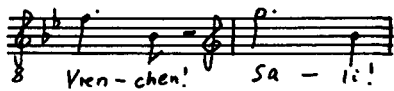
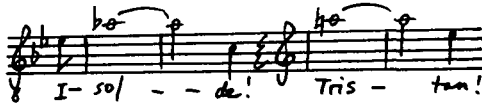

Letters to the Editor

From David Matthews

Mark Doran's case for a deliberate allusion to *Tristan* in Delius's *A Village Romeo and Juliet* (Tempo 216) is entirely convincing, and in response to his question 'as to whether thorough-going or extended engagement with the tonal dimension of a Wagnerian model might be an aspect of Delius's practise here or elsewhere', might I suggest another parallel between *Tristan* and *A Village Romeo and Juliet*? Scene 3 of Delius's opera begins with horns on stage in the distance in B flat major, just as at the start of Act II of *Tristan*; this is followed by the main love duet of the opera, still in B flat, the key to which Wagner returns for the opening of the *Tristan* love duet. Comparison of the lovers' greeting cries, Wagner's



with Delius's



is revealing, and instructive. Delius does not attempt to outdo Wagner (as if anyone could); his lovers do not exclaim so ecstatically or in such a high register. What we have here is clearly an act of homage, a similar gesture to the reference to the *Liebeshod* in *The Walk to the Paradise Garden* that Mr Doran instances.

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From Mark Doran

In the wake of David Drew's meticulous dissection of misleading assertions made by Daniel Albright and Humphrey Carpenter *vis à vis* Hans Keller's view of Britten's creative character (Tempo 217, p.17), I wonder if I might use your pages to correct a number of other mistaken or/and misleading Keller-related statements to be found in Carpenter's books *Benjamin Britten: A Biography* (London, 1992) and *The Envy of*

the World: Fifty Years of the BBC Third Programme and Radio 3 (London, 1996). I trust I shall not be suspected of a 'personal' or otherwise hostile motivation: having no 'axe to grind' concerning Carpenter (whom I have never met and the value of whose work I happily acknowledge), my interest is simply that of a scholar anxious to oppose the spread of even inadvertent inaccuracy (my own included: see below).

Benjamin Britten:

p.230: Keller's article about Britten's Second Quartet in *Tempo 18* (March 1947) is described as 'one of his first musical analyses in English'. The implication that there are earlier analyses written by Keller in German is misleading: Keller was only 19 at the time of his escape from Austria (November 1938), and his first published 'musical' writings would seem to have been written in English in 1946.

p.315: 'Donald Mitchell...had since 1949 edited, with Hans Keller, the journal *Music Survey*'. Mitchell had in fact edited *Music Survey* since its foundation in 1947; Keller joined him as co-editor of the 'New Series' of 1949-1952 (*contra* the 2nd Edition 'New Grove' entry on Mitchell, by the way, the 'New Series' is all that was 'reprinted in full in 1981').

p.315: 'The 1950 spring number [of *Music Survey*] was a 'Britten issue', and from this came a symposium on Britten in book form'. See my comments below on *The Envy of the World*, p.120.

p.316: 'Keller has said that he was "not particularly fond of Britten as a person"'. Carpenter provides no source for this statement, which I gather has proved deeply hurtful to people close to Keller. Not having known Keller myself, I can only draw attention to the published writings – which offer nothing to support the use of this euphemistic expression (for representative passages see the book *Criticism* [London, 1987], pp.26-28, 128-132).

p.488: the statement that Keller 'made an English translation [of Brecht's *Kinderkreuzzug* ('Children's Crusade')] to fit Britten's music (which had been composed to the German words)' obscures the interesting part played by Britten and Pears in producing the English text. Keller himself relates that 'at a final conference ...

the two made a certain number of suggestions, all of which I accepted, adhering rigidly to my principle that the composer's wishes come first, whatever my own opinion' – and goes on to speak of a 'Translation, in collaboration with Benjamin Britten and Peter Pears...' (see 'Letters to the Editor', *Tempo* 113 [June 1975], 62).

The Envy of the World:

p.120: '[the 'Britten issue' of *Music Survey*] was about to reappear in book form as *Benjamin Britten: a commentary on his work by a group of specialists*' (See also *Benjamin Britten*, p.315). This is a bizarre misrepresentation of the book (1952), which does not contain a single article from the journal's 'Britten issue'.

p.196: 'Vaughan Williams, who had somehow heard of [Keller's] violin-playing, eventually secured his release [from wartime internment]'. Keller's own report is that Vaughan Williams actually *heard* him play (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran', *Tempo* 195 [January 1996], 7). As for the 'somehow', VW's chairmanship of the 'Home Office Committee for the Release of Interned Alien Musicians' was presumably a factor (see James Day, *Vaughan Williams* [OUP; 3rd ed., 1998], p.76).

p.197: Carpenter's statement that the 'submediant obsession' of the 'Harry Lime' tune was regarded by Keller as 'the musical equivalent of *coitus interruptus*' makes for readable copy, but rests on a misreading of the text (as does the reference in *Music Analysis* 5:2-3 [1986], 347). In his psychoanalytically informed discussion of this 'extended *appoggiatura*, a suspense by a prolonged suspension' Keller actually speaks 'more precisely' of 'a prolonged *coitus*' (see 'The Harry Lime Theme', *Music Survey* Vol.3 No.4 [June 1951], 283-5).

p.198: 'His first title [at the BBC] was 'Chief Assistant (Chamber Music and Recitals)'. This was in fact Keller's second BBC post; his first was that of Music Talks Producer (see Hans Keller, *1975 (1984 Minus 9)* [London, 1977], p.14).

p.198: 'Keller's first Functional Analysis broadcast had been given...on 7 December 1958, and was devoted to Mozart's Piano Concerto in C, K.503'. Carpenter refers to what was actually a broadcast of FA No.3 (the fourth to be written, but the third in order of BBC transmission); FA No.1 (wordlessly analysing Mozart's String Quartet in D minor, K.421) had been heard on 7 September 1957.

p.201: Here I acknowledge that Carpenter's value as a secondary source exceeds my own: the contemporaneous remarks of Keller and Jeremy Noble on the 'Piotr Zak' spoof of 1961 naturally take precedence over what (with all due respect) were their recollections 24 and 34 years after the event (see 'Hans Keller in Interview with Anton Weinberg, as edited by Mark Doran', *Tempo* 195 [January 1996], 12).

I readily concede that in writing these books Carpenter was not attempting to satisfy the 'Keller specialist'; on the other hand, 'facts is facts'. What is more, since in *The Envy of the World* Carpenter not only cites (see p.382) a publication which *accurately* presents some of this data, but also thanks two knowledgeable scholars (p.410) for their assistance, there would seem to be the real danger of an unreliable source being considered authoritative – all the more so given that a corrected 'second edition' is unlikely to appear and that these errors were not picked up by the original reviewers.

Finally, as proof that no 'holier-than-thou' quality attaches to these attempts at factual rectification I submit evidence of my own recognition that to err is not only human, but also jolly easy: Milein Cosman Keller has rightly drawn my attention to the way my reference to the 'unhappy first marriage' of Keller's mother (see the report on the 'Hans Keller Symposium', *Tempo* 217, p.57) misleadingly creates the impression that the marriage was already failing, and that Franz Schreker's passionate feelings for Grete must have been returned or encouraged. I am informed that neither was the case; readers within reach of a copy will therefore kindly 'pencil in' a brief reference to this correction.

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(concluded from p.69)

Dialogues with Boulez by Rocco Di Pietro. Scarecrow Press, Inc., \$35.00.

Quinze Analyses musicales. De Bach à Manoury by Claude Helffer. Edition Contrechamps.

William Walton: Muse of Fire by Stephen Lloyd. Boydell & Brewer, £45.00.

Fauré and French Musical Aesthetics by Carlo Caballero. Cambridge University Press Music in the 20th Century, £45.00.

Stravinsky's Late Music by Joseph N. Straus. Cambridge University Press Studies in Music Theory and Analysis, £45.00.

The Music of Toru Takemitsu by Peter Burt. Cambridge University Press Music in the 20th Century, £45.00.