a full-scale critical biography of Schoenberg.

BILL HOPKINS was born in 1943 and studied composition with Edmund Rubbra, Egon Wellesz, Messiaen, and Jean Barraqué. His translation of Wörner's *Stockhausen* is to be published in 1972. His works include two sets of *Etudes* for piano, and *Two Poems* (performed at the 1971 ISCM Festival in London).

MISHA DONAT studied at Oxford with Egon Wellesz, and is now working as a free-lance writer, composer and broadcaster.

IAN KEMP was a Lecturer in Music at Aberdeen University until his recent appointment to a lectureship in Cambridge. His monograph on Hindemith was published last year.

ERIC ROSEBERRY is Radcliffe Lecturer in Music at the University of Sussex, and is at present engaged on a critical biography of Prokofieff.

TEMPO 99

According to present plans, there will be articles and reviews by David Blake, Justin Connolly, Luigi Dallapiccola, Peter Maxwell Davies, and Edmund Rubbra.

Im Abendrot

EICHENDORFF

Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir beide
Nun uberm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft.
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde—
Ist dies etwa der Tod?

Back cover: from the autograph score of Strauss's setting of *Im Abendrot*, which was completed in Montreux on 6 May, 1948, dedicated to Dr. Roth, and published as the last of the *Vier letzte Lieder*.

Fine Abendrot (Eichenlaub)

Richard Strauss

Andante

I
2 Flöten
II
2 Klar. (B)
Klar. (F)
2 Fag.
3 Fag.
4 Hörn (F)
(Es)
I II (Es)
3 Tromp.
III (F)
I II
3 Fag.
I
Tuba
Fag.
Andante
I.
II Viol.
I
II
I
II
Celli I
II
B.

A Ernest Roth geordnet